DIE ANOTHER DAY

Hollywood Transformed in the Streaming Era

Otis College Report on the Creative Economy

May 2024

OTIS COLLEGE OF ART AND DESIGN

WESTWOOD ECONOMICS & PLANNING ASSOCIATES

In Brief

The first of Otis College's reports on the Hollywood workforce assessed the immediate impact of the Writers Guild of America (WGA)-Screen Actors Guild (SAG-AFTRA) strikes, concluding that those events were as much a consequence of major changes in the industry as they were the cause. This second report digs into the very nature of recent changes in the industry, from the onset of the streaming era in 2013, when Netflix released its groundbreaking drama, House of Cards, to the immediate post-strike period in 2024. This report identifies three major transformations in Hollywood over the past decade.

Transformation 1: Film and TV jobs are growing outside of Los Angeles, but Hollywood remains the industry leader

- During the strikes of 2023, Los Angeles' share of national Film and TV employment fell precipitously to 27%, compared to 35% just the year before.
- While Los Angeles County's share of Film and TV employment has fallen, the industry isn't moving to a particular region. The sector is growing in many different places.
- As such, there is not a "New Hollywood," poised to become the new home of Film and TV activity.
- Film and TV Industry workers in Los Angeles County earn around 50% of all wages paid by the industry throughout the nation—nearly double the county's share of industry employment.
- The workers most coveted by the Film and TV industry still live in Los Angeles.
- Hollywood's premium Film and TV talent earns salaries 60% higher than the national average.
- The industry pays higher wages to workers in Los Angeles because local workers have skills that it cannot find in other locations.
- The Film and TV Industry in Los Angeles County is a little wounded, but it remains the nation's marquee destination for Film and TV production.

Transformation 2: Entertainment in Hollywood is less reliant on Film and Television than ever

- The modern Entertainment Industry encompasses much more than Film and TV. The "Greater Entertainment" Industry includes a variety of sectors that compete with Film and TV for attention, such as video gaming and the Creator Economy.

- In 2013, the Film and TV industry made up 64% of Los Angeles County's Greater Entertainment Industry; this share has fallen to 52% today.

- The traditional Entertainment Industries of Film and TV, Sound, Print Media and Broadcasting have shed jobs over the past decade, with employment down 9.1% (12,900 jobs) from 2013 to 2024.

- At the same time, modern aspects of the Entertainment Industry—such as Software Publishers/Video Gamers, Social Media Platforms, Media Streaming, Performing Arts, Spectator Sports and Related Industries, and Independent Artists—have gained employment, growing 53%, or by 28,000 jobs, over the same period.

- As a whole, employment in Greater Entertainment has grown 8% since 2013.

- As the Entertainment Industry has expanded, opportunities for Creative workers have increased outside of Film and TV.

Transformation 3: Hollywood is more white collar than ever

- Perhaps Hollywood's most profound transformation lies in changes to its workforce.

- Over the past decade, there has been a surge in growth of knowledge-intensive "white collar" occupations in Greater Entertainment, and a drop in the number of manual, "blue collar" occupations.

- An industry that was once a fertile source of jobs for workers without college degrees has become dominated by Creatives, Managers, White Collar Specialists, and other members of America's educated class.

- Growth in the number of Creatives in Los Angeles County demonstrates the extent to which iconic Hollywood roles like writing, acting, directing, and producing have expanded, even as the sectors that comprise the Greater Entertainment Industry around them have changed.

- The share of college-educated workers in the Entertainment industry increased from 46% in 2000 to 68% in 2022.

- Knowledge-oriented, analytical skills, such as critical thinking and complex problem solving, have become more important to Greater Entertainment while manual, physical work, like equipment repair and maintenance, have become less important.

- Workers without college degrees have been displaced from Entertainment, at a cost to these workers, and the industry is increasingly attracting college-educated talent from other sectors of the economy.

- As the industry has become more skilled, it has also become more racially diverse.

Policy and Planning: Preparing Hollywood's workforce for the next ten years

- Government and industry representatives should recognize that the Greater Entertainment Industry is not just centered on Film and TV, but instead on skilled talent working across a range of industries.

- Concerns about "runaway" film production have been widespread for many years. What has been fairly muted has been the recognition that Los Angeles is becoming a stronger hub for the high-wage activities that have the greatest economic impact.

- The recognition that Film and TV's strength is in its talent base should somewhat temper enthusiasm for policies that resemble those in Canada, Georgia, New Mexico, and other places that do not enjoy Hollywood's talent advantage.

- Local efforts to support the industry should focus on ensuring that workers retain a skills premium over other locations.

- Government and industry representatives should mount a dedicated workforce development effort, targeted at displaced workers from the sector, particularly those without college degrees.

- Colleges and local leaders should improve the management skills and knowledge of independent artists and entrepreneurs, especially those involved in the growing "Creator Economy."

- Dedicated, skills-based courses or programs would help Creators navigate their careers and better seize opportunities.

- Colleges and universities should also begin offering programs that specialize in Entertainment Management—in the same way that there are programs that specialize in the management of Non-Profits.

The Entertainment Industry in Los Angeles County is not dying, but it is changing considerably, providing a wider array of opportunities for workers. The broader Entertainment Industry merits the type of policy attention historically devoted to the Film and TV Industry.

Hollywood's Major Transformation Started Before the Strikes

It's been an anxious twelve months for Hollywood's workers. The WGA and SAG-AFTRA strikes effectively shut down Film and Television production for large periods of 2023, leading to a roughly 40% drop in shooting activity and the cancellation of numerous planned projects. Film and TV workers in Los Angeles County bore the brunt of the work stoppages—Los Angeles County's Film and TV industry shed 20,505 jobs between April 2023 and September 2023, when the WGA agreement was ratified. This represented the equivalent of 77% of the nation's Film and TV job losses over this period.

Unfortunately, the end of the SAG-AFTRA strike in December 2023 did not usher in a return to work for many who lost their jobs. As of March 2024, there were still 20,906 fewer workers employed by the Film and TV industry in Los Angeles County than there had been immediately prior to the strikes, a drop of 19%. TheWrap's Diane Haithman detects a "Crisis of Morale" among many displaced workers, as they wonder when conditions will return to "normal."

In the Fall of 2023, Otis College's report on how the strikes were affecting Hollywood, **The Day After Tomorrow**, predicted a slow recovery for the industry. It highlighted that the industry faced challenges before the strikes began in May 2023, amid an increasingly unfriendly macroeconomic environment. Prior to the strikes, there was a frenzy of investment, as streaming platforms ramped up content production in competition for subscribers. In 2022, Wall Street investors balked at the losses that these platforms were accruing, ushering in a period of relative austerity in the sector. Ultimately, less production means less work in the industry.

This report picks up where the first left off, detailing long-term trends that formed the backdrop to the 2023 strikes. In 2013, Netflix released *House of Cards*. This was a watershed moment in Hollywood as it marked the first time that a major streaming platform had released its own original content. Over the past decade, there has been a race among studios, both new and old, to create direct-to-consumer content via digital streaming platforms. The 2023 strikes were part of ongoing battles over how Hollywood should use or govern technologies such as AI and how streaming revenues should be shared between studios and workers. These struggles are a direct consequence of streaming distribution within the industry.

Given the strain on the Film and TV Industry and heightened competition for viewers' attention from non-traditional forms of content, like Social Media and Video Gaming, this is an ideal time to take stock of how the Entertainment Industry has changed. This report seeks to shed light on three primary areas. First, what changes in the Entertainment Industry have meant for Hollywood's role as the Entertainment Capital of the world. Second, how emergent entertainment sectors have shaped where people work in Hollywood. And third, how changes in the Entertainment Industry have affected Hollywood's workforce.

A core contention of this report is that, to fully understand Hollywood today, it is necessary to move beyond a focus on Film and TV. To be clear, Film and TV are still very important to Hollywood, and are very worthy of attention, but other industries have entered the entertainment space, and these industries are employing more and more workers in Los Angeles County. The "Greater Entertainment" industry (listed in Table 1) includes traditional media, such as Newspaper and Book Publishes, Broadcasting, and Film and Television programming, as well as newer media Industries, such as Streamers, Social Media, Software/Video Gaming, and Independent Artists. These latter industries have an increasingly large presence in Los Angeles County, and have drawn workers from traditional entertainment segments. These new media companies, many of which were founded in the San Francisco Bay Area, now have a presence in Los Angeles, where they can be close to content creators, who still overwhelmingly call Los Angeles home.

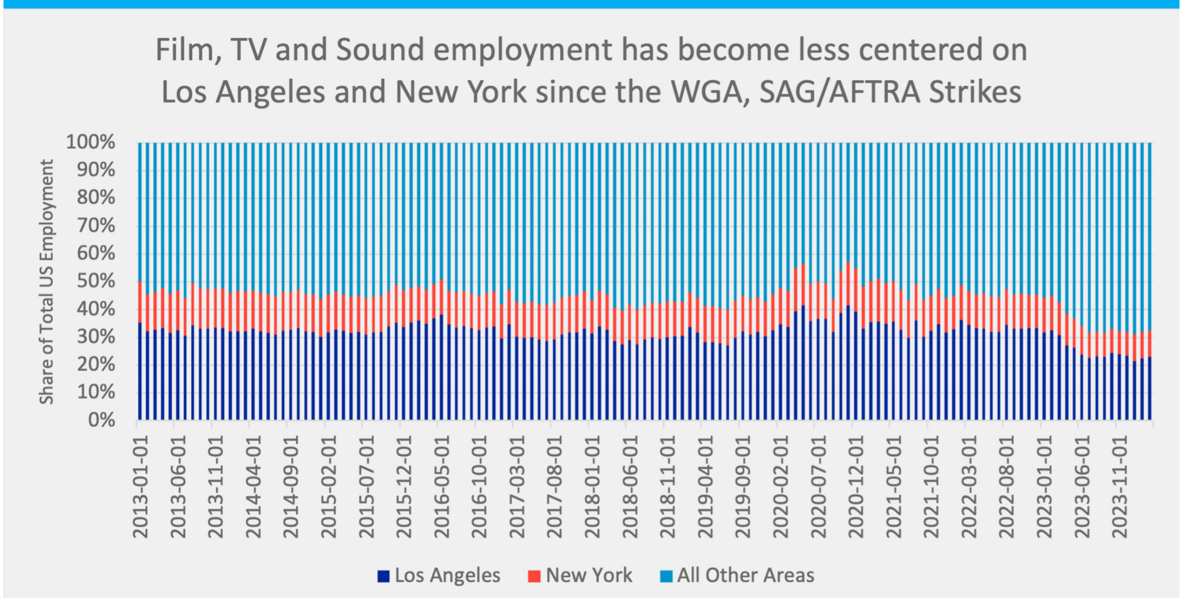
Sectors of the Greater Entertainment Industry

