



TOOLKIT



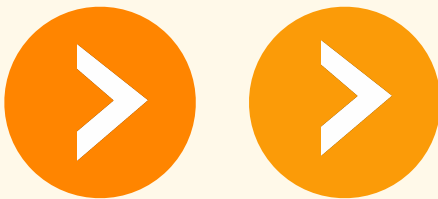
AUTHENTIC NARRATIVES

In television and film

for a more

EQUITABLE FUTURE

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ABOUT FULL STORY INITIATIVE



Television and film help us make sense of ourselves and the world we live in. They can also move us to imagine, envision and become the world we want to see: one that is rooted in equity and compassion.

The Full Story Initiative provides the infrastructure needed from within the entertainment industry to encourage more accurate portrayals of social issues and historically underrepresented communities in television and film.



WHAT WE DO

Foster Collaboration

between leading content creators and our network of subject matter experts.

Provide the creative community with resources

to authentically feature social issues and historically underrepresented communities in their television and film projects.

Generate critical research and insights

to measure the cultural impact of the authentic representation of social issues and communities in television and film.

Source culturally competent story and content ideas

from issue-area experts and activists to share with the creative community.



Setting The Stage

In our experience working with creators, most want their content to be as inclusive and accurate as possible – they just need the proper guidance, resources and support to do it well.

Inspired by the work of our non-profit and collaborative partners, we started the Full Story Initiative because we saw an opportunity to help fill this knowledge gap. We focus on building and expanding the infrastructure needed from within the entertainment industry to encourage more accurate portrayals of social issues and historically underrepresented communities in television and film.

We do this by facilitating deep and meaningful collaborations between content creators and social change activists and community leaders. These collaborations help provide creatives with the resources they need to ensure their stories are as authentic as possible and showcase the breadth of unique stories, characters and dynamics to be explored in underrepresented communities and social issues – without compromising their unique creative visions.



THE FULL STORY INITIATIVE TOOLKIT



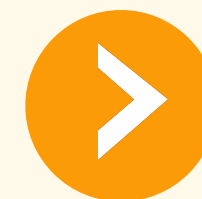
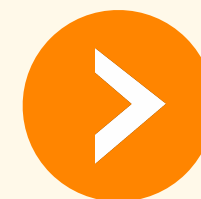
What It Is

The Full Story Initiative Toolkit provides guidance to content creators in their portrayal of diverse communities, perspectives, and social issues. It is meant to be used as a roadmap for creators to reference in their work, specifically in the beginning development phase of projects. We also suggest consulting with issue-area experts as creators research and storyboard.

Although this particular guide focuses on consulting during any stage of the development process, it is important to note that there is a critical role for issue-area experts to consult at every stage of the process - through production, post, marketing and publicity - to ensure stories are authentic and accurate.

How it's Organized

Each section is organized by social issue and/or community and is authored by a representative from a non-profit organization that works within that social issue and/or community.



Who's Behind It

Our non-profit partners are the backbone of this work and we are incredibly grateful for the time and energy they spent contributing to this toolkit.



As advocates for the causes and people they champion, they are also deeply passionate about the power of entertainment to help move the needle on the critical social issues of our time. They are experienced and adept at consulting on film and television projects, and ready to support motivated creatives. They inspire us and push the entertainment industry to create more authentic and inclusive narratives every day.





THE FULL STORY INITIATIVE TOOLKIT



We want to give thanks to these contributors including:

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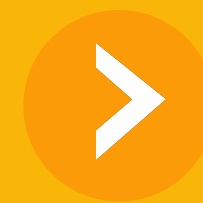
Andi Gitow

Jon Herbetsson

The toolkit was also co-developed by the **CAA Foundation** and created in collaboration with industry leaders - such as writers, studio and network execs, and representatives - to make sure that its content is as applicable and helpful as possible for industry readers.



THE FULL STORY INITIATIVE TOOLKIT



How To Use It

The toolkit is the first tactical step in making sure our stories' characters, scenarios and themes are developed with authenticity and nuance. **In addition to referencing the information in the toolkit and exploring each organization's website, content creators can also contact the Full Story Initiative team at info@fullstoryinitiative.com if they want to be connected directly to an organization representative to inquire about bespoke guidance for their projects.**

While each organization differs in how exactly they work with the entertainment industry, they should always be brought in as early as possible at the beginning of a project so that they can help inform the approach and character development. Bringing organization consultants in at the end of the creative process when the script has already been written and solidified is unproductive and a missed opportunity to create real impact.

Of course, these organizations and the work they do often intersect with one another - as do our everyday human stories - so some projects might require multiple, cross organization collaborations. Our friends at **Storyline Partners** are an excellent resource for those seeking a "one-stop shop" for some of the social issues and communities represented in this toolkit.

If you have some time, we recommend you do a deeper dive into all of the sections and see how the content - and the characters and storylines being written about - connects.



One Step Forward

We know that this toolkit is only scratching the surface of what is needed to create cultural change at scale. Real transformational narrative change comes with a completely reimagined take on how and who gets to tell our stories.

It entails taking a hard look at how our stories can impact society at large, whether they will perpetuate a stereotype and potentially cause harm - or help society positively move forward.

However, we believe that one of the first steps in changing our narratives for the better is making sure our content creators have the accurate context and resources they need to do what they do best: tell stories that reach hearts and minds.

So let's begin.



INFORMED STORYTELLING BY ISSUE: Alzheimer's / Dementia



The **Alzheimer's Association** is the largest voluntary health organization in Alzheimer's care, support and research with more than 70 offices serving local communities across the country.

Leading the way to end Alzheimer's and all other dementia, the Alzheimer's Association is accelerating global research, driving risk reduction and early detection, maximizing quality care and support, strengthening diversity, equity and inclusion in dementia care, advancing public policy across federal, state and local levels. If you or someone you know is experiencing memory concerns, free, confidential support is available 24/7 by calling 800.272.3900 or visiting [alz.org](https://www.alz.org).



www.alz.org



@actionalz



@alzassociation



@alzassociation



DO'S AND DON'TS

Alzheimer's is **not a part of normal aging**. As we age, it is normal for memory changes to occur such as occasionally forgetting names, appointments, or misplacing items such as car keys or a bill. Most times these lapses are fleeting and we can soon recall the name, appointment or missing item. More serious memory loss that disrupts daily life, however, is not a typical part of aging. It may be a symptom of dementia or Alzheimer's.



DO'S AND DON'TS (CONT'D)

Dementia and Alzheimer's **are different**. Many people believe the two terms are synonymous, but they are not. Dementia is a general “umbrella” term for brain conditions that are characterized by a decline in cognitive ability – memory loss, language, problem-solving and other thinking skills. Alzheimer's is a specific disease and the most common cause of dementia.

Alzheimer's **disproportionately impacts** diverse populations and women. More than 6 million Americans have Alzheimer's. Almost two-thirds of Americans with Alzheimer's and two-thirds of caregivers are women. Older Black Americans are about twice as likely to have Alzheimer's or other dementias as older Whites. Older Hispanics are about one and one-half times as likely to have Alzheimer's or other dementias as older Whites.

There is no single **diagnostic test** that can determine if someone has Alzheimer's. Physicians (often with the help of specialists such as neurologists, neuropsychologists, geriatricians and geriatric psychiatrists) use a variety of approaches and tools to help make a diagnosis. Although physicians can almost always determine if a person has dementia, it may be difficult to identify the exact cause.

Currently, there is no **treatment** or cure for Alzheimer's. At this time, there is no treatment to cure, delay or stop the progression of Alzheimer's disease. **Five FDA-approved drugs** temporarily slow worsening of symptoms for about 6 to 12 months, on average, for about half of the individuals who take them.

GLOSSARY OF TERMS

The difference between dementia and Alzheimer's. Dementia is a general term to describe a group of symptoms associated with a decline in memory, reasoning or other thinking skills. Alzheimer's is a fatal brain disease that worsens over time. As Alzheimer's advances, symptoms get more severe and include disorientation, confusion and behavior changes. Eventually, speaking, swallowing and walking become difficult.



GLOSSARY OF TERMS (CONT'D)

Early-stage Alzheimer's is often confused with younger-onset.

Early-stage Alzheimer's and younger-onset Alzheimer's are not the same diagnosis. Early-stage Alzheimer's refers to the initial phases of Alzheimer's disease in which people experience [mild cognitive decline \(MCI\)](#). [Younger-onset Alzheimer's](#) is a term that refers to people under the age of 65. Age remains the greatest risk factor for Alzheimer's. However, people younger than 65 can develop Alzheimer's, but it is much less common and prevalence is uncertain.

The terms care partner and caregiver. Care partner is a term used for the primary support person of someone living in the early stage of the disease. Most people in the early stage of the disease are still independent with activities of daily living. The term caregiver is often used in the later stages of the disease. If possible, use the preferred term of the individual living with the disease.

What are [risk factors for Alzheimer's](#)? Researchers believe there is not a single cause of Alzheimer's. It likely develops from multiple factors, such as genetics, lifestyle habits. Scientists have identified factors that increase the risk of Alzheimer's. While some risk factors — age, family history and heredity — can't be changed, emerging evidence suggests there may be other factors we can influence through [general lifestyle and wellness choices](#) and effective management of other health conditions.

