INCLUSION *or* INVISIBILITY?
Comprehensive Annenberg Report on Diversity in Entertainment

RACE

LGBT

ETHNICITY

GENDER

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Institute for
Diversity and
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Annenberg (IDEA)

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Dear Friends, Colleagues, Industry Employees, and Activists,

We are proud to reveal the first Comprehensive Annenberg Report on Diversity in Entertainment (CARD). This report is the result of over a year of data collection and analysis by the scholars and students at the Media, Diversity, & Social Change Initiative (MDSC) at USC's Annenberg School for Communication and Journalism. With over 100 research assistants working in our lab per year, we engage in and tackle issues surrounding inclusion in entertainment.

As academics, we are set apart by our solution-oriented approach - we seek out previous research and theory to discover empirical answers to complex social problems. Ultimately, our goal is to accelerate the advancement of a media environment that represents the world we inhabit-- where the voices and visions of a diverse population are valued and visible. The financial support of the Institute for Diversity and Empowerment at Annenberg (IDEA) has allowed us to take a bold new step in pursuit of this goal.

CARD: An Industry First

For the past 10 years, we have quantified disturbing patterns around the lack of media representation concerning females and people of color in film. Despite elevated awareness around this issue, the numbers have not budged.

We are often asked two questions following the release of our film studies: "*but aren't things better in television?*" and "*how are different companies performing?*" This report is our public answer to both of these questions. And, for the first time, we have ranked companies on their level of inclusivity on screen and behind the camera. This is also the first time our research team has looked from CEO to every speaking character across film, television, and digital content.

We believe that evaluating company output is a crucial aspect of pushing the conversation on media inclusion forward to create real change. Accountability and awareness can only take us so far, though. This report is not about shame or punishment. Rather, our aim is to help companies align their products with the values they hold.

Our location on a University campus means we are no strangers to evaluation. It is a hallmark of the academy and one of our most important undertakings. The Inclusion Indices in this report are designed to serve as an evaluation tool for organizations. The Indices offer companies a metric to understand their scores in two specific ways. First, their performance relative to entertainment industry norms. Second, their performance relative to proportional representation in the U.S. population. Armed with information, media businesses can take steps to improve casting and hiring practices in the months and years to come.

Shifting from invisibility to inclusion is no easy task. Companies have the opportunity to dismantle the structures and systems that have guided decades of exclusionary decision-making. Yet, these organizations do not face this task alone. We at the MDSC Initiative are available to develop and implement concrete solutions, monitor progress, and celebrate success with you.

There is more to do, and we look forward to continuing the conversation. Our work to foster inclusion in storytelling will continue until the landscape of media characters and creators is as varied as the audience it serves.

Onward,
Dr. Stacy L. Smith, Marc Choueiti, & Dr. Katherine Pieper

EXECUTIVE SUMMARY

The Comprehensive Annenberg Report on Diversity (CARD) assesses inclusion on screen and behind the camera in fictional films, TV shows, and digital series distributed by 10 major media companies (21st Century Fox, CBS, Comcast NBC Universal, Sony, The Walt Disney Company, Time Warner, Viacom, Amazon, Hulu, and Netflix).

Movies theatrically released in 2014 by the major studios or their art house divisions were included in the sample, provided they met a certain threshold of domestic box office performance (see Appendix A).[1] Prime-time first run scripted series as well as digital offerings airing from September 1st 2014 to August 31st 2015 were sampled on broadcast, popular basic cable, premium channels or streaming services associated with the companies listed above (see Appendix B).[2] **In total, the sample included 414 stories or 109 motion pictures and 305 broadcast, cable, and digital series**.

The major unit of analysis was the speaking or named character.[3] Each speaking character was assessed for role, demographics, domesticity, and hypersexualization.[4] Behind the camera, the gender of directors and writers of each film and every episode within a sampled series was evaluated.[5] Race/ethnicity was assessed for directors of movies as well as those helming the season premiere episode of television/digital programs.[6] Finally, the gender composition of CEOs, members of executive suites, boards of directors, and employees at the Executive Vice President or Senior Vice President level or above in film, TV, or streaming divisions was scrutinized.[7]

Below, we present an overview of our key findings within four major areas. For a detailed overview of the study, see the Executive Report online at the Media, Diversity, & Social Change Initiative site.
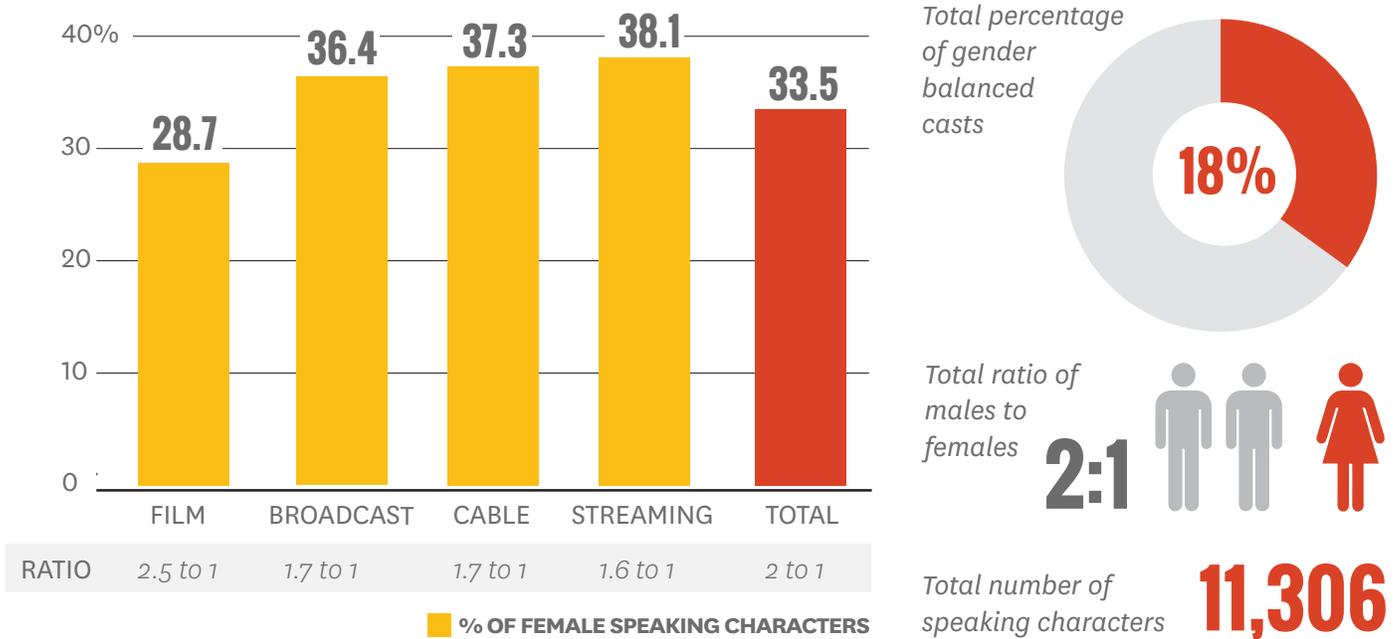
GENDER

Prevalence On Screen

Across the 11,306 speaking characters evaluated, 66.5% were male and 33.5% were female. This calculated into a sample wide gender ratio of seeing 2 males to every 1 female on screen, which varied by media platform.[8] **Female characters fill only 28.7% of all speaking roles in film**. For scripted series, less than 40% of all speaking characters were girls and women (broadcast=36.4%, cable=37.3%, streaming=38.1%).

The percentage of films and TV/digital series with "balanced casts" was also assessed, or those stories with girls and women in 45-54.9% of all speaking roles. Only 18% of stories evaluated were gender balanced, with film (8%) the least likely to depict balance and cable the most likely (23%).

Turning to leading characters by media platform, almost three-quarters of the leads, co leads or actors carrying an ensemble cast in film were male (73.5%) and 26.5% (*n*=41) were female. This is in stark contrast to TV/digital series. A full 42% of series regulars[9] were girls/women.[10] Streaming featured the most females in the principal cast (44.2%), followed by broadcast (41.6%) and cable (41%).[11] **Given the findings in Table 1, it is clear that females are still underrepresented on screen across the ecosystem of popular fictional content**.

Table 1
Gender of Speaking Characters by Media Platform

RATIO	2.5 to 1	1.7 to 1	1.7 to 1	1.6 to 1	2 to 1
	FILM	BROADCAST	CABLE	STREAMING	TOTAL

■ % OF FEMALE SPEAKING CHARACTERS

Total percentage of gender balanced casts — **18%**

Total ratio of males to females — **2:1**

Total number of speaking characters — **11,306**

Portrayal On Screen

One of the most politicized areas in Hollywood pertains to casting women 40 years of age or older. Our findings show that 35% of all characters evaluated on this measure were in this age bracket. The vast majority of these parts go to males, however. Men fill 74.3% of these roles and women 25.7%. **Film was less likely than broadcast or cable to show women 40 years of age or older.[12] Streaming was the most likely, with females filling 33.1% of roles for middle age and elderly characters**.

Table 2
Characters 40 Years of Age and Older by Gender within Media Platform

CHARACTERS 40+ YRS OF AGE	Film	Broadcast	Cable	Streaming	Total
% of males	78.6%	73.1%	70.6%	66.9%	74.3%
% of females	21.4%	26.9%	29.4%	33.1%	25.7%

The sexualization of characters on screen also was assessed (see Figure 1). Females were more likely than males to be shown in sexy attire (Females=34.3% vs. Males=7.6%), with some nudity (Females=33.4% vs. Males=10.8%) and physically attractive (Females=11.6% vs. Males=3.5%).[13] **Female sexualization differed by media platform (see Table 3). Female characters were more likely to be shown scantily clad and partially naked in broadcast, cable, and streaming content than female characters in films**.[14]

Figure 1
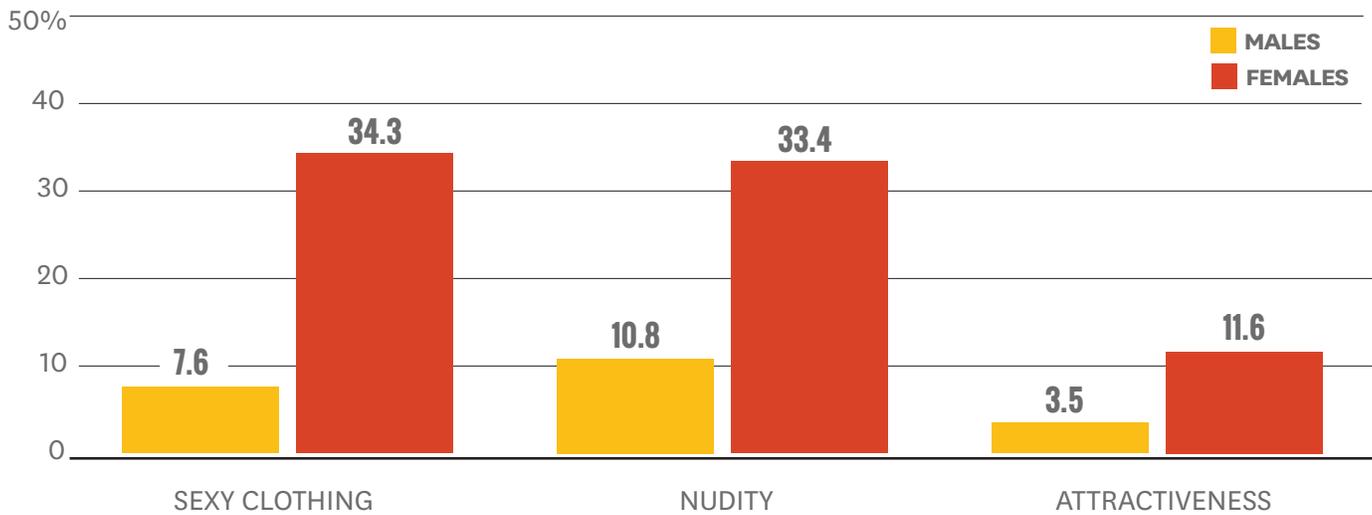*Character Sexualization by Gender*

