

Inclusion in Netflix Original U.S. Scripted Series & Films

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EXECUTIVE SUMMARY

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USC Annenberg
Inclusion Initiative

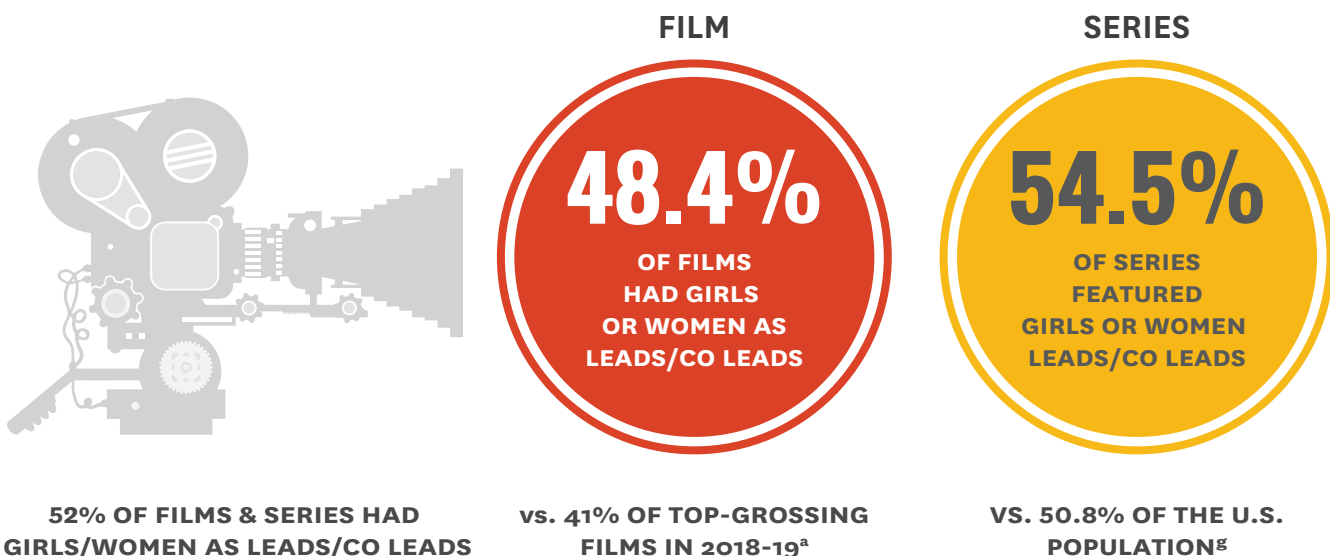
INCLUSION IN NETFLIX ORIGINAL U.S. SCRIPTED FILMS & SERIES

USC ANNEBERG INCLUSION INITIATIVE

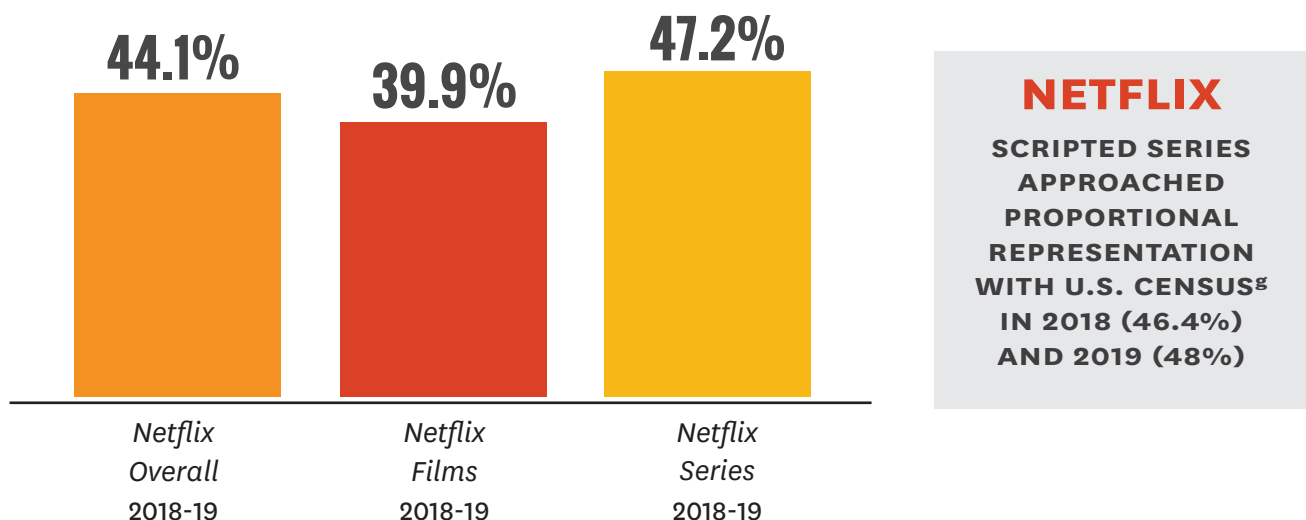


#1 NETFLIX REFLECTS GENDER EQUALITY IN LEADING ROLES

Girls and women as leads/co leads across Netflix films & series, 2018-2019

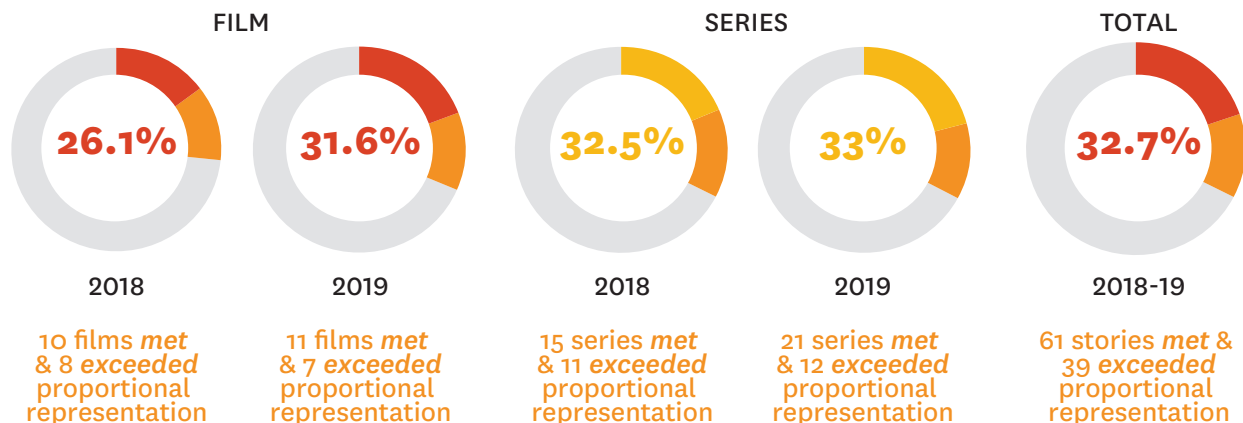


GIRLS AND WOMEN NEAR PROPORTIONAL REPRESENTATION IN MAIN CAST ROLES

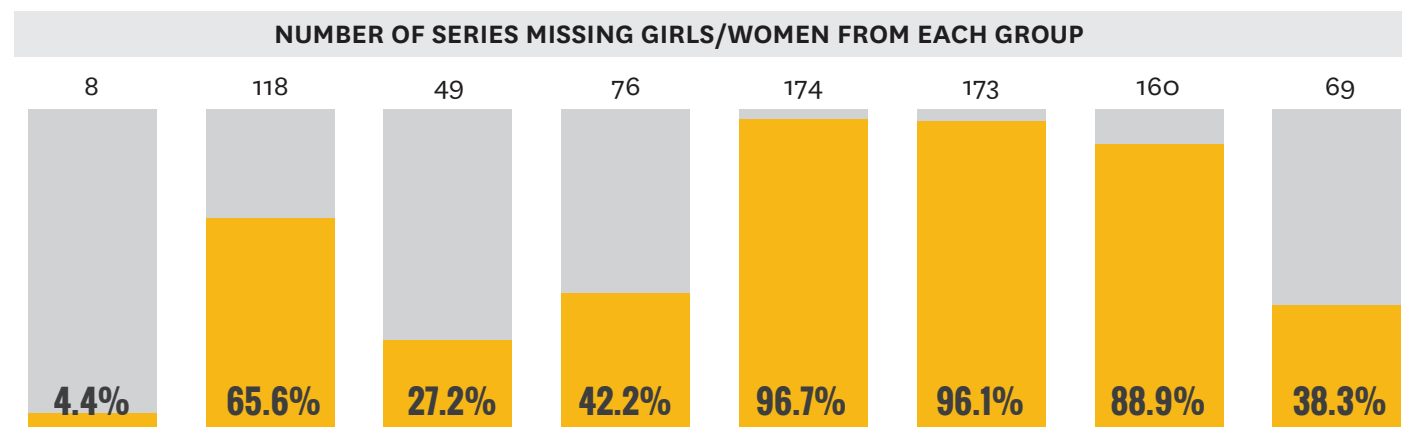
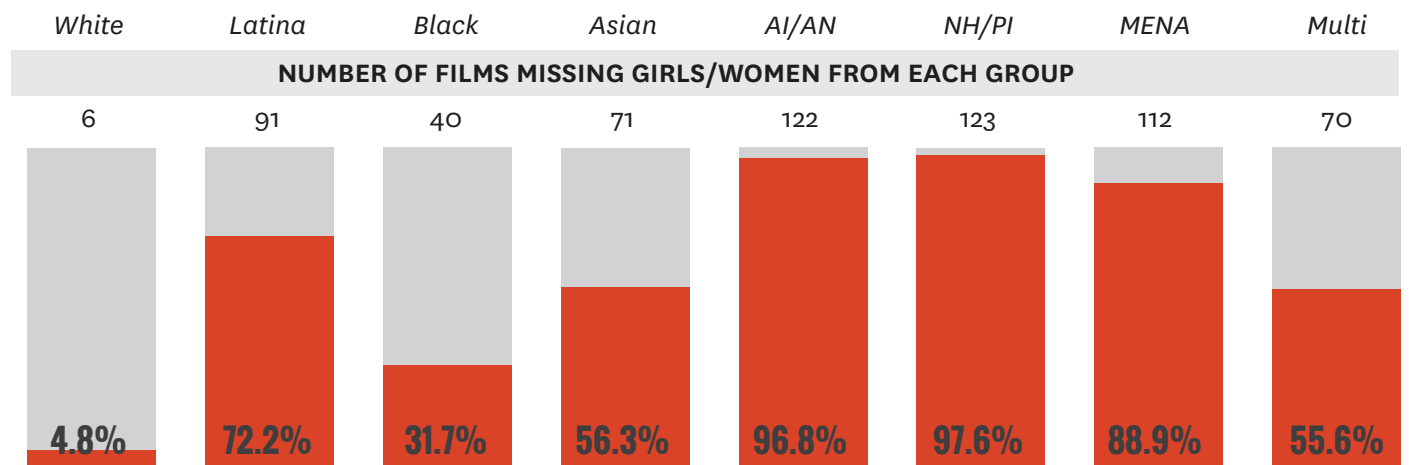