Title[4]	Official Description[5]	Los Angeles Examples
Film and TV	Establishments involved in the production and distribution of motion pictures, videos, and sound recordings.	Disney, Warner Brothers-Discovery
Traditional Publishing	Establishments engaged in publishing newspapers, magazines, other periodicals, books, and directories.	Los Angeles Times, Penguin Random House
Broadcasting	Operate broadcasting studios and facilities for the programming and transmission of programs to the public.	iHeartRadio, Clear Channel, KCET
Performance and Management	Employees of performing arts organizations including agencies, promoters, and sports teams.	WME, Los Angeles Philharmonic, Los Angeles Rams
Independent Artists and Performers[6]	Independent (i.e., freelance) individuals primarily engaged in performing in artistic productions, in creating artistic and cultural works or productions, or in providing technical expertise necessary for these productions.	Artists Guild of America
Software Publishing	Establishments primarily engaged in computer software publishing or publishing and reproduction, including video games.	Activision, Microsoft, Salesforce
Internet Publishing and Streaming	Establishments primarily providing media streaming distribution services, operating social network sites, operating media broadcasting and cable television networks, and supplying information, such as news reports, articles, pictures, and features, to the news media.	Netflix, Twitch

Transformation 1: Film and TV jobs are growing outside of Los Angeles, but Hollywood remains the industry leader

Los Angeles County's share of the nation's Film and TV employment had been relatively stable for decades. At the turn of the century, Los Angeles County accounted for around one-third of Film and TV employment in the U.S.; in 2022, the year prior to the strikes, its share stood at 35%. The county's share of national employment dipped a little before the pandemic, and then jumped during the pandemic—effectively taking it back to where it stood at the beginning of the century. At times, the county's Film and TV industry has run a little hotter than the rest of the nation, while at other times a little colder. Yet through it all, the industry remains anchored to Los Angeles County.

Los Angeles and New York's Share of Film, TV and Sound Employment, 2013–2023



Source: Current Employment Statistics, Bureau of Labor Statistics

During the strikes of 2023, Los Angeles County's share of national Film and TV employment fell precipitously to 27%, compared to 35% just the year before. Los Angeles was not alone in losing share of national employment. The strikes also hit New York City hard, where Film and TV employment fell by 12,520 jobs from April 2023 to September 2023 (equivalent to 47% of the jobs lost nationally over this period). Likewise, the number of Film and TV jobs in Atlanta were cut in half during the strike period. In each of these regions, Film and TV jobs remain far below their pre-strike levels, while, nationally, Film and TV employment has returned to pre-strike levels. In other words, losses in these three regions have been offset by gains in other parts of the country.

These figures tell us that the strikes and production cuts have hit employment in the established Film and TV production markets, particularly those in Los Angeles and New York, especially hard. As the prior Otis report detailed, enduring job losses in Hollywood can be ascribed to major production companies curtailing investment in content creation. Those places that create and produce this prime content—Los Angeles and New York—have borne the brunt of these cutbacks. A period of austerity will continue to suppress these regions' share of national employment.

The recent drop in Los Angeles' share of national Film and TV employment will naturally raise age-old questions about Los Angeles' place within the Film and TV Industry, and the extent to which the industry is leaving for competing markets, threatening LA's traditional role as "soundstage to the world." The construction of major sound stage facilities in Greater Atlanta and London, and a bevy of tax credits available in many parts of the U.S., only add fuel to this fire. Yet the headlines surrounding these events obscure the fact that Los Angeles County's Film and TV Industry is still the envy of the world. Los Angeles remains the biggest producer of marquee content.

Losing Share to Nowhere

While Los Angeles County's share of Film and TV employment has dipped, the industry isn't dispersing to any particular place, but many different places. This is important because it means there is no "New Hollywood" on the horizon, poised to become the new home of Film and TV activity. The table below reveals the ten metropolitan regions which accounted for the highest share of Film and TV employment in the U.S. in 2013 and 2023. Outside of Los Angeles and New York, no other region accounted for more than 2% of national Film and TV employment in either year. While Atlanta did jump up the rankings between 2013 and 2023, its Film and TV industry is still very small compared to Los Angeles, and Atlanta also lost significant employment during the strikes. For every worker employed in Film and TV in Atlanta, there are 12 employed in Los Angeles County.

The absence of new centers of activity is important because Los Angeles has scale and cluster advantages over its competitors. The sheer size of the Film and TV industry in Los Angeles ensures that it has great advantages over other locations. Because the region has a dense ecosystem of specialist workers (actors, writers, make-up artists, costume designers, cinematographers, directors, producers), suppliers, facilities, and industry "know-how," Los Angeles, outside of New York, remains the only place in the U.S. where a project can run from conception to completion without the need to rely on any other location. The region's place as a "one stop shop" is one of its greatest advantages.

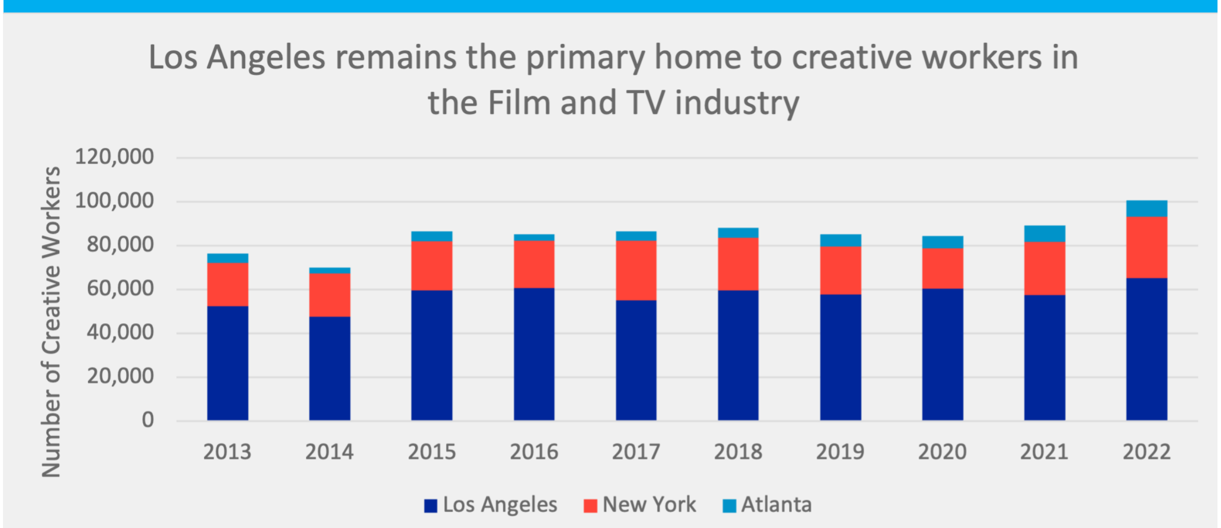
Metropolitan Areas with the Highest Share of Film and TV Employment, 2013 and 2023

Metropolitan Area	Share of U.S. Employment 2013	Metropolitan Area	Share of U.S. Employment 2023
Los Angeles, CA	32%	Los Angeles, CA	27%
New York NY	13%	New York NY	12%
Dallas, TX	2%	Atlanta, GA	2%
Chicago, IL	2%	Dallas, TX	2%
Atlanta, GA	1%	San Francisco, CA	2%
Boston, MA	1%	Chicago, IL	2%
Miami, FL	1%	Miami, FL	2%
Washington, DC	1%	Nashville, TN	1%
Nashville, TN	1%	Austin, TX	1%
Austin, TX	1%	Washington, DC	1%

Source: Quarterly Census of Employment and Wages, Bureau of Labor Statistics

To further illustrate Los Angeles' sustained strength in the Film and TV Industry, consider how it compares to New York and Atlanta, which are home to the next two largest Film and TV centers in the U.S. Los Angeles is home to double the number of Creative Film and TV workers—Writers, Directors, Actors, Producers—than are found in New York and Atlanta combined.

Number of Creative Workers in Los Angeles, New York and Atlanta 2013–2022

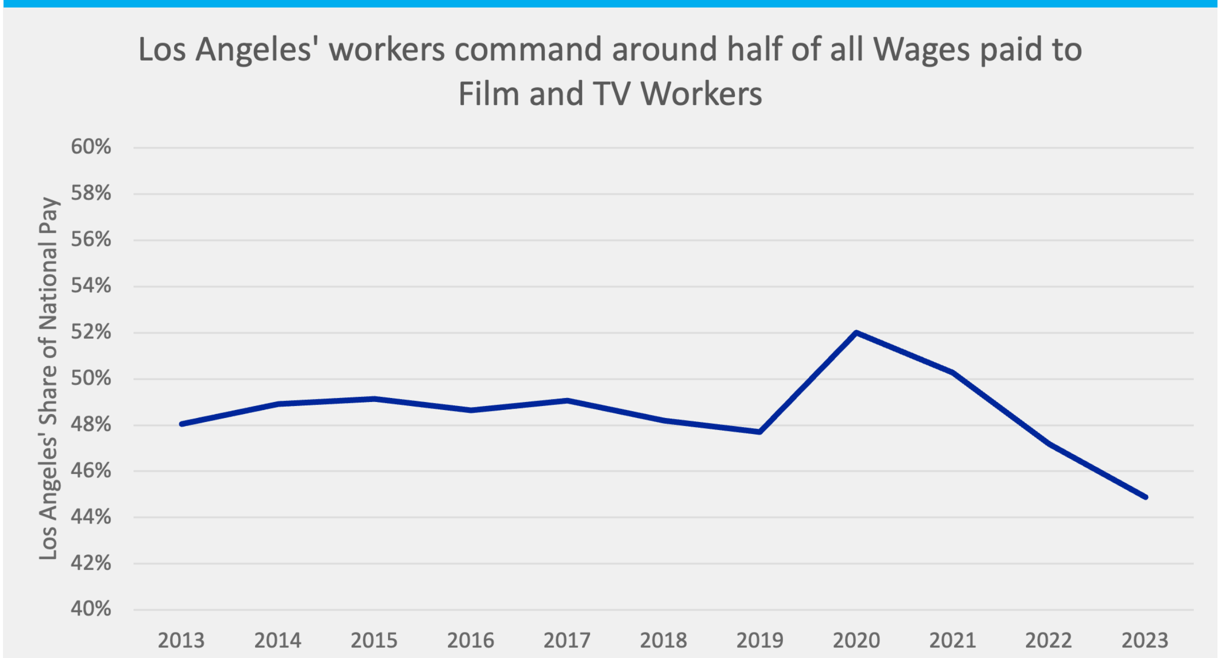


Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

Wages are Not Leaving Los Angeles as Fast as Workers

Film and TV Industry workers in Los Angeles County earn around 50% of all wages paid by the industry throughout the nation. Again, this figure has remained relatively stable for the past decade, although the share did drop a little during the recent strikes. In other words, while Los Angeles County's share of national Film and TV employment has dipped, the region still commands about half of the wages the sector pays across the nation.