Table 3
Female Character Sexualization by Media Platform

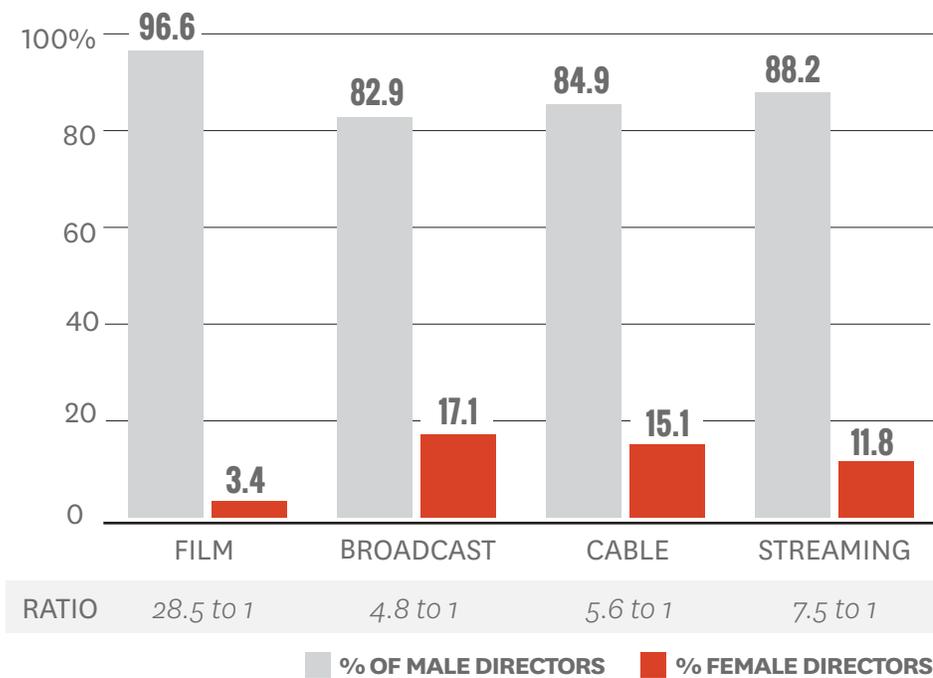| SEXUALIZATION MEASURES	Film	Broadcast	Cable	Streaming
% shown in sexually revealing clothing	28.6%	36.4%	39.6%	34.7%
% shown w/partial or full nudity	27.5%	35.3%	39.6%	32.5%
% referenced as physically attractive	13.9%	10.2%	10.8%	9.6%

These sexualization findings are troubling for two reasons. Theory suggests and research supports that exposure to objectifying content may contribute to and/or reinforce negative effects such as self objectification, body shame, and/or appearance anxiety among some female viewers.[15] The results also suggest that with a higher prevalence of females on screen a higher incidence of sexualization follows.

Behind the Camera

Gender composition was examined in two key behind the camera positions in film and scripted series: director and writer. A total of 4,284 directors were assessed for gender across all episodes of 305 scripted series and 109 motion pictures. A full 84.8% of directors were male (*n*=3,632) and 15.2% were female (*n*=652). This translates into a gender ratio of 5.6 males to every one female behind the camera in popular media.
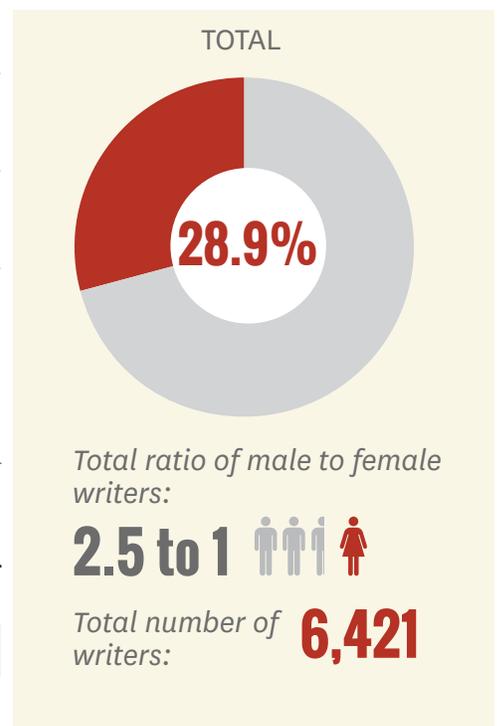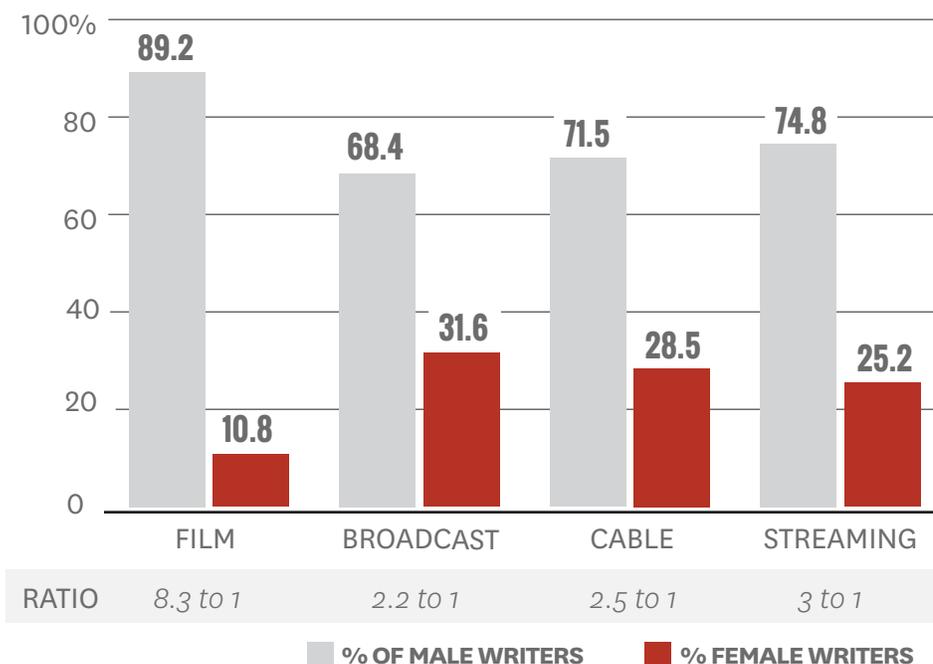
Director gender and media platform were related.[16] As shown in Table 4, **only 3.4% of all film directors were female (*n*=4). Among TV and digital series, broadcast had the highest percentage of directors (17.1%) and streaming the lowest (11.8%).**

Table 4
Director Gender by Media Platform

| RATIO | 28.5 to 1 | 4.8 to 1 | 5.6 to 1 | 7.5 to 1 |

TOTAL

15.2%

Total ratio of male to female directors:
5.6 to 1

Total number of directors: **4,284**
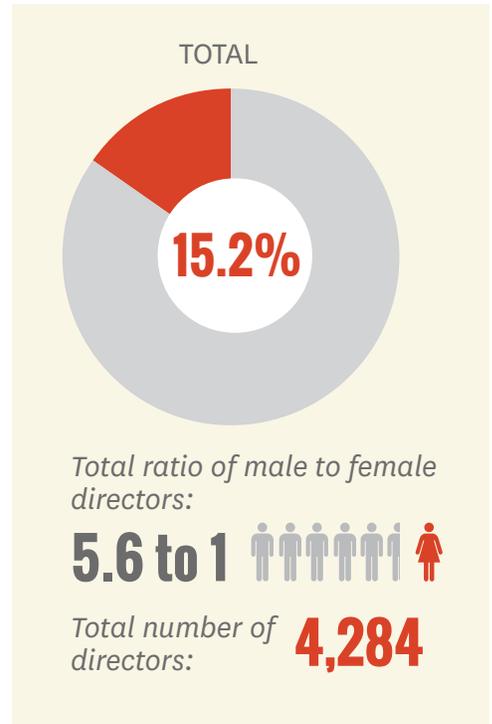
A similar analysis was conducted for writer gender.[17] **Across 6,421 writers, a full 71.1% were male and 28.9% were female. This means that for every one female screenwriter there were 2.5 male screenwriters**. Writer gender varied by media platform (see Table 5).[18] When compared to streaming (25.2%), females were the least likely to have screenwriting credits in film (10.8%) and the most likely in broadcast (31.6%).

Table 5
Writer Gender by Media Platform

| RATIO | 8.3 to 1 | 2.2 to 1 | 2.5 to 1 | 3 to 1 |

TOTAL

28.9%

Total ratio of male to female writers:
2.5 to 1

Total number of writers: **6,421**

In addition to writing and directing, the gender of series creators was assessed. A total of 487 creators were credited. Almost a quarter of these creators were women (22.6%) and 77.4% were men. Show creator gender did not vary by platform.[19] Of show creators, 22% were female on the broadcast networks, 22.3% on cable channels, and 25% on streaming series.

Table 6
Show Creator Gender by Media Platform

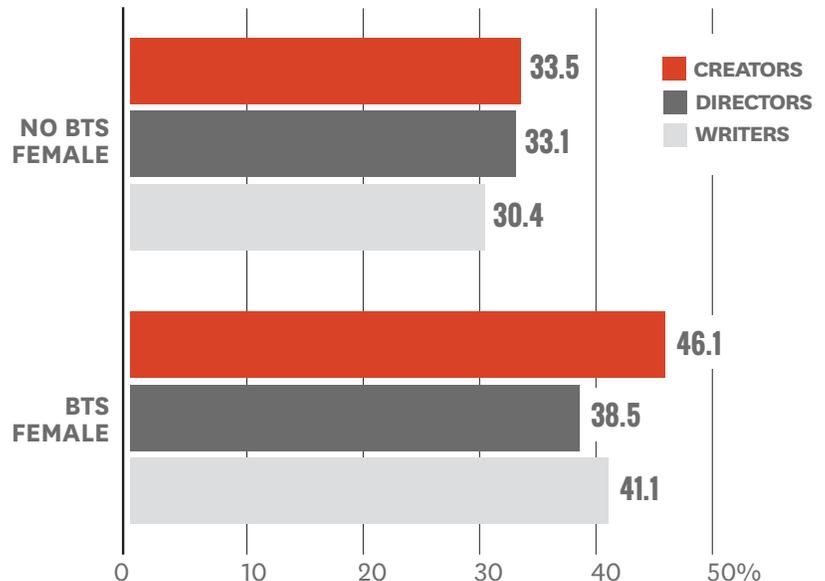| SHOW CREATOR GENDER	Broadcast	Cable	Streaming	Total
% of males	78%	77.7%	75%	77.4%
% of females	22%	22.3%	25%	22.6%
Gender Ratio	3.5 to 1	3.5 to 1	3 to 1	3.4 to 1
Total Number	186	229	72	487

Note: This analysis only applies to television and digital series. Creator or developed by credit determined "show creator." Creators of source material predating the development of the television or digital series were not included (e.g., characters created for a movie, novels turned into scripted shows).

