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# A NEW COMPANY WITH A RENEWED COMMITMENT

WarnerMedia content and platforms are a part of life for millions of consumers around the world. That's an enormous privilege—and it comes with awesome responsibility.

The stories we tell travel the globe, shape culture and inform people's aspirations. By hardwiring inclusion into everything we do, we create connections and inspire hope.

It's important to our leadership, our employees and our creative partners—and it ensures our relevance and success.

Because when our workforce and our content reflect the diversity of our audiences and the world we live in—when everyone can see themselves on screen—we expand what's possible and create real change.



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# EVERY STEP COUNTS

At WarnerMedia, we believe the stories we tell should reflect the vast and varied experiences of our global audiences. And the only way to do that is to build inclusion into everything we do.

John Stankey  
President & Chief Operating Officer,  
AT&T Inc. & CEO, WarnerMedia

## DIVERSITY IN ALL WE DO

Because we touch the lives of millions of consumers and fans, we take this responsibility very seriously and we're committed to diversity in our workforce, our content and our communities. We believe it's both the right thing to do—and the smart thing to do.

A diverse workforce will help us recruit and retain the best creative talent. It is incumbent upon us to create a culture of belonging, where everyone feels that they can contribute to our shared success. Across the board, diverse, inclusive content—created by and reflecting a wide variety of voices—connects creatively and commercially with audiences worldwide. You don't have to look any further than HBO's *Insecure*, TNT's *Claws* or Warner Bros.' *Crazy Rich Asians* for proof that new stories reach new audiences and help open doors for the next generation of diverse storytellers.

The businesses of WarnerMedia have long been committed to diversity and inclusion, particularly in recent years, and we share these values with our parent company, AT&T. But we recognize there is much more we can do. With input from our colleagues around the world, we are transforming WarnerMedia's culture in real time, and I'm proud of the progress we're making.

In addition to partnering with diverse creators and working with our business and community partners to provide new opportunities for underrepresented groups, last year WarnerMedia became the first major entertainment company to commit to a Production Diversity Policy.

The policy unequivocally reinforces WarnerMedia's commitment to having our partners and content reflect the diversity of the world around us. It further commits us to employing our best efforts to ensure that the directors and producers we work with strive to promote diversity and inclusion of cast and crew at every level both on our productions and across the entire industry.

In order to make good on our commitment, we are building the most inclusive development teams in the business, and we're having conversations about diversity during every step of the creative process—from script development to casting to above- and below-the-line staffing on our productions. This commitment is important to us, and it's important to our creative partners. The Production Diversity Policy also commits us to produce an annual report to measure our progress.

## KEEPING OURSELVES ON TRACK

This is our first attempt at a comprehensive, in-depth report that looks at diversity and inclusion. In it we share data on gender and ethnicity in both our workforce and productions, as well as information about our content and our communities, that we believe demonstrate our commitment to inclusion. To be sure, this is a work in progress that's being undertaken while our organization is in a period of transition and great change. And we expect that this report will need to evolve in response to those changes. Going forward, we're working hard to develop new internal processes and the right format to effectively track our efforts to create a workforce and content that are as diverse as the global audiences we serve.

## THE FUTURE OF INCLUSION STARTS NOW

In addition to a look back at 2018, I want to take a moment to highlight some other important developments in our diversity and inclusion efforts. In June, Christy Haubegger was named Executive Vice President, Chief Enterprise Inclusion Officer, WarnerMedia. Christy is a recognized leader in advancing diverse representation in the entertainment industry and will play a critical role in our commitment to serving today's evolving audiences and fostering an inclusive culture.

That same month, Johnita Due was named Senior Vice President and Chief Diversity & Inclusion Officer for WarnerMedia News & Sports. And, on the creative front, Warner Bros. has recently signed or renewed talent deals with a long list of diverse creators, including Ava DuVernay, Greg Berlanti, Charles King, Mindy Kaling and Michael B. Jordan.

At WarnerMedia, we will continue to grow our businesses and our culture by delivering world-class content that engages the widest possible audiences. And we'll do that by continuing to make strategic investments in a more representative workforce, a truly inclusive culture and diverse content. We have a lot of work to do but know this is a winning formula for our creators, our consumers and our company. We'll keep you posted on our progress.

Best regards,



**JOHN STANKEY**

President & Chief Operating Officer,  
AT&T Inc. & CEO, WarnerMedia

OUT @ WB Business Resource Group Members



# CHAPTER 1

# WORKFORCE

# TO CREATE LASTING CHANGE IN OUR INDUSTRY, WE MUST START WITH OURSELVES

This means being transparent about where we stand on workforce diversity. We have an incredible mix of diverse employees, but we see an opportunity to create greater balance across our business. Core to this effort is supporting a culture where everyone feels they belong.



**LUCINDA MARTINEZ**

Executive Vice President, Multicultural Marketing, Brand & Inclusion Strategy, WarnerMedia Entertainment

*AS A LATINA EARLY IN MY CAREER AT HBO, SEEING MYSELF REFLECTED IN ALL RANKS OF MANAGEMENT PROVIDED A CLEAR SIGNAL THAT I COULD ACHIEVE THAT FOR MYSELF. YOU CAN'T BE WHAT YOU CAN'T SEE. IT'S THAT SIMPLE."*



Lucinda Martinez

# WORKFORCE DATA 2018

To create measurable change, it is important we understand where we are today. The data shared in this section shows how gender and ethnicity are represented at an aggregate level across the following WarnerMedia brands: HBO, Turner and Warner Bros. All data is self-reported by the employees themselves. As you will see, there's lots we can be proud of, as well as areas for growth, as we look toward the future.

## KEY CONCLUSIONS

- Our global workforce is 54% male and 46% female, and our U.S. workforce is 53% male and 47% female.
- Half of all new hires and promotions to VP and above are women.
- 42% of Non-Managers are People of Color, but representation decreases at more senior levels. However, the percentage of People of Color who were hired or promoted in 2018 exceeds the total percentage across all levels. For example, at the Middle Management level, People of Color make up 34% of total employees but 37% of new hires and promotions. This will lead to increased representation going forward.

# GENDER

## GLOBAL WORKFORCE REPRESENTATION BY LEVEL

### TOTAL WORKFORCE

The overall picture



■ Female ■ Male

### Vice President and above

8% of global workforce



### Middle Management

30% of global workforce



### Non-Managers

62% of global workforce



■ Female ■ Male

Employees classified as on-air talent are not included in level breakouts

# PEOPLE OF COLOR

## U.S. WORKFORCE REPRESENTATION BY LEVEL

### TOTAL WORKFORCE

The overall picture



■ People of Color\* ■ White/Other^

### Vice President and above

10% of U.S. workforce



### Middle Management

30% of U.S. workforce



### Non-Managers

60% of U.S. workforce



■ People of Color\* ■ White/Other^

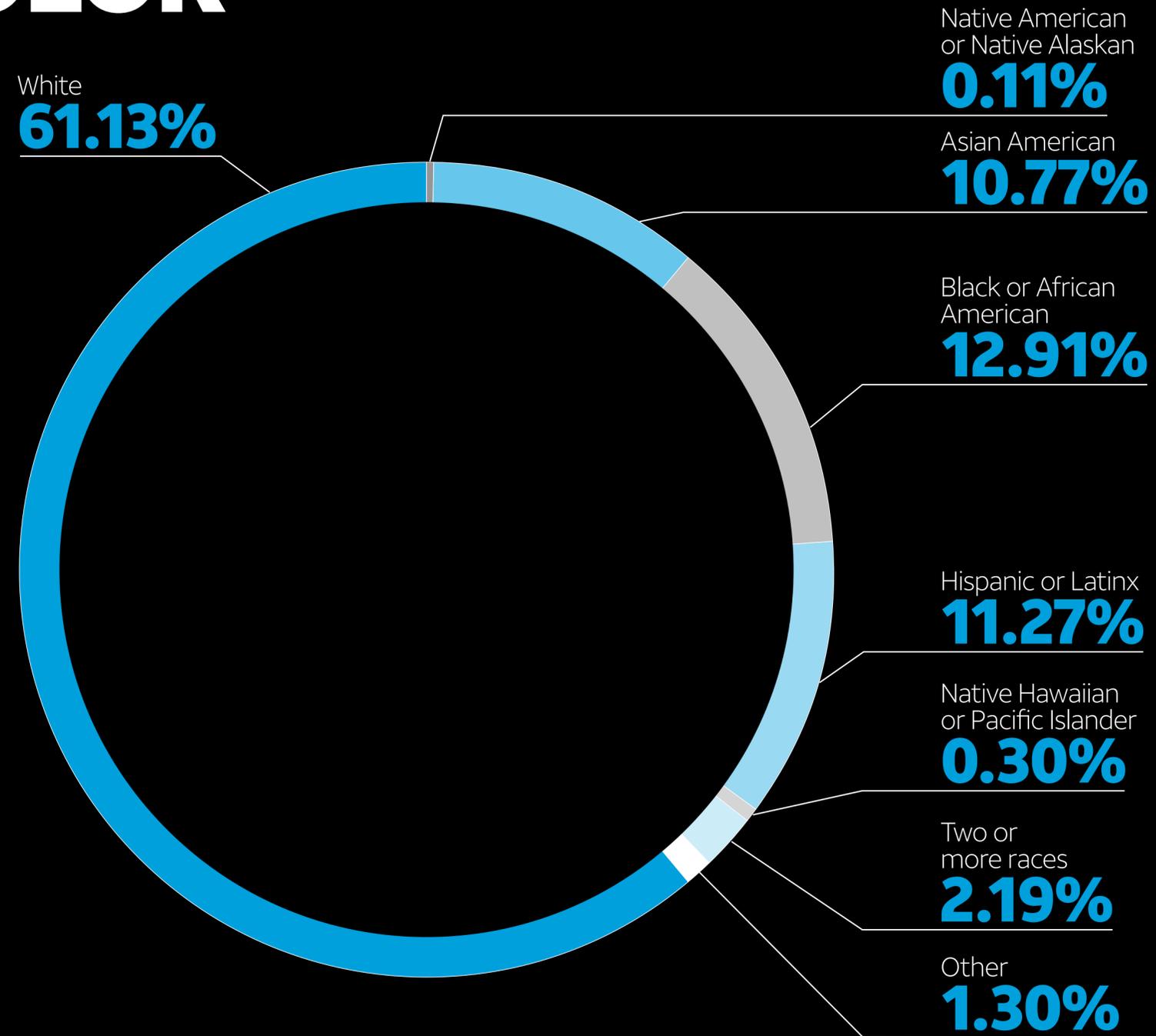
\* People of Color comprises the following classifications: Black or African American, Hispanic or Latinx, Asian American, Native Hawaiian or Pacific Islander, Native American or Native Alaskan, Persons of Two or More Races/Ethnicities

^ Other comprises the following classification: Did Not Declare

Employees classified as on-air talent are not included in level breakouts

# PEOPLE OF COLOR

**U.S. WORKFORCE  
REPRESENTED AT  
WARNERMEDIA**



# ABOUT THE DATA

We hope the preceding data shows our commitment to accountability and transparency around our diversity and inclusion efforts and sets a benchmark from which we can grow going forward. This was the first time we reported this type of information companywide and, while we're pleased with what we learned, we know that as we expand the scope of the data we're collecting, a richer, more complete picture of what D&I looks like across WarnerMedia will emerge, including areas where we may need to address and adjust our efforts. We've already refined some of our processes and are busy compiling information for our 2019 report.



Impact Members

As you'll see in the pages ahead, we recognize and celebrate our diverse workforce in a number of creative and innovative ways, including our Employee Resource Groups and bespoke content highlighting individuals at all levels. The bottom line is diversity and inclusion matter—to our employees, our partners and to the company's continued relevance and success.

### **JIM CUMMINGS**

Executive Vice President and Chief Human Resources Officer, WarnerMedia



## OUR EMPLOYEE GROUPS

Across WarnerMedia, many employees volunteer their time for Business or Employee Resource Groups. There are 28 groups altogether, each supporting different dimensions of our workforce. They focus on uplifting members and allies and are also integrally linked to our business strategy. These groups have an enormous impact. Here's how.



# CHANGE COMES FROM WITHIN

NAPA @ WB Business Resource Group Members



Patrice Brown

## NEXTGEN

"NextGen empowers its members to be thought leaders. It is designed to connect individuals across the organization and to provide an environment that cultivates and explores new ideas and perspectives to create value for Turner. Through programs such as R.I.S.E. [Recognize, Invest In, Strengthen, Empower] and Reverse Mentoring, we empower members to develop their skills and grow.

"R.I.S.E. is an immersive, six-month program that aims to recognize, invest in and empower the next generation of leaders. As the Program Chair, I design a curriculum that provides participants with strong leadership development experiences like improving skills such

as creative problem solving and public speaking. In addition, participants help solve internal business challenges related to 5G technology and direct-to-consumer experiences.

"Chairing R.I.S.E. has been transformative. Through it, I've evolved as a leader, and I've had the pleasure of seeing the positive effects ripple across the organization. It was Turner Women and Black Professionals @ Turner who prepared me for the opportunity to lead R.I.S.E. and to effectively serve others."

### PATRICE BROWN

Senior Manager,  
Strategy & Content Acquisition,  
Turner Program, Chair of R.I.S.E.

## BLACK PROFESSIONALS @ TURNER

"It was an amazing achievement to receive our first Turner D&I Award for Workplace in 2018 for our Black History Month evergreen lobby banner. The banner listed words and phrases associated with black history and culture, shaped into a map of North America. Our colleagues were so supportive, and our members felt our historical accomplishments were being acknowledged.

