Purpose-Driven Progress:

Advancing On-Screen Diversity and Inclusion Through Accountability

AN ANALYSIS OF CANNES LIONS FILM AND FILM CRAFT CREATIVE WORK FROM 2006 TO 2021

Geena Davis Institute on Gender in Media
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LIONS

USC Viterbi School of Engineering

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Foreword

BY SUSIE WALKER, VP OF AWARDS & INSIGHTS, LIONS

Change is happening. Equal and fair representation for all is high on the global agenda and so it should be. Through its creative work, our industry can continue to empower audiences from diverse backgrounds, helping them to feel seen, heard and represented in the media and across brand experiences. This creative work has the power to influence culture and shape society so it's incredibly important that we track progress, and inspire and motivate systemic change across the industry.

To help the industry in this pursuit, LIONS is thrilled to have partnered with the Geena Davis Institute over the last five years to address bias, inclusion and representation in creative work entered into Cannes Lions.

As part of an ongoing commitment to positively influence creative work that moves society forward, we set out with Madeline di Nonno, CEO of the Institute, to create a tangible measure of the (mis) representation of gender in marketing communications.

Since 2017, our collaboration has enabled us to produce clear data points on intersectional representation from a large sample of work entered into the Cannes Lions awards. Year-on-year, this has helped us to identify where the gaps are and what brands can be doing to improve their DEI objectives. Most importantly it serves as a measure for the industry to track and check its progress on an annual basis. This report is free and publicly available for anyone in the industry to review. We invite and encourage you to read through the latest findings.

This year, we focused on representation in Cannes Lions Film and Film Craft creative work from 2006 to 2021, with a focus on character portrayals in creative work from 2021. We're delighted to reveal that the third installment marks significant progress from previous reports. From 2006 to 2021 representations of women and people of colour in Cannes Lions creative work across the Film and Film Craft Lions has increased markedly. Female characters occupy 43.2% of screen time, an increase of about 13.7% from 2006. We know by measuring and analysing performance, we can see what progress has been made and how far we still have to go. We believe we can make progress through creativity.

LIONS and the Geena Davis Institute are also proud members of the Unstereotype Alliance. This collective examines underrepresented groups under a stronger lens with the aim to eradicate harmful gender-based stereotypes in all media and advertising content. We're excited to be working with institutions that share the same passion for moving the industry forward.

We hope you find the data useful, and we're very pleased to see that change is happening. We still have more to do, and we hope this report inspires a continued focus on fair and equal representation for all. We invite you to share this work with everyone you work with and get in touch with your feedback or questions.

Executive Summary

Surveys and market research find that audiences want to see broader on-screen diversity in entertainment and creative work,[1] and audiences are more loyal to brands that reflect their identities.[2] Audiences also seek content that represents them accurately on screen.[3] Has the creative work kept up? To answer this question, Cannes Lions partnered with the Geena Davis Institute on Gender in Media for a third time to assess representation in Cannes Lions Film and Film Craft creative work from 2006 to 2021, with a focus on character portrayals in creative work from 2021. This study examines representations of gender, race, LGBTQIA+ identity, disability, age, and body type. The executive summary presents the major findings.

FG Trade/E+ via Getty Images

REPRESENTATION OVERVIEW

Who Was Included?

From 2006 to 2021, representations of women and people of colour in Cannes creative work increased markedly. In 2021, Cannes Lions creative work nearly reached gender parity. Visually prominent female characters increased 13.7 percentage points across that timespan, from 33.9% in 2006 to 47.6% last year, which is the greatest share of female characters in Cannes Lions creative work between 2006 and 2021. And in their share of screen time and speaking time, we again see positive change: Female characters occupy 43.2% of screen time — an increase of about 3 percentage points from 2020 — and 44.3% of speaking time — an increase of about 2 percentage points from 2020.

Also, in Cannes Lions creative work from last year, the share of visually prominent people of colour increased 28.7 points, from 25.9% in 2006 to 54.6%, which is the largest share of characters of colour in all Cannes Lions creative work between 2006 and 2021.

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The inclusion of other historically excluded groups remained stagnant in 2021 creative work. LGBTQIA+ representation has largely hovered around 2% for all visually prominent characters over the time period in which such representation was measured (2018–2021). For reference, in a study of 27 countries,[4] about 2% of respondents identify as transgender or nonbinary, and 11% describe themselves as only, mostly, or equally attracted to people of the same sex.[5] Representation of people with disabilities has varied between 2018 and 2021, but it peaked in 2019, at just 2.2% of all visually prominent characters. For reference, about 15% of the world's population has a disability, according to the World Bank.[6] The inclusion of characters ages sixty and older has not improved over the time period measured (2019–2021). For reference, about 13.5% of the world's population is sixty-plus, according to United Nation global population estimates.[7] Representation of people with a large body type has also not improved over the time period measured (2019–2021).

FIGURE 1 • **Gender Representation in Cannes Lions Film and Film Craft Creative Work from 2006 to 2021**

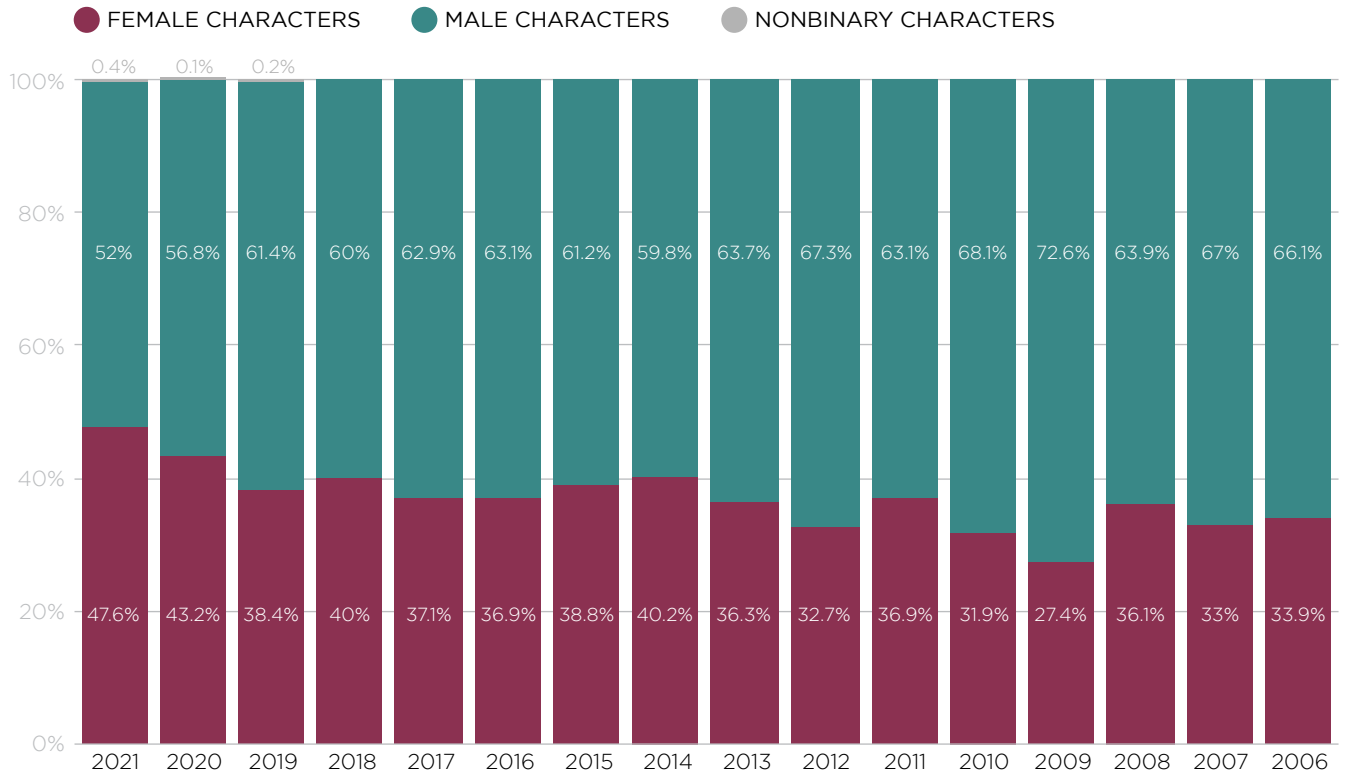

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FIGURE 2 • **Analysis of Female Screen Time and Speaking Time in Creative Work from 2006 to 2021**