Is having a female behind the camera associated with on screen patterns of representation in film, TV, and digital series? As shown in Figure 2, the relationship between director gender and character gender was significant.[20] Stories with a female director attached had 5.4% more girls/women on screen than those stories without female direction (38.5% vs. 33.1%). For writers[21] and creators,[22] the relationship was more pronounced (10.7% and 12.6% increase, respectively).

These findings suggest that one solution to on screen diversity is to hire more women behind the camera. It may also be the case, however, that executives feel more comfortable hiring women directors and screenwriters when the story pulls female. This latter explanation is problematic and limits the frequency and types of open directing/writing jobs available to women.

Figure 2

Percentage of Female Characters On Screen by Gender of Content Creator

Summing up, the prevalence and portrayal of women in media has been a topic of much interest to the press and the public recently. Females are underrepresented both on screen and in key behind the camera roles. Including women behind the camera may be one antidote to the problem, though more research is needed on the effects of hiring women directors and writers for on screen depictions.

Executive Suite

For the first time, the MDSC Initiative examined the gender of executives at media companies (*n*=1,558).[23] This analysis catalogued the leadership profile at the parent companies and corporate divisions of film studios, television networks, and digital content organizations in our sample.

Table 7
Top Corporate Executives by Gender and Position

POSITION	Males	Females
Board of Directors	81%	19%
C-Suite	79%	21%
Executive Management Team (if applicable)	81%	19%

Note: Three companies had executive management teams that oversaw their media divisions: Comcast NBC Universal, Sony and Amazon. In these cases, the C-suite designation includes the parent company and an additional line was created for individuals with governance over the media divisions of these corporations.

As shown in Table 7, women represent roughly 20% of corporate boards, chief executives, and executive management teams.[24] Corporate boards consist of elected or appointed officials, while chief executives oversee operations at the corporate level and have responsibility for all aspects of a media company, not solely film or television. In some cases, an intermediate team of executives (i.e., Amazon, Comcast NBC Universal, Sony) had responsibility for the media divisions of interest. Those were classified as the executive management team. At the pinnacle of some of the largest and most important media companies in the world, women are still roughly one-fifth of the decision-makers.

Females represent 39.1% of executives across the media divisions of companies evaluated. As shown in Table 8, roughly one-quarter or less of the top executives on all three platforms are female.[25] In television, near gender parity has been reached at the EVP level. Looking at the lower leadership tier of all media companies, a sizeable contingent of women are working in SVP-equivalent positions. **Thus, as power increases, the participation or representation of women in executive ranks decreases**.

Table 8
Female Corporate Executives by Media Platform

POSITION	Film	TV	Streaming	Total
% of Female Top Executives	25.6%	21.5%	20%	23.7%
% of Female EVPs or equivalent	29%	45.3%	18.7%	35.9%
% of Female SVPs or equivalent	40.4%	50.4%	51.4%	46.7%
Total	33.1%	45.1%	32.9%	39.1%

Note: Top executives consisted of individuals at the head of movie studios or film groups (Chairs, Presidents). When titles at the EVP or SVP level co-occurred with "Chief Officer" titles, they were held to the EVP/SVP level.

Examining the executive ranks of major film and television companies reveals that women are not represented in positions of senior leadership in equal numbers to their male counterparts. Where women are well-represented is at the SVP level and in EVP positions in television. These findings demonstrate that while the highest level of the corporate ladder remains somewhat closed to women, at lower levels females are waiting to ascend.
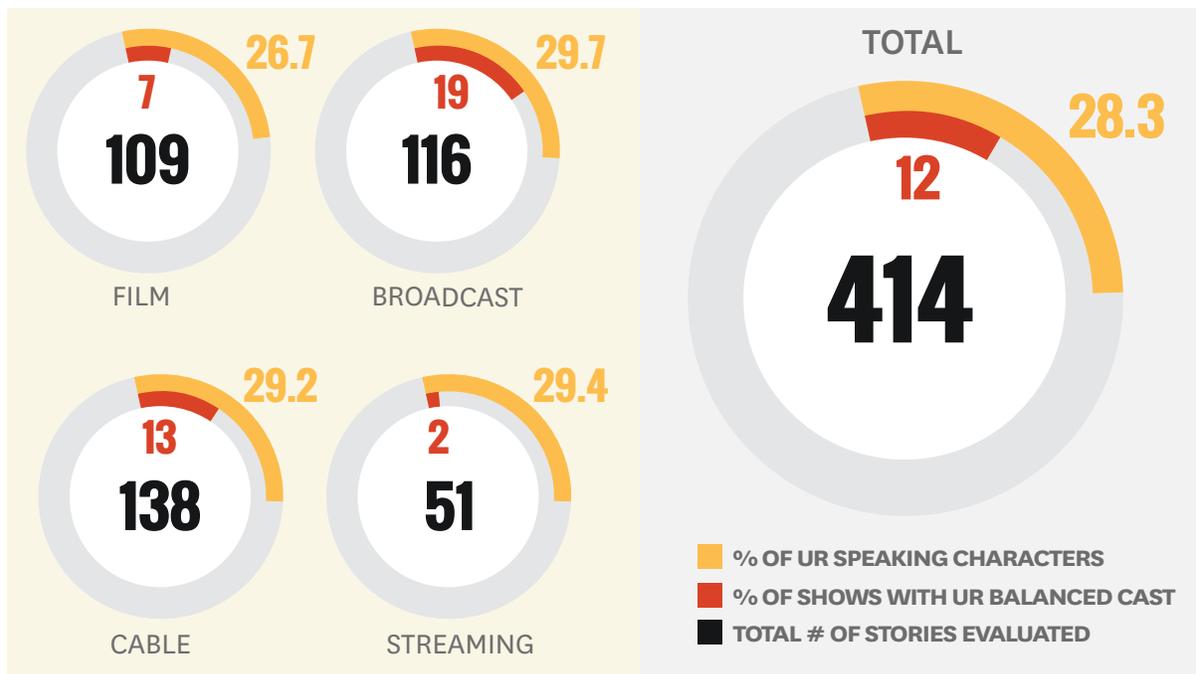
RACE/ETHNICITY

Prevalence On Screen

We also assessed characters' racial/ethnic identity. Of those speaking or named characters with enough cues to ascertain race/ethnicity (*n*=10,444), 71.7% were White, 12.2% Black, 5.8% Hispanic/Latino, 5.1% Asian, 2.3% Middle Eastern and 3.1% Other. Thus, 28.3% of all speaking characters were from underrepresented racial/ethnic groups, which is below (-9.6%) the proportion in the U.S. population (37.9%).[26] The percentage of underrepresented speaking characters did not meaningfully vary by media platform (see Table 9).[27]

The number of shows featuring "racial/ethnic balance" was evaluated. If a show featured any underrepresented characters within 10% of the U.S. Census statistic, it was considered balanced. Only 22 stories depicted racial/ethnic balance on the broadcast networks (19%), 18 on cable (13%), 1 on streaming (2%), and 8 in film (7%). **Clearly, most stories fail to reflect or match the demographic composition of the U.S**.

Table 9
Underrepresented Speaking Characters, Series Regulars & Leads by Media Platform

FILM	7	109	26.7
BROADCAST	19	116	29.7
CABLE	13	138	29.2
STREAMING	2	51	29.4
TOTAL	12	414	28.3

■ % OF UR SPEAKING CHARACTERS
■ % OF SHOWS WITH UR BALANCED CAST
■ TOTAL # OF STORIES EVALUATED

The level of invisibility in storytelling was assessed via the number of shows and films that did not depict any speaking characters from two specific racial groups: Black/African American and Asian. Two trends are immediately apparent in Table 10. First, streaming stories were more exclusionary of actors from both groups than the other media platforms. Second, **at least half or more of all cinematic, television, or streaming stories fail to portray one speaking or named Asian or Asian American on screen**. Undoubtedly, there is a vast underrepresentation of racial/ethnic minority groups that still plagues entertainment content.

Table 10
Number of Shows Without Any Black or Asian Speaking Characters by Media Platform
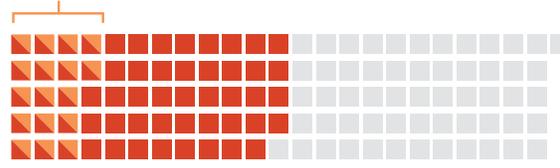
FILM: Out of 109 stories

20 *(18%) have no Black characters*
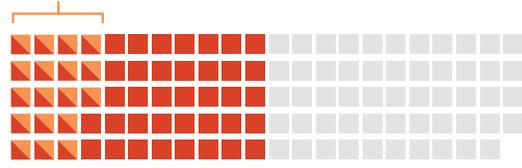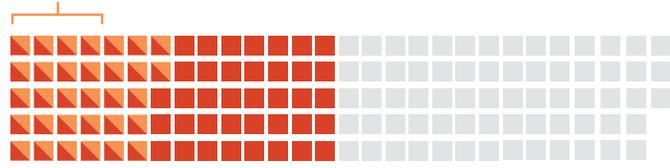
55 *(50%) have no Asian characters*

BROADCAST: Out of 116 stories

19 *(16%)*

59 *(51%)*

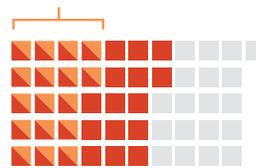**CABLE:** Out of 138 stories

32 *(23%)*

70 *(51%)*

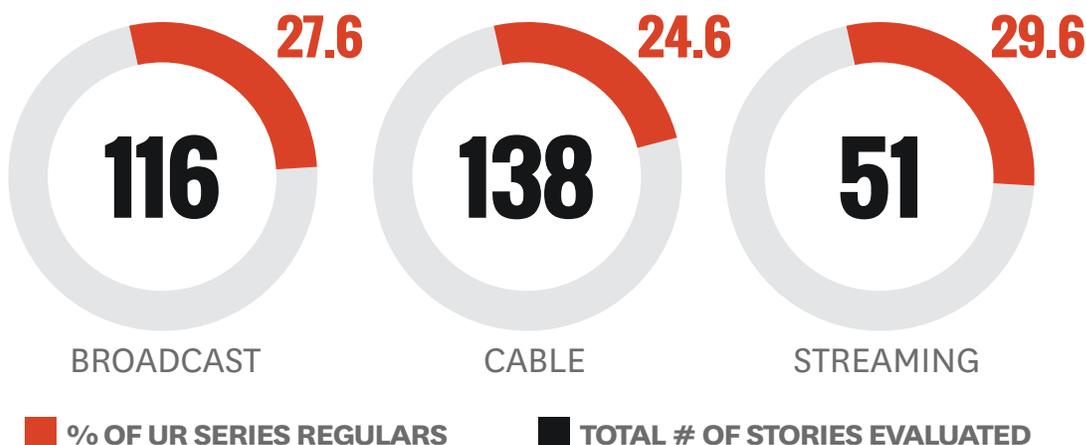**STREAMING:** Out of 51 stories

19 *(37%)*

32 *(63%)*

■ *Have no Black speaking characters*
■ *Have no Asian speaking characters*

Pivoting to leading characters in film, 21.8% were coded as underrepresented, which is 16.1% below U.S. Census. The distribution of characters was gendered, with 65.6% of underrepresented characters male and 34.4% female. Focusing only on leads, the vast majority were Black (65.6%). Only 12.5% of underrepresented leads were Latino and 6.3% were Asian. Roughly a sixth (15.6%) of all underrepresented leads were from "other" races or ethnicities.

