

# THE POWER OF STORIES

2020 didn't change our  
equity and inclusion strategy.  
It proved we had more to do...

In 2020, the world changed.  
The murder of George Floyd.  
The racial reckoning.  
The devastating impact of the  
pandemic around the globe.



May 29, 2020  
Atlanta, GA

In 2020, we had a moment  
of reckoning.

We tended to the needs  
of our employees.

We supported and  
informed our storytellers.



Steven Universe Future finale  
(February 2020)

In society's aspiration to be color blind, the capability to talk about race was lost.



Lovecraft Country  
(Released August 2020)



In 2020, we listened and understood.  
We sat with the pain, even  
though it was uncomfortable.

We Are Who We Are  
(Released September 2020)



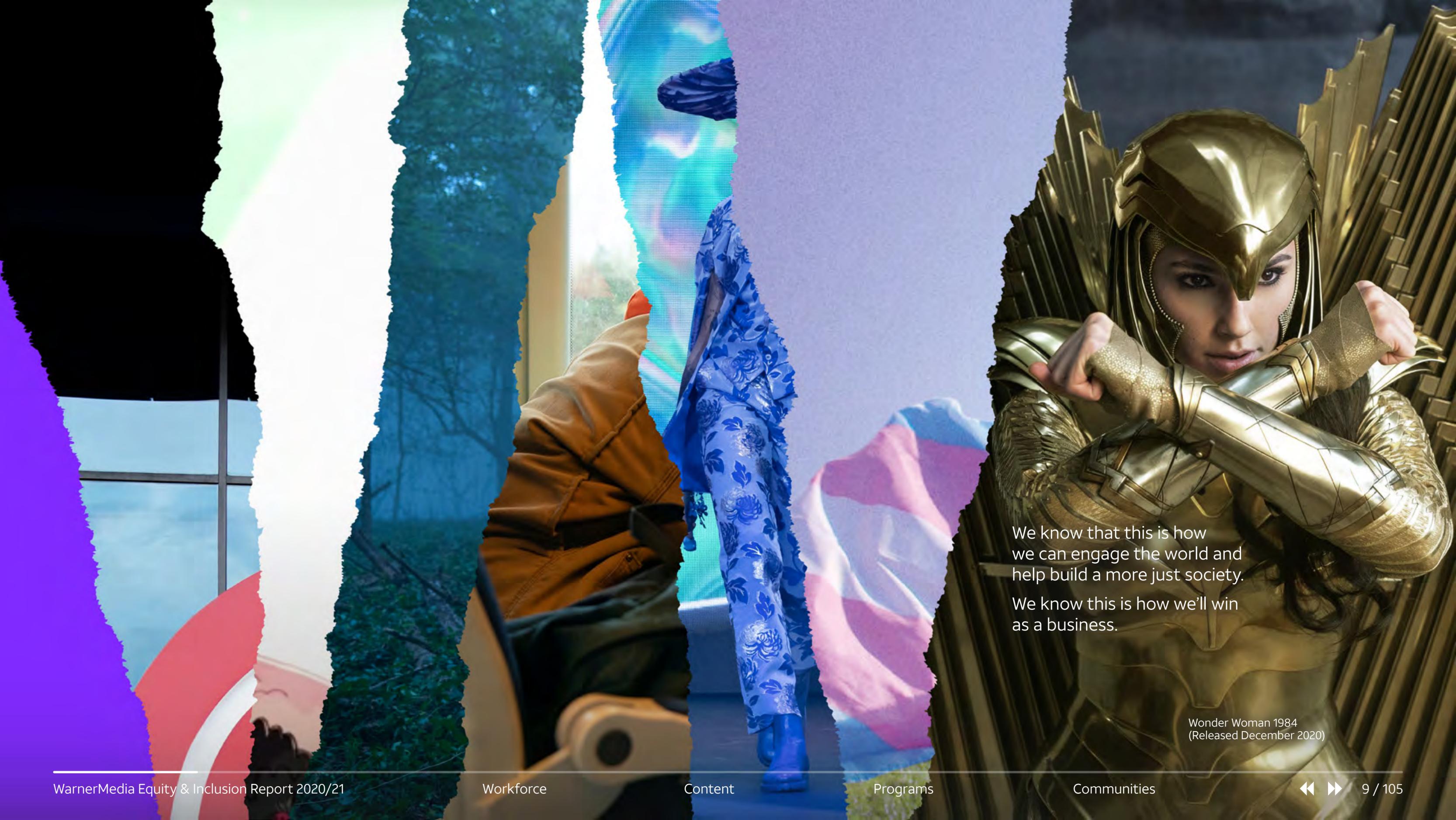
We all had to learn.  
We designed tools to help people grow.  
We created spaces to help people learn.  
We shared stories to help people connect.

Legendary  
(Released May 2020)



We wove equity and inclusion  
deeper into the core of what we do.  
Into decisions we are making.  
Into stories we are telling.

Transhood  
(Released November 2020)



We know that this is how we can engage the world and help build a more just society. We know this is how we'll win as a business.

Wonder Woman 1984  
(Released December 2020)



2020 didn't change our equity and inclusion strategy. It fueled it.



## I BELIEVE IN THE POWER OF STORIES

“The stories we tell impact our lives. Stories influence culture and they can build a world that is better informed and more compassionate. These past two years have also reminded us how essential stories are in providing some much-needed moments of comfort or diversion.

Who gets to tell our stories is critical. We know that talent is distributed equally across the population, but opportunities have not always been.

That’s why, throughout this report, you’ll see how we endeavor to open those opportunities — across our workforce, our content, our pipeline programs and the work we do within our communities.

Equity and inclusion are vital for our storytellers and, as so much research has shown, also necessary for our business’ growth. But true equity and inclusion is not about prescribing quotas. Rather, it’s about ongoing, measured and systemic change. It’s about progress, not promises.

A recent employee survey showed that our equity and inclusion work was one of the top-ranked reasons to work at WarnerMedia. We know we have much more work to do, but I am proud of the fact that our drive for equity and inclusion is becoming an essential part of who we are.”

**Christy Haubegger**  
EVP, Communications and  
Chief Inclusion Officer

# 100+ PAGES OF EQUITY AND INCLUSION...

## WORKFORCE

We're 30,000 changemakers across the world [p. 13](#)

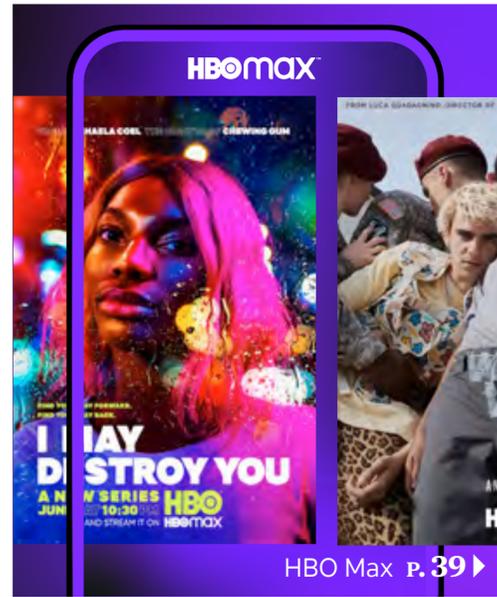
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Meet our equity and inclusion leadership [p. 21](#)

Here's how we're building a common language [p. 22](#)

This is how we're supporting our creative leaders [p. 25](#)

Here's how we're sharing our news with the world [p. 28](#)



HBO Max [p. 39](#)



Warrior [p. 61](#)



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Siempre, Luis [p. 63](#)

## PROGRAMS

We're investing in future talent [p. 79](#)

WarnerMedia Access is opening more doors [p. 81](#)

We're supporting local artists [p. 85](#)

And we're helping more ideas get to more platforms [p. 88](#)

Here's how Cartoon Network is helping more women into the industry [p. 92](#)

## COMMUNITIES

We're standing up for what we believe in [p. 94](#)

Here's how we supported our communities [p. 97](#)

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We made childcare a priority [p. 101](#)

And we opened our supplier list to our peers [p. 102](#)



Claudia Forestieri [p. 81](#)



Robin Thede [p. 25](#)

## CONTENT

Everyone has a story [p. 30](#)

Our 2020 production data [p. 33](#)

We launched CNN's Race & Equality Unit [p. 71](#)

70+ thrillers series, blockbusters, documentaries, comedies, cartoons, reporting, games, graphic novels and dramas that all demonstrate equity at the heart of our content [p. 36](#)



Birds of Prey [p. 44](#)



New DC leadership [p. 54](#)

Whenever you see these icons, there's more to explore

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**WE'RE 30,000  
CHANGEMAKERS  
AROUND  
THE WORLD**

WE'RE 30,000  
CHANGEMAKERS  
AROUND  
THE WORLD

## Workforce

“The opportunity for lasting change has never been greater. We need to listen so we are clearly aware of the unique inequities faced by different communities; we need to understand the data and historical context so we can unpack why these inequities exist in our industry; and we need to act with bold, intentional strategies to help to address inequities in our industry in a sustainable way.”

**MyKhanh Shelton**  
SVP, Workforce and Production

Every day, our people at WarnerMedia are helping us drive change. Here are a few of our changemakers in 2020.



**“I’M PASSIONATE ABOUT THE OPPORTUNITY GAMES PROVIDE TO BRING DIVERSE INTERACTIVE EXPERIENCES TO LIFE. WE COLLABORATE WITH CONSULTANTS TO WEAVE IN AUTHENTIC REPRESENTATION ACROSS CULTURES, GENDERS, LGBTQ+ AND DISABILITIES.”**

**Rob Shepherd**  
Executive Producer  
Warner Bros. Games

“Diverse finance organizations thrive in times of uncertainty because you have varying perspectives at the table challenging the status quo.”

**Lisa Griffin**  
SVP, Chief Financial Officer  
WBTV & Studio Ops



**“It’s incredibly exciting to build alongside a technology team that is redefining the future of storytelling. But it’s even more inspiring to work alongside people who are committed to amplifying the voices around them. The support our AAPI community received this year is a great example of that.”**

**Richard Tom**  
Chief Technology Officer

# WE ARE CHANGEMAKERS



“I ensured that our HBO executives who work in production received training to understand the issues our transgender and gender nonconforming colleagues and talent face.”

**Ryan Hope**  
Producer, HBO



**“At HBO Max, we’ve been weaving E&I into our daily decision-making. So every time we staff a show, or open up our internships, we’re asking ourselves how can we be more equitable. This is how we’re working to create change across the spectrum.”**

**Sarah Aubrey**  
Head of Original  
Programming, HBO Max



**“I’m so proud to be producing a Latin remake of ‘Father of the Bride’ for Warner Bros. starring Andy Garcia and Gloria Estefan, which pays homage to my culture and heritage and at the same time is universally appealing to all audiences.”**

**Paul Perez**  
Founder  
Perez Pictures



“Inclusive strategies are imperative to delivering results, so we’ve transformed multicultural marketing into a top priority to help deliver the best box-office results.”

**Terra Potts**  
EVP Marketing  
Warner Bros. Pictures

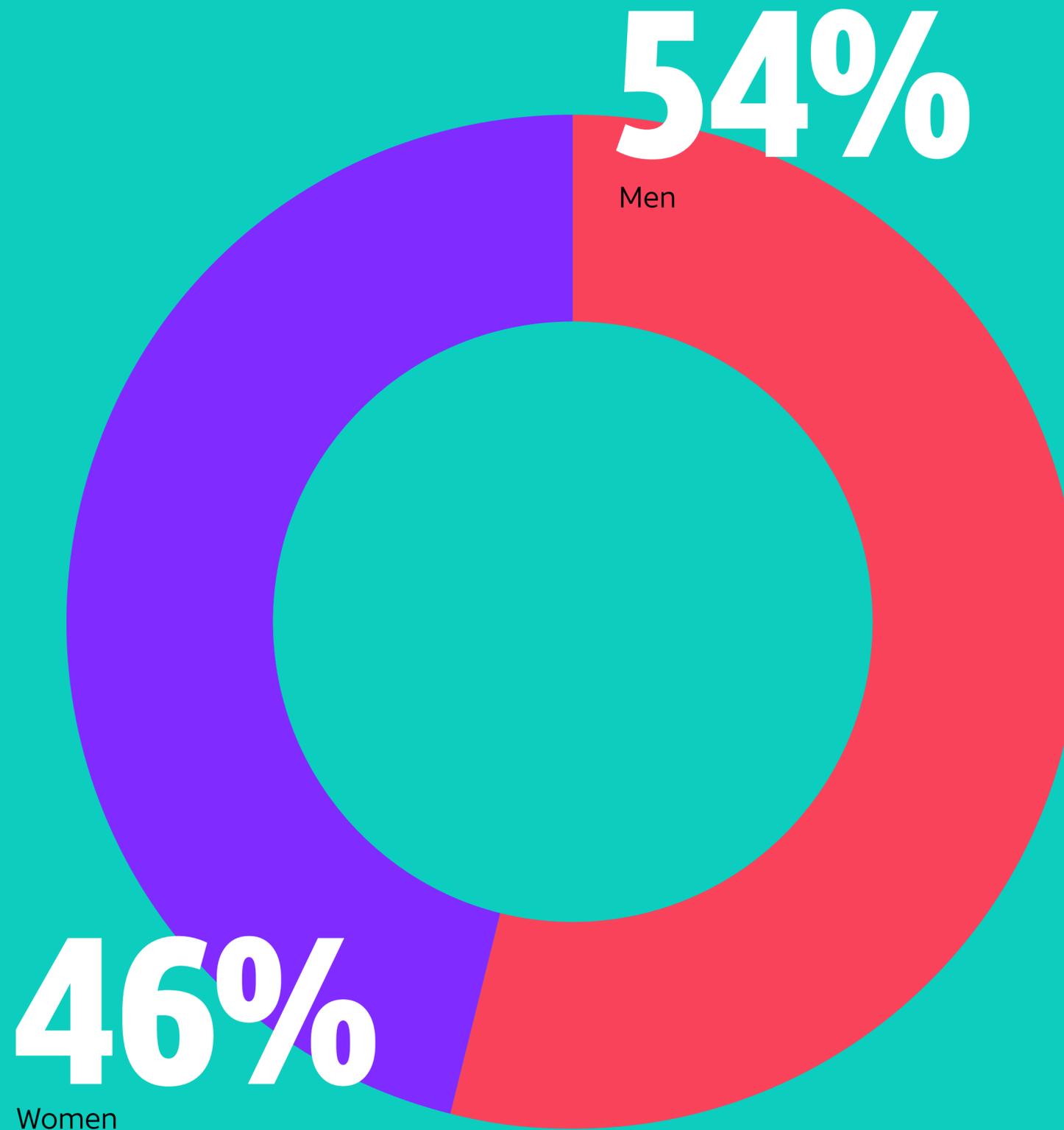
# OUR GLOBAL WORKFORCE GENDER

“In 2020, our global workforce felt the effects of external and internal change. The pandemic and multiple rounds of restructuring impacted all of us. As we finished the year, we saw that despite all the change, our gender and ethnicity representation hadn’t regressed.

To have gone through all of this while maintaining overall representation, and increasing the representation of women in senior leadership, is a modest success.

While we recognize that gender is not binary, in 2020 our gender information was captured this way. We are currently reframing how we capture gender, including options to select non-binary, not listed or choose to not disclose.”

**Christy Haubegger**  
EVP, Communications  
and Chief Inclusion Officer



## Global gender by level

### Senior leadership

Men 54%  
Women 46%

### Management

Men 52%  
Women 48%

### Non management

Men 55%  
Women 45%

## Global promotions and hires

### Senior leadership

Men 48%  
Women 52%

### Management

Men 51%  
Women 49%

### Non-management

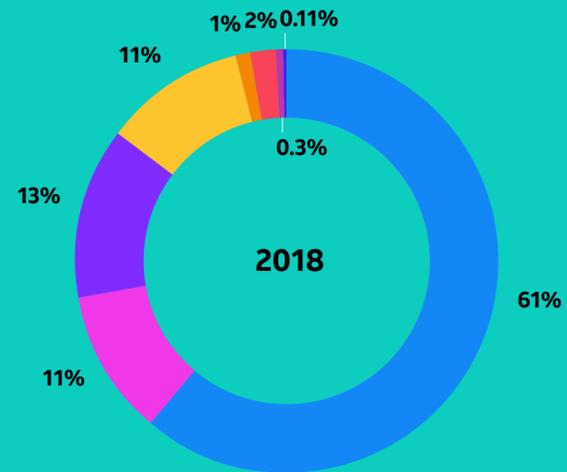
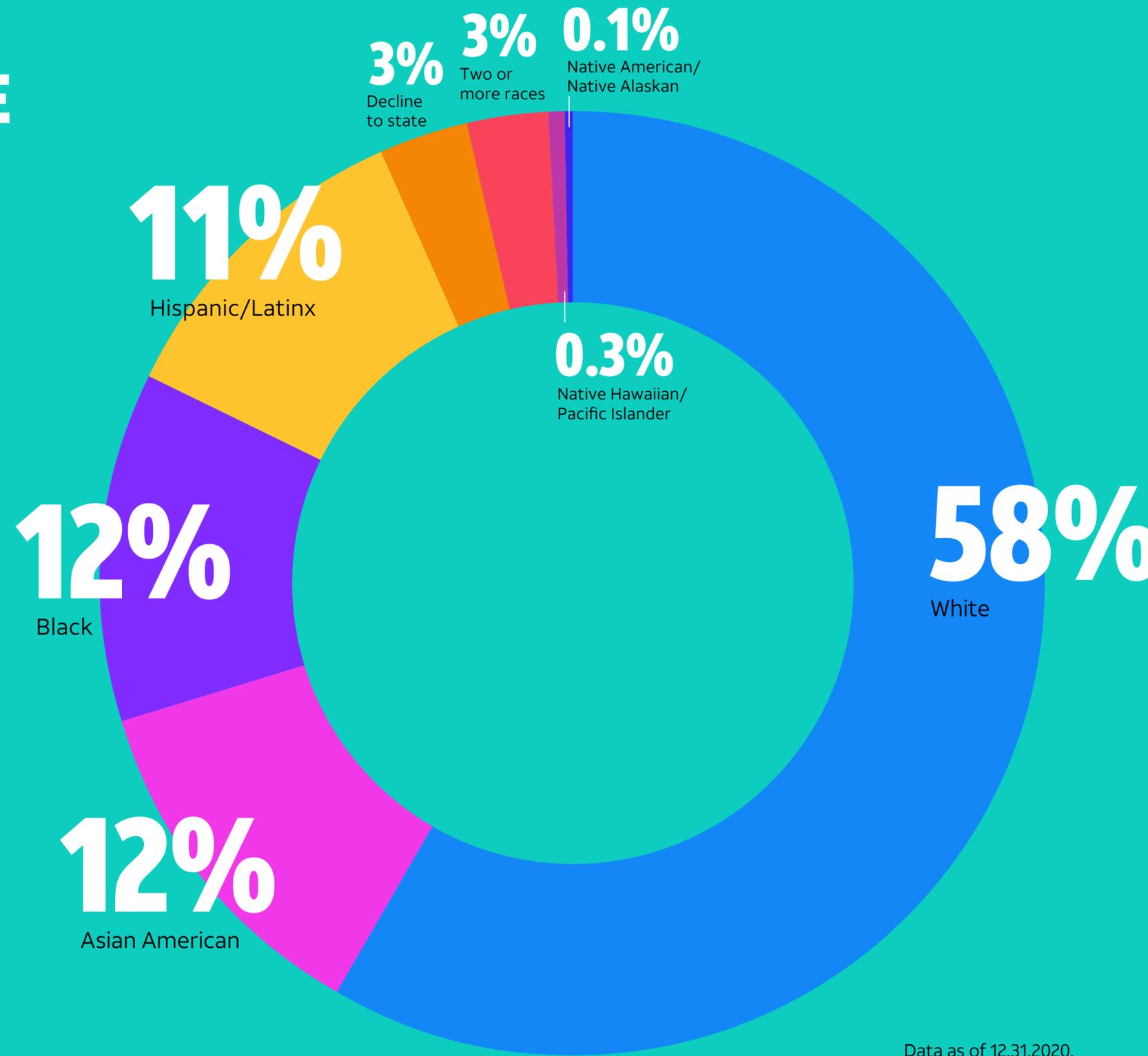
Men 56%  
Women 44%

### Total workforce

Men 54%  
Women 46%

Data as of 12.31.2020.  
In 2018, our global gender representation was men 54%/women 46%, as reported in our 2018 Interim D&I Report, published in September 2019.

