

EMPLOYMENT STATISTICS FOR MALE AND FEMALE WRITERS

TELEVISION AND FEATURE FILMS

Submitted to: The Board of Directors  
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May, 1984

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## BACKGROUND AND PURPOSE

This study was conducted by the Women's Committee of the Writers Guild of America, West whose goal is to increase the employment of women writers in our industry, and to end unfair hiring practices where they exist.

The purpose of gathering these statistics was to determine the extent to which women are underemployed as credited writers.

## HOW THIS STUDY WAS CONDUCTED

This study covers television programming and feature films produced during a one year period, April 1, 1982 through March 31, 1983. The findings reflect information available from the files of the Credit Department of the Writers Guild of America, West. Only produced shows are included in the Guild files and therefore in this study.

Studios, networks, and companies included in the study are those which are the major suppliers of primetime television programming and feature films. The statistics include all production by these entities for the time period covered and found in the credit department files.

These studios, networks, and companies are listed below and a list of all titles included in this survey can be found in the appendix.

### NETWORKS

ABC  
CBS  
NBC

### STUDIOS

Columbia  
Disney  
MGM/UA  
Paramount  
Twentieth Century Fox  
Universal  
Warner Bros.

### PRODUCTION COMPANIES

Stephen J. Cannell  
Embassy  
EMI  
Alan Landsburg  
Lorimar  
MTM  
Orion  
Spelling  
Viacom  
Witt/Thomas/Harris

## HOW TO READ THIS REPORT

As indicated in the Table of Contents, this report is broken down into GRAPHS and TABLES.

In Part I, the OVERVIEW GRAPHS display comparisons between the employment percentages for male and female writers for all credited television writing assignments; the percentages for each studio; for each network's in-house productions; and for the production companies. A comparison between the male and female writers for feature films is also shown.

KEY FINDINGS in Part II gives a written overview of the statistical findings of the study.

TABLES in Part III show figures and percentages of credits received by writers. They are arranged alphabetically by production company.

Section I of Part III shows the episode credits for half-hour and on hour network primetime programming.

Section II of Part III shows the number of staff writers on each show and also lists the "created by" or "developed by" credits by gender.

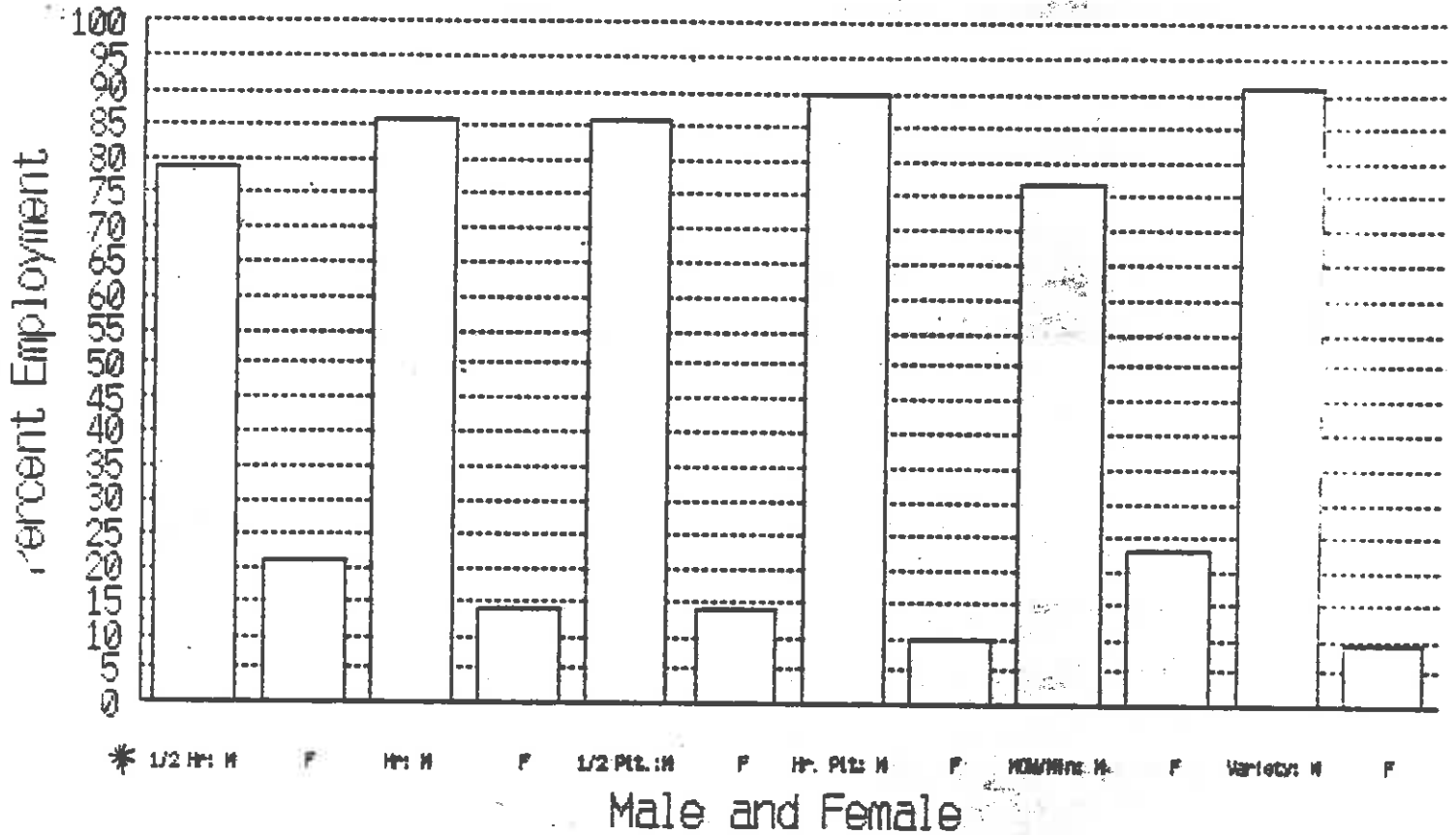
Section III of Part III is a listing of half-hour and one hour pilots; television movies and miniseries; daytime/news/variety/syndication/cable/specials; and feature films by gender of writer.