"As the Supervising Committee Chair of the Black Professionals @ Turner, we have made incredible strides in developing programs that not only inform and engage our members, but that also do the same for our fellow colleagues and allies. We've hosted internal and industry-facing screenings for internal programming priorities, such as TBS' *The Last OG* and TruTV's *Laff Mob*. We walked alongside Turner TurnOut

at the NYC 2018 Pride Parade. We hosted executive 'lunch & learn' sessions, relevant panel discussions and participated in the 2018 NYC BRG Fair to promote employee engagement.

"As an involved member of BP@T, I've strengthened my leadership skills and have benefited from a strong support system across the organization that has enabled me to identify opportunities to leverage BP@T to further the goals of WarnerMedia.

"I'm so very proud to be part of BP@T, to be of service to our membership and the company."

### DENISE BENNETT

Director, Content Partnerships-TBS/TNT,  
Supervising Committee Chair for  
Black Professionals @ Turner NYC



Denise Bennett



Hannah Jones

### **SNAP**

“SNAP (Studio Network of Administrative Professionals) supports the administrative community at Warner Bros. Our mission is to provide admin professionals with the opportunity to work more efficiently and effectively, to collaborate, connect, learn, lead and excel.

“My favorite events are the fireside chats we have with senior leaders. Hearing their stories of lessons they’ve learned in their careers has really encouraged me to see challenges as opportunities. It reminds me to have the grit to pick myself up after a misstep and try again. It inspires me to want to do my best work.

“I am proud to be part of a community of people who care about each other not just professionally, but personally, too. They are open minded and passionate about making this company and this world a better place.

“Being part of SNAP has given me a chance to use my voice and make a difference, not just in my department but at the company as a whole.”

**HANNAH JONES**  
Executive Assistant II,  
Warner Bros. Interactive Entertainment

**“IT REMINDS ME TO HAVE THE GRIT TO PICK MYSELF UP AFTER A MISSTEP”**

### **HBO ALIANZA**

“Alianza aims to cultivate Latinx leaders by celebrating diverse cultures and backgrounds by presenting positive role models, telling diverse stories, commemorating heritage, and fostering dialogue on a variety of platforms. This creates powerfully engaging discussions and year-round events that make a real difference in our Latinx community both at HBO and outside of our offices. In harmony with HBO’s D&I goals, Alianza enhances the workplace by fostering a sense of ‘familia’.

“Hispanic Heritage month takes place from September 15 to October 15. Alianza and the nation celebrate the generations of Hispanics who have positively influenced and enriched our society. I am proud to work for a company that champions and recognizes Hispanic values, culture, the independence

days of several Latin American countries and recognizes and supports the hard work of Latinos (big shout-out to Los Espookys and HBO Latino programming).

“I am beyond elated to be the Co-Chair of Alianza. Alianza operates under three guiding principles: inclusion, courage and individuality. Inclusion because everyone at HBO should have an equal seat at the table. Courage because it’s incredibly brave to bring your entire self to work—yet HBOers ask each other to do it every single day. And, individuality because Alianza is the equal sum of all of HBO’s parts.

**RAMIRO MONTIEL**  
Coordinator, Digital Strategy,  
Audience & Analytics, HBO  
Co-Chair of Alianza



Ramiro Montiel

## WOMEN OF WARNER, UK

Cheryl Carty and Becky Ros are Chair and Co-Chair of Women of Warner (WOW) UK. Here's what WOW means to them.

**Cheryl:** "Becky and I see WOW UK's mission as empowering and inspiring all women at Warner Bros. Encouraging collaboration, professional development and a healthy work-life balance."

**Becky:** "We launched on International Women's Day with a networking lunch and panel session. Our community partner, Tender, who work with young people to prevent domestic abuse and sexual violence, also attended. It was a huge success, with an overwhelming response showing there was interest in more events."

**Cheryl:** "As a woman, it can be difficult to have your voice heard, and as a woman of color, it's even more difficult. So I'm proud that we've created an environment where women are free to be themselves, discuss issues, collaborate, support and educate each other. It's important to have role models above us and for us to become role models for others rising up."

**Becky:** "And we all come from different business units, so we have wide contacts and skillsets which helps when organising events. It plays to everyone's strengths."

**CHERYL CARTY AND BECKY ROS**  
Personal Assistant, Warner Bros. Pictures;  
Marketing and Publicity & Sales Admin Manager,  
Warner Bros. International TV Distribution;  
Chair and Co-Chair of WOW UK



**"BEFORE HBO SALUTE I FELT LIKE I HAD A PART OF ME THAT I HAD TO LEAVE AT HOME"**

## HBO SALUTE

"HBO Salute is here to serve those who've served. Our aim is to foster a sense of camaraderie among our veteran employees through professional development, education and mentoring opportunities.

"Before joining HBO Salute I generally felt like I had a part of me that I had to leave at home when I came to the office. The group has helped to bring these two sides together. Networking with others who understand the military lifestyle has led to a greater sense of belonging here.

"Earlier this year we shipped over 300 pounds of donated goods to units deployed overseas which I'm sure brought a sense of 'home' to their otherwise difficult living situations. This also brought together HBO employees who would not have had the opportunity to work together. For a brief time, no one was concerned with deadlines or policies, we just focused on enjoying the time together and donating to deployed service members."

**MICHAEL RAUGHTER**  
Senior Paralegal HBO, New York

Participants at Girls Who Code  
Summer Immersion

# DIVERSITY INSPIRES INNOVATION

## **SUPPORTING DIVERSITY IN TECH**

Technology is transforming our industry and WarnerMedia never stops innovating, from immersive entertainment in VR and AR, to apps, to content in autonomous vehicles. It's critical that the people who create our technology reflect the people who use it. That's why we are committed to supporting diverse talent in tech roles.

## SUPPORTING WOMEN AND GIRLS IN TECH

Studies show that if girls are still playing video games in third grade, they're more likely to stay interested in computing or science, and to eventually enter the workforce in STEM fields. This isn't just great from a diversity perspective, it can also change the trajectory of a girl's life.

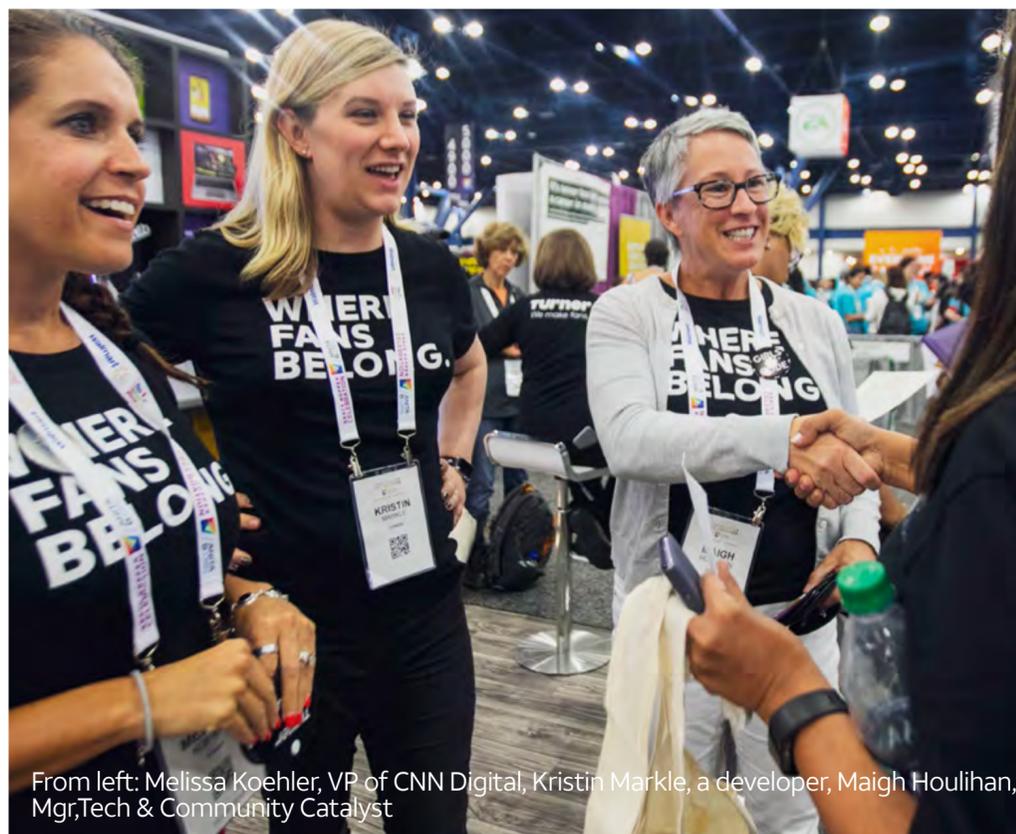
Since women have traditionally low representation in the tech field, keeping girls engaged in gaming as a springboard to tech jobs is a particular focus. Right now, just one in five computing jobs is held by women, and less than 19% of women graduate with a computer or information

science degree\*—we hope to change that going forward.

From initiatives that begin at school level to internships and professional events, we aim to broaden the pipeline into technology roles—both for our business and for the industry.

“It’s not just about teaching tech skills,” said Maigh Houlihan, Technology & Community Catalyst at Turner. “It’s also about soft skills like public speaking. It’s about having a safe place to raise your hand, ask questions, go on stage for the first time, connect with other women in your field.”

\*Data from 2016 Accenture/Girls Who Code report



From left: Melissa Koehler, VP of CNN Digital, Kristin Markle, a developer, Maigh Houlihan, Mgr, Tech & Community Catalyst

## WHY IT MATTERS

Diversity brings fresh perspectives and greater creativity. These are things we can't live without if we want a thriving innovation culture.

“We believe that diversity of thought, background, and approach drives greater creativity, innovation, better decision-making and more effective teams,” said Vicky Colf, Chief Technology Officer, Warner Bros.

Vicky Colf



Maigh Houlihan



“IT'S NOT JUST ABOUT TEACHING TECH SKILLS, IT'S ALSO ABOUT SOFT SKILLS LIKE PUBLIC SPEAKING”

**MAIGH HOULIHAN**

Turner's Technology & Community Catalyst

## CLOSING THE GENDER GAP

Girls Who Code is on a mission to close the gender gap in technology and to change the image of what a programmer looks like and does. Warner Bros. and Turner hosted 2018 Summer Immersion Programs in LA, Atlanta and New York. In total, 38 girls spent seven weeks learning tech fundamentals—from robotics to VR to building a webpage—while gaining exposure to the tech industry and mentorship from women working in technology.

One student, Gabriela Jimenez, summed up her experience at WB: “Because of this, I now feel like I belong in the tech field. My peers and I have matured so much since the start of the program and truly became a community.”

[DISCOVER MORE >](#)



From left: Asjia Garner, Stoney Cohan, Anastacia Denis Padilla, Cynthia Gomez, Antoinette Miller, Leonna Luc, Antonio Hairston, Candace Tan, Rachel Yuan

## SUPPORTING STUDENTS OF COLOR

HBO believes that serving a diverse customer base demands a diverse workforce. To attract and maintain such a diverse workforce, the company hires employees from a diverse pool of the most qualified and talented candidates. Our partnership with the Emma Bowen Foundation helps to maintain HBO's commitment to hiring diverse talent by recruiting and training promising students of color and placing them in internships and early career opportunities. The Emma Bowen Foundation provides the media industry with a pipeline of young talent and emerging leadership by advocating for best practices in diverse hiring, retention and advancement.

[DISCOVER MORE >](#)



Attendee of Grace Hopper Convention

## RECRUITMENT, RETENTION AND ADVANCEMENT

Grace Hopper Celebration (GHC) is the world's largest gathering of women technologists. In 2018, Turner, HBO and Warner Bros. supported the initiative. Turner partnered with AnitaB.org and sponsored 700 women to attend the GHC Women of Color in Technology Initiative, and HBO and Warner Bros. were both gold level partners. Turner and Warner Bros. sponsored scholarships and had their tech and talent teams at the event for mentorship and recruitment. Warner Bros. even hired into their Cybersecurity team. A GHC facilitator told us how rewarding the event can be: “I was so excited to speak to so many intelligent and diverse women who were enthusiastic about discussing technology; it felt good to impart my knowledge to these young women.” The Grace Hopper Celebration is produced by AnitaB.org.

[DISCOVER MORE >](#)



Gabriela Jimenez

**“I NOW FEEL LIKE I BELONG IN THE TECH FIELD”**

**GABRIELA JIMENEZ**  
Girls Who Code student



Emma Bowen Foundation HBO Attendees

# EVERY STORY HAS IMPACT

Every day our employees spark creativity, break barriers and share opportunities. To celebrate this, our teams create a variety of content series that all shine a light on the experiences, passions and stories behind the people who work here. Here are three of them.



Pam Marrow

*"BE THE BEST YOU CAN BE AND LET YOUR WORK SPEAK FOR ITSELF"*

## WB REFLECTIONS: WE SEE YOU

The diverse voices and experiences across Warner Bros. make us who we are. We celebrate these in our WB Reflections series. The "We See You" employee spotlight segments help current and future employees see themselves in the people and the work we do here at WB.