# OUR 2020 U.S. ETHNICITY & RACE REPRESENTATION



Data as of 12.31.2018 as shared in our 2018 Interim D&I Report, published in September 2019. Figures may not sum due to rounding.

Data as of 12.31.2020.

## U.S. ethnicity and race by level

### Senior leadership (VP+)

White 72%  
 Asian American 10%  
 Black 7%  
 Hispanic/Latinx 6%  
 Decline to state 3%  
 Two or more races 2%  
 Native Hawaiian/Pacific Islander 0.3%  
 Native American/Native Alaskan 0.1%

### Management

White 62%  
 Asian American 14%  
 Black 9%  
 Hispanic/Latinx 9%  
 Decline to state 3%  
 Two or more races 3%  
 Native Hawaiian/Pacific Islander 0.4%  
 Native American/Native Alaskan 0.1%

### Non-management

White 54%  
 Asian American 11%  
 Black 15%  
 Hispanic/Latinx 13%  
 Decline to state 3%  
 Two or more races 3%  
 Native Hawaiian/Pacific Islander 0.3%  
 Native American/Native Alaskan 0.1%

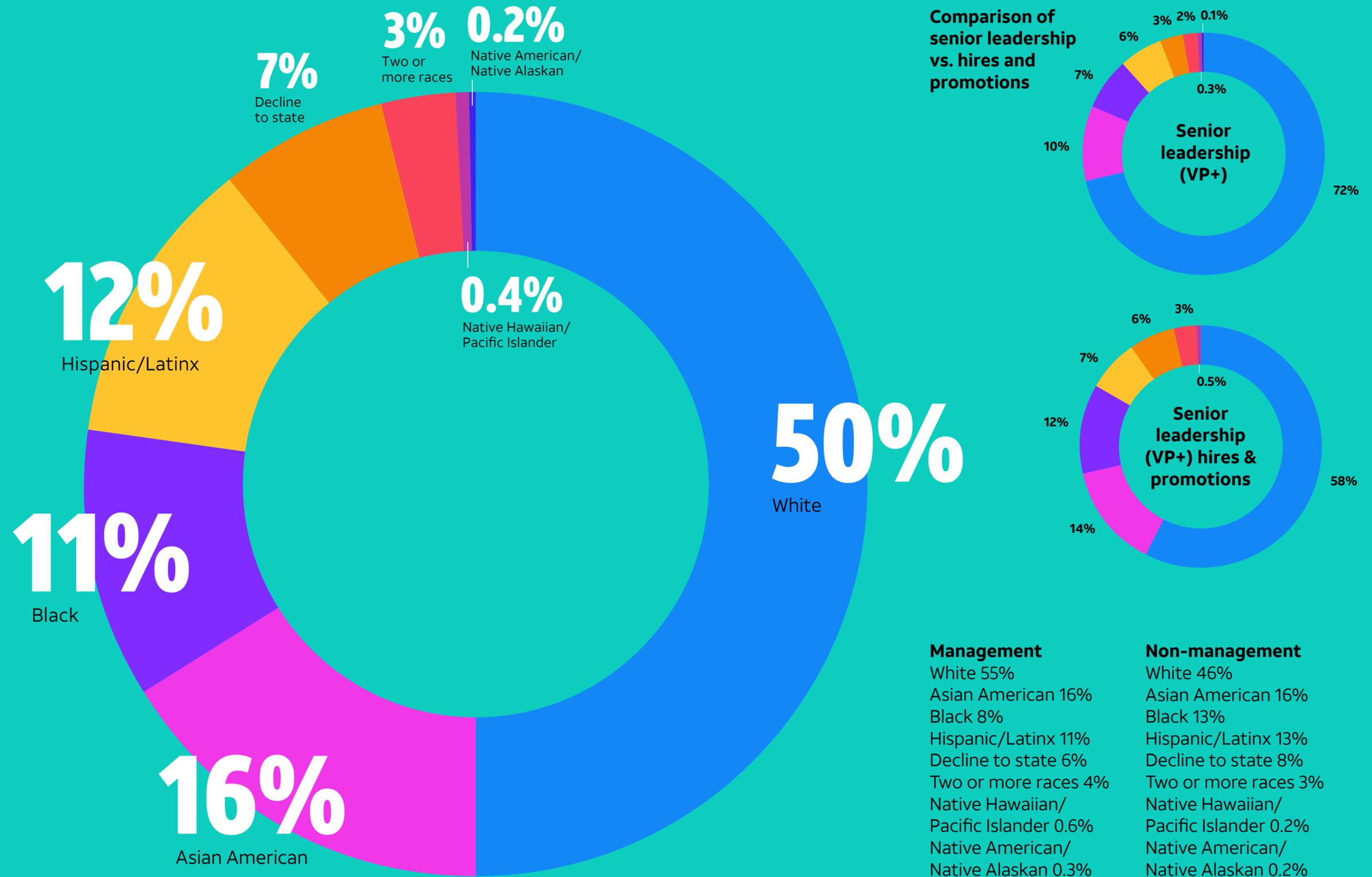
# OUR 2020 U.S. HIRES & PROMOTIONS

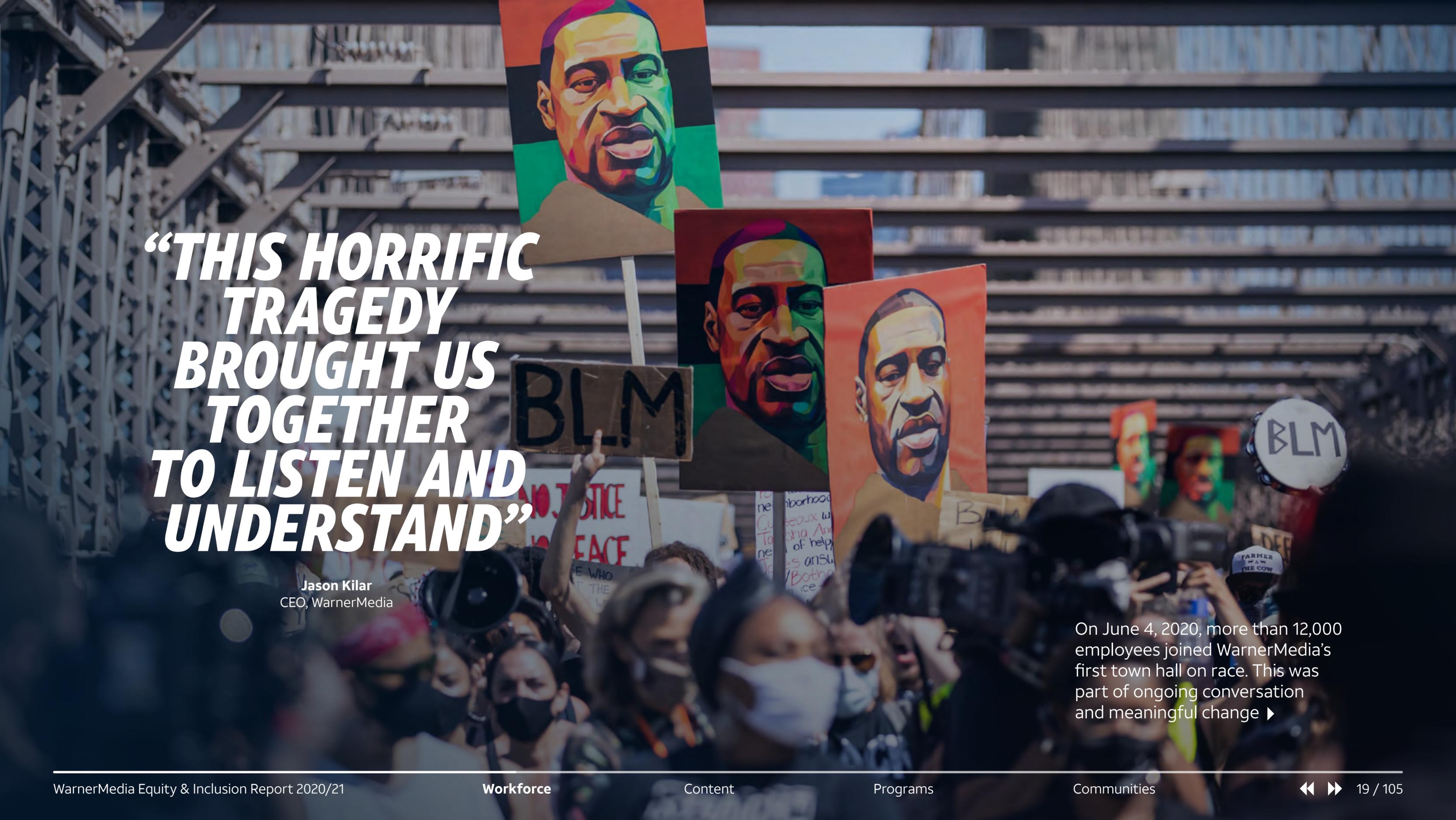
Our strategy to create more equity and inclusion across our enterprise starts with our leadership team.

This is why you'll notice the most progress in our new hires and promotions at the senior leadership level. Notably, the share of hires and promotions within senior leadership going to Black leaders was 12%, five points higher than their share of representation at that level.

This is a start. We'll keep working across the enterprise to ensure equity at all levels.

Data as of 12.31.2020. Figures here may not sum to 100% due to rounding.





**“THIS HORRIFIC TRAGEDY BROUGHT US TOGETHER TO LISTEN AND UNDERSTAND”**

**Jason Kilar**  
CEO, WarnerMedia

On June 4, 2020, more than 12,000 employees joined WarnerMedia’s first town hall on race. This was part of ongoing conversation and meaningful change ▶



Jason Kilar

“The murder of George Floyd in Minneapolis was felt around the world. When something so material happens, it pauses things. It gave a business like ours the opportunity to listen and understand. The murder of George Floyd also intensified our efforts to enact change.

My immediate commitment was to provide validation to our Black team members. Their voices matter. Their messages matter.

One of our early steps was to host WarnerMedia’s first town hall on race and racism. Here our team members, including CNN’s Van Jones and Laura Coates,

shared their lived experiences. They shared with courage and vulnerability. Dr. Robin DiAngelo joined to challenge every person at the event to continually and critically work against a racist world view. Finally, Christy Haubegger shared the actions we were taking internally and externally to create systemic change.

But we know it’s just the start. We have to keep challenging ourselves. We have to keep addressing our frameworks if we want to see change.”

**Jason Kilar**  
CEO, WarnerMedia

“It was affirming to hear the shared experiences of Black employees and see how the reaction of my colleagues, from surprise to sympathy to support, reminds us all of the importance of these conversations.”

Michael Quigley  
EVP, Content Acquisitions for TNT, TBS, truTV, HBO and HBO Max

“I never thought I would witness a company having an honest, raw and in-depth conversation about racism. This town hall ignited ongoing meaningful dialogue that turned into action.”

Carmen Davenport-McNeal  
Equity & Inclusion Communications & Marketing Director



Carmen Davenport-McNeal



Michael Quigley

### Immediate action

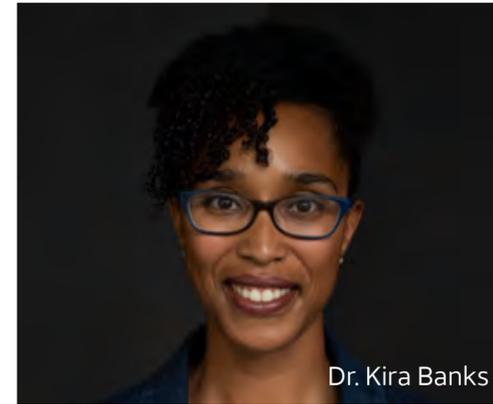
To demonstrate our commitment, we contributed to and supported several organizations.

- We pledged \$10 million in cash and in-kind services to social justice organizations.
- Our partners, such as Color of Change and NAACP LDF, were given access to our platforms to amplify their messages.
- We expanded WarnerMedia’s content innovation program OneFifty with an additional \$500K to seed issue-focused creative ideas from communities who often go unheard.
- The film “Just Mercy” was made free for streaming for all U.S. consumers in June 2020.

### Ongoing support

We wanted to help guide our people and continue the conversation beyond the town hall.

- We increased our counseling resources for our workforce.
- We asked experts like race-trauma specialist Dr. Kira Banks and psychologist John Amaechi to host workshops and training sessions for our teams, creators and creative executives.



Dr. Kira Banks



John Amaechi

### An action plan

To ensure equity and inclusion are core to our business priorities, we shared the tenets of our strategy.

#### Transparency

We want our leadership team to reflect the talent of our community, so we’re sharing the metrics of our race and ethnicity. This will hold us accountable as we focus on recruiting, hiring, development and retention.

### Measurement

We know that what gets measured gets done, so our diversity numbers are included in the leadership team’s weekly operational report, along with financial and other essential business metrics.

#### Pay

We’re making adjustments to ensure that people who are doing the same job, with the same level of experience, skills and performance are not paid differently.

#### Accountability

We’ll be adjusting our internal performance management process to include how we perform on inclusion initiatives.

#### Development

We’re building our own talent development programs focused on increasing visibility, access and opportunities for underrepresented groups at all levels of the company.

#### Storytelling

The stories we tell, and who gets to tell them, matters. We’re making changes to ensure that we have creators and stories that reflect the breadth of our global audiences.

#### Training and education

The education we all need to unravel a century’s history in our industry is immense, so we are expanding our inclusion learning and development work.

How do we  
build change?

**“IF YOU WANT  
TO WIN ONCE,  
YOU SET A GOAL,  
IF YOU WANT  
TO KEEP WINNING,  
YOU CREATE  
A SYSTEM”**

**Christy Haubegger**  
EVP, Communications and  
Chief Inclusion Officer

Our systems-focused, data-driven approach to equity and inclusion starts with our team that works across the enterprise.

## MYKHANH SHELTON

SVP, Workforce and Production



**“I’m looking at how we create more equity across our workforce. So the questions I’m asking are how do we...**

- Examine the built landscape to improve equity?
- Foster a culture of inclusion where difference is celebrated?
- Build community so everyone has a sense of belonging?
- Strengthen our capabilities to be equitable and inclusive?
- Create safe, inclusive sets?
- Measure our progress and hold ourselves accountable?”

## SAMATA NARRA

SVP, Content



**“We’re home to the world’s best storytellers and content and we want to keep it that way. I’m asking how we can...**

- Attract the next generation of fearless storytellers?
- Showcase stories that reflect the complexity of our fans around the world?
- Responsibly deliver innovative content experiences to a global audience?”

## KAREN HORNE

SVP, Pipeline Programs



**“My role is to cast the widest net to find new talent. We know that talent is distributed equally — but opportunity isn’t. So I’m asking how do we...**

- Make our programs more accessible to more people?
- Share our resources across more countries?
- Grow new talent to help them tell stories about their lived experiences?”

## DENNIS WILLIAMS

SVP, Corporate Social Responsibility



**“We know our business is a force for change. We operate in 57 countries and I’m asking questions such as how do we...**

- Show up in our communities to make real social impact?
- Use our resources and reach to champion social justice?
- Put our arms around our industry’s creative and cultural institutions?
- Continually ask ourselves if we’re doing enough?”

## JAMES ANDERSON

Head of Corporate Communications and Marketing



**“Our work helps people around the world see themselves. So the questions I’m asking are how do we...**

- Communicate authentically and transparently?
- Ensure our storytelling supports our people?
- Inspire more voices, more perspectives and more ideas?
- Best illustrate our efforts to the world?”

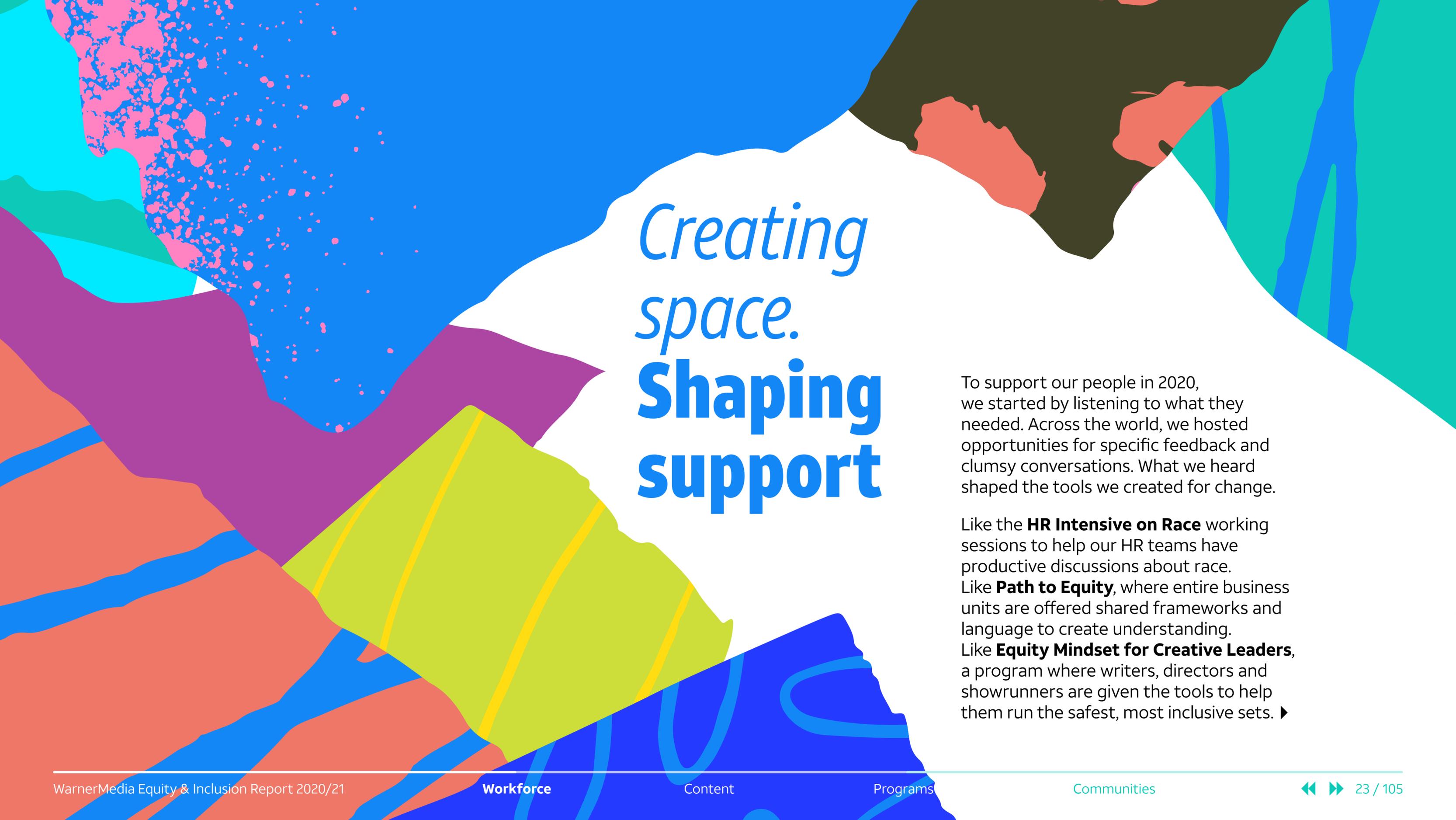
## ASIF SADIQ

SVP, International



**“We’re a global entertainment company that can help people from underrepresented backgrounds thrive. So I’m asking how do we...**

- Use our power of storytelling to facilitate change?
- Build a global equity and inclusion mindset with a tailored local approach?
- Create a family-friendly culture where everyone is supported?
- Create synergy between our internal and external equity efforts?”