Looking to television and digital content, only 26.6% of series regulars were from underrepresented racial/ethnic groups (see Table 11). Underrepresented series regulars were slightly more likely to occur in broadcast (27.6%) and streaming stories (29.6%) than in cable stories (24.6%).[28]

Table 11
Underrepresented Main Characters by Media Platform

27.6 — **116** — BROADCAST

24.6 — **138** — CABLE

29.6 — **51** — STREAMING

■ **% OF UR SERIES REGULARS**   ■ **TOTAL # OF STORIES EVALUATED**

Portrayal On Screen

In terms of demographics, the gender distribution within different racial/ethnic groups was assessed. As shown in Table 12, Latinas and females from "other" racial/ethnic groups tended to be shown more frequently than White or Black females.[29]

Table 12
Character Gender within Racial/Ethnic Groups

CHARACTER GENDER	White	Latino	Black	Asian	Other
Male	65.7%	62.1%	66.1%	63.4%	62.3%
Female	34.3%	37.9%	33.9%	36.6%	37.7%

Focusing on age, only 25.7% of all middle age and elderly characters were female across the sample. Of these, over three-quarters were White (77.8%). Only 20.9% were from underrepresented racial/ethnic groups. 1.3% of female characters did not have a discernible race/ethnicity. Looking at the raw numbers, only 203 underrepresented females 40 and over were coded across the entire sample. This is less than 2% of all speaking characters. **Surely, these findings reveal that underrepresented females are largely invisible from 40 years of age forward in film, television, and digital series**.

Related to sexualization, we only report on female characters given the pronounced gender differences observed earlier in the report. For simplicity purposes we are only going to focus on the highs and lows in this analysis. Female characters from "other" racial/ethnic groups were more likely to be shown in sexualized attire, with exposed skin, and referenced as attractive than were Black or Asian female characters (see Table 13 for complete distribution by race/ethnicity).[30]

Table 13
Female Character Sexualization by Race/Ethnicity

SEXUALIZATION MEASURES	White	Latina	Black	Asian	Other
% in sexualized attire	34.8%	39.5%	29.5%	28.9%	41.6%
% with some nudity	34.2%	35.5%	28.6%	27.7%	39.7%
% referenced attractive	12.6%	11.4%	7.9%	7.7%	15.3%

Overall, the landscape of media content is still largely whitewashed. Relative to the U.S. population, the industry is underperforming on racial/ethnic diversity of leads (film), series regulars (TV/digital), and all speaking characters. The number of shows missing two racial groups entirely is particularly problematic. The hashtag #OscarsSoWhite should be changed to #HollywoodSoWhite, as our findings show that an epidemic of invisibility runs throughout popular storytelling.

Behind the Camera

The race/ethnicity of every film director as well as those helming the first episode of every live action television show and scripted series was assessed. Out of the 407 directors evaluated (see Table 14), 87% were White and 13% were from underrepresented racial/ethnic groups. Only two of the 53 underrepresented directors in film and television/digital series were Black women: Amma Asante (*Belle*) and Ava DuVernay (*Selma*).

Table 14
Underrepresented Directors by Media Platform

UR DIRECTOR STATUS	Film	Broadcast	Cable	Streaming
% of White Directors	87.3%	90.4%	83.2%	88.6%
% of Underrepresented Directors	12.7%	9.6%	16.8%	11.4%
Ratio	6.9 to 1	9.4 to 1	4.9 to 1	7.8 to 1

Note: This analysis only applies to the first episode of live action series (n=280) and all films (n=109; live action or animated) in the sample.

Underrepresented directors do not significantly vary by media platform. Cable shows (16.8% of directors) tended to attach an underrepresented director to their season premiere episodes more than broadcast (9.6% of directors) or streaming (11.4% of directors) shows. Film held an intermediate position across media, with 12.7% of all directors across 109 motion pictures from underrepresented groups. All percentages under index relative to the U.S. population norm of 37.9%.

Figure 3
Underrepresented Characters by Director Race/Ethnicity

% OF UNDER-REPRESENTED CHARACTERS

43.7

26.2

0 10 20 30 40 50%

■ UR DIRECTOR   ■ NOT UR DIRECTOR
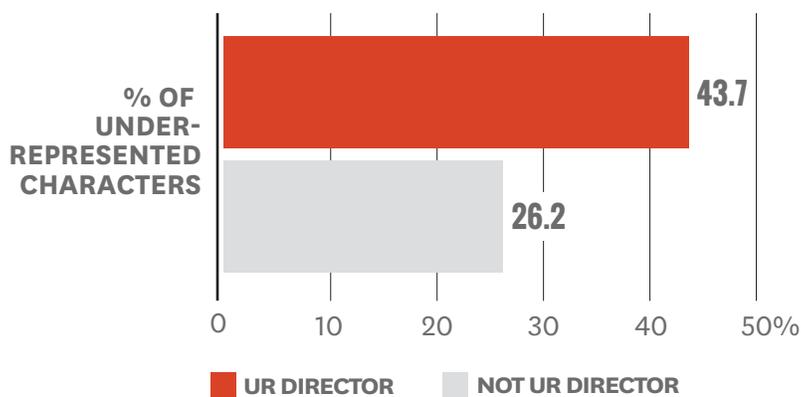
The relationship between the presence/absence of an underrepresented director and underrepresented characters on screen was evaluated.[31] As shown in Figure 3, the percentage of on screen underrepresented characters increases 17.5% when an underrepresented director is at the helm of a scripted episode or film. Only 26.2% of characters were underrepresented when directors were White whereas 43.7% were underrepresented when directors were from racial/ethnic minority groups.

As with gender, the race/ethnicity of the director seems to matter. However, the direction of influence is not entirely clear. Having an underrepresented director may have facilitated more underrepresented characters being cast on screen in film, television, and digital series. It may also be the case that underrepresented directors were more likely to be hired on to projects with more diversity on screen. Again, this latter explanation is problematic and suggests that hiring practices are affected by who is on screen rather than the talent of the storyteller.

Prevalence On Screen

Of the 11,194 characters that could be evaluated for apparent sexuality, a total of 224 were coded as Lesbian (*n*=49), Gay (*n*=158), or Bisexual (*n*=17). Put differently, only 2% of all speaking characters across the 414 movies, television shows, and digital series evaluated were coded LGB. This point statistic is below the 3.5% of the U.S. population that identifies as Lesbian, Gay, or Bisexual, as reported by the Williams Institute at UCLA.[32]
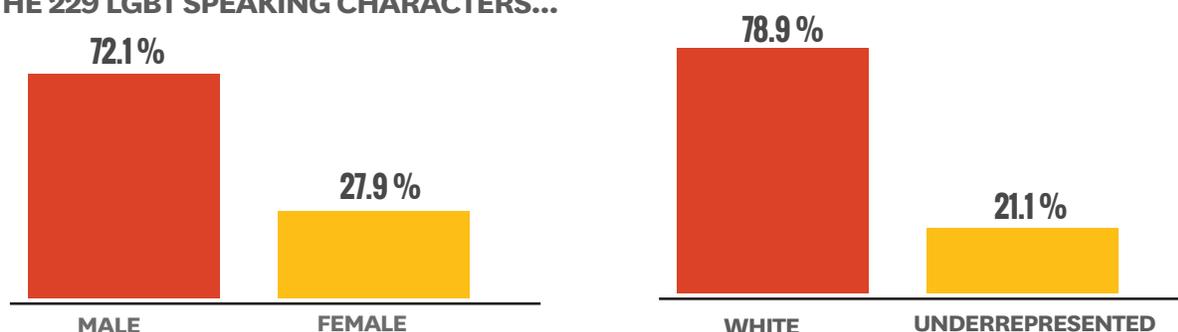
A separate measure assessed whether characters were transgender. Only seven speaking or named characters identified as transgender sample wide, which calculates to <1%. Four of the seven transgender characters appeared in one digital show. All but one of the transgender characters appeared on streaming series.

The LGB and transgender measures were summed for the remaining analyses. The total of LGBT characters sample wide was 229. Almost a third of the 229 LGBT characters appeared in cable shows (31.4%, *n*=72), 28.8% (*n*=66) in film, 24% (*n*=55) in broadcast, and 15.7% (*n*=36) in streaming. Over half of the portrayals (58%) in movies were accounted for by two films: *Pride* and *Love is Strange*.

Table 15
Prevalence and Portrayal of LGBT Characters

OF **11,194** SPEAKING CHARACTERS ONLY…

158 GAY   **17** BISEXUAL

49 LESBIAN   **7** TRANSGENDER

OF THE 229 LGBT SPEAKING CHARACTERS…

MALE	FEMALE
72.1%	27.9%

WHITE	UNDERREPRESENTED
78.9%	21.1%

Portrayal On Screen

Of all LGBT characters, nearly three quarters (72.1%) were male and 27.9% were female. The vast majority of LGBT characters were White (78.9%) and only 21.1% were from underrepresented racial/ethnic groups. Few characters were shown as parents or caregivers, with females (24%) slightly more likely to be shown in this light than males (16.4%). These percentages are much lower than what was observed sample wide, however. Of those characters with enough cues to evaluate relationship status, a majority of LGBT males (55.6%) and females (59.3%) were shown in committed romantic partnerships.

LGBT individuals are still underrepresented when it comes to film, television, and digital series. Beyond this invis-

ibility, intersectionality is also a problem. The majority of LGBT characters are White males, excluding women and people of color who are part of the LGBT community. A contradictory story emerged with regard to parental and relational standing. LGBT characters can be shown in domestic partnerships or marriage but depicting this community raising children on screen is largely avoided in media storytelling. These findings tell the story of a group still fighting for inclusion in media.

COMPANY INCLUSION

Each company was scored with regard to multiple inclusion metrics. As with any report card, specific criteria were used to measure progress and draw attention to deficits. These indicators compare five aspects of on screen and behind the camera prevalence to a particular standard. Combining all five scores establishes an overall inclusion rating per company for both film and television/digital offerings.

On screen, two indicators focused on female and underrepresented characters. Companies were scored on the percentage of all speaking characters as well as series regulars (TV/digital) and leading characters (film) that were females or underrepresented. These percentages were combined and standardized to form on screen scores for gender and for underrepresented racial/ethnic groups. The results were judged against the proportion of each group in the U.S. population. For females, this was set to 50%.[33] For underrepresented characters, the population standard for comparison was set at 35% rather than 37.9%. This allowed for a margin of difference to account for actors cast in roles in which the racial/ethnic background of the character and actor differ. It also allows for differences between coding judgments and real-life race/ethnicity.