Person living with Alzheimer's. When referring to a person living with Alzheimer's disease, try to use the terms “individual living with Alzheimer's” or “person living with Alzheimer's” to empower those with the disease. Note: unless you're a physician referring to their patient, people with the disease prefer to avoid the terms “victim,” “sufferer” and “patient.” disease. If possible, use the preferred term of the individual living with the disease.





ADDITIONAL RESOURCES

Alzheimer's Association [2021 Facts and Figures Report](#)

Alzheimer's Association [Care and Support Resources](#)

Alzheimer's Association [Diversity, Equity and Inclusion](#)

Alzheimer's Association [Experts](#)

Alzheimer's Association [Global Research Impact](#)

Alzheimer's Association [Science Hub App](#)

CONSULTING SCOPE OF SERVICES ALZHEIMER'S / DEMENTIA

The Alzheimer's Association can provide access to leaders/experts in the industry and people living in the early stage and family caregivers for services, including:

- Creative and directional support to dementia-related storylines, scripts and content development
- Consultation and participation in writers room discussions
- Opportunities for interviews and in-depth discussions with industry-leading experts (researchers, care and support, public policy, etc.), individuals living with the disease and family caregivers
- Opportunities for promotional support, screenings and panel discussion participation
- Resources available for fact checking, latest research, talking points, PSAs

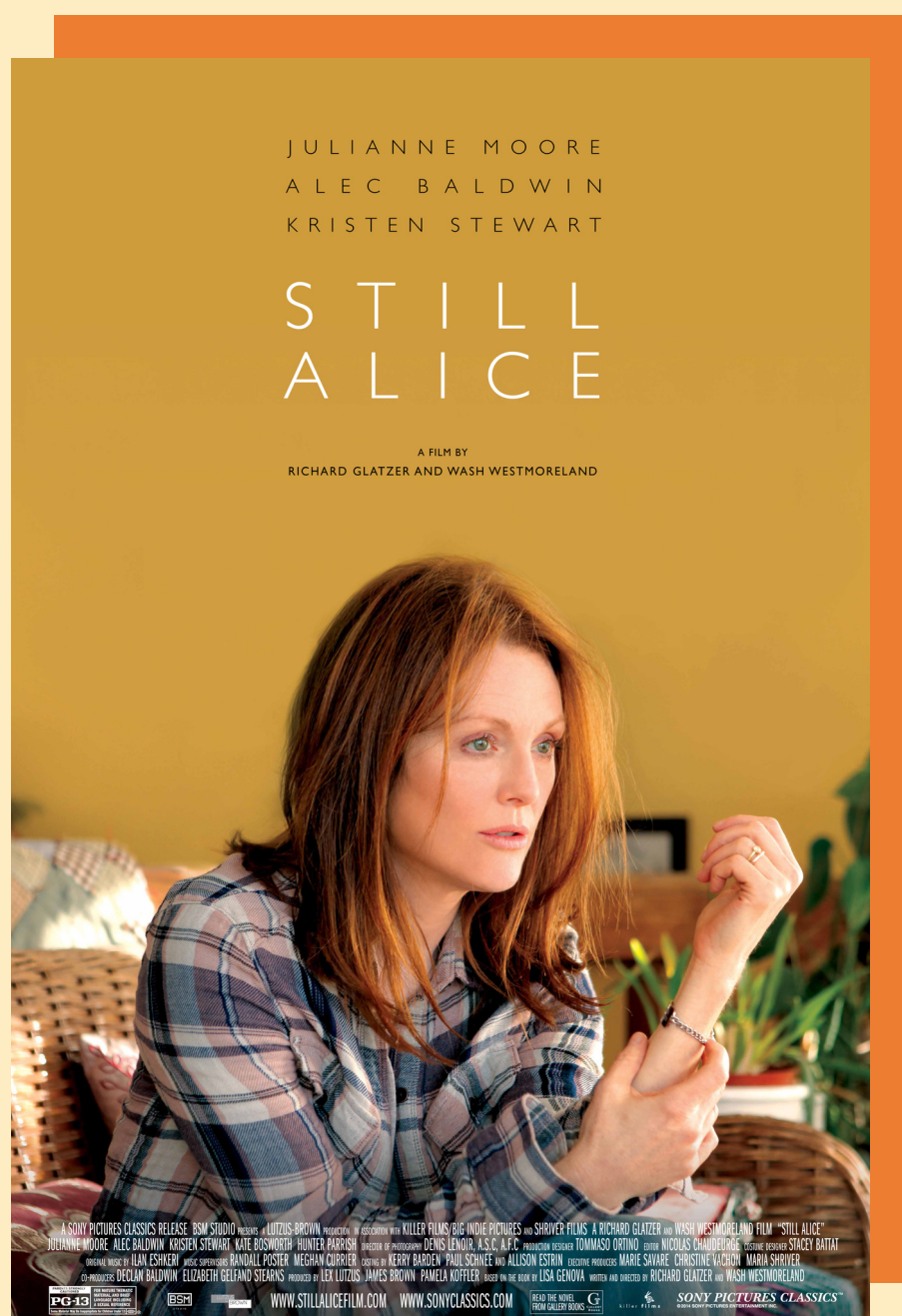


RELEVANT CASE STUDY



The Alzheimer's Association worked with the creators and cast for "Still Alice" based on Lisa Genova's bestselling 2007 novel of the same name. From the beginning of the screenwriting process, a myriad of Alzheimer's Association experts and volunteers guided both script and character development to help ensure scientific and real-life accuracy, including:

- Script consultation and writers room participation
- In-depth conversations and meetings between actors, creators with leading experts, individuals living with the disease, family caregivers.



- Connected cast members (Julianne Moore and Kristen Stewart) with individuals impacted by the disease for an understanding of the daily disease experience.
- Partnered with filmmaker, distributor on a women's Alzheimer's awareness campaign around award season with the film.

CASE STUDY: STILL ALICE

INFORMED STORYTELLING BY ISSUE:

Anti-Sexual Assault/Violence

RAINN

RAINN, the nation's largest anti-sexual violence organization, created and operates the National Sexual Assault Hotline in partnership with more than 1,000 local sexual assault service providers across the country.

RAINN also carries out programs to prevent sexual violence, educate the public, help organizations improve their sexual assault prevention and response programs, and ensure that perpetrators are brought to justice. If you or someone you know has experienced sexual violence, free, confidential help is available 24/7 by calling **800.656.HOPE (4673)** or visiting **online.rainn.org**.



rainn.org



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DO'S AND DON'TS

Most perpetrators are known to the victim and are not strangers. 8 out of 10 victims know the perpetrator. For victims that are children, 9 out of 10 know the perpetrator. Sixty-seven percent of sexual assaults take place at the victim's home (55%) or at a relative's house (12%). Knowing the perpetrator can create complicated emotions for a victim, such as not wanting the perpetrator to get in trouble or being afraid of not being believed by family and friends.



DO'S AND DON'TS (CONT'D)

Graphic depictions of sexual violence are not necessary to convey the heaviness of the issue.

Watching scenes with sexual violence in them can be upsetting for everyone, but especially survivors of sexual violence. If the act itself is being filmed, use camera angles that focus on the survivor's face to help center their experience. Using fades to black, cuts, or lingering off camera shots can convey the act without asking the audience to be voyeurs of the moment. Shift focus from the act itself and to the survivor's experience in the aftermath. Similarly, many acts of sexual violence are filmed with the victim screaming for help, trying to get away, etc. Another common reaction is "freezing" or tonic immobility. This is a natural body response to fear and is very common in situations of sexual assault. Prepare your audience for the act with content warnings, end cards and cast PSAs featuring the National Sexual Assault Hotline information, and resources on social media.

No two people respond to trauma in the same way. Survivors may not discover some effects of the trauma until years or decades later. Some survivors may become hyper-sexual while others may avoid physical touch altogether. Some survivors may talk about the experience often while others may choose not to tell anyone. Going to therapy often can help survivors understand trauma responses and symptoms, although therapy may not be the best option for every survivor.

Reporting to the police can be a complicated experience for physical and cultural reasons. Many police forces have not been equipped with trauma-informed training for responding to sexual assault victims. Due to trauma's effects on the brain, victims may have a hard time interacting with law enforcement. Victims may also dissociate during the assault, which is one way the brain protects the body from trauma. This can affect a victim's ability to remember certain details, while remembering other parts clearly. Police officers without proper training may read these trauma responses as lying or stalling the investigation. Hearing directly from survivors in our Speakers Bureau, we often see situations where cultural attitudes about drinking or what the victim was wearing can affect how police officers interact with victims and conduct investigations. Due to historical trauma, Black survivors in particular may not feel safe reporting or working with law enforcement to report a perpetrator.





DO'S AND DON'TS (CONT'D)

How loved ones and communities react to survivor disclosures can greatly affect the survivor's healing process. When a survivor tells a loved one that they have been sexually assaulted, the loved one may feel a range of emotions, including anger, shock, grief, guilt, and shame. There is no “right” way to feel after receiving such difficult information, however how the person expresses those feelings is important. The best way to support a survivor is to listen and center their experiences and emotions—what they are sharing is extremely difficult and personal. Reacting with anger towards the perpetrator puts the focus back on them and not the survivor. The survivor may also feel like they have to manage the emotions of the person they trusted to tell. It can be powerful to show loved ones receiving support from a place like RAINN's National Sexual Assault Hotline to be the best advocate they can be for the survivor.

Seek to center the survivor's experience not the perpetrator's. The survivor's perspective, pain, and healing should be at the forefront of the discussion.