**Pam Marrow is the first female Labor Department Foreperson at Warner Bros. She oversees the staff that keep our vast studio gardens looking beautiful. The content team partnered with Women of Warner to share her story:**

"When I was hired there were four women in the labor union. The camaraderie was difficult, even between the women. There was a lot of open hostility. In 1999, I took over as foreperson, and at that point I decided that I'm going to treat people ethically, with continuity, with honesty and with a clear idea of expectations. My advice to anyone who wants to work in a non-traditional role for a woman: be the best you can be and let your work speak for itself. After the WB Reflections video was shared, I received a lot of feedback. And I'm really not used to all the attention. People made me feel so good and that I truly made a difference."

[WATCH PAM'S STORY >](#)



Cherith Fuller

## HELLO MY NAME IS...

Turner employees who bring their whole selves to work and encourage others to do the same are highlighted in this series.

**Cherith Fuller is a production assistant at Cartoon Network with dreams of being a TV writer:**

"I always wanted to write for TV and figured out that all my favorite writers started out doing stand-up. I was never the funny person in class, but when I first saw live stand-up, I thought 'I could do this!' Hello My Name Is... gave me an avenue to elaborate on my interests outside of work. When my story posted, people I'd never met recognized me around campus, asked me about my shows and came to support me. This really helped my creative process in my stand-up and within our team at Cartoon Network. It's easy to be heads down with our work sometimes, so it's amazing the positive, ripple effect this sort of spotlight can trigger."

[WATCH CHERITH'S STORY >](#)

"IT'S AMAZING THE POSITIVE, RIPPLE EFFECT THIS SORT OF SPOTLIGHT CAN TRIGGER"

## HBO POV: THE CRAFT

HBO POV is a platform that celebrates the diversity of the people who bring all of HBO's programming to life. POV talent have participated in masterclasses, speed-mentoring sessions, and moderated discussions at Sundance, American Black Film Festival, and during our seven week-long Provincetown pop-up experience.

**As part of this initiative, HBO introduced *The Craft*, a series of short-form narratives told from the perspectives of Black, Latinx, LGBTQIA+, Asian American, and international crew members working behind the camera on HBO series.**

***The Craft* focuses first and foremost on the crew's expertise as well as their**

**personalities, showcasing their unique and crucial impact on a given program. *The Craft* content airs on HBO brand and show social profiles.**

**Wankaya Hinkson and Geno Freeman are department heads of hair and make-up on the show *Ballers*.**

"I love helping people," said Geno Freeman. "I love making people be their best and feel their best and I want to continue that journey. I want to continue to give my story and my journey to others. Thank you HBO for the opportunity. You saw something in me that I didn't see in myself."

[WATCH GENO AND WANKAYA'S STORY >](#)



Wankaya Hinkson and Geno Freeman

Judy Reyes as Quiet Ann in *Claws*



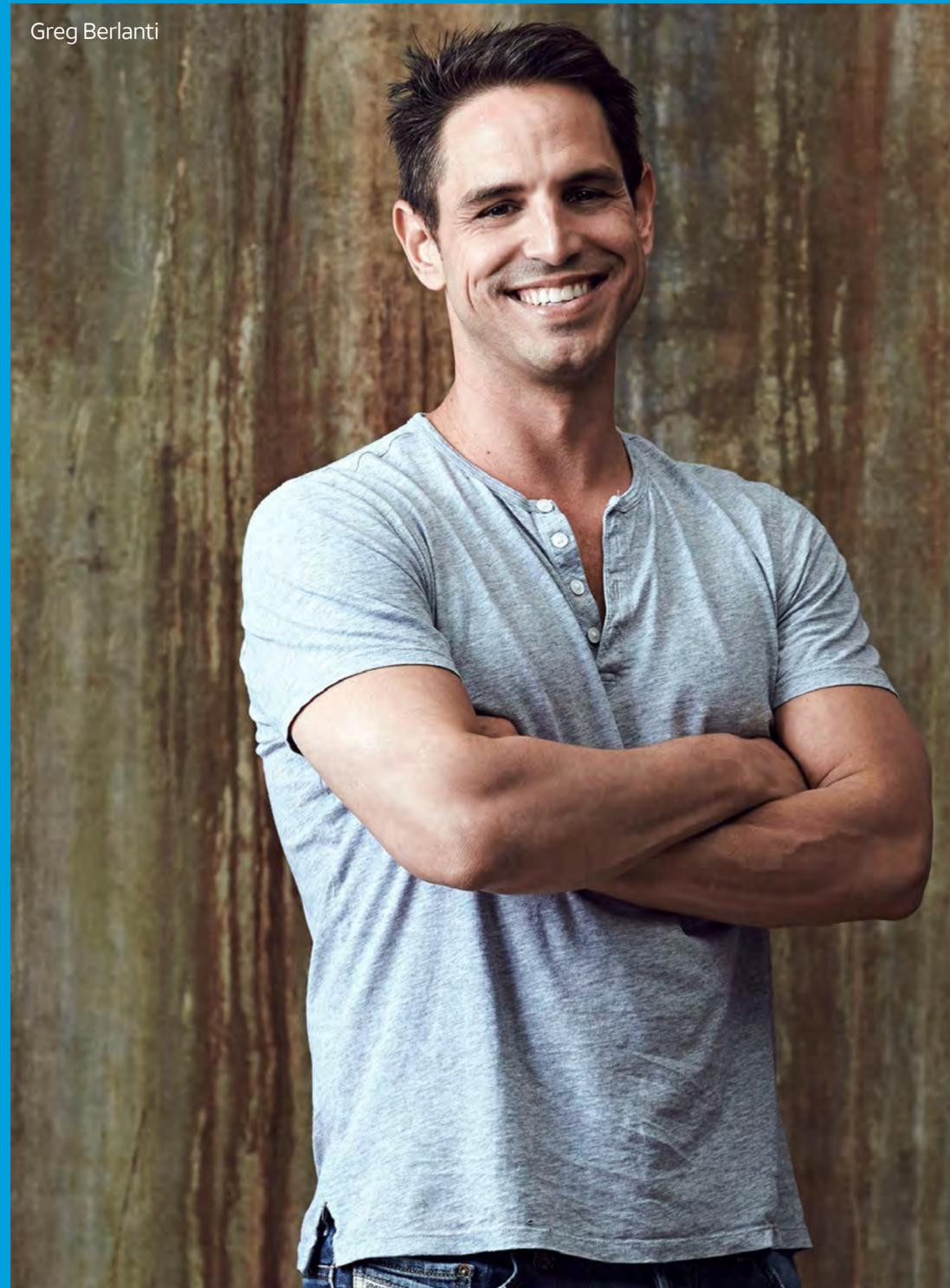
## CHAPTER 2

# CONTENT

# SERVING OUR AUDIENCES BETTER

When we give storytellers the freedom to tell their truth, we serve our audiences better. We're proud to work with the most inclusive group of content creators in the business. But we need to accelerate this effort, to ensure diverse viewpoints and talent get considered at every stage of production.

Greg Berlanti



“EACH PRODUCTION IS AN OPPORTUNITY TO BETTER REFLECT OUR AUDIENCES, TO BRING IN MORE TALENT WITH DIFFERENT PERSPECTIVES, TO GO DEEPER WITH OUR CHARACTERS AND STORIES. REPRESENTATION ISN'T A BOX TO BE CHECKED—IT'S ONE OF THE FUNDAMENTAL ELEMENTS OF GREAT STORYTELLING, AND THE STORIES AND THE AUDIENCE AND THE WORLD ARE BETTER FOR IT.”

**GREG BERLANTI**

Writer/Producer/Director,  
Warner Bros. Television Group

# PRODUCTION DATA 2018

In September 2018, WarnerMedia introduced the industry's first Production Diversity Policy, where we pledged to use our best efforts to ensure that diverse cast and crew be considered at the start of all new television, film and other projects. In addition, we committed to issuing an annual report to track our progress and hold ourselves accountable.

# WARNERMEDIA

## SCRIPTED SHOWS

### WOMEN



### PEOPLE OF COLOR



\* 14% did not declare gender  
^ 2% did not declare gender

# WARNER BROS.

## FILM

### WOMEN—U.S. AND INTERNATIONAL



### PEOPLE OF COLOR—U.S.



\* 148 did not declare gender  
^ 257 did not declare gender

# WE'RE COMMITTED TO PROGRESS



“Our challenge as leaders is to ensure that we are creating a structure and an environment where a broad and diverse pool of talent and storytellers have the support they need to do their best work. Studios and production companies have traditionally been seen as gatekeepers, and we must remain committed to opening those gates wider and wider.”

**ANN SARNOFF**  
Chair and CEO, Warner Bros.



“As our content and our company move closer to consumers, we need to pay attention to who we show as heroes and who we show as villains, who we show as the girl or boy next door, and who gets to fall in love—and with whom. These representations need to be relevant, inclusive and respectful to our diverse global audience or our content and services will not be a part of their lives.”

**BOB GREENBLATT**  
Chairman, WarnerMedia Entertainment and Direct-To-Consumer



“News and sports are both the most local and the most global of our content. From the issues and events we highlight to the faces our viewers see on screen to the thousands of people behind the scenes, it’s incumbent upon us to make sure our coverage and our point of view are inclusive and representative.”

**JEFF ZUCKER**  
Chairman, WarnerMedia News & Sports, and President, CNN

Henry Golding as Nick and  
Constance Wu as Rachel



# MORE THAN A MOVIE

## GLOBAL SUCCESS, PERSONAL IMPACT

*Crazy Rich Asians* took in \$238.5m at the global box office and was the top-grossing U.S. romantic comedy in a decade. It was also the first major Hollywood production to have an all-Asian cast in 25 years. But this is a story about more than statistics. The film had enormous personal impact on the cast and crew, as well as audiences worldwide, perfectly illustrating the transformative power of representation on individuals, the industry and the wider culture.

[FIND OUT MORE >](#)

## A CULTURAL MILESTONE

**JON CHU**  
Director

“For this movie, for this particular set of circumstances, we knew the power of cinema. We have not given up on the power of movies. We wanted to get this to the most eyeballs at a place where it could affect the most people, on the big screen.”



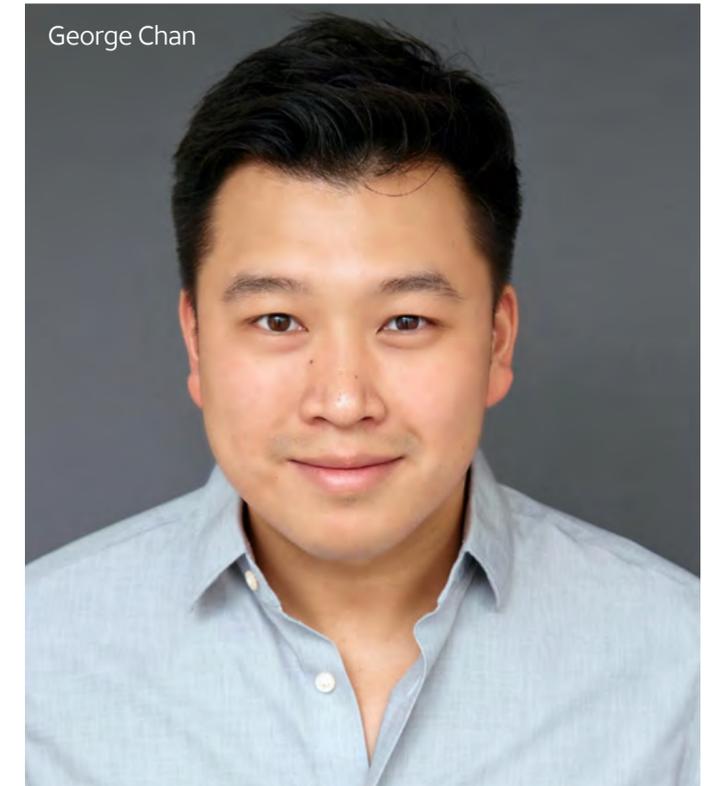
**MICHELLE YEOH**  
Actress

“Real representation means you have a meaningful character that has hopes and dreams. This is what we had here. And at the same time, it is a great film with heart. I'm very proud to be part of it. And this being a studio film means it will inspire more.”

Source: Michelle Yeoh quote from the TODAY! show



Gemma Chan as Astrid



**GEORGE CHAN**  
Director, Global Insights & Analytics, Warner Bros.

“To celebrate this pivotal moment in Asian Pacific American history, the Network for Asian Pacific Americans (NAPA) hosted a *Crazy Rich Asians* panel event and invited 500 people from across the industry, including Disney, Sony, HBO, Netflix, Snapchat and the Coalition of Asian Pacifics in Entertainment. Managing this huge endeavor, and its success, was incredible. It felt like our whole industry was united for this one purpose.”



Awkwafina

“It was important to establish ownership with Asian American audiences before we went wide with the film. We kept the dialogue open as *Crazy Rich Asians* was being made and early on hosted tastemaker screenings. Once they blessed the film, we felt confident and empowered bringing the movie to broader groups. The Asian audiences really took ownership of the film and felt like they were sharing their movie with the world. We were here to support them.”

**TERRA POTTS**

Senior VP, Marketing, Warner Bros. Pictures

“There was this idea that we were doing something big. But I don't think we knew how big. Growing up, this was the movie I was looking for”

**AWKWAFINA**

Actress

Sources: Awkwafina quote from South China Morning Post; John Penotti quoted in Global Times



Terra Potts

**JOHN PENOTTI**

Film Producer

“We're seeing the impact [of *Crazy Rich Asians*]. A variety of [Asian themed] films have been relit, new stories being written and Asian actors in leading roles—these are our wonderful by-products and something that we should keep going.”