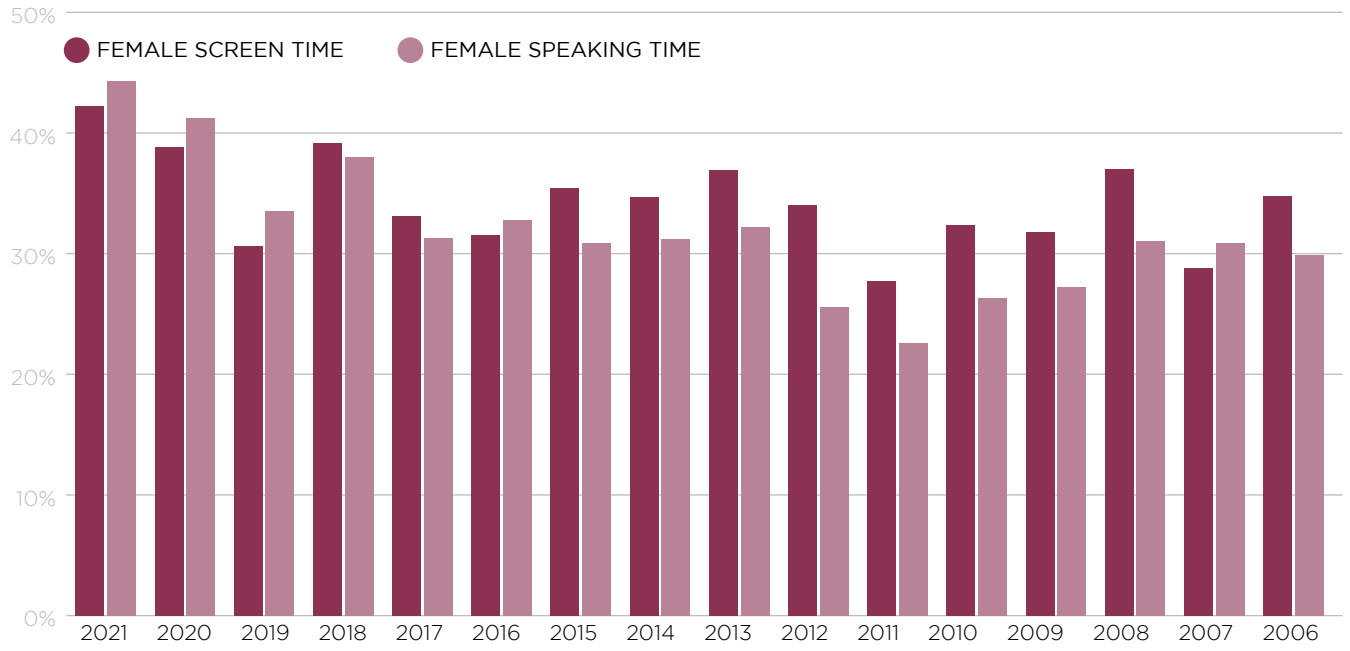

FIGURE 3 • **Aggregated Racial Representation in Cannes Lions Film and Film Craft Creative Work from 2006 to 2021**

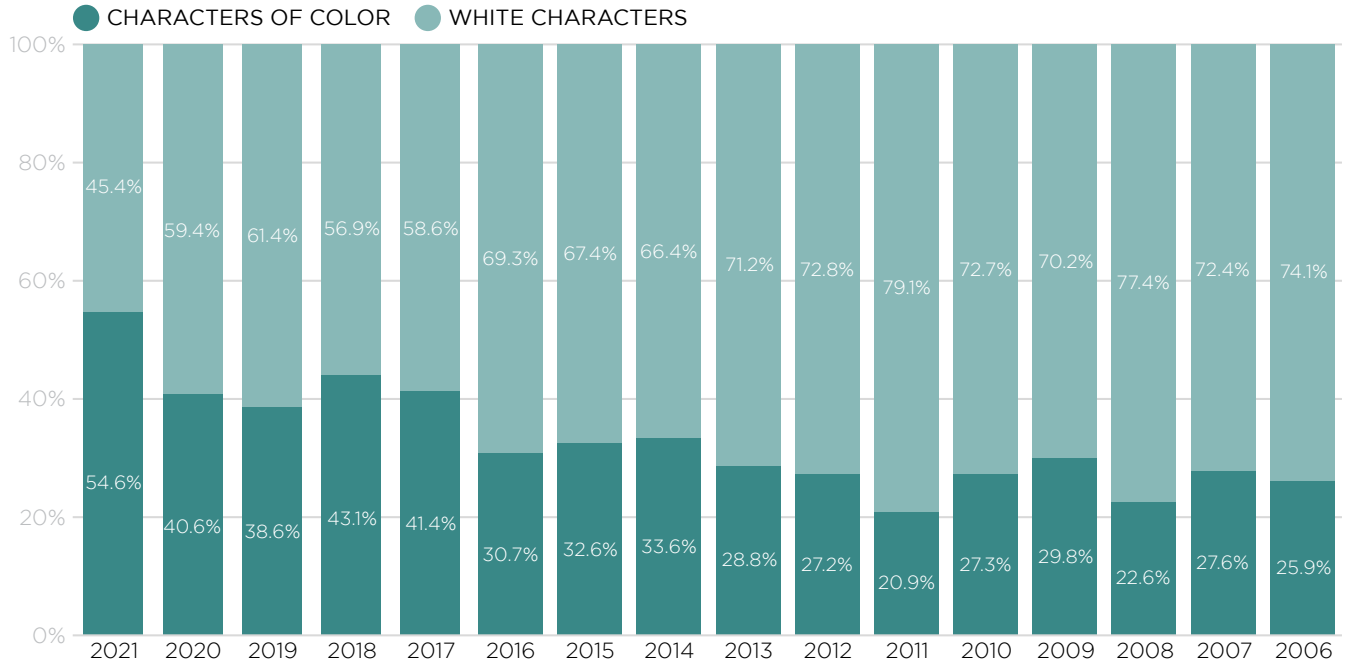

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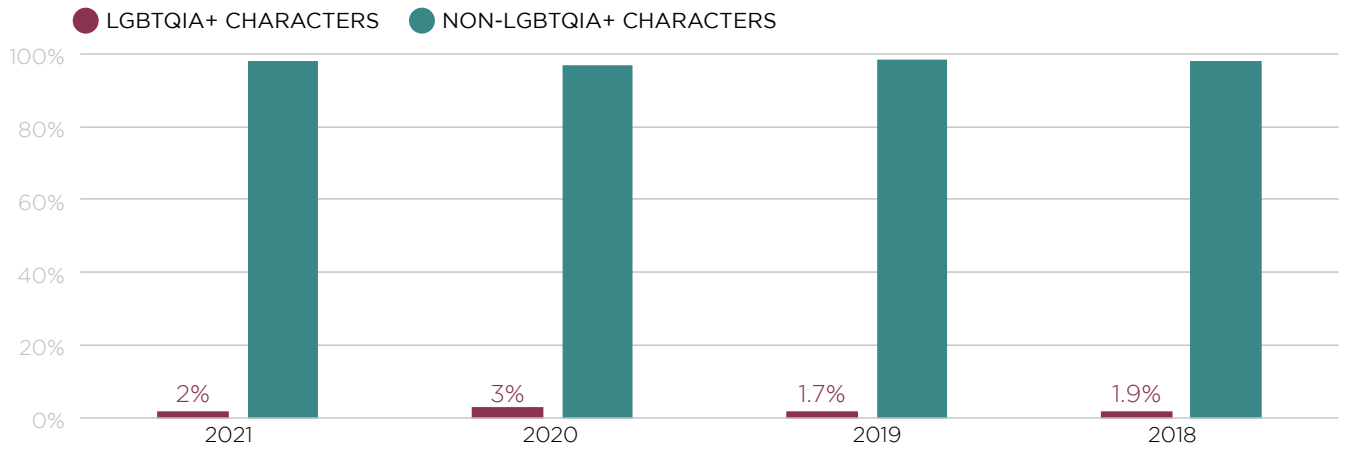
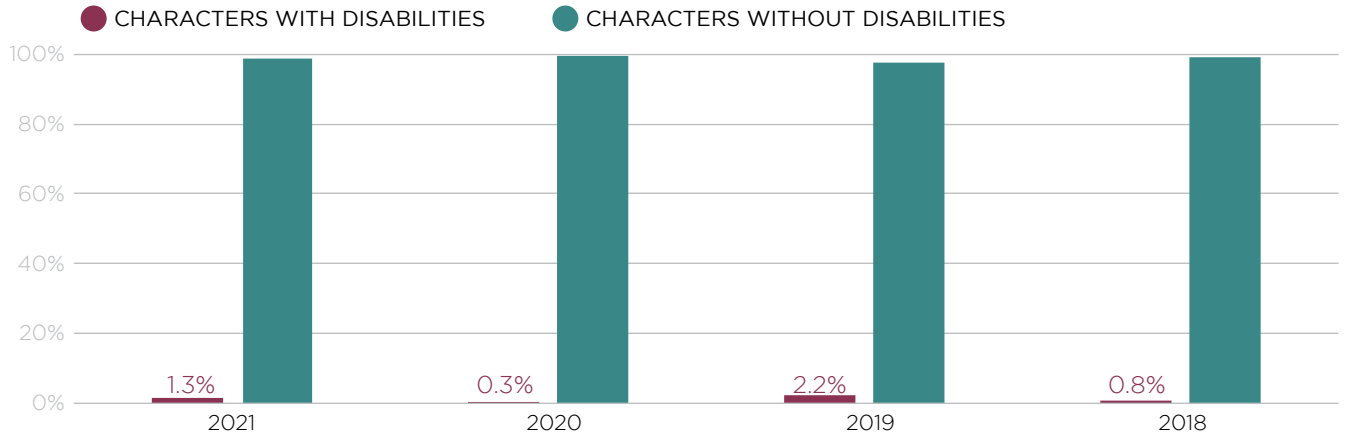
FIGURE 4 • **LGBTQIA+ Representation in Cannes Lions Film and Film Craft Creative Work from 2018 to 2021**