#2 INCLUSION IS UNDERCUT BY IMBALANCE & INVISIBILITY

Percentage of Netflix films & series that met or exceeded proportional gender representation



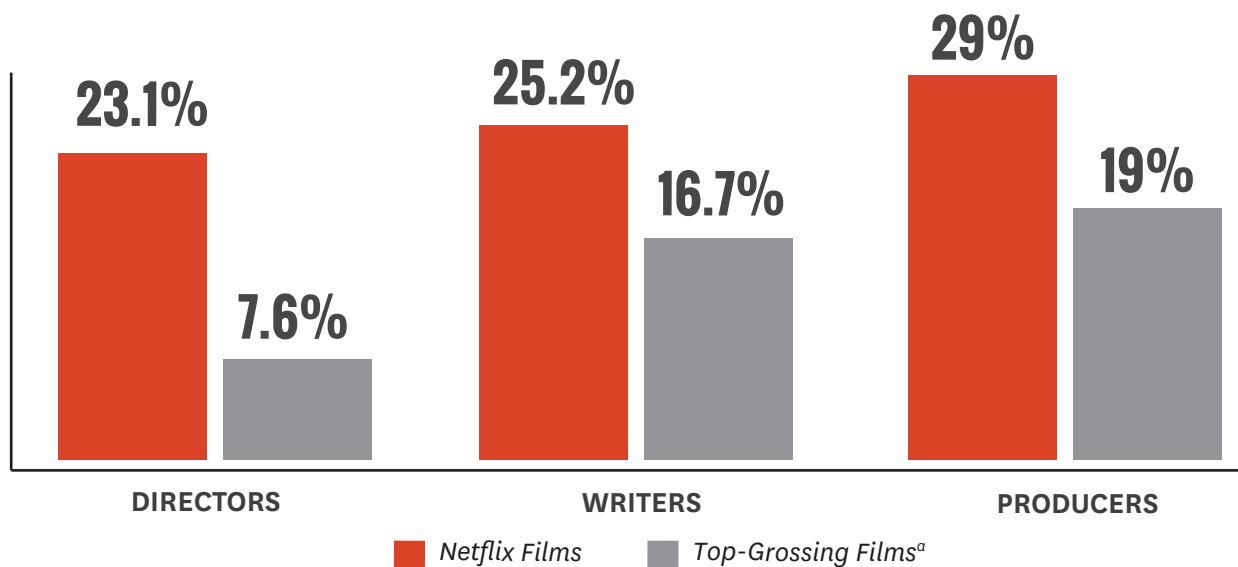
STORIES ERASING GIRLS AND WOMEN FROM EACH RACIAL/ETHNIC GROUP



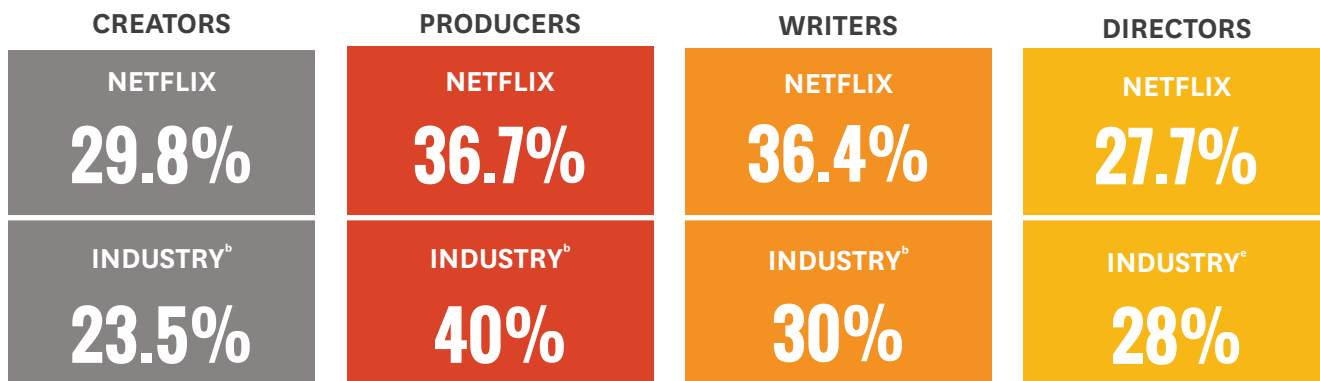
AI/AN=American Indian/Alaskan Native; NH/PI=Native Hawaiian/Pacific Islander; MENA=Middle Eastern/North African; Multi=Multiracial/Multiethnic

#3 NETFLIX OUTPACES TOP BOX OFFICE FILMS BEHIND THE CAMERA

Women in key creative positions working across Netflix and top-grossing films, 2018-19

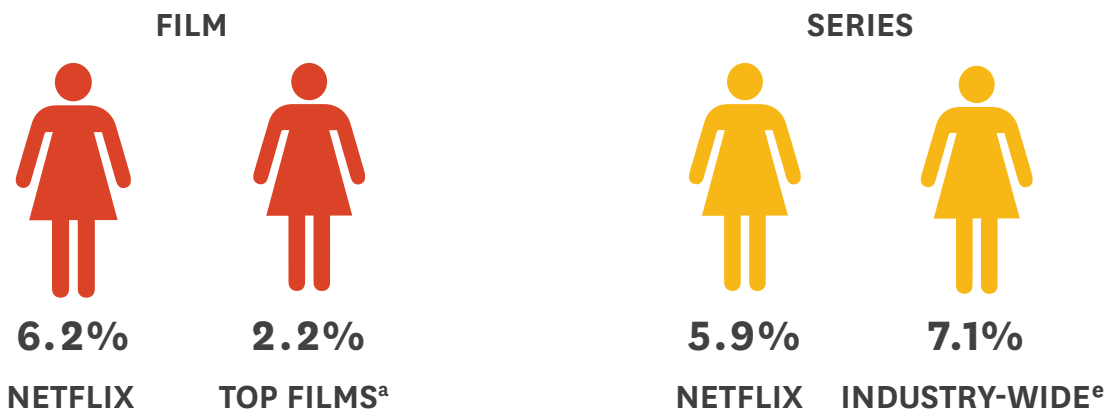


WOMEN IN KEY CREATIVE POSITIONS ACROSS NETFLIX AND ALL SERIES, 2018-2019



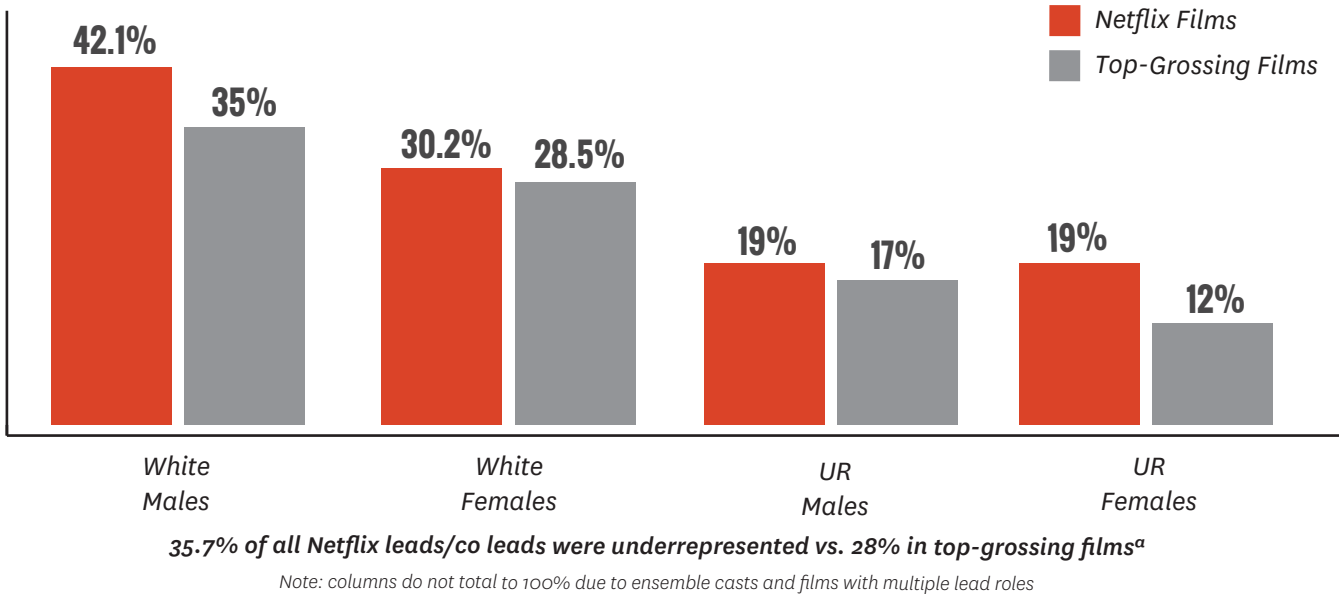
Series with at least one woman creator featured more girls and women as leads/co leads, main cast, and speaking characters than series without any women creators.