Each section of the TABLES in Part III is preceeded by an explanation of the subsequent findings and how it should be interpreted.

PART I

OVERVIEW GRAPHS: EMPLOYMENT PERCENTAGES OF MALE  
AND FEMALE WRITERS

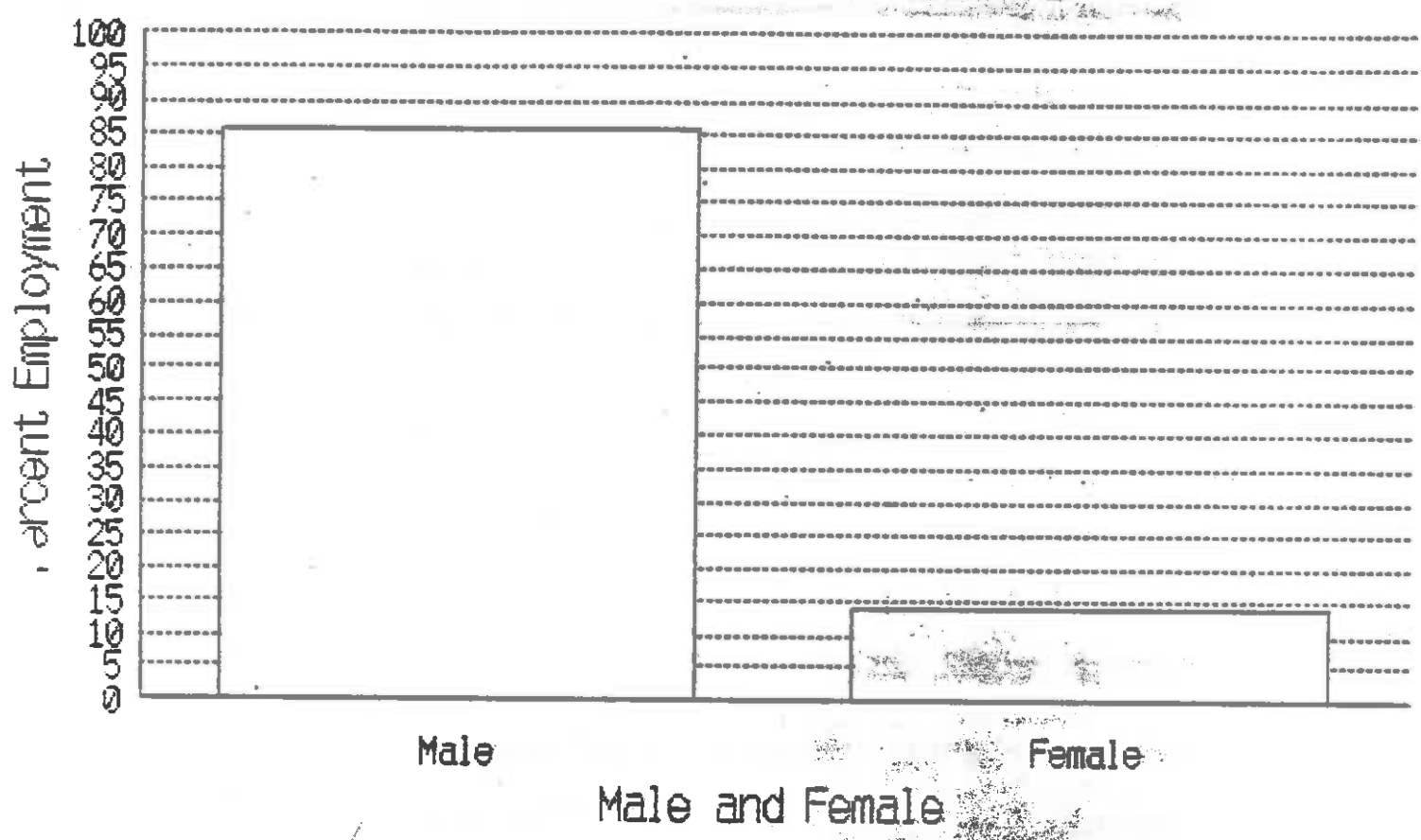
# TV: BY CATEGORY



\* GRAPH # 1- TELEVISION: BY CATEGORY