# *Creating space.* **Shaping support**

To support our people in 2020, we started by listening to what they needed. Across the world, we hosted opportunities for specific feedback and clumsy conversations. What we heard shaped the tools we created for change.

Like the **HR Intensive on Race** working sessions to help our HR teams have productive discussions about race. Like **Path to Equity**, where entire business units are offered shared frameworks and language to create understanding. Like **Equity Mindset for Creative Leaders**, a program where writers, directors and showrunners are given the tools to help them run the safest, most inclusive sets. ▶

A portrait of Jim Cummings, a man with dark hair and glasses, wearing a blue blazer over a light-colored V-neck sweater. He is looking directly at the camera with a neutral expression. The background behind him is a vibrant, abstract graphic with shades of blue, green, and pink, featuring stylized mountain peaks and brushstrokes.

**Jim Cummings**  
EVP, Chief Human  
Resources Officer

# *What if you don't know how to have tough conversations?*

“There were many challenges in 2020, but the powerful and beneficial outcome of those challenges was an openness and willingness to speak about some of society’s biggest issues.

But just because there’s a willingness to talk about systemic issues like racism doesn’t mean that everyone can do it easily, or comfortably or constructively. It can be really daunting to have conversations with Black colleagues about race when you are white. Or conversations about the experiences women have when you’re male, or the LGBTQ+ experience if you’re straight.

Real inclusivity, real diversity means everyone. So we asked the Equity and Inclusion team to create an expert-led program that not only gives people the tools and language to have those conversations, but also a space in which to be clumsy, to ask difficult questions.

The HR Intensive on Race is a four-week workshop program, run by four different experts, that’s designed to help our human resources teams have conversations about emotional issues. It helps us understand each other better and ultimately build better dialogue.

We’ve had a lot of feedback from our team members who’ve completed the program. Overwhelmingly they’ve praised the practice the sessions have given them — practice to be more comfortable and constructive in conversation about topics that our society has simply avoided talking about for too long.”

**Jim Cummings**

**To help more teams have constructive conversations, WarnerMedia launched “Path to Equity” in 2020. The three-stage program, completed over three weeks, is designed for entire business units. This strategy ensures buy-in from the top and that wider teams have a shared language and understanding that they can apply to their work together.**

# What if your glam squad doesn't understand your hair?

**Robin Thede**  
Creator, showrunner,  
executive producer,  
actor, writer,  
star "A Black Lady  
Sketch Show"

"We see a lot of Black celebrities on our screens these days, and that's great. But what you're not seeing is that throughout the industry, behind the cameras, most crews do not have many Black crew members. This has a material impact on the Black actor and the work they can do.

Here's a really specific example: hair and make-up. I cannot tell you the number of times I've been on set and there's no barber for Black men. And stylists, who don't understand their hair, sprinkle water on it and these men then look insane.

Or the number of times someone has approached me with a bottle of Aqua Net and a tiny comb and I have run screaming.

An actor who cannot look the part, cannot do their best work. If you're a carpenter, you don't go to work without your tools. This is the same thing. It's not being a diva. We can't do our best work without our tools.

This is not a case of 'hire more Black people on set because we want more Black people on set.' I'm saying hire more diverse crews so they can better understand the needs of the talent. More showrunners, directors and talent need to insist that their sets have a diverse glam squad because when they do, we will all be able to do our best work. And that's to everyone's benefit."

**Robin Thede**

**In 2020, WarnerMedia launched "The Equity Mindset for Creative Leaders." Here showrunners, producers and executives convened for a first-of-its-kind, multi-week program focused on building safe, supportive and accessible environments where people can do their best work in the writers' room, on set and across all parts of production.**

# What if your disability changes day to day?

**Diana Theobald**  
Senior Manager,  
Creative D&I,  
Cartoon Network  
Studios & Warner  
Bros. Animation  
Burbank, CA



“My physical ability changes from day to day. Most days I can walk with just my prosthesis, but sometimes I need a cane, and every so often, I’m not able to walk at all. But even if I can’t walk, I can still work remotely.

Before 2020, I had the flexibility to work from home when I needed to, but I missed out on the benefits of being in the office with my coworkers. If there was any silver lining to 2020, it was the rest of the world seeing how productive remote work can be.

DiverseABILITIES is a business resource group (BRG) that advocates for people with disabilities. And a big part of that is advocating for remote work so that we’re able to hire people with disabilities for whom WarnerMedia is otherwise inaccessible.

Accessibility impacts our customers as well. We try to educate employees on what tools people with disabilities use to access our content. This led our CNN BRG members to make CNN’s website even easier for people with vision loss to read using a screen reader.

It’s been game-changing just having a group to go to with my specific accessibility gripes. Even if the solve isn’t immediately available, it’s empowering to have the empathy (and leverage) of a group backing me up.

I’ve also learned so much from DiverseABILITIES about other disabilities. The disability community is incredibly diverse. We all have different needs, but by coming together, we can get more done than we ever could alone.”

**Diana Theobald**

## Our business resource groups are championing inclusion



Today, Native Americans are more likely to be killed by the police or die from untreated diseases than any other ethnicity. What we're experiencing is a systematic wipeout of a population that were once the stewards of this land.

I'm a part of **ARC (Asian Americans, Pacific Islanders Representing Change)** and **BE (Black Empowerment)**. I'm currently working on the intersection between Blacks and Native Americans; part of this was an open discussion on their influence on Black Wall Street for Juneteenth.

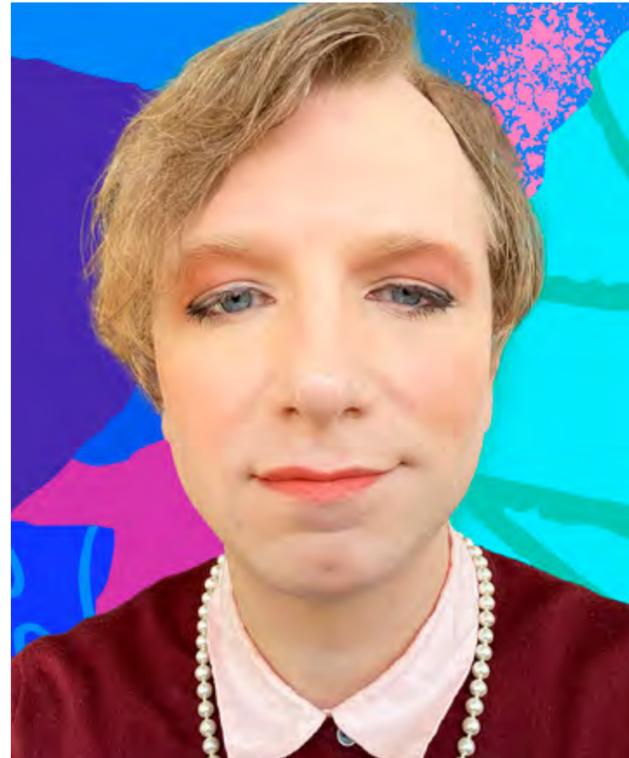
I'm happy that people are willing to plug into these discussions and learn about the history that is not available in American history books. Most importantly, I feel that my voice and the voice of my ancestors are being heard and recognized.

I think it's important to educate people of the value of these communities and the issues they face. Without education and awareness, funding and action is dismissed, and problems will escalate."

**Les Frye**  
Senior Administrative Assistant  
Xandr, New York, NY

"Most of us are forced to identify with being either White, Black, Hispanic or Asian. The Native or Indigenous voice is often overlooked, especially in a workplace."

"I go by 'they/them' pronouns and the name 'Andy,' a gender-neutral diminutive of my birth name. Despite putting in effort to present more feminine at work, and prominently displaying my pronouns and name, I still get a lot of 'he' and 'Andrew.'"



I understand to an extent: when I joined the company, I presented as male because I wasn't ready to be out.

Still, it can be exhausting, especially during meetings where I don't always feel OK interrupting to correct the person that misgendered me or used the wrong name.

WarnerMedia is the first place I've felt comfortable being open about my gender and sexuality. Shortly after joining, I noticed how many people had included their pronouns in their Slack handles. Such a small gesture made me feel like I was surrounded by supportive people.

I'm part of **PRISM**, and for Transgender Day of Visibility, we shared stories of people's experiences as transgender or gender nonconforming. It made me feel seen and valid. Giving people a chance to celebrate who they are is a huge confidence boost.

As a result of being more visible as a transgender person in the workplace, I feel like I've gained allies. I've seen people become more receptive to correction when they make mistakes. I've found people who will have my back, and even speak up for me. Most importantly, it's made me more confident in who I am."

**Andy Larkin**  
Senior Manager, Accessibility  
Chicago, IL / New York, NY

**12 Business Resource Groups**  
**48+ chapters**  
**7,000+ members**

■ ■ ARC

■ ■ CORE

■ ■ PRISM

■ ■ VAMOS

■ ■ BE

■ ■ DiverseABILITIES

■ ■ SALUTE

■ ■ VILLAGE

■ ■ BEING

■ ■ EMERGING

■ ■ WOW

**INSIGHTS &  
EXPERTISE**



**INDUSTRY  
PERSPECTIVES**

The WM Inclusive, our equity and inclusion content hub, is a celebration of everything we stand for. Here's why we're opening it up to the world.

“WarnerMedia is the home for exceptional creatives across the spectrum of gender, race, sexuality and more. We're also home to a global workforce that's passionate about reflecting genuine stories in their home countries.

The Equity and Inclusion Communications Team created 'The WM Inclusive' to celebrate the authenticity of our content and the excellence of our workforce through the lens of equity and inclusion.

But, most importantly, it's where colleagues share their stories and see themselves. The platform's in-house success inspired us to push its potential beyond our firewalls. We'll share 'The WM Inclusive' with our partners, collaborators and audiences so that they can see how we're trying every day to reflect the audiences and communities we have the privilege to serve.”

**James Anderson**  
Head of Corporate Communications and Marketing

# When you see us, you see you

The WM Inclusive

**BEHIND-  
THE-  
SCENES  
ACCESS**



**EXCLUSIVE  
INTERVIEWS**

# THERE'S SO MUCH MORE TO COME

For us, equity + inclusion = diversity. We're working to create the systems that provide fairness and environments that are welcoming, to enable more diversity. Here are four ways we're doing this.

## CAREERS

This year, we launched WarnerMedia Fellows with an inaugural U.S. cohort of 75 SVPs who identify as Black, Asian American, Latinx or multiracial.

This six-month program was designed to generate both individual growth and collective transformation by providing executives of color access to resources and information that support their career advancement, increase their visibility to each other and other leaders, resulting in more opportunities to shape the future. Speakers in the program included thought leaders such as former Obama senior advisor Valerie Jarrett and Harvard Business School's Prof. Frances Frei.

[+ Read more about WarnerMedia Fellows](#)

## RECRUITMENT

We're focusing on authentic connections with our graduate recruitment.

We're leaning into our storytelling DNA and our internal HBCU (Historically Black Colleges and Universities) community to support our outreach to HBCU future graduates. Who better to showcase all that WarnerMedia can offer?

[+ Meet our HBCU alumni](#)

## PROGRAMS

We're using the power of our content to open the industry. The "Game of Thrones" prequel, "House of the Dragon," is not only an opportunity to serve our audiences, it's also an opportunity to offer more training globally.

Through "House of the Dragon," we're offering two director mentorships, apprenticeships, 10 camera assistant traineeships and three virtual production stage assistant paid placements in the U.K.

We've also partnered with ScreenSkills in the U.K. to support 20 apprenticeships for production assistants and assistant production accountants.

[▶ Explore our Access programs](#)

## PRODUCTION

From set dressers to camera, our 100,000+ production cast and crew are our frontline changemakers. Every decision made on set impacts how we view the world and each other.

Our aspiration is simple: to have the safest, most inclusive sets in the world.

We're setting the standard and supporting our productions to ensure talent is the primary predictor of success, everyone on set is treated with dignity, and our sets and stories are as diverse as the people who watch them — establishing equity and inclusion as business imperatives, from pitch to post-production.

# EVERYONE HAS A STORY

# EVERYONE HAS A STORY

## Content

“Our content has been educating, enlightening and entertaining audiences all over the world for almost a century. So much has changed and it has never been more important to understand the complexity of our fans so that we can better engage them with our storytelling.”

**Samata Narra**  
SVP, Content



## WE BELIEVE THAT EVERYONE SHOULD SEE THEMSELVES IN THE STORIES WE TELL

Challenging a century of limited access to Hollywood and the entertainment industry isn't something you address once. It requires ongoing, diligent action.

In 2018, we formalized our initial action with the industry's first Production Diversity Policy. With it, we pledged our best efforts to ensure greater inclusion in front of and behind the camera.

Since then, we've been building on this work, moving toward better equity and inclusion through all stages of our content creation, from pitch to post-production.

This has been a consultative, thoughtful process. 2020 gave us the opportunity to really listen to our showrunners, creators, crews and, of course, our executives to understand the challenges they face in championing more inclusive storytelling and productions. Based on the feedback and needs of over 3,000 people, we developed a system of tools and resources to support and guide inclusive decision-making.

We looked at how we choose storytellers, how we run safe, inclusive sets and how we support brave new storytelling.

The success of our business depends on this.

If we want to super-serve more audiences with the world's most compelling storytelling, if we want to attract the best talent, if we want to demonstrate how much we respect our creators, audiences and our employees — then real inclusion is essential.

**Ann Sarnoff**  
Chair and CEO  
WarnerMedia Studios  
and Networks Group

# WE'RE SHOWING PROGRESS

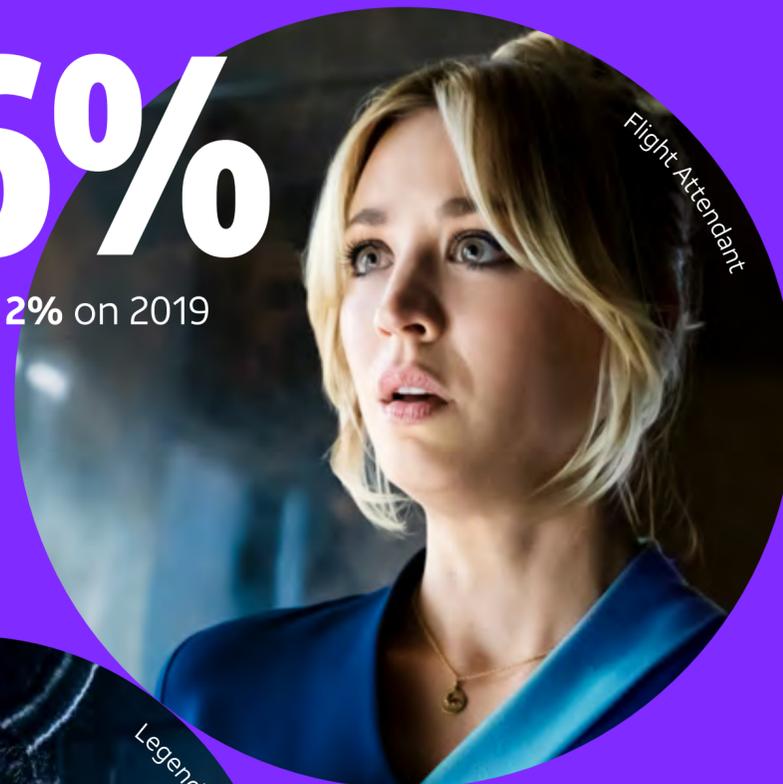
Across our brands, the diversity of our 2020 storytellers on-screen and behind the camera shows overall improvement. Here's how we compare to 2019.

The data reflects voluntary self-identified production payroll information for titles that appeared on-air/on-screen.

## WarnerMedia scripted shows On-screen representation

# 36%

women, **up 2%** on 2019



# 29%

people of color, **up 5%** on 2019

Behind-the-camera representation

28% women, **up 5%** on 2019

29% people of color, **up 6%** on 2019

## Warner Bros. films On-screen representation

# 30%

women, **down 4%** on 2019



# 29%

people of color, **up 5%** on 2019

Behind-the-camera representation

27% women, **up 4%** on 2019

27% people of color, **up 4%** on 2019

## Our scripted series

Across our industry, despite recent gains made, women remain underrepresented. On average, 30%<sup>1</sup> of scripted series are directed by women and 40% of scripted series are written by women. For people of color, the figures drop significantly. Only 22% of the industry's scripted series are

directed by people of color and 24% of scripted series are written by people of color.

At WarnerMedia, we're working to change this. Our HBO Max figures, in particular, demonstrate how we're supporting a more diverse range of storytellers.

HBO

31%

directed by people of color



Insecure



Betty

39%

directed by women

40% written by people of color  
48% written by women

HBO Max

42%

directed by people of color



Charm City Kings



I Hate Suzie

42%

directed by women

44% written by people of color  
51% written by women

TBS, TNT & truTV

28%

directed by people of color



The Last O.G.



Claws

35%

directed by women

46% written by people of color  
37% written by women

1. UCLA Hollywood Diversity Report 2020

## Our animation shows representation

Across the kids' TV landscape, 45%<sup>1</sup> of lead characters are female, but we want to see full gender parity and intersectionality. There are also less obvious gender disparities in kids' programming; for example, non-human characters default to male — only about 30%<sup>2</sup> are female. We're actively combating all of this across Cartoon Network Studios and Warner Bros. Animation.

Our representation of LGBTQ+ characters leads the industry. Among 29 platforms, Cartoon Network offers the most LGBTQ+ characters across its series and the most individual series featuring LGBTQ+ characters<sup>3</sup>. A total of 96 LGBTQ+ characters and 19 LGBTQ+-inclusive shows have aired on Cartoon Network.

1. See Jane 2020 TV Report  
 2. Center for Scholars and Storytellers, 2019  
 3. Insider.com



Adventure Time — Marceline

Cartoon Network

54%

of protagonists in development are female



Steven Universe — Connie Maheswaran

Cartoon Network

58%

of lead characters of color in development are female



Scooby-Doo — Velma Dinkley

Warner Bros. Animation

52%

of lead characters in development are female

In 2020, we were there when it mattered





### Take It There: Bleacher Report (Turner Sports)

No-holds-barred discussions on race with top NBA athletes, hosted by Bleacher Report's Taylor Rooks. It included DeMar DeRozan, JJ Redick and Malcolm Jenkins.



### We asked difficult questions



### Confronting Racism: Britain's Big Race Divide (CNN)

In the wake of the George Floyd police killing, CNN International launched a cross-platform series investigating the underreported story of race and racism in Britain.



### Women Represented: The 100 Year Battle for Equality (CNN)

Why have Americans not elected a woman president, why are women still paid less, and what's the legacy of #MeToo? A special report about gender equality in America.



### Why is no one looking for the missing Native American teenagers? (CNN)

Examining the criminal negligence of law-enforcement officers, as hundreds of Native American teenage girls go missing or are killed in Montana each year.

### We helped children understand



### Anti-Racism PSAs (Cartoon Network)

The Steven Universe team collaborated with clinical psychologist Dr. Kira Banks to create a series of anti-racism public service announcements (PSAs). The result went viral on TikTok.



### Coming Together: Standing Up to Racism (CNN)

Big Bird and friends joined CNN commentator Van Jones and CNN anchor Erica Hill to talk to kids about racism, protests, embracing diversity and being more empathetic and understanding.

- Watch the video
- Read more
- Listen to the podcast

## We shared lived experiences

### Just Mercy (Warner Bros.)

A death-row drama about the true-life story of U.S. lawyer Bryan Stevenson's battle to free an Alabama man wrongfully convicted of murder.



### Um Dia Qualquer (WM International, Brazil)

Behind the Carnival masks lies the tough reality of families living in a neighborhood under the control of the all-powerful militia in Brazil.

### Maricón Perdido (TNT Spain)

Created and written by Bob Pop, one of the most visible faces of the LGBTQ+ rights movement in Spain, this original series celebrates embracing your authentic self.