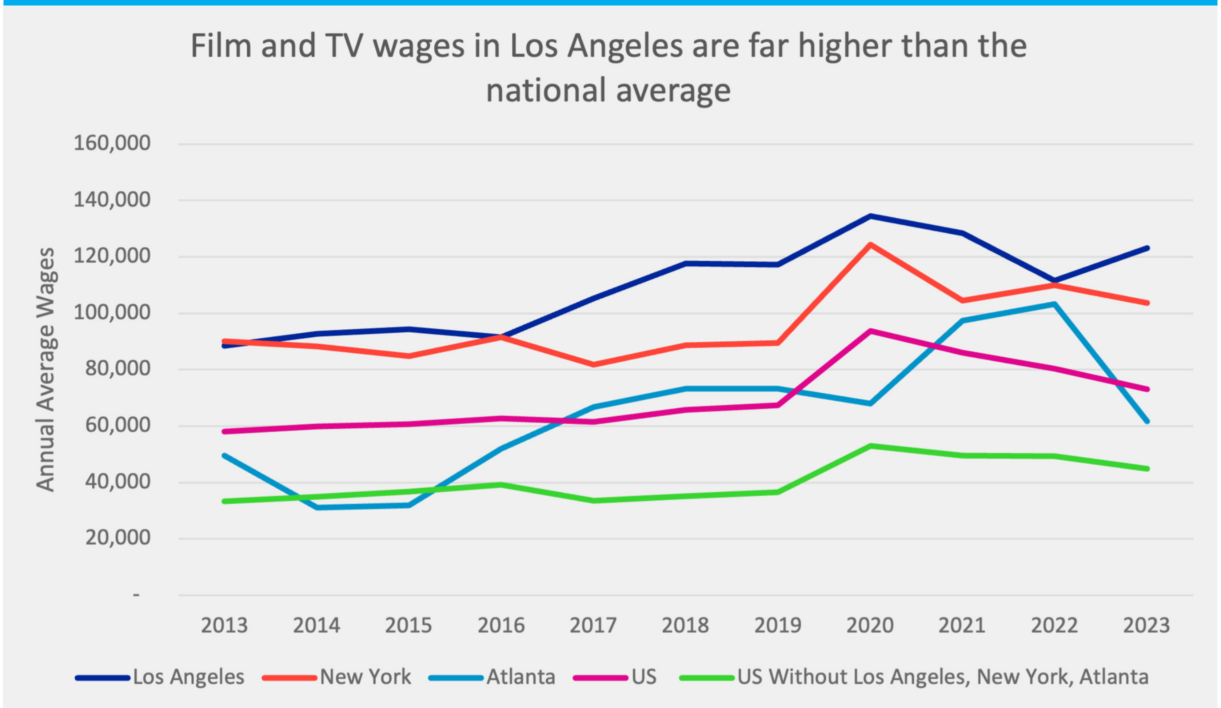
Los Angeles Workers' Share of National Film and TV Pay, 2013–2023



Source: Quarterly Census of Employment and Wages, Bureau of Labor Statistics

Workers in Los Angeles earn considerably more than their counterparts in other parts of the country – around 60% higher, on average, than the industry pays nationally. There is a clear dichotomy in the wages paid to workers in the places which accounted for the majority of the job losses that occurred during the strikes (Los Angeles, New York, and Atlanta), and the rest of the nation. On average, a worker in Los Angeles earns 170% more, a worker in New York earns 130% more, and a worker in Atlanta 63% more than Film and TV workers in other places in the U.S.

Average Annual Pay For Film and TV Workers, Select Areas 2013–2023

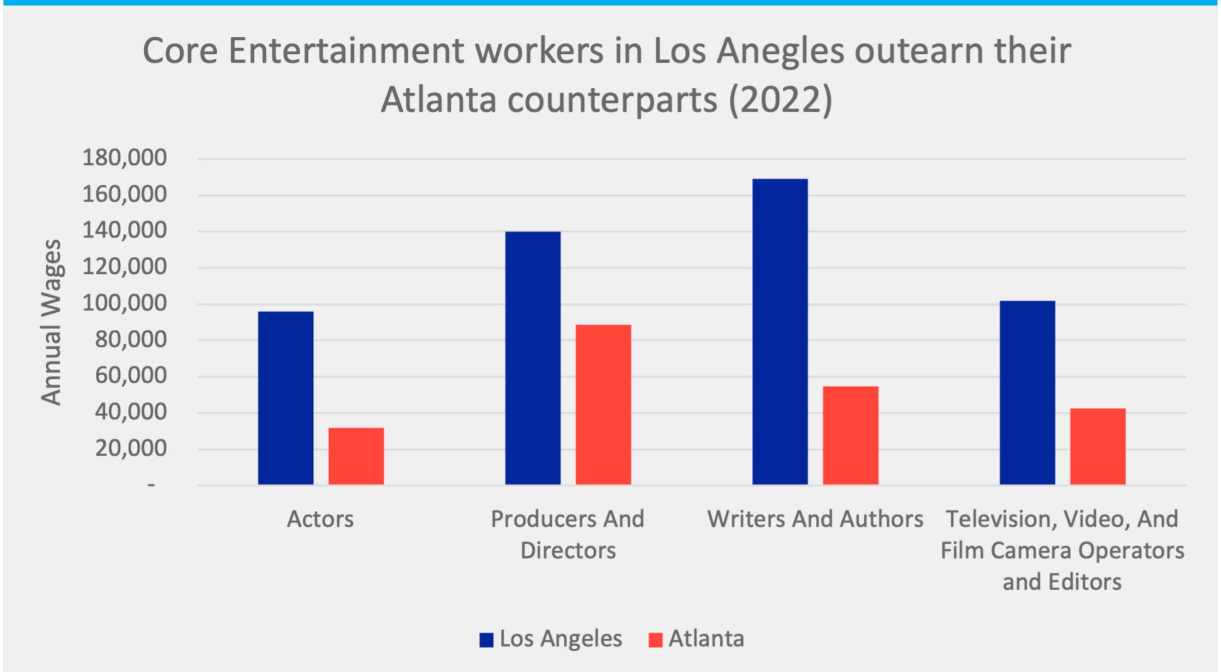


Source: Quarterly Census of Employment and Wages, Bureau of Labor Statistics

These wage differentials reveal that Film and TV industry workers differ in character in different places. If workers were the same from one place to the next, Los Angeles-based companies would move to other locations, where they could cut labor costs. Instead, studios pay higher wages to workers in Los Angeles because local workers have skills that they cannot find in other locations.

For example, Los Angeles wages for core Creative occupations—Actors, Producers and Directors, Writers, and Camera Operators and Editors—are as much as four times the amount earned by the same workers in Atlanta. According to the Bureau of Economic Analysis' Regional Price Parities data, the cost of living in Los Angeles is 15% higher than in Atlanta. This means that workers in Los Angeles are more than compensated for the cost-of-living differences between the two places. Ultimately, workers in Los Angeles are paid higher wages for their skills premium.

Creative Worker Pay in Los Angeles and Atlanta, 2022



Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

In summary, Los Angeles' share of national Film and TV employment has dropped, but the workers most coveted by the Film and TV industry still live in Los Angeles. Film and TV workers in Los Angeles have a skills premium over their counterparts in other locations, for which employers pay a premium. The Film and TV Industry in Los Angeles County remains the nation's marquee destination for Film and TV production.

Transformation 2: Entertainment is less reliant on Film and TV than ever

In 2019, Reed Hastings, co-founder and chairman of Netflix, sent a letter to the company's shareholders in which he identified Fortnite and YouTube, not Disney and Paramount, as his company's biggest rivals.

> "Our focus is not on Disney+, Amazon or others, but on how we can improve our experience for others… We compete with (and lose to) Fortnite more than HBO. When YouTube went down globally for a few minutes in October, our viewing and signups spiked for that time… There are thousands of competitors in this highly fragmented market vying to entertain consumers and low barriers to entry for those with great experiences."

Historically, Hollywood and the Film and TV Industry have been synonymous with the "Entertainment Industry." The term has always been used relatively loosely. Entertainment comes in a variety of forms, and people were entertained long before screens arrived. Nonetheless, Hollywood has been primarily associated with content produced for screens, both big and small. And yet, content creation in the modern Entertainment industry is less confined to Motion Pictures and Radio and Television Broadcasting. These industries now compete for eyeballs with industries like Social Media and Video Gaming—and not just for weekend matinees or "Must See TV" Thursdays, but "around-the-clock". Digital media may not be new, but over the past decade it has become more available and more pervasive.

As Hastings' comments suggest, the Entertainment Industry in Los Angeles can be better understood and measured by accounting for all the sectors that compete for consumer attention across a growing number of media, what can be termed the Greater Entertainment Industry or Entertainment Industries. In addition to Film and TV and traditional entertainment industries, the Greater Entertainment Industry comprises a new array of sectors, detailed below.

As a whole, Greater Entertainment employment in Los Angeles County has grown 8% since 2013, but there has been considerable churn beneath the surface. The traditional entertainment industries of Film, TV and Sound, Print Media, and TV and Radio Broadcasting have been shedding jobs over the past decade—with employment down 9.1% (or 12,900 jobs) from 2013–2024. At the same time, more modern aspects of the Entertainment Industry—Software Publishers/Video Gamers, Media Streaming, Performing Arts, Spectator Sports and Related Industries, and Independent Artists—have been gaining employment in Los Angeles County, up 53%, or 28,000 jobs, over the same period. As traditional parts of the Entertainment Industry have shrunk, others have bloomed.

Greater Entertainment Performance by Sector, Los Angeles County 2013–2024

Segment	% Change	Employment Change, 2013–2024
Overall Industry	8%	15,100
Film and TV	-17%	-20,600
Performance and Management	50%	6,500
Internet Publishing and Streaming	31%	9,100
Traditional Publishing	-28%	1,200
Independent Artists, Writers, and Performers	38%	5,500
Software Publishing	149%	10,100
Broadcasting	27%	3,300

Source: Current Employment Statistics, Bureau of Labor Statistics

Software Publishing has seen the fastest growth of all Greater Entertainment sectors in Los Angeles County, adding 10,000 workers over the past decade. While Software Publishing covers a diverse array of activities, it includes interactive gaming companies, in which Los Angeles has one of the more dominant clusters in the world. Behemoths like Activision Blizzard, Riot Games, and Naughty Dog are based locally, and developers like Electronic Arts and PlayStation operate development shops in the Silicon Beach area of Playa Vista. The sector will continue to grow. Gaming industry occupations, like Video Game Designers, Special Effects Artists and Animators and Computer Systems Engineers/Artists, which are predominantly found in this sector, are expected to grow by more than 5% per year nationally in the near future.