In film only, the percentage of LGBT characters on screen was used to set a LGBT inclusion score. As television/digital characters reveal information across a season, a single episode may be insufficient to reveal a character's sexuality. For this reason, LGBT inclusion scores were not used in the ratings for television/digital companies.[34] The population standard for LGBT characters was set at 3.5%.[35]

Behind the camera, inclusion scores were computed for the percentage of female directors and writers hired to helm and craft films and every episode of television/digital series in our sample. Additionally, the percentage of female show creators was calculated for television/digital series only. Using data from one of our previous studies,[36] the norm for directors was 30%. Guided by the prevalence of writers and show creators across the sample, the standard for these categories was 50%.

Table 16
Grading Scale for Company Scorecard

GRADE	CATEGORY SCORE	PROXIMITY TO STANDARD	FINAL POINTS
Fully Inclusive	90% or higher	within 10%	4
Largely Inclusive	80-89%	within 20%	3
Partially Inclusive	70-79%	within 30%	2
Barely Inclusive	60-69%	within 40%	1
Not Inclusive	59% or lower	50% or less	0

Similar to an academic scale, scores in each category were assigned a grade at intervals of 10% based on their proximity to the norm. Grades were awarded consistent with the scale outlined in Table 15. Each "grade" was further assigned points between 0 (Not Inclusive) and 4 (Fully Inclusive) and summed to establish an overall rating, calculated as a percentage out of 20 points possible. Results are discussed below, first for film and then for television/digital.

Table 17
Film Distributor Inclusion Index

COMPANIES	ON SCREEN PORTRAYAL			BEHIND THE CAMERA		
	% OF FEMALE CHARACTER INCLUSION	% OF UR CHARACTER INCLUSION	% OF LGBT CHARACTER INCLUSION	% OF FEMALE DIRECTORS	% OF FEMALE WRITERS	TOTAL COMPANY NORM
21st Century Fox	**26%** NOT INCLUSIVE (0)	**21%** BARELY INCLUSIVE (1)	**<1%** NOT INCLUSIVE (0)	**4%** NOT INCLUSIVE (0)	**13%** NOT INCLUSIVE (0)	**5%**
NBC Universal	**30%** BARELY INCLUSIVE (1)	**23%** BARELY INCLUSIVE (1)	**<1%** NOT INCLUSIVE (0)	**9%** NOT INCLUSIVE (0)	**9%** NOT INCLUSIVE (0)	**10%**
Sony	**29%** NOT INCLUSIVE (0)	**35%** FULLY INCLUSIVE (4)	**1.3%** NOT INCLUSIVE (0)	**0%** NOT INCLUSIVE (0)	**13%** NOT INCLUSIVE (0)	**20%**
The Walt Disney Company	**25%** NOT INCLUSIVE (0)	**22%** BARELY INCLUSIVE (1)	**<1%** NOT INCLUSIVE (0)	**0%** NOT INCLUSIVE (0)	**10%** NOT INCLUSIVE (0)	**5%**
Time Warner	**28%** NOT INCLUSIVE (0)	**9%** NOT INCLUSIVE (0)	**1.4%** NOT INCLUSIVE (0)	**0%** NOT INCLUSIVE (0)	**13%** NOT INCLUSIVE (0)	**0%**
Viacom	**23%** NOT INCLUSIVE (0)	**36%** FULLY INCLUSIVE (4)	**<1%** NOT INCLUSIVE (0)	**9%** NOT INCLUSIVE (0)	**0%** NOT INCLUSIVE (0)	**20%**

Note: A total of 109 movies were evaluated based on theatrical releases in 2014. Smaller divisions (e.g., art house, niche) were included from the following companies: 21st Century Fox (Fox Searchlight), NBC Universal (Focus Features), Sony (TriStar, Screen Gems, Sony Pictures Classics), Time Warner (New Line Cinema).

For film, six companies were evaluated across all five indicators. CBS was not included because it released only two movies in 2014 that met the sampling criteria (*Pride, What If*). Every film company earned a Failing score on inclusivity. No film distributor earned a final inclusion score above 25% across all tests. Of the 30 tests conducted, 24 or 80% yielded a Not Inclusive ranking. Across all 30 tests, only two merited a Fully Inclusive designation.

Sony and Viacom both achieved a Fully Inclusive score when it comes to underrepresented characters and leads. These companies took steps to match audience demographics for their movies. Ensemble films such as *About Last Night* and *Think Like a Man Too* contributed to Sony's score. Similarly, Paramount's movies *Selma* and *Top Five* were part of their 2014 slate. These films included underrepresented characters at the center and should

be celebrated for increasing the overall inclusion scores at these companies. However, true inclusion not only involves films about a specific racial/ethnic group. Inclusion also requires integrating characters from multiple underrepresented backgrounds across an entire slate of films.

Table 18
Television & Digital Distributor Inclusion Index

COMPANIES	ON SCREEN PORTRAYAL		BEHIND THE CAMERA			NORM
	% OF FEMALE CHARACTER INCLUSION	% OF UR CHARACTER INCLUSION	% OF FEMALE CREATORS	% OF FEMALE WRITERS	% OF FEMALE DIRECTORS	
21st Century Fox	36% PARTIALLY INCLUSIVE (2)	26% PARTIALLY INCLUSIVE (2)	7% NOT INCLUSIVE (0)	25% NOT INCLUSIVE (0)	13% NOT INCLUSIVE (0)	20%
CBS / Showtime	38% PARTIALLY INCLUSIVE (2)	25% PARTIALLY INCLUSIVE (2)	22% NOT INCLUSIVE (0)	26% NOT INCLUSIVE (0)	15% NOT INCLUSIVE (0)	20%
NBC Universal	39% PARTIALLY INCLUSIVE (2)	28% LARGELY INCLUSIVE (3)	14% NOT INCLUSIVE (0)	29% NOT INCLUSIVE (0)	13% NOT INCLUSIVE (0)	25%
The CW	40% LARGELY INCLUSIVE (3)	26% PARTIALLY INCLUSIVE (2)	43% LARGELY INCLUSIVE (3)	45% FULLY INCLUSIVE (4)	21% PARTIALLY INCLUSIVE (2)	70%
The Walt Disney Company	47% FULLY INCLUSIVE (4)	30% LARGELY INCLUSIVE (3)	40% LARGELY INCLUSIVE (3)	40% LARGELY INCLUSIVE (3)	19% BARELY INCLUSIVE (1)	70%
Time Warner	33% BARELY INCLUSIVE (1)	25% PARTIALLY INCLUSIVE (2)	6% NOT INCLUSIVE (0)	17% NOT INCLUSIVE (0)	13% NOT INCLUSIVE (0)	15%
Viacom	40% LARGELY INCLUSIVE (3)	35% FULLY INCLUSIVE (4)	32% BARELY INCLUSIVE (1)	32% BARELY INCLUSIVE (1)	18% BARELY INCLUSIVE (1)	50%
Amazon	47% FULLY INCLUSIVE (4)	27% PARTIALLY INCLUSIVE (2)	31% BARELY INCLUSIVE (1)	38% PARTIALLY INCLUSIVE (2)	28% FULLY INCLUSIVE (4)	65%
Hulu	50% FULLY INCLUSIVE (4)	34% FULLY INCLUSIVE (4)	39% PARTIALLY INCLUSIVE (2)	44% LARGELY INCLUSIVE (3)	5% NOT INCLUSIVE (0)	65%
Netflix	37% PARTIALLY INCLUSIVE (2)	28% LARGELY INCLUSIVE (3)	17% NOT INCLUSIVE (0)	18% NOT INCLUSIVE (0)	10% NOT INCLUSIVE (0)	25%

Note: The networks included per company are as follows: 21st Century Fox (Fox, FX, FXX); CBS (CBS, Showtime); NBC Universal (NBC, USA, Bravo, Syfy, E!); The CW; The Walt Disney Company (ABC, Freeform, Disney, Disney Jr.); Time Warner (HBO, Cinemax, TBS, TNT, Adult Swim); Viacom (BET, Comedy Central, MTV, Nickelodeon/Nick at Nite, Teen Nick, TV Land, Spike, VH-1), Amazon, Hulu, and Netflix. Across these channels and platforms, 305 prime time and digital shows were evaluated.

As Universal learned in 2015, investing in an inclusive slate can prove to be a lucrative endeavor for a film distributor. It also bolsters the awards pipeline for actors from underrepresented groups. While not on the chart, CBS was Fully Inclusive of LGBT characters. This was due mainly to one of their two films, *Pride*, which focuses on the LGBT movement in the U.K. during the 1980s.

While there is some inclusivity across race/ethnicity and LGBT indicators, film offers women little access to creative roles on screen or behind the camera. All conglomerates fail with regard to inclusivity of girls and women. On screen, no company earns more than Barely Inclusive when it comes to representing females. Behind the camera, scores are far below standards set in this study. Improving the percentage of females in directing and writing positions may influence the representation of girls and women on screen as well. This would require addressing exclusionary hiring practices for female directors in particular. These practices are related to gendered perceptions about the marketplace for film, beliefs about the number of qualified female directors, and even stereotypes about the masculine nature of the directing role.[37]

While companies failed on their film scores, the television/digital scorecard paints an entirely different picture. Ten organizations were rated on television/digital inclusivity. Of the 50 tests conducted, seven Fully Inclusive and nine Largely Inclusive scores were awarded. Companies earned 16 Not Inclusive scores across all tests. Although these overall grades reveal that there is still room for improvement across these indicators, there are a few very bright spots.

The Walt Disney Company and The CW Network are the top performers (70%) when it comes to inclusion in television. Disney succeeds in representing women and underrepresented characters on screen. Both companies evidence hiring practices behind the camera for writers and show creators that approach balance. Given that women fill a greater share of the writing roles on programs distributed by these companies, it is not surprising that more females appear on screen. For instance, creators such as Lizzy Weiss (*Switched at Birth*), Susanna Fogel and Joni Lefkowitz (*Chasing Life*), Jennie Snyder Urman (*Jane the Virgin*), or Leila Gerstein (*Hart of Dixie*) may be one reason these networks feature more girls and women. Additionally, notable show creators like Shonda Rhimes (*Grey's Anatomy*), Kenya Barris (*Blackish*), and Nahnatchka Khan (*Fresh Off the Boat*) on ABC may contribute to the percentage of characters from underrepresented racial/ethnic groups and Disney's Largely Inclusive rating on this indicator.

Hulu and Amazon performed strongly (65%) due to their inclusivity of women. Amazon was the only company rated Fully Inclusive for hiring female directors. Here, the influence of Jill Soloway (creator and director on *Transparent*) is not the sole explanation for this score. The animated series *Wishenpoof!* hired a female director across multiple episodes, and other series featured female directors as well. Hulu was Largely Inclusive of female writers and Fully Inclusive of underrepresented characters. Clearly these streaming services understand the diversity of their audiences.

Viacom earned high marks for inclusion of female and underrepresented characters. This is due to more than just Viacom's ownership of BET. Other networks across the Viacom family (i.e., Comedy Central, TV Land, MTV, VH-1, Nickelodeon/Nick at Nite) also feature women (*Another Period*, *Barely Famous*, *Finding Carter*, *Review*) and people of color (*Bella and the Bulldogs*, *Broad City*, *Instant Mom*, *Soul Man*) prominently across their programming. Having a network focused on particular underrepresented audiences is important, but not solely responsible for all gains in inclusion for this company.