### Invisible Stories (HBO Asia)

An anthology series that digs into the underbelly of Singapore's familiar public housing neighborhoods, telling stories of marginalized and alienated characters.



### As Equals (CNN)

From faulty birth control pills distributed in Chile to teenagers duped into prostitution in India to the epidemic of sexual violence in Nigeria — this series aims to reveal how systemic gender inequity impacts our world.

### Proyecto Ser Humano (CNN en Español)

The Human Being Project is a multiplatform campaign against discrimination — it concludes: hate is taught.



## We amplified voices challenging the system



### The Arena (TNT)

A space for thoughtful conversation within the sports industry — with no topic off-limits: vaccine testing, voting power, mental health, economic empowerment and more.



### Silence Is Not An Option (CNN)

Don Lemon looks for meaningful solutions in this podcast as he speaks to activists, artists and thinkers about America's racial divide.



### Indigenous people want their land back (CNN)

The movement to reclaim indigenous lands across North America is gaining momentum, as the nation grapples with injustices committed against marginalized communities.

HBOmax™



**MORE DRAMA  
MORE LAUGHS  
MORE MAX**

**HBO Max**, our recently launched streaming platform, is bringing more of our content to more people, now in the U.S., Caribbean and Latin America, but soon the world. HBO Max is full of the films and TV series you'd expect, but it's also home to new and original stories that our teams love. ▶

HBO Max insiders recommend...

“Starstruck is one of my favorite originals on HBO Max”



“It’s a millennial gender-swapped version of ‘Notting Hill’ written by and starring comedian Rose Matafeo. It’s fresh and heartfelt and funny. The friendships are just as wonderful as the romantic relationships. Jessie is basically platonic soulmates with her roommate, who makes me chortle. And she has an adorable burgeoning romantic relationship with a movie star! It’s like cotton candy — sweet and light and fluffy, and fully devoured before you know it! Also, you’ll never love ‘Return of the Mack’ more than you will watching it score her post-one-night-stand dance. If you love ‘Starstruck,’ then check out Rose’s stand-up show ‘Horn Dog.’”

**Aari Reich**  
Manager of Casting  
HBO Max, Los Angeles, CA



“I CRIED MULTI-LAYERED TEARS WATCHING VENENO”

“This really hit me in a way that no other show has. ‘Veneno’ takes you on Cristina’s journey as a transgender woman. I didn’t fully understand the trans community until someone close to me transitioned. As a gay man, I immediately identified with how you find a whole new family that understands you and is like you. For the trans community, I can only imagine the impact of seeing Cristina live her life in a time where it was even less understood, and played by wonderful trans talent no less.

The trans community is underrepresented and often misunderstood in this country — but I knew that if people gave ‘Veneno’ a chance they’d be inspired like I was. I believed in it so much that I’ve recommended the hell out of it both in a personal and professional capacity, and probably annoyed a lot of people in the process (until they finally watched it themselves and agreed!)”

**Robbie Tseng**  
Vice President, Growth Mktg Design, HBO Max  
New York, NY



“Lovecraft Country presents elements of Black history that many audiences have never been exposed to”



“Storytelling isn’t a craft done in isolation. No matter what the story, you are meeting your audience as they are in that moment and ‘Lovecraft Country’ does this phenomenally well. It presents elements of Black history and experience that many audiences have never been exposed to, let alone presented a visceral snapshot of in their own home. The depictions of history paired with the well-developed and emotionally intelligent characters alone would be a success; but by genre-bending the narrative into science fiction, ‘Lovecraft Country’ breaks into a category of entertainment of its own and is a joy to watch.”

**Oliver McGuire**  
Social Production Coordinator  
HBO Max, Atlanta, GA



Judas and the Black Messiah

# SHARING HISTORY, MAKING HISTORY

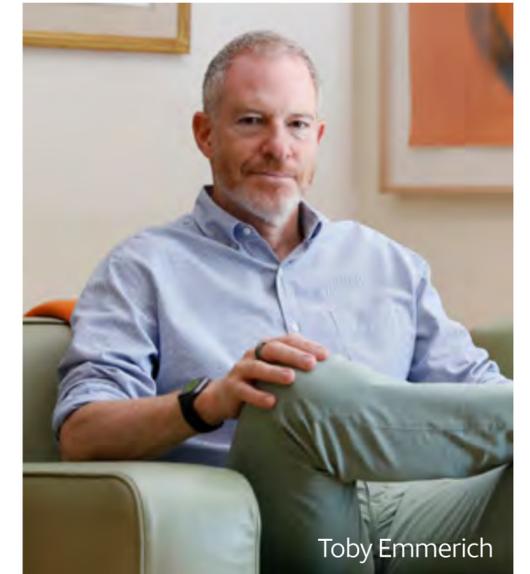
The six Academy Award nominations for “Judas and the Black Messiah” included one for Best Picture. This is the first time an all-Black producing team’s title has made the list. Here’s how it came to the screen. ▶



“The producers of ‘Judas and the Black Messiah,’ Charles D. King, Shaka King and Ryan Coogler, fought for this film. They knew the power of the story of Chairman Fred Hampton and the Black Panther Party.

Hampton was a man trying to bring communities together, to help them heal. Yet he was assassinated by the police in the 1960s. If you consider the racial reckoning that started in 2020 with the murder of George Floyd and so many others by the police, you’ll know that the challenges of the 1960s are still relevant today.

There was a lot of passion within the Warner Bros. team for this film. Niija Kuykendall, an EVP for Film Production, had been wanting to tell this story for a long time.



Toby Emmerich

We knew this was going to be a powerful story as early as the table read in Burbank. There was electricity in the air when Daniel Kaluuya (who played Hampton) brought all his intensity as he stood up and shouted ‘I am! A Revolutionary!’

The critical acclaim that this film has received is not only testament to its creators, it’s also testament that great stories and great films resonate across audiences. To be truly successful, we need to produce films that celebrate the perspectives and life experiences of the entire audience, not just parts of it. We’re proud of what we’ve accomplished to date, but know we have a long way to go and we’re committed to doing the work.”

**Toby Emmerich**  
Chairman, Warner Bros. Pictures

- [▶ Watch the trailer](#)
- [▶ Watch an exclusive clip](#)



Niija Kuykendall

“I’ve always wanted to do a film on the Black Panther Party, but other projects didn’t feel right. This time, when I read the script and met the team, it felt electric”

Niija Kuykendall  
EVP, Film Production  
Warner Bros. Pictures



Producer Charles D. King and director Shaka King on set



# BRING IT ON

Three of 2020's biggest action and thriller titles were all-out entertainment. They were also led by women. Here's what they added to our world... ▶

# ANTI-HEROES THAT DO AND FEEL EVERYTHING

## Birds of Prey

How do you demonstrate Harley Quinn's story of emancipation from *The Joker*? For the team behind "Birds of Prey," it was to let Harley do everything.

Harley — and the Birds of Prey from across the DC universe — get to be flawed, funny, powerful, annoying, insightful, vulnerable and bad-ass.

It's a superhero film with fully realized characters and a distinct woman's view. Take the fight scene where Black Canary's hair keeps getting in her eyes, and Harley skates over to give her a hair tie, before both turning back to the action.

Women weren't just represented on screen. The screenplay was written by Christina Hodson, costumes were designed by Erin Benach, and Margot Robbie, who played Harley, was also the producer. The result: a laugh-out-loud, in-your-face, crazy, colorful ride.

[▶ Watch the trailer](#)



## The Flight Attendant

"It shouldn't be weird to have a show about a woman in her 30s who's not pursuing the marriage-and-kids path, but it is. So I love that we created a show about a woman whose problems have nothing to do with her marital status at her age. Cassie (played by Kaley Cuoco) has a problem and needs to go on a quest to solve it, but her resolving it isn't about her becoming more conventional.

We've taken a thriller and, thanks to the script, gone deep into the psychology of this character — her addictions, her mind palace. It meant I could work with Kaley to get a performance that's

completely unlike what she's known for. I'm passionate about doing this because it really breaks us all out of the pigeonholes that the industry is known to put us in." *(Interview: GoldDerby)*

**Susanna Fogel**  
Director, producer

[▶ Watch the trailer](#)

[▶ Cassie's 7 worst decisions](#)

# A THRILLER THAT DEFIES CONVENTION



Kaley Cuoco

## Wonder Woman 1984

In 2017, Patty Jenkins transformed the perception of a woman superhero with the blockbuster “Wonder Woman.” For “Wonder Woman 1984,” the director and producer demonstrated her ambition with a visual spectacle that combined big-screen action with an emotional connection.

One of the ways she achieved this impact was by filming the entirety of the action sequences with minimal CGI (computer-generated imagery.) Seeing the actors run, fight and push themselves means the audiences feel the authenticity and are more invested in the story.

“Wonder Woman 1984” was released simultaneously in theaters and on HBO Max. It exceeded the streaming platform’s key viewing metrics in the first 24 hours. Proof that real action creates a real connection.

[▶ Watch the trailer](#)



Patty Jenkins and Gal Gadot



# ACTION THAT'S REAL

I May Destroy You

# TELLING MY STORY MY WAY



“There’s a lot of dark humor in ‘I May Destroy You,’ despite this being a show about sexual assault, trauma and identity. Part of the show was based on my own experience of assault and when I started writing about it, the humor was there, like the person you didn’t invite to the party. They’re just standing at the back with a cocktail in their hand.

- [▶ Watch the trailer](#)
- [+ Explore our community-led resources for Black and Queer communities](#)

This humor helps me. I use laughter to disassociate from something harrowing, or to get closer to it. I used it to look at how trauma can influence how you see things, and the power your trauma can have over you, even if you’re not aware of it.

I wrote ‘I May Destroy You’ from my gut, so being able to tell the story authentically was incredibly important to me.

The BBC and HBO as co-producers were a happy home for this project. When I took the show to the BBC, we met for an hour and a day later I got the go-ahead. No treatment. No pilot. They wanted me to remain true to my voice.

I am so appreciative that I was given full creative control, but I had the guidance when I needed it. The whole experience of this show — from thinking to writing to shooting to editing to rewriting — has been the most satisfying experience of my life.”

**Michaela Coel**  
Creator, writer, actor,  
executive producer, co-director



In the Heights

# DREAMS ARE BIGGER WHEN THEY'RE CINEMATIC

**“IT’S GOING TO  
INSPIRE EVERYONE  
ON THE PLANET  
TO DREAM BIGGER”**

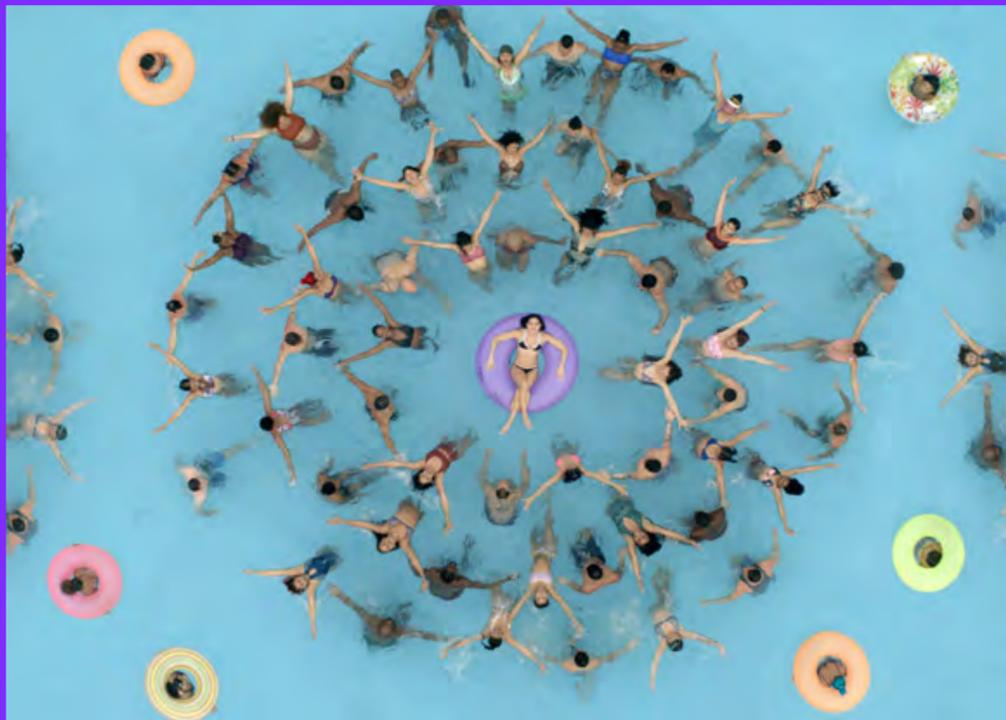
Jon M. Chu, director



Jon M. Chu and Lin-Manuel Miranda

**“Everyone feels like  
something in this story  
is theirs, everyone  
sees something of their  
family in it”**

Lin-Manuel Miranda, creator



**“It’s a love story  
about this amazing  
neighborhood”**

Anthony Ramos, actor

**“IT’S ABOUT  
FINDING HOME,  
AND THAT’S  
A DIFFERENT  
THING FOR EACH  
CHARACTER”**

Corey Hawkins, actor

**“It’s time for a movie  
to remind us about  
the beautiful things  
that happen when  
you care for the  
person next to you”**

Leslie Grace, actor

**“IT’S IMPORTANT  
FOR EVERY  
COMMUNITY  
TO FEEL SEEN”**

Stephanie Beatriz, actor

It’s a feel-good celebration of family, community and the power of dreams. “In the Heights,” the award-winning Broadway hit, is finally on our big and small screens, bringing with it new break-out talent, a different dance style for every dance scene (because everyone’s dreams come from a different place, says the director Jon M. Chu) and a whole lot of joy.

- Watch the trailer
- Explore the stories



BOOK



Ta-Nehisi Coates

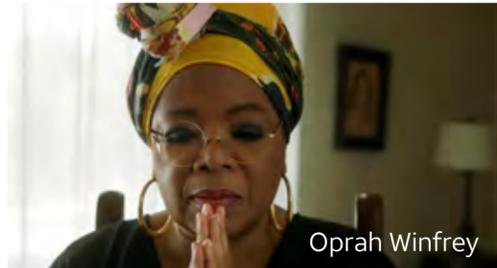
TO STAGE



Courtney B. Vance



Angela Bassett



Oprah Winfrey

TO SCREEN



Pauletta Washington

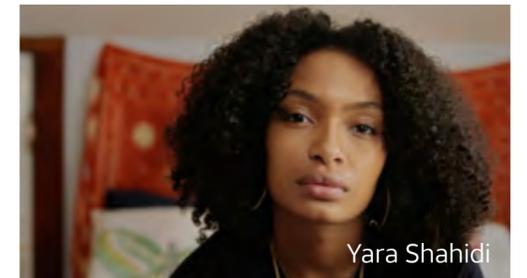
AND HOW

WE TELL



Mahershala Ali

OUR STORY



Yara Shahidi



Kamilah Forbes

**Between the World and Me**

“I read Ta-Nehisi Coates’ ‘Between the World and Me,’ in one night back in 2015. I was so impacted by it, by how Black history was represented. I bawled. I laughed. I felt the need to commune with family.

I called Ta-Nehisi immediately and said, ‘Come on man, we need to put this on stage.’ It took some persuading, but we finally launched it as a production at the Apollo Theater in New York. But then 2020 happened and we needed to stop the show and quarantine, and this made the need to commune even greater — but how? We couldn’t stage a play. The answer? We needed cameras. And I needed a concept for this story that was true to this time,

of Covid, of the murders of George Floyd, Breonna Taylor and others, and embrace this all as part of the storytelling. So we shot actors singularly, often in their homes. We made sure we represented a full diversity — actors, activists and leaders — so you get a full spectrum of the community within the book. That this was a woman-led production — myself, Susan Kelechi Watson as executive producer,

Alisa Payne as producer, among others — has definitely informed our interpretation of the book and how it resonated with us in 2020. This is critically important because as Black storytellers we are leaving artifacts of what we did here on Earth. So when people look back on 2020 and ask who was there, what was happening, it’s important that we are controlling our narrative.” **Kamilah Forbes** Director, executive producer

- [Go behind the scenes with the director](#)
- [Listen in on the film’s official podcast](#)



# SHARING STORIES FROM DIFFERENT PERSPECTIVES

Storytelling allows us to understand each other. It builds empathy and broadens our worlds. Here are four perspectives we shared in 2020. ▶

## The Mopes

Can you visualize mental illness? Can you create a way to help audiences understand and empathize with the experience of depression? That was Ipek Zübert's challenge as she spent four years creating "The Mopes." A process that involved understanding how prevalent depression was in Germany, and consulting with psychologists, therapists, physicians, associations as well as those affected by the illness. The result? A comedy-drama series with a "moderate depression" you can actually see.



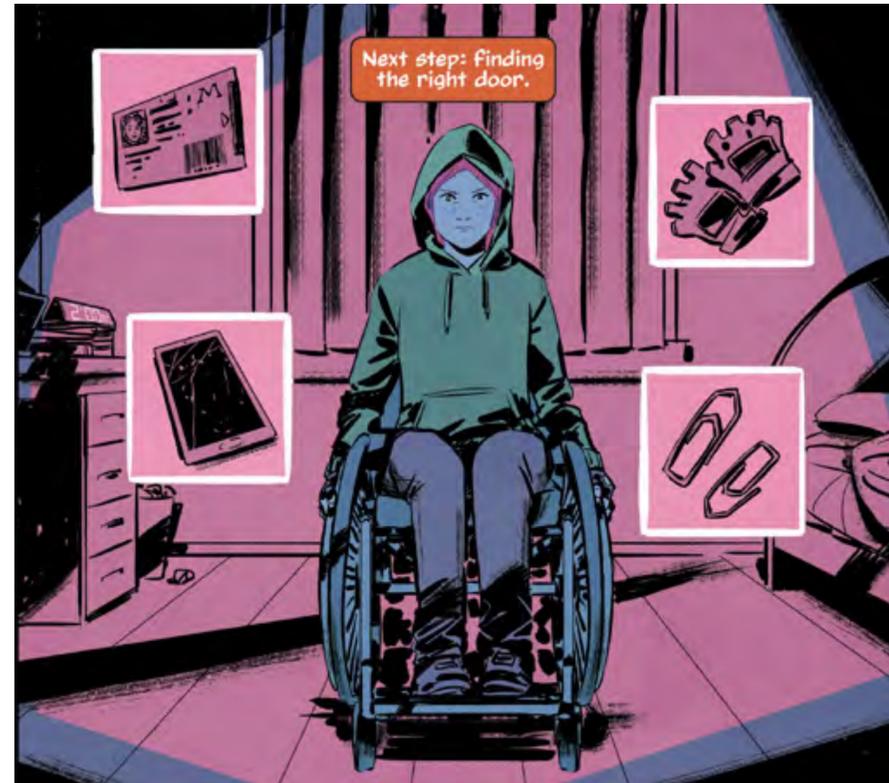
"How do I make the disease depression tangible for people who have never dealt with it?"

Ipek Zübert, writer



"IT'S RARE TO SEE SUPERHEROES WHO ARE UNAPOLOGETICALLY DISABLED"

Marieke Nijkamp, author



## The Oracle Code

Who is the best Batgirl and why? For author Marieke Nijkamp, it's always Barbara Gordon as Oracle. After The Joker has left her permanently in a wheelchair, Barbara has to find herself — and her agency — again. Nijkamp describes herself as a disabled author and it's why the opportunity to tell this story was compelling. "It's so rare to see disabled superheroes who are unapologetically disabled," she says. "Who don't get any superpowers to negate their disabilities, but who find their strength in being who they are. I think that's an amazing message for both disabled readers and non-disabled readers alike."