The **Performing Arts and Management** category, which includes employees at Fine Arts and Sporting Facilities, as well as those who work in Talent Management and Promotion, has grown by 5,500 workers in the county over the past decade, equivalent to a 50% increase since 2013. This sector captures many live and in-person aspects of entertainment. While the sector saw steep declines during the pandemic, live experiences have been a growth center for Greater Entertainment over the past decade.

Los Angeles County is a major hub for live events. Live Nation—"The Largest Live Events Company in the World "—is headquartered in Beverly Hills. AEG—the producers of Coachella and numerous major music festivals—is based in Downtown Los Angeles. Similarly, Los Angeles is the national center for the Artist Management and Representation business, with each of the "Big 4" talent agencies—CAA, ICM, William Morris-Endeavor, and United Talent Agency—headquartered in the region.

The category also includes professional sports activities, like Major League exhibitions, College Sports, and special events. The 2013–2024 period saw the boundaries between sports and other performance industries blur in new ways. There was the purchase of two sports entertainment companies—the WWE and the UFC—by the aforementioned William Morris-Endeavor. The Inglewood Forum (now the Kia Forum) was renovated into a cutting-edge concert venue, and Inglewood was chosen to host three major events—the 2022 Super Bowl, the 2026 World Cup, and the 2028 Summer Olympics—each a global spectacle that transcends its respective competition. Los Angeles' particular strength in this sector stems from its core strength in Talent Management.

The **Independent Artists, Writers, and Performers Industry** encompasses smaller production companies, theaters, guilds, and one-person "freelance" corporations and LLCs. The sector has added 5,500 workers since 2013, an increase of 38%. The growing number of web-based creators who make up the so-called "Creator Economy" mostly fall within this sector. There were 15 million Americans earning some form of compensation as Creators in 2022, and many of the most successful of these call Los Angeles home. Los Angeles is also the top destination for Venture Capital Startup investment targeted at the Creator/Influencer economy. The Independent Artists, Writers, and Performers Industry sector overwhelmingly employs workers in Creative occupations, like Actors, Producers, Writers, Camera Operators, and Editors. In 2022, 61% of workers in the sector worked in one of these occupations, compared to 55% in the Film and TV sector.

Internet Publishing and Streaming, like Software Publishing, covers a relatively broad range of activities, but the parts of the sector located in Los Angeles are very closely tethered to other entertainment activities. The sector includes online-only media, social networking and streaming. The sector added 9,100 jobs, a roughly 30% increase, over the past decade. The presence of social media firms in the region—like Meta—primarily support and manage local "Creators", while locally-based Snap is one the largest social media platforms in the world. As of February 2024, one out of ten streaming and social networking jobs in the U.S. was found in Los Angeles. Netflix's decision to build studios in Los Angeles, and not its native San Francisco, is testament to the importance of Los Angeles' traditional entertainment ecosystem to the emergent streaming sector, and its ability to produce hits like *Stranger Things* or *Ted Lasso*.

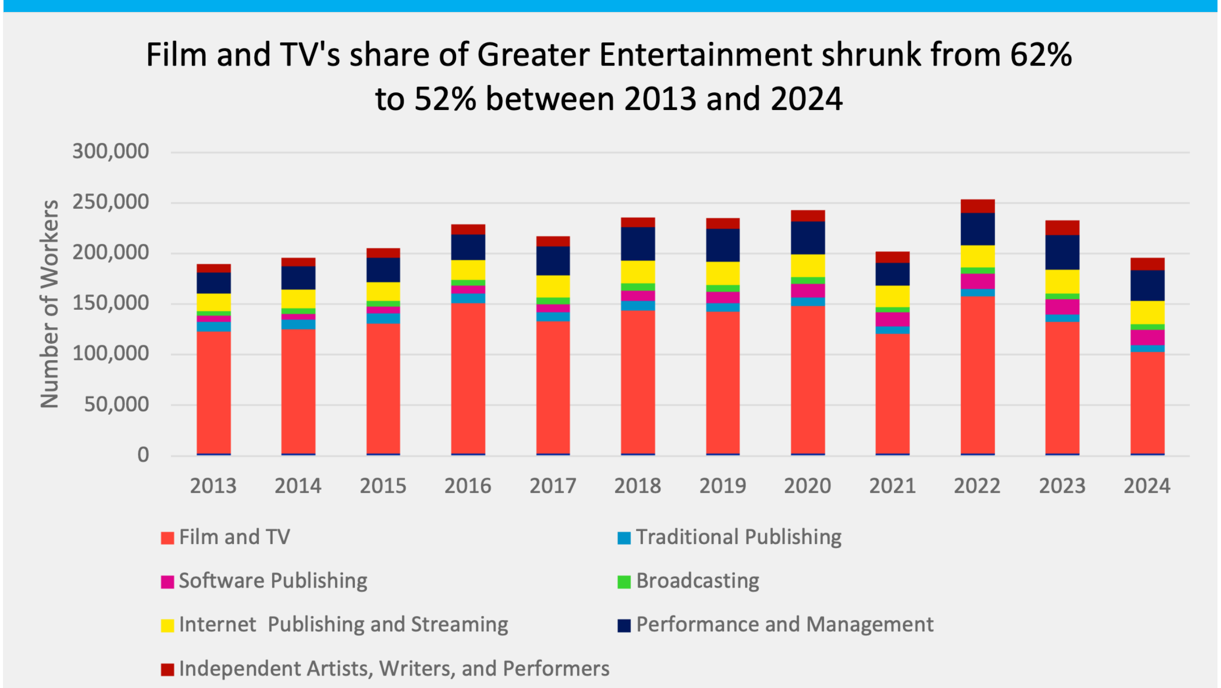
Broadcasting, which mainly includes television and radio stations, was a rare "old media" sector that saw growth from 2013–2024. Los Angeles is still a premier broadcaster—home to the Fox Television Center in West Los Angeles and Fairfax District's CBS Television City. While most major Radio and Television broadcasting operations continue to be based in New York and Washington, DC, the sector is alive and well in Los Angeles.

Traditional Publishing comprises industries such as newspaper and book publishers. This sector has been in secular decline for decades and has experienced job losses in nearly every year of the past decade. This decline has continued into this year, with a number of high profile job losses, such as the 20% reduction of the newsroom at the *Los Angeles Times*. From 2013 to 2024, employment in Traditional Print Industries in Los Angeles County fell by 28%, or roughly 2,600 jobs. Declines in traditional publishing have been felt acutely in Los Angeles, which was considered one of the country's two "Global Information Leaders" in 2002, in part because it was America's largest book market, and a major magazine publisher.

The Entertainment Industry is Dead, Long Live the Entertainment Industry

As the Entertainment Industry has expanded into new territory, Film and TV production accounts for an increasingly smaller share of Greater Entertainment employment in Los Angeles County. In 2013, the Film and TV industry made up 64% of Greater Entertainment in Los Angeles County; this share has fallen to 52% today. In addition to growth in other parts of the industry, part of this fall is due to the recent losses in Film and TV employment, which began before, and accelerated during, the strikes. The relative demise of Film and TV seems set to continue. It is now six months since the strikes ended, and shooting is still down 9% compared pre-strike levels, while the number of workers employed in Film and TV in Los Angeles County is still 19% lower (20,906 jobs).

Greater Entertainment Sectoral Composition, Los Angeles County 2013–2024



Source: Current Employment Statistics, Bureau of Labor Statistics

Creative Workers Increasingly Move Between Greater Entertainment Sectors

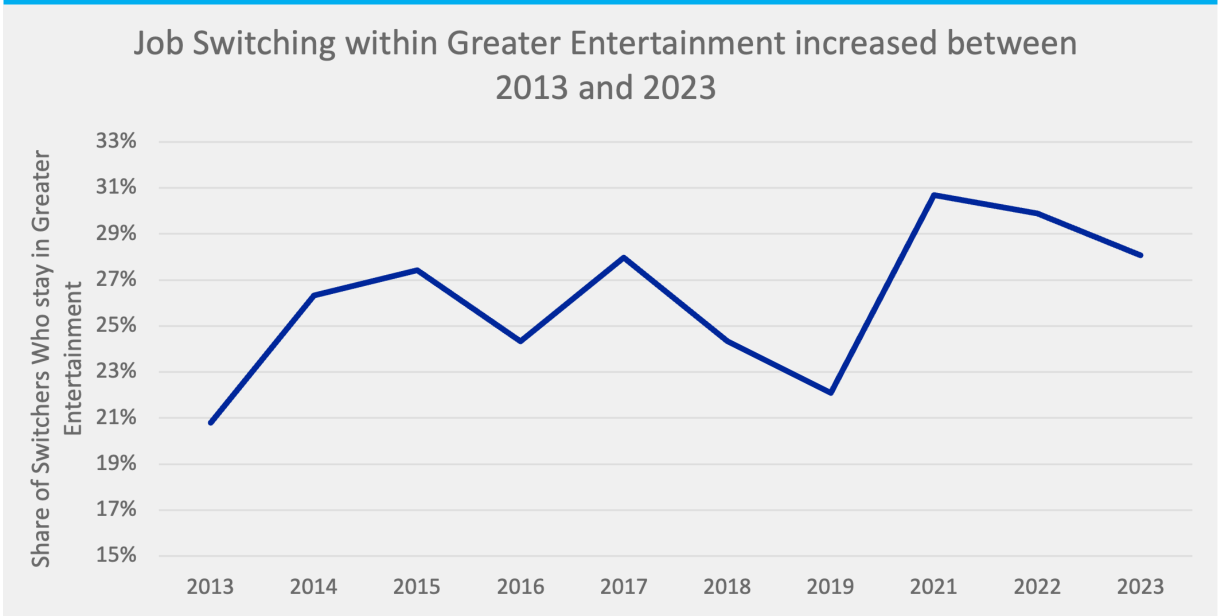
As the Entertainment Industry has grown beyond its traditional boundaries, there has been increased integration of workers across the sectors that comprise Greater Entertainment. Entertainment workers have more potential destinations than before—at the turn of the century, few Entertainment Industry workers would have imagined that they'd be plying their trades one day for an ecommerce company (Amazon) or a computer manufacturer (Apple). The changing entertainment landscape has provided workers with a greater range of opportunities to either move horizontally or progress their careers.

Workers frequently switch roles between different sectors of the economy. Such sector switching is a core feature of any labor market, as workers seek out new opportunities with different employers for a variety of reasons. Sometimes switching occurs because workers are pushed by necessity, e.g., a worker loses their job because an employer goes out of business, or moves to a different location. Other times, employees may be lured by better opportunities working in another sector of the economy.

Researchers are intrigued by switching patterns because they are one way of revealing how workers are being allocated differently across the economy over time. Indeed, examining job switching in California reveals a lot about the changing nature of Greater Entertainment and opportunities for entertainment workers.