GLOSSARY OF TERMS

Survivor, not victim. Try to use the term “survivor” rather than “victim” when possible. It is more person-centered and puts them in an active rather than passive role. However, if someone refers to themselves as a victim or another term, defer to the language they choose for their experience.

Sexual violence versus more specific terms. The term "sexual violence" is an all-encompassing, non-legal term that refers to crimes like sexual assault, rape, and sexual abuse. Please note that the legal definition of crimes vary from state to state.



Be as inclusive as possible of gender and sexuality. Survivors can be any gender identity and have perpetrators of any gender identity. RAINN wants to recognize all of their experiences equally. Use “they” and “their” instead of “he or she,” and “people” instead of “man or woman” when talking generally about sexual violence.

Try not to use possessives when talking about sexual violence. For instance, we avoid saying “their perpetrator,” “her assault,” or “his rape.” Instead say, “when she experienced sexual assault,” “when he was raped,” etc.

CONSULTING SCOPE OF SERVICES

- Story and script development and consultations
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support
(i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Fact checking and research
- Content warnings and resource end cards
- On-set support for cast and crew
- Media training and talking point
- Panels and screenings
- Social media content assistance
- Connection to survivors in RAINN's Speakers Bureau



RELEVANT CASE STUDY



"Unbelievable" is a limited series produced by CBS TV Studios and distributed by Netflix.

RAINN hosted the executive producers and lead actress of "Unbelievable" for a day on Capitol Hill lobbying for the passage of important legislation to end the rape kit backlog. RAINN and CBS TV Studios sponsored a screening and panel in DC featuring members of Congress and content experts.



CASE STUDY: UNBELIEVABLE

INFORMED STORYTELLING BY ISSUE:

Caretaking



Caring Across Generations is a national movement advocating for caregivers and their families to live well and age with dignity. People are living longer than ever, and most of our elders need care. But nursing homes can be expensive and isolating, and the majority of the population above the age of 65 prefers to age at home.

Caring Across Generations is pushing for policies that support families, create good jobs for caregivers, and provide real choices for Seniors. We believe change happens when policy, grassroots organizing, culture change work and powerful storytelling are done in collaboration. Through our culture change work specifically, we have developed best practices for writers, showrunners, and directors in the entertainment industry to guide the development of storylines that humanize and accurately represent caregivers, the people they care for, and their collective and individual varied lives and experiences.



caringacross.org



@caringacrossgenerations



@caringacrossgen



@caringacrossgen



DO'S AND DON'TS

DON'T represent caregiving as only women's work, or something that takes place in the background of stories. **DO** make care work across the lifespan visible and realistic (caring for children, people with disabilities, older adults).

DON'T show caregiving as hard, sad, and burdensome. **DO** show caregiving as something that is both challenging and highly gratifying at the same time; include care as an act of love and source of joy in storylines.



DO'S AND DON'TS (CONT'D)

DON'T portray elderly people as one-dimensional, or simply just cute, hilarious, or wise, rather than as full, complex beings with purpose and agency who can make decisions for themselves. DO show older adults aging at home with their families, and the valuable relationships between them and their children, grandchildren, and younger friends and family.

DON'T perpetuate narratives of individualism, “bootstraps,” and struggle that carry on the idea that family caregiving is an inevitable financial and emotional burden we all have to deal with quietly on our own. DO tell stories of supportive care squads and care teams and show examples of collective community care, including amongst chosen family members (eg. LGBTQIA+), and care teams that include family, friends, and professional care workers (many of whom are women of color and immigrant women).

GLOSSARY OF TERMS

Family caregiver: someone who is responsible for the physical, emotional, and often financial support of another person - family member, life partner, friend - who is unable to care for themselves due to illness, injury or disability. The care is almost always provided without pay.



Older Adults: Aging is a clinical process, and older adults, or seniors, are usually defined by chronological age, usually 65 years or older. Older adults represent an extremely diverse group across gender, ethnicity, race, ability, religion, geography, orientation, ability, body size, and economic status. Everyone reading this will be an older adult at some point if lucky enough to live such a long life.

Recipient of care: When we think of people who receive care, we usually think of older people, and 7 in 10 people over 65 need care at some point in their lives. But many other people need care: people with disabilities also often need care in their homes, and though we don't often think of it as care, children require a lot of care in their early childhood years. People who receive care can also be caregivers themselves.

Intergenerational Relationships: No matter our age, we can both gain and give a lot in relationships. Relationships that span generations in particular can open up new ways of thinking and experiences for those in them, and grow empathy and understanding on all sides.

Long-term Care: This is shorthand for all kinds of eldercare, supports for people with disabilities, and home and community care. This encompasses the full range of care - such as institutional and facility care like nursing homes and assisted living facilities to home and community based services, such as adult day care centers and home care.



RELEVANT CASE STUDY



CASE STUDY: MAN ENOUGH TO CARE

From Valentines Day (February 14th) to National Caregivers Day (February 19th), Caring Across Generations ran a digital campaign around "Man Enough to Care," a five-episode miniseries created in partnership with the Man Enough brand and Wayfarer Studios, that called on millennial men to step up, step in, identify themselves as caregivers, and join a conversation that begins to define a new, healthy masculinity rooted in a culture of care.

The “Man Enough to Care” series centers on a filmed roundtable discussion exploring several caregiving themes as they relate to masculinity and gender norms, hosted by actor and director Justin Baldoni (Jane the Virgin, Clouds, Five Feet Apart), and featuring former NFL star Devon Still, actor Nathan Kress (iCarly, Star Wars Rebels), comedian and writer Zach Anner (Speechless), caregiving advocate Robert Espinoza (Paraprofessional Healthcare Institute- PHI), and Ai-jen Poo, Director of Caring Across Generations and the Executive Director of the National Domestic Workers Alliance.

INFORMED STORYTELLING BY ISSUE:

Civil Rights



The [American Civil Liberties Union](https://www.aclu.org/) is a nonprofit organization founded in 1920 to realize the promise of the United States Constitution for all and to expand the reach of its guarantees — beyond one person, party, or side.

In our fight for ‘We the People,’ both in the courts and through advocacy, the ACLU defends and advances many civil rights and civil liberties, including, but not limited to: racial justice, criminal justice reform, immigrants’ rights, LGBTQ rights, voting rights, disability rights, reproductive freedom, and free speech.



[aclu.org](https://www.aclu.org/)



@ACLU



@aclunationwide



@ACLU



DO'S AND DON'TS

DON'T portray all people who commit crimes as BIPOC, immigrants, and poor. **DO** portray nuanced, intersectional portrayals of incarcerated and formerly incarcerated people from their own POVs.

DON'T portray police and law enforcement doing bad, even criminal, things which normalize wrong and dangerous behavior and absolve those in power of any wrongdoing. **DO** portray stories which expose, without romanticizing, the corrupt and greedy practices by law enforcement.



DO'S AND DON'TS (CONT'D)

DON'T portray stories which glamorize jails, prisons, and incarcerated people. DO highlight the injustices incarcerated people face.

DON'T portray the release from jail or prison as a complete resolution. DO portray the parole conditions and lack of support which lead to long-term problems and, potentially, recidivism for formerly incarcerated people, despite their effort to manage their lives and behavior.

DO use language that centers people. It is important to avoid referring to people as “inmates,” “detainees,” or “criminals.” Wherever possible use language that centers people — so “people who are incarcerated” or “people who are detained.” If you have to use shorthand, “prisoners” is preferred over “inmates.”

DO be careful in drawing distinctions between an act and a person. Stay away from “violent criminals.” Often, the difference between a violent crime and a nonviolent crime is one worst case scenario. Given that, it’s important to avoid blanket statements that make it sound like some people are just violent or people who commit a violent crime are irredeemable.

GLOSSARY OF TERMS

Jail vs. Prison vs. Detention Center: Jails are locally operated short-term facilities that hold people awaiting trial, sentencing, or both, and incarcerated people serving shorter sentences. Prisons are longer-term facilities for incarcerated people run by the federal or state governments. The term “detention center” commonly refers to facilities where detained immigrants are kept while awaiting a deportation hearing or where minors serve a sentence or await trial.

Police Militarization: The use of military equipment (e.g., armored tanks, grenade launchers, and assault rifles) and tactics by police officers, often doing “normal” police work.



School-to-Prison Pipeline: The tendency for non-white, poor, and disadvantaged youth and young adults to become incarcerated because of harsh disciplinary and over-policing practices within schools.

Racial profiling: When law enforcement and private security target people of color for humiliating and often frightening detentions, interrogations, and searches without evidence of criminal activity and based on perceived race, ethnicity, national origin, or religion.

Prison-Industrial Complex: The rapid expansion of U.S. prisons and incarcerated people driven by the political influence of private prison companies and businesses that supply goods and services to federal prison agencies for profit.

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Issue-area presentations
(i.e. in the writer's room or for network executives)
- Ongoing writers room consultation
- Research and data reports



RELEVANT CASE STUDY



For the past few years, the ACLU has been a prominent presence at the ATX TV Festival every June, as part of ATX's innovative, socially conscious “The Syndication Project.”

Working together last fall, the ACLU reached their goal of adding to the myriad ways Americans can actively help others gain the access to vote, fight against voter suppression, and get the expert resources to better navigate the candidates on their ballot on Election Day.