John Penotti

# AN ARTIST'S JOURNEY

*Random Acts of Flyness* is visionary. It's unapologetic. And it seeks to illustrate what being Black in America feels like, fusing together genres of comedy, horror, sci-fi and realism. The journey to its creation is one of artistic collaboration.

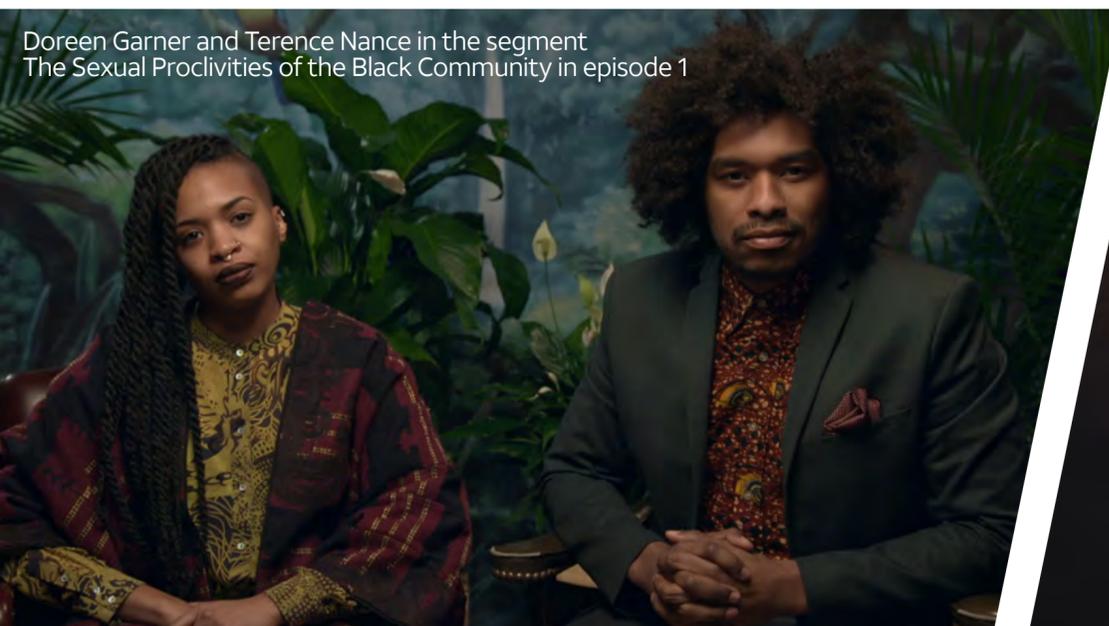
## HIS VISION

Shift consciousness. That's what Terence Nance set out to do with his six-part HBO series *Random Acts of Flyness*. Narrative, documentary, music and animation came together to create individual segments that reflect a collective stream of consciousness. It was true to his vision and unlike any other series on air. Here's how it happened.

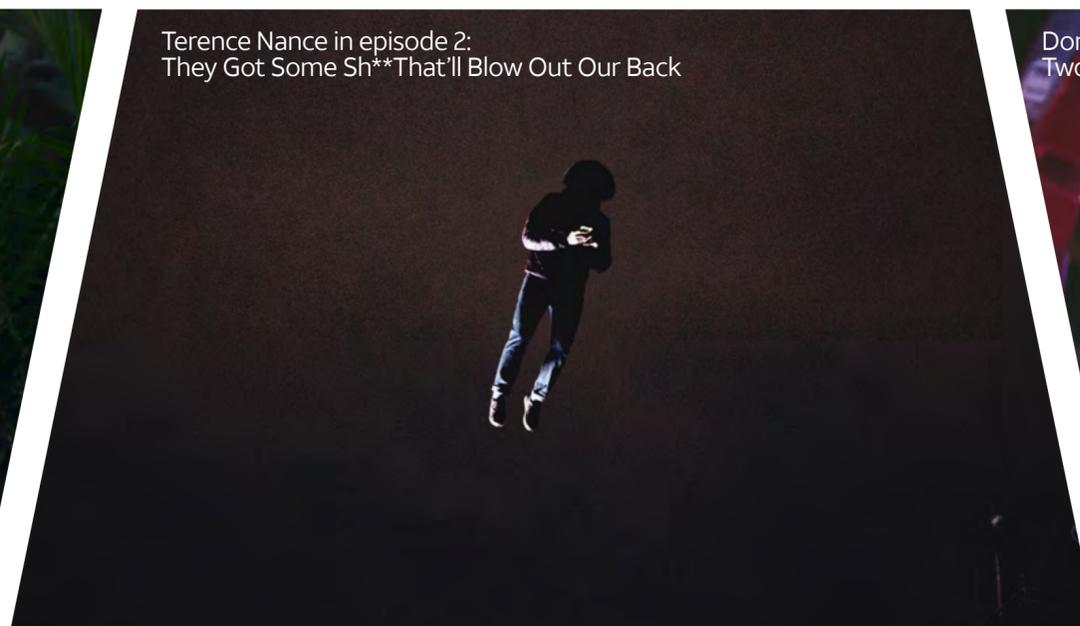
[WATCH THE TRAILER >](#)

Terence Nance in episode 5:  
I Tried to Tell My Therapist About My Dreams/  
MARTIN HAD A DREEEEAAAAM





Doreen Garner and Terence Nance in the segment  
The Sexual Proclivities of the Black Community in episode 1



Terence Nance in episode 2:  
They Got Some Sh\*\* That'll Blow Out Our Back



Dominique Fishback as Najja in episode 2:  
Two Piece and a Biscuit

## 2013 THE JOURNEY STARTS

At the 2013 Time Warner Fellows company-wide summit, Executive Producer Tamir Muhammad introduced Terence as a Tribeca All Access/Time Warner Foundation grantee. They were in great company. Also at the summit were talent such as Ryan Coogler and Lin Manuel Miranda, who would later go on to work with Warner Bros.

This was also a launch pad for OneFifty, an in-house content incubator designed to support authentic voices to develop and produce their original stories.

## 2014 MAKING CONNECTIONS

Tamir was brought in to run OneFifty, and based on conversations with CNN, TruTV and HBO, saw an opportunity to create a disruptive project around news and how millennials and Gen Z consume information. Knowing Terence's creative voice, Tamir asked him: "What would your version of the news be?" This seed of an idea was the beginning of *Random Acts of Flyness*.

## 2015/16 THE PITCH

The pilot for *Random Acts* was developed via OneFifty and when pitched to HBO, Nina Rosenstein, the EVP for Programming, was struck by how unique it felt and looked. "It encourages conversation, and that's exactly the kind of show we love to offer our audience," she said in an interview with The New York Times.

As an artist, Terence felt HBO would be the right home for this project. "My understanding of HBO's palate is that they're interested in stuff that's different from what they already have," he said in an interview with The Guardian. "Knowing that this was one of the few places where I'll be able to do what I do, and do it well, gave me a lot of confidence."



Le'Asha Julius in the musical segment Nuncaland in episode 2



Episode 6: They Won't Go When I Go



Episode 5: I Tried to Tell My Therapist About My Dreams/MARTIN HAD A DREEEEAAAAM

## 2017 ARTISTIC COLLABORATIONS

While *Random Acts* was very much Nance's vision, his creative process included collaborating with other writers, directors, artists and actors. One of the writers, Naima Ramos-Chapman, described the experience as: "Having conversations about things that feel disparate, and bringing them together under this umbrella idea that blackness can be a more expansive thing than what mass media has dictated to people who look like me or Terence."

## 2018 THE MESSAGE

It was critical to build awareness for *Random Acts of Flyness* in a way that was authentic to the audience, the series and the vision of the creators. Leveraging strategic partnerships with American Black Film Festival, Essence Fest and BlackStar Film Festival, HBO hosted advance tastemaker screenings to build awareness. In addition to a robust media plan, HBO celebrated the series by creating a weekend-long pop-up activation featuring various partnerships with the Black artist community, re-interpreted sets from the series, ASMR sound booths highlighting typical Black experiences in America and hosted workshops on bio-crystalline energies, self-care and meditations. Furthermore, a website game experience was launched, informed by one of the series vignettes, where users were immersed in a Black woman's daily plight against micro-aggressions and harassment set in a photorealistic cityscape.

## 2018 AUGUST 4

*Random Acts of Flyness* airs on HBO.

### THE IMPACT

The audience response to *Random Acts of Flyness* was so immediate that a second season was commissioned two weeks into the first. When it was presented at the Peabody Awards, the jury said, "*Random Acts of Flyness* is the kind of television series that breaks the mold of what we think television is and can be, especially televisual blackness."

From left: Maeve Reston, Mark Preston, April Ryan, Chris Cillizza, Don Lemon, Kirsten Powers, Symone Sanders, Charlie Dent



**STRONGER  
COVERAGE,  
GREATER  
IMPACT**

## **DIVERSITY MATTERS**

**At CNN we know that to report the facts and uncover the truth, diverse perspectives are essential. From our prime-time anchor line-up to our contributors and correspondents around the globe, our commitment to diversity is clear.**

To be the best news network in the world, we harness the power of diverse perspectives, both on camera and behind the scenes. The result is greater breadth of storytelling, reflecting CNN's diverse audiences. We are incredibly proud of our diverse line-up of anchors, correspondents and contributors, on display to our global audiences on air and online 24 hours a day. Three of our anchors reflect on what diversity of perspectives means for them.

## PERSPECTIVES HELP INFORM DECISIONS

**Anderson Cooper, Anchor, AC 360**

“It’s critical that we all take the time to walk in other people’s shoes, see things from different vantage points. We can only do that by embracing diverse perspectives and giving viewers a variety of opinions and viewpoints, so they can make up their own minds. Our mission is to report the facts, and find the truth, but it’s also vital that we give viewers different perspectives and viewpoints, so they can make informed decisions.”

## PERSPECTIVES REDUCE OUR BLINDSPOTS

**Ana Cabrera, Anchor, CNN Newsroom**

“Why is diversity important? Diversity is essential to avoid blind spots. Having team members with diverse experiences and backgrounds helps us identify what’s important to the audiences we serve, from the questions we ask to the stories we select. That means diversity of gender, religion, socio-economic status, ethnicity, sexuality and more. It makes our coverage stronger for greater impact to a broader audience.”



Ana Cabrera

**“DIVERSE EXPERIENCES HELP US IDENTIFY WHAT'S IMPORTANT TO THE AUDIENCES WE SERVE”**

**ANA CABRERA**  
Anchor, CNN Newsroom



Anderson Cooper

## PERSPECTIVES EMPHASIZE OUR RESPONSIBILITY

**Don Lemon, Anchor, CNN Tonight**

“Like any anchor, my responsibility is to inform and present the facts. I am keenly aware that as the only man of color who happens to be gay in this role, there are people who count on me to tell their stories, which are often underreported. That reality elevates the level of difficulty of doing my job in a way my counterparts never have to consider. I wish I could tell you I’ve figured it all out. I haven’t. So, each day I do my best, and pray it’s enough.”



Don Lemon

From left: Yvonne Orji as Molly Carter, Issa Rae as Issa Dee, Natasha Rothwell as Kelli, Amanda Seales as Tiffany DuBois



# AUTHENTIC STORIES, REAL CONNECTIONS

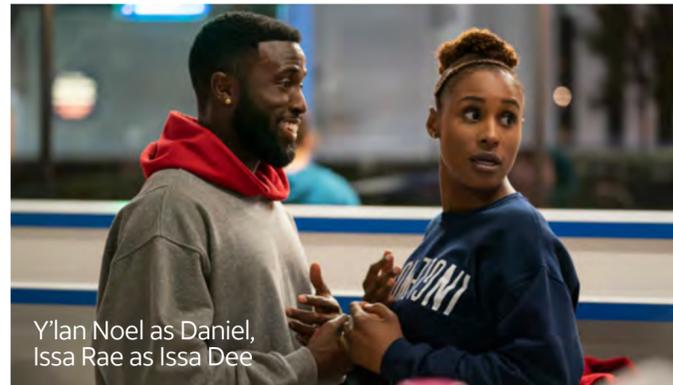
Authentic stories and characters are key to the success of *Insecure*. As the show's creator, Issa Rae, says: "Because we're able to tell the truth, to be open about our stories, we're connecting with our audiences." And this connection has wide-reaching impact.

## STAYING GENUINE

Fans of HBO's *Insecure* say that watching the show makes them feel like they're home. It's a funny, warm portrayal of female friendship; the complexity of looking for love in today's LA and the everyday experiences of Black Americans. The authenticity of the show's creator, Issa Rae, shines through. And this has impact. On the creators, on the audience, on how the show is promoted and how it connects with its community.



Issa Rae as Issa Dee

Y'lan Noel as Daniel,  
Issa Rae as Issa Dee

## HUMAN STORIES

"I wanted to share what's true to me. The conversations I have with my girlfriends, that I wasn't seeing on TV," said Issa Rae in conversation on *The Breakfast Club*. And part of showing this is, "showing dark people having sex and being desirable in the honest and human ways that have been taken for granted on series with white characters."

Another part is about trying to fit in, which characters Issa and Molly deal with in their frequently uncomfortable everyday moments.

These experiences have rung true with diverse audiences. At one point, only 39% of the audience was African American\*. "When we first saw that so much of our audience was non-Black, we were like, 'Wow, that's so fascinating,'" said Executive Producer Prentice Penny to *IndieWire*. "And then you get mad that that should be fascinating, you know, because we're just telling stories about humans."