Since 2012, there has been an increase in the level of sectoral switching within Greater Entertainment sectors. For all Greater Entertainment workers who have switched to another sector of the economy, the chart below tracks the share of those workers who switched within Greater Entertainment (e.g., moved from one Greater Entertainment sector, like Film and TV, to another, like Software Publishing). In 2013, just over 20% of those workers who left a sector within Greater Entertainment moved to another sector within Greater Entertainment; in 2023, this figure jumped to 28%. The chart also reveals that the majority of workers (71%, in 2023) who leave a Greater Entertainment industry job find a position in a different sector of the economy altogether.

Share of Greater Entertainment Job Switchers Who Remain in Greater Entertainment, California 2013–2023



Source: Current Population Survey, U.S. Census Bureau

Workers switching within Greater Entertainment sectors are more likely to work as Creatives than those who leave the sector. For those workers moving between jobs within Greater Entertainment, 73% work in either Creative (60%) or Management occupations (13%) in their new roles. For those workers leaving a sector within Greater Entertainment for another sector of the economy, only 26% work as Creators (13%) or Managers (13%) in their new roles. While Hollywood has seen the loss of many Film and TV jobs, it is still fertile ground for jobs in new industries within Greater Entertainment. As Entertainment has expanded, opportunities for workers have increased, also.

Transformation 3: Hollywood is more white collar than ever

Perhaps Hollywood's most profound transformation lies in changes to its workforce. For as long as the Entertainment Industry has existed, there have been regular upheavals: from radio to silent films to talkies; from black and white to color films; from network television to cable television, and eventually to streaming content. What has less precedent is the degree to which education matters in Hollywood. An industry that was once a fertile source of jobs for workers without college degrees has become ever more dominated by Creatives, Managers, White Collar Specialists, and other members of America's educated class. More than ever, Greater Entertainment resembles an elite club that workers qualify to enter. This can be seen in the changing composition of occupations within Greater Entertainment, increases in the educational attainment of industry workers, and worker upskilling. Interestingly, the shift toward more education and specialization has coincided with greater racial diversification.

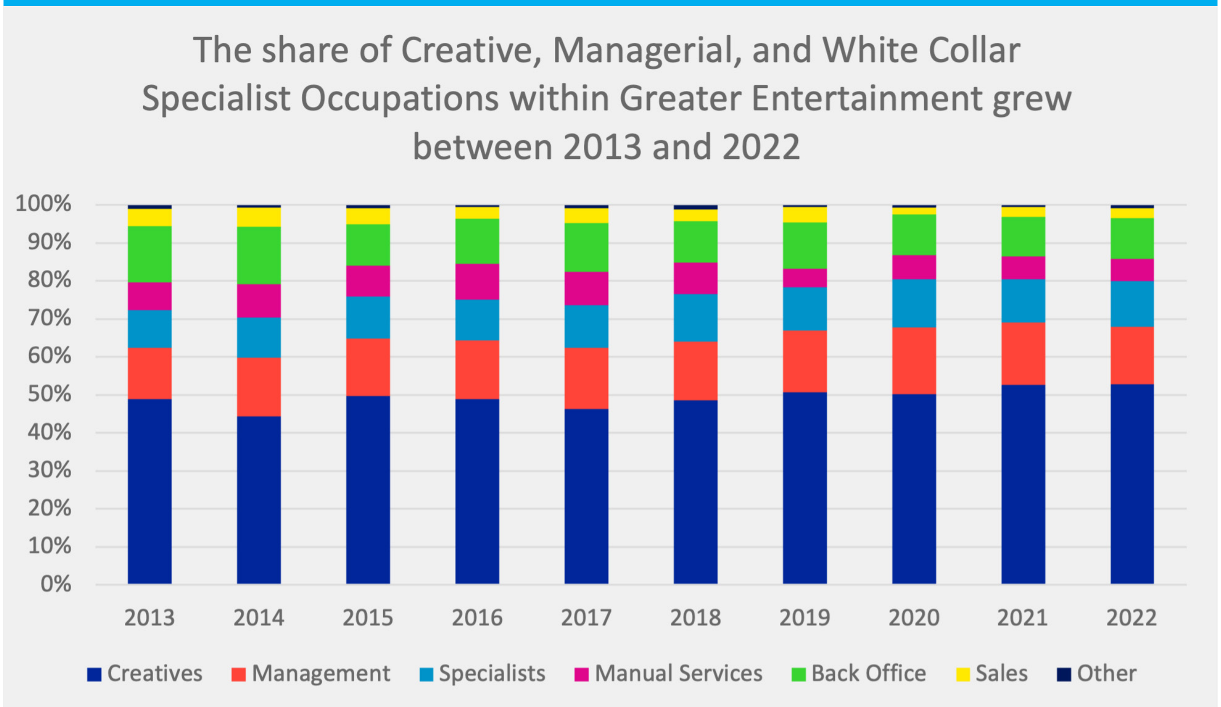
Management And Specialist Jobs are the Fastest Growing Entertainment Occupations

The Bureau of Labor Statistics identifies more than 1,000 different types of occupations in the U.S. economy. It divides these occupations into 23 major groups, which group together similar occupations, such as "Management" and "Production" occupations. To make sense of the vast array of occupations, this report creates six different groups, which distinguish the types of role present in Greater Entertainment.

- **Creatives:** workers engaged in the creation and production of content
- **Management:** managers—from middle management to executives—as well as legal professions
- **White Collar Specialists**: technical experts presiding over relatively limited domains, including business and financial analysts, computer programmers, public relations professionals, engineers, and more
- **Back Office:** office and administrative support roles
- **Manual Services**: "blue collar" occupations in areas such as transportation, cleaning and grounds keeping, and construction
- **Sales:** sales-related occupations
- **Other**: occupations not elsewhere classified

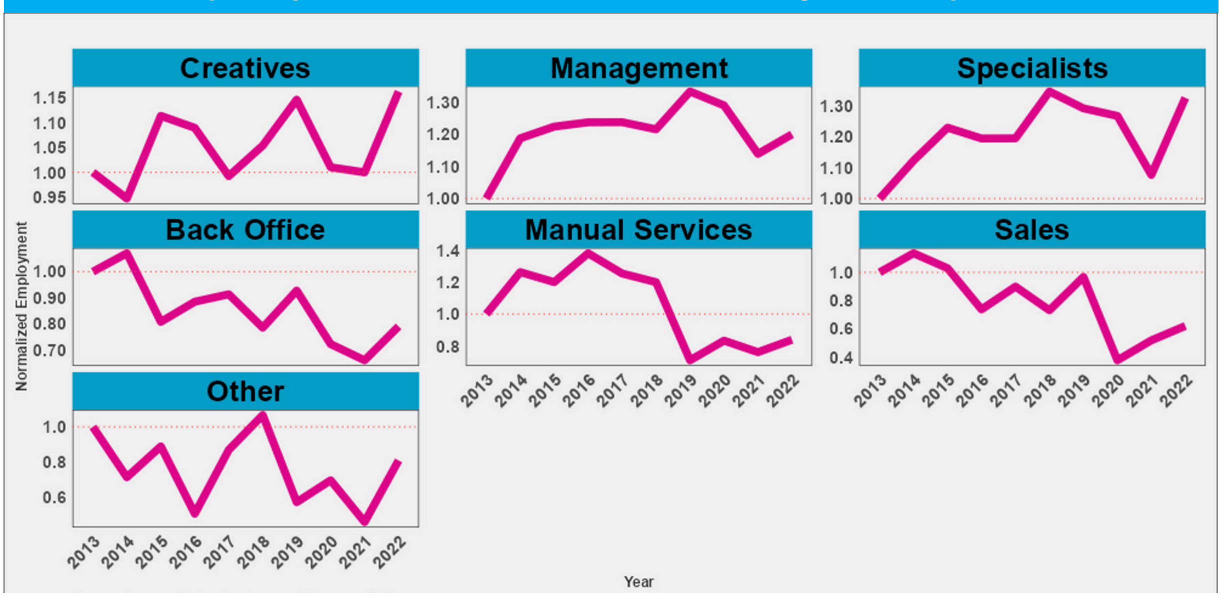
Over the past decade, there has been a surge in knowledge-intensive, "white collar" occupations in Greater Entertainment in Los Angeles, and a drop in the number of manual, "blue collar" occupations. Knowledge workers are those who are primarily paid for generating ideas, performing analyses or creating artistic content. Creatives and Managers accounted for 59% of total jobs in Greater Entertainment in 2013. By 2022, this share had grown to 66%. Creatives accounted for 44% of all entertainment workers in 2013, which had grown to 49% by 2022, while Management's share had grown from 14% to 17% of all jobs. At the same time, the share of Specialists in the industry grew from 10% to 13%. Together, these three occupational groups—Creatives, Managers, and Specialists—accounted for eight out of ten jobs in the sector in 2022, up from seven out of ten jobs in 2013.