- + Read more about the author's inspiration
- + See why this graphic novel is all about squad goals

**“I don’t want to let something a doctor has put on a piece of paper stop me”**

Henry, from Autism: The Sequel



Henry



Wyatt, with his mother Diane

### Autism: The Sequel

Back in 2007, the Emmy-winning documentary “Autism: The Musical” introduced us to five children on the autism spectrum who were writing and performing a musical. But what happened to those children? How are they navigating what independence means to them as young adults? And what changes do we need in our workplaces and society to help everyone contribute to the richness of our culture?

In “Autism: The Sequel,” as we meet up again with Henry, Neal, Lexi, Wyatt and Adam, we’re reminded that there’s no one experience on the spectrum. Everyone has their own talents and challenges and the desire to make it on their own.

[+ We need perseverance right now, says executive producer](#)

[▶ Watch the trailer](#)



Jay

**“I love that people have the strength to say ‘this is me’”**

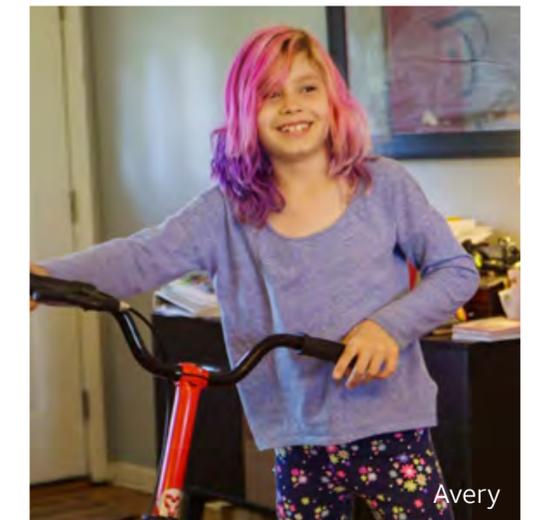
Jay, from Transhood

### Transhood

Filed over five years in Kansas City, “Transhood” chronicles the lives of four young people (aged four, seven, 12, and 15 at the start of filming) and their families as they navigate growing up transgender in America’s heartland. By sharing personal realities of how gender expression is reshaping their lives, the film explores how these families struggle and stumble through parenting, and how the kids are challenged and transformed as they experience the complexity of their identities.

[+ Looking for support? Use our discussion guide and resources](#)

[▶ Hear more from Jay and Leena](#)



Avery



Godzilla vs. Kong

# THE BIG SCREEN IS BACK

It's the movie that announced the big screen is back. "Godzilla vs. Kong" racked up nearly \$475 million at the box office, while being simultaneously debuted on HBO Max. It was also the movie that introduced the world to Kaylee Hottle, a young deaf actress who played Jia.



Kaylee Hottle

Jia, an orphan, develops a special bond with Kong and communicates with him through sign language.

Kaylee worked with her parents, who are also deaf, and a consultant to translate the entire script into American Sign Language (ASL). This process can be complex as ASL's sentence structure is very different from the spoken word, but the crew quickly adapted and some of the actors even learned how to sign so they could communicate with Kaylee.

 [Watch the trailer](#)



# OPPORTUNITIES ON INFINITE EARTHS

The new DC leadership team from left: Walter Hamada, President DC-Based Films; Pam Lifford, President WarnerMedia Global Brands and Experiences; Jim Lee, Publisher and Chief Creative Officer; and Daniel Cherry III, SVP and General Manager DC Publishing



Daniel Cherry III

The future for DC Entertainment is an interconnected universe. Where more stories, more versions, more entertainment will reach more audiences. At the heart of the business strategy is equity and inclusion, says the leadership team.



Jim Lee

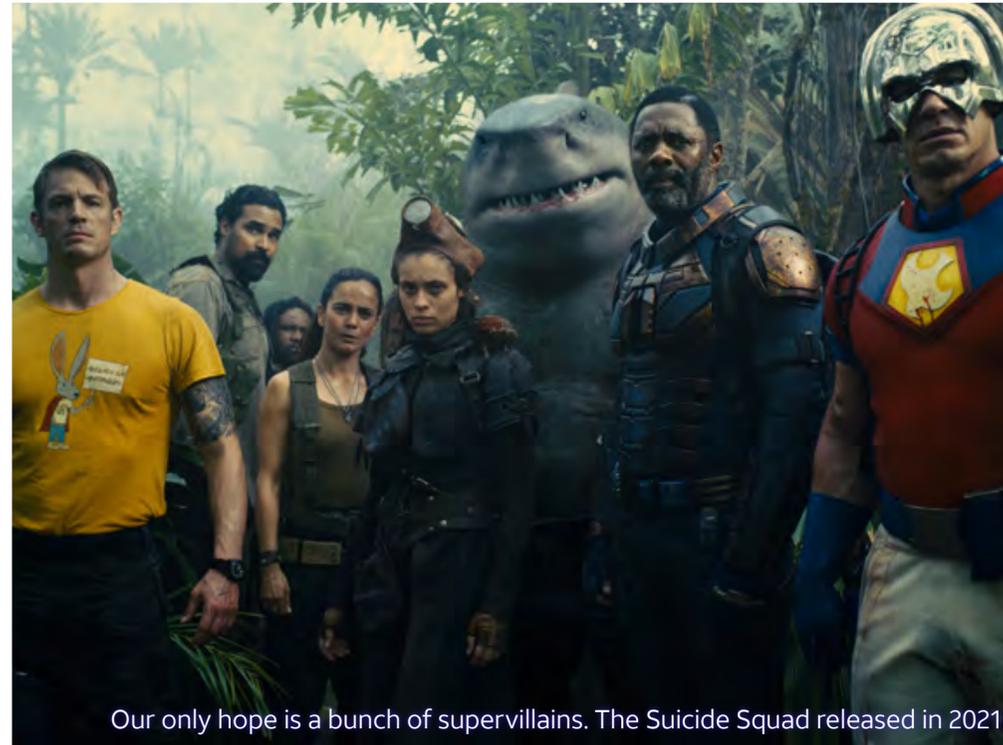
What does the future of DC look like for you?

**Daniel:** Our ambition is to develop a truly fan-first, multimedia publisher that entertains all DC fans, wherever they may live in the world and however they may choose to enjoy our iconic characters and compelling comics content. We foresee a more robust and diverse DC Universe of characters, created by fresh and diverse talent.



Walter Hamada

**Jim:** I'm super excited for the future of DC. On the publishing side, we are in a period of growth



Our only hope is a bunch of supervillains. The Suicide Squad released in 2021

and innovation as we seize global opportunities to bring our content to the widest audiences possible.

Looking at what Walter Hamada has lined up with the debut of five DC feature films in 2022, and what WBTV and HBO Max have assembled between their robust slates of DC TV shows and animation productions, and you throw in DC video games from WB Games — well, it's literally the greatest line-up of content in the 85+ years of DC history.

**Walter:** My focus is on delivering a wide spectrum of movies that will appeal to audiences around the

world. We want to use our diverse collection of characters to tell stories in every genre. We will be building out our interconnected universe but will always embrace great stories even if they end up being stand-alone titles like "Joker."

How will you connect with that global fanbase?

**Jim:** To grow a global audience, it's not just about exporting our amazing characters and storylines but in finding ways of making that content truly reflective of the audiences we want to reach. That means not just creating more

characters of color and storylines that resonate with international tastes, but in engaging with local content creators to deliver all this content in the most authentic and inclusive ways possible. This means cultivating, training and empowering a talent community both domestically and globally in all mediums.

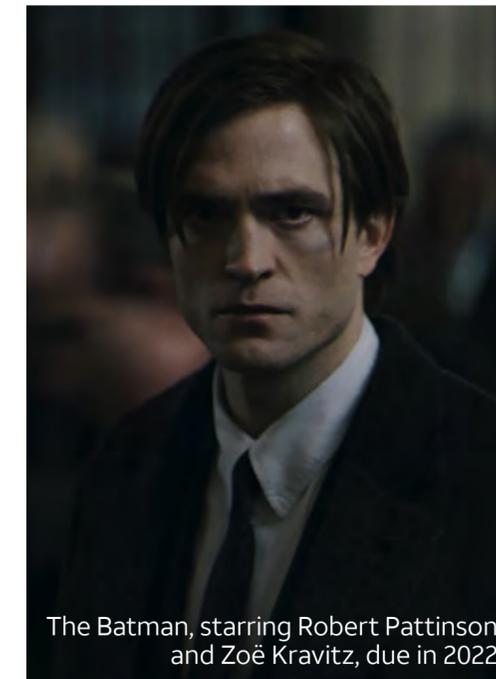
**Walter:** All audiences want to see good movies that feel original. You can't deliver the same movie over and over. We seek out filmmakers who bring a different perspective to the universe and this allows us to tell authentic stories that will resonate with people around the world.

**Jim:** There is tremendous upside in expanding our footprint in international markets — specifically Brazil, China, Japan, Korea and India. But it's also spending the time and energy to ensure this is all an organic expansion of the core DC mythos that our current fans grew up on and love. It's both a weighty responsibility and a joy to be able to add something new to the world of DC.

**Daniel:** And our people play a key role in this too. If we want to entertain and engage the world, our staff must reflect this exciting and changing world as well. Equity and inclusion is at the heart of our DC Comics content development, hiring and training processes.

How can comics stay true to our times?

**Walter:** Superhero movies are obviously heightened realities, but we still believe they should reflect the world we live in. There are plenty of white male superheroes. We want to see more women and people of color inhabit our universe. Unless the core of the character is defined by their race or gender, I believe we are free to



The Batman, starring Robert Pattinson and Zoë Kravitz, due in 2022



Superman was the first superhero blockbuster in 1978

who are so often overlooked or caricatured in media despite being the real-life (super)heroes of our culture so many times over.

We are also launching a mentorship initiative to identify, mentor and develop the next generation of diverse talent in the comics space. It's our hope that these fresh voices from around the world find a home with DC Comics to further enrich our already amazingly diverse and vibrant DC Universe.

**Jim:** On the publishing side, we are showcasing the amazing pantheon of Milestone characters and working with Milestone principals Reggie Hudlin and Denys Cowan to ultimately realize a multimedia expression of the Milestone universe, starting with a new line of comics and also a live action Static movie, executive produced by Michael B. Jordan.



Meet teenage Nubia, Wonder Woman's sister



Welcome back Milestone's classic heroes

What superhero has most resonance for you?

**Jim:** I'm partial to the Legion of Super-Heroes because they are so oddball and fun. Matter-Eater Lad is one of my favorites, but I identify with Ultra Boy, especially as I get older. Ultra Boy has essentially the same power set as Superman but can only use one power at a time.

I used to think I was a pretty good multi-tasker, but I know I am definitely in the Ultra Boy period of my life now. There's a focus and precision that comes with addressing one thing at a time, especially when we are taking on so many initiatives and ambitions, all at once.

**Daniel:** Barry Allen aka The Flash. His famous quote paraphrased: "Life doesn't give us purpose. We give life purpose."

cast the best actor for the role. We are also working with more women and people of color behind the camera. Writers like Christina Hodson and Ta-Nehisi Coates and directors like James Wan, Patty Jenkins and Andy Muschietti bring their world view and personal experiences into our universe, and we are better for it.

have so much content they can choose from — I think it's imperative we continue to push our content to feel truly inclusive both in front of and behind the camera.

What recent work demonstrates DC's future focus?

**Daniel:** There are two for me. We launched "Nubia: Real One" by L.L. McKinney and Robyn Smith that chronicles a coming-of-age story of Nubia set in modern times. It deals with themes that many young Black and multicultural kids can relate to, especially Black women

- [+ Find out how we're showcasing underrepresented voices](#)
- [+ Explore DC's Pride Anthology](#)
- [+ Dive into latest DC trailers, comics, games here](#)
- [▶ See what happened at DC FanDome 2020](#)

Batwoman

“I DESIGNED A BATSUIT FOR COMPLETE MOBILITY AND BAT SWAGGER”



Here's what Javicia says about the suit

“Batwoman is a very physical role, so when designing a new costume for Javicia Leslie’s Batwoman, it was important that she had unimpeded mobility in the suit. I wanted her to be able to showcase her strength and get her Bat swagger on.

Ryan Wilder, Javicia’s character, is also the first Black Batwoman in any live-action production, so it was vital we created the right suit for her. Her afro was one of the first points we discussed. Her hair is her crown, it’s a true celebration and representation of Black culture. Janice Workman who worked on the hair executed it brilliantly.

The creation of the new suit was also part of the story. Ryan makes her Batsuit from the Season 1 suit (Batwoman can sew!). Given this, I decided to repurpose some of the details from that first suit. The lines of her new suit and the Bat glyph are more in keeping with Javicia’s body type, and the boots are a homage to the Batmobile from the Adam West series.

I’m also incredibly happy that the suit is 95% non-leather. I’m working hard on that five percent.

The reality of becoming a superhero is suddenly very real once an actor puts on their supersuit. Javicia was pretty excited. Her posture changed, she stood proud and tall with a huge smile on her face.

And it was a suit that really worked for her. It was fantastic to see her perform some of the more challenging fight sequences and harness work without her suit getting in the way.



Maya Mani

I love the representation of this character, but even more, I love that kids of all genders and cultures everywhere will see a strong Black female superhero on television. Standing tall and kicking ass!”

**Maya Mani**  
Costume designer

**Fanta** embodies fearlessness on the outside. But her single mother's financial struggles and her lack of sleep weigh on her every day.

**Hajra** doesn't let anyone control her life. She's only 18 but knows how she and her German-Lebanese parents are seen within society, where aggression and racism are part of life.

**Rasaq** battles her beliefs. She has a good relationship with her religious and sophisticated parents, but she spends her time on the dangerous streets with her friends.

**Jazz** dreams of being a dancer, but are her bravery and ambition enough? Wedding isn't a neighborhood you can easily break out of...

Para – We Are King

# Should your past determine your future?

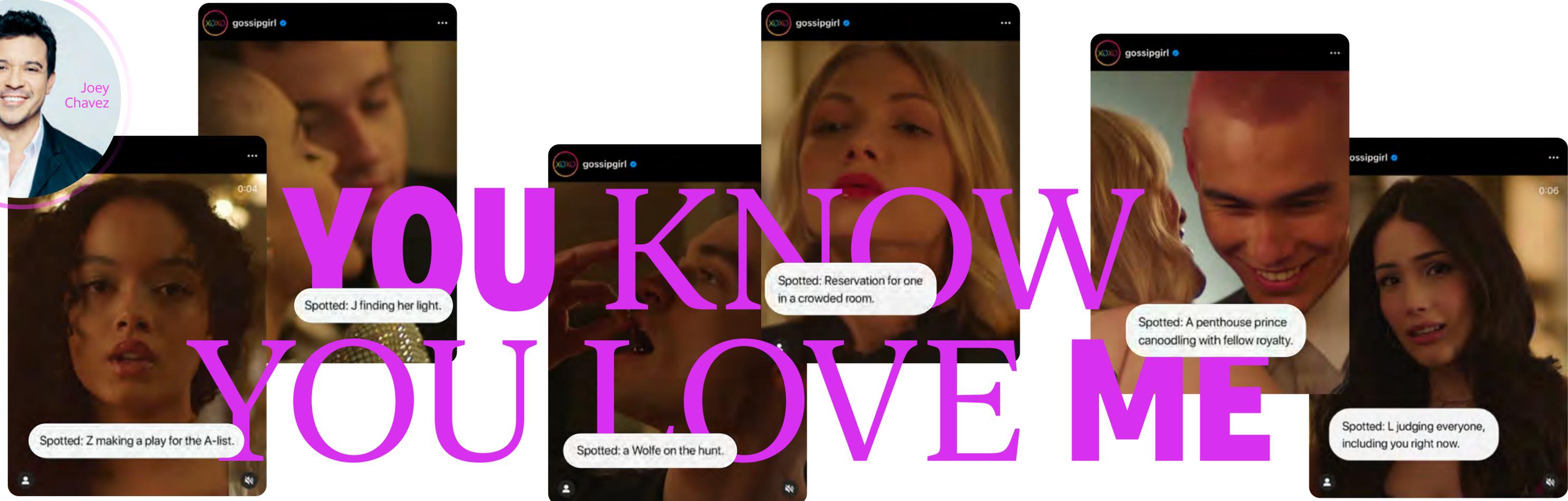
“What are the possibilities for young women who've grown up in the rough streets of Wedding in Berlin, needing to fight for anything they get? That's what we've explored in 'Para – We Are King.' Para is a term for fast money. It comes from Turkish, but it's used by Germans as well. Here it signifies that these girls don't just want a better prospect for their future, but their share of the cake, too.

'Para – We Are King' is the story of friendship between Hajra, Fanta, Rasaq and Jazz, four women with big dreams. But it's also the story of what it means to be young in an exciting Berlin today.”

**Anke Greifeneder**  
Executive producer



Joey Chavez



The new “Gossip Girl” is far more than a reboot. Of course it has the New York style. The drama. And all the gossip. “But now the focus on inclusivity and representation can be seen on screen and behind the scenes,” says Joey Chavez, EVP, Original Drama Programming at HBO Max. Here are three things Joey says you didn’t know. XOXO

**“We didn’t cast to conform with what’s on the script page.** Our showrunner Josh Safran was looking for actors who would add their authenticity to the character. Like Evan Mock. He wasn’t an actor, he hadn’t even thought about acting. He was a skater and an Instagram influencer. But Josh loved what Evan added to the character Aki, and I loved that the actors could bring their look and energy to the show.”

**“We weren’t interested in monolithic culture or box-ticking.** We wanted complexity and nuance within communities. That we have three Black women in lead roles is great. But what excited my team is that these three women allowed us to explore such character diversity, from Monet who is the fun villain with such great quips, to Julien who is driven by her desire for power and Zoya who believes in doing good.”

**“We had so much fun.** A director Karena Evans, who was the genius behind music videos for Drake, brought so much energy to the set. We promoted up-and-coming artists on the soundtrack. We opened up on social: Gossip Girl tweeted between episodes and each character had their own Instagram account. ‘Gossip Girl’ gives fans HBO quality with a whole lot of high-school scandal.”

- [Watch the trailer](#)
- [Be part of the conversation on Twitter](#)
- [Follow Gossip Girl on Instagram](#)
- [Follow Julien on Instagram](#)



# HISTORY COMPLEXITY ***ACTION***

Hollywood's martial-arts storytelling was historically one dimensional, with no room for representation. Here's how this is changing. ▶

## Warrior

Based on the original writings of Bruce Lee, “Warrior” tells the story of martial-arts prodigy Ah Sahn during the Tong Wars in 1870s San Francisco, before the introduction of the Chinese Exclusion Act. But this isn’t just a historical drama or an action show, it’s looking at the central role immigrants play in America’s history and how the racism they faced remains systemic. Executive produced by Shannon Lee, Bruce’s daughter, Jonathan Tropper and Justin Lin, the show received an outpouring from fans after the second season, which contributed to Season 3 being greenlit.

 Thank you to the fans!



Casey Bloys

“WARRIOR TELLS A STORY NO ONE ELSE IS TELLING IN A WAY NO ONE ELSE IS DOING”

Casey Bloys, Chief Content Officer, HBO and HBO Max



Kung Fu

## Kung Fu

The writer, Christina M. Kim, completely reimagined the 1972 “Kung Fu” storyline for the new series, this time putting family at the heart of the show. “And for myself as a woman,” she said, “I really wanted a strong female Asian lead who was kicking butt and was the role model that I wished I had growing up on TV.” The result is the first network drama that features a predominantly Asian cast, with fully realized characters.

“Kung Fu is all about social justice and episode after episode, you see every single character trying to rise above their own inhibitions or fears to do what is right”

Kheng Hua Tan, actor

 The cast on overcoming stereotypes

 See the cast come together for #StopAsianHate

“TO PLAY A CHARACTER WHO HAS FOUND HER VOICE AND WHO IS TRYING TO USE HER VOICE, HAS EMPOWERED ME TO DO THE SAME IN MY OWN LIFE”

Olivia Liang, actor



Olivia Liang



Channing Dungey

“The challenge that so many Asian or Asian American characters faced for years in Hollywood was that one Asian character had to represent the full complexity and history of every Asian, Asian American and Pacific Islander (AAPI). This resulted in one-dimensional stereotypes.