\*The series has grown in viewership with African American audiences to 60% by Season 3 (2018)



Issa Rae as Issa Dee

## FREEDOM FOR WRITERS

The storytellers are vital for Rae. The *Insecure* writers' room make up matches what's seen on screen.

"We don't want to tell the stories of people who aren't in the room," said Rae to *Variety*. "If we're telling a queer storyline, or this story about judging someone for having this kind of experience, [it's important] that we have voices in the room who can speak to that as well."

And they're not scared of heated arguments.

"One of the things we like about our show is that we want to present things that people can have a various array of opinions about," said writer Ben Cory Jones to *Buzzfeed News*. "Like, we typically stay away from topics that everyone kind of agrees with. We want to do things that will challenge people and get people talking."

**"WE WANT TO DO THINGS THAT WILL CHALLENGE PEOPLE AND GET PEOPLE TALKING"**

**BEN CORY JONES**  
Writer



Insecure Fest Attendees

## REACHING OUT TO THE COMMUNITY

The promotion and outreach of the show has also rung true for Rae.

“Honestly, HBO’s Multicultural Marketing department is run by women of color and they are so on point they just really get the show,” she said in an interview with Hot 97.

The HBO team developed a marketing plan to resonate with Black millennials and align with the series ethos. For the show’s first year, they hosted a premiere screening cookout in Brooklyn. For the second season, when Inglewood was more prominently highlighted, they partnered with local businesses, the Fernando Pullam Community Center and hosted a community block party screening and concert in Inglewood. For 2018, they transformed a soccer stadium to celebrate all things *Insecure* with a carnival, red carpet premiere screening, digital partnerships and a music festival experience: *Insecure Fest*.

“It was downtown,” said Rae in the same interview. “It felt big but just being there and seeing all these beautiful Black people just dancing to music, playing games, it was like y’all really went hard for this show. It was just women of color making it happen for a show centered around Black women.”

This collective spirit is also seen in the community initiatives that the team supports. Like the cast and crew auctioning a Habitat for Humanity Build Day experience via Omaze. The winner received a build day with the *Insecure* team, as well as tickets to *Insecure Fest*—and the experience raised over \$15,000 for Habitat for Humanity.

## MORE OPPORTUNITIES, MORE CREATIVITY

The success of *Insecure* has opened doors for a variety of talent. Part of this is due to Rae’s determination to lift others.

“I’ve been influenced by strong women doing what they’re supposed to do and living in their truths,” she said to *People* magazine. “I think being in the industry and seeing a dearth of those women made me feel like, ‘I can do something. I get to actually hire people, and dictate who I work with and who I can put a spotlight on.’ It just made sense for me as someone who is constantly inspired by powerful women to give them a platform to be able to do the same.”

On the back of *Insecure*’s success, Amanda Seales hosted her own stand-up show *I Be Knowin’* on HBO in 2018, and Robin Thede’s *A Black Lady Sketch Show* airs in August 2019, where Rae serves as an executive producer.

## VALUING INDIVIDUALITY

*Insecure* is an example of storytellers being able to share their truth—and inspiring others. According to Amy Gravitt, the EVP of Comedy for HBO, this is because, “we’re a company of storytellers. Our inclusive culture gives our series the benefit of different perspectives at every point in the process, from their creation to how they are launched into the world. We each bring our own experiences to our work, and the WarnerMedia narrative is richer for it. I feel lucky to be a part of a company that values that individuality.”



Issa Rae

“I’ve been influenced by strong women living in their truths”



From left: Jenn Lyon as Jennifer, Karrueche Tran as Virginia, Niecy Nash as Desna, Judy Reyes as Quiet Ann, Carrie Preston as Polly

# BREAKING BARRIERS

## MONEY, MANICURES AND NONE OF THE STEREOTYPES

*Claws* is a multi-award-winning comedy-drama that celebrates sisterhood and smashes character stereotypes ... all from a Florida nail salon.

[WATCH THE TRAILER >](#)

## FIERCE DIVERSITY...

*Claws* pays homage to solidarity amid organized crime and aims to hold a mirror up to society. It's also about five hardworking south Florida women, just trying to get by. With a diverse cast, the bold show, which is produced by Warner Horizon and airs on TNT, challenges character stereotypes with style and sass.

## ...THAT'S ALL ABOUT INCLUSIVITY

Janine Sherman Barrois is showrunner and the acknowledged secret sauce of *Claws*. "Inclusiveness is the backbone of the show," she says. "From an out-and-proud bisexual kingpin and Quiet Ann's same-sex adoption, to Virginia's visit to an abortion clinic and Dean's rape as a child, we challenge ourselves to talk about issues that real people are facing. We don't shy away from politics. Rather, we embrace it, partnering with organizations such as GLAAD and Color of Change to make sure we get it right. It's this rigor that has helped our show capture the zeitgeist and, as an African American showrunner, I couldn't be prouder. To shine a light on women who have not always been seen is truly the highlight of my career."

Janine Sherman Barrois,  
showrunner, *Claws*



"TO SHINE A LIGHT ON WOMEN WHO HAVE NOT ALWAYS BEEN SEEN IS TRULY THE HIGHLIGHT OF MY CAREER"



Niecy Nash  
as Desna

## DESNA

Niecy Nash

### Challenging the "female hero" role

With her air of unapologetic leadership and strong nurturing instinct, Desna pushes her crew to strive for greatness. A strong, proud black woman, she turns her flaws into strengths to propel herself to boss-hood. Whether that means a slight adjustment of her moral compass or standing up when she knows a line has been crossed, Desna teaches us that the only way to have the life you deserve is to seize every opportunity, immediately.

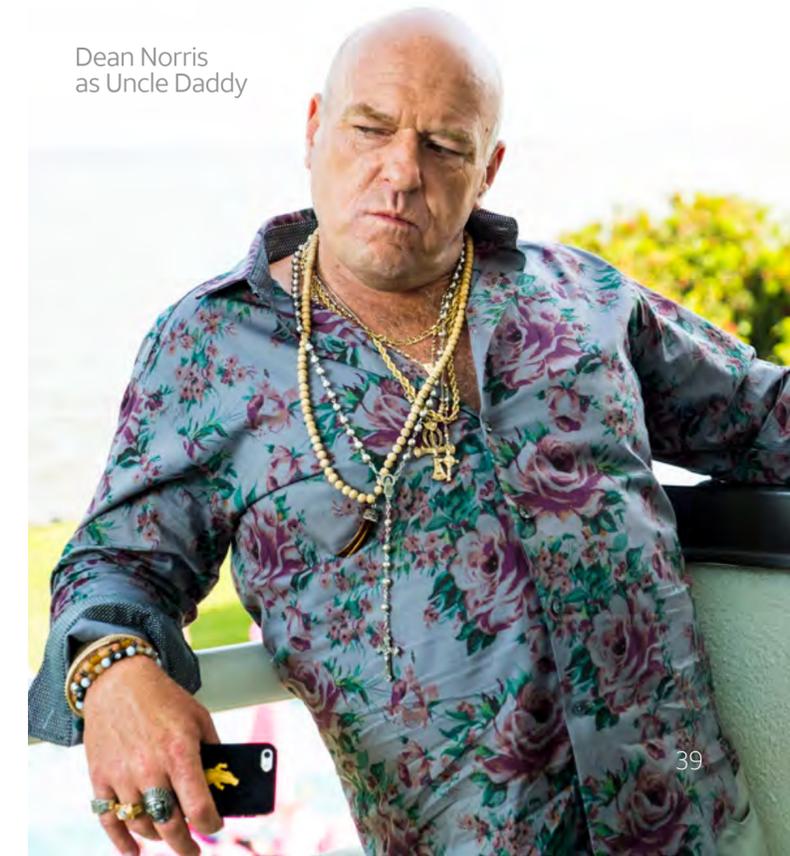
## UNCLE DADDY

Dean Norris

### Challenging the "patriarch" role

Uncle Daddy isn't your usual villainous kingpin. He's a religious, bisexual patriarch living in conservative Florida. And for those who don't accept him, violent measures are taken to expand their world view. His personal and professional lives are blurred in a haze of guns, opiates, throuples, addiction and rehab. He may have started out as the bad guy, but he's now the father figure for the Palmetto family—and no one messes with Uncle Daddy's family.

Dean Norris  
as Uncle Daddy



## VIRGINIA

Karrueche Tran

### Challenging social stigma

Virginia is destroying the social stigma of what it means to be a former stripper. She is the secret weapon: a beautiful Black/Vietnamese biracial woman with a unique brand of smarts. She gains power, independence and self-acceptance, and with the support of her crew, Virginia has become much more than the sex object she once was.



Harold Perrineau as Dean



From left: Niecy Nash as Desna, Jack Kesy as Roller, Kevin Rankin as Bryce, Dean Norris as Uncle Daddy, Jackie Mah

## DEAN

Harold Perrineau

### Challenging the perceptions of autism

Dean provides a realistic look into the life of an autistic man. Though he has relied on his sister, Desna, for most of his life, he is finally gaining his independence: living on his own, maintaining a romantic relationship and finding new hobbies. Rather than blindly going along with whatever his big sister says or does, he is now finding some of her behavior morally troubling, which means he must separate himself from her.



Karrueche Tran as Virginia

## QUIET ANN

Judy Reyes

### Challenging the “queer friend” role

Quiet Ann is a badass former convict and daring Latinx LGBTQIA+ character who balances her power and strength with love. Despite her checkered past and criminal present, we follow her unlikely romance with a detective that reveals her maternal side when the couple adopts a child. Quiet Ann is also fiercely protective of her nail salon family, even to her own detriment.



Judy Reyes as Quiet Ann

Melissa Benoist as Kara Danvers (Supergirl) and Nicole Maines as Dreamer



# THE POWER OF A DREAMER

*Supergirl* stands out in the superhero universe for its strong, modern female cast. And now it has made history.

[FIND OUT MORE >](#)

“THIS IS WHAT  
TRANS REALLY IS:  
A PERSON”



Nicole Maines as  
Nia Nal aka Dreamer

## LIVE-ACTION TV'S FIRST TRANS SUPERHERO

During *Supergirl's* season four premiere on October 14, 2018, history was made. The CW show, which is produced by Warner Bros. TV, introduced the world to TV's first transgender superhero: Dreamer. The show is part of the Arrowverse, a universe where DC Super Heroes and stories cross over, and stands out in the superhero universe because of its strong female cast.

Nicole Maines, a trans woman herself, plays Nia Nal, aka Dreamer, whose trans identity is revealed as she discovers her superpowers. It's big for the superhero world—and the real one.

Part of the challenge for Nicole is wanting to do right by future trans heroes. “We’re doing something on [*Supergirl*] that hasn’t been done before, so that is equal parts scary and exciting,” she said in an interview with *Deadline*. “I’ve been so fortunate to have so many people on set and in the writers’ room who are dedicated to telling this story as honestly and respectfully as we can.”

Added to this is the significance of representation. “When we have a trans woman playing a trans woman then you see, ‘Oh wait, this is what trans really is. This is what it looks like: a person,’ she told *The New York Times*. “That sends a message to trans kids that they are valid in their identities, that they are allowed to exist.”



Katie McGrath  
as Lena Luthor



Chyler Leigh  
as Alex Danvers



Melissa Benoist  
as Supergirl

Tony Dalton as Roberto Ávila

# LOCAL RELEVANCE, GLOBAL APPEAL

The fourth and final season of the award-winning *Sr. Ávila* aired on HBO LATINO and HBO Latin America & the Caribbean in 2018. But its cinematic treatment and complex, flawed characters mark a huge shift in how television is produced in Mexico.

[WATCH THE TRAILER >](#)

## HBO'S FIRST INTERNATIONAL EMMY®

*Sr. Ávila* represented a breakthrough in production quality and storytelling in Mexico. HBO Latin America wanted to create a series that would tell a resonant story with universal appeal, so it would be appreciated by local and global audiences. The series aired on HBO Latino in the U.S.

The first production in Mexico to receive an International Emmy® award for best Non-English Language U.S. Primetime Program, *Sr. Ávila* tells the story of the complex Roberto Ávila, who tries to balance being a middle-class life-insurance salesman, doting husband and father and a lucrative hitman. Along the way we meet an acclaimed cast of supporting characters battling their own demons in the fine art of “killing well to die better.”

“We are thrilled to represent Latin American original productions on HBO Latino,” commented Lucinda Martinez, Executive Vice President, Multicultural Marketing, Brand & Inclusion Strategy, WarnerMedia Entertainment. “This recognition is an indication that we continue to showcase quality entertainment across all of our channels.”

*Sr. Ávila* was produced in Mexico, created by Argentine writers and included talent from several Latin American countries, including within HBO Latin America's team, counting producers who are Mexican, Brazilian, Venezuelan and Cuban.

“For *Sr. Ávila*, we had a group of 550 people, on- and off-camera, who worked together for seven years to generate more than 40 hours of a universal story that belongs in the Mexican culture,” said Roberto Rios, SVP of Original Productions at HBO Latin America. “HBO is delivering on its commitment to create high-quality, relevant local content.”



Carlos Aragón as Iván Alcázar



Camila Selser as Ana Solares

**"HBO IS DELIVERING ON ITS COMMITMENT TO CREATE HIGH-QUALITY, RELEVANT LOCAL CONTENT"**

**ROBERTO RIOS**  
SVP of Original Productions

# THE AMAZING ADVENTURES OF ANIMATION

Animation is changing. With its incredible scope for creativity, new content is challenging stereotypes and pushing boundaries: shows created by women, adventures through Mesoamerican history, powerful girl heroes and a completely new way of finding talent—these are just a few of the ways our diverse writers and creators are breathing new life into this big, bright, bold genre. Anything is truly possible when it comes to animation. And we take that as a challenge.