Greater Entertainment Occupational Composition, Los Angeles County 2013–2022



Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

Growth by Occupation in Greater Entertainment, Los Angeles County 2013–2022

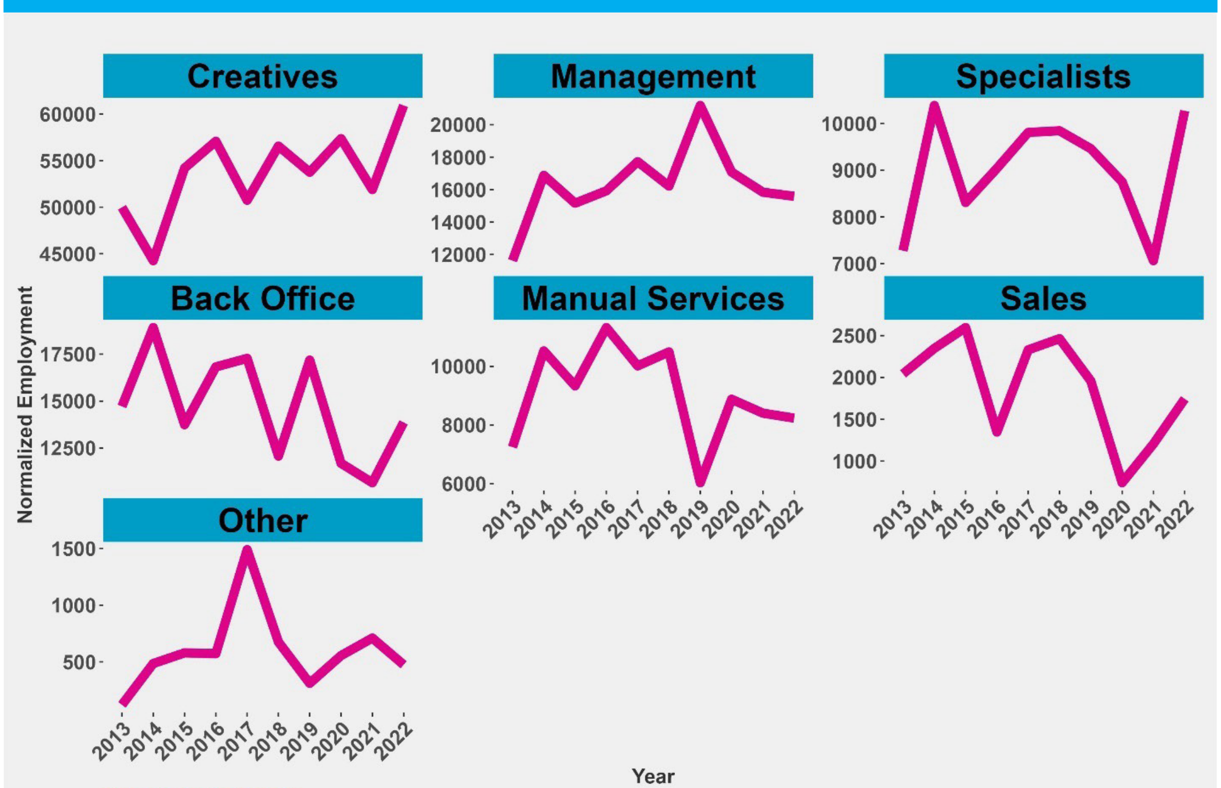


Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

Growth in the number of Creatives in Los Angeles County demonstrates the extent to which iconic Hollywood roles like writing, acting, directing, and producing have expanded, even as the sectors that comprise the Greater Entertainment Industry around them have changed. The growth of Management positions likely reveals the effect of two underlying trends in the industry. The first is that, while some aspects of the Entertainment industry are becoming less concentrated in Los Angeles County, key decision-making and executive aspects of the industry continue to grow locally. Second, the management of the industry has become more complex during the streaming era as companies must negotiate for the rights to show content on their platforms and maintain large streaming content libraries amid complex intellectual property considerations. The growth of Specialists in the sector demonstrates the increasingly technical nature of content provision in the streaming era.

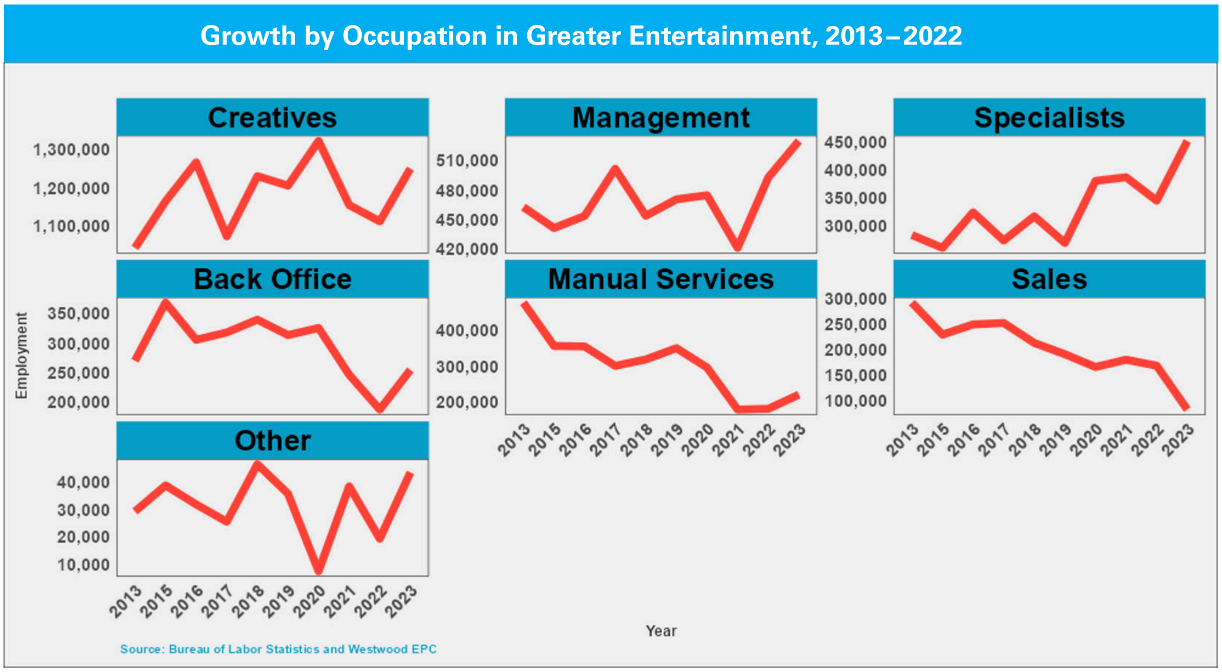
These trends (toward a more white-collar workforce) are due not only to the expansion of the Entertainment Industry beyond traditional sectors, like Film and TV, but also the expansion into sectors that have historically employed more white collar workers (like Software Publishing and Internet Publishing). As the table below reveals, the Film and TV sector has also seen growth in knowledge occupations and a drop in manual, blue collar occupations.

Growth by Occupation in Film and TV, Los Angeles County 2013–2022



Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

Data tracking employment for Film and TV occupations in Los Angeles County only extend to 2022, so it is too early to determine how the strikes have affected the occupational composition of Film and TV specifically. However, data for the state run to 2024, and they reveal that broad patterns in place prior to the strikes—the growth of knowledge occupations and the fall of manual occupations—were preserved through the strikes. Los Angeles County accounts for more than half of the state's Film and TV industry.



Source: Current Population Survey, U.S. Census Bureau

Entertainment Workers Are Becoming More Educated

The U.S. economy has become increasingly educated. In the year 2000, 24% of the national workforce held a college degree. By 2022, this figure had jumped to 38%. Greater Entertainment has not been immune to these changes and has undergone a pronounced upskilling over the past several decades. The share of Greater Entertainment workers in Los Angeles County who hold a college degree increased from 60% in 2013 to 68% in 2022. This pattern was consistent across each Greater Entertainment sector. To place these figures in context, in the year 2000, 46% of the County's workers in the Broadcasting, Motion Picture, Print Publishing, and Sound Recording industries (which was effectively the region's Entertainment Industry at this time) held a college degree. An industry that once provided more opportunities for non-college educated workers than college-educated workers has become a relatively exclusive club, predominantly providing opportunities for college-educated workers.

Share Bachelor's Degree Holders by Sector, Los Angeles County 2013–2022

Share, Bachelor's Degree Holders	2013	2022
Greater Entertainment	***60%***	***68%***
Broadcasting	57%	71%
Independent Artists	58%	63%
Internet Publishing	73%	82%
Film and TV	62%	68%
Traditional Publishing	59%	75%
Software Publishing	70%	78%
Sound	52%	57%

Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

The increase in the number of Managers within Greater Entertainment, observed above, is matched by trends in the type of degrees college graduates who work in Greater Entertainment hold. The table below displays the ten most common degree fields held by Greater Entertainment workers in Los Angeles County in 2022. It also tracks the change in the type of degrees held by Greater Entertainment workers between 2013 and 2022. The fastest growing types of degrees held over the period were Business degrees and Business Management degrees, with the number of graduates in these fields growing by 71% and 61%, respectively. By contrast, there was a drop in Drama, Communications, and English degrees held by workers in the industry, the latter two of which were likely shaped by the demise of Print Publishing.

Fasting Growing Degree Types for Greater Entertainment Workers, Los Angeles County 2013–2022		
Type of College Degree Held	Number of Degrees	% Change 2013–2022
General Business	6,318	71%
Business Management and Administration	6,327	61%
Film Video and Photographic Arts	19,598	61%
Mass Media	11,882	55%
Music	8,071	20%
Fine Arts	6,691	9%
Journalism	5,307	0%
Drama And Theater Arts	7,482	-11%
Communications	11,602	-11%
English Language and Literature	7,669	-20%

Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

Entertainment Workers are Becoming More Skilled

The Federal Department of Labor's O*Net database provides another way to measure the changing nature of work in Greater Entertainment. For every occupation the Federal government identifies, the O*Net database measures the different characteristics required to perform them. For example, O*Net tracks the "on the job training requirement," which measures the amount of training required to complete a given occupation. For each Entertainment Industry segment between the period 2010–2014 and 2015–2024, there was a jump in the level of on the-job training required, up 6.6% for the entire industry. Not only is the industry employing more educated workers, but new workers within the sector require more job training than in the past. The nature of work within the industry is becoming more complicated.

Job Training requirements in Greater Entertainment, Los Angeles County 2010–2024			
Industry	**2010–2014**	**2015–2024**	**% Change**
Sound Recording	6.61	8.81	25%
Internet Publishing	6.22	7.19	13%
Film and TV	5.82	6.73	13%
Software Publishing	5.67	6.34	11%
Broadcasting	5.42	5.62	4%
Traditional Publishing	5.75	2.56	-124%

Scoring Key – 2: Less than 1 month; 5: 6 months to 1 year; 6: 1 to 2 years; 7: 2 to 4 years; 8: 4+ years
Source: National Center for O*NET Development. O*NET OnLine

O*Net also tracks the importance of different skill types that are required to perform a given occupation. For example, O*Net tracks the level of reading comprehension required, the level of speaking skills, and so on, to perform each occupation. O*Net tracks how important each skill is, on a scale of 1-5. If reading comprehension is not important to performing a given occupation, for example, it would receive a score of 1. If reading comprehension is very important to a given occupation, it would score 5. The table below tracks how each skill that O*Net tracks changed for Greater Entertainment occupations between the two periods 2010–2014 and 2015–2024. The table tracks, for example, whether reading comprehension became more or less important to Greater Entertainment over the two periods.

Generally, there has been an increase in the importance of knowledge-oriented, analytical skills, as well as interpersonal skills, for performing Greater Entertainment work. By contrast, the importance of physical skills fell.

Change in Skill Requirements in Greater Entertainment, Los Angeles County 2010–2024

Skill	Type	% Change	Skill	Type	% Change
Management of Financial Resources	Analytical	15.2%	Monitoring	Interpersonal	2.9%
Management of Material Resources	Analytical	11.7%	Active Learning	Analytical	2.4%
Management of Personnel Resources	Interpersonal	6.6%	Persuasion	Interpersonal	2.3%
Systems Analysis	Analytical	6.1%	Judgment and Decision Making	Analytical	2.1%
Negotiation	Interpersonal	4.9%	Instructing	Interpersonal	2.1%
Learning Strategies	Analytical	4.9%	Reading Comprehension	Analytical	2.0%
Social Perceptiveness	Interpersonal	4.7%	Service Orientation	Interpersonal	0.9%
Systems Evaluation	Analytical	4.4%	Mathematics	Analytical	0.7%
Speaking	Interpersonal	4.1%	Quality Control Analysis	Analytical	-2.9%
Complex Problem Solving	Analytical	4.0%	Operations Analysis	Analytical	-3.6%
Critical Thinking	Analytical	3.7%	Programming	Analytical	-3.9%
Coordination	Physical	3.7%	Operation and Control	Physical	-4.5%
Active Listening	Analytical	3.3%	Operations Monitoring	Analytical	-18.4%
All Skills	***2.9%***				

Source: National Center for O*NET Development. O*NET OnLine

Again, worker upskilling is not simply a function of Greater Entertainment expanding into sectors that have historically employed knowledge workers, like Software and Internet Publishing. A similar upskilling is evident in Film and TV.