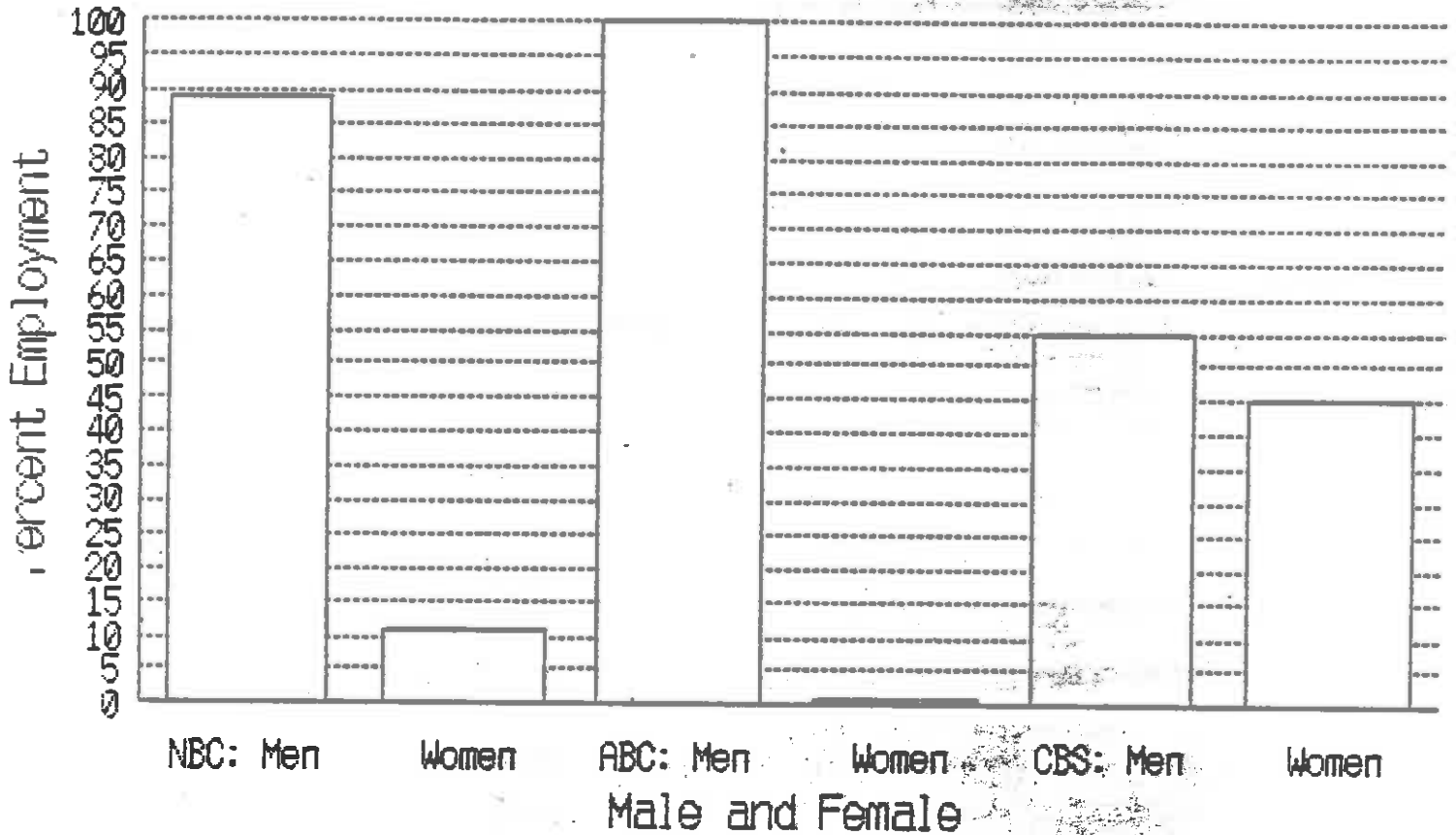
Employment percentages of Male and Female Writers for television 1/2-hour and hour episodic shows; 1/2-hour and hour pilots; movies-of-the-week and mini-series; daytime/news/variety/syndication/cable/specials.