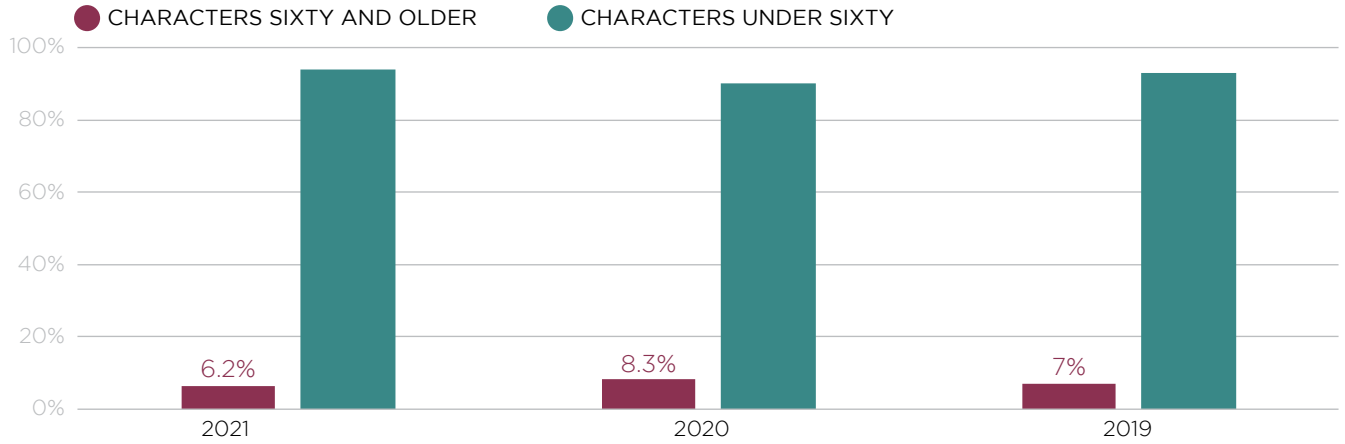
Note: Characters with disabilities were not measured in 2006 through 2017.

FIGURE 5 • **Disability Representation in Cannes Lions Film and Film Craft Creative Work from 2018 to 2021**



Note: Characters with disabilities were not measured in 2006 through 2017.

FIGURE 6 • **Age Representation of Characters in Cannes Lions Film and Film Craft Creative Work from 2019 to 2021**



Note: Characters ages sixty and older were not measured in 2006 through 2018.

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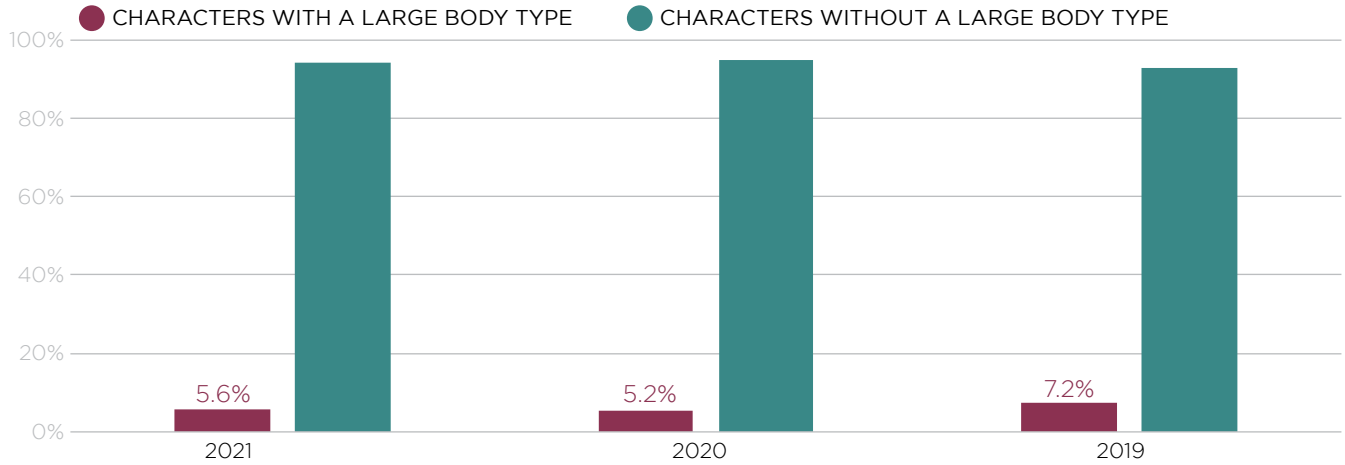
FIGURE 7 • **Body-Type Representation in Cannes Lions Film and Film Craft Creative Work from 2019 to 2021**



Note: Character body type was not measured in 2006 through 2018.

Intersectional Findings Overview

Intersectional analysis of the 2021 Cannes Lions creative work reveals that male and female characters were similarly diverse. As shown in Figure 8, the share of male and female characters who were people of colour, LGBTQIA+, people with disabilities, and ages sixty and older was much the same. Male characters were slightly more likely to have a large body type (6.8% of all male characters, compared with 4.5% of female characters) and, therefore, represented more body-type diversity than seen in female characters.

TABLE 1 • **Intersectional Analysis of Gender in Cannes Lions Film and Film Craft Creative Work in 2021**

	2021	
IDENTITY	**FEMALE CHARACTERS**	**MALE CHARACTERS**
BIPOC	55.6%	54.0%
LGBTQIA+	1.4%	2.0%
People with Disabilities	1.6%	1.1%
Sixty and Older	5.7%	6.9%
People with Large Body Types	4.5%	6.8%

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How Were Groups Portrayed?

GENDER

Overall, the analysis of how characters were portrayed suggests that female characters in 2021 Cannes Lions creative work had less autonomy than male characters, but their portrayals improved from previous years. For example:

- In 2021 creative work, more men than women were shown in an occupation (+5%). In 2020, that gap was 12%. In 2019, that gap was 9%.
- In 2021 creative work, more men than women were shown with authority (+4%). In 2020, that gap was 6%.
- In 2021 creative work, more men than women were shown as leaders (+3%). In 2020, that gap was 5%. In 2019, that gap was 6%.

Another marked change is that fewer women were shown in revealing clothing:

- In 2021 creative work, 5.0% of female characters were shown in revealing clothing — a decline from 2019, when 10.8% of all female characters were shown in revealing clothing.

RACE/ETHNICITY

Overall, the analysis of how characters were portrayed suggests that characters of colour in 2021 Cannes Lions creative work were more social and socially engaged and more physically active than white characters:

- In 2021 creative work, more characters of colour than white characters were shown socializing (+8%). In 2020 and 2019, there were no significant differences between white characters and characters of colour shown socializing.
- In 2021 creative work, more characters of colour than white characters were shown exercising (+4%). In 2020 and 2019, there were no significant differences between white characters and characters of colour shown exercising.
- In 2021 creative work, more characters of colour than white characters were shown in the outdoors (+6%). In 2020, characters of colour were also more likely than white characters to be in the outdoors (+7%). In 2019, there was no significant difference.

White characters were more likely than characters of colour to be shown having authority, working, and being funny:

- In 2021 creative work, more white characters than characters of colour were shown as an authority (+2%). In 2020 and 2019, there were no significant differences in portrayals of authority.
- In 2021 creative work, more white characters than characters of colour were shown working (+3%). In 2020, that gap was 9%. In 2019, that gap was 3%.
- In 2021 creative work, more white characters than characters of colour were shown in an office (+6%). In 2020 and 2019, white characters were also more likely than characters of colour to be shown in an office, but the gap was smaller.
- In 2021 creative work, more white characters than characters of colour were shown as being funny (+4%). In 2020, characters of colour were more likely than white characters to be shown as funny (+4%). In 2019, there were no significant racial differences in portrayals of humour.

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LGBTQIA+

Overall, the analysis of how characters were portrayed suggests that LGBTQIA+ characters in 2021 Cannes Lions creative work were social, active, and engaged. For example:

- LGBTQIA+ characters were much more likely than non-LGBTQIA+ characters to be shown socializing (72.2% compared with 45.4%). In 2020, LGBTQIA+ characters were also more likely than non-LGBTQIA+ characters to be shown socializing (54.1% compared with 30.6%). In 2019, there was no significant difference.
- In 2021 creative work, LGBTQIA+ characters were twice as likely as non-LGBTQIA+ characters to be shown eating/drinking (13.0% compared with 7.7%).
- In 2021 creative work, LGBTQIA+ characters are nearly four times as likely as non-LGBTQIA+ characters to be shown cooking (5.6% compared with 1.6%). In 2020 and 2019, there were no significant differences.
- LGBTQIA+ characters awerere nearly ten times more likely than non-LGBTQIA+ characters to be shown in a restaurant or bar (24.1% compared with 2.5%). In 2020 and 2019, there were no significant differences.
- LGBTQIA+ characters were four times as likely as non-LGBTQIA+ characters to be shown in a car (14.8% compared with 3.4%). In 2020, LGBTQIA+ characters were seven times more likely than non-LGBTQIA+ characters to be shown in a car (27.0% compared with 3.8%). In 2019, there was no significant difference.

LGBTQIA+ characters were less likely than non-LGBTQIA+ characters to be shown working, however:

- In 2021 creative work, non-LGBTQIA+ characters were twice as likely as LGBTQIA+ characters to be shown working (21.9% compared with 11.1%). This gap is shrinking, however. Non-LGBTQIA+ characters were four times as likely as non-LGBTQIA+ characters to be shown working in 2020 (22.4% compared with 5.4%), and nearly three times as likely in 2019 (18.9% compared with 6.8%).

DISABILITY

As reported above, disability representation is low — just 1.2% of all characters in Cannes Lions 2021 creative work. Due to the small number of characters, we did not carry out statistical analysis of their portrayals.