Scene from *Victor and Valentino*



## WHERE GIRL POWER WAS BORN

From the moment the superhero sisters Blossom, Bubbles and Buttercup started to save the world before bedtime, *The Powerpuff Girls* became more than a show. As Sesali Brown said in Refinery29: "For many of us, it unintentionally introduced the very idea of feminism and women's empowerment."

In 2018, Cartoon Network celebrated the show's 20th anniversary with a series of global initiatives. The Empowerpuff Internship was launched to find a generation of influencers who could both create social content to inspire girls and women of all ages, as well as contribute to the production process. Cartoon Network also released a music video that showcased the animation skills of creators from around the world, and other partnerships that supported local community projects.



The Powerpuff Girls: Bubbles, Buttercup and Blossom

## FIRST CARTOON NETWORK SERIES CREATED BY A WOMAN

*Steven Universe* has it all: action, adventure, sci-fi, music and even a villain with a heart. It's a show that champions love, inclusion and healthy family relationships, all while exploring gender norms.

The multi-award-winning and Emmy-nominated show was Cartoon Network's first animated series created solely by a woman. And it gave artist Rebecca Sugar the opportunity to create the type of story she would've related to as a child.

In 2018, *Steven Universe* made history by showing the first same-sex marriage proposal and wedding in a mainstream animated series. The show also partnered with Dove in a global campaign to build young people's body confidence and self-esteem.



Steven Universe Ruby and Sapphire's wedding, making LGBTQIA+ history



Steven Universe

"I didn't know that 'Steven Universe' would be understood in the way that it was. I feel very seen"

**REBECCA SUGAR**  
Creator & writer  
*Steven Universe*



The Powerpuff Yourself app allows everyone to create their own Powerpuff avatar

Source: Rebecca Sugar quote from Refinery29



JP, Kelsey and Craig



Craig



Bernard, JP, Kelsey and Craig

## POSITIVITY, INCLUSION AND DIRT BIKES

Featuring a playful cast of diverse characters, *Craig of the Creek* follows the precocious Craig as he leads his best friends on comical journeys at their neighborhood creek. The friends transform everyday afternoons into thrilling expeditions through imaginative play. Each character's unique strength provides positive messages about individuality. In fact, it was honored with the Common Sense Seal for TV.

Co-created by three-time Emmy-nominated *Steven Universe* writers Matt Burnett and Ben Levin, the show debuted in 2018 and has been celebrated for its "attention to inclusion and positive representation of minorities" by Fast Company.

"We've seen a lot of positive reactions to [the show], especially [when] we see Craig just having dinner with his family," Ben Levin said in an interview with Fast Company. "We're looking to show those little moments. They're not big political statements, but they can mean so much."

## DEMOCRATIZING THE PITCH PROCESS

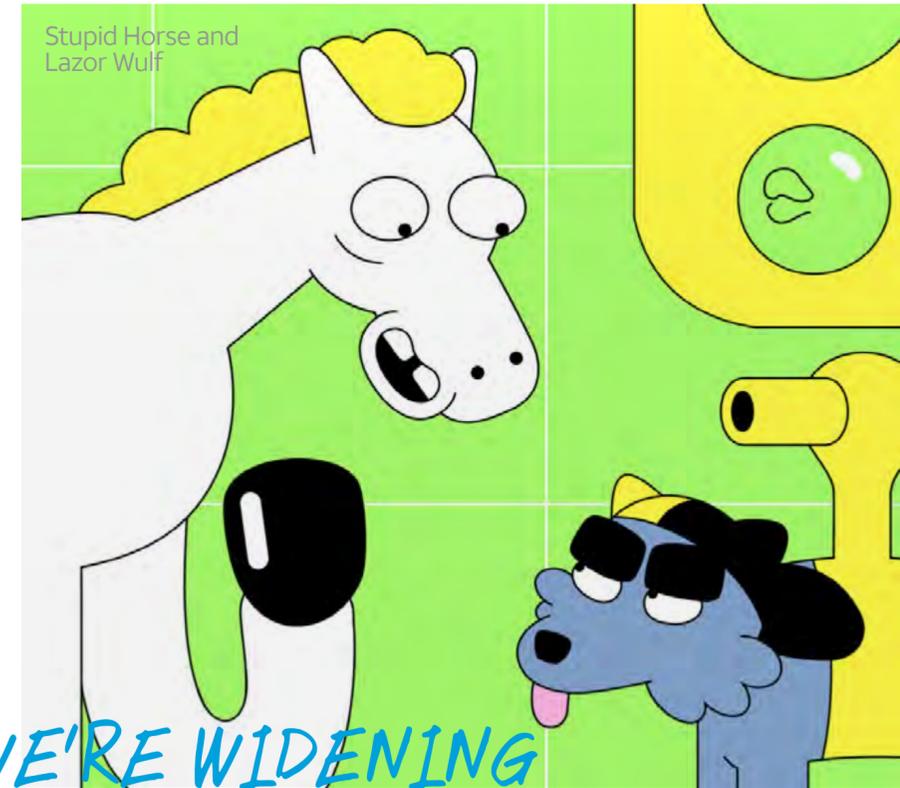
Adult Swim is bold, which is why it's been the number-one channel for young adults for over a decade and a place where creative talent loves to work.

In 2018, the network continued to expand its team of unique voices by changing the traditional way of gathering pitches and partnering with new creators in comedy and animation.

As Walter Newman, Adult Swim's SVP of Development puts it: "Adult Swim has always been the home for distinctive voices. So we are widening the net to find rare talent that comes with a different POV and reflects the relevancy our audience has come to expect from us."

Development Meeting is a weekly livestreaming show hosted by Newman, where he and his team accept show pitches—live. The point is: no more agents needed for anyone to have a shot at creating the next big Adult Swim hit.

The network also greenlit projects with Amy Poehler, Jena Friedman, and a new animated series *Lazor Wulf*. Created by Henry Bonsu, with a cast that would include musician Vince Staples and writer/comedian Quinta Brunson, *Lazor Wulf's* animation style drew praise for Bonsu when *Variety* named him one of its animators to watch.



Stupid Horse and Lazor Wulf

"WE'RE WIDENING THE NET TO FIND RARE TALENT THAT COMES WITH A DIFFERENT POV"



God in Lazor Wulf

## STRONG GIRLS, INSIDE AND OUT

DC Super Hero Girls are strong, brave and fierce. They are the heroes of their own stories, as they wage real teen-life and superhero battles. The show has received more than one billion views and is available in multiple languages. Audiences have loved seeing girls as leaders and have been inspired to tap into their own inner strength. "DC Super Hero Girls has storylines that include traditional superhero themes

like good versus evil, and the importance of strength and perseverance," said Pam Lifford, President, Warner Bros. Global Brands and Experiences.

"But the larger message is about belonging and learning to embrace our true selves and each other. We believe what's most important is reminding girls that we're all super and we need to like ourselves just the way we are."

Valentino and Victor



## MYTH, MAGIC AND BROTHERHOOD

Victor and Valentino celebrates Latinx culture through the lens of two half-brothers who spend their summer with their grandmother in Monte Macabre. Here, running into legends of Mesoamerican folklore is no biggie, and attending their grandmother's quinceañera (15th birthday) seems perfectly normal.

Created and executive produced by Cuban/Mexican American artist Diego Molano, Victor and Valentino was greenlit in 2018 and premiered on CN simultaneously in both the U.S. and Latin America earlier this year.

"I've always been inspired by Mesoamerican mythology," said creator Molano. "It's so rich in stories that don't get shown as much in kid's television. It's a pleasure to present these hidden treasures to people through Victor and Valentino."

Victor and Valentino



"IT'S SO RICH IN STORIES THAT DON'T GET SHOWN AS MUCH IN KIDS' TELEVISION"

The DC Super Hero Girls include Zatanna, Supergirl, Wonder Woman, Green Lantern, Bumblebee, Batgirl



Students from Opening Act, supported by HBO

## CHAPTER 3

# COMMUNITY

“

I LOVE TELLING INAPPROPRIATE STORIES AND I'VE ALWAYS WANTED TO BE A FILMMAKER. IT'S HARD TO GET WORK IN THIS INDUSTRY, BUT EVEN HARDER FOR PEOPLE OF COLOR BECAUSE THERE AREN'T A LOT OF FOLKS THAT LOOK LIKE US IN POWERFUL POSITIONS. I WAS A POOR BLACK KID FROM ST. LOUIS, MISSOURI, SO MY JOURNEY WAS NEVER GOING TO BE EASY. SINCE WINNING MY AWARD, I'VE WORKED ON ONE OF THE DOPEST SHOWS AND ACQUIRED TOP REPRESENTATION.”

**DARRIN DORTCH**

American Black Film Festival TV-writing award winner, *Claws* writer

Darrin Dortch



# OPENING UP TO TALENT

To sustain a business that does right by audiences, we must open it up to the widest range of talent. We are using our brands, partnerships and the passion of our people to ignite interest in the entertainment industry and give emerging voices the support they deserve.

One of our WB Story Lab students



# WE ARE ALL SUPERHEROES

## INSPIRING TOMORROW'S STORYTELLERS

WarnerMedia is dedicated to inspiring young people to find their potential, open their minds and widen their dreams. Through storytelling, filmmaking and introductions to the media industry, our programs encourage the next generation of makers and leaders to find their voice and make it heard.

## HELPING YOUNG PEOPLE FIND THEIR SUPERPOWERS

WB Story Lab works in partnership with non-profit Young Storytellers and the Los Angeles Unified School District to help young people value their voices and the voices of their peers. Putting young people at the center of their own narrative lets them know their story is worth sharing.

The program provides an in-school curriculum of core storytelling skills for sixth graders that reinforces confidence, empathy and creativity. Students create autobiographical superheroes that reflect situations from their own lives and the superpowers they've used to deal with them. In its first year, WB Story Lab reached over 1,100 students, including English-language learners and those in special education.

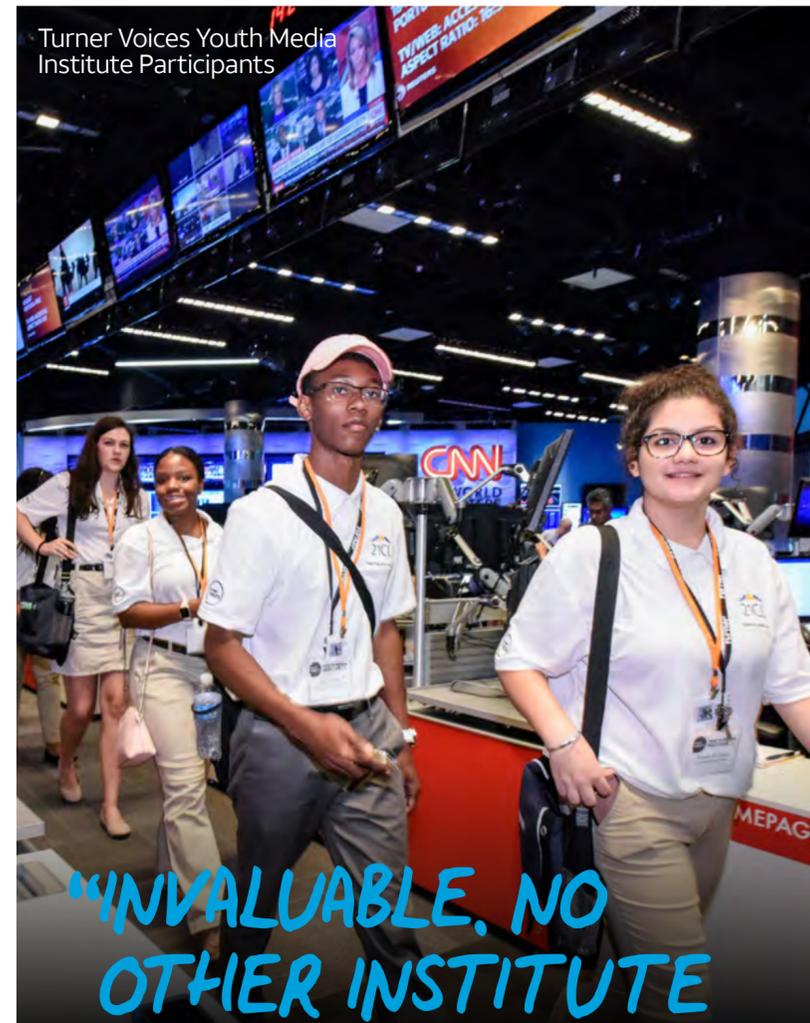
"I learned that we're all superheroes in a way," said one student of the program. "And that we all have to face a challenge at some point in our lives." Another said: "I learned that it is okay to express yourself even when you're afraid to be judged."

And the teachers leading the program can see the impact. "Students get to think about how they are influencing the world around them, versus the world around them influencing them," said Kandra Jacobson from the RFK NOW Academy. "It helps them to feel proud of who they are, support their peers and express themselves creatively."