WOMEN OF COLOR DIRECTORS OF NETFLIX AND INDUSTRY FILMS & SERIES, 2018-19



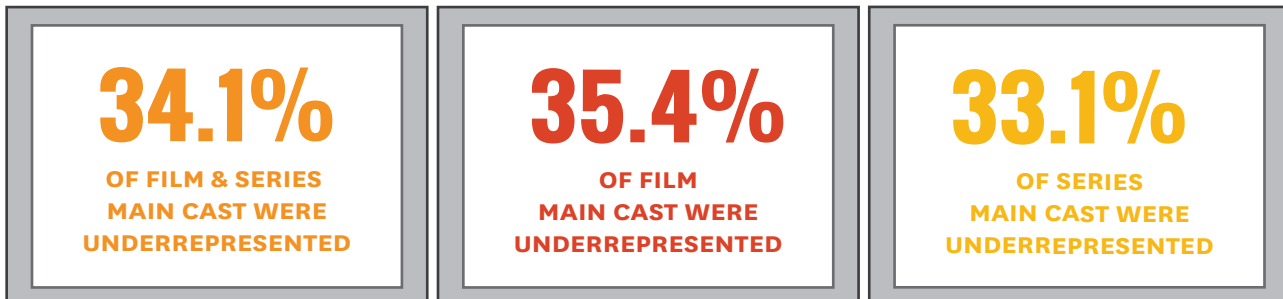
#4 WOMEN OF COLOR LEAD NETFLIX MOVIES MORE THAN TOP FILMS

Leads/co leads across Netflix films, 2018-2019



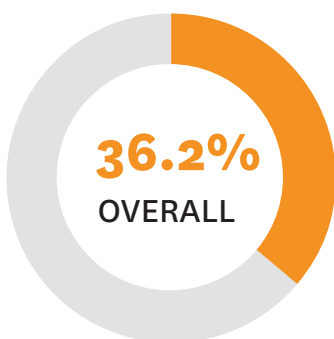
#5 RACIAL/ETHNIC REPRESENTATION RISES IN NETFLIX CONTENT

Underrepresented main cast across Netflix films & series, 2018-19

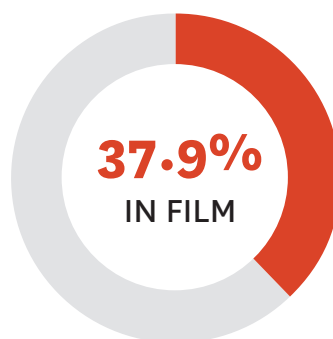


MAIN CAST IN NETFLIX FILM (38.9%) & SERIES (38.4%) APPROACHED PROPORTIONAL REPRESENTATION (39.9%) IN 2019.^g

UNDERREPRESENTED SPEAKING CHARACTERS IN NETFLIX FILMS & SERIES, 2018-19



39.9% OF THE U.S. POPULATION IDENTIFIES WITH AN UNDERREPRESENTED RACIAL/ETHNIC GROUP^g



NETFLIX REACHED PROPORTIONAL REPRESENTATION (40.2%) IN 2019 AND OUTPERFORMED TOP-GROSSING FILMS (34.3%)^a



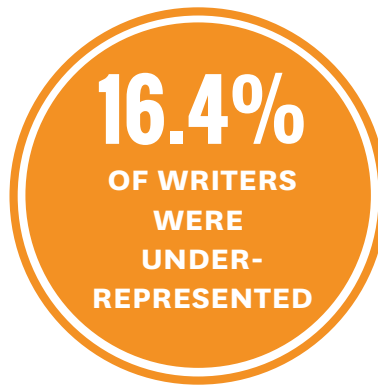
UNDERREPRESENTED CHARACTERS INCREASED FROM 2018 (32%) TO 2019 (38%), NEARLY PROPORTIONAL REPRESENTATION

#6 INCLUSION VARIES BY STORYTELLING MEDIUM AND ROLE

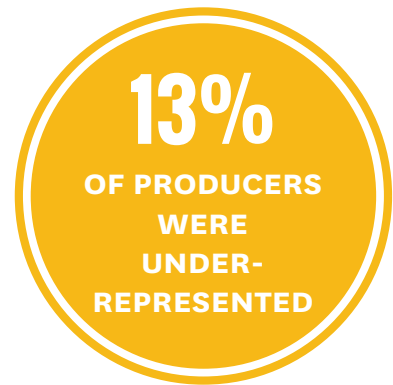
Underrepresented key creatives across Netflix films, 2018-2019



VS. 20.5%
TOP-GROSSING FILMS^a



VS. 12.2%
TOP-GROSSING FILMS^a




VS. 15.1%
TOP-GROSSING FILMS^a

UNDERREPRESENTED KEY CREATIVES ACROSS NETFLIX SERIES, 2018-2019

	CREATORS	PRODUCERS	WRITERS	DIRECTORS	
NETFLIX	2018	7.6%	12.9%	13.9%	19%
	2019	15.9%	16.7%	20.3%	21%
INDUSTRY ^{cde}	2018	9%	26.4%	19.7%	24%
	2019	11.8%	39.4%	23.8%	27%

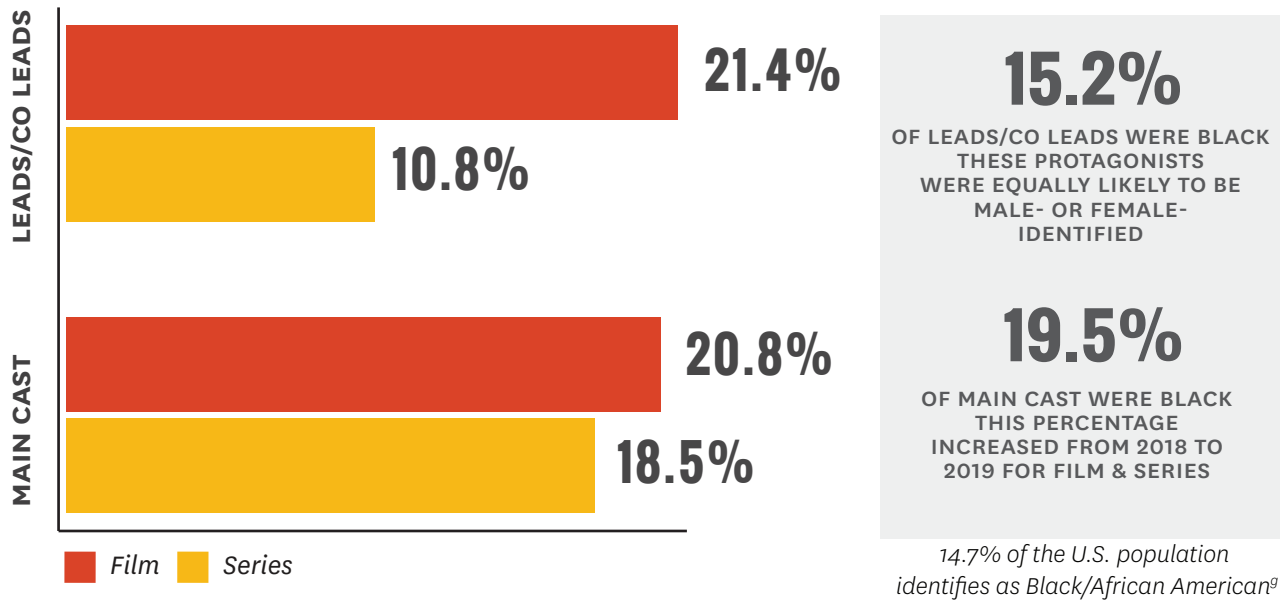
DIRECTORS BY RACIAL/ETHNIC GROUP ACROSS NETFLIX FILMS & SERIES, 2018-2019

	White	H/L	Black	Asian	AI/AN	NH/PI	MENA	Multi
 FILM	83.1%	3.1%	8.5%	<1%	0	0	1.5%	3.1%
SERIES	79.9%	2.8%	7.3%	2.3%	<1%	0	1.9%	5.6%

H/L=Hispanic/Latino; AI/AN=American Indian/Alaskan Native; NH/PI=Native Hawaiian/Pacific Islander;
MENA=Middle Eastern/North African; Multi=Multiracial/Multiethnic

#7 STRONG BLACK LEAD IS MORE THAN A MARKETING SLOGAN

Black leads/co leads and main cast across Netflix films & series, 2018-2019



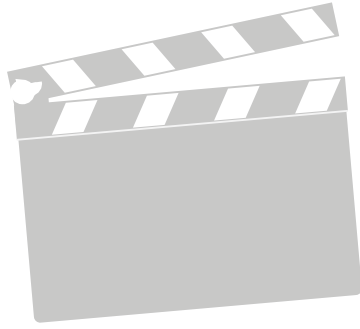
#8 RACIAL/ETHNIC REPRESENTATION VARIES BY GROUP

Leads/co leads & main cast by racial/ethnic group, films and series

	FILM		SERIES		U.S. POPULATION ⁸
	LEADS/CO LEADS	MAIN CAST	LEADS/CO LEADS	MAIN CAST	
LATINX	4%	3.6%	1.7%	5.1%	12%
ASIAN	7.1%	7.7%	1.7%	6.6%	7%
MENA	1.6%	2.2%	<1%	<1%	1.1%
AI/AN	1.6%	<1%	0	1%	2.1%
NH/PI	<1%	<1%	<1%	<1%	<1%

AI/AN=American Indian/Alaskan Native; NH/PI=Native Hawaiian/Pacific Islander; MENA=Middle Eastern/North African
Latinx refers to Latinos born in the U.S. or its territories.