# FEATURE FILMS



**GRAPH # 2- FEATURE FILMS**  
 Employment percentages of Male and Female Writers for feature films.

# NETWORKS



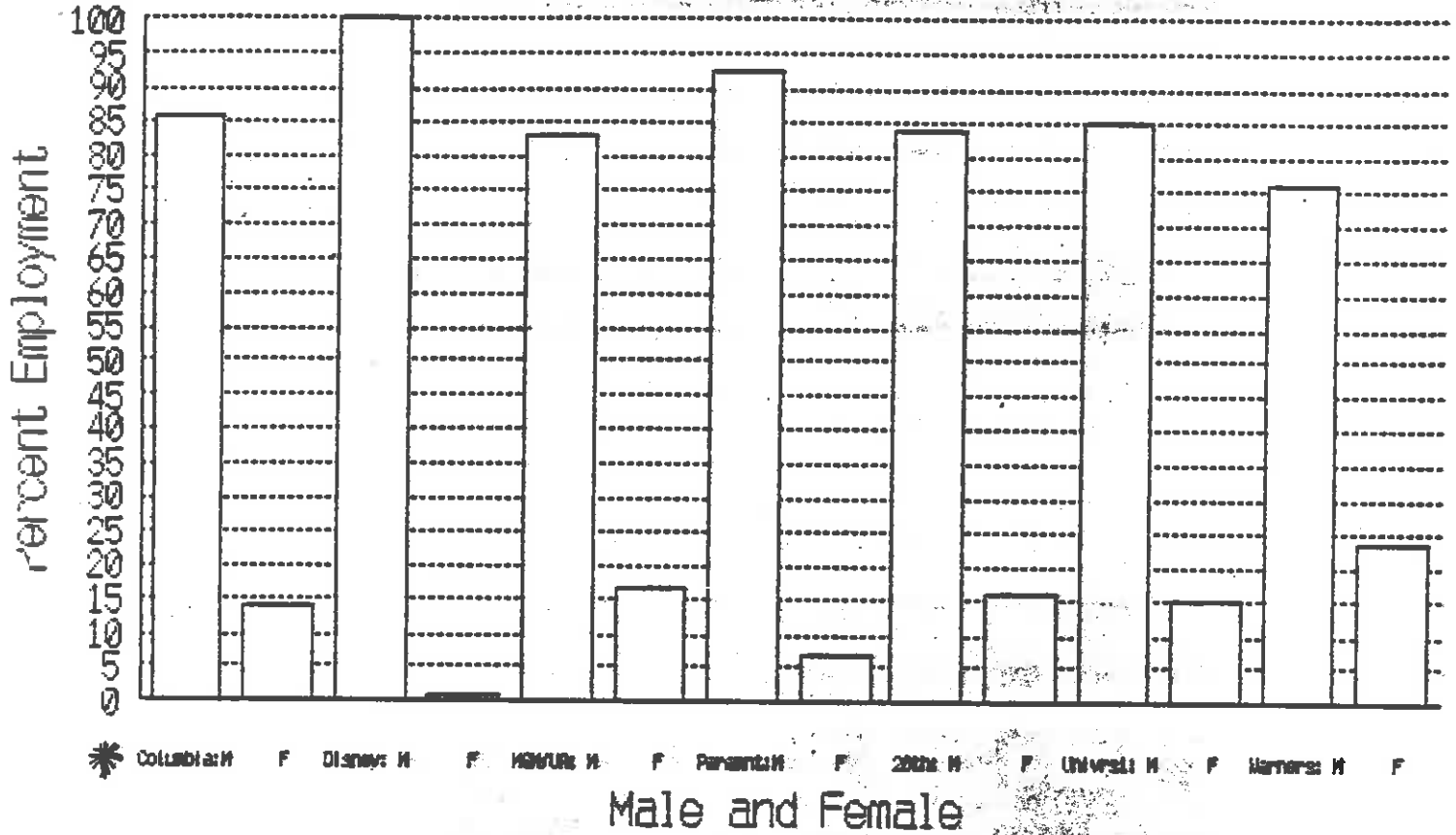
**GRAPH # 3- NETWORKS**

Employment percentages for Male and Female Writers for the in-house television productions of NBC, ABC, and CBS.

Note: These titles can be found in the appendix.