With ‘Kung Fu’ the team was determined to do things differently, to allow for more nuance, different histories and character development over the series.

Yes, we’re building on the legacy of martial arts storytelling, but we’re doing it with three-dimensional characters and richer complexity.”

### Channing Dungey

Chairman, Warner Bros. Television Group



Christina M. Kim

## Pursuit of Happiness

You can thank Ravi Patel's therapist for the HBO Max comedy docuseries "Pursuit of Happiness."

Patel was in his 40s, a workaholic and unhappy. His conversations with his therapist, about how he could be a better father, husband and son, were the genesis of a show where he journeyed around the world looking for answers.

### 📍 Japan

Traveling with his wife to Japan, the couple explored parenting and gender roles



### 📍 Denmark

In Denmark, Patel and a Muslim friend encountered an immigration crisis not unlike the one in America



# "EACH EPISODE WAS LIFE-CHANGING"



### 📍 Mexico

Patel traveled to Mexico with his parents to understand retirement and aging



### 📍 Korea

In Korea, Patel and a friend confronted their issues with work/life balance

"I'm obsessed with trying new things and getting better. I love fun and I love LOVE, hence the premise of this show. Each episode truly was a life-changing journey; I learned so much about myself, laughed with some of the most inspiring people in my life, and gained 15 pounds. With the world in such a crazy place right now, maybe this show is what some of us need."

### Ravi Patel

Executive producer, writer, actor

[▶ Watch the trailer](#)

Siempre, Luis

# WHATEVER YOU DO...

“If we hadn’t gone with ‘Siempre, Luis’ as the title of this documentary, we would’ve gone with ‘Relentless.’ Because that’s the spirit of Luis Miranda.

He’s dedicated his life to making meaningful political change. From working in New York City Mayor Ed Koch’s administration as the director of Hispanic affairs, and then helping to elect some of the country’s most powerful politicians, like Chuck Schumer and Hillary Clinton.

We started filming just after he had a heart attack and had no idea where the story would go. But we believed in the man. In his moral fiber. In his conscience. In his intelligence.

There was no narrative structure at the beginning. We couldn’t plan one. We just had to try and keep up with him. The man doesn’t stop.

But there was no way we could know what was going to happen. The devastation in Puerto Rico from Hurricane Maria. His commitment to help rebuild. Luis and his son Lin-Manuel working to stage ‘Hamilton’ in Puerto Rico.

When we got into the editing suite, we had about 350 hours of film to work with. But the through line was clear: it was Luis, his character, his relentlessness.

During the editing process, the editor — who is an old hand in this business — came out of the booth one Monday afternoon, deep in thought. He said to me: ‘This is a man who is teaching us how to live a life.’

I couldn’t put it better.”

**John James**  
Director

# DON'T STAND IN HIS WAY

[▶ Watch an exclusive interview](#)

[▶ Watch the trailer](#)

Storytelling that celebrates diversity is how we build understanding and empathy. That's why our animation creators give it their all. ▶

# E FOR EVERYONE



Craig of the Creek



Ashleigh Hairston

### Craig of the Creek

The show that puts a nuclear Black family at its heart as Craig and his friends, like Wren, embark on epic adventures in the untamed wilderness of their neighborhood.

“I’m both a show writer on ‘Craig of the Creek’ and the voice of Wren. She’s a science geek! Wren has a pencil in her hair and speaks really fast about her quantum mechanics experiments.

I love being part of a series that’s filled with diverse characters. At the heart of this is Craig, a young boy living his best Black life. As a Black woman who grew up living a life pretty similar to Craig’s, I’m honored that I can bring my authenticity to this experience.



And I think that authenticity is what everyone on the show brings. It takes nine months to make an episode and we pour everything into it. The jokes come from our crew’s real experiences, the characters come from our family members, and moments like Craig’s grandma sharing her activist stories are ones that not only resonate, but they also give us the chance to frame our history.

‘Craig of the Creek’ helps share the complete Black experience. We are surgeons. We are nerds. We are scientists. We are teachers. We are showing kids we can be everything.”

**Ashleigh Hairston**  
Writer and voice of Wren

- [▶ Watch Craig of the Creek videos](#)
- [+ Play games and watch your favorite Cartoon Network shows](#)

## We Baby Bears

Exploring new cultures and species in fantastical lands, all from the perspective of three baby bears, looking to find their perfect home.

“The show is a prequel to ‘We Bare Bears,’ which you can translate to ‘We’re just trying to fit in.’ I think all people of color in our country can feel that sentiment. But with this show I changed the title to ‘We Baby Bears’ or ‘We are who we are.’ That seemed to fit because the babies are traveling to different places as tourists.

The stories all come from a child’s point of view. I wanted the show to celebrate each culture/race/species/pronoun/personality by having the very innocent, but incredibly open-minded, baby bears share their experiences.

As we have such a healthy amount of diversity on our crew, we are able to incorporate our experiences into our episodes. For example, we have a non-binary person on our team who voices one of our characters. Not only are they a wonderful actor, but we also have the pleasure of asking them about their experiences. Which is a great inspiration for the stories we want to share.



+ Games, quizzes, videos and apps — there’s more fun here

Any story I make for kids is important to me. But the younger generation is smarter and more open-minded than I could ever be, so I don’t think I could ever try to educate. I just try to make stories that would’ve inspired or entertained me at their age. Genuine representation comes with being an open-minded storyteller and pushing your storytelling abilities to the next level.”

**Manny Hernandez**  
Executive producer



## Victor and Valentino

The myths and legends of Mesoamerican folklore come to life in Monte Macabre, home to two half-brothers and their grandmother.

“The stories in ‘Victor and Valentino’ are the stories I grew up with. I wanted to show the world how fascinating and relevant Mesoamerican mythology and Latino folklore are.

My grandmother always told me about La Lechuza, a freaky giant owl lady that would swoop down and capture misbehaving children in their talons. One day I hid from my grandmother in the nearby woods to avoid doing chores. I got lost for hours, squeezing my eyes shut so I wouldn’t see La Lechuza. As it got darker, I was sure La Lechuza was coming

because I saw two glowing orbs getting closer. Turns out they were flashlights from my grandmother and her search party. I was terrified and relieved.

I think people respond to the family aspect of the show. Latinx families are close and we have many friends, so I think kids can see themselves in the show. Also, some of the stories we write come from pretty dark myths and legends, and I think both kids and adults like to be scared, and share in that experience.

‘Victor and Valentino’ matters because I don’t want us to forget our past. The show goes into our Indigenous history and explores it through a modern Latinx lens. I made a conscious decision to represent a variety of Latinx themes and experiences so that kids can feel counted, represented, worthy and important.”

**Diego Molano**  
Creator/Executive Producer

Legendary

IF YOU  
SLAY

YOU  
STAY

House of Tisci (Season 2)

The in-your-face reality show “Legendary” brings all the attitude. It also brings a lot of respect. ▶



▶ Are you ready to see a battle?

Yes, “Legendary” is about shining a light on the dramatically underrepresented ballroom scene. Yes, it’s about the incredible fashion, the extreme choreography and the power of the house families. Yes, it’s about the \$100,000 prize. And yes, it’s about the attitude, the voguing, the dips, the duckwalks.

But it’s also about respect. Here’s how the “Legendary” judges see the power of the new HBO Max series.

**“This is authentic. You’re getting real performances from the actual community. They’re putting their lives on the floor”**

Dashaun Wesley, emcee

**“THIS SHOW HAS GIVEN A LOT OF RESPECT TO OUR COMMUNITY. YOU SEE HOW MUCH WORK WE PUT IN AND WHY THESE HOUSES ARE SO IMPORTANT TO US”**

Leiomy Maldonado, judge

**“Ballroom has gifted so much to our fashion, performance and dance culture — this show gives ballroom the chance to finally take center stage”**

Jameela Jamil, judge

**“WE’RE ABLE TO NOT ONLY SHOW THE INCREDIBLE FASHION AND PRODUCTION VALUES, BUT THE STORIES OF THE INDIVIDUAL MEMBERS OF EACH HOUSE”**

Law Roach, judge

**“This show has made me perform harder. When I look at the work they put in, I am like, bitch what am I doing with my life?”**

Megan Thee Stallion, judge

# A SUPERHERO



## Suicide Squad

The new Aboriginal superhero in the DC Universe is a powerful Ngarluma hunter from the Pilbara in Australia.

Codenamed Thylacine, she's the first Indigenous Australian character in the Suicide Squad's 33-year history and is, according to her co-creator, Tom Taylor, "the one who can walk into any situation and walk back out again alive."

Thylacine leapt into life alongside a diverse team of 10 other heroes, including the non-binary The Aerie and Puerto Rican soldier Osita.

But Thylacine was the character that her creators sought the most consultation for. They teamed up with the Darwin-born Bardi, Jabirr-Jabirr actress and director Shari Sebbens whose focus was on authenticity. Every element — from the character's civilian name to skin color, ancestral land and powers — had to be rooted in a real connection with the land where the now-extinct thylacine once roamed.

[+ Find out more about the consultation process](#)

# FOR EVERYONE



Phil Mickelson



Charles Barkley



Peyton Manning



Stephen Curry

### The Match: Champions for Change

# THE MATCH THAT RAISED MILLIONS

What happens when Phil Mickelson, Charles Barkley, Stephen Curry and Peyton Manning head into the desert?

They raise more than \$6.4 million for meaningful change, while entertaining fans along the way.

In November 2020, Turner Sports presented “The Match: Champions for Change,” a premier live golf competition featuring icons of their sport when Mickelson and Barkley teamed up against Manning and Curry at Stone Canyon Golf Club in Arizona.

There were many highlights from the event, but none more so than the funds raised in support of Historically Black Colleges and Universities (HBCUs) and the

awareness built to advance equity in sports. Nearly four million meals were also donated through Feeding America in association with the event.

All four athletes have supported equity and inclusion initiatives throughout their careers and “The Match” offered a platform to expand those contributions.

It also gave viewers the opportunity to watch Barkley steal the show and win his first “championship.” Leading into the event, expectations were low for Barkley (a 25-handicapper) but his new-found confidence, retooled swing mechanics and Mickelson’s coaching led them to the improbable victory.

“The \$6.4 million raised through ‘The Match’ was used to support athletic and journalistic programs at several HBCUs including Howard University, Morehouse College and Jackson State University,” said Johnita Due, SVP and Chief Diversity, Equity and Inclusion Officer, WarnerMedia News and Sports.

“This compelling content is a strong example of how sports and athletes can effect change and make a difference in the communities we serve.”

- ▶ Here’s why the athletes played for HBCUs
- ▶ Subtle trash talk and one-liners from Mickelson

# *What if the news you're watching is incomplete?*

“To truly achieve diversity in newsrooms around the world, you would more than likely have to hire a more diverse staff.

In most newsrooms, there's rarely enough representation – especially for people of color – to adequately reflect the community these newsrooms serve. ▶

**Delano Massey**  
Head of CNN's Race  
& Equality Unit

If there's a lack of diversity, it could mean the editorial decisions are held by people who might not have the same lived experience as the very people they are trying to cover. And when you look at news through one group or person's lens, you're limiting yourself and the news is incomplete.

It's imperative that newsrooms do a better job of listening to their communities, internally and externally, in an effort to close that gap.

Weeks after George Floyd died, Jeff Zucker, the Chairman of WarnerMedia News and Sports, and I discussed how we could incorporate race into coverage to provide more balance — a fresh lens — and to ensure that our coverage was more impactful. We should not cover what happens in society by helicoptering in; it should be thoughtful and inclusive. Because race is part of everything.

Think about sports, and the impact LeBron James made when he wore a red Breonna Taylor hat during a press conference. Or health, and how Covid unearthed disparities in testing or vaccinations. Or education, and how conversations in D.C. about critical race theory are now impacting what will be taught in schools.

The Race & Equality unit launched in July 2020. I'm the team leader but I'm not an expert in all cultures and in all things race. I'm constantly learning. And I think it is important to empower others.

Senior Race Editor Dalila Paul has been a tremendous partner with a unique depth of knowledge. Data Editor Priya Krishnakumar is immensely talented and helps us tell smarter stories. Nicquel Terry Ellis and Nicole Chavez have different interests, sources and backgrounds; everyone who assists our core team has a different lived experience, and that helps keep us honest.

That lived experience helps us understand where the story is, who we need to question and why.

Ultimately, we're trying to tell the stories that wouldn't be covered otherwise. We work across beats and bureaus, coordinate with different platforms, and people come to us now to weigh in on stories, scripts and shows.

The work we're doing helps our network tell more complete stories.

And when we get it right, it can actually make a difference.

For my part, journalism is a calling. I want to do the work that properly captures the historic record and truly provides a voice for those who have often been voiceless."

**Delano Massey**

## Explore the team's work

### One year later, Breonna Taylor's mother and advocates still want accountability for the police who killed her

Updated March 13, 2021



### When Sean Monterrosa became another Latino killed by police, his sisters fought back

Published Mon June 21, 2021

### Native Americans weren't alone on the Trail of Tears. Enslaved Africans were, too

Updated May 9, 2021



### Why hate crime data can't capture the true scope of anti-Asian violence

Updated March 18, 2021



### 2020: THE YEAR AMERICA CONFRONTED RACISM

December 2020

### THEIR COMMUNITIES ARE DESERTED BY PHARMACIES. ADVOCATES FEAR THIS WILL LEAD TO INEQUITABLE VACCINE ACCESS

Updated December 24, 2020





# CLASSICS

# THE

TCM presents the greatest classic films of all time. But how do you view 20th-century films when you have a 21st-century perspective? The answer: by adding rich historical context. ▶

# REFRAMED

## Reframed: Classic Films in the Rearview Mirror

“At TCM, we show more than 3,000 movies a year,” said host Ben Mankiewicz. “And our wheelhouse is films from the 1930s, ‘40s and ‘50s, so it’s inevitable that some of these films will have content that’s problematic as we’ve changed and grown as a society.”

Rather than removing or editing the films from their screens, TCM addressed this by adding historical context via panel discussions to 18 legendary films in its series “Reframed: Classic Films in the Rearview Mirror.”

“Any time you edit an offensive film or delete a film from the canon,” said host Alicia Malone, “you’re saying in a sense that racism, sexism, homophobia, transphobia never existed. With ‘Reframed,’ we’re working to keep these films alive for younger generations, by showing you can love a classic film and critique it at the same time.”



Ben Mankiewicz

### What to know when you’re watching *Gone with the Wind*

“This is one of the most enduringly popular films of all time. It won eight Academy Awards in 1939 and, adjusted for inflation, is the highest-grossing film ever.

But ‘Gone with the Wind’ was not universally praised. The film has been repeatedly protested, dating back to the announcement of its production.

Producer David O. Selznick was well aware that Black audiences were deeply concerned about the film’s handling of the topic of slavery and its treatment of



Jacqueline Stewart

Black characters. Before shooting began, Selznick assured the NAACP that he was ‘sensitive to the feelings of minority peoples.’

Despite these assurances, the film follows the lead of Margaret Mitchell’s novel. Presenting the antebellum South as a world of grace and beauty, without acknowledging the brutality of the systems of chattel slavery upon which this world is based.

The film’s treatment of this world through the lens of nostalgia denies the horrors of slavery as well as its legacies of racial inequality.

However, ‘Gone with the Wind’ is a valuable document of and testimony to Black performance

during an era when substantial roles for Black talent were extremely rare in Hollywood films. The actors, particularly Hattie McDaniel in her Oscar-winning performance as Mammy and Butterfly McQueen as the comically inept Prissy, bring notable humanity to their stereotypical roles. Too often, these characters are deemed either harmless or harmful.”

**Jacqueline Stewart**  
TCM host

[+ Here’s how classic films can help us have productive conversations about race](#)

### What to know when you’re watching *Breakfast at Tiffany’s*

“Mickey Rooney’s performance as Mr. Yunioshi is so painful to watch because it is such a broad stereotype. There was a lot of anti-Japanese sentiment in the 1960s and this role speaks to the racist humor that was still considered acceptable.

Blake Edwards, the director, encouraged Rooney to go overboard, and I’m still confused about why he had to be Japanese at all. I think Rooney could’ve played the role as a bumbling, clumsy white landlord.

This role is also an example of a long history of yellowface make-up in Hollywood. Where white actors — like Katharine Hepburn and



Alicia Malone

Marlon Brando — were made up to look like Japanese, Chinese and other Asian characters.

This meant that Asian Americans weren’t able to play Asian characters on camera.”

**Alicia Malone**  
TCM host



- [▶ Find out about TCM’s Reframed series](#)
- [▶ Explore the LGBTQ+ themes in “Psycho” and “The Children’s Hour”](#)
- [▶ Want more? Explore how we celebrated women in film](#)

## DC FanDome

**NO LINES  
NO TICKETS  
NO BOUNDARIES**

When comic fans had to stay home in 2020, we stepped up. Introducing DC FanDome. A multiverse with worlds for all DC fans.

“There is no fan like a DC fan, and with DC FanDome we could give everyone access, without lines, without tickets and without boundaries. This was a truly inclusive experience, fans from over 220 countries joined us in this massive, immersive digital event. At DC FanDome, fans could connect with their favorite characters, go behind the scenes with the talent who bring them to life on screen and page, share their fan art, watch the exclusive launches and explore everything on their terms. This was exciting, unparalleled and we’ll be bringing it back in 2021.”



### Ann Sarnoff

Chair and CEO of WarnerMedia's Studios and Networks Group



## Highlights from DC FanDome 2020



### Gotham Knights game reveal

Fans waited a year for the new Warner Bros. Games title. The developers really stepped up: there was an extended cinematic trailer and audiences met the playable characters — including Batgirl.

[▶ Watch the official gameplay walkthrough](#)



### You Brought Me the Ocean Q&A

There's nothing safe about Jake. Not his attraction to Kenny or the blue markings on his skin. What will he find when he searches for his identity? We hosted an exclusive Q&A with author Alex Sánchez and GLSEN, and the young adult graphic novel was published during Pride Month.

[▶ Watch the trailer](#)

“From the world-renowned comics and graphic novels, films and TV shows, games and products, DC believes in moving the world forward through story, showing up for our fans around the globe and bringing them together through rich storytelling and diverse and compelling characters. DC FanDome celebrates that and so much more. The epic global event was created specifically for the fans, and every element of the programming was designed to deepen the fan experience across everything that is DC.”



**Pam Lifford**  
President WarnerMedia  
Global Brands  
and Experiences



### WW84 reveal

It wasn't just that Gal Gadot and Chris Pine were back for “Wonder Woman 1984” — but that Kristen Wiig really went all out as the villainous Cheetah.

[▶ Watch the official trailer](#)

### Return of Milestone

The return of Milestone was a well-kept secret. Static. Icon. Rocket. Hardware. The classic Dakotaverse heroes are back with new comic book series. Milestone celebrated Black nerd culture long before “blerd” was even a term.

[+ Find more Milestone here](#)



### A preview of Nubia

Wonder Woman is the most famous Amazon, but she's not the only Amazon. Nubia, her twin sister, is one of the earliest Black superheroes. Fans were treated to a preview of “Nubia: Real One,” the story of Nubia as she comes into her own — and her reality gets really complicated.

[+ Explore the graphic novel](#)



### Black Adam first view

Dwayne Johnson has joined the DC universe as the star of “Black Adam.” FanDome was all about deepening the fan experience, and for “Black Adam” audiences saw concept art of the “Shazam” spin-off, a first look at Black Adam's costume and an official teaser.

[▶ Watch the official teaser trailer](#)

## Powerhouse storytellers

We're proud to be in business with some of the most remarkable and prolific storytellers of this generation and the next. We look forward to more bold and innovative stories from them.

# Salma Hayek



HBO Max has signed a two-year, first-look deal with the Oscar-winning actress and producer,

in which her company, Ventanarosa, will bring projects to the streaming platform first.