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AGE (SIXTY AND OLDER)

Overall, the analysis of how characters were portrayed in 2021 Cannes Lions creative work suggests that characters ages sixty and older were more social and domestic but less physically active than younger characters. For example:

- In 2021 creative work, more sixty-plus characters than characters under sixty were shown cooking and socializing. There is a 3-point gap between sixty-plus characters and characters under sixty shown cooking (4.2% compared with 1.5%), and an 8-point gap between those groups shown socializing (53.3% compared with 45.4%). In 2020 and 2019, there were no significant differences.
- In 2021 creative work, more characters under sixty than those sixty and older were shown exercising. There is a 9-point gap between characters under sixty and sixty-plus characters (15.2%m compared with 6.7%). In 2020 and 2019, there were no significant differences.
- In 2021 creative work, more sixty-plus characters than characters under sixty were shown in a bedroom. There is a 4-point gap between sixty-plus characters and characters under sixty (6.5% compared with 2.4%). In 2020 and 2019, there were no significant differences.

BODY TYPE

Overall, the analysis of how characters were portrayed suggests that characters with a large body type were broadly similar to characters with other body types. The only significant difference was in who was shown at a sporting event:

- Characters with a large body type were less likely than characters without a large body type to be shown at a sporting event (3.4% compared with 8.1%). In 2020 and 2019, there were no significant differences.
- There were no statistically significant differences between characters with a large body type and other characters in leadership or authority.

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Introduction

Surveys and market research find that audiences, especially younger ones, want to see broader diversity in on-screen talent in entertainment and advertising content. Audiences also seek content that represents them accurately on screen. Has advertising kept up? To answer this question, this study carries out an assessment of representation in Cannes Lions Film and Film craft creative work from 2006 to 2021. For creative work in 2021, this study goes deeper to assess how various groups are depicted and whether meaningful differences emerge. We begin this report with a brief description of our research methodology. Next, we present a profile of Cannes Lions Film and Film Craft creative work from 2006 to 2021, followed by an analysis of bias and inclusion in creative work. At the end, we offer recommendations for improving representation in advertising for ad creators and marketers.

Methodology

Content analysis is a research method for systematically analysing the content of visual and written communications, such as films, television, or other creative work, in order to quantify and examine the presence of certain themes or concepts in that content. This report relies on the GD-IQ, the Geena Davis Inclusion Quotient, which combines automated analysis of gender screen time and speaking time with expert, manual coding to assess representations of gender, race, LGBTQIA+ identity, disability, age, and body type in Cannes Lions Film and Film Craft creative work. To assess character portrayals and quality of representation on screen, this report considers several criteria — character activities (e.g., driving, shopping, exercising), character settings (e.g., home, kitchen, outside), characters' work and leadership, and character attributes such as intelligence and humour.

davidf/E+ via Getty Images

This report presents findings from an analysis of 169 pieces of creative work featuring 2,695 visually prominent characters, produced in 2021 and identified as Film or Film Craft, across 21 countries (Table 1). The report compares these findings to analysis of 105 pieces of creative work featuring 1,228 visually prominent characters produced in 2020, and 251 pieces of creative work featuring 2,632 visually prominent characters produced in 2019; all creative work was identified as Film and Film Craft.

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TABLE 2 • **Countries Submitting Creative Work in 2021 and 2020**

COUNTRY	2021	2020
United States	49.7%	46.7%
United Kingdom	19.5%	15.2%
Brazil	5.9%	1.0%
Spain	3.0%	–
Germany	3.0%	3.8%
France	3.0%	4.8%
Sweden	2.4%	1.0%
New Zealand	1.8%	2.9%
Italy	1.8%	3.8%
India	1.8%	1.9%
Canada	1.8%	2.9%
The Netherlands	1.2%	–
The Philippines	0.6%	–
Thailand	0.6%	2.9%
South Africa	0.6%	1.9%
Russia	0.6%	–
Poland	0.6%	–
Mexico	0.6%	–
China	0.6%	1.9%
Australia	0.6%	–
Argentina	0.6%	1.0%
Japan	–	1.9%
Belgium	–	1.9%
United Arab Emirates	–	1.0%
Singapore	–	1.0%
Saudi Arabia	–	1.0%
Peru	–	1.0%
Denmark	–	1.0%
GRAND TOTAL	**100.00%**	

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Findings

The analysis and findings for 2021 creative work is spread across six main sections: representations of gender, race, LGBTQIA+ identity, people with disabilities, age, and body type. All reported differences are statistically significant with 95% confidence.

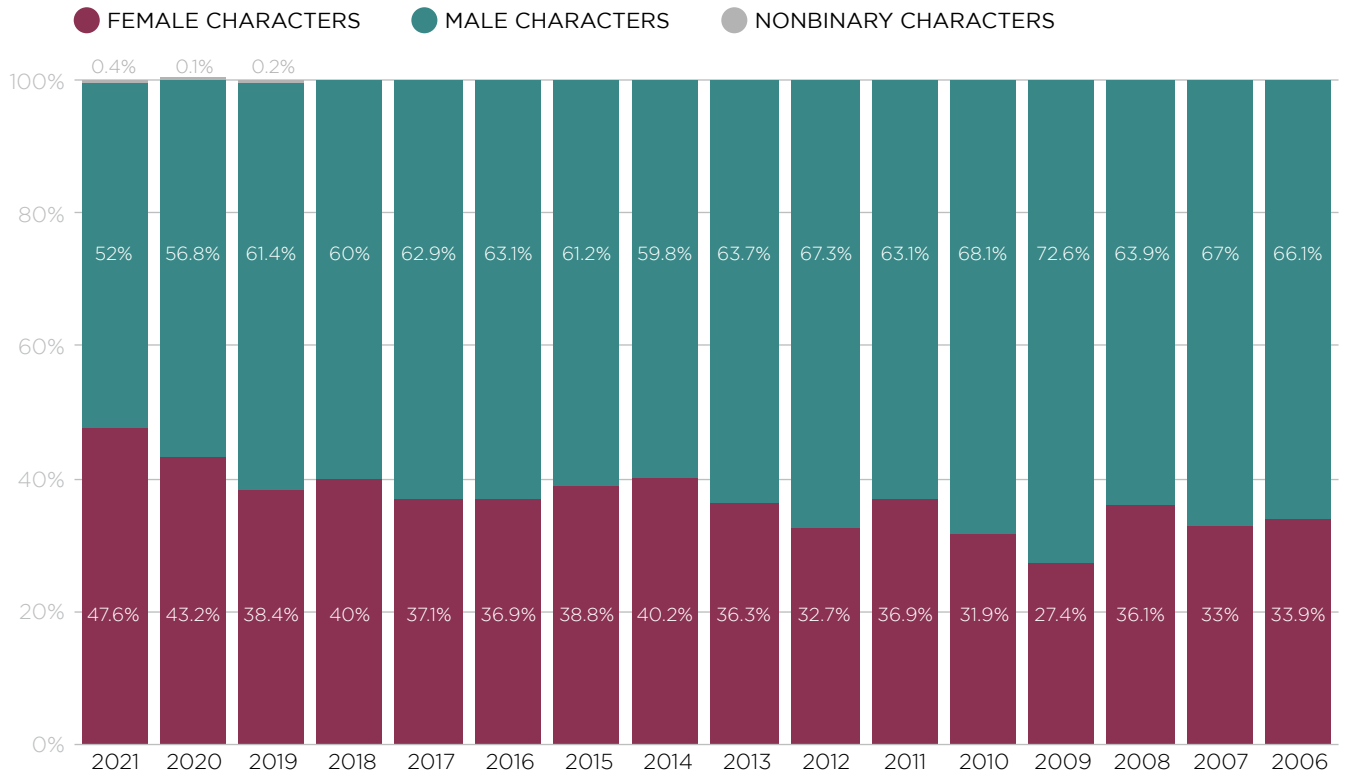
GENDER

This section presents the representation of gender over time in Cannes Lions creative work, then evaluates the portrayal of women in 2021 by analysing activities, settings, portrayals of occupation and leadership, personal attributes, and sexualisation. For reference, women make up about 49.6% of the global population.[8]

Prominence

Women made up a record number of characters in 2021 creative work (47.6%). This is a significant improvement from 2020, when women made up 43.2%, and from 2019, when women made up only 38.4% of all characters. It also surpasses the previous record of 43.1% female characters in 2020. For reference, women make up about 49.6% of the global population.[9]

FIGURE 8 • **Gender Representation in Cannes Lions Film and Film Craft Creative Work from 2006 to 2021**