This included showcasing their “Our Vote, Our Fight” tool, an interview between showrunner/writer Carina Adly MacKenzie and the ACLU's voting campaign strategist Zara Haq, and an interview with Adrienne Palicki, (Friday Night Lights; Marvel's Agents of Shield) and the ACLU's voting expert Lewis Conway. Watch both [here](#).



CASE STUDY: THE SYNDICATION PROJECT

INFORMED STORYTELLING BY ISSUE:

Climate / Environment



NRDC (Natural Resources Defense Council), one of the most effective environmental advocacy organizations in the world, believes everyone deserves clean air, safe water, and a just and equitable future. **NRDC's Rewrite the Future** initiative aims to enlist the power of storytelling to help us turn the climate crisis around.

We offer a range of support to encourage more, varied, and compelling climate- and sustainability-related content in entertainment, including access to content experts; customized story consulting to explore people-centered climate angles that might work for your show or film; panels, workshops and tip sheets on topics like climate futures, climate psychology, health impacts and solutions storytelling; presentations to studios, production companies and writer's rooms; and help with new project development.



nrdc.org



@nrdc



@nrdcorg



@nrdc



DO'S AND DON'TS

Climate change is not just far future, polar bears and melting ice caps, it's here and now and it's about people: people made the climate crisis, people are impacted by it, and people are solving it too. Any of these angles could be entry points to characters and stories that engage with climate helpfully.



DO'S AND DON'TS (CONT'D)

Avoid staging arguments between climate “believers” and “deniers.” Climate change is a scientifically observed fact based in thermodynamics, while climate denial is a fantasy. They are not two equal sides of a debate. Do you “believe in” gravity? The factual basis of global warming and its causes is as certain as gravity.

Avoid making climate-solvers or eco-concerned people terrorists. The real bad guys in the climate story are those who try to profit from a destructive status quo that immensely harms people and the planet.

Please attribute climate disruption events to the burning of fossil fuels. It’s not just a random super typhoon, fire tornado, 100-year flood, refugee crisis, killer heat wave, crop disease or drought (etc.) -- this disaster or terrible alteration is a product of global warming, which is caused by burning fossil fuels, industrial farming, and deforestation. Connect the dots in your story and it will help viewers see that we must decarbonize now to avoid things getting worse.

Don’t assume we’re doomed. The truth is, a range of climate futures are possible, from apocalyptic to equitably green. Which future we choose is up to us, now. The fight to make the choices that ensure a better future is heroic – an epic story of saving the world that happens in individual people, communities and nations.

“Solutions storytelling” helps raise awareness about exciting advances in sustainable living and offers agency to the viewer. It’s believable to show characters feeling despair about the climate crisis, but they don’t need to get stuck there. A character who discovers how they might become part of the solution as a citizen, worker, consumer and community member can inspire viewers to action.

Global warming vs. climate change vs. climate crisis (and avoiding trigger words) – These terms are all

accurate and used interchangeably, but you may want to avoid them in certain stories, especially if you want to reach the many Americans who still don't accept the reality of climate change. It can be more effective to talk about (or show) the impacts of climate change (e.g. fires, floods, health impacts, species extinction) without using politically charged and abstract terms.

Sustainability, green economy, circular economy, decarbonization – These terms all describe solutions

to the climate crisis, which involve redesigning our economy to replace fossil fuel-based energy with clean, efficient energy and transportation, as well as “reduce, reuse, recycle,” and eliminating waste and toxic byproducts in products, buildings, farming and lifestyles.

Climate justice and environmental justice – These terms refer to the fact that climate change and most other environmental problems have a greater impact on low income people, women, and people of color. Solutions to climate change should prioritize these groups and attempt to remediate centuries of environmental racism.

Environmental racism – The disproportionate infliction of environmental insults such as air, water and noise pollution, on communities of color.



CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Content ideas and/or library of IP
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation

RELEVANT CASE STUDY



Rewrite the Future (RtF) launched in January 2020 and is already engaged with multiple studios, networks, shows and film projects. For instance, RtF developed a content expert speaker series and curriculum for the writers room.

For one show that will deal directly with climate change, RtF developed a content expert speaker series and curriculum for the writers room.

For the second show, RtF researched a detailed memo about how climate change and environmental justice might specifically impact the characters in the show's urban setting, as well as real-world community-based solutions underway in that region. RtF and NRDC policy experts then met with the showrunner and creative executives to discuss the memo, and RtF provided follow-up information.



INFORMED STORYTELLING BY ISSUE:

Gun Safety



Everytown is the largest gun violence prevention organization in the country with nearly six million supporters including moms, students, mayors, survivors and everyday Americans who are fighting for public safety measures that respect the Second Amendment and help save lives.

At the core of Everytown are Mayors Against Illegal Guns, Moms Demand Action for Gun Sense in America and the Everytown Survivor Network.



everytown.org



@everytown



@everytown



@everytown



DO'S AND DON'TS

It's a **myth** that criminals will always find a way to get their hands on guns.

Mental illness is not a driving factor of the gun violence crisis; **easy access to firearms is the problem.**



DO'S AND DON'TS (CONT'D)

Nearly **two-thirds** of all firearm deaths in America are suicide.

When a responsible gun owner is being depicted, **they should be shown acting responsibly:** That means they should securely store their guns and not allow children to access them.

Gun violence impacts survivors for a lifetime - it's a horrific experience with lasting emotional and physical consequences.

GLOSSARY OF TERMS

Use the language **“gun safety”** or **“gun violence prevention.”**

The gun lobby has worked for decades to tie together the term “gun control” and the idea that gun violence prevention organizations want to “take your guns away.”

Avoid **“lost to gun violence”** and use **“shot and killed.”** The hard truth is that gun violence victims will not be found. We speak factually and directly about these terrible tragedies.

Instead of **“committed suicide,”** say **“died by suicide.”** Tragically, two-thirds of gun deaths are suicides. Someone who died by gun suicide or shot and killed himself/ herself is a victim of gun violence too. The term “committed”, a word used to describe crimes, can stigmatize and silence suicide survivors, and shame those whose loved one died by suicide.



GLOSSARY OF TERMS (CONT'D)

Try not to mention the “anniversary” of a shooting. The term “anniversary” is for happy things. For a somber instance like a remembrance day of a shooting, talk about how it has been the “one-year mark” or “one year since” a particular instance of gun violence.

Instead of “accidental shooting,” say “unintentional shooting.”

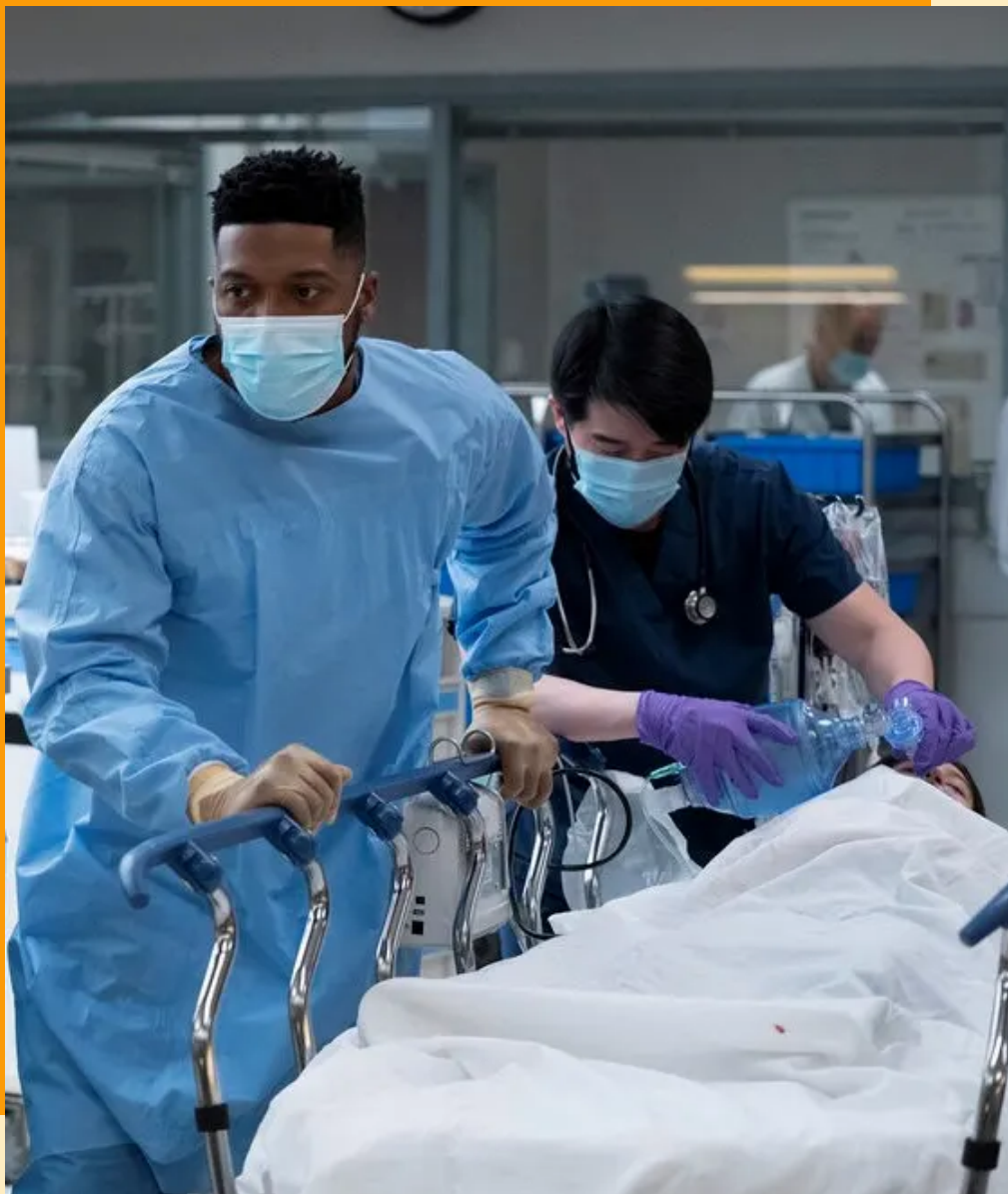
When a child shoots someone, it’s not an accident, it’s an unintentional shooting and a preventable tragedy. When a child has access to a gun, it’s often because an adult gun owner didn’t store their gun responsibly. The gun lobby wants the public to believe that children can be trained to ‘do the right thing’ when they encounter a gun, but studies show that no matter what they’re told, children are likely to pick up and play with a gun. The responsibility is always on adults to store guns responsibly. These are preventable tragedies, not accidents.