[FIND OUT MORE >](#)



A WB Story Lab student



**"INVALUABLE. NO OTHER INSTITUTE WILL TEACH YOU ABOUT YOURSELF, OTHERS, AND CREATING RELATIONSHIPS"**

## PUTTING A MEDIA CAREER WITHIN REACH

Turner Voices aims to lift up diverse young talent and develop the next generation of storytellers. Through strategic partnerships with 40+ Turner Voices non-profit partners like the National Black Arts Festival, re:imagine/ATL, True Colors Theatre and VOX Teen Communications, the program is able to reach hundreds of high school students interested in a media career.

Turner Voices Youth Media Institute offers panels, workshops, networking opportunities with industry professionals, and leadership and development programs. Shelby Olive from East Coweta High School described the course as: "Invaluable. No other summer camp will ever compare if you're interested in a creative company for work. No other institute will teach you about yourself, others, and creating relationships."

Far too often, students think that careers in the media industry are limited to the work in front of or behind the camera. These programs showcase the full breadth of opportunities within the ever-changing media industry.

[FIND OUT MORE >](#)

## FILM AND STORYTELLING SKILLS FOR LIFE

Having the right tools to share your unique perspective is powerful. In partnership with non-profit Ghetto Film School and the Los Angeles Unified School District, WB First Cut provides students who have not traditionally had exposure to filmmaking with the opportunity to create their own short films, by giving them technical and storytelling skills. In its inaugural year, the program reached 600 students.

By making their own films, students develop skills for life, says Stosh Mintek, the CEO of Ghetto Film School. "Those skills are transferable and meaningful beyond just simply the pathway of film." One of the WB First Cut students described the experience as: "They give us a mission and we are the ones that are carrying it out, we are the ones asking the questions."

"Seeing hundreds of students screen their films in the iconic Warner Bros. theater was so exciting," said Kelly Wilson, Director of Corporate Responsibility. "We hope being able to see their work on a big screen, alongside a red carpet and marquee lights, inspires them to pursue a career in film!"

[FIND OUT MORE >](#)



**"THOSE SKILLS ARE TRANSFERABLE AND MEANINGFUL BEYOND JUST SIMPLY THE PATHWAY OF FILM"**

## UNLEASHED CREATIVITY, AMPLIFIED VOICES

By developing leadership, collaboration and problem-solving skills, Opening Act seeks to level the playing field for students attending NYC's most under-served high schools. Especially those with no theater program.

"This is one of the organizations that we're most proud to support," said Pam Hacker, HBO's Director of Corporate Social Responsibility. Opening Act's free, year-long, after-school theater program reaches out to schools with lower than average graduation rates and no theater program. Through its partnership with NYC's D79, Opening Act works with young people earning their high school equivalency degree, who are formerly incarcerated, homeless and/or teen parents. The program helps storytellers unleash their

creativity through writing, improvisation and acting exercises that are designed to help them amplify their voices. It culminates in an original production, written and performed by the students in a professional theater.

Hilary Nuñez, a D79 program alumnus, described the experience as: "I felt that I was something; that all the pieces were clicking together. That's the feeling I have every time that I get up on stage—I feel like myself." Another alumnus said: "I was homeless and in a low place at the time, so whenever Opening Act would come, it was like I could pretend to not be homeless... that's what made me the happiest."

[FIND OUT MORE >](#)



## ACCESS TO THE INDUSTRY

For those dreaming about a career in TV and film production, WarnerMedia provides a number of pathways into the entertainment industry via academic scholarships, job placements, internships, immersion courses and skills training. Because we know that one step can change a life.

Producer Rienkje Attoh and the production crew from Noughts & Crosses



# SPRING BOARD

Ashley Jovine



## HBO COMMUNITY IMPACT PRODUCTION ASSISTANT TRAINING PROGRAM

The Community Impact Production Assistant Training Program provides those interested in the below the line crafts, hands-on experience on some of HBO's biggest shows.

**Ashley Jovine is an aspiring writer who got her start as a production assistant:**

"I worked for *Mr. Robot* right after completing the program, and was referred by *Crashing's* POC [Production Office Coordinator]. "I am only where I am right now because of the HBO Community Impact Program, and I couldn't be more grateful. This business and industry literally are who you know, and I am glad I connected with the people I have met. It was a pleasure meeting everyone at *Crashing* and getting to know the leaders over at HBO."

[MORE ABOUT THE PROGRAM >](#)

"I AM ONLY WHERE I AM RIGHT NOW BECAUSE OF THIS PROGRAM"

## WARNER BROS. ACCESS TO ACTION

**Access to Action provides production assistant jobs to individuals who haven't traditionally had pathways into the industry. Participants get first-hand experience working as part of a crew, plus coaching and skills training to help them feel at home on set.**

**Andrew S. Williams worked as an office production assistant on *AJ and the Queen*:**

"It's hard to put into words how immensely this program has impacted my career. Coming from South Carolina, I didn't know

anyone in the entertainment industry. This opportunity has opened so many doors to foster relationships with individuals from corporate, directors, producers and the list goes on. Without this gateway, the road to accomplishing my goal to be a film and episodic TV director would be far more difficult. Not only have the connections been impactful, but also the behind-the-scenes knowledge of production has already made me a stronger filmmaker."

[MORE ABOUT THE PROGRAM >](#)

Andrew S. Williams



## TURNER SPORTS SHE'S GOT GAME

**She's Got Game is a one-day, immersive experience for women looking to learn more about what it takes to have a successful career in the sports industry.**

**Autumn Johnson attended She's Got Game and is now a reporter with the NBA 2K League and WJBF News Channel 6:**

"I met some of the most talented women in the sports industry and learned about career opportunities that are changing the game.

It's truly inspiring for young women like myself, who are trying to find their place in this field, to see phenomenal women making power moves within Turner Sports.

"My goal was to be on-camera and this experience helped me learn that there are more opportunities available. It takes an entire production team to run a successful broadcast. She's Got Game inspired me to work hard to make this dream a reality."



Autumn Johnson

## WARNER BROS. CREATIVE TALENT (UK)

**Warner Bros. Creative Talent (WBCT) is a multi-award winning program that, through scholarships, apprenticeships, work and training placements, mentoring and masterclasses, develops diverse, emerging talent from all backgrounds to incubate a talent pipeline for the UK and Ireland's creative industries.**

**Fateh Khaled received a scholarship for his final year of college:**

"WBCT supported my studies by providing a scholarship for the University of Hertfordshire, where I completed a BA (Hons) in Film and Television Production and a paid placement on *Wonder Woman: 1984*. That placement led to a role as a production assistant on *The Witches*.

"The program itself offers a wide range of masterclasses, events and screenings which are a great opportunity to network and learn more about the industry. It really is a great opportunity, as it brings together talented individuals from different backgrounds. Every single day has been exciting, hard work, and I wouldn't change it for the world. All in all, this industry is fantastic, and I can't wait to see what the future holds."

[MORE ABOUT THE PROGRAM >](#)

"EVERY SINGLE DAY HAS BEEN EXCITING. I WOULDN'T CHANGE IT FOR THE WORLD"



Fateh Khaled



HBO Short Film Competition  
finalists at ABFF

# SHARING ALL THE STORIES

## **SUPPORTING NEW WRITERS AND DIRECTORS**

We need storytellers to help us reflect society. This is why WarnerMedia actively supports finding and nurturing the next generation of writers and directors.

## OPENING DOORS

Our world is changing, and so is the content we create. That's why we need storytellers to reflect on, and reflect back, the culture that is evolving. The stories we see on our small and large screens should be as diverse as the audiences we serve.

That's why we believe it's crucial to invest in the future of our artistic community.

At WarnerMedia, one way we do this is by sponsoring multiple film festivals, competitions and fellowships that open doors for aspiring writers and directors in an industry that is often difficult to access. We also have our own in-house content incubator, OneFifty, to help develop these

new voices even further. And our brands have their own content initiatives to bring in new storytellers.

We have seen the impact of our approach. In just over a decade, our initiatives have supported more than 900 storytellers.

These artists include: 67% women or people of color; Nine McArthur "Genius" grant recipients; and 19 of 25 Pulitzer Prize drama winners and nominees—all of whom developed or premiered their work through Foundation-supported organizations.

Here are some of the 2018 festivals where WarnerMedia and its brands were represented:

## AMERICAN BLACK FILM FESTIVAL

Held in Miami, Florida, ABFF is one of the leading festivals in the world to celebrate independent television and film content by individuals of African descent and attracts a broad audience of A-list talent, emerging artists and industry stakeholders.

HBO celebrated 22 years as a founding and presenting sponsor of the festival and has formed a strategic alliance designed to uncover new and diverse talent. This long-time partnership has helped develop the Comedy Wings Competition.

"Comedy Wings is an extension of ABFF's 22-year relationship with HBO, which also includes the HBO Short Film Competition. Both of these platforms were created with the intention of introducing emerging talent to the entertainment industry at large," says ABFF Ventures CEO, Jeff Friday. In addition to serving as a platform for

up-and-coming directors, writers and filmmakers like *Black Panther* director Ryan Coogler, the HBO Short Film Competition—regardless of who wins—gives all finalists the opportunity to have their films featured on HBO and streaming services HBO NOW and HBO GO.

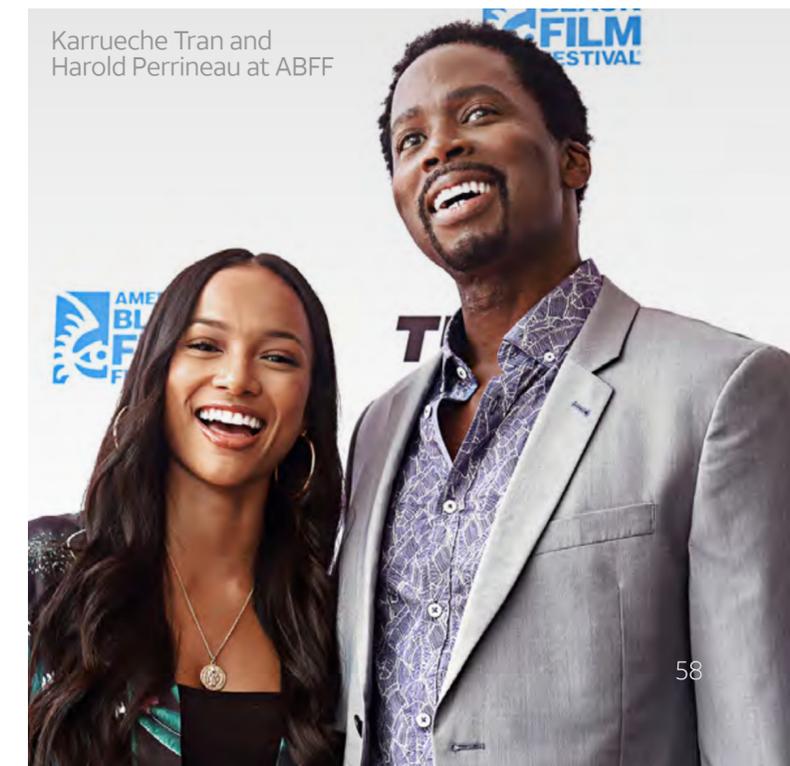
"Storytelling is always evolving, but if you allow people with new voices and perspectives to come in, you open audiences up to different walks of life," said Jay Ellis, series regular on *Insecure*, who served as the 2018 Celebrity Ambassador of the festival.

[DISCOVER MORE >](#)



From left: Terrence Moore, Marua Freerick, Harold D. Williams, Jennifer F. Williams, Olivia Morris, Craig T. Williams, Rohit Sang at ABFF

**"IF YOU ALLOW PEOPLE WITH NEW PERSPECTIVES TO COME IN, YOU OPEN AUDIENCES UP"**



Karrueche Tran and Harold Perrineau at ABFF



From left: Hai-Tao Wu, Nicholas Guldner

## SUNDANCE FILM FESTIVAL

The influential Sundance Film Festival is now in its 34th year. And each year we sponsor independent artists with our Sundance Institute | Time Warner Foundation Fellowship [as it was named in 2018]. These fellowships and accompanying grants are part of Sundance's year-round efforts to discover independent artists from underrepresented communities, and support them in connecting their work with audiences.

The Fellowship supports fellows working in film, theater, film music and new media, as well as in the Institute's Native Program. In addition to financial support, fellows receive year-round support from the Institute, like attendance at annual labs, mentoring, participation in screenplay readings, and more. In 2018 we sponsored nine artists with the fellowship, including Jennifer Sturla and Lauren Monroe Jr. from the Native American and Indigenous Program and Carlos Simon from the Film Music Program.

[DISCOVER MORE >](#)

## TRIBECA FILM FESTIVAL

AT&T, WarnerMedia's parent company, is the presenting partner of the renowned Tribeca Film Festival. Bringing together visionaries across industries and diverse audiences, the New York-based Tribeca Film Festival celebrates the power of storytelling. A platform for independent filmmaking, creative expression and immersive entertainment, Tribeca supports emerging and established voices, discovers award-winning filmmakers,

curates innovative and interactive experiences, and introduces new technology and ideas. In 2018, WarnerMedia brands continued their multi-year alliance to support the festival and its year-round non-profit Tribeca Film Institute. Festival highlights included presenting the world premiere of CNN Films Love, Gilda as the opening night film.

[DISCOVER MORE >](#)



From left: Courtney Sexton, Grace Mendenhall, Bonnie Greenberg, Nadine Natour, Julie Cohen, Miriam Cutler, Carla Gutierrez, Betsey West, Amy Entelis, Claudia Raschke, Alex Hannibal, Peter Nicoll, Stacey Wolf at the Tribeca Film Festival

From left: Allana Harkin, Mike Rubens, Samantha Bee, Amy Hoggart and Ashley Nicole Black.