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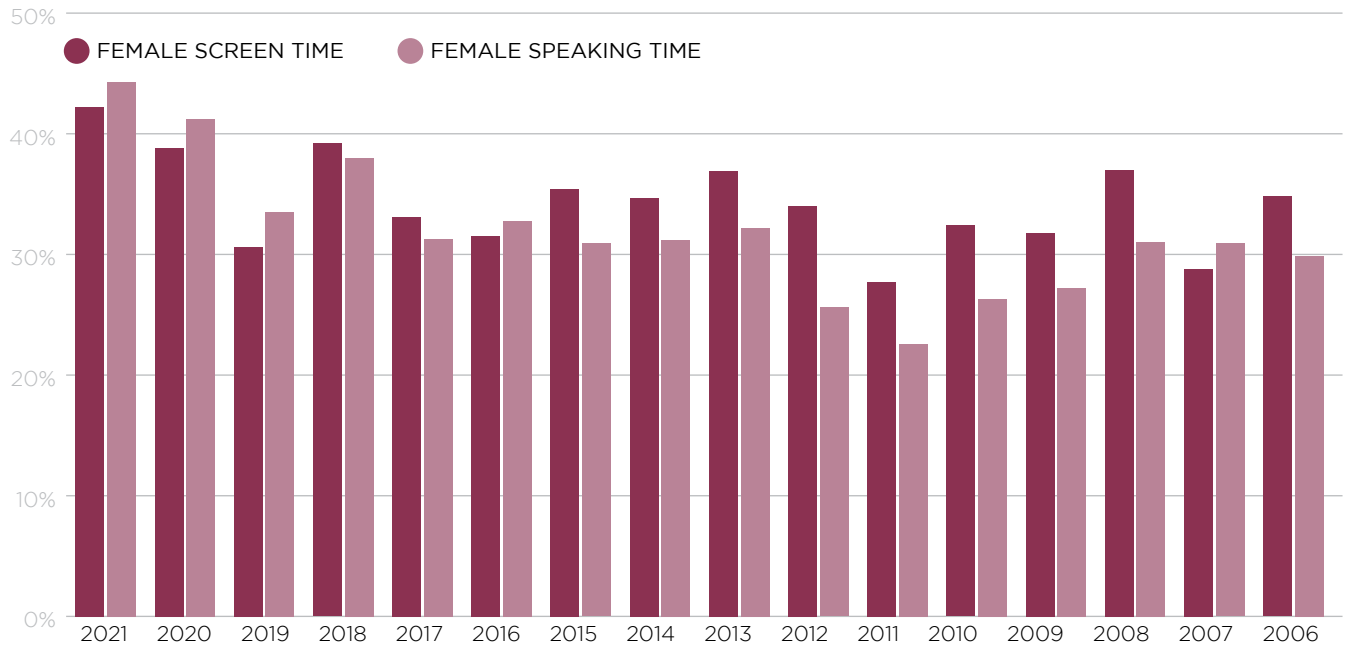
Screen Time and Speaking Time

We also analysed how often female characters are seen and heard on screen in Cannes Lions creative work, relative to male characters. Female characters saw more screen time and speaking time in 2021 than in previous years, although male characters remain more dominant.

- In 2021, male characters occupied more screen than female characters (57.8% compared with 42.2%), as they had in previous years.
- In 2021, male characters had more speaking time than female characters (55.7% compared with 44.3%), as they had in previous years.

FIGURE 9 • **Analysis of Screen Time and Speaking Time by Gender in Cannes Lions Film and Film Craft Creative Work from 2006 to 2021**



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Analysis of Portrayals

ACTIVITY

We found no significant gender differences in depictions of driving, cleaning, cooking, exercise, socializing, working, and eating or drinking. Therefore, male and female characters were shown doing domestic work (e.g., cooking, cleaning) and also in the public sphere (e.g., working) at similar rates.

SETTING

We found no significant gender differences for characters depicted in these settings: kitchen, car, living room, restaurant or bar, bedroom, bathroom, office, store, or classroom. We did find gender differences in who was shown at a sporting event as well as in the outdoors, suggesting that when it came to activities, the creative work reinforced gender norms about recreation:

- In 2021, female characters were less likely than male characters to be shown at a sporting event (6.2% compared with 9.0%). In 2020 and 2019, there were no significant differences.
- In 2021, Female characters were less likely than male characters to be shown outdoors (27.5% compared with 32.6%). In 2020, there was a 5-point gap (27.5% compared with 32.6%), and in 2019, there was a 7-point gap (35.9% compared with 43.3%).

WORK AND LEADERSHIP

We found gender gaps in portrayals of work and leadership:

- In 2021 creative work, there was about a 2-point gap between female and male characters shown as a leader (4.1% compared with 6.3%). In 2020, there was nearly a 5-point gap (1.9% compared with 6.3%), and in 2019, there was about a 6-point gap (10.1% compared with 16.6%).
- In 2021, female characters were less likely than male characters to be shown as having an occupation (26.6% compared with 30.6%). In 2020, there was a 12-point gap (20.2% compared with 32.0%), and in 2019, there was a 9-point gap (16.7% compared with 25.5%).
- In 2021, female characters were significantly less likely than male characters to be shown with authority (1.1% compared with 3.6%). But this gap is smaller than in 2020, when there was nearly a 6-point gap (3.0% compared with 8.6%). However, in 2019, there was no significant difference.

PERSONAL ATTRIBUTES

We found no gender differences in portrayals of intelligence or humour in Cannes Lions creative work in 2021.

SEXUALISATION

We found no significant gender differences when it came to nudity, visual objectification, and verbal objectification, but we did find gender differences when comparing characters wearing revealing clothing:

- In 2021, female characters were significantly more likely than male characters to be shown in revealing clothing (5.0% compared with 1.9% of male characters). In 2020 and 2019, women were also more likely than male characters to wear revealing clothing (0.8% compared with 0.1% in 2020; 10.8% compared with 2.2% in 2019). Although female characters were still more likely than male characters to be shown in revealing clothing in the last two years, the share overall decreased considerably from 10.8% in 2019.

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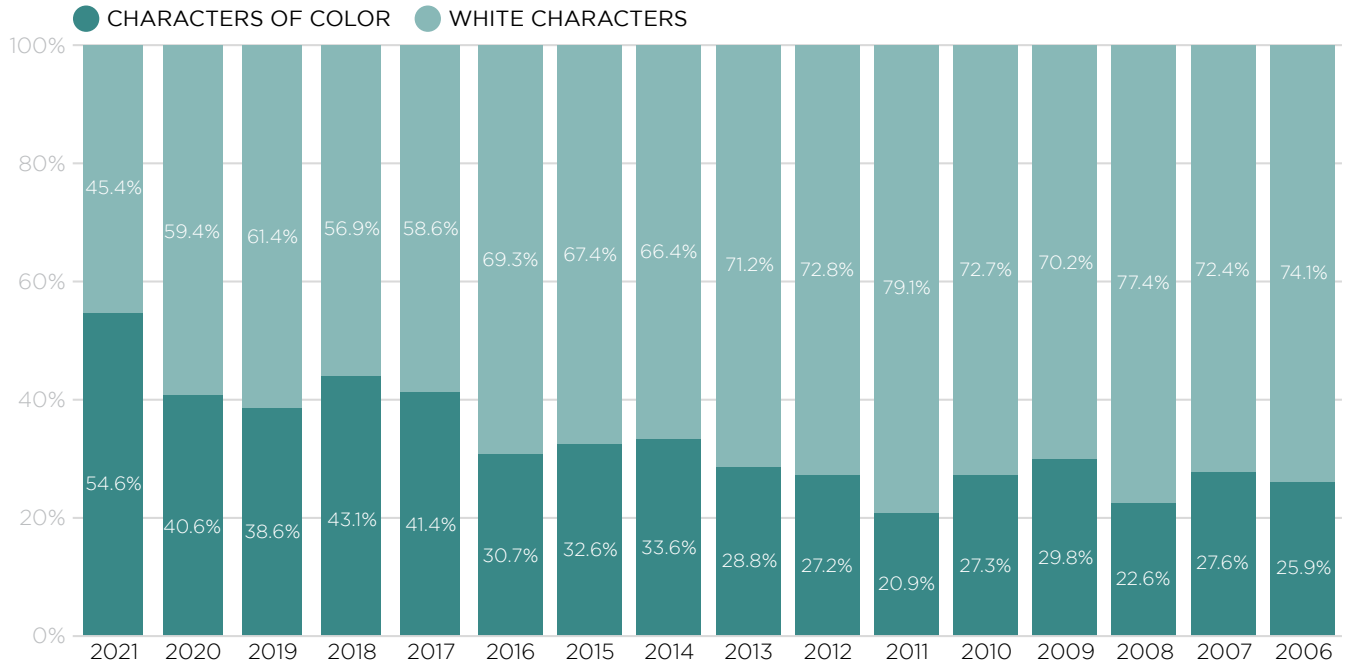
RACE

This section presents the representation of people of colour over time in Cannes Lions creative work, then evaluates the portrayal of people of colour in 2021 by analysing activities, settings, portrayals of occupation and leadership, personal attributes, and sexualisation.

Prominence

Overall, the share of characters who were people of colour was a record high in 2021 (54.6%).

FIGURE 10 • **Aggregated Racial Representation in Cannes Lions Film and Film Craft Creative Work from 2006 to 2021**



From 2020 to 2021, the share of characters who were Black more than doubled, from 14.0% to 31.0%, and the share of characters who were Latinx nearly quadrupled, from 2.3% to 8.5%. The share of Asian and Pacific Islander characters declined about 7 percentage points, from 19.4% to 12.0% (see Table 2).

Of course, because Cannes Lions Film and Film Craft creative work is international, some of these differences in the representation of racial groups may have to do with the creative work's country of origin. Still, assessing change in which racial groups were represented is important for understanding who has been seen on screen. In 2021, 49.7% of creative work came from the U.S., 19.5% from the U.K., 5.9% from Brazil, and 9% each from Spain, Germany, and France; the rest came from Sweden,

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New Zealand, Italy, India, Canada, the Netherlands, the Philippines, Thailand, South Africa, Russia, Poland, Mexico, China, Australia, and Argentina. In 2020, 46.7% of creative work came from the U.S., 15.2% from the U.K., 4.8% from France, 3.8% from Italy, 3.8% from Germany, 2.9% each from Thailand, New Zealand, and Canada; the rest from South Africa, Japan, India, China, Belgium, the United Arab Emirates, Sweden, Singapore, Saudi Arabia, Peru, Denmark, Brazil, and Argentina.