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Issue-area presentations
(i.e. in the writer's room or for network executives)
- Promotional and publicity support
(i.e. marketing campaign development and panels)
- Content ideas and/or library of IP
- Ongoing writers room consultation
- Research and data reports



RELEVANT CASE STUDY



CASE STUDY: NEW AMSTERDAM

- Everytown worked with the writing staff of "New Amsterdam" to create several uniquely powerful and impactful episodes on gun violence, as noted here by showrunner Y. Shireen Raznack.
- We collaborated again in late 2020 on a Television Academy panel centering on responsible gun portrayals on TV.

- Everytown also works closely with influencers (200+ members of the Everytown Creative Council led by Chair Julianne Moore; 150+ members of the Everytown Authors Council and 15+ members of the Everytown Athletic Council), filmmakers ("If Anything Happens I Love You," "When Claude Got Shot"), musicians (Michael Franti, Anti-Flag), visual artists (Gun Violence Memorial Project, Jenny Holzer), authors (Moms Demand Action Book Club), media partners (PEOPLE) and more.



CASE STUDY: IF ANYTHING HAPPENS I LOVE YOU

INFORMED STORYTELLING BY ISSUE: Immigration / Immigrants

Define American is a culture change organization that uses the power of narrative to humanize conversations about immigrants. Our advocacy within news, entertainment, and digital media is creating an America where everyone belongs. We believe that powerful storytelling is the catalyst that can reshape our country's immigration narrative and generate significant cultural change.

Our entertainment team consults with industry creatives to help them develop more nuanced immigrant characters, navigate complex immigration-related storylines, and ensure accurate and humanized portrayals on screen — creating positive and long-lasting cultural change. We have consulted on over 100 film and television projects across 23 networks, studios, and streaming services.



defineamerican.com



@defineamerican



@defineamerican



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DO'S AND DON'TS

Immigrants are far less likely than the native-born population to commit crimes and be incarcerated, yet one third of immigrant characters on TV were associated with a Crime.

Immigration is a diverse issue. Undocumented immigrants are often assumed to be Mexican and have crossed the southern border. However, the fastest growing undocumented population is comprised of Asian immigrants.



DO'S AND DON'TS (CONT'D)

Engage with immigrant communities - If writing about or producing a project about a culture or group outside of your own, it's important to speak to members of the community that you are working to portray to ensure that your characters and storylines are realistic.

Focus on universal themes and community bondedness - Leverage universal and relatable themes to showcase how connected and shared our experiences as humans really are. Even if one hasn't lived in a community with new immigrants, we can all relate to ideas like wanting to belong, to succeed, to feel free, and to find love.

Empower your immigrant characters to take control over their own narratives - Many times, immigrants are portrayed as helpless, not having agency over the outcome of their situation, or in need of rescuing. Other characters — who are often white — then swoop in to save them. In reality, immigrants are resilient individuals with agency over their own lives.

Immigrants are not criminals - Immigrants are far less likely than the native-born population to commit crimes and be incarcerated, but we often see immigrants portrayed on screen committing crimes or engaging in criminal activities.

Immigrants are not just Latine - Immigrant communities are diverse and come from all over the world, but there is a misconception that immigration is only a Latine issue. Our research found that AAPI and Black immigrants as well as other marginalized communities are underrepresented on TV.

Avoid The “Good Immigrant” Narrative - A common narrative is the myth that only “good” immigrants who are “hard-working” and/or “contribute to the economy” are worthy of living in the United States. Though these depictions are usually well-meaning, reducing people to an economic value-add or taking away their right to be flawed, complex individuals is still dehumanizing.



Immigrant - A person who migrates to another country, usually for permanent residence.

Naturalization - The process of being granted U.S. citizenship after meeting requirements established by Congress in the Immigration and Nationality Act. Individuals under a certain age must answer a number of questions about U.S. history and laws, and prove they can speak English. The U.S. Citizenship and Immigration Services agency processes these applications. Unfortunately, this process doesn't apply to most undocumented immigrants. And for those who are eligible, the process is expensive and not simple.

Green Card - A green card is an informal name for a legal permanent resident card which allows immigrants to live and work permanently in the United States. The card isn't actually green.

DACA - Deferred Action for Childhood Arrivals, or DACA, is a program that allows individuals who came to the United States as children and meet several requirements to apply for temporary protection from deportation and work eligibility for a period of two years.

Temporary Protected Status (TPS) - TPS is a temporary status allowing a person to live and work in the U.S. for a limited period of time. People may be granted TPS if their country of origin has been designated by the Secretary of Homeland Security as a country where conditions, such as war and natural disasters, prevent immigrants from returning to the country safely. Contrary to what some think, TPS does not provide a pathway to citizenship.

Immigration and Customs Enforcement (ICE) - A federal law enforcement agency under the U.S. Department of Homeland Security that enforces laws governing border control, customs, trade, and immigration. One of its key functions is managing the detention centers.



CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations; Ongoing writers room consultation
- Talent consultations
- Cut review at any point in production timeline
- Legal consultation
- Set visits
- Advocacy campaigns
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Resources for viewers
- Trainings and workshops
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Research and data reports

RELEVANT CASE STUDY



NBC's "Superstore" (consulted on a 20+ episode arc): Define America began working with NBC's Superstore in August of 2016 when fan favorite character, Mateo, was revealed to be an undocumented immigrant. Since that time, we have consulted on over 20 episodes of the primetime sitcom, regularly meeting with writers and working directly with the show's creator, Justin Spitzer, to ensure that Mateo's story is accurate, authentic and humanized.

- [Awards Daily | Nico Santos On Mateo's Continuous Fight and the Future of Cloud 9](#)
- [Bustle | How One Organization Is Changing The Way Immigrants Are Portrayed In Shows Like 'Grey's Anatomy' & 'Superstore'](#)



CASE STUDY: SUPERSTORE

INFORMED STORYTELLING BY ISSUE:

Human Rights



Amnesty International is a Nobel Peace Prize-winning global movement of more than 10 million people who campaign for a world where human rights are enjoyed by all.

The organization investigates and exposes abuses, educates and mobilizes the public, and works to protect people wherever justice, freedom, truth and dignity are denied. Issues include Refugee & Migrant Rights, Ending Gun Violence, National Security & Human Rights, Technology & Human Rights, Gender Sexuality & Identity, Deadly Force & Police Accountability, and Abolishing The Death Penalty.



amnestyusa.org



@amnestyusa



@amnestyusa



@amnestyusa



DO'S AND DON'TS

DO frame refugees and asylum-seekers as multifaceted people with their own stories and connections. They don't have to be protagonists, but they must be protagonists of their own stories. Illustrate individuality and stories of inspiration, as they should not be defined simply by their trauma or rights violation.

DO'S AND DON'TS (CONT'D)

The root of advocacy is empathy. Not just empathy with the people whose rights we're fighting for, but also the audience we are working to impact. Empathy is more powerful than sympathy. Avoid storylines that frame refugees and asylum-seekers as disempowered or dependent. That being said, as stated above, present this individual as a multi-dimensional individual and avoid stereotypes or otherwise oversimplified narratives.

DO share the story of a single person or family compared to large groups of people.

The human brain optimizes empathy at one person or family, and is not as equipped to empathize with large groups of people.

DO NOT portray of refugees or asylum-seekers as a national security threat.

DO smaller integrations for big impact. Brief normalizing mentions of refugees and asylum seekers in a script can go a long way for countering stereotypes. Adding such mentions for a guest star or in a preexisting character backstory can create meaningful impact to shift the narrative.

GLOSSARY OF TERMS

Refugee: A refugee is a person who has fled their own country because they are at risk of serious human rights violations and persecution there. The risks to their safety and life were so great that they felt they had no choice but to leave and seek safety outside their country because their own government cannot or will not protect them from those dangers. Refugees have a right to seek international protection.



Asylum-Seeker: An asylum-seeker is a person who has left their country and is seeking protection from persecution and serious human rights violations in another country, but who hasn't yet been legally recognized as a refugee and is waiting to receive a decision on their asylum claim. Seeking asylum is a human right. Everyone should be allowed to enter another country to seek asylum may not feel safe reporting or working with law enforcement to report a perpetrator.

Both **refugees and asylum-seekers** are granted protection based on legal determinations, meaning their cases need to meet certain legal criteria.