**Ava DuVernay**

WBTV has teamed up with the extraordinary writer-producer-director Ava DuVernay to create a number of upcoming power-packed projects including HBO Max limited series "DMZ" starring Rosario Dawson, "Naomi," a teen superhero story from DC for The CW and the animated family series "Wings of Fire."



**Lin Yu-Ling**

The Golden-Bell-winning producer, Yu-Ling, is set to roll out "Workers" for HBO Asia. It's a six-episode, Chinese-language comedy-drama set in Taiwan, following a group of construction workers and their countless outrageous get-rich-quick schemes.

Meet Cartoon Network's first-ever musician-in-residence, 10-year-old drumming sensation Nandi Bushell, who will create a range of multiplatform content for the channel.



# NANDI BUSHELL



# DWYANE WADE

The former NBA superstar will take on a number of roles across the WarnerMedia portfolio in his multi-platform deal:

from sports analyst and game-show host on TNT to creative director for Bleacher Report, Wade is a champion of creating custom content experiences for young sports fans.

# ISSA RAE



We've extended our relationship with Emmy-winning "Insecure" creator, signing a five-year overall deal with her media company, Hoorae. The deal is exclusive to WarnerMedia for television, including HBO, HBO Max and Warner Bros. Television, and a first look for features with Warner Bros. Pictures Group, New Line and HBO Max.



## Ta-Nehisi Coates

The acclaimed essayist and novelist is penning the script for the new Warner Bros. Superman film, which will be produced by J.J. Abrams. "I look forward to meaningfully adding to the legacy of America's most iconic mythic hero," says Coates.



## Angela Robinson

Award-winning TV writer/director/producer Angela Robinson will create and produce original scripted television programming exclusively through WBTV for a variety of outlets.

# CARLY WRAY



"After tremendous success with "Watchmen" and "Westworld" for HBO, Carly Wray is expanding into a multi-year overall relationship with WBTV to develop, write and produce a female-focused slate for HBO and HBO Max, among others.



## Robert Rodríguez

We've signed a first-look deal with the prolific Mexican American filmmaker who introduced the world to Salma Hayek in "Desperado." He's since gone on to direct hits like "Spy Kids," "Sin City," and "The Mandalorian."

# Mindy Kaling



Look out for Mindy Kaling's next projects on HBO Max.

First up is new live-action comedy "The Sex Life of College Girls," then "Velma," an upcoming animated origin story of the beloved Scooby Doo character.



## Matthew A. Cherry

The Oscar-winning director of "Hair Love" signed a first-look, multi-year deal with Warner Bros. Television and will be developing comedies, dramas, as well as long-form/event series for broadcast, cable and streaming services.



## Roberto Aguirre-Sacasa

The creative force behind WBTV's growing Archie-comics-based TV universe, Aguirre-Sacasa is also behind the upcoming "Pretty Little Liars: Original Sin" for HBO Max.

# WE'RE INVESTING IN FUTURE TALENT

# WE'RE INVESTING FUTURE TALENT

## Programs

“The events of 2020 were traumatic, but they highlighted the importance of what we do. How the news we share shapes our understanding, and the stories we tell shape our culture. This is why we need to spread our net wide for storytellers. It’s why we need to give our talent the support they need to grow their skills with us. All of this will help us be a better business.”

**Karen Horne**  
SVP, Pipeline Programs

A woman with curly brown hair, wearing a blue denim shirt, is smiling and looking upwards and to the right. The background is a vibrant, abstract collage of colors including orange, yellow, pink, and purple, with various geometric shapes and patterns.

# *What if* **you mostly see negative stereotypes of yourself on screen?**

**Claudia Forestieri**  
Writer, creator,  
executive producer

“When I decided to become a TV writer, it was because I wanted to create three-dimensional Latino characters who were like the people in my family. It wasn’t easy growing up seeing so many negative stereotypes on TV about immigrants, especially because they didn’t reflect my reality. ▶

It took many years to break into the industry. Thankfully, just being a finalist for the HBO Access writing program impresses the hell out of people. Once I was in the program, I was able to elevate my writing. Like understanding how to create an intriguing, complex protagonist and breaking down beliefs I didn't even realize were holding me back.

The connections and support were a huge boost to my writer's ego. They gave me the nudge I needed to believe I had the potential to make it.

I'm now in production on my own show, 'Gordita Chronicles.' It's giving me a chance to share all those hilarious and sometimes heart-breaking lessons I learned as a chubby child immigrant who didn't quite fit the American girl mold.

It takes a village to create a show like this. Eva Longoria is a force of nature who is channeling her acting experience into directing newcomers. Zoe Saldaña and her sisters not only help us craft an authentic show but also contributed to casting and pre-production.

Plus, this might be the first sitcom about a Dominican family on American television. There are two-million-plus Dominican Americans in the U.S. and I'm

eager to help the next generation see that despite the labels society might force on them, they have the power to create their own destiny.”

**Claudia Forestieri**

An alumni of our Access Writers program

The Latina team who brought “Gordita Chronicles” to life. From left: executive producer and showrunner Brigitte Muñoz-Liebowitz; executive producers Zoë, Cisely and Mariel Saldaña from Cinestar Pictures; director and executive producer Eva Longoria; and writer, creator and executive producer Claudia Forestieri



“Seeing this Latina team in action was a really emotional moment for me”

**Eva Longoria**  
Executive producer, director

# We're creating more access into our industry



Explore the WarnerMedia Access programs, mentorship, placement opportunities and industry exposure

## For writers

The WarnerMedia Access Writers Program, formerly the HBO Access Writing Fellowship, is a multi-month program for narrative TV writers.

### How?

Designed to support marginalized voices, the program consists of instruction, mentorship and exposure across the enterprise.

### Impact?

79% of alumni have staffed across the industry, and 54% of writers have worked across our brands, including on the recent “Gossip Girl” reboot, “Pretty Little Liars” and “Head of Class” for HBO Max and CW’s “Two Sentence Horror Stories.”

## For directors

The WarnerMedia Access Directors Program is an expansion of the HBO Directing Fellowship.

### How?

Emerging directors from underrepresented groups are given the opportunity to shadow a live project and be part of masterclasses with industry professionals such as Jay Roach, Nkechi Okoro Carroll and Mark Mylod.

### Impact?

90% of the directing alumni are working in the industry, with 56% on WarnerMedia projects, including “Insecure,” “The Last O.G.” and “All American.”

## For production crews

Our Access to Action Program offers people who haven’t traditionally had the pathways into our industry with access to below-the-line jobs and training opportunities.

### How?

Trainee crew members and production assistants (PAs) are given placements on TV and film productions, so they can learn from experienced crew members.

### Impact?

In 2020, despite production shutdowns and Covid restrictions, we placed 60 PAs across our productions. “Insecure” Seasons 4 and 5 were able to include 15 PAs from Access to Action.

## For scripted showrunners

The WarnerMedia Access Showrunners Program prepares more experienced writers to step into decision-making roles with leadership training and practical day-to-day knowledge.

## For unscripted showrunners

The WarnerMedia Access Unscripted Program provides up-and-coming producers and directors with mentorship and shadowing opportunities with HBO Max.

## For animators

The HBO Max X WarnerMedia Access Animated Shorts Program is focused on discovering and nurturing underrepresented voices in primetime animation. The program will provide participants with tools, training and mentorship to support the creation of their original animated short while also exposing them to the business of animation.

## For virtual production assistants

The WarnerMedia Access Virtual Production Assistant Program is a first-of-its-kind, 10-week paid placement that gives skilled talent the opportunity to help our growing world of virtual production. Candidates will be recruited based on their foundational skills in VFX, Unreal Engine, virtual and/or physical production, and will work at the newly built V Stage at WB Studios Leavesden, U.K.

# We're building out our global access programs

As part of WarnerMedia's Go-Global strategy, the WarnerMedia Access Canada team was formed in September 2020. Its aim is to connect underrepresented local talent with access and opportunities across our brands, in both above- and below-the-line roles.

"Access Canada is a blueprint for how we'll rollout our global program. It's not a one-size-fits-all system," says Karen Horne, SVP of Pipeline Programs. "Our approach is to partner with local experts so we can offer access to our brands but with the understanding of what the different communities in each market need.

"In Canada, one of the communities we're working with is the Indigenous community," she says, "to ensure that people have the access and training to control how their stories are told and how they're depicted on screen."

 Explore WarnerMedia Access programs



## Access Canada includes...

### Writers & Directors Programs

In partnership with the Academy of Canadian Cinema and Television, the writers' and directors' programs are designed for experienced writers and directors, with a focus on decision-making and leadership skills. The curriculum includes mentorship from executives and showrunners and exposure to the enterprise's creative processes.

### Access to Action

A below-the-line talent initiative designed to match talent with entry-level roles on WarnerMedia TV and film productions in Canada.

### Vocational Training Initiative

An investment in vocational training programs with an emphasis on below-the-line talent, to build pathways into the TV, film and games industries.

### Film Festival Initiative

We develop new and support existing film festival initiatives including incubation programs, masterclasses and panel discussions with WarnerMedia executives and talent.

### Special Projects

To support the next generation of TV, film and game storytellers, we invest in non-profit and local organizations on a project-by-project basis.

### WB Games Initiative

There are multiple partnerships between WB Games Studio in Montreal and key organizations to support local cultural and charitable initiatives connected with the gaming community.

# *What if there's not enough space for new artists?*

**Axel W. Caballero**  
VP and Head of  
WarnerMedia OneFifty

“We work with artists from around the world and one of the things I hear most frequently is ‘oh, I didn’t think there would be space or support for art like mine.’

At WarnerMedia OneFifty, we exist to find and support those new artists and voices. Ones that are irreverent, subversive and unpredictable. Ones that work across any media. Exactly the things you wouldn’t expect to hear from a major entertainment brand. ▶

That's because we have plenty of experts who can package content for us, but what about the future? What's the raw voice behind the noise? That's the voice that will inspire the content of tomorrow.

We're firmly artist first in our approach. We provide no-strings-attached grants to help artists develop their idea. Our only ask is that we have a right of first refusal or a first look at developing the completed work.

To find these artists, we partner with over 200 artistic institutions around the world that, on average, have between 500 and 1,000 creators each. Often more. These partners – we call them co-conspirators – help us tap into this universe of creativity.

We're also endless scrolling through social media. We found Jordan Hendrickson on Instagram (@jhendricksonart) painting a self-portrait and thought 'he's great.' We dug a little deeper and found a whole catalog of ridiculously amazing work. Now he's working with us on his adult-buddy-cop animation 'Darween.' Or the work we did with Tomer Shushan whose 'White Eye' was Oscar nominated

and whose next proof of concept we're funding.

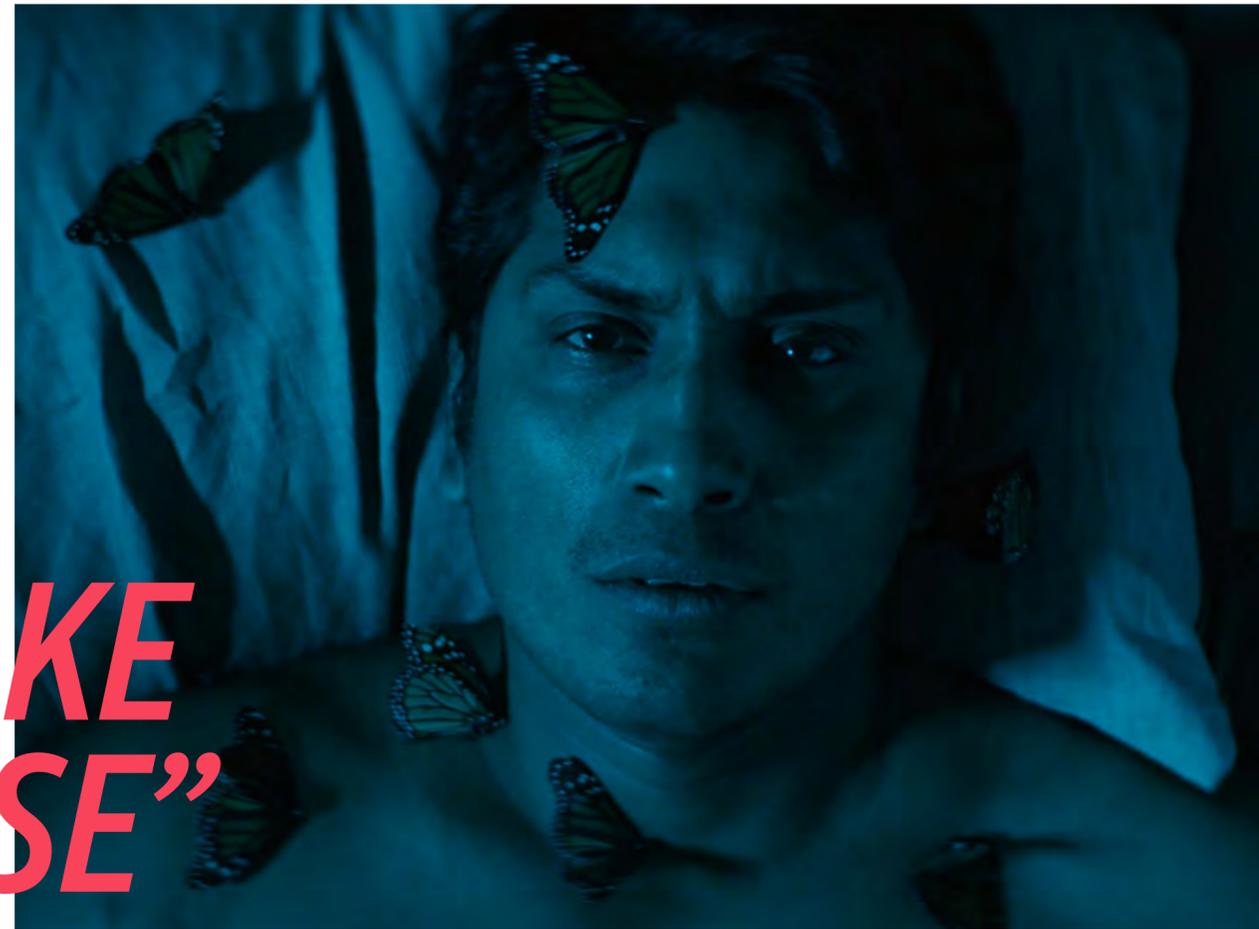
In addition to early investment, we also acquire completed work and work on the development of content for all our brands.

At OneFifty, we're not a program, a talent pipeline or a development area. We're an artistic studio where content innovation happens. It's pretty awesome."

**Axel W. Caballero**

**“DON'T MAKE ME CHOOSE”**

says Axel Caballero on recent OneFifty artists' work



## Son of Monarchs

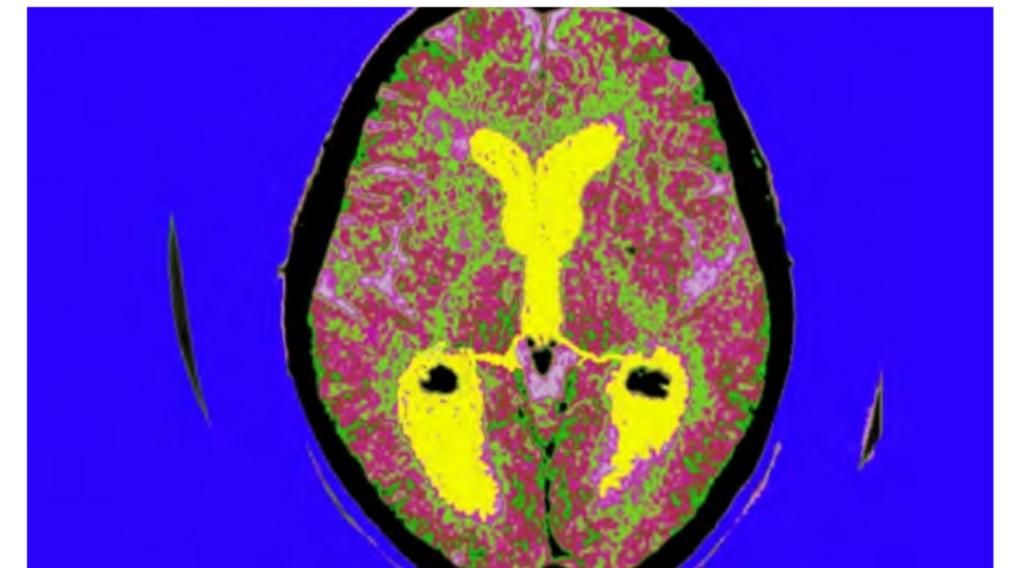
“Alexis Gambis examines the immigration story in a metaphysical way, with a shaman who transforms into a jaguar. Alexis was awarded at Sundance for this work, and it is incredible. The judges praised it for ‘its poetic, multilayered portrait of a scientist’s growth and self-discovery as he migrates between Mexico and New York City.’”

[+ Read more about it here](#)

## Rafia, A Brilliant Mind

“The artist Amatus-Sami Karim-Ali’s mother-in-law had Alzheimer’s and it made it very hard for the two of them to communicate. This is the origin story for an incredibly beautiful transmedia piece that allows us to go inside a brain affected by Alzheimer’s.”

[+ See inside a brilliant mind](#)



## Godspeed

“This is Celia C. Peter’s Afrofuturism meets sexy psychological thriller with theoretical physics. It’s transmedia with augmented reality. Ha! Imagine pitching that at a network. Celia is amazing, her mind works in such an exciting way.”

+ Dive into “Godspeed”



## The Extra-Ordinaries

“Diego Salazar Castro created an animated comedy for smart kids about race, privilege and spandex. There’s so much to love about this work, but I especially love the comic book he created to go alongside the animation.”

+ With no powers come some responsibility...



+ Explore OneFifty

▶ Hear Axel on the future of entertainment

# *What if your pitch isn't "business" ready?*

“Hollywood and the entertainment industry are pretty format- and category-driven. You have set blocks of time for shows and specific requirements for film. But what happens if you have a great idea but it doesn't quite fit that structure? ▶

**Diana Mogollón**  
SVP and General  
Manager of Stage 13



Well, that's where we step in.

At Stage 13, we create, incubate and innovate talent and IP (intellectual property.) We work across genres, across scripted and unscripted shows and we're format agnostic. If you have a great, distinctive idea, we can help you develop it.

But it's not just about the creative. It's also understanding the business and production models across the industry that align with the needs of various platforms to activate audiences.

Looking at both the creative and operational side of it means we're asking a lot of questions. How do we set the writer up for success? What's the best team to produce this story? What's the audience we're trying to reach? How do you market this content? How do you PR it? Our focus is really holistic because we want this work to be a pathway to more. We're creating cities not buildings!

When we started out, our focus was on short-form, direct-to-consumer content because that was the big opportunity. We wanted stories that were going to move us. Make us feel something in a very provocative, unapologetic way. If it felt done or diluted — then it wasn't for us.

Even as we expanded into other genres and formats in television/

film content — we've created over 200 episodes since 2016 — that DNA has not changed. We're still looking for that special connection.

It means we find talent and stories in incredible places. Like Cesar Mazariegos, who was working in a mortuary while honing his craft as a writer. His show 'High & Mighty' is a Stage 13 Original and now he's working on 'The Simpsons' as a writer/producer.

Sometimes you know the story will work, other times it's a leap of faith. But when you've fallen in love with the idea, you want to do everything you can to bring it to life and ultimately help the creator play to win."

**Diana Mogollón**

**“THESE STORIES REALLY MOVED ME”**

says Stage 13's Diana Mogollón

## Special

“We loved how fearless Ryan O’Connell was. We met him after several buyers passed on the project. People loved the pitch but were uncertain how to tell a story of a gay man with cerebral palsy. When we heard the pitch, we immediately said ‘yes!’ Jim Parsons, the executive producer, and Ryan were open to a short-form version of the show. Netflix gave us a straight-to-series order and it became a hit, so a full half-hour second season was ordered. It earned multiple Emmy nominations and Ryan is about to publish a novel, has an HBO Max series in development with WBTV, a feature in the works with Greg Berlanti and was named on the ‘Time 100 Next List.’”

+ Why be normal when you can be “Special”?