Change in Skill Requirements in Motion Pictures, Los Angeles County 2010–2024

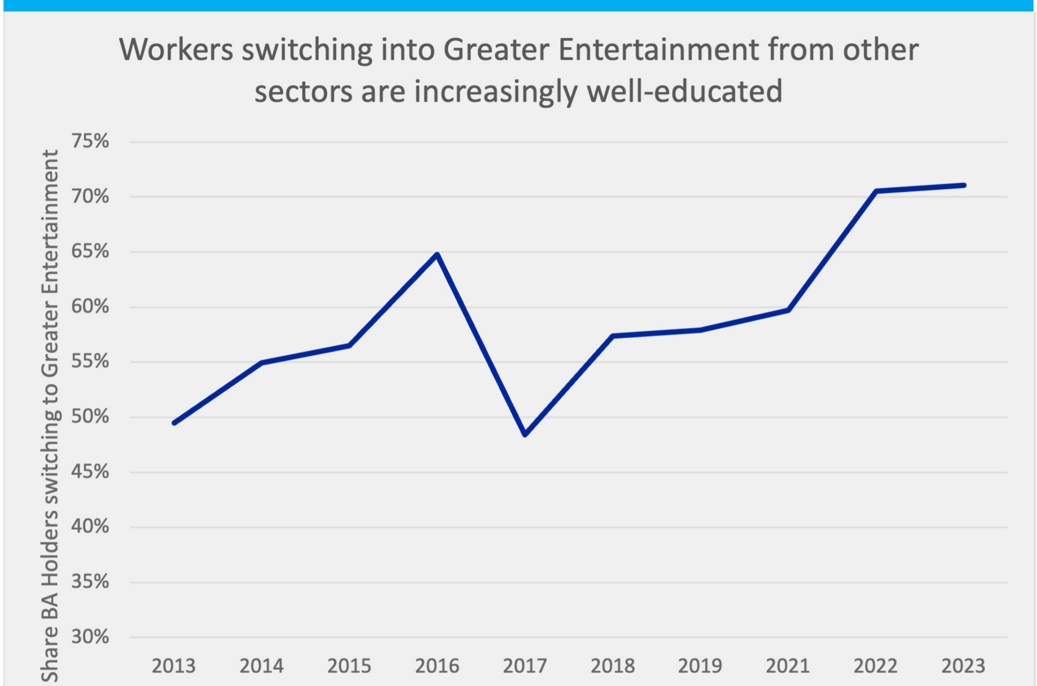
Skill	Type	% Change	Skill	Type	% Change
Operations Monitoring	Analytical	320.6%	Service Orientation	Interpersonal	2.6%
Management of Financial Resources	Analytical	19.2%	Instructing	Interpersonal	2.2%
Management of Material Resources	Analytical	15.2%	Operation and Control	Physical	1.5%
Negotiation	Interpersonal	8.1%	Reading Comprehension	Analytical	1.2%
Systems Analysis	Analytical	8.1%	Judgment and Decision Making	Analytical	1.0%
Management of Personnel Resources	Analytical	7.3%	Active Learning	Analytical	0.9%
Learning Strategies	Interpersonal	6.8%	Quality Control Analysis	Analytical	0.9%
Systems Evaluation	Analytical	5.8%	Mathematics	Analytical	-1.7%
Social Perceptiveness	Interpersonal	5.6%	Programming	Analytical	-4.9%
Coordination	Physical	5.3%	Operations Analysis	Analytical	-7.2%
Persuasion	Interpersonal	4.8%	Equipment Selection	Analytical	-15.0%
Speaking	Interpersonal	4.1%	Operation Monitoring	Analytical	-17.2%
Monitoring	Analytical	3.7%	Equipment Maintenance	Physical	-22.7%
Active Listening	Analytical	3.4%	Repairing	Physical	-23.2%
Complex Problem Solving	Analytical	3.4%	Installation	Physical	-42.6%
Critical Thinking	Analytical	3.3%	Science	Analytical	-43.3%
All Skills	*3.8%*				

Source: National Center for O*NET Development. O*NET OnLine

Attracting a New Type of Worker

As a result of this upskilling within the industry, the industry has attracted highly educated workers from other sectors of the economy, while less educated workers have left the industry. In 2023, 71% of the workers who switched to Greater Entertainment from other sectors of the economy held a college degree, up from 49% in 2013.

Educational Attainment of Workers Switching to Greater Entertainment, 2013–2023

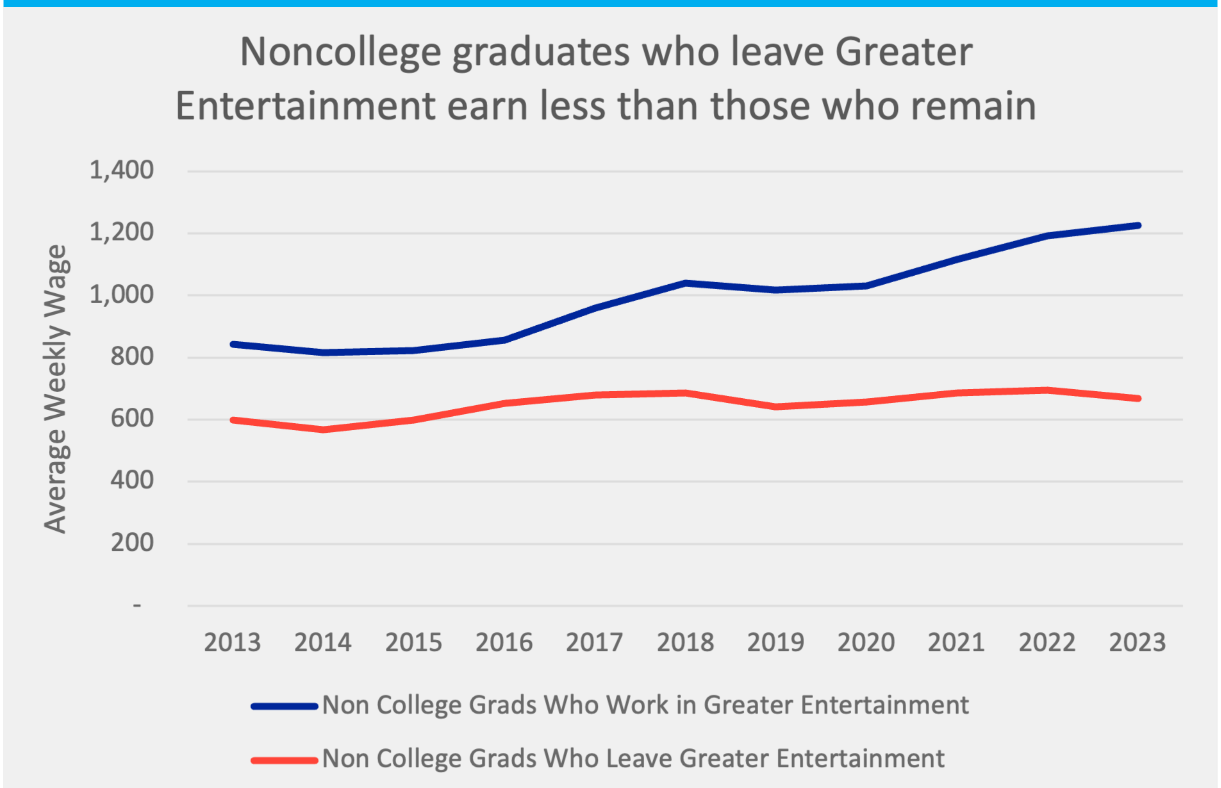


Source: Current Population Survey, U.S. Census Bureau

At the same time, only 52% of the workers leaving Greater Entertainment for another sector of the economy hold a college degree. In other words, a worker moving to a job in Greater Entertainment from another sector of the economy is more educated than a worker who leaves Greater Entertainment for another sector.

The displacement of non-college educated workers from Greater Entertainment comes at a great cost to workers. The chart below compares the wages of non-college graduates who work within Greater Entertainment to the wages non-college educated workers earn when they leave Greater Entertainment for another sector of the economy.

Average Weekly Wages of Non-college Graduates Who Leave and Remain in Greater Entertainment, 2013–2023

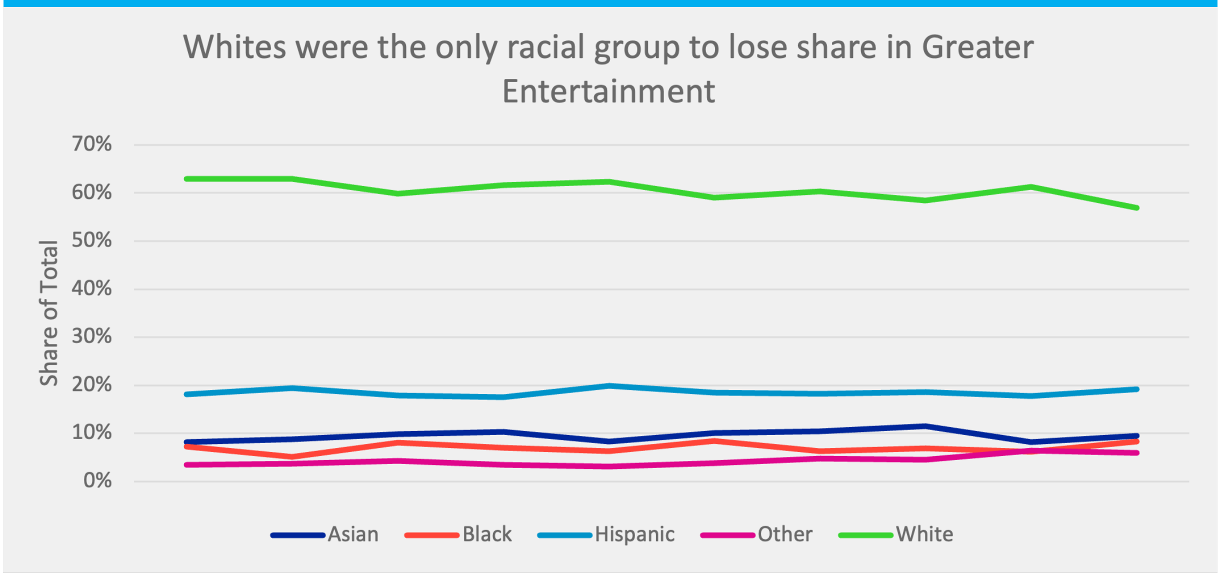


Source: Current Population Survey, U.S. Census Bureau

The Entertainment Industry Has Become More Racially Diverse as it Has Become More White Collar

As the industry has become more white collar, it has also become more racially diverse. From 2013-2022, the share of white workers in the industry fell, while the share of all other racial groups grew. Interestingly, these changes seem to be driven by changes within the industry's core occupations. The share of Creative workers who are white dropped from 71% in 2013 to 60% in 2022, while the share of black Creative workers grew from 5% to 9%. The share of managers who are white dropped from 65% in 2013 to 58% 2022, while the share of Hispanic managers increased from 13% to 21%. These trends match the results of the recently released Los Angeles County Arts and Culture Survey which finds that nearly half of the arts and culture sector—a subset of Greater Entertainment—is made up of individuals who identify as Black, Indigenous, or People of Color.