Time Warner, 21st Century Fox, and CBS all failed to receive a Largely Inclusive or Fully Inclusive grade on any of the five indicators, resulting in total scores that fell at 25% or below. Across these companies, it is clear that while a single salient example of an inclusive series (*Girls*, *Empire*) is important, it may create a misperception that representation is better than the data reveal. For these companies, inclusivity must be implemented across all properties as series and programs are developed, cast, and aired.

Evaluating inclusivity by company offers a unique perspective on where the entertainment industry is succeeding and failing. This analysis provides consumers with the ability to ascertain which organizations need to improve. Comparing film scores to television/digital yields a clear picture of where the industry as a whole has fallen behind. What this also reveals is that film is not beyond hope. While each film distributor failed on inclusion, several corresponding television/digital divisions reveal that improved performance is possible. These companies must be challenged to focus their efforts on film as well as television/digital, utilizing similar strategies—where appropriate—to boost their level of inclusivity across all divisions.

CONCLUSION

The purpose of the CARD study was to assess the landscape of media content distributed by major entertainment companies in 2014-15. We evaluated 414 stories distributed by 10 companies across film, television, and digital platforms. In excess of 11,000 characters and over 10,000 individuals working behind the scenes were included. More than 1,500 employees were analyzed. Across each of these indicators, the evidence points to the reality that has drawn public notice and vocal response: Hollywood has a diversity problem.

Major Findings

The film industry still functions as a straight, White, boy's club. Girls and women are less than one-third of all speaking characters, and comprise a small percentage of directors and writers of the major studio and art house releases of 2014. Television/digital series are more balanced. Girls and women comprise 37.1% of characters and 42% of series regulars. Females also work more frequently behind the camera as directors and writers. Few women fill top leadership roles in media companies, though they are more prevalent in EVP and SVP positions. Thus, as power increases, female presence decreases.

Characters from underrepresented racial/ethnic groups are also excluded or erased from mediated storytelling. No platform presents a profile of race/ethnicity that matches proportional representation in the U.S. Over 50% of stories featured no Asian speaking characters, and 22% featured no Black or African American characters. The complete absence of individuals from these backgrounds is a symptom of a diversity strategy that relies on tokenistic inclusion rather than integration.

Just 2% of speaking characters were LGBT-identified and a mere seven transgender characters appeared in the sample of content—four of whom were in the same series. Moreover, LGBT characters were predominantly White and male. While over half of LGBT characters were depicted in committed romantic partnerships, less than one-quarter were shown as parents or caregivers. This latter finding is problematic given recent U.S. Supreme Court decisions and the gains made for LGBT families in the U.S.

Company Findings

The company scorecard illustrates that film distributors are failing when it comes to representing their audience on screen and in their behind the camera hires. In film, only two companies (Sony, Paramount) managed Full Inclusivity on any indicators—both due to their portrayal of underrepresented characters. Behind the camera, the conglomerates are sending a strong message to females, especially women of color. That message is, "Your talents are uninvited."

Four companies (The CW, The Walt Disney Company, Amazon, Hulu) demonstrated strong performances across television and digital programming. While there are still places each organization can improve, representing females on screen is one arena where these companies are Largely or Fully Inclusive. Behind the camera, women are included as writers and/or creators (The CW, The Walt Disney Company, Hulu) or directors (Amazon). Clearly, the contributions and presence of women are valued at each of these companies.

Solutions for Change

To achieve inclusion, companies need to embrace new approaches. These strategies must involve more than simply "checking a box" when casting a film, series, or episode, or go beyond making a "diversity hire" behind the camera or in the executive suite. We have identified specific actions for film, television, and streaming companies to counter implicit and explicit biases.
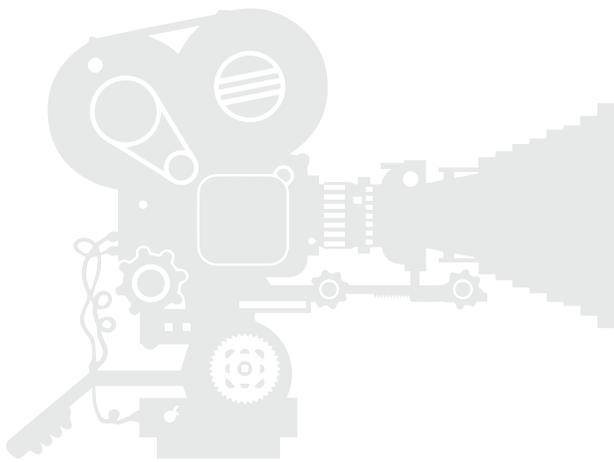
- Decide on **target inclusion goals**. Make these public and transparent to allow for external accountability.
- **Recognize and alter stereotypical thinking** and imagine counter-stereotypical examples before making a hiring decision or finalizing a script.
- **Create checks and balances** in the review of qualifications and storytelling decisions by implementing a system that requires careful processing to override cognitive biases.
- **Build inclusive consideration lists** for writers and directors by ensuring they contain 50% women and 38% people of color.
- **Counter mythologizing in decision-making with evidence**, especially related to the financial performance of films with female or underrepresented leads and/or directors.
- **Continue to monitor progress**. As with the CARD study, evaluation not only demonstrates where improvement is still needed, but where achievement has occurred.

The current state of media inequality requires multiple strategies, as different problems merit different solutions. On the whole, inclusivity requires creating an ecosystem in which different perspectives hold value and stories represent the world in which we live.

Finally, we would be remiss not to point out a few limitations with the CARD study. First, we did not examine genres of programming such as reality or talk shows. Second, content and director race/ethnicity were only evaluated for the first episode of the series. Third, we did not include an analysis of producers. Lastly, the CARD study focuses on distributors of content, but production companies may arguably play a more important role in hiring and casting. While the network level in television and distributor-focused look at film provide one way to think about diversity, examining the production of content may illuminate other pitfalls or pockets of progress for underrepresented groups.

Ultimately, the CARD study serves a crucial purpose in the midst of ongoing controversy surrounding diversity in Hollywood. Focusing on specific distributors, inclusion of cross-platform content, and examination of several different identity groups, the CARD study provides breadth and depth regarding the state of the industry in 2014-15. The findings reveal that while Hollywood still struggles to create inclusive content, there are companies leading the charge. Continued evaluation, increased advocacy, and greater transparency are necessary to transform an industry that has profited from invisibility into one that can celebrate inclusivity.

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APPENDIX A: LIST OF FILMS BY TITLE

22 Jump Street
300: Rise of An Empire
A Million Ways to Die in the West
A Walk Among the Tombstones
About Last Night
Alexander and the Terrible, Horrible, No Good, Very Bad Day
Amazing Spider-Man 2, The
American Sniper
Annabelle
Annie
As Above, So Below
Bad Words
Belle
Big Hero 6
Birdman
Blended
Book of Life, The
Boxtrolls, The
Calvary
Captain America: The Winter Soldier
Dawn of the Planet of the Apes
Deliver Us From Evil

Devil's Due
Dolphin Tale 2
Dracula Untold
Drop, The
Dumb and Dumber To
Edge of Tomorrow
Endless Love
Equalizer, The
Exodus: Gods and Kings
Fault in our Stars, The
Foxcatcher
Fury
Gambler, The
Get On Up
Godzilla
Gone Girl
Grand Budapest Hotel, The
Guardians of the Galaxy
Heaven is for Real
Hercules
Hobbit: Battle of Five Armies
Horrible Bosses 2
How to Train Your Dragon 2
Hundred-Foot Journey, The
If I Stay

Inherent Vice
Interstellar
Into The Storm
Into the Woods
Jack Ryan: Shadow Recruit
Jersey Boys
Judge, The
Kill the Messenger
Labor Day
LEGO Movie, The
Let's Be Cops
Love is Strange
Lucy
Magic in the Moonlight
Maleficent
Maze Runner, The
Million Dollar Arm
Mom's Night Out
Monuments Men, The
Mr. Peabody & Sherman
Mr. Turner
Muppets Most Wanted
Need for Speed
Neighbors
Night at the Museum: Secret of the Tomb
No Good Deed
Noah

Non-Stop
Only Lovers Left Alive
Other Woman, The
Ouija
Paranormal Activity: The Marked Ones
Penguins of Madagascar
Planes: Fire & Rescue
Pompeii
Pride
Purge: Anarchy, The
Raid 2, The
Ride Along
Rio 2
RoboCop
Selma
Sex Tape
Son of God
Tammy
Teenage Mutant Ninja Turtles
That Awkward Moment
Theory of Everything, The
Think Like a Man Too
Third Person
This is Where I Leave You
Top Five

Transcendence
Transformers: Age of Extinction
Unbroken
What If
When the Game Stands Tall
Whiplash
Wild
Winter's Tale
Wish I Was Here
X-Men: Days of Future Past

APPENDIX B: LIST OF CHANNELS BY COMPANY

21st Century Fox
FOX
FX
FXX

CBS Corporation
CBS
Showtime

NBC Universal
Bravo
E!
NBC
Syfy
USA

Warner Bros. & CBS
The CW

The Walt Disney Company
ABC
Disney Channel
Disney Junior
Freeform

Time Warner
Adult Swim
Cinemax
HBO
TBS
TNT

Viacom
BET
Comedy Central
MTV
Nickelodeon/Nick at Nite
Spike
Teen Nick
TV Land
VH-1

Amazon

Hulu

Netflix

FOOTNOTES

1. Film distribution was determined via Box Office Mojo and confirmed via Studio System and/or IMDbPro.com. We stipulated, however, that movies had to make at least $7.5 million theatrically if distributed by a major studio or $1 million if released by an art house division at the same company.

Eighty-three of the 2014 films in our sample were included in our 100 top grossing analysis released in August of 2015. A total of 26 new motion pictures were evaluated in this investigation. We did not assess 2015 films as the box office has not yet closed and some of the movies (e.g., *Star Wars*, *The Revenant*) were not legally available to stream or purchase on DVD as of January 2016.

2. Scripted series were determined by the platform. For ad-supported content, all broadcast networks and "popular" basic channels were selected. A channel appearing on Nielsen's top 60 ranking of prime-time channels of 2014 (12/30/2013 to 12/23/2014) or 2015 (12/29/2014-12/27/2015) determined popularity (see rankers: http://www.adweek.com/tvnewser/cable-network-ranker-2014/251092; http://www.adweek.com/tvnewser/cable-network-ranker-2015/280768). A traditional definition of prime time was used, with content airing between 8:00 pm and 11:00 pm Monday through Saturday and 7:00 pm to 11:00 pm on Sunday. Only two non ad supported basic channels were included in the sample: Disney Channel and Disney Jr. Premium cable included HBO, Showtime, and Cinemax. Only first run series on the flagship channels were included. Across all content, only shows airing from September 1st 2014 to August 31st 2015 in the U.S. were included in the sample.

Also, the aim of the study was to focus on distribution not production. As a result, it did not matter whether a company produced or acquired first run television, digital, or feature film content. The goal was to assess what appeared on screen and behind the camera when these companies distributed stories. Future research should explore the relationship between production companies and matters of on screen and behind the camera inclusion.