Migrant: There is no internationally accepted legal definition of a migrant. Like most agencies and organizations, we at Amnesty International understand migrants to be people staying outside their country of origin, who are not asylum-seekers or refugees. Some migrants leave their country because they want to work, study or join family, for example. Others feel they must leave because of poverty, political unrest, gang violence, natural disasters or other serious circumstances that exist there. Lots of people don't fit the legal definition of a refugee but could nevertheless be in danger if they went home. It is important to understand that, just because migrants do not flee persecution, they are still entitled to have all their human rights protected and respected, regardless of the status they have in the country they moved to.

CONSULTING SCOPE OF SERVICES

- Issue-area presentations
(i.e. in the writer's room or for network executives)
- Ad hoc script review and consultations
- Talent consultations
- Promotional support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Site visits / Trips to the field
- Trainings and workshops
- Referral or staffing services

RELEVANT CASE STUDY



Amnesty International USA was honored to collaborate with the producers and cast of the show *Madam Secretary* for its two-part episode, "Family Separation."

Amnesty created a digital campaign in cross-promotion with the show's episodes during post-production to help amplify its story and message at a time when the organization was calling on Congress to pass legislation prohibiting the separation and indefinite detention of children and families.

The social media effort was a live Twitter campaign that occurred prior to airing live in order to provide the audience with real-life facts and context around the story they were viewing.

The cast, producers, Amnesty researchers, and Amnesty campaigners all shared social media copy and graphics in support of the issue, which was further amplified across Amnesty's social channels.



INFORMED STORYTELLING BY ISSUE:

Human Rights



For more than 75 years, the United Nations has been on the frontlines of conflict, humanitarian disasters, human rights violations, climate change, the battle for women’s rights, and the fight against poverty and hunger.

The UN system is represented in every corner of the world. Nearly 40,000 people are working in 193 countries, and there are some 95,000 peacekeepers across the globe. The UN protects more than 80 million people fleeing war, famine and persecution, it vaccinates 50% of the world’s children, coordinates nearly US \$30 billion for the humanitarian needs, provides food to 85 million people, mobilizes climate action and tackles the global water crisis affecting over 2.2 billion people worldwide. The UN also provides a world stage for diplomacy and international justice. Issues of war & peace are debated in the UN Security Council, tribunals try war crimes, and resolutions to, for example, fight terrorism, trafficking, and promote trade are made in the historic General Assembly.

The [UN Creative Community Outreach Initiative \(CCOI\)](https://www.un.org/creativecommunityoutreachinitiative/) is the first point of entry to the United Nations for film and television producers, writers, directors and other content creators. Recognizing the power of entertainment and the arts, CCOI collaborates with film and television productions to cast light on pressing global issues.



www.un.org



[@unitednations](https://www.facebook.com/unitednations)



[@unitednations](https://www.instagram.com/unitednations)



[@UN](https://twitter.com/UN)



DO'S AND DON'TS

DO differentiate between Diplomats and UN personnel. Diplomats/Ambassadors represent countries and convene at the UN. UN staff largely works on the frontlines across the globe. Do portray the UN beyond the “suits”/Headquarters. Most of the UN’s work is in the field and its staff is made up of doctors, journalists, engineers, psychologists, humanitarians, human rights experts, lawyers, climate experts, etc.

DO avoid generalizations, stereotypes and tropes like the malnourished African child, the Middle Eastern terrorist, the evil Russian diplomat. Don’t portray all refugees, conflict survivors, etc. as helpless and poor (many are educated professionals forced to flee). And don’t, for example, make Africa a ‘country’. Not everyone in Africa is poor and lives in the bush. It’s completely diverse with totally different landscapes (deserts, jungles, villages, large cosmopolitan cities). And its people are diverse (just like a New Yorker and a Texan are quite different, so is someone from South Africa and Kenya).

DO be aware that the UN is not a world government, does not have its own military, and can’t just send in peacekeeping troops.

GLOSSARY OF TERMS

UN Humanitarian Workers - Humanitarians are on the frontlines as first responders who often risk their lives to bring lifesaving food, medical care, shelter, and protection amid conflict, displacement, disaster, and disease. They often work alongside NGO aid workers like the Red Cross, Doctors without Borders, etc.

Peacekeeping - They are not UN soldiers, but troops and forces ‘donated’ by countries to the UN (e.g there can be a Nigerian UN peacekeeping force alongside an Indian force, all of whom are overseen by a UN force commander). And the UN can’t just invade countries and send in peacekeepers but the country in conflict needs to ‘invite’ in UN peacekeeping forces.



Refugee / Internally Displaced Person (IDP) / Migrant - They're not all the same and they're not interchangeable.

A **refugee** is forced to flee their country and crosses into another country to seek asylum because of persecution, war, and climate change.

An **IDP** has been forced to flee but never crosses an international border.

Migrants leave their countries to seek better financial opportunities.

CONSULTING SCOPE OF SERVICES

- Development/IP: Provide writers' rooms access to UN experts on issues like climate change, conflict, natural disasters, human rights violations, humanitarian, international law, etc.
- Ad hoc script review and consultations
- Talent consultations
- Content ideas and/or library of IP
- Issue-area presentations (i.e. in the writer's room or for network executive)
- Production: Facilitates access to the UN and field locations for filming. Clears legal issues, including use of UN name and emblem.
- Site visits / Trips to the field; Research and data reports
- Production and filming support (i.e. filming at specific locations)
- Campaigns: Partnerships and collaboration on social impact campaigns related to film/TV, franchises, etc. Understanding the power of storytelling in social impact, the UN developed the Creative Community Outreach Initiative (CCOI) - a dedicated team that works with the entertainment industry (film, television, music, fashion, sports). CCOI is a resource for your creative vision and provides support in issue oriented storytelling.
- Promotional and publicity support
(i.e. marketing campaign development and panels)
- Ongoing writers room consultation



RELEVANT CASE STUDY



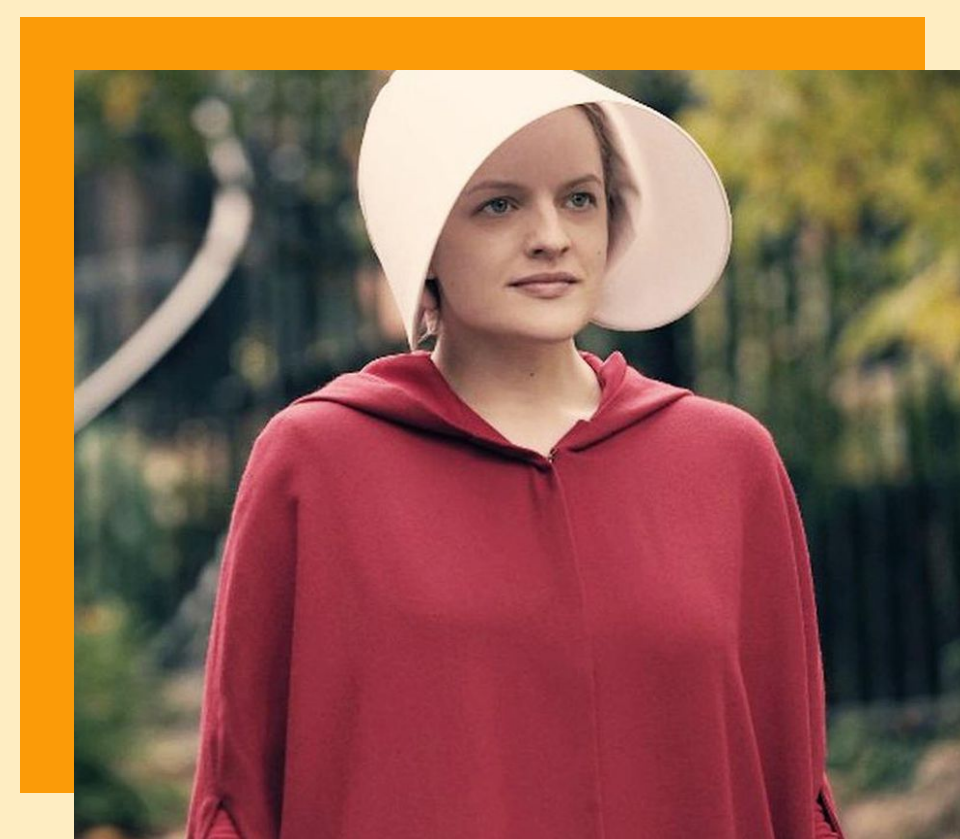
Development (Television) Experts in Writers' Rooms

- **"Handmaid's Tale"** - Embedded in the writers' room for all 4 seasons providing expertise on women's issues, refugee issues, international law, etc. Briefing, helping develop plot points, characters, review scripts.
See also: <https://news.un.org/en/story/2020/12/1079082>
- **"Revolution"** - In meetings with the show's creators and producers, CCOI highlighted the fact that the show's fictional portrayal of a world without power is a reality for over a billion people around the globe today. Subsequently, CCOI arranged for UN staff to talk to the show's writers and share their experiences about devastating consequences for communities that live without access to energy – proliferation of disease, breakdown of the rule of law, and displacement. CCOI also collaborated with NBC, Warner Bros, and Bad Robot on social media outreach to raise awareness of UN campaigns and issues relevant to the show among Revolution's huge fan base. An end card providing information on the UN's Sustainable Energy for All Initiative appeared at the end of the series finale, which was seen by 6 million viewers in the United States.