TABLE 3 • **Disaggregated Racial Representation of Characters in Cannes Lions Film and Film Craft Creative Work from 2019 to 2021**

	2019	2020	2021
White	61.4%	59.4%	45.4%
Black	18.2%	14.0%	31.0%
Asian and Pacific Islander	8.4%	19.4%	12.0%
Latinx	5.6%	2.3%	8.5%
Middle Eastern or North African	2.0%	1.5%	2.1%
Native/Indigenous	1.5%	<1%	<1%
Multiracial	2.9%	<1%	<1%
Racially ambiguous	2.9%	2.1%	<1%

Analysis of Portrayals

ACTIVITY

We found no racial differences in whether a character was shown shopping, cooking, cleaning, and eating or drinking. We did find racial differences in depictions of driving, socializing, exercising, and working.

- In 2021, white characters were more likely than characters of colour to be shown driving (3.2% compared with 1.2%). In 2020 and 2019, there were no significant differences.
- In 2021, characters of colour were more likely than white characters to be shown socializing (50.2% compared with 41.8%). This included 55.0% of Asian or Pacific Islander, 50.6% of Black, 44.3% of Latino, 40.7% of Middle Eastern or North African, 50% of Native or Indigenous, and 58.3% of multiracial characters. In 2020 and 2019, there were no significant differences.
- In 2021, characters of colour were more likely than white characters to be shown exercising (16.5% compared with 12.2%). This included 11.5% of Asian or Pacific Islander, 17.5% of Black, 18.6% of Latino, 16.7% of Middle Eastern or North African, 0% of Native or Indigenous, and 41.7% of multiracial characters. In 2020 and 2019, there were no significant differences.
- In 2021, white characters were more likely than characters of colour to be shown working (23.8% compared with 20.4%). In 2020 and 2019, white characters were also more likely than characters of colour to be shown working (26.0% compared with 16.7% in 2020; 20.5% compared with 17.2% in 2019).

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SETTING

We found no significant racial differences in characters depicted in these settings: kitchen, store, bedroom, bathroom, living room, restaurant or bar, gym, car, or classroom. We did find significant racial differences for characters depicted in an office, in the outdoors, or at a sporting event.

- In 2021, white characters were more likely than characters of colour to be shown in an office (16.7% compared with 11.1%). In 2020 and 2019, white characters were more likely than characters of colour to be shown in an office (9.6% compared with 5.7% in 2020; 6.5% compared with 4.9% in 2019).
- In 2021, characters of colour were more likely than white characters to be shown outdoors (31.8% compared with 26.1%). This included 33.4% of Asian or Pacific Islander, 29.2% of Black, 35.8% of Latino, 35.2% of Middle Eastern or North African, 100% of Native or Indigenous, and 41.7% of multiracial characters. In 2020, characters of colour were also more likely than white characters to be outdoors (35.1% compared with 27.7%). In 2019, there were no significant differences.
- In 2021, characters of colour were more likely than white characters to be shown at sporting events (8.7% compared with 6.4%). This included 5.4% of Asian or Pacific Islander, 8.2% of Black, 16.3% of Latinx, 3.7% of Middle Eastern or North African, 0% of Native or Indigenous, and 16.7% of multiracial characters. In 2020 and 2019, there were no significant differences.

WORK AND LEADERSHIP

We found no significant racial differences in representations of occupation and leadership, but we did find differences in depictions of authority.

- In 2021, white characters were more likely than characters of colour to be shown as an authority (3.2% compared with 1.6%). In 2020 and 2019, there were no significant differences.

PERSONAL ATTRIBUTES

We found no racial differences in depictions of intelligence, but we did find a difference in depictions of humour:

- In 2021, characters of colour were less likely than white characters to be shown as funny (3.5% compared with 7.1%). In 2020, characters of colour were more likely than white characters to be shown as funny (10.0% compared with 5.7%). In 2019, there were no significant differences.

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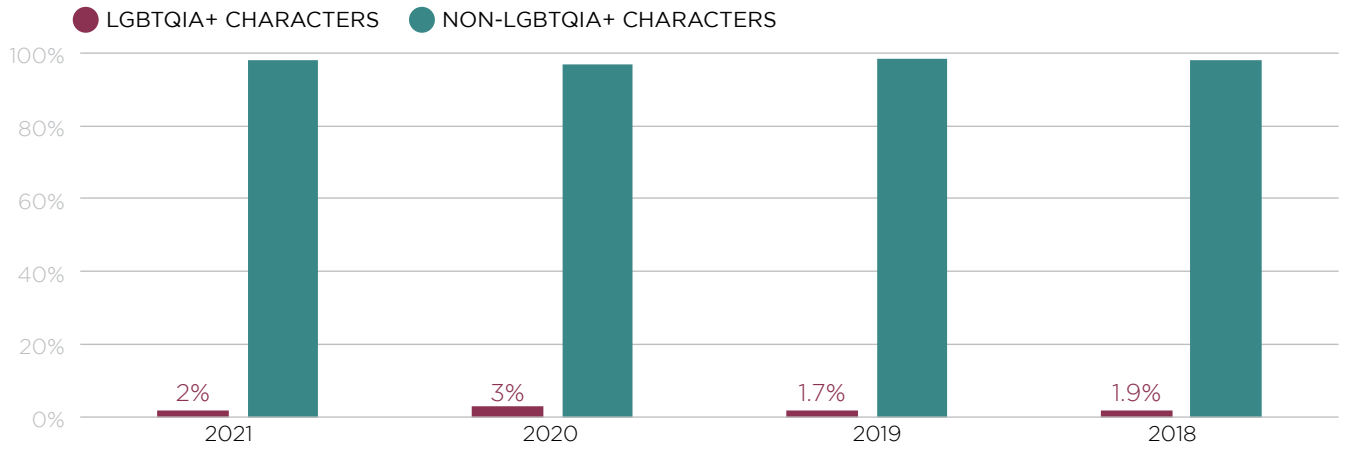
LGBTQIA+

This section presents the representation of LGBTQIA+ identity over time in Cannes Lions creative work, then evaluates the portrayal of LGBTQIA+ representation in 2021 by analysing activities, settings, portrayals of occupation and leadership, personal attributes, and sexualisation. For reference, about 10% of the global population is estimated to be LGBTQIA+.[10]

Prominence

The share of LGBTQIA+ characters in 2021 creative work was just 2.0% — a share as similarly low as previous years.

FIGURE 11 • **LGBTQIA+ Representation in Cannes Lions Film and Film Craft Creative Work from 2018 to 2021**



Note: LGBTQIA+ characters were not measured in 2006 through 2017.

Analysis of Portrayals

ACTIVITY

We found no significant differences between a character's LGBTQIA+ identity and these activities: shopping, driving, cleaning, or exercising. We did find differences in working, cooking, eating or drinking, and socializing:

- In 2021, non-LGBTQIA+ characters were more likely to be shown working than LGBTQIA+ characters (21.9% compared with 11.1%). In 2020, non-LGBTQIA+ characters were four times as likely as LGBTQIA+ characters to be shown working (22.4% compared with 5.4%), and in 2019, non-LGBTQIA+ characters were nearly three times as likely as LGBTQIA+ characters to be shown working (18.9% compared with 6.8%).
- In 2021, LGBTQIA+ characters were more likely than non-LGBTQIA+ characters to be shown socializing (21.9% compared with 11.1%). In 2020, LGBTQIA+ characters were also more likely than non-LGBTQIA+ characters to be shown socializing (54.1% compared with 30.6%). In 2019, there was no significant difference.
- In 2021, LGBTQIA+ characters were more likely than non-LGBTQIA+ characters to be shown eating/drinking (13.0% compared with 7.7%). In 2020 and 2019, there were no significant differences.
- In 2021, LGBTQIA+ characters were more likely than non-LGBTQIA+ characters to be shown cooking (5.6% compared with 1.6%). In 2020 and 2019, there were no significant differences.

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SETTING

We found no significant differences between LGBTQIA+ characters and non-LGBTQIA+ characters in these settings: bathroom, living room, bedroom, gym, kitchen, outdoors, sporting event, office, store, or classroom. We did find differences in who was shown in a car or at a restaurant or bar.

- In 2021, LGBTQIA+ characters were more likely than non-LGBTQIA+ characters to be shown in a car (14.8% compared with 3.4%). In 2020, LGBTQIA+ characters were seven times more likely than non-LGBTQIA+ characters to be shown in a car (27.0% compared with 3.8%). In 2019, there was no significant difference.
- In 2021, LGBTQIA+ characters were more likely than non-LGBTQIA+ characters to be shown in a restaurant or bar (24.1% compared with 2.5%). In 2020 and 2019, there were no significant differences.

WORK AND LEADERSHIP

We found no significant differences between LGBTQIA+ characters and non-LGBTQIA+ characters in depictions of characters at work, as leaders, or as authorities.

PERSONAL ATTRIBUTES

We found no significant differences between LGBTQIA+ characters and non-LGBTQIA+ characters in depictions of characters' humour or intelligence.