A few additional notes on sampling procedures are important. First, we only sampled one show per season within every network in our sample time frame. If a television or digital series aired two or more seasons (e.g., *The Real Husbands of Hollywood*, *The Game*) on the same network, we randomly selected one season to analyze. Second, one show ended a season on one network and started a new season on another (i.e., *American Dad!*). Because both seasons were separate on two different networks, two episodes of the series were included in the study. Third, some shows break seasons into halves or thirds (a, b, c). In these instances, we only sampled the first episode of the entire season. Fourth, if an episode(s) of a series extended beyond December 31st, 2015, it was not included in our behind the scenes analysis.

All scripted fictional shows streaming on Netflix, Amazon, and Hulu were assessed provided that the entire series (not just the pilot) was made available during the study's sampling time frame on the U.S. version of the streaming service.

Here is a breakdown of the total number of shows and channels per company: Time Warner (*n*=34; HBO, Cinemax, TNT, TBS, Adult Swim); Walt Disney Company (*n*=47; ABC, Freeform, Disney,

Disney Jr.); NBC Universal (*n*=51; NBC, USA, Syfy, Bravo, E!); CBS (*n*=38; CBS, Showtime); 21st Century Fox (*n*=35; Fox, FX, FXX); Viacom (*n*=35; BET, Comedy Central, MTV, Nickelodeon/Nick at Nite, Spike, TeenNick, TV Land, VH-1); The CW (*n*=14); Netflix (*n*=32); Amazon (*n*=8); Hulu (*n*=11). A list of shows in the sample is available upon request.

3. As noted earlier, an independent speaking character utters one or more discernible and overt words (of any language) on screen. Non verbal utterances are not considered words. Characters that are named are also considered speaking characters. Under rare circumstances, a group of nearly identical characters might speak at the exact same time or sequentially. Given their extreme homogeneous appearance, it is impossible to distinguish these characters from another. When this occurs, the coders are instructed to "group" the identical characters and code them as one unit. Only 7 groups appeared across the sample of cinematic, television, and digital stories evaluated. All groups were excluded prior to analysis.

One other caveat about speaking characters is important. There are times when characters change demographics over the course of the plot. This may occur because a story features a flashback (*Game of Thrones*), a character transformation (e.g., Genie in *Aladdin*), or because a character is shown substantially aging (e.g., *Benjamin Button*) across a storyline. If a character changed type, sex, age grouping, or ethnicity, a new line was created. Only 366 characters were coded for a demographic change (3.2%). Removing the demographic changes does not affect the overall distribution of gender across speaking characters (33.5% female without demographic changes; 33.5% female with demographic changes). These results illuminate that the gender distribution of demographic changes (*n*=366, 33.6% female, 66.4% male) mirror the overall pattern of character gender sample wide. It must be noted that no demographic changes are included in analyses involving lead characters.

4. Each speaking character was assessed for *form* (i.e., single, group), *type* (i.e., human, animal, supernatural creature, anthropomorphized supernatural creature, anthropomorphized animal), *sex* (i.e., male, female), *age* (i.e., young child, elementary school aged child, teen, young adult, middle age, elderly), *race/ethnicity* (i.e., White, Hispanic/Latino, Black, American Indian/Alaskan Native, Native Hawaiian/Pacific Islander, Asian, Middle Eastern, Other/Mixed Race), and *role* (i.e., leading, supporting, inconsequential). Characters' *parental status* (i.e., non parent, single parent, co-parent, parent relational status unknown) and *relational standing* (i.e., single, married, committed unmarried, committed marital status unknown, divorced, widowed) was assessed. However, these latter two measures were only applicable when enough information was presented across the plot to render a judgment. For all measures, two additional levels were available for coding: can't tell and not applicable.

In terms of sexualization, three measures were evaluated. Adapt-

ed from Downs & Smith (2010, p. 725), *sexually revealing clothing* assesses whether the character was shown in tight and/or alluring apparel (no, yes). Nudity captured the degree to which exposed skin on a character's body was shown (also adapted from Downs & Smith, 2010, p. 725). There were three values: none, some (i.e., exposed skin in breast, midriff, or high upper thigh region) or full (i.e., females=exposure of breasts or genital region; males=exposure of genital region only). Exposure of the buttocks constituted partial nudity. For both *sexually revealing clothing* and *nudity*, the character had to posses a human or human-like body to be applicable for these measures. Finally, a character's level of attractiveness was assessed. *Attractiveness* captures whether a character is verbally or nonverbally referenced as physically desirous by another character in the story. Each character was coded as receiving no references, one reference, or two or more references. All speaking characters were evaluated for their level of attractiveness.

Every speaking character was also assessed for *apparent sexuality*. Apparent sexuality captured characters' enduring physical attraction to other characters. Each character was coded as lesbian, gay, bisexual, or not. Characters were also assessed for whether or not they were *transgender*. *Transgender* characters are those who identify as the gender opposite of their biological sex.

All research assistants were trained in a classroom type environment prior to evaluating the sample of movies and scripted episodes. They received roughly 6 weeks of training and completed multiple reliability diagnostics on unitizing and variable coding. Once this training period was completed, the research assistants independently evaluated the sample. Because 83 movies in the sample are part of our yearly top-grossing film report, we do not include them in the reliability assessment below. Rather, the information on those top-grossing films can be found in Smith et al.'s (2015) *Inequality in 700 Popular Films: Examining Portrayals of Gender, Race, and LGBT Status from 2007 to 2014*. The entire approach used in this report is similar to what is found in Smith et al. (2015), save one difference. In the inequality report, the LGBT measures were assessed qualitatively whereas in this study they were quantitative in nature.

Reliability was assessed on 305 episodes as well as 26 films. Two types of reliability were calculated for each movie and scripted show: unitizing and variable. Unitizing reliability was defined as the number of characters seen by 2 out of 3 coders. As with all our reports, we delineate unitizing agreement by quartiles: Q1 (84 stories, 100% unitizing agreement); Q2 (85 stories, 100-94.1% unitizing agreement); Q3 (85 stories, 93.9%-88.6%); and Q4 (84 stories, 88.5%-61.5%). Only one story (Labor Day, film) fell below 70%. A total of 16 stories had unitizing agreement less than 80% (79.2%-61.5%). Clearly, unitizing agreement was very high across the sample.

In terms of variable reliability, the Potter & Levine-Donnerstein (1999) calculation is used. For each variable, the sample wide

median coefficient is reported as well as the mean and range: *form*=1.0 (*M*=1.0, *range*=1.0), *type*=1.0 (*M*=.99, *range*=.64-1.0), *sex*=1.0 (*M*=1.0, *range*=1.0), *age*=1.0 (*M*=.94, *range*=.65-1.0), *race/ethnicity*=1.0 (*M*=.99, *range*=.66-1.0), *role*=1.0 (*M*=.95, *range*=.63-1.0), *parental status*=1.0 (*M*=.96, *range*=.43-1.0), *relational standing*= 1.0 (*M*=.95, *range*=.65-1.0), *sexually revealing clothing*=1.0 (*M*=.99, *range*=.61-1.0), *nudity*=1.0 (*M*=.99, *range*=.63-1.0), *attractiveness*=1.0 (*M*=1.0, *range*=.63-1.0), *apparent sexuality*=1.0 (*M*=1.0, *range*=.82-1.0), and *transgender*=1.0 (*M*=1.0, *range*=.81-1.0).

5. The behind the scenes analysis was conducted separately for film and television. Information on directors and writers across the sampled films was pulled from IMDbPro in January 2016. All credited directors and writers were assessed for biological sex.

For television and digital content, information for each sampled series was obtained from IMDbPro.com in Fall of 2015. This information was updated in January 2016. When seasons were split throughout the year, only the first half (or first portion) of the season was included. When series were cancelled, only the episodes that aired on television or cable networks (not online platforms) were analyzed.

Research assistants identified all credited directors and writers from IMDbPro.com for each episode of the sampled series, according to the season sampled. When IMDbPro.com failed to credit a writer or director for an episode, Studio System/inBaseline was used. This could occur when there were no individuals listed as writer or director or when no individual was given the solo "Writer" credit, or "Story/Story by" and "Teleplay" credits. Based on information from the Writers Guild of America West, the "Creator" or "Created by" credit was not sufficient to designate an individual as the writer of an episode. Occasionally, the Studio System database did not provide a reliable indication of writing or directing credits (e.g., crediting the same individuals across the entire season; missing information). In these cases, research assistants used screen shots from the episodes to determine who was awarded directing and writing credit. Screen shots were used for every episode of a series when information across IMDbPro.com and Studio System was not available or not reliable.

Creator judgments were made by examining listings in Variety Insight, IMDbPro.com, and Studio System for individuals designated as "Creator" or "Developed by." When sources disagreed, information was sought to confirm the creator of the series. This included watching opening or closing credits of a show. Individuals who were credited with the creation of source material (e.g., novels, comics, characters, ideas, inspiration) were not considered creators.

After directors, writers, and creators were identified, research assistants obtained information about the biological sex of all 10,705 credited individuals. Industry databases (IMDbPro, Variety Insight, Studio System), online networks (Facebook, Twitter, LinkedIn),

and general web searches were utilized. Individuals were coded as male or female based on pronoun use (he, she), photographs, or gender label (male, female). Two individuals were contacted directly or their representatives queried to identify their biological sex. Two individuals could not be publicly identified. In these cases, we utilized babynames.com to determine biological sex. When organizations or companies were listed in any credits, the gender was coded as "not applicable."

6. To categorize race/ethnicity, several sources of information were consulted: 1) Variety Insight's designation of race/ethnicity; 2) Studio System's designation of race/ethnicity; 3) other public sources of information (e.g., news articles); 4) phone/email contact with directors or their representatives; 5) Directors Guild of America directory search for minority members. After each of these sources was utilized, the race/ethnicity of 9 directors of live action television programs and 2 directors of animated films could not be ascertained. In these cases, researchers utilized photographs as well as historical information about families and background to render a judgment of race/ethnicity.

7. A list of executives for each company included in the sample was obtained in late fall 2015 and updated in January 2016. The names of each member of the Board of Directors at 21st Century Fox, Amazon, CBS Corporation, Comcast NBC Universal, Netflix, Sony, Time Warner, Viacom, and The Walt Disney Company was obtained from each organization's corporate website. Neither Hulu nor The CW have a Board of Directors. Following this, the names and titles of the executive officers at each parent company were gathered from each organization's corporate website. For three companies (Comcast NBC Universal, Sony, and Amazon) the corporate suites included officers for non-entertainment businesses owned by each company. The executive teams in charge of the entertainment divisions of those companies were included and are the Executive Management Team. At the film and television level, we only examined those companies or divisions tied to the distribution businesses in our sample. Thus, no production companies (even those held by the parent company) were included in this process. However some businesses were completely intertwined with and unable to be divorced from the larger distribution company (i.e., film studio production; some cable network production). Television studios (e.g., ABC Studios, NBC Studios, Universal Cable Productions) were not included. Individuals working in production were found within these businesses and included in the overall analysis.

Information from each company's webpage and/or press site was used to identify the executive leadership. Additionally, information from Variety Insight was used to supplement information for each company/division. Organizational charts were printed from Variety Insight and lists of employees used when organizational charts were not available. For most companies/businesses we were able to gather the executives for film and television separately. Two companies (Warner Bros. Entertainment and Sony Pictures Entertainment) oversee both the film and television businesses.

Executives involved in television divisions at those companies were excluded.