ASIAN MAIN CAST IN NETFLIX FILM AND SERIES



THERE WERE
14
 ASIAN
 COMMUNITIES
 REPRESENTED IN
 NETFLIX FILM & SERIES

The ethnicity or descent of Asian main cast was assessed and includes individuals of any nationality.

COMMUNITY	FILM	SERIES
Indian	25.3%	28.4%
Japanese	20.3%	5.3%
Chinese	16.5%	27.4%
Filipino	13.9%	9.5%
Korean	13.9%	15.8%
Indonesian	11.4%	2.1%
Vietnamese	2.5%	5.3%
Pakistani	1.3%	4.2%
Singaporean	1.3%	2.1%
Thai	1.3%	1.1%
Malaysian	0	2.1%
Laotian	0	1.1%
Nepalese	0	1.1%
Tibetan	0	1.1%
Total	7.7%	6.6%

LATINX CREATIVES BEHIND THE SCENES IN NETFLIX FILMS & SERIES



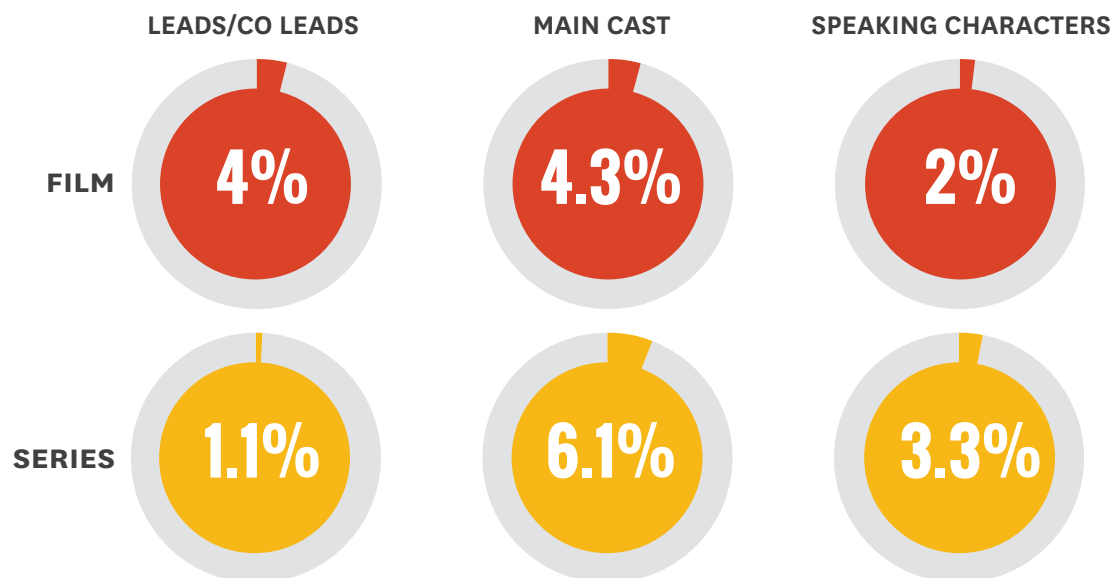
Latinx refers to Latinos not of Spanish origin born in the U.S. or its territories

FILM	SERIES
1 DIRECTOR WRITER	3% CREATORS PRODUCERS
5 PRODUCERS	2% WRITERS DIRECTORS
2 WERE AFRO-LATINO	22 WERE AFRO-LATINO

Across 200 top-grossing movies from 2018 & 2019, 4 directors, 4 writers, and 25 Producers were Latinx.^a

#9 LGBTQ AND CHARACTERS WITH DISABILITIES ARE RARE

Lesbian, Gay, Bisexual & Transgender characters across Netflix films & series, 2018-19



2% of top-grossing film leads were LGBTQ^a; roughly 7% of main cast in broadcast primetime series were LGBTQ^b; 1.4% of speaking characters in top films were LGBTQ^a

CHARACTERS WITH DISABILITIES ACROSS NETFLIX FILMS & SERIES, 2018-19

ROLE	FILM	SERIES	COMPARISON
LEADS/CO LEADS	11.9%	<1%	14% OF LEADS/CO LEADS IN TOP FILMS HAD A DISABILITY ^a
MAIN CAST	4.1%	5.1%	2% OF MAIN CAST IN PRIMETIME BROADCAST SERIES HAD A DISABILITY ^f
ALL SPEAKING CHARACTERS	1.5%	2.4%	1.9% OF CHARACTERS IN TOP FILMS HAD A DISABILITY ^a

27.2% OF THE U.S. POPULATION IDENTIFIES AS HAVING A DISABILITY^g

Data in this report are based on live action, scripted, and U.S.-based Netflix original films (126) and series (180) released in 2018 and 2019. The complete methodology can be found in the full report. Comparisons presented here are derived from the (a) Annenberg Inclusion Initiative; (b) Center for the Study of Women in Film & Television Boxed In Reports; (c) UCLA Hollywood Diversity Report; (d) WGA Inclusion Reports; (e) DGA Diversity Reports; (f) GLAAD Where We Are on TV Reports; and (g) U.S. Census.

INCLUSION IN NETFLIX FICTIONAL FILMS & SERIES

USC ANNEBERG INCLUSION INITIATIVE

EXECUTIVE SUMMARY

This executive summary overviews inclusion on screen (i.e., gender, race/ethnicity, LGBTQ, disability) and behind the camera (i.e., directors, writers, producers) in Netflix fictional films and scripted series. The sample included U.S.-based scripted originals (126 movies, 180 series) released during the 2018 and 2019 calendar years.¹ The findings focus on between-group differences (i.e., males vs. females) as well as comparisons across storytelling framework (film, series) and year (2018, 2019). When possible, we compared Netflix findings to the broader industry using the 100 top-grossing films (e.g., “TG”)² or episodic content (“industry”) evaluated during roughly the same time frame. Only differences of 5 percentage points or greater between groups were deemed significant to avoid making noise about trivial differences (e.g., 1-2 percentage points). Some of the major findings are presented below by each identity group.

GENDER

Gender (male-identified, female-identified, non binary) was evaluated on screen by assessing every speaking or named character in films or series. For behind the camera measures, the percentage of women holding specific above-the-line roles was highlighted below.

Leads/Co Leads

Half (52%) of all Netflix films and scripted series were driven by girls/women across 2 years. There was an increase in female-identified protagonists over time: 2019 (55.2%) featured more stories with women and girls at the center than 2018 (48.6%).

For Netflix films, change over time was shy of meaningful significance (less than 5 percentage points). However, Netflix films (48.4%) featured a significantly higher percentage of female-identified leads/co leads than 200 top-grossing movies from 2018 and 2019 (41%). An increase over time was notable in series, where 57.7% of all 2019 series were filled with female-identified leads/co leads versus 50.6% in 2018. *Clearly, Netflix has achieved gender equality in leading roles across their fictional, U.S. based fare.*

Main Cast

Of the 2,420 **main cast** members coded, 55.8% were male-identified, 44.1% female-identified and only 1 was non binary. In Netflix films, a non meaningful increase in female-identified main cast members occurred over time (2018=38.9%, 2019=41.1%). Almost half of the main cast across series (47.3%) were female-identified. Netflix series approached proportional representation with U.S. Census (50.8%)³ in both years examined (2018=46.4%, 2019=48%).

Speaking Characters

A total of 12,168 **speaking characters** were evaluated across 2 years of Netflix films and series. 61.2% of speaking characters were male-identified, 38.8% were female-identified and <1% were non binary. The percentage of girls and women did not vary over time, however.

Female-identified speaking characters in Netflix movies (36.1%) were non meaningfully different than top-grossing films (33.6%). The percentage of female-identified speaking characters in Netflix series in 2018 (39.9%) was roughly the same as it was in 2019 (41%), and in line with the broader TV industry (40% in 2018, 45% in 2019).⁴ *Given that many speaking roles involve characters saying only one or a few words, these findings represent a missed opportunity for Netflix to represent the world equitably in its storytelling.*

Using speaking characters, we explored how many stories were **gender-balanced** or featured girls/women in roughly half of all speaking or named roles. Only one-fifth (19.9%) of all stories met our gender-balance definition.⁵ Yet, more than a quarter (28.6%) of Netflix films met or exceeded proportional representation of female-identified roles. In series, 32.8% depicted gender-balanced or majority female-identified casts.

Overall, the findings in this section reveal that Netflix reflected gender equality in the most important roles in their fictional narratives. Stated differently, as the centrality of the on screen role increased from speaking character to protagonist, Netflix was

more likely to cast a girl or woman. That said, Netflix missed the mark in terms of gender equality across all speaking characters in its content.

Behind the Camera: Film

The gender composition of three above-the-line positions were explored in Netflix films: directors, writers and producers. Of the 130 **directors** examined, 76.9% were men and 23.1% were women. There was a non-meaningful decrease over time (2018=25%, 2019=20.7%) for women directors. *Not surprisingly, Netflix fictional films featured a substantially higher percentage of women directors than top-grossing fictional films (2018=4.5%, 2019=10.7%).*

Only 25.2% of **screenwriters** were women, which did not meaningfully vary by year. Netflix films (25.2%) were more likely than top-grossing movies (16.7%) to have women screenwriters overall and in 2018 (27.5% vs. 13.7%). The gap narrowed in 2019 and was not significant.