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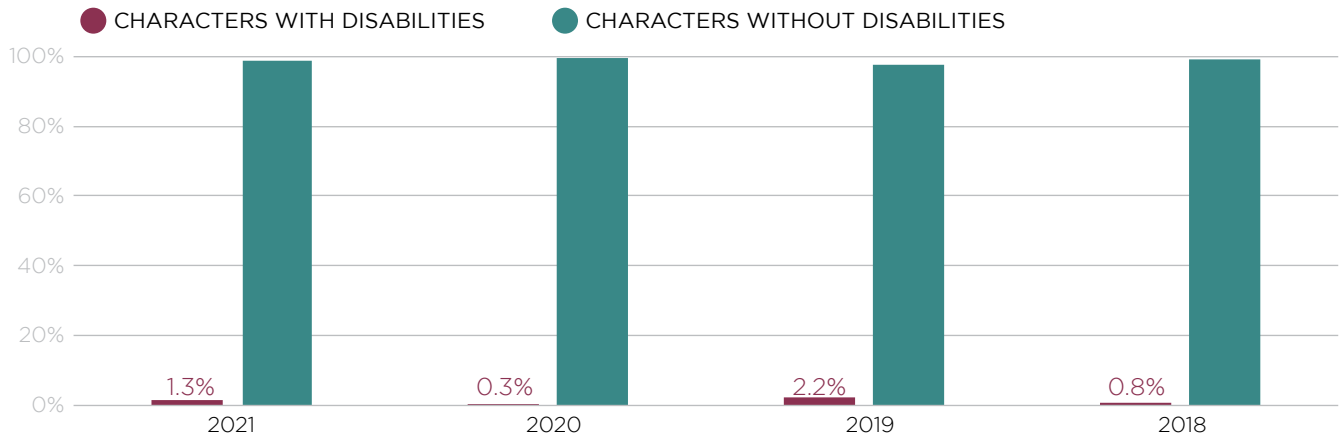
DISABILITY

This section presents the representation of characters with disabilities over time in Cannes Lions creative work. Due to the small number of characters identified as people with a disability, additional findings are not included. For reference, about 15% of the world population are people with a disability.[11]

Prominence

Characters with disabilities remained nearly invisible in Cannes Lions creative work in 2021 (1.3%).

FIGURE 12 • **Disability Representation in Cannes Lions Film and Film Craft Creative Work from 2018 to 2021**



Note: Characters with disabilities were not measured in 2006 through 2017.

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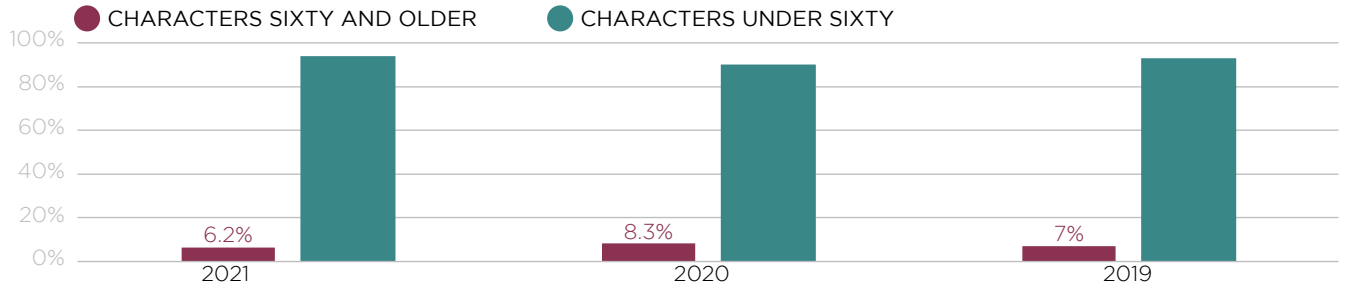
AGE (SIXTY AND OLDER)

This section presents the representation of characters ages sixty and older over time in Cannes Lions creative work, then evaluates the portrayal of sixty-plus characters in 2021 by analysing activities, settings, portrayals of occupation and leadership, personal attributes, and sexualisation. For reference, 9% of the world population is sixty-five years of age or older.[12]

Prominence

In 2021, characters ages sixty and older were just 6.2% of all prominent characters — a slight decline from previous years.

FIGURE 13 • **Age Representation in Cannes Lions Film and Film Craft Creative Work from 2019 to 2021**



Note: Characters ages sixty and older were not measured in 2006 through 2018.

Analysis of Portrayals

ACTIVITY

We found no significant differences between characters ages sixty and older and characters under sixty in who was shown shopping, driving, working, cleaning, or eating or drinking . We did find differences in depictions of cooking, socializing, and exercising:

- In 2021, sixty-plus characters were more likely than characters under sixty to be shown cooking (4.2% compared with 1.5%). In 2020 and 2019x there were no significant differences.
- In 2021, sixty-plus characters were more likely than characters under sixty to be shown socializing (45.4% compared with 53.3%). In 2020 and 2019, there were no significant differences.
- In 2021, sixty-plus characters were less likely than characters under sixty to be shown exercising (6.7% compared with 15.2%). In 2020 and 2019, there were no significant differences.

SETTING

We found characters' age not to influence their depiction in these settings: kitchen, car, store, restaurant or bar, bathroom, sporting event, office, outdoors, living room, gym, or classroom. We did find differences in who was depicted in a bedroom:

- In 2021, sixty-plus characters were more likely than characters under sixty to be shown in a bedroom (6.5% compared with 2.4%). In 2020 and 2019, there were no significant differences.

WORK AND LEADERSHIP

We found no significant age differences in depictions of authority, work, and leadership.

PERSONAL ATTRIBUTES

We found no significant age differences in depictions of characters' humour or intelligence.

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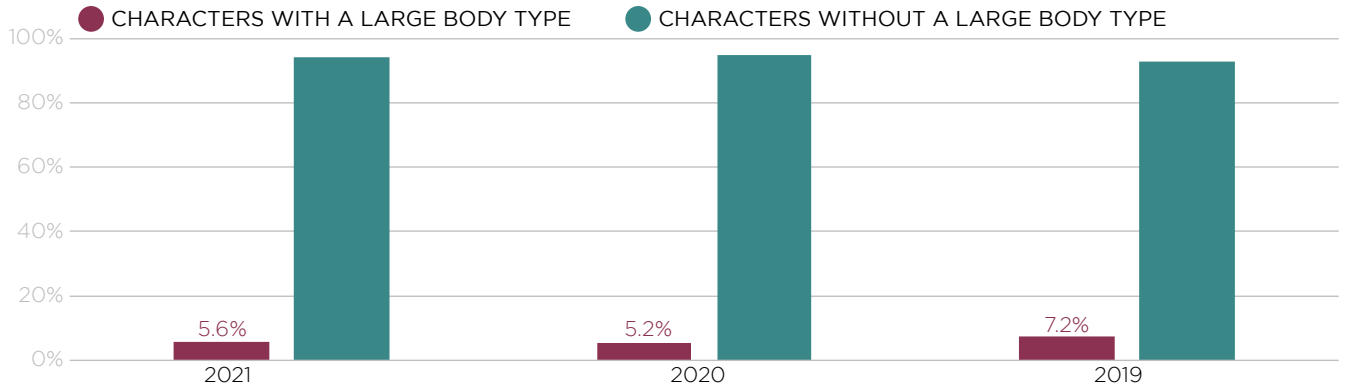
BODY TYPE

This section presents the representation of characters with large body type over time in Cannes Lions creative work, then evaluates the portrayal of characters in 2021 with a large body type by analysing activities, settings, portrayals of occupation and leadership, personal attributes, and sexualisation.

Prominence

Characters with a large body type were a small share of characters on screen in 2021 – just 5.6% of all characters. There has been little improvement in representation of characters with a large body type.

FIGURE 14 • **Body-Type Representation in Cannes Lions Film and Film Craft Creative Work from 2019 to 2021**



Note: Character body type was not measured in 2006 through 2018.

Analysis of Portrayals

ACTIVITY

When it comes to depictions of character activities, we found no body-type differences in who was shown shopping, cooking, cleaning, socializing, exercising, driving, or eating/drinking.

SETTING

We found no body-type differences in which characters were shown in these settings: kitchen, office, car, store, outdoors, living room, restaurant or bar, gym, bedroom, classroom, or bathroom. There was a difference in who was shown at a sporting event:

- In 2021, characters with a large body type were less likely than characters without a large body type to be shown at a sporting event (3.4% compared with 8.1%). In 2020 and 2019, there were no significant differences.

WORK AND LEADERSHIP

We found no body-type differences in who was shown as an authority, leader, or with an occupation.

PERSONAL ATTRIBUTES

We found no body-type differences in characters' humour or intelligence.

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Conclusion

In 2021, Cannes Lion Film and Film Craft creative work increased the inclusion of female characters and characters of colour, compared with previous years.

Although the inclusion of female characters increased in 2021, there is some evidence that their portrayals were reinforcing harmful stereotypes about power and authority. In 2021, just as in 2020 and 2019, female characters were less likely than male characters to be leaders, authorities, or in occupations.

Portrayals of people of colour in 2021 Film and Film Craft creative work suggests positive developments. Although characters of colour were less likely than white characters to be shown as an authority, they were as likely to be leaders and hold an occupation. Moreover, other common racial tropes in advertising were subverted, such as the "Great White Outdoors;"[13] the analysis found that characters of colour were more likely than white characters to be shown in the outdoors.