## Family Style

“We work with all types of clients who are looking to reach new audiences. When Toyota approached us wanting to speak authentically to the AAPI community, we saw the opportunity to create the unscripted series ‘Family Style.’ It allowed us to lean in into established audiences across social and connect Toyota as part of these meaningful stories of Asian food and culture.”

+ Dish up “Family Style”

## Two Sentence Horror Stories

“We’re now into the fourth season of this award-winning horror anthology show inspired by the popular fan fiction. Created by Vera Miao, each standalone episode delves into a relevant social thematic centering a diverse point of view within a subgenre of horror — all brought to life by a superb roster of talent, including many first-time TV writers and directors. So, from a company standpoint, you’ve got a goldmine of storytelling: 35 original IP stories from distinct creative auspices representing different cultures with global appeal.”

+ Explore a world of horror

+ Jump into Stage 13



“The first thing you learn working in multicultural marketing is that our audiences have a rich variety of experiences and characteristics within each community. They’re not defined by singular labels.

With the launch of HBO Max, we have the opportunity to reach more of the Latinx community in more places, so my team looked at how we could connect with this intersectional audience. Our approach is HBO Max Pa'lante.

Our starting point was our content. We've got such a variety of Latinx storytelling, thanks to HBO Latino, a linear service. There are award-winning original series from Latin America, Spanish-language films from Spain, the U.S. and the Caribbean, comedy and music concerts. So we know we have Latinx content from Latinx creators.

Then we have vibrant communities that we've built up across our HBO Latino social channels, and the decades-long partnerships with organizations such as the New York Latino Film Festival.

Finally, we use our personal experience. I'm a first-generation Cuban American. I am ambicultural in that I have a wholly American side, and a wholly Latina side. Both are important, both are entirely me.

Having the content, the communities and the lived experiences allowed us to create HBO Max Pa'lante. A social initiative where we're truly audience first because we work to appeal — via language, via storytelling, via representation, via shared experiences — to the different aspects of the people within our communities.

Pa'lante allows us to showcase new voices, to share great content, to support our artists, to connect with our partners and to celebrate all aspects of our cultures.”

**Jackie Gagne**  
SVP, Multicultural Marketing, HBO



# What if your audience isn't defined by labels?

 Find out more about Pa'lante

 Follow us on Instagram

 Follow us on Facebook

 Follow us on Twitter

# NEW WAYS TO CONNECT



Three ways our teams adapted during the pandemic shutdowns.



## TV Writers' Workshop

We've run the Warner Bros. TV Writers' Workshop face-to-face for 40 years. This year, the masterclasses and simulated writers' room went virtual. And the result was... still the same high standard. Participants completed a new spec script under production-standard deadlines and developed an original pilot.

[+ Explore the workshop](#)

## Warner Bros. Studio Tour Learning

"How do we inspire U.K. school students to consider a future in our industry? We share the extraordinary artistry, technology and talent — and some behind-the-scenes secrets — that go into the creation of some of our most famous films.

The U.K. creative industries are growing three times faster than the rest of the economy, yet there's still a skills shortage. This may be because young people don't see a career in the creative industries as a viable option.

Our Learning Programme at Warner Bros. Studio Tour addresses this by highlighting the different roles and skillsets that are required to make a film. Students

who join us get to design characters' costumes and makeup, they discover the tools and tricks of a Foley artist, they learn about the technical skills needed to bring a film to life — and a whole lot more.

In 2020, when schools had to close their doors, we responded by adapting our entire education programme for online delivery. We created 26 virtual learning resources to inspire students from their own homes. Once schools reopened, but the Studio Tour remained closed, we adapted our hands-on sessions so that they could be delivered virtually directly into classrooms across the U.K.

This new approach meant we could reach up to 500 students in one virtual lesson."

### Julie Green

Education and Learning Manager  
Warner Bros. Studio Tour London

[+ Explore the lessons](#)

## WarnerMedia Access Virtual Comedy Showcase

As comedy clubs stayed shut, stand-up comedians needed a new way to reach industry execs.

We curated an evening of up-and-coming comics, broadcasting it live to our comedy programming execs across our brands.

"Each of these comedians is positioned for next level success," said Karen Horne, our Pipeline Programs SVP. "Our job was to remove barriers to help them achieve it."

“All  
I saw was  
smiles”



In 2020, for the third consecutive year, Cartoon Network Latin America called on female creators to pitch their new show ideas in “Girl Power: Pitch Me The Future.” The prize: all the resources of Cartoon Network to help create a pilot and showcase it across the brand’s platforms.

The winners, Luisa Velásquez and Silvia Prietov from Colombia, talk about the journey of “Astropackers.” ▶

## The origin story

**Silvia:** Since I was a little girl I knew I wanted to work in animation because when I saw artists drawing — it blew my mind. To create something from scratch was like a magical superpower. And I was obsessed with Cartoon Network. “Dexter’s Laboratory” was genius!

**Luisa:** My story is one of transformation. I was a web designer but I lost my motivation. Animation was magical, it gave me a vocation.



Silvia Prietov



Luisa Velásquez

## The challenge

**Luisa:** The opportunity to study anything in animation in Colombia is so scarce. And there are so few women in our industry.

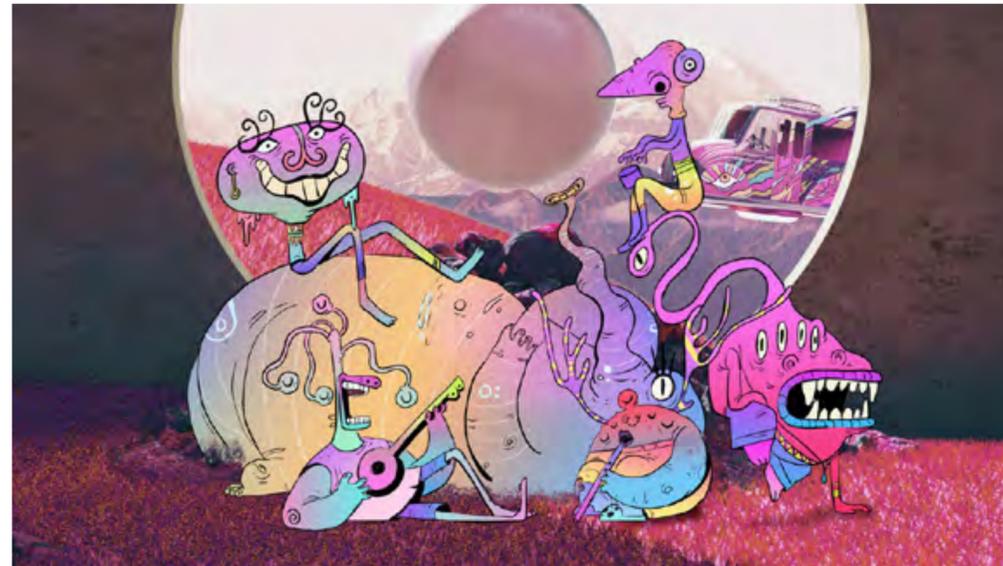
**Silvia:** Beside education, the macho attitude can make it difficult. I had one director tell me he’d never let me direct. But these things make us want to be unstoppable.

This is why I decided to give talented people in my country the opportunity to learn animation and create beautiful things. I set up Studio Lucy Animation in 2016.

## The competition

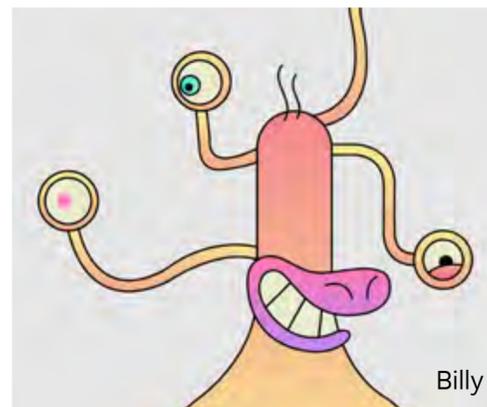
**Silvia:** I remember the pitch to the Cartoon Network team was hard. I was so nervous. It had to be in English and there were so many characters and aliens in our story to share. But what I remember most was the smiles from the judges. All I saw was smiles. That was wonderful.

**Luisa:** I really wanted to convey the emotional aspect of “Astropackers.” While I was happy about their praise of the story, the moment a judge asked about a character by name — that was when I knew we had connected.



## The idea

**Silvia:** “Astropackers” is a comedy set in a remote multiverse. Two aliens are immersed in a cosmic backpacking trip through nebulae, vast galaxies and mysterious black holes in search of their origins.



Billy



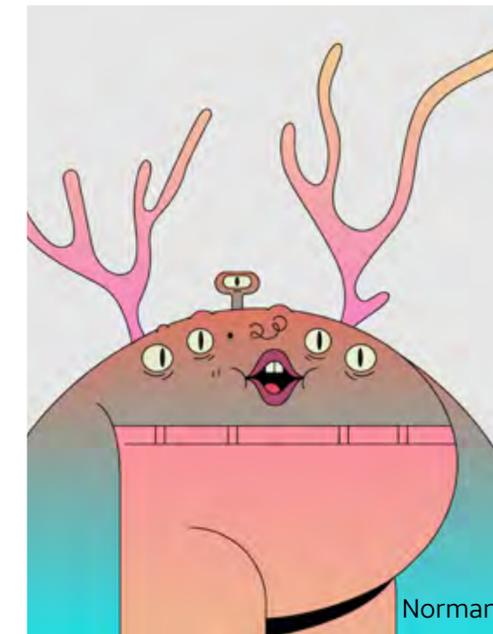
The Elder Lady

**Luisa:** The story is based on my search for a new path. I felt stuck, so Felipe Rodriguez (a co-creator) and I went motorcycling through Latin America for two years. The journey reconnected me with my dreams, and that’s where “Astropackers” was born.

## The favorite character

**Luisa:** I love Norman Square, our main character. I identify with him a lot. He has so much potential and so many fears.

**Silvia:** Norman has the ability to be whoever he wants to be. He’s not defined by gender. Sometimes he’s Norman, sometimes she’s a warrior. We look at inclusion from a different perspective, from one of empathy. Norman is pure empathy.



Norman

## The new friendship

**Silvia:** It’s been wonderful working with Cartoon Network Latin America on “Astropackers.” Every meeting is a highlight, the team there have incredible vibes and a great sense of humor.

**Luisa:** When we started working together we saw how the collaboration deepened and evolved. They listened to us. We felt real support and that they walked along with us all the way.

## A celebration

**Silvia:** I’d love to see “Astropackers” out in the world because it is so very Latin American — without falling into stereotypes. We have everyday situations, and we imbue them with fantasy and magic.

**Luisa:** Every story, every character, every joke has a Latin American flavor. But it’s still about the human experience with a big sense of humor.

## More creative inspiration

Warner Bros. Games is an official partner to BAFTA Young Game Designers in the U.K. The competition inspires 10-18 year olds to try their hand at game design.

[+](#) Find out more about BAFTA Young Game Designers

**WE'RE STANDING  
UP FOR WHAT  
WE BELIEVE IN**



WE'RE STARTING  
UP FOR  
WE BELIEVE

## Communities

“Across our enterprise, we want to create systemic change because that’s how we’ll grow as a business and how we’ll make real social impact. Anyone can create a PSA. Or write a check. Or back social justice organizations and charity partners. That’s not creating change, that’s ticking a box. Creating change starts with understanding the landscape, choosing your partners, sharing your platforms, reach and skills.”

**Dennis Williams**

SVP, Corporate Social Responsibility



# What if we stop calling it corporate social responsibility?

“Traditional corporate philanthropy — making commitments, working with partners, making donations — frequently makes very little difference.

This is because these actions often do nothing to address the systemic inequity we all know exists, sometimes it’s because corporations just find it easier to write a check.

Over the past year, we’ve been working to do more than just write a check. We took an opportunity to reassess who we work with and how we could truly engage with them.

As a business, our power is in the narrative. Our platforms help shape culture around the world. So we decided to use the entirety of WarnerMedia’s resources to support social justice.

This meant giving our partners both access to our platforms and the ability to shape the narrative themselves. Like the work we did with the NAACP, where Issa Rae fronted a PSA (public service announcement) encouraging people to become poll workers. The PSA was targeting Black audiences, and it was written, directed and produced by Black women. So our partner didn’t just get our financial donation, but also our creative resources and audience reach.

This approach was incredibly important when it came to the work we did during the pandemic. It was powerful to realize that we could play our part in saving lives. By educating and disseminating information, we could help people protect themselves and their loved ones.

So, I’ve stopped thinking about us as the corporate social responsibility team, and I’ve started thinking about us as the social impact team. Because that is what we’re doing.”

**Dennis Williams**  
SVP, Corporate  
Social Responsibility

In 2020, we committed to advancing social justice



\$15 million pledged to stand up to racial inequity

We shared our platform and resources with our partners so that they could shape the narratives



“I’m a human, just like you,” said members of the trans community in the Human Rights Campaign’s “See each other. Save trans lives.”



“Be a hero. Be a poll worker,” said Issa Rae as she rallied volunteers for Power to the Polls.



“History is made by everyday people, so vote early, vote by mail, vote,” said the Color of Change PSA.

“Stop hurting us. Stop stereotyping us,” said Jon M. Chu, Lisa Ling, Olivia Liang and other members of the AAPI community with the AAJC. “Learn our history, because Asian American history is American history.”

**We amplified these voices across our own channels**



**We shared the success**

**100+ PSAs**

were distributed across the WarnerMedia ecosystem

**1 billion+**

earned impressions delivered

**100 million+**

viewers

**\$100 million+**

worth of creative resources and in-kind ad placements given to our partners



**We championed civic responsibility**

We partnered with Rock the Vote to help young people build their political power. We also engaged and informed U.S. voters with our Citizen by CNN platform, where we paired our journalists with cultural newsmakers to discuss the major issues.

[+ Explore our action](#)

**We were humbled by how our employees stepped up**

**5,250+**

**employees**  
volunteered

**30,755 hours**  
to help our communities

They donated

**\$2.6 million**

We added

**\$2.3 million**

to support disaster relief and non-profit causes around the world.

In 2020, we put our arms around our communities

**We supported our creators during the pandemic**

**\$100 million fund launched**

for U.S. production crews affected by the coronavirus shutdowns.

**\$750,000 emergency grants**

for freelancers in the U.K.'s creative industries, via the Film and TV Charity, and the Theatre Artists Fund.

**\$25,000 donated**

plus all licensing fees and revenue raised from the comedy "Ausgebremst" was donated to #Kunstnothilfe in Germany.

 Watch the video

 Read more

 Listen to the podcast



**We helped the world's most loved creative institutions**

Like the Apollo Theater in NYC, the Southbank Centre in London and imagineNATIVE in Canada. We also contributed \$1.6 million in funding to support over 40 identity-based, virtual film festivals.

**We put public health first**



Got questions about the Covid-19 vaccine? You're not alone. CNN's Dr. Sanjay Gupta answers questions from Daveed Diggs in this Ad Council PSA.



And we teamed up with the Ad Council to encourage everyone — from Bogart to Neo to Aquaman — to mask up and save lives.

# WHEN HE OR SHE ISN'T ME



To help every child feel accepted, Cartoon Network partnered with The National Black Justice Coalition. The result: a comic strip that teaches kids about gender pronouns and respect.

“Young people are often afraid to show up authentically for fear of sexism, homophobia and transphobia. But, when we normalize sharing pronouns, we normalize acceptance of everyone. We wanted young people who identified with those represented in the comics to feel seen and acknowledged. To know that their favorite cartoon brand supports them being themselves.

We also wanted to speak to those who want to be allies, because sometimes children lack the words to express support and empathy.

When the comic was released we received feedback like: ‘I wish I had seen this sort of thing as a kid. I definitely would have come out sooner than I did,’ and ‘It makes me feel seen, and it warms my heart. All the younger ones who

get to see themselves on screen and know their favorite channel thinks they’re rad? YES.’

We know we have a far-reaching platform at Cartoon Network, so it’s our responsibility to spread love and acceptance. I was so proud to be part of this project.”

**Mai Phung**  
Art Director at Cartoon Network Social Media

[+ See the comic](#)



The long hours and unpredictable schedules of the TV and film industry make raising a family tough. So Warner Bros. helped to launch The WonderWorks, the first full-time education facility for the under 5s at its Leavesden Studio in the U.K.

“In our industry, we are constantly working to ever evolving deadlines. You can come in to work one day and everything you have been working towards has changed; a revised schedule, sets brought forward, meetings moved...

When you’ve got children who rely on structure, being told that a meeting has been moved to 8 a.m. becomes especially tricky. I often feel conflicted between my duties at work and the care I want to give as a mother.

It got even trickier in 2020. Covid restrictions meant that the network of family and friends



Rachel

daughter is on site being given the best care. It means I can focus my attention where I need to and that I can accommodate last-minute changes. I don’t see this as a childcare facility, but more an extension of my family and I have regained the support network that I felt I’d lost.

My daughter started at the The WonderWorks when she was 14 months old and loves it. She gets the freedom to explore, create and develop among her peers. When she comes home, she is always so excited to tell me about her day... well, as much as a toddler can!”

**Rachel Ziegelmeier**  
Production Buyer for Set Decoration Warner Bros. Studios, Leavesden

[+ Explore The WonderWorks](#)

I rely on for childcare was not able to support us. I felt incredibly isolated and really didn’t know how I was going to manage. But I knew I had to because the lockdown and being on unpaid maternity leave meant I was financially unstable.

The WonderWorks has meant everything to me. It has given me the opportunity to fulfil my duties at work, while knowing my

# “THIS ISN’T CHILDCARE, IT’S AN EXTENSION OF MY FAMILY”



POST-PRODUCTION  
CATERING SERVICES  
COSTUME DESIGNERS  
PROP MAKERS  
EVENT MANAGERS  
PHOTOGRAPHERS  
VIDEO EDITORS  
SECURITY  
SOUND ENGINEERING  
TRANSLATORS  
POST-PRODUCTION  
CATERING SERVICES

## Sharing our resources

We know that suppliers from underrepresented groups struggle to get access into our industry.

We're working to change this. We offer our partners access to our teams for more diverse crew hiring and more inclusive writers' rooms. We've also compiled The Red Book, a directory of businesses and suppliers run by women, people of color and the LGBTQ+ community — from sound technicians to boom operators to craft services and post-production. All certified. All experts. All talented.

We're sharing The Red Book with other U.S. studios looking to increase diversity in their suppliers.

"The Red Book was just one of the ways we supported our suppliers in 2020," said Melanie Gunn-Nieves, Manager of Supplier Diversity.

"We assisted diverse suppliers in maintaining important certifications and hosted virtual business development networking events. Our Supplier Diversity program is a catalyst to achieve a more inclusive supplier base. It reflects our belief that diversity is a critical and powerful business imperative."

[!\[\]\(36d9a1a98aa57a3ed4fa11cdb1d98833\_img.jpg\) Become a WarnerMedia supplier](#)



# WE'VE ALL BEEN AFFECTED BY THE WORLD-CHANGING EVENTS OF THE PAST YEAR

“As hard as these times were, they gave us the time to gather the company, to be vulnerable, to have our ears open. And to be honest with each other.

These were important steps towards making WarnerMedia more equitable and inclusive. And yet we all acknowledge that the bulk of the work is still in front of us.

This is one of society's greatest and most urgent challenges.

It is an incredible privilege to work in an industry that is so emotionally important. A well-told television series, an epic motion picture, an incredible journalistic report, or an in-depth documentary series — these things move the world given how they make us feel, how they can influence our thinking. Stories that deeply resonate can change how a person contextualizes the world. At WarnerMedia, not only do we get to work on this, but we get to work on this at scale. I believe this report is a fair summary of our work in progress.

We are a missionary team of nearly 30,000 team members... inspired, passionate and, of course, with the potential to do far more. And that is a good thing given there is so much more to do. We've put a system in place to help us create the change that's needed and there is much more to come.”

**Jason Kilar**  
CEO, WarnerMedia

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