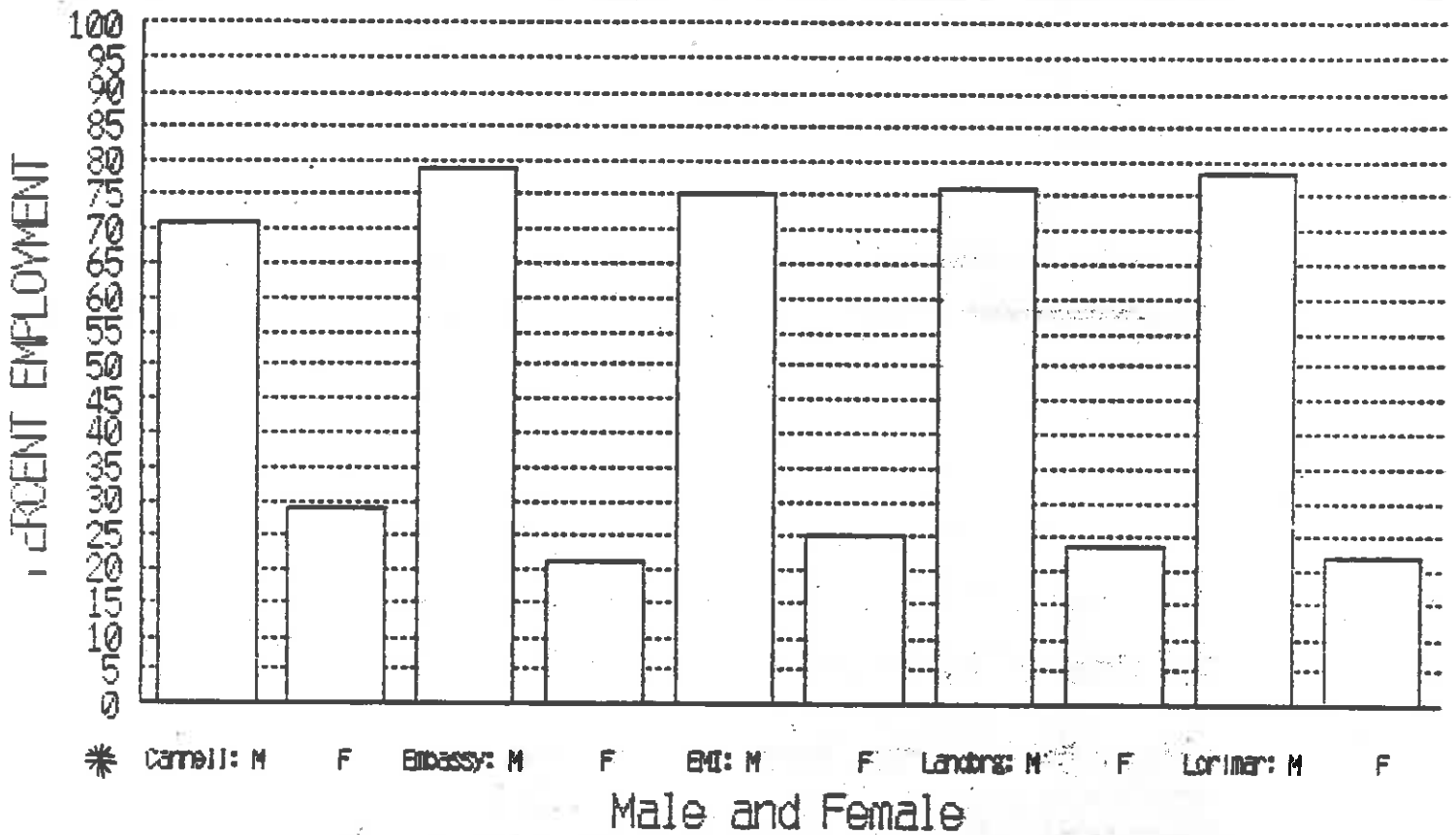


# STUDIOS



\* GRAPH # 4- STUDIOS - Television Production only  
 Employment percentages for Male and Female Writers  
 for the following studios: Columbia; Disney; MGM/UA  
 Paramount; Twentieth-Century/Fox; Universal; Warner Bros.