The unit of analysis was the executive and only individuals with specific titles at each company were included in the evaluation. Across the majority of companies' websites, the lowest title included in senior leadership was Senior Vice President. Therefore, executives were only included in the analysis if they were ranked as Senior Vice President or higher (EVP, President, and synonymous titles) within each organization. Head/Co-Head was determined to be synonymous with SVP (based on co-occurrence and positioning within each organization). These individuals were included as well.

Biological sex was coded for each individual, using photos or online sources. For 8 individuals, information could not be obtained to determine biological sex. In these cases, babynames.com was used to assign a biological sex based on the individual's first name. Additionally, LinkedIn and Studio System/inBaseline were used to determine if executives had been promoted or left their position. If it was possible to confirm that individuals had left or changed their position prior to February 1, 2016, they were removed from analysis.

8. A chi-square revealed a significant relationship between *character sex* (male, female) and *platform* (broadcast, cable, streaming, film), $X^2(3, 11,306)=89.74$, $p<.01$, $V^*=.09$. It must be noted that 12 characters across the entire sample were coded as "can't tell" for biological sex. These characters were not included in the analysis.

9. Series regulars were obtained for each show based on the season included in the sample. Variety Insight provides a list of actors who appear as series regulars for that season. All individuals listed were coded as series regulars. According to a representative for Variety Insight, "Series regulars are actors who are main cast or have an ongoing or "regular" role on the show" (personal communication, 1/15/2016). Additionally, a representative from SAG-AFTRA indicated that series regulars were contract performers who were guaranteed a certain number of episodes throughout a season (personal communication, 1/15/2016). Further confirmation was sought from Variety Insight that individuals designated as "voice talent" were considered series regulars for animated programs.

10. Variety Insight did not list series regulars or voice talent for 3.3% (*n*=10) of shows in our sample. In these instances, we turned to the following sources: Studio System (*n*=4), opening credits of the show (*n*=3), IMDbPro episode credits (*n*=2), and lastly, a series bible (*n*=1). We scrutinized every series regular listed for the particular season of each series we analyzed. Actors noted as guest stars or with recurring, not regular, roles were not included as series regulars in any analyses. If a series regular was not coded using our methodology above, they were added to our analyses (for actor gender and race/ethnicity using Variety Insight

and other sources) if they were credited on at least one episode of the season. We used IMDbPro to ensure that a series regular listed on Variety Insight actually appeared during the season. For voice talent, characters that were specifically mentioned and/or appeared in the 50% or more of season's episodes (as determined by IMDbPro) were included as series regulars. Prior to the series regular analysis, all demographic changes were removed.

11. Chi-square analysis for series regular *gender* (male, female) by *platform* (broadcast, cable, streaming) was not significant, $X^2(2, 2,239)=1.25$, $p=.53$, $V^*=.02$.

12. The relationship between *gender* (male, female) and *platform* (broadcast, cable, streaming, film) for characters 40 years of age or older was significant, $X^2(3, 3,789)=34.10$, $p<.01$, $V^*=.09$.

13. Chi-squares were significant for *gender* (male, female) and *sexy attire* (no, yes), $X^2(1, 10,760)=1,236.32$, $p<.01$, phi=.34; *nudity* (no, yes), $X^2(1, 10,759)=821.37$, $p<.01$, phi=.28; and *attractiveness* (no, yes), $X^2(1, 11,306)=290.06$, $p<.01$, phi=.16. Prior to analysis, the *nudity* variable was collapsed into two levels: no nudity, some nudity (some, full). Similarly, *physical attractiveness* was collapsed into a dichotomous measure at analysis: not attractive, attractive (one or more comments).

14. For females, the relationship between *platform* (broadcast, cable, streaming, film) and *sexually revealing clothing* (no, yes) was significant: $X^2(3, 3,676)=34.09$, $p<.01$, $V^*=.10$. The association between *media platform* and *nudity* was also significant, $X^2(3, 3,675)=40.26$, $p<.01$, $V^*=.11$. While the relationship between *physical attractiveness* and *platform* was significant ($p <.05$), the difference failed to reach 5%.

15. Fredrickson, B.L., & Roberts, T.A. (1997). Objectification theory: Toward understanding women's lived experiences and mental health risks. *Psychology of Women Quarterly, 21*,173-206. Roberts, T.A., & Gettman, J.Y. (2004). Mere exposure: Gender differences in the negative effects of priming a state of self-objectification. *Sex Roles, 51*(1/2), 17-27. Aubrey, J.S. (2006). Effects of sexually objectifying media on self-objectification and body surveillance in undergraduates: Results of a 2-year panel study. *Journal of Communication, 56*, 366-386.

16. An analysis revealed a relationship between *director gender* (male, female) and *platform* (broadcast, cable, streaming, film), $X^2(3, 4,284)=23.67$, $p<.01$, $V^*=.07$.

17. Several sources from the Writers Guild of America West provided insight on writing credits for film and episodic television. These included the "Writing for Episodic TV" booklet (http://www.wga.org/subpage_writersresources.aspx?id=156), screen credits manual (http://www.wga.org/subpage_writersresources.aspx?id=167), and conversations with a credits representative (personal communication, 1/26/2015). This guidance revealed that only individuals designated as "Writer/Written by," "Story/Story by,"

and "Teleplay/Teleplay by" should be credited as the writers for the episode.

18. The analysis revealed *writer gender* (male, female) and *platform* (broadcast, cable, streaming, film) were associated, $X^2(3, 6,421)=52.44$, $p<.01$, $V^*=.09$.

19. Chi-square analysis revealed that show *creator gender* (male, female) and *platform* (broadcast, cable, streaming) were not related: $X^2(2, 487)=.28$, $p=.87$, $V^*=.02$.

20. The relationship between *director gender* (female attached, no female attached) and *character gender* (male, female) was statistically significant, $X^2(1, 11,306)=9.91$, $p<.01$, phi=.03.

21. Chi-square analysis revealed a significant association for *character gender* (male, female) by *writer gender* (female attached, no female attached), $X^2(1, 11,306)=121.50$, $p<.01$, phi=.10.

22. The association between show *creator gender* (male, female) and *character gender* (male, female) was significant, $X^2(1, 6,453)=91.33$, $p<.01$, phi=.12.

23. Executives at the following companies were included in this analysis: 21st Century Fox (20th Century Fox Studios—Fox 2000 Pictures, Fox Searchlight; Fox Networks Group—20th Century Fox Television Group, Fox Broadcasting Company, FX, FXX), CBS Corporation (CBS Films, CBS Entertainment, Showtime Networks), Comcast NBC Universal (Universal Filmed Entertainment—Universal Pictures, Focus Features; NBC Entertainment; Bravo, E!, Syfy, USA Networks), Sony Pictures Entertainment (Sony Pictures Motion Picture Group—Columbia Pictures, Screen Gems, Sony Pictures Classics, TriStar Pictures), Time Warner (Warner Bros. Entertainment—Warner Bros. Pictures, New Line Cinema; Home Box Office; Turner Broadcasting Systems--TBS, TNT, Adult Swim), Viacom (Paramount Pictures; Viacom Media Networks—BET, Comedy Central, MTV, Nickelodeon, Spike, Teen Nick, TVLand, VH-1), and The Walt Disney Company (Walt Disney Studios Motion Pictures; Disney-ABC Television Group--ABC Entertainment, Freeform, Disney Channels Worldwide), The CW Network, Amazon, Hulu, Netflix.

24. Top film executives are Chairs, Chief Executive Officers, and Presidents at their respective film studios, of the film group, or the subsidiary company of which the film studio is part. For television, top executives consist of Chairs, Chief Executive Officers, and Presidents of television groups, networks, or the subsidiary company of which the television company is part. Executive Vice Presidents or Senior Vice Presidents whose titles also contained "Chief Officer" were constrained to the EVP or SVP level when these titles co-occurred. Individuals were not allowed to duplicate if they maintained their position across multiple companies in the analysis in television or film (e.g., A President of multiple cable networks was only counted once).

25. Amazon, Hulu, and Netflix were not directly comparable to the rest of the sample with regard to assigned executive titles. For these companies a strata specific to each organization was employed to separate those at highest level, second tier executives, and third tier employees. Top executives consisted of Presidents, Chief Officers, and Chief Counsel (similar to the rest of the sample). At Amazon, VPs and Heads were placed on the EVP level; Executives were placed on the SVP level. At Hulu, SVPs and Heads were placed on the EVP level; VPs and Senior Managers were placed on the SVP level. At Netflix, VPs were placed on the EVP level; Directors were placed on the SVP level. This brought the three companies in line with the rest of the companies sampled.

26. U.S. Census Bureau (2015, June 25). https://www.census.gov/newsroom/press-releases/2015/cb15-113.html

27. The chi-square relationship between *underrepresented* character (no, yes) and media *platform* (film, broadcast, cable, streaming) was significant, $X^2(3, 10,444)=9.23$, $p<.05$, $V^*=.03$.

28. The relationship between series regular *gender* (male, female) and *platform* (broadcast, cable, streaming) was not significant, $X^2(2, 2,175)=4.12$, $p=.13$, $V^*=.04$.

29. Chi-square analysis for *gender* (male, female) by *race/ethnicity* (White, Black, Hispanic, Asian, Other) was not significant, $X^2(4, 10,443)=6.61$, $p=.16$, $V^*=.03$.

30. For female characters, the chi-square analyses for *race/ethnicity* (White, Black, Latino, Asian, Other) by *sexually revealing clothing* [$X^2(4, 3,624)=14.70$, $p<.01$, $V^*=.06$]; *nudity* [$X^2(4, 3,622)=12.18$, $p<.05$, $V^*=.06$], and *attractiveness* [$X^2(4, 3,627)=13.30$, $p<.05$, $V^*=.06$] were all significant.

31. The chi square analysis was significant between director *race/ethnicity* (underrepresented vs. not underrepresented) and *character race/ethnicity* (underrepresented vs. not underrepresented), $X^2(1, 10,035)=185.34$, $p<.01$, phi=.14.

32. Gates, G.J. (2011). How many people are Lesbian, Gay, Bisexual, and Transgender? Report by The Williams Institute. Retrieved online: http://williamsinstitute.law.ucla.edu/research/census-lgbt-demographics-studies/how-many-people-are-lesbian-gay-bisexual-and-transgender/

33. While the U.S. Census indicates that females comprised 50.8% of the population in 2014 (http://quickfacts.census.gov/qfd/states/00000.html), for simplicity and data analytic purposes, we set the standard to an even 50%.

34. In general, a character's sexuality may be revealed over the course of the story's plot. In films, the entire plot was captured in the sampled content. In television/digital series, the plot unfolds across a season rather than in a single episode. Thus, additional information revealed in episodes aired after the season premiere

might alter the coding of characters' sexuality. As this information was not available in the episode sampled, the measure is not reported to allow for flexibility in scoring for television and streaming companies.

35. Gates, G.J. (2011).

36. Smith, S.L., Pieper, K., & Choueiti, M. (2015). *Gender & Short Films: Emerging Female Filmmakers and the Barriers Surrounding Their Careers*. Report prepared for LUNAFEST.

37. Smith, S.L., Pieper, K., & Choueiti, M. (2015). *Exploring the Careers of Female Directors: Phase III*. Report prepared for Sundance Institute and Women in Film Los Angeles Female Filmmakers Initiative. Los Angeles, CA.