Of the 431 **producers** evaluated, only 29% were women. No differences emerged by year (2018=28.6%, 2019=29.6%). Only 19% of producers were women across 200 top-grossing films, with 21.5% in 2019 and 16.6% in 2018. *As such, Netflix was substantially higher than the industry norm on hiring women producers to carry film projects to completion.*

Women behind the camera influenced the composition of on-screen casting. Netflix films with at least one woman director attached were far more likely than those films without to feature girls and women as leads/co leads (75.9% vs. 40.2%), main cast (49% vs. 37%) and speaking characters (45.9% vs. 33.7%). The same pattern held with women writers and producers. *Overall, this section shows that Netflix values women content creators and that these storytellers were largely responsible for driving gender inclusivity in film.*

Behind the Camera: Series

Turning to scripted series, 29.8% of **show creators** were women. A significant increase in the percentage of women show creators was observed from 2018 (26.9%) to 2019 (32.2%). Netflix was significantly more likely than the broader industry to showcase women creators (Netflix=26.9%, industry=22% in 2017/2018; Netflix=32.2%, industry=25% in 2018/2019), particularly in 2019.⁶ Over a third (36.7%) of credited **producers** on series were women. A notably higher percentage of women producers were credited on Netflix series in 2019 (39.5%) than in 2018 (33.3%). In comparison to industry statistics, Netflix employed fewer women in producing roles (33.3%) in 2018 than the wider industry (40%) but kept pace with the norm in 2019 (40%).⁷

Looking to episode **writers** in scripted series, 36.4% were women—a percentage that jumped substantially from 2018 (30.6%) to 2019 (41.3%). Netflix (36.4%) significantly outpaced the industry (30%) overall in women writers, as well as in 2018 (30.6% vs. 25%) and in 2019 (41.3% vs. 35%).⁸ Of the 1,666 series **directors** working on Netflix shows, 27.7% were women. This percentage did not differ meaningfully by year. Netflix (27.7%) was on par with the wider industry (28%) in hiring patterns for women directors overall, in 2018 (Netflix=25.1%; industry 2017/18=25%) and in 2019 (Netflix=29.9%, industry 2018/19=31%).⁹

Again, women in key creative roles were associated with having more girls and women on screen. Series with at least one woman show creator attached, in comparison to series without a woman creator, featured more female-identified leads/co leads (74.6% vs. 41%), series regulars (56.2% vs. 41.5%) and speaking characters (45.9% vs. 37.1%). Similar findings emerged when women writers were credited. *Summing up, the Netflix series team worked with more women creators and writers than their industry peers and these female-identified content creators ensured gender inclusion on screen across all types of roles.*

RACE/ETHNICITY

A modified version of the U.S. Census¹⁰ scheme was utilized to capture the race/ethnicity of every speaking or named character in Netflix content. Here, we report only on underrepresented status (white vs. underrepresented racial/ethnic group) of on screen characters and behind the camera content creators. The full report provides more information per racial/ethnic group as does a later section of this executive summary.

Leads/Co Leads

A total of 31.9% of all stories across Netflix films and scripted series featured **leads/co leads** from an underrepresented racial/ethnic

group. *While this overall statistic was notably below the U.S. Census (39.9%),¹¹ the percentage of underrepresented leads/co leads increased significantly over time from 26.4% in 2018 to 37.3% in 2019.*

Film portrayed more underrepresented leads/co leads in 2019 (40.4%) than in 2018 (31.9%). Netflix films across two years featured significantly more underrepresented leads/co leads (35.7%) than top-grossing films from 2018-19 (28%). This was also the case in 2019, when Netflix outpaced top-grossing fare (40.4% vs. 29%) in the percentage of stories showcasing underrepresented leads/co leads. In series, the percentage of stories with majority underrepresented leads/co leads significantly increased over time (2018=21.5%, 2019=35.4%) rising a full 13.9 percentage points! *It is clear from these results that Netflix values putting underrepresented communities at the center of its content.*

Main Cast

Of the **main cast** overall, 34.1% were from an underrepresented racial/ethnic group. Underrepresented main cast increased 6.6 percentage points over time in film (2018=32.3%, 2019=38.9%) and 11.4 percentage points in series (2018=27%, 2019=38.4%). *Once again, the results indicate that Netflix content increasingly has focused on racial/ethnic characters and storylines that historically have been marginalized within the entertainment industry.*

All Speaking Characters

Overall, 36.2% of **speaking characters** were from underrepresented racial/ethnic groups. In 2019, Netflix films had more underrepresented speaking characters than top-grossing films (Netflix=40.2%, TG Films=34.3%), though not overall or in 2018. The percentage of underrepresented speaking characters in series (35.2%) was similar to the industry norm (35.4%)¹² and increased over time (2018=32%, 2019=38%).

Focusing on underrepresented casts, only 11.4% of all Netflix stories were at or near proportional representation (35.9%-43.9%) with U.S. Census.¹³ It is important to note, however, that more than a quarter (27.1%) of all stories **exceeded** proportional representation. Furthermore, the percentage of stories that surpassed proportional representation increased over time (2018=20.8%, 2019=33.1%). *The trajectory for storytelling in Netflix content was one in which underrepresented characters were progressively incorporated into all roles in U.S. scripted film and series content.*

Behind the Camera: Film

Only 16.9% of film **directors** were from underrepresented racial/ethnic groups. There was no change in the percentage of underrepresented helmers from 2018 (16.7%) to 2019 (17.2%). Also, the proportion of underrepresented directors across the 2-year Netflix sample did not differ meaningfully from top-grossing films (20.5%).

Of film **screenwriters**, 16.4% were from underrepresented racial/ethnic groups. From 2018 (13.9%) to 2019 (19%), writers of color credits on Netflix movies significantly increased. While no difference emerged in 2018, Netflix hired more underrepresented writers in 2019 (19%) than did top-grossing films (13.2%).

Of the 431 Netflix film **producers**, 13% were from underrepresented racial/ethnic groups, which did not deviate by year (2018=14.7%, 2019=10.6%). Netflix (10.6%) featured significantly fewer producers of color than did top-grossing films (19%) in 2019. No difference was observed in 2018 (Netflix=14.7%, TG=11.3%). *While Netflix did not differ from the wider industry, the percentage of underrepresented directors, writers, and producers of Netflix content were substantially below proportional representation with the U.S. population.*

Films with one or more underrepresented directors attached were more likely than those without to feature underrepresented leads/co leads (86.4% vs. 25%), main cast (68.1% vs. 29.2%) and speaking characters (67.1% vs. 31.2%). A similar pattern emerged for underrepresented screenwriters. *These findings revealed the power and priority of the content creators of color behind Netflix films. The results also illuminated that on screen representational deficits for underrepresented racial/ethnic groups were largely driven by white content creators' lack of inclusivity.*

Behind the Camera: Series

Of **series creators**, only 12.2% were from an underrepresented racial/ethnic group. Netflix had significantly more underrepresented creators in 2019 (15.9%) than in 2018 (7.6%). There was no difference between Netflix series (12.2%) and the industry overall¹⁴ in the percentage of underrepresented show creators (10.4%). Across all Netflix series **producers**, 15% were underrepresented and no change was observed over time (2018=12.9%, 2019=16.7%). Netflix was significantly below the industry average for underrepresented producers in 2018 (WGA=26.4%) and 2019 (WGA=39.4%).¹⁵

Less than 20% of Netflix series episode **writers** (17.4%) were from an underrepresented racial/ethnic group, which increased over time (2018=13.9%, 2019=20.3%). Of Netflix series **directors**, 79.9% were white and 20.1% were underrepresented, which was consistent per year (2018=19%, 2019=21%). Netflix fell below DGA levels for 2018 (2017-18=24%) and 2019 (2018-19=27%).¹⁶ **Similar to the film findings above, underrepresented content creators working above the line in scripted series under indexed notably from proportional representation with U.S. Census (39.9%).**

Underrepresented series creators were more responsible than white creators for underrepresented leads/co leads (53.8%, vs. 24.8%), series regulars (57.3% vs. 29.1%) and speaking characters (58.8% vs. 31.2%). The same trends appeared for underrepresented vs. white writers.

In short, underrepresented series creators and writers propelled on screen inclusion. Given that Netflix series demonstrated notable gains from 2018 to 2019 in the percentage of show creators and writers from underrepresented racial/ethnic groups, this is a critical point. Again, white content creators were largely responsible for suppressing inclusion in scripted series.

THE INTERSECTION OF RACE/ETHNICITY AND GENDER

In this section, we explored the intersection of gender (i.e., male- and female-identified creatives) and underrepresented status (i.e., white vs. underrepresented) across films and series to understand the degree to which girls and women of color experienced the same opportunities across Netflix content as boys and men of color. We also compared these groups to white male- and female-identified actors and creators overall. This was done to illuminate where increases for women and underrepresented groups may give an illusion of inclusion but leave women of color out of such gains. For brevity, in the section below, comparisons to industry and over time were reported only for underrepresented male- and female-identified characters and creatives.

Leads/Co Leads

Across two years of Netflix film and series, 36.9% of **leads/co leads** were white males, 25.9% were white females, 14% were underrepresented males, and 13.3% were underrepresented females. Compared to the U.S. Census¹⁷, white males over indexed against population norms (30%) while the three remaining groups all under indexed (white women=30%, underrepresented men=20%, underrepresented women=20%).

Of film leads/co leads, 42.1% were white males, 30.2% were white females, 19% were underrepresented males, and 19% were underrepresented females. These percentages approached representation with the U.S. population, though Netflix still over indexed on white male leads/co leads. Netflix films were also more likely than top-grossing films (12%) to feature underrepresented female-identified leads/co leads. The only significant change over time was for underrepresented female-identified film leads which jumped from 2018 (15.9%) to 2019 (22.8%). **Netflix demonstrated clear improvement over time for underrepresented women in leading/co leading roles.**

In scripted series, 33.1% featured a majority of leads/co leads who were white males, 22.9% featured mainly white females, 10.3% underrepresented males, and 9.1% underrepresented females. The figures for underrepresented male and female leads/co leads did not change significantly over time. **For underrepresented male and female leads/co leads, Netflix series fell far below proportional representation.**

Main Cast

Of **main cast** members, 37.3% were white males, 28.6% were white females, 18.5% were underrepresented males, and 15.6% were underrepresented females. **Compared to U.S. Census, Netflix main cast overrepresented white males, approached proportional**

representation for white females and underrepresented males, but fell short for underrepresented females. However, underrepresented female-identified main cast members did significantly increase from 2018 to 2019 (12.9% vs. 18.3%, respectively).