# PRODUCTION COMPANIES

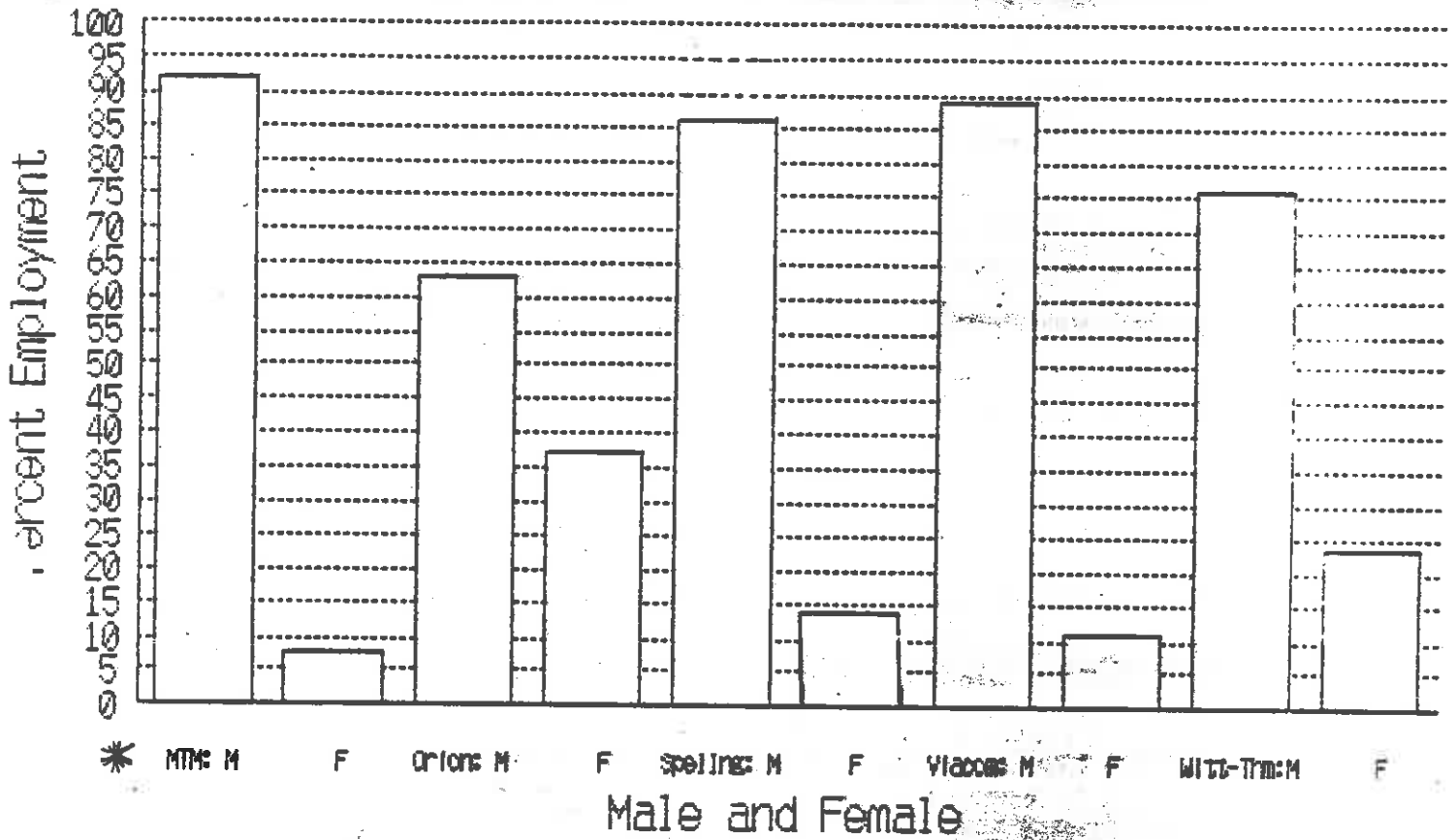


\* Cannell: M F Embassy: M F EMI: M F Landsburg: M F Lorimar: M F

Male and Female

\* GRAPH # 5- PRODUCTION COMPANIES - Television Production only  
 Employment percentages for Male and Female Writers  
 for Stephen J. Cannell; Embassy; EMI; Alan Landsburg;  
 and Lorimar.

# PRODUCTION COMPANIES



\* GRAPH # 6- PRODUCTION COMPANIES - Television Production only  
 Employment percentages for Male and Female Writers  
 for MTM; Orion; Spelling; Viacom; Witt/Thomas/Harris.

PART II

KEY FINDINGS OF THE RESEARCH

## KEY FINDINGS OF THE RESEARCH

- + Out of all primetime network television programming produced between April 1, 1982 and March 31, 1983, males wrote 83% and females wrote 17%. 835.5 hours for men versus 177 hours for women for a total of 1,012.5 hours.
- + Out of 420 hours of network primetime action/adventure shows, males wrote 88% and females wrote 12%. 369.2 hours for men versus 51.5 hours for women.
- + Out of a total of 75 half-hour and one hour shows; 30.4 half-hour shows (87%) were created by males and 4.6 (13%) created by females; 37 one hour shows (92.5%) were created by males, and 3.0 (7.5%) created by females. Where females received creator credit, it was usually a credit shared with a male writer.