Production

(Filming on Location at the UN):

- "Project Runway All Stars"
- "Madam Secretary" Marketing Campaigns
- Sony /"Angry Birds Happy Planet" Campaign/
AngryBirdsHappyPlanet PSA
- "Small Smurfs Big Goals" Campaign



CASE STUDY: HANDMAID'S TALE

INFORMED STORYTELLING BY ISSUE:

Labor Rights

**NATIONAL
DOMESTIC
WORKERS
ALLIANCE**

The [National Domestic Workers Alliance \(NDWA\)](https://domesticworkers.org) is the nation's leading voice for dignity and fairness for the millions of domestic workers in the United States.

Founded in 2007, NDWA works for respect, recognition, and inclusion in labor protections for domestic workers, the majority of whom are immigrants and women of color. NDWA is powered by over 60 affiliate organizations and local chapters and by thousands of members. NDWA anchors Families Belong Together.



domesticworkers.org



@nationaldomesticworkersalliance



@domesticworkers



@domesticworkers



DO'S AND DON'TS

Stereotype: Domestic workers are invisible (unless they are a white, college educated nanny)

- **DON'T** portray domestic workers as nameless characters with little to no speaking roles.
- **DO** portray domestic workers as multidimensional characters, often Black, women of color or immigrant, who are treated as central protagonists in our lives and society.

Stereotype: Mammy/Aunt Jemima

- **DON'T** portray Black domestic workers as content servants who prioritize the interests and capital of white employers or as members of the “family.” Their relationship is one of employer and employee and that power dynamic is always present.
- **DO** portray Black domestic workers as powerful workers and activists who understand and advocate for their own well being and rights as workers and who have their own families.



DO'S AND DON'TS (CONT'D)

Stereotype: Sexualized Latina maid

DON'T portray Latina domestic workers as sexually deviant, exotic, and sexually available to their (often white) male employers.

DO portray domestic workers as working professionals, although not sexless or void of desire, but when they are in their employer's home, they are in their place of work.

Stereotype: Au pairs as a cultural exchange program

DON'T portray the au pair experience as a cultural immersion and exchange program, like they are often stated to be. This misconception can lead to labor rights violations. Au pairs are domestic workers.

DO clearly portray au pairs and their experiences as workers with labor rights.

Stereotype: The subservient Filipina

DON'T portray domestic workers as submissive and docile in need of guidance from their employers – a trope commonly inflicted on Filipina and other API workers.

DO portray women who do domestic work with agency.

GLOSSARY OF TERMS

Domestic workers: Nannies, house cleaners, and home care workers (long term home care for seniors and people with disabilities)

Raising standards: Domestic workers have been excluded from labor laws, often denied workplace standards like minimum wage and protection from sexual harassment, and work without access to health care or paid time off. NDWA is working to gain labor protections for domestic workers at the state and federal level by winning domestic worker “Bills of Rights.”



Women's work: Due to a workforce made up predominantly of women – mostly immigrant women and women of color – and our society's tendency to devalue work performed by women, NDWA is transforming the way we view domestic work, from being devalued and underappreciated, to viewing domestic workers as skilled workers with cultural and political power.

Care Economy: It is time to transform our economy into a caring economy that places the needs of care workers – their wages, benefits, training, and care at the forefront. If we invest in our care infrastructure – making care jobs good jobs – our whole economy will be stronger.

Labor trafficking: Due to the nature of working behind closed doors in private households, lack of labor protections, and immigration status, trafficked workers are often overlooked by law enforcement, policy makers, and media. See NDWA's Human Trafficking & Domestic Workers fact sheet.

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Content ideas and/or library of IP
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops re: Training and workshops is through our participation in Storyline Partners
- Promotional and publicity support (i.e. marketing campaign development and panels)



RELEVANT CASE STUDY



CASE STUDY: ROMA

NDWA launched a highly successful campaign around the Academy Award-winning film "ROMA," in partnership with Participant Media, and director Alfonso Cuarón, that put domestic workers at the center of the conversation about "ROMA."

Highlights: 20+ community screenings and discussion forums for domestic-workers, employers, US Congress members and the ILO reaching 2,220+.

NDWA attended and spoke at "ROMA" premieres, film festivals, award events, including Cannes Lions, the Golden Globes and Academy Awards.

705+ media hits, in-depth stories and op-eds (NYT, LA Times, Hollywood Reporter, YahooNews) reaching over 1.3m.

Cuarón advocated for domestic-workers during his Academy Award acceptance speech (25MM+ viewers).

Campaign resulted in deep culture change and advanced our national domestic worker Bill of Rights campaign, state-wide and local legislation and NDWA's portable benefits platform, Alia.

Winner Best Social Impact Campaign at the Shorty Social Good Awards.

Learn more: [Roma Case Study](#)

INFORMED STORYTELLING BY ISSUE: LGBTQ+



HRC (Human Rights Campaign) is the largest LGBTQ civil rights organization in the United States. The HRC Foundation seeks to fundamentally change the way LGBTQ people are treated in our everyday lives.

Through public education, research, and policy and practice change, the Foundation's impact can be felt in schools, on factory floors and corporate suites, and in places of worship. It touches LGBTQ lives from childhood through end-of-life, people of all races, ethnicities, sexual orientations, gender identities, abilities and religious beliefs, in big cities and small towns, in the United States and across the globe.



hrc.org



[@humanrightscampaign](https://www.facebook.com/humanrightscampaign)



[@humanrightscampaign](https://www.instagram.com/humanrightscampaign)



[@HRC](https://twitter.com/HRC)



DO'S AND DON'TS

DON'T always make all LGBTQ characters deal exclusively with issues related to their sexual orientations and/or gender identity.





DO'S AND DON'TS (CONT'D)

DO recognize the connection between policy implications and personal stories – and reflect that in narratives.

DO include bisexual people in storylines.

DO recognize that LGBTQ people are young, old, across every racial identity and religion, differently abled and live in every community.

DO uplift transgender people's relationships.

DO recognize that 20%^{DEMO} of LGBTQ people experience poverty and that as many as 40%^{DEMO} of homeless youth are LGBTQ.

GLOSSARY OF TERMS

LGBTQ - Acronym for “lesbian, gay, bisexual, transgender and queer.”

Queer - Umbrella term people often use to express a spectrum of identities and orientations counter to the mainstream. This includes those who do not identify as exclusively straight, or people who embrace transgender or non-binary identities.

Bisexual - A person emotionally, romantically or sexually attracted to more than one sex, gender or gender identity though not necessarily simultaneously, in the same way or to the same degree. Sometimes used interchangeably with pansexual.



GLOSSARY OF TERMS (CONT'D)

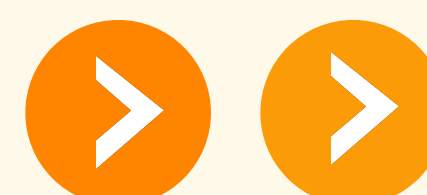
Transgender - An umbrella term for people whose gender identity and/or expression is different from cultural expectations based on the sex they were assigned at birth.

Non-Binary - An adjective describing a person who does not identify exclusively as a man or a woman. Non-binary people may identify as being both a man and a woman, somewhere in between, or as falling completely outside these categories.

Cisgender - A term used to describe a person whose gender identity aligns with those typically associated with the sex assigned to them at birth. Used to describe someone who is not transgender or non-binary.

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Research and data reports



RELEVANT CASE STUDY



In 2020, The Human Rights Campaign partnered with WarnerMedia to launch “See each other. Save trans lives.” Through this series of 6 PSAs, we are amplifying everyday stories of resilience, joy and humanity — working to break the connection between anti-transgender stigma and violence against the transgender and nonbinary community. The series also includes Pose’s Dominique Jackson.



**See each other.
Save trans lives.**

You can learn more about the campaign [here](#).

CASE STUDY: WarnerMedia

INFORMED STORYTELLING BY ISSUE:

Mental Health



The Jed Foundation

The Jed Foundation is a national nonprofit focused on mental health and suicide prevention among teenagers and young adults. The messages young people receive about mental health from entertainment media, news media and content they engage with online can impact them emotionally and make it more or less likely that they seek help for themselves or support a friend.

That's why JED is a cofounder and partner of The Love is Louder project that works to increase the positive impact – and prevent potential negative impact – of mental health storytelling and messaging through journalism, film, television, digital content, brand communication and celebrities/influencers. Together, JED and Love is Louder provide guidance to partners like Viacom, Spotify, HBO, TLC and CAA.



Jedfoundation.org



@jedfoundation



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DO'S AND DON'TS

DO expand the mental health conversation beyond conditions (like depression or anxiety disorders) to cover the broader mental health continuum and how overwhelming feelings, difficult experiences and traumatic events impact our mental health and how we cope with, manage or heal from these challenges.



DO'S AND DON'TS (CONT'D)

DO diversity representation of mental health challenges and the people, families and communities experiencing them. Move past damaging stereotypes related to mental health conditions, substance misuse and suicide.

DO spotlight solutions to mental health challenges – honest conversations, selfcare, coping skills, help-seeking – in addition to portraying the problems.

DON'T oversimplify the causes of mental health challenges and negative outcomes like suicide.

DON'T share potentially harmful information that could give viewers info on how to carry out dangerous behaviors like obtaining and using substances, hiding self-injury, or attempting suicide. Avoid using language that might contribute to mental health stigma.