**CAN ONE RECRUITMENT  
PROCESS MAKE A DIFFERENCE?**

**OH YEAH!!**

How do you create a writers' room that's genuinely diverse? For the *Full Frontal with Samantha Bee* team, a blind recruitment policy benefited the team, the topics and the show.

## CREATING OUR VOICE

“Late-night TV hosts are known to be a ‘sea of Jimmys,’” said TBS’s Samantha Bee. “So when we were creating the late-night news and satire show *Full Frontal with Samantha Bee*, we knew that we needed to create a strong, unique identity that would reflect my voice. And the best way to do this? Via a writers’ room filled with strong voices.”

“We sought out a mix of experienced writers, writers who had never been staffed before, women and people of color. This created a room that wasn’t just diverse in appearance, but also in writing styles, political opinions and triggers for righteous indignation.”



Clockwise from left: Mike Rubens, Amy Hoggart, Ashley Nicole Black, Samantha Bee



From left: Ashley Nicole Black, Samantha Bee, Mike Rubens, Allana Harkin

## BLIND RECRUITMENT

The recruitment process was inspired by the blind submission process and adapted to fit *Full Frontal*. While the team maintained a ‘blind’ process from start to finish [no names or defining characteristics are attached to the submissions], they went a step further to level the playing field by offering comprehensive submission instructions, sample show scripts and helpful advice from current writers.

“But we don’t just stop with the writers’ room,” said Bee. “We know our diversity of staff makes the show’s voice strong, so we are constantly trying to maximize diversity across the board, in all departments.”

“For on-air performers, we make it a priority to match them up with topics they are passionate about. As the show has flourished and our staff has grown, we’ve also been able to reach out to more writers/performers that we hear about from our talented staffers, through word of mouth, or on that app we love to hate: Twitter.”

Samantha Bee



“YOU CAN'T FAKE THE PASSION OF OUR STAFF”

## THE IMPACT ON OUR TEAM...

The *Full Frontal* writers’ room consists of nine writers who bring their individual passions to the voice of the show. There are differences in political views, humor and writing styles. Some are joke machines and others excel at constructing narratives. Some are lovers of history and current events, while others are pop culture savants. “All of them are nerds,” said Bee. “But together, these nerds craft the fiery, funny, occasionally bitchy voice you know and love.”

## ...AND ON OUR SHOW

On air, “we strive to shine a light on topics that should be receiving a ton of national attention and outrage—but aren’t.” That philosophy guides the hiring process for the show as well. “We’re looking for diamonds in the rough,” said Bee. “People who have the goods to work their asses off and make a great show but have somehow been overlooked previously in their careers. We’ve built a foundation for our show that is made up of the most talented, brilliant, angry, and motivated people we know. You can’t fake the passion of our staff. It’s what comes through in every topic we cover and every joke that is written.”

## CHAPTER 4

# THANK YOU

# THANK YOU

To our Business and Employee Resource Groups:  
you're the ones who strive to make WarnerMedia a place where  
everyone feels they belong, have a voice and are heard.

**ALIANZA**

**BLACK EMPLOYEES @ WARNER BROS.**

**BLACK PROFESSIONALS @ TURNER**

**EMERGE**

**EMERGING PROFESSIONALS @ WARNER BROS.**

**GEN HBO**

**MOSAIC**

**HBO PARENTS**

**HBO PROUD**

**HBO SALUTE**

**LADIES IN TECHNOLOGY AT TURNER (LITT)**

**NETWORK FOR ASIAN PACIFIC  
AMERICANS @ WARNER BROS.**

**NEXTGEN**

**OUT @ WARNER BROS.**

**STUDIO NETWORK OF  
ADMINISTRATIVE PROFESSIONALS**

**TURNER DISABILITY RESOURCE GROUP**

**TURNER PARENTS**

**TURNERUNO**

**TURNER VETS**

**TURNER WOMEN**

**TURNER ASIA**

**TURNOUT**

**UNIDOS @ WARNER BROS.**

**VALOR @ WARNER BROS.**

**WIREFRAME WB**

**WOMEN@HBO**

**WOMEN OF WARNER**

**WOW UK**

# THANK YOU

To our partners: your passion and tireless work has made it possible for us to continue supporting our communities, our industry and our commitment to diversity.

## GENERAL DIVERSITY

21ST CENTURY LEADERS—  
TURNER MEDIA YOUTH INSTITUTE (TURNER)

CONSUMER TECHNOLOGY ASSOCIATION (TURNER)

COUNCIL OF URBAN PROFESSIONALS [CUPSA] (HBO)

CREATIVE DIVERSITY NETWORK & MEDIA TRUST (UK)  
(TURNER)

CRISTO REY (TURNER)

DAD'S GARAGE THEATRE—  
DIVERSITY & INCLUSION PROGRAM (TURNER)

DIGITAL DIVERSITY NETWORK (HBO)

DIVERSITY BEST PRACTICES

DIVERSITY MBA

DIVERSITY WEEK—WICT & NAMIC (TURNER)

DIVERSITYINC

DOOR OF CLUBS

EMMA BOWEN FOUNDATION  
(HBO, TURNER, WARNER BROS.)

EVOLVE ENTERTAINMENT FUND (WARNER BROS.)

HACKERX

JUNIOR ACHIEVEMENT (TURNER)

## MANAGEMENT LEADERSHIP FOR TOMORROW [MLT] (HBO)

NATIONAL ACTION COUNCIL FOR  
MINORITIES IN ENGINEERING [NACME]

NATIONAL ASSOCIATION OF MULTI-ETHNICITY  
IN COMMUNICATIONS [NAMIC] (HBO, TURNER)

NATIONAL CENTER FOR CIVIL AND  
HUMAN RIGHTS (TURNER)

NATIONAL DIVERSITY COUNCIL/TEXAS DIVERSITY  
COUNCIL/TRI-STATE DIVERSITY COUNCIL

NOVAC [NEW ORLEANS VIDEO ACCESS CENTER]  
(HBO, TURNER, WARNER BROS.)

ONLINE NEWS ASSOCIATION [ONA] (TURNER)

POSSE FOUNDATION (TURNER)

PREP FOR PREP (TURNER)

RIORDAN PROGRAMS ALUMNI ASSOCIATION  
LA DIVERSITY NETWORK (WARNER BROS.)

RSA CONFERENCE

SOUTH BY SOUTHWEST [SXSW] (TURNER)

STEM ADVANTAGE PROGRAM (WARNER BROS.)

SUNDANCE EPISODIC LAB (TURNER)

T. HOWARD FOUNDATION (HBO, TURNER)

**CONTINUED...**

**TECHNOLOGY ASSOCIATION OF GEORGIA [TAG] (TURNER)**

**WAYUP**

**ASIAN AND PACIFIC ISLANDER**

**ASCEND NATIONAL CONFERENCE**

**ASIA SOCIETY**

**ASIAN AMERICAN BUSINESS DEVELOPMENT CENTER**

**ASSOCIATION OF ASIAN JOURNALISTS (AAJA) (TURNER)**

**CAPE (WARNER BROS.)**

**NATIONAL FEDERATION OF FILIPINO AMERICANS**

**NATIONAL QUEER ASIAN PACIFIC ISLANDERS ASSOCIATION**

**ORGANIZATION OF CHINESE AMERICANS [OCA]**

**NATIVE AMERICAN**

**AMERICAN INDIAN SCIENCE AND ENGINEERING SOCIETY [AISES] NATIONAL CONFERENCE**

**LA SKINS FEST (TURNER)**

**NATIVE EDGE**

**BLACK**

**ADCOLOR/THE ONE CLUB (TURNER)**

**ALVIN AILEY DANCE FOUNDATION (TURNER)**

**ATLANTA UNIVERSITY CENTER CONSORTIUM (AUCC) FAIR (TURNER, WARNER BROS.)**

**BEYA [BECOMING EVERYTHING YOU ARE]**

**STEM CONFERENCE**

**BLACK ENTERPRISE: BLACK MEN XCEL TECHCONNEXT**

**WOMEN OF POWER SUMMIT**

**BLACK GIRLS CODE (TURNER)**

**BLACK WOMEN ANIMATE (TURNER)**

**CARRIE PITTS STEELE HOME (TURNER)**

**COLUMBIA BLACK BUSINESS STUDENT ASSOCIATION (HBO)**

**CORPORATE COUNSEL MEN OF COLOR**

**ENTERTAINMENT INDUSTRY COLLEGE OUTREACH PROGRAM (EICOP) (TURNER, WARNER BROS.)**

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**WOMEN OF COLOR**

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LATINA STYLE 50 AWARDS & DIVERSITY LEADERS  
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**NATIONAL ASSOCIATION OF HISPANIC  
JOURNALISTS [NAHJ] (TURNER)**

**TECHNOLOCHICAS**

**PEOPLE WITH DISABILITIES**

**AARP**

**AMERICAN ASSOCIATION OF PEOPLE  
WITH DISABILITIES [AAPD]**

**AMERICAN COUNCIL FOR THE BLIND [ACB]**

**AUTISM AT WORK SUMMIT**

**CHANGE 100 (UK) (TURNER)**

**DISABILITY:IN/USBLN NATIONAL CONFERENCE**

**EFWORKS DIVISION OF THE GA EPILEPSY FOUNDATION**

**EMPLOYABILITY DALLAS MAYOR'S COMMITTEE  
FOR EMPLOYMENT OF PEOPLE WITH DISABILITIES**

**EXCEPTIONAL MINDS STUDIO  
(TURNER, WARNER BROS.)**

**G3ICT**

**GEORGIA TECH EXCEL PROGRAM (TURNER)**

**HEARING LOSS ASSOCIATION OF AMERICA [HLAA]**

**LAUNCHABILITY**

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**OASIS**

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**SHEPHERD CENTER**

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**ATLANTA GAY MEN'S CHORUS (TURNER)**

**ATLANTA PRIDE COMMITTEE (TURNER)**

**BLACK TIE DINNER**

**DALLAS RESOURCE CENTER: TOAST TO LIFE**

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**HIRE OUR HEROES**  
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**MBA VETERANS CONFERENCE**  
**MILITARY CONFERENCE: U.S. GOVERNMENT  
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**ANITA BORG INSTITUTE (TURNER)**  
**ATLANTA WOMEN'S CHORUS (TURNER)**

**ATLANTA WOMEN'S FOUNDATION (TURNER)**  
**CATALYST**  
**COOL GIRLS (TURNER)**  
**CREATING PIPELINES FOR WOMEN OF COLOR  
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**DALLAS WOMEN'S FOUNDATION**  
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**NATIONAL CENTER FOR WOMEN IN TECHNOLOGY  
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**NEW YORK WOMEN IN COMMUNICATIONS INC. (HBO)**  
**POWER**  
**SHE RUNS IT (TURNER)**  
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[USCCF] CORPORATE CITIZENSHIP CONFERENCE**  
**U.S. CHAMBER OF COMMERCE FOUNDATION [USCCF]  
INTERNATIONAL WOMEN'S DAY**  
**WOMEN IN CABLE TELECOMMUNICATIONS (TURNER)**  
**WOMEN IN COMMUNICATION CONFERENCE, MIAMI  
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Middle: WarnerMedia  
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Bottom left: Art Strieber  
Top middle: Sanja Bucko  
Full middle: Sanja Bucko  
Top right: Jean Franco

**PAGE 29**

Left: Russel Wong  
Middle: Warner Bros. Entertainment  
Right: Russel Wong

**PAGE 30**

Shawn Peters

**PAGE 31**

Left: Shawn Peters  
Middle: Shawn Peters  
Right: Shawn Peters

**PAGE 32**

Left: Shawn Peters  
Middle: Shawn Peters  
Right: Shawn Peters

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Edward M. Pio-roda

**CONTINUED...**

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Bottom left: Tim Hetherington  
Top right: John Nowak  
Bottom right: Edward M. Pio Roda

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John Johnson

**PAGE 36**

Left: Merle Wallace  
Middle: John Johnson  
Right: Merle Wallace

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Left: Corey Nickols  
Right: Merle Wallace

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Ruven Afanador

**PAGE 39**

Left: Rodin Eckenroth/Getty Images  
Top right: Alfonso Bresciani  
Bottom right: Tyler Golden

**PAGE 40**

Bottom left: Alfonso Bresciani  
Top middle: Patti Perret  
Full middle: Doug Hyun  
Bottom right: Tony Kelly

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**PAGE 42**

Left: Diyah Pera/©2019 Warner Bros. Entertainment Inc.  
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Top right: Bettina Stauss/©2019 Warner Bros.  
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Middle right: Sergei Bachlakov/©2019 Warner Bros.  
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Bottom right: Bettina Stauss/©2019 Warner Bros.  
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Patricia Alpizar

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Left: Patricia Alpizar  
Right: Patricia Alpizar

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HBO

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Patti Perret

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Gilda Davidian

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Left: Mitchell Haddad  
Right: Edward M. Pio-roda

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Left: Gilda Davidian  
Right: HBO

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Ilza Kitshoff

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Left: Stevee Warren  
Right: Deidhra Fahey

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Left: Edward M. Pio-roda  
Right: Helen Maybanks

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Courtesy of American Black Film Festival

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Left: Turner  
Right: Turner

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Left: John Nowak  
Right: John Nowak

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Kevin Mazur

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Bottom left: Kevin Mazur  
Top middle: Dimitrios Kamouris  
Right: Krista Schlueter

**BACK COVER**

Ivette Lopez



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