- + Of the in-house network television projects, ABC hired 100% male writers, 0% female writers; NBC hired almost 90% male writers and a little over 10% female writers (although the 10% figure applied to only one show - "Saturday Night Live"). Female writers received 45% of the writing credits at CBS and male writers 55%. Essentially, most writing employment opportunities for women on network in-house programming has been restricted to the movie-of-the-week and miniseries genres.
- + Out of 9 hours for Disney, 0% were written by women; and out of 294 hours for Paramount, only 16.62 (6%) were written by women.
- + MTM is the production company who employed the least percentage of women writers, under 8%, in the time period studied. Orion employed the highest percentage of women, about 35%.

+ Newhart, an MTM production, had more women on their writing staff than men. However, 75% of all the writing credits went to men while only 25% of the credits went to women.

+ On half-hour episodic series, Columbia overall had more women than men on their writing staffs. But men still received more total writing credits than women. (70% male writers, 30% female writers).

1. For example, Mama Malone had an average weekly use of 1.67 males on the writing staff and 1.67 females on the writing staff, but no women staff writers received any writing assignments. However, the male writing staff received 6 writing credits; i.e., "written by", "teleplay by", or "story by".

2. Fantasy Island had no male staff writers. However, the female writing staff only received writing credits, i.e., "written by", "teleplay by", or "story by", on 8.2 episodes out of a possible 43 episodes. Most of the writing credits went to nonstaff males.