It is our hope that these improvements in the share of women and people of colour on screen are not a blip but instead the start of a new direction in representation in Film and Film Craft creative work. We also hope that subsequent creative work will continue to subvert racial stereotypes and tropes and develop content that shows female characters as autonomous as male characters. Finally, we hope that this report draws attention to the underrepresentation of people with disabilities, LGBTQIA+ people, people ages sixty and older, and people with a large body type, thereby inspiring more diverse and inclusive creative work in the future.

Recommendations

GENDER

- Increase the number of female characters shown in leadership positions and with authority, to counter common stereotypes about gender and power.
- Show more female characters working and at work, to improve the quality of female representation. Having more male characters than female characters shown in these roles may reinforce the "male breadwinner" model, which isn't a reality for the majority of American families, who hold dual incomes.
- Reduce sexualised depictions of female characters, to subvert visual objectification and dehumanising characterisations of women.
- Increase on-screen speaking time for female characters, to show that the voices of women are equally important as those of men.

RACE

- Increase the number of characters of colour shown working and in work settings, to offer more positive depictions of people of colour in the workplace.
- Show more characters of colour as authorities, to create more inclusive depictions of people with power or expertise.
- Continue to show characters of colour in the outdoors, to create content that actively subverts racial stereotypes about recreational activities.

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LGBTQIA+

- Significantly increase overall representations of prominent LGBTQIA+ characters, to match their true prevalence in the population. LGBTQIA+ characters comprised only 2.0% of prominent characters in 2021 creative work, but 11% of the global population identify as attracted to their same sex.
- Increase representations of LGBTQIA+ characters in the workplace; LGBTQIA+ representation in the workplace has been low for all years examined (2018 to 2021).
- Show more LGBTQIA+ characters at sporting events, to subvert hetereonormative stereotypes (particularly about gay men) surrounding who enjoys watching sports as a form of leisure.
- Avoid hypersexualised depictions of LGBTQIA+ people (including revealing clothing), to counter pernicious negative stereotypes related to some categories of sexual identity and sexual orientation.

DISABILITIES

- Significantly increase the number of visibly prominent characters with disabilities, with the aim of approaching their actual prevalence in the population. People with disabilities were virtually absent in 2021 Cannes Lions creative work, comprising only 1.3% of characters on screen.
- Keep in mind that disability is multifaceted and may include physical, cognitive, and/or communication aspects.

AGE

- Increase prominence of characters ages sixty and older in creative work, to better reflect their prevalence in the population (34% in the United States). Representation of sixty-plus persons in 2021 decreased by 2.1% from 2020.
- Continue to depict characters ages sixty and older as intelligent and active, to counter stereotypes surrounding declining physical and cognitive ability.

BODY TYPE

- Significantly increase the inclusion of people with a large body type, who were only 5.6% of visible prominent characters in 2021 Cannes Lions creative work.
- Ensure body-type diversity for both male and female characters; we observed slightly greater body-type diversity for men than for women.
- Increase counter-stereotypical portrayals of larger body types, including participation in exercise activities, prominence in beauty and cosmetics products, and demonstrations of intelligence, authority, and leadership.

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Afterword

BY GETTY IMAGES

Visuals are more powerful than ever.

The Purpose Driven Progress Report reinforces many of the findings Getty Images proprietary and market research tells us. The question is – what can we as an industry do to help drive change now?

Brands Play an Important Part in Changing Perceptions

There is real opportunity for brands to connect with consumers using visual identity. The best marketers today are shifting from an aspirational approach to an authentic one in the representation of their brands' core values. A large part of their success comes from understanding how bias is experienced. Getty Images research, VisualGPS, found that two-thirds of people today, regardless of gender, feel bias. Bias must be addressed directly, visually, and intentionally by brands. The pictures in our minds create unconscious bias that impacts our day-to-day thoughts and interactions.

Moving From What's Familiar to What's Real

8 out of 10 people believe that seeing different people is good -- but an equal number feel more comfortable with seeing what is known.

Build an Inclusive Narrative

Sixty-seven percent of people who have experienced bias report the importance of buying from companies that celebrate diversity of all kinds. Yet, only 14% of consumers recognize diversity in the companies they do business with. The number one way consumers know that a brand is committed to diversity is through culturally accurate visual representation, which is achieved through consistently depicting a wide range of people, lifestyles, or cultures through advertising and communications. When it comes to picturing work, show roles equally attributable to all genders. When representing ethnic minority communities intentionally address issues of colorism by reflecting all skin tones. Be inclusive of transgender people in visual stories while being conscious of the other intersecting identity factors such as race, ethnicity, age, body size, sexual orientation, disability, religion, and more. When disabilities are part of the story, focus on the person, their relationships, and how they live, not the disability.

Discrimination Drivers

Almost 8 in 10 people, globally, expect that brands will be consistently committed to inclusivity and diversity in their advertising. Consumers, especially Black and younger demographics, expect brands to respond with empathy towards those who suffer from discrimination. It isn't enough to have people of various ethnicities, backgrounds, and appearances. Brands must be intentional about their visual choices and the reasoning behind the selection. Forty-one percent of Gen-Z consumers say they "started purchasing a brand that supported a cause I care about." Companies today are challenged to do a better job at capturing people's true lifestyles and cultures. None of us are just one thing. Many people belong to multiple identities and, as a result, they experience bias or discrimination across many fronts simultaneously.

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When we consider the layers of identity that impact people's experiences, we can more effectively tell true, authentic visual stories. Making connections with your audience means you see them, understand what makes them unique, and that your brand can fill their specific needs while aligning with their values. Choosing imagery that connects with an audience is an opportunity to reinforce your commitment to current customers and signal to potential new customers that you "get" them in a way your competitors may not.

Getty Images is the world's foremost visual experts – capturing, creating, and preserving content to elevate visual communications everywhere. By identifying cultural shifts, spearheading trends and powering the creative economy, we fuel visual storytelling worldwide. Getty Images is excited to partner with the Geena Davis Institute on Gender in Media in our pursuit to inspire the media and advertising industries to be more intentional in their visual choices.

CHECK OUT OUR RESOURCES FOR MORE INFORMATION:

DEI Digital Hub

Inclusive Visual Storytelling Guidebook for the LGBTQ+ Community

Inclusive Visual Storytelling Toolkit for the Asian American Community

Women's and Girls in Sports Guidelines

DEI Imagery Search Guide

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APPENDIX A:
Evaluation-Protocol Definitions

Gender: Character gender can be determined by attire, hairstyle, and other forms of gender expression. This report assesses differences in representation between male, female, and nonbinary characters.

Race/Ethnicity: Character race can be determined from skin colour, maxillofacial features, and context within the creative work (e.g., geographic information or the race of the character's family). This report assesses differences in representation between white characters and characters of colour.

LGBTQIA+: Whether a character is LGBTQIA+ is determined by their apparent relationships (emotional, sexual, romantic) with men, women, nonbinary individuals, or other contextual clues such as setting. Characters in drag are identified as LGBTQIA+. Includes: gay, lesbian, queer/ambiguous, nonbinary, bisexual, transgender, intersex, and asexual. This report assesses differences in representation between LGBTQIA+ characters and non-LGBTQIA+ characters.

Disability: A character is determined to be a person with a disability if they fall into one of the following categories of disabilities: physical disabilities, cognitive disabilities, communication disabilities, and mental health disabilities. Verbal and visual cues are used to make these assessments. This report assesses differences in representation between characters with and without disabilities.

Age: A character's age is estimated by facial features, maturity, and context clues. This report assesses differences in representation between characters ages sixty and older and characters under the age of sixty.

Body Type: We estimate body type based on the average American, recognizing that average body type generally varies by sex and geographic region. This report assesses differences between characters with a large body type and characters without a large body type. People characterised as having large body types are those who appear to be above the average size of a man or woman in the U.S. The average woman in the U.S. is a size 16 (38-inch waist). The average man in the U.S. is a size 40.

Prominence: We coded visually prominent speaking and nonspeaking characters whose face was visible in the foreground of at least one scene.

Activities: For each character, we analysed whether they were shown doing the following activities: shopping, driving, cleaning, socializing, exercising, or eating or drinking, or cooking.

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Settings: For each character, we analysed whether they were shown in the following settings: kitchen, office, car, store, the outdoors, living room, restaurant or bar, gym, bedroom, classroom, bathroom, or sporting event.

Work and Leadership: For each character, we analysed whether they were shown working and if they possessed authority or leadership.

Personal Attributes: For each character, we analysed whether they were shown to be funny, intelligent, or stupid.

Sexualisation: For each character, we analysed whether they were visually or verbally sexually objectified, if they were shown in revealing clothing, and if they were shown nude.

Appendix B:
Geena Davis Inclusion Quotient (GDIQ)

The Geena Davis Inclusion Quotient (GD-IQ) is a groundbreaking research tool comprised of a hybrid methodology that leverages machine learning to analyze audio and video media content. Funded by Google.org, the GD-IQ incorporates machine learning technology as well as the University of Southern California Signal Analysis and Interpretation Laboratory's (SAIL) audio-visual processing technologies and is the first software tool with the ability to measure screen and speaking.

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ABOUT THE GEENA DAVIS INSTITUTE ON GENDER IN MEDIA

Founded in 2004 by Academy Award Winning Actor Geena Davis, the Institute is the only research-based organization working collaboratively within the entertainment industry to create gender balance, foster inclusion and reduce negative stereotyping in family entertainment media.

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