In Netflix films, 38.8% of main cast were white males, 25.8% were white females, 21.1% were underrepresented males, and 14.3% were underrepresented females. These figures fell short of U.S. population statistics for all but white males. Again, significant change over time occurred for underrepresented female-identified main cast (2018=11.8%, 2019=17.1%).

Looking at scripted series, white men and boys comprised 36.2% of the main cast, white girls and women 30.7%, underrepresented boys and men 16.5%, and underrepresented girls and women 16.6%. In terms of proportional representation, series achieved this designation for white women in main cast roles, though not for underrepresented men or women. Men and boys of color in series main cast increased from 2018 to 2019 (13.3% to 19.4%), as did underrepresented women and girls (13.8% to 19.1%). *Netflix content showed significant improvement for girls and women of color in main cast roles from 2018 to 2019 overall and by storytelling type, but continued to over-represent white boys and men in main cast roles compared to population figures.*

All Speaking Characters

When every *speaking character* was evaluated, 39.7% were white males, 24.1% were white females, 21.1% were underrepresented males, and 15.1% were underrepresented females. Netflix did not achieve proportional representation with U.S. Census across film and series for white or underrepresented female-identified speaking characters. Over time, there were no significant differences in the percentage of underrepresented male or female speaking characters.

Netflix films showcased white men in 40.4% of speaking roles, compared to white females in 21.7%, underrepresented males in 23.1% and underrepresented females in 14.8%. Only underrepresented males were in proportion to U.S. population figures. There were no differences by year in the percentage of speaking characters who were underrepresented males or females. As a point of comparison, in top-grossing films, 43.4% of speaking characters were white males, 21.2% were white females, 22% were underrepresented males, and 13.3% were underrepresented females. *Intersectionality, Netflix speaking characters distributed similarly to top-grossing films in 2018 and 2019; both deviated notably from U.S. Census across 3 of the 4 identity groups assessed.*

Turning to Netflix series, 39.3% of speaking characters were white males, 25.5% were white females, 19.9% were underrepresented males, and 15.3% were underrepresented females. Once again, Netflix achieved proportional representation to the U.S. Census only for underrepresented male characters. No differences emerged over time in the percentage of underrepresented male or female speaking characters in Netflix series.

Finally, we examined the number and percentage of films and series missing a girl or woman speaking character from each racial/ethnic group. Nearly all narratives (>96%) erased females on screen who were identified as American Indian/Alaskan Native or Native Hawaiian/Pacific Islander. Roughly two-thirds of stories (68.3%) did not portray a single Latina speaking in the story and more than 85% erased Middle Eastern/North African (MENA) girls and women. 29.1% were devoid of Black females and 48% failed to show any Asian girls and women. In stark contrast, white girls and women were missing from only 4.6% of all stories. *Clearly, invisibility was still a problem in Netflix storytelling for all non white female-identified roles.* A breakdown of erasure for films and series separately can be found in the infographics and full report.

Behind the Camera: Film

Roughly two-thirds of Netflix film *directors* were white men (66.2%) across two years, followed by 16.9% of directors who were white women, 10.8% who were underrepresented men, and 6.2% who were underrepresented women. Netflix featured fewer underrepresented men as directors than top-grossing movies (18.3%) across two years. While there was no significant increase in the percentage of underrepresented men or women directing Netflix films over time, Netflix did outperform top-grossing films in the percentage of underrepresented women helmers in 2018 (5.6% vs. <1%).

Of Netflix *screenwriters*, 62.2% were white men, 21.4% were white women, 12.4% were underrepresented men and 4% were underrepresented women. The percentage of underrepresented men and women screenwriters did not meaningfully change over time, nor did it differ from top-grossing movies in either year. Turning to Netflix film *producers*, 63.6% were white men, 23.4% were white women, 7.4% were underrepresented men, and 5.6% were underrepresented women. There was no change in the percentage of underrepre-

sented men or women producers from 2018 to 2019. However, Netflix (6.1%) had fewer underrepresented male producers in 2019 than top-grossing films (14.2%).

Together, the above-the-line findings revealed that few opportunities to direct, write and produce Netflix movies were given to women of color. All of the data points for women of color were in the single digits (4-6%) and reflect the broader industry norm of exclusion.

Behind the Camera: Series

Of all **series creators**, 62% were white men, 25.9% were white women, 8.4% of were underrepresented men, and 3.8% were underrepresented women. A significant increase over time occurred for underrepresented men; in 2018, 5.1% of creators were underrepresented men, rising to 11% in 2019. There was no similar increase for underrepresented women over time. More than half (54.3%) of series **producers** were white men, 30.7% were white women, 8.7% were underrepresented men, and 6.2% were underrepresented women. There was no difference per year for underrepresented men or women in producing roles.

Series episode **writers** were most likely to be white men (54.5%), followed by white women (27.8%), though there was no difference in the percentage of underrepresented men (8.7%) or women (8.7%) writers overall. More underrepresented men received episodic writing credits in 2019 (11.1%) than 2018 (5.8%), though there was no corresponding increase for underrepresented women.

Among **directors**, 58% were white men, 21.8% were white women, 14.2% were underrepresented men, and 5.9% were underrepresented women. There was no change over time for underrepresented men or women as directors. Netflix fell below the DGA average for underrepresented men (18.4%), but was roughly on par with the DGA average for underrepresented women (7.1%) directors.¹⁸ *For underrepresented women, Netflix series—similar to the wider industry—offered few opportunities to fill leadership roles behind the camera.*

SPECIFIC RACIAL/ETHNIC GROUPS

In addition to examining underrepresented status overall, we assessed the prevalence of specific racial/ethnic groups (i.e., Black, Latinx, Asian, Middle Eastern/North African, American Indian/Alaskan Native, Native Hawaiian/Pacific Islander) in Netflix content on key indicators. Characters that were multiracial and/or multiethnic were recategorized and counted in all groups with which they identified. As a result, this section examined whether a leading/co leading character or main cast member was identified as Black (yes, no), Latinx (yes, no), Asian (yes, no), Middle Eastern/North African (yes, no), American Indian/Alaskan Native (yes, no), and Native Hawaiian/Pacific Islander (yes, no).

Black Cast & Crew. Across two years, 15.2% of all stories featured Black identified **leads/co leads**. Beginning with film, 21.4% of leads/co leads were Black, with no significant increase over time. Across Netflix series, 10.8% of stories had a majority of Black leads/co leads. Black led/co led series more than doubled from 2018 (6.3%) to 2019 (14.4%). In film and series, Black leads/co leads were equally likely to be male- or female-identified.

In parallel to leads/co leads, an increase also occurred for Black **main cast**. One-fifth (19.5%) of main cast members overall were Black, growing from 16.2% in 2018 to 22.7% in 2019. In film, 20.8% of main cast were Black, and a 6.3 percentage point increase was observed over time (2018=17.9%, 2019=24.2%). The percentage of Black main cast across series (18.5%) also grew from 2018 (14.8%) to 2019 (21.8%). *For Netflix, “strong black lead” was more than a marketing tool—it served as a statement that reflects programming choices, as demonstrated by the increase in leads/co leads and main cast from 2018 to 2019.*

Behind the camera in film, 9.2% of **directors** were Black (men=9, women=3), with a significant increase from 2018 (6.9%) to 2019 (12.1%). In comparison, a significant decrease occurred in top-grossing films during the same time frame (2018=13.4%, 2019=8%). Overall, 8% of Netflix **writers** were Black; 2019 films (11%) had significantly more Black screenwriters than 2018 films (5%). This increase allowed Netflix to outperform top-grossing movies in 2019 (5.2%), though the two were comparable in 2018 (Netflix=5%, TG=5.8%).

The influence of Black creatives in film was clear. In Black-directed movies, 83.3% of leads/co leads and 62.4% of main cast were Black versus 14.9% of leads/co leads and 16.7% of main cast in films without Black directors. Black screenwriters were more inclusive than non-Black screenwriters of Black leads/co leads (81.8% vs. 15.7%) and main cast (65.8% vs. 17.4%, respectively).

Pivoting to scripted series, a total of 6.5% of **show creators** were Black. This percentage increased significantly from 2018 (2.5%) to 2019 (9.7%). No differences emerged by year for Black series **producers** (5.6%), **writers** (8.6%) or **directors** (9.3%). Black show creators featured significantly more Black series regulars (72%) than non-Black creators (15.4%). **Clearly, the inclusion of Black characters on screen was the result of ensuring that Black creatives were present behind the camera.**

Latinx Cast & Crew. Only 2.6% of all films and series featured **leads/co leads** who were Latinx (i.e., Latinos, not of Spanish origin, born in the U.S. or its territories only)¹⁹, which did not change per year. In film, 4% of leads/co leads were Latinx as were 1.7% in series.

A total of 4.5% of **main cast** members were Latinx, a figure which did not change over time. Latinx main cast filled 3.6% of roles in film and 5.1% in series. Numerically, one **director** (<1%), one **writer** (<1%) and 5 **producers** (1.2%) comprised the pool of Latinx storytellers behind the camera in film. Only 2 of these creatives were Afro-Latino. There were few Latinx creatives on top-grossing films, and thus no meaningful differences emerged between Netflix and theatrically-released movies (1.8% of directors, <1% of writers, and 3.7% of producers). For scripted series, only 2.7% of **creators**, 2.6% of **producers**, 2.5% of **writers** and 2.5% of **directors** were Latinx.

Across film and series, few Netflix stories were centered around Latinx cast and even fewer benefitted from the creative vision of Latinx storytellers behind the camera. These findings are problematic, given that Latinos are the largest ethnic minority group in the U.S. and likely a large share of the Netflix audience.