+ Embassy had only 2 episodic series out of a possible 7 which had any women at all on the writing staff. On Facts of Life there were more women on the writing staff than men, but men still received more writing credits overall than women.

+ At Spelling, Love Boat had only one woman on the writing staff and she was part of a male/female staff writing team. On Dynasty a male/female staff writing team wrote all the stories for the series. However, women received only three teleplay credits while men received 24 teleplay credits.

+ At Universal only one episodic series out of six had any women on the writing staff. Quincy had one woman on staff for 3 out of 27 episodes.

+ Viacom's Amanda had women on their writing staff, but they received no writing assignments.

+ Out of 75 network primetime series shows, 37 shows had no women receiving on-air writing staff credits i.e., story editor, story consultant, executive story consultant, etc. Five of these shows were credited solely by women, or a woman writer in partnership with a male writer. The shows which had no women writers on staff include:

Cannell

Great American Hero  
Quest (created by a female)

Landsburg

Gimme A Break

Lorimar

Columbia

Filthy Rich (created by a female)  
Bring 'Em Back Alive  
T.J. Hooker

Dallas

Falcon's Crest

Disney

Gun Shy  
Small & Frye  
Zorro & Son

Embassy

Different Strokes  
Gloria (created by a female)  
The Jeffersons  
One Day at a Time  
Silver Spoons (created by a female)

MGM/UA

C.H.i.Ps  
Fame  
Gavilan

MTM

Remington Steele  
St. Elsewhere

Paramount

Cheers

Spelling

At Ease  
Matt Houston

Twentieth/Fox

Fall Guy  
Paper Chase

Universal

Night Rider  
Magnum P.I.  
Simon & Simon  
Tales of the Gold  
Monkey  
The Voyagers

Viacom

Devlin Connection

Warner Bros.

Goodnight, Beethoven  
Bare Essence  
Dukes of Hazzard

Witt/Thomas/Harris

Condo  
It Takes Two (created  
by a female)

+ Out of 756 credits received by writing staffs (i.e., story editors, story consultants, executive story consultants, etc.) for action/adventure series, 723 (96%) were received by males, and 33 (4%) by females. On "Hart to Hart", 8 staff writing credits were received by one female out of a total of 98 staff credits. (The one female writer on the staff of "Hart to Hart" was the partner of a male writer.)



+ Out of a total of 2,309 staff writing credits (these are the number of credits, not number of writers; i.e., if writer were credited for 10 episodes that totals 10 credits). 1,904.5 (82%) were received by males and 404.5 (18%) by females.

+ On the following episodic primetime series shows, no women received "Written By," "Story By", or "Teleplay By" credits:

Disney

Gun Shy  
Small & Frye  
Zorro & Son

Embassy

Silver Spoons

MGM-UA

Galivan

Twentieth/Fox

Paper Chase

Viacom

Amanda  
Devlin Connection

Warner Bros.

Goodnight, Beantown  
Casablanca

\*Dukes of Hazard  
High Performance  
Johnny Blue

\*Has historically not  
hired women writers

+One or less writing credits were attributed to female writers on the following episodic primetime series:

Columbia

Bring 'Em Back Alive (1 female credit of 16 episodes)

Landsburg

Gimme A Break (5 female credits of 22 episodes)

Baby Makes Five (1 female credit of 4 episodes)

Lorimar

Dallas (1 female credit of 22 episodes)

MTM

Remington Steele (1 female credit of 21 episodes)

St. Elsewhere (.67 female credit of 21 episodes)

Paramount

New Odd Couple (1 female credit of 15 episodes)

Matthew Starr (1 female credit of 21 episodes)

Ryan's Four (1 female credit of 4 episodes)

Spelling

Matthew Houston (.75 female credit of 22 episodes)

Twentieth/Fox

Fall Guy (1 female credit of 27 episodes)

Universal

Simon & Simon	(1 female credit of 22 episodes)
Tales of the Gold Monkey	(.25 female credit of 19 episodes)

Warner Bros.

Mississippi	(1 female credit of 5 episodes)
Wizards and Warriors	(1 female credit of 7 episodes)

+ As evident in previous studies, employment of women writers in the film market is consistently low. For the time period indicated, April, 1982 - March, 1983, less than 15% of feature films were written by women; over 85% were written by men.