Racial Composition of Greater Entertainment Workers, Los Angeles County 2013–2022



Source: ACS Public Use Microdata Sample (PUMS), U.S. Census Bureau

The preceding analysis speaks to a Greater Entertainment industry in which the nature of work has changed over time. Increasingly, the Industry employs more educated workers, who perform roles that require higher levels of skill. This process has displaced non-college, who lose earning potential upon their departure from the industry.

Policy and Planning: Preparing Hollywood's workforce for the next ten years

1. Reset the policy paradigm

Los Angeles is fortunate to have many government, industry, and labor officials working to promote the entertainment workforce at home and abroad. When these groups share a common vision for the future, they can overcome rivalries or competition for resources. Recent strikes have demonstrated how show business can grind to a halt when different interest groups are unable to agree about the basic facts on the ground. The present, post-strike period is an ideal time to reconsider basic assumptions about what Hollywood does and how it does it. This report suggests two foundational observations in this regard.

First, the Entertainment Industry transcends Film and TV Production, which now accounts for roughly 50% of Greater Entertainment employment. There should be at least as much attention devoted to entertainment activities outside of Hollywood's traditional growth center as there is to it. The fastest growing sectors within Greater Entertainment are Software Publishing/Video Gaming, Streaming, and Independent Artists, and they warrant policy attention. The industry of today, and in all likelihood the industry of tomorrow, will be concerned with more than what is happening on soundstages or on-location film shoots. Policymakers should tailor their focus accordingly.

Second, within Film and TV, Hollywood continues to outperform the rest of the country in the production of premium content. The sector's skilled labor force—Creatives, Management, and White Collar Specialists—is expanding. Concerns about "runaway" film production have been widespread for years. What has been fairly muted has been the recognition that Los Angeles is becoming a stronger hub for the high-wage activities that have the greatest economic impact. The likes of London, Toronto, and Atlanta may be viable backdrops for production itself, and increasingly modern soundstage facilities, but they are not nearly as competitive earlier in the value chain (identifying promising projects, developing them, packaging creative talent) or during post-production (not just editing but distributing, marketing, and merchandising).

The recognition that Film and TV's strength lies in its talent base should somewhat temper enthusiasm for policies that resemble those in Canada, Georgia, New Mexico, and other places that do not enjoy Hollywood's talent advantage. Film production tax incentives and similar schemes seek to turn an area of competitive disadvantage for Hollywood (film production costs) into an advantage, but LA's high cost of living means it will probably never offer the value of other locations.

Instead of subsidizing film locations, sound stages, and heavy equipment, policymakers should seek to extend Hollywood's lead as a center for Film and TV talent. This means investing directly in talent development and acquisition through meaningful workforce development (see below).

2. Identify and support displaced workers

In the year 2000, 46% of Los Angeles County's workers in the Broadcasting, Motion Picture, Print Publishing, and Sound Recording industries—the locus of the Entertainment Industry at the time—held a college degree. An industry that once provided more opportunities for non-college educated workers than college-educated workers has become a relatively exclusive club. Today, 68% of workers in Los Angeles's Entertainment Industry hold a college degree.

As the Greater Entertainment Industry has employed more college graduates, workers with lower levels of formal education have been displaced. Displacement typically means workers lose seniority they held in prior roles, requiring them to develop new skills and start at lower positions on their career ladders. This tends to penalize a worker in the form of lost wages. As this report has unveiled, a worker without a college degree who leaves Greater Entertainment earns much less than their counterparts who remain in the industry.

Government and industry representatives should mount a dedicated workforce development effort, targeted at displaced workers from the sector, particularly those without college degrees. This could take the form of a special commission, which would be comprised of state and local officials, union representatives, and industry employers. The primary aim of this effort would be to stem the displacement of workers with lower levels of formal education, by ensuring they have the skills necessary to succeed in the modern Entertainment Industry. At present, the majority of Los Angeles County's workforce does not hold a college degree (35% of the County's workforce has a college degree), meaning they do not hold the level of qualification the industry now seems to seek.

A simple framework for developing a successful job training program would include:

1. **Employer Surveys:** To identify the nature of the skills employers seek and will require over the next decade. What skills are most in demand, and how are employers able to meet this demand? Are employers able to fill positions internally, or must they recruit from outside of their organization? Is a college degree a crude filtering mechanism for worker skill? What possibility is there to train non-college educated workers already within organizations for roles in the industry? Are there barriers to training existing staff to learn the skills they seek? Such surveys should be performed annually, so that programs can be modified around changing demand.

2. **Displaced Workers Survey:** To learn the characteristics of workers displaced from the industry and how they have fared since leaving. Survey respondents could be identified through employers, talent agencies, unions, and guilds, for example. What is the profile of workers who have taken pay cuts once they have left the industry? What skills do these employees believe they lack in the modern industry? This will enable officials to target current industry workers who are vulnerable to displacement, and better learn about their needs.

3. **Program Development:** Increased levels of on-the-job training suggest that workers are joining the industry without the skills they need. Workforce development training should be tailored to help employers and employees alike, according to any skills mismatch identified in employer and employee surveys. Skills upgrading could connect the displaced with college and university training to prepare them for expanding roles within the industry.

Other actions to assist workers could include job search support, which could identify eligible job openings across the broader industry, and networking events to foster connections between displaced workers and employers.

3. Train next-generation entertainment managers and managing entertainers

This report has revealed Management to be a fast-growing occupation and knowledge domain within Greater Entertainment. This is a somewhat surprising development from the standpoint of workforce development because—unlike in many creative occupations—there are currently few opportunities for managers to train to work in the Entertainment Industry. Workers tend to learn management skills through experience and seniority or through management degrees, like MBAs. Burgeoning management careers in Entertainment Industries should be supported, both to nurture the rapidly growing entrepreneurial aspects of the industry and to better service demand within the industry.

The Creator Economy has both inspired and created thousands of individuals, who develop non-traditional forms of content. These Creators often lack the type of administrative support that employment at corporations typically provides, such as accounting and legal departments. Colleges and local leaders should seek to improve the management skills and knowledge of entrepreneurs—independent artists are one of the fastest growing segments of the modern industry—who typically find home in the Creator Economy. Dedicated, skills-based courses or programs would help Creators navigate their careers and better seize opportunities. Programs might include courses on accounting, legal licensing, dispute resolution, contracting, investing, social media management, hiring, and more.

Colleges and universities should also begin offering programs that specialize in Entertainment Management, in the same way that there are programs that specialize in the management of Non-Profits. The traditional system—common in talent agencies, for example—of employees starting in the mailroom and working their way up to the executive ranks is effective at building loyalty between a manager and a firm, but not at training modern managers who might work in multiple Entertainment Industry sectors.

Ideally, such programs would be housed at art and design schools, where management skills would be allied to state-of-the-art instruction about the Entertainment Industry, or within arts programs of larger universities. Here, trainees can study alongside and perhaps work alongside young creative talent. They can also establish networks with creative professionals that they will draw upon throughout their careers. Another possibility is that the region's elite business programs at the University of California, Los Angeles, and the University of Southern California could run such programs as exchanges in the same way that they might for a satellite campus.

Notes

[1]Film LA, "Season of Strikes Leave LA Filming Near Lowest-Ever Levels" https://filmla.com/wp-content/uploads/2024/01/FilmLA-News-Release-011624_q42023report.pdf

[2]Nellie Andreeva, "'Shadow And Bone', 'Glamorous' & 'Agent Elvis' Among 5 Series Canceled By Netflix Amid Strike Impact" https://deadline.com/2023/11/shadow-and-bone-glamorous-agent-elvis-captain-fall-farzar-canceled-strike-impact-1235611562/

[3]Diane Haithman, "Hollywood's Slow Post-Strike Comeback is Creating a Crisis of Morale"

[4]Official industry titles have been modified for clarity

[5]Industry descriptions come directly from The Bureau of Labor Statistics

[6]The independent artist category will sometimes include

[7]Data reported for this category does include sound; however the sound recording portion of the Industry accounted for only 3% of Motion Picture employment in Greater Los Angeles in 2022, and does not drive the industry trend, especially during this period.

[8]O*Net Database, "Video Game Designers" https://www.onetonline.org/link/details/15-1255.01

[9]Live Nation, "2022 Annual Report" https://investors.livenationentertainment.com/sec-filings/annual-reports/content/0001335258-23-000048/0001335258-23-000048.pdf

[10]Richard Florida, "The Rise of the Creator Economy", 2023 https://about.fb.com/news/2022/11/exploring-the-potential-of-the-creator-economy/

[11]Aharon Kellerman, "New York and Los Angeles: Global Leaders of Information Production" https://www.tandfonline.com/doi/pdf/10.1080/106307302317379819

[12]Film LA, "Post-Strike Production Rebound Slow To Materialize in Early 2024" https://filmla.com/post-strike-production-rebound-slow-to-materialize-in-early-2024/

[13]The designation here is different from that in Florida's canonical work on the "Creative Class"—which describes creativity across the economy. See Richard Florida, "The economic geography of talent." *Annals of the Association of American geographers* 92.4 (2002): 743–755.

[14]Los Angeles County Department of Arts and Culture, "Demographics of the Arts and Culture Workforce in Los Angeles County: 2023 Update", 2024 https://www.lacountyarts.org/article/demographics-arts-and-culture-workforce-los-angeles-county-2023-update

[15]Los Angeles County Department of Arts and Culture, "Demographics of the Arts and Culture Workforce in Los Angeles County: 2023 Update", 2024 https://www.latimes.com/entertainment-arts/business/story/2023-09-14/wga-writers-strike-sag-aftra-actors-strike-netflix-ratings-data-transparency

[16]Film LA "Sound Stage Study" 2023 https://filmla.com/wp-content/uploads/2023/03/FilmLA_SoundStage_Study_March2023_web.pdf

Byline

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Acknowledgments

Otis College of Art and Design and Westwood would like to thank the following partners for their support of this project:
Grady Miller (NRG), Bronwyn Mauldin and Kristin Sakoda (County of Los Angeles), and Philip Sokoloski and Anne Wurts (FilmLA).

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