Asian Cast & Crew. A mere 4% of all stories were **led/co led** by Asian protagonists and only 7% of **main cast** were Asian, with no significant differences over time. Actors of Indian, Chinese and Korean descent or heritage (regardless of nationality) worked most frequently across Netflix storylines, and Malaysian, Laotian, Nepalese, and Tibetan actors worked the least. Behind the camera in Netflix films, Asians comprised 3.1% of **directors**, 4% of **writers** and 4.2% of **producers**. These percentages were not meaningfully different from hiring patterns in top-grossing movies (4.5% of directors, 4.4% of writers, 3.2% of producers). In series, only 1.5% of **creators**, 3.5% of **producers**, 4.4% of **writers**, and 4.4% of **directors** were Asian. **Behind the scenes, few Asian creatives held positions of influence on Netflix films and series.**

MENA, AIAN, and NHPI Cast & Crew. Only 7 films or series were **led/co led** by Middle Eastern/North African (MENA), American Indian/Alaskan Native (AIAN), or Native Hawaiian/Pacific Islander (NHPI) actors. Fewer than 1% of **main cast** roles cast AIAN or NHPI actors, and 1.4% cast MENA talent. In film, 1.5% of **directors**, 1.5% of **writers**, and <1% of **producers** were MENA. Two writers (both men) were AIAN, and 1 woman producer was NHPI. Netflix and top-grossing films did not differ in the percentage of MENA, AIAN or NHPI content creators.

A mere 1.9% of **series creators**, 1.5% of **writers**, 1.5% of **producers**, and 2.6% of **directors** were MENA. The 14 AIAN content creators (<1%) included 9 directors, 3 writers and 2 producers. NHPI creatives held 4 roles: 1 director and 3 producers (2 were women). No series creators were MENA, AIAN or NHPI women. **Netflix stories rarely featured MENA, AIAN, or NHPI cast, and few creative personnel from these groups worked behind-the-camera. Cultivating opportunities intentionally for these erased communities is not only important but a necessary next step toward greater inclusion.**

LGBTQ

The prevalence of LGBTQ-identified characters in Netflix film and series was also investigated. Comparisons were made to the proportion of the U.S. population that identifies as LGBTQ (12%)²⁰ as well as to other film and industry figures.

Leads/Co Leads

Across films and series, 2.3% of stories had LGBTQ **leads/co leads**, with no differences by year. **In sharp contrast, 12% of the U.S. population is LGBTQ, which reveals that Netflix substantially underrepresented this community in its storytelling.** There were 17 LGBTQ leads/co leads across the sample; most were bisexual and none were transgender. The lack of roles for transgender actors is commonplace in entertainment, with Netflix also reflecting this broader exclusionary pattern.²¹ More than half (52.9%) of leads/co leads were female-identified and 29.4% were underrepresented. Three were women of color. Most LGBTQ leads/co leads were young adults (41.2%) and only two were depicted as parents.

By storytelling type, 4% of Netflix film leads/co leads were LGBTQ. In series, only 2 scripted shows had a majority of leads/co leads who were LGBTQ. Netflix films did not differ from top-grossing movies (2%) in the percentage of leads/co leads who were LGBTQ. **Overall, Netflix substantially underperformed in LGBTQ representation on screen.**

Main Cast

5.3% of **main cast** were LGBTQ, which is below the U.S. population (12%). Netflix films and series saw no significant difference by year (2018=4.2%, 2019=6.4%). In film, 4.3% of main cast members were LGBTQ. The percentage of LGBTQ main cast members was stable over the two-year time frame (2018=3.8%, 2019=4.9%). Netflix series featured LGBTQ main cast in 6.1% of roles, which was consistent over time (2018=4.6%, 2019=7.4%). Netflix series were also similar to the representation of LGBTQ series regulars in primetime broadcast programs (2018=6.4%, 2019=8.8%) each year.²²

Main cast were most likely to be gay (2.7%) in Netflix films and series, followed by lesbian (1.5%), bisexual (1%), and transgender cast (<1%). These percentages were stable over time. Of all LGBTQ main cast, 38.8% were female-identified. While underrepresented LGBTQ main cast members were at proportional representation (39.9%) with U.S. Census, only 14% were women of color. In terms of age, 46.5% of LGBTQ main cast were young adults (i.e., 21-39 years of age), while 26.4% were teens, 22.5% were middle-aged, and 4.7% were elderly. Only 11 LGBTQ main cast members (11.8%) were shown as parents. **Representation of the LGBTQ community in Netflix content was rare, with transgender main cast least likely to appear on screen.**

All Speaking Characters

Only 2.8% of **speaking or named characters** were LGBTQ. This did not vary significantly by year. Netflix films featured LGBTQ characters in 2% of all speaking roles, roughly equal to top-grossing films (1.4%). Over two years, 3.3% of series characters were LGBTQ, which did not deviate meaningfully from 2018 to 2019.

Gay speaking characters (1.6%) were most likely to appear in Netflix content. Fewer than 1% of speaking characters were lesbian (n=101), bisexual (n=33), or transgender (n=15) in both 2018 and 2019. Of LGBTQ characters, 37.6% were female-identified, while 40.2% of LGBTQ speaking characters were from underrepresented racial/ethnic groups. Women of color were 17% of all LGBTQ speaking characters. Most LGBTQ speaking characters were young adults (61.5%) and few were parents (17.3%). **LGBTQ characters at every level of Netflix films and series were marginalized, particularly transgender characters. There are clear opportunities for Netflix to increase the inclusion and the diversity of LGBTQ cast across its content, particularly from an intersectional perspective.**

CHARACTERS WITH DISABILITIES

The prevalence of characters with disabilities in Netflix content was also assessed. The definition of disability was modified from the text of the Americans with Disabilities Act (ADA) and included physical, communicative, and cognitive disabilities, as reported by the U.S. Census.²³

Leads/Co Leads

Few Netflix (5.3%) stories centered on **leads/co leads** with a disability. This figure was far below the 27.2% of the U.S. population who live with a disability.²⁴ In film, 11.9% of leads/co leads were depicted with a disability, which increased over time (2018=8.7%, 2019=15.8%). However, Netflix featured slightly fewer leads/co leads with a disability than top-grossing films (14%). Fewer than 1% of all series featured a majority of leads/co leads with a disability. Across both storytelling types, 35.3% of the leads/co leads with disabilities were girls/women, 29.4% were underrepresented and 1 was LGBTQ. **While leads/co leads with disabilities remained rare in Netflix content, when they did appear they reflected the representational status quo (i.e., straight, white, cisgender male).**

Main Cast

Of the **main cast** across film and series, only 4.7% were depicted with a disability. This percentage did not fluctuate per year. Fewer than 5% of film main cast (4.1%) were shown with a disability, which was stable over time (2018=3.4%, 2019=4.9%). Looking to series, 5.1% of main cast were shown with a disability. In 2018 (Netflix=5.2%, industry=1.8%) and 2019 (Netflix=5%, industry=2.1%), there were no significant differences between Netflix and series regulars with a disability in primetime broadcast shows.²⁵ Slightly more than one-third

(36.3%) of main cast with a disability were female-identified. Of the main cast with a disability, 26.9% were underrepresented, which distributed equally by gender (underrepresented males=13%, underrepresented females=13.9%). Less than 10% (8.8%) of main cast with a disability were LGBTQ.

All Speaking Characters

2.1% of all *speaking characters* were shown with a disability, which did not differ by year. Only 1.5% of speaking characters in film were depicted with a disability. Netflix films (1.5%) featured roughly the same percentage of characters with disabilities as top-grossing movies (1.9%), with no differences per year for either sample of films. A mere 2.4% of speaking characters in series had a disability, which was consistent from 2018 (2.4%) to 2019 (2.5%).

In terms of demographics, 36.9% of characters with a disability were female-identified and 28.7% of characters with disabilities were underrepresented. The proportion of girls and women of color with disabilities was equal to the percentage of boys and men of color portrayed with a disability (14.3% each). Few (5.3%) characters with a disability were LGBTQ. ***Characters with disabilities were rare in Netflix film and series. While the company was in step with industry representation as a whole, the lack of inclusion for people with disabilities is an area where Netflix can lead its peers.***

CONCLUSION

To close, this report provides an acknowledgement of where Netflix has made progress toward inclusion—for women on screen and behind the scenes, for Black casts and creatives, and for women of color in leading and main cast roles. This study also points to where accelerated change is necessary, particularly for specific racial/ethnic groups, the LGBTQ community, and people with disabilities. Notably, among 22 inclusion indicators measured, Netflix films and series improved slightly to significantly from 2018 to 2019 across 19 metrics. Given the size and scope of content at the entertainment company relative to its industry peers, this result signifies that for Netflix, inclusion is more than a marketing slogan, and serves to guide decision-making.

Two limitations of the present study merit mention. First, the analysis focused only on live action, scripted U.S. original films and series. Thus, the findings here do not generalize to non-fiction or unscripted films and series, animated content, or international productions. Second, this report has focused on prevalence of characters from identity-based groups as well as drawing comparisons to proportional representation. These indicators reflect the starting point of the diversity and inclusion conversation-- if groups are absent or largely missing, then the quality or nature of that representation is difficult to ascertain. However, once the lack of representation is addressed, understanding the stories, stereotypes and counter stereotypes present in content is a critical next step.

As such, this report serves as the first of multiple studies from the Annenberg Inclusion Initiative to evaluate Netflix content. This future work will examine the portrayal of characters based on gender identity, race/ethnicity, sexuality, and disability is necessary and a goal of the Annenberg Inclusion Initiative and Netflix. Additionally, later reports are designed to investigate how Netflix has addressed existing inclusion gaps and the progress made toward greater authenticity on screen and representation behind the camera.

FOOTNOTES

1. U.S. fictional films and scripted series with release dates in 2018 and 2019 were included in the sample. Netflix provided a list of films and series, which was reviewed by research team members for consistency with inclusion criteria. The entirety of a film was analyzed in the study. For series content, the first three episodes of a season were analyzed, and a composite of those three episodes was created. This allowed for a character who appeared across all episodes to be counted only once, and a series-level judgment made for variables that might change across the episodes. For series ($n=29$) that were released in both 2018 and 2019, both seasons were included in the final sample to ensure comparisons could be made over time. Additionally, Netflix provided a list of four programs described as "TV movies" and four programs referred to as "TV specials" that were included in the investigation of series content.

2. Smith, S.L., Choueiti, M., & Pieper, K. (2020). *Inequality in 1,300 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT & Disability from 2007 to 2019*. Annenberg Inclusion Initiative. <http://assets.uscannenberg.org/docs/aii-inequality-1300-popular-films-09-08-2020.pdf>. Smith, S.L., Choueiti, M., Pieper, K., Yao, K., Case, A., & Choi, A. (2019). *Inequality in 1,200 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT & Disability from 2007 to 2018*. Annenberg Inclusion Initiative. <http://assets.uscannenberg.org/docs/aii-inequality-report-2019-09-03.pdf>.

3. U.S. Census Bureau (2020). Quick Facts. Retrieved February 1, 2021 from: <https://www.census.gov/quickfacts/fact/table/US/LFE046218>.

4. Lauzen, M.M., (2019). *Boxed In 2018-19: Women On Screen and Behind the Scenes in Television*. Center for the Study of Women in Television & Film. San Diego State University, CA. https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/09/2018-19_Boxed_In_Report.pdf.

5. The proportion of female-identifying characters within each program was calculated to determine gender balance. A program was counted as gender balanced if the percentage of female-identifying characters or main cast fell within a range of 10% above or below the U.S. Census Bureau (2020) statistic of females in the population (50.8%). U.S. Census Bureau (2020). Quick Facts. Retrieved February 1, 2021 from: <https://www.census.gov/quickfacts/fact/table/US/LFE046218>.

6. Lauzen, M.M., (2019). *Boxed In 2018-19: Women On Screen and Behind the Scenes in Television*. Center for the Study of Women in Television & Film. San Diego State University, CA. https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/09/2018-19_Boxed_In_Report.pdf.

7. Lauzen, M.M., (2019). *Boxed In 2018-19: Women On Screen and Behind the Scenes in Television*. Center for the Study of Women in Television & Film. San Diego State University, CA. https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/09/2018-19_Boxed_In_Report.pdf.

8. Lauzen, M.M., (2019). *Boxed In 2018-19: Women On Screen and Behind the Scenes in Television*. Center for the Study of Women in Television & Film. San Diego State University, CA. https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/09/2018-19_Boxed_In_Report.pdf.

9. Directors Guild of America (2019, November 19). *DGA Reports New Inclusion Records in the 2018-19 TV Season*. Available: <https://www.dga.org/News/Press-Releases/2019/191119-Episodic-Television-Director-Diversity-Report.aspx>.

10. A series of measures were included in the study and assessed at the character and the film level. These measures were defined consistently with other Annenberg Inclusion Initiative projects. For all characters, research assistants utilized information presented in the story to render a judgment. That is, cues related to

demographics, sexual orientation/gender identity, and disability were all pertinent indicators that allowed research assistants to decide whether a character met the definition of a variable or its levels.

Apparent race/ethnicity was measured for each human and anthropomorphized character that approximated a human using the following categories: *White, Hispanic/Latino, Black/African American, American Indian/Alaskan Native, Native Hawaiian/Pacific Islander, Asian, Middle Eastern/North African, Other/Multiracial*. When not enough information was discernible to render a judgment, characters were evaluated as 'Can't Tell'. The option 'Not Applicable' was used for non-human-like characters (e.g., animals). Characters with these latter two criteria were excluded from all race/ethnicity analyses.

11. U.S. Census Bureau (2020). Quick Facts. Retrieved February 1, 2021 from: <https://www.census.gov/quickfacts/fact/table/US/LFE046218>.

12. Hunt, D., & Ramon, A-C. (2020). *Hollywood Diversity Report 2020: A Tale of Two Hollywoods; Part 2: Television*. UCLA College of Social Sciences. Available: <https://socialsciences.ucla.edu/wp-content/uploads/2020/10/UCLA-Hollywood-Diversity-Report-2020-Television-10-22-2020.pdf>.

13. Proportional representation was achieved when the proportion of underrepresented characters out of all speaking characters in the program fell within ten percent (35.9% to 43.9%) of the U.S. Census figure (39.9%). U.S. Census Bureau (2020). Quick Facts. Retrieved February 1, 2021 from: <https://www.census.gov/quickfacts/fact/table/US/LFE046218>.

14. Hunt, D., & Ramon, A-C. (2020). *Hollywood Diversity Report 2020: A Tale of Two Hollywoods; Part 2: Television*. UCLA College of Social Sciences. Available: <https://socialsciences.ucla.edu/wp-content/uploads/2020/10/UCLA-Hollywood-Diversity-Report-2020-Television-10-22-2020.pdf>.

15. Writers Guild of America (2020). *WGAW Inclusion Report*. Available: https://www.wga.org/uploadedfiles/the-guild/inclusion-and-equity/wgaw_inclusion_report.pdf. Writers Guild of America (2019). *WGAW Inclusion Report Card: 2017-2018 TV Staffing Season*. https://www.wga.org/uploadedfiles/the-guild/inclusion-and-equity/WGAW_Inclusion_Report_20.pdf.

16. Directors Guild of America (2019, November 19). *DGA Reports New Inclusion Records in the 2018-19 TV Season*. Available: <https://www.dga.org/News/PressReleases/2019/191119-Episodic-Television-Director-Diversity-Report.aspx>. Directors Guild of America (2018, October 10). *DGA Report: Higher Percentage of Directing Jobs Are Going to Women and Directors of Color, but Overall Picture is Mixed*. Available: <https://www.dga.org/News/PressReleases/2018/181010-Episodic-Television-Director-Diversity-Report.aspx>.

17. U.S. Census Bureau (2019). *2018 Population Estimates by Age, Sex, Race and Hispanic Origin*. Available: <https://www.census.gov/newsroom/press-kits/2019/detailed-estimates.html>.

18. Directors Guild of America (2019, November 19). *DGA Reports New Inclusion Records in the 2018-19 TV Season*. Available: <https://www.dga.org/News/PressReleases/2019/191119-Episodic-Television-Director-Diversity-Report.aspx>. Directors Guild of America (2018, October 10). *DGA Report: Higher Percentage of Directing Jobs Are Going to Women and Directors of Color, but Overall Picture is Mixed*. Available: <https://www.dga.org/News/PressReleases/2018/181010-Episodic-Television-Director-Diversity-Report.aspx>.

19. Within the text, some analyses focus on Latinx individuals who are part of the main cast (film) and series regulars (series). Here, research assistants obtained information about the actor's background, including their ethnicity and birthplace. Latinx refers only to U.S.-born Latinos who are not of Spanish descent (unless they were Spanish in addition to other Latino origin). In contrast, actors

of Hispanic/Latino ethnicity include characters of Spanish origin or descent, in line with the U.S. Census definition. Below, we break out the number of main cast members and series regular cast who were Latinx versus those who were born outside the U.S. or were of Spanish origin or descent. In films, 4 main cast members were of Spanish origin or descent. In series, 9 series regulars were of Spanish origin or descent.

TYPE	HISPANIC/LATINO CAST		
	LATINX	NOT LATINX	TOTAL
Film Main Cast	37	18	55
Series Regulars	74	49	123

20. GLAAD (2017). *Accelerating Acceptance*. Retrieved January 20th, 2021 from: https://www.glaad.org/files/aa/2017_GLAAD_Accelerating_Acceptance.pdf.

21. According to the Williams Institute, 0.6% of the U.S. population identifies as transgender. See: Flores, A.R., Herman, J.L., Gates, G.J., & Brown, T.N.T. (June 2016). *How Many Adults Identify as Transgender in the United States?* The Williams Institute. Retrieved January 20th, 2020 from: <https://williamsinstitute.law.ucla.edu/wp-content/uploads/Trans-Adults-US-Aug-2016.pdf>.

22. GLAAD (2018). *Where We Are on TV*. Available: https://glaad.org/files/WWAT/WWAT_GLAAD_2018-2019.pdf.

23. U.S. Census Bureau (2018). *Americans with Disabilities: 2014*. Retrieved January 20th, 2021 from: <https://www.census.gov/library/publications/2018/demo/p70-152.html>. Americans with Disabilities Act (1990). <https://www.ada.gov/pubs/adastatute08.htm>. Characters were counted as having a disability when the presence of a condition (rooted in the function, form, or structure of a character's mind and/or body) manifested a limitation, interference, and/or non-functioning related to any 'major life activities' or 'major bodily function' for a period longer than six months. A disability could be present in one or more of the following domains: *Communicative (seeing, hearing, speaking), Cognitive (learning, memory, thinking, emotions), and/or Physical (mobility, breathing, internal and external corporeal components)*. See Smith, S.L., Choueiti, M., & Pieper, K. (2016). *Inequality in 800 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT, and Disability from 2007-2015*. Annenberg School for Communication & Journalism. Retrieved from: https://annenberg.usc.edu/sites/default/files/2017/04/10/MDSCI_Inequality_in_800_Films_FINAL.pdf.

24. U.S. Census Bureau (2018). *Americans with Disabilities: 2014*. Retrieved January 20th, 2021 from: <https://www.census.gov/library/publications/2018/demo/p70-152.html>.

25. GLAAD (2018). *Where We Are on TV*. Available: https://glaad.org/files/WWAT/WWAT_GLAAD_2018-2019.pdf.