GLOSSARY OF TERMS

Mental Health: The term mental health is frequently used to describe serious conditions and challenges like trauma, depression, bipolar disorder, substance abuse, and suicide. Mental health is actually a broad term that encompasses everything related to feelings, thoughts and behaviors, including self-care practices and emotional wellness strategies, to how we cope with tough emotions like anxiety, to how we identify and treat conditions like eating disorders, depression and anxiety disorders.

Mental Health Challenges: Mental health is a continuum that ranges from when we're feeling good and thriving, to situations or conditions that can put us at risk of harm or death. A mental health challenge refers to any situation, stressor or factor that interferes with our ability to get things done, maintain relationships, and have a good quality of life. Mental health challenges can include conditions like depression or anxiety disorders, difficult transitions like a breakup or job loss, or traumatic events like natural disasters or abuse. Sometimes people are able to navigate these challenges through emotional self-care and other coping skills. Other times they may require professional support.



Mental health Conditions: Sometimes referred to as mental illnesses or mental disorders — are defined by the severity and longevity of the negative feelings and behaviors, and are typically caused by an intersection of biological, social, and psychological factors. The important thing to remember, and a critical message to convey in entertainment media, is that mental health conditions are treatable and manageable.

Mental Health Factors: There are many factors that influence mental health, including genetics, childhood development, cultural perceptions of mental health conditions and help-seeking, access to self-care resources and professional support, exposure to trauma or other challenging experiences, and risk factors such as substance misuse and sleep patterns.

Mental Health Professionals: Mental health professionals are trained to help patients improve their mental health, manage mental health conditions, or cope with difficult thoughts, feelings, behaviors or situations. These professionals include psychologists and psychiatrists, as well as counselors, clinicians, therapists and social workers. Methods of helping patients manage or overcome a range of mental health challenges, including psychotherapy, medication, inpatient treatment and support groups.

Treatment: Most mental health conditions are treatable, and mental health professionals can help us navigate a range of challenges including stress at school or work, relationship issues, difficult experiences, and trauma. Approaches can include a mix of psychotherapy, medication, group therapy and in-patient Treatment.

Trauma: Trauma is an emotional response to experiencing or witnessing a terrifying, tragic, or overwhelming event. Trauma can also arise as a result of ongoing experiences, such as abuse or neglect. The signs of trauma don't always show up immediately and can last for months or years. Examples of trauma include child abuse, domestic violence, rape, assault, natural disasters, violence, and accidents

Negative Outcomes: Mental health challenges often create some level of negative impact on people's lives, including job loss, financial ramifications, and damage to relationships. The most severe negative outcomes of unaddressed emotional struggles or mental illness include substance misuse/ overdose, dangerous behaviors, self-injury, and suicide. Depicting these negative outcomes can be triggering for viewers experiencing high levels of mental distress, so it's important to consult with advisors on safe, effective ways to tell these stories.

Help-Seeking: Help-seeking is the act of reaching out for help from friends, family, or a professional to improve our ability to cope with mental health challenges. Some people may have cultural barriers or experiences that prevent them from talking about their struggles and getting help.



CONSULTING SCOPE OF SERVICES

- Leading presentations and trainings that help media orgs, production companies, show teams, etc. understand how media can impact mental health and general guidelines for safe and effective messaging.
- Review and feedback on treatments, scripts or rough cuts of content.
- Ongoing consulting/advising on projects with mental health themes.
- Feedback and guidance on messaging and promotion around media projects with mental health themes.

RELEVANT CASE STUDY



The Jed Foundation and Love is Louder have been advising MTV on mental health depictions and messaging for over a decade. During that time, we've seen a dramatic shift in the way show teams and producers view and proactively address mental health themes in their programming.

Working together, JED and MTV have produced original programming around mental health issues and guided shows with frequent mental health themes – like Teen Mom and Sixteen and Recovering – tell those storylines in a safe, effective way.



CASE STUDY: MTV

Mental health themes in podcasts have also been problematic in recent years - potentially amplifying misconceptions and stereotypes or providing information that could be triggering for some viewers or contribute to dangerous behaviors like suicide. In 2020 and 2021, JED partnered with the award-winning podcast Last Day to create a 12-episode series on suicide while giving viewers a first-hand glimpse into the process involved with telling these stories in a safe, effective way.

INFORMED STORYTELLING BY ISSUE:

Sexual and Reproductive Health



Planned Parenthood Federation of America works closely with film and television professionals to help develop content that is accurate and sensitive in its depictions of sexual and reproductive health and rights.

Planned Parenthood is a trusted source of reliable health care for more than 2.4 million patients annually and the nation's leader in sex education — providing information that allows people to make informed decisions. For more than 100 years, we have been fighting for a world where women are equal and in control of their own bodies. Backed by 17 million supporters, we won't stop fighting until all people are treated with dignity and respect in accessing health care and in their everyday lives.



plannedparenthood.org



[@plannedparenthood](https://www.facebook.com/plannedparenthood)



[@plannedparenthood](https://www.instagram.com/plannedparenthood)



[@PPFA](https://twitter.com/PPFA)



DO'S AND DON'TS

DO know that Planned Parenthood offers a broad range of sexual and reproductive health care services, including birth control, LGBTQ health, abortion, cancer screenings, STI testing and care, men's health services, sex education, and more.

DO portray Planned Parenthood health centers accurately as warm, professional and non-judgmental environments.




DO'S AND DON'TS (CONT'D)

DO know that access to sexual and reproductive health care, including abortion, is broadly supported:

- 77% of Americans want Roe v. Wade upheld, including a majority of Democrats, Independents, and Republicans
- 86% of Americans support policies that make it easier to get access birth control
- 75% of the public support federal funding of Planned Parenthood, including majority support from Republican men and women

DO know that abortion is safe: One of the major misconceptions about abortion is that the procedure is dangerous, and this has unfortunately been perpetuated in film and on TV. A legal, uncomplicated abortion is very safe; it's much safer than giving birth and about twice as safe as having tonsils removed.

DO reflect the wide spectrum of people who seek abortion care. Characters should include mothers, people of color, people with different gender identities and sexualities, people with low incomes, people with disabilities, incarcerated people, and immigrants.

GLOSSARY OF TERMS

Say “pro-women’s health” and “anti-abortion” instead of “pro-choice” and “antichoice.” We know that for many people (ie. people with low incomes, people in rural areas, people of color, LGBTQ+ people), restrictions on abortion has put "choice" completely out of reach. We are no longer just fighting for "choice," but for actual access to care. Also, people's feelings around abortion are more complicated than pro-choice vs pro-life. For example, someone might say they wouldn’t have an abortion themselves, but wouldn't want to tell someone else they can't have one.



GLOSSARY OF TERMS (CONT'D)

Medication abortion, also known as the “**abortion pill**,” consists of two different sets of medicine, mifepristone and misoprostol, that patients get from a trained doctor or nurse, to end a pregnancy up to 10 weeks. While medication abortion accounts for 39% of abortions in the US, it is underrepresented compared to surgical abortion in film and on TV. And, more relevant now than ever, medication abortion may also be accessed via telemedicine, which is now available in 20 states and the District of Columbia.

Health Center: Planned Parenthood Federation of America prefers using “health center” instead of “clinic” to describe Planned Parenthood affiliate health care facilities. “Health center” better communicates the broad range of health services that we provide. Additionally, due to the destructive rhetoric of our anti-abortion opposition, stigma is now attached to the term “clinic”, which does not reflect the Planned Parenthood healthcare experience or our patients.

Sexually transmitted infection/STI: Infections that are often or usually passed from one person to another during sexual or intimate contact. “Sexually transmitted infection” is preferred over “sexually transmitted disease,” as “disease” can be stigmatizing.

“Unintended pregnancy”: When talking about pregnancy, avoid qualifying it with “unintended” (or “unplanned”) — simply “pregnancy” is stronger. You can use “unintended” when talking about “preventing unintended pregnancy.” (Remember that “unintended” is better than “unplanned.”) Avoid using “unwanted.”



CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations; review scripts for medical and legislative accuracy
- Research and data reports; provide factual information around key issues
- Arrange for consultations with reproductive health experts and providers for talent/creative executives
- Site visits / Trips to the field
- Provide health pamphlets, t-shirts, posters, and other items for your set design
- Production and filming support (i.e. filming at specific locations); coordinate filming at a Planned Parenthood health center or help create a mock center
- Content ideas and/or library of IP
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation; issue-area presentations (i.e. in the writer's room or for network executives)
- Referral or staffing services
- Co-curate Content
- Generate storyline ideas based on diverse, real experiences delivering health care and sex education, and pursuing advocacy goals
- Talk about your project as it relates to our mission, to our vast audience national network of brand advocates; staff, volunteers, and supporters, and to the media



RELEVANT CASE STUDY

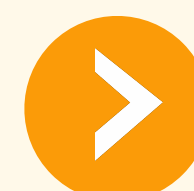


Jane the Virgin: “Chapter Forty-Six”: We proudly collaborated closely with the Creator/Executive Producer Jennie Snyder Urman and provided research and messaging about the Latino/x community’s views on abortion and consulted with her on the episode’s resolution, helping to develop an accurate and dynamic conversation between mother and daughter.

When the episode premiered, we sent a memo to our affiliates nationwide, issued a press release about our collaboration and the positive, accurate portrayal (Vanity Fair, The Cut, Salon, Bust, and others covered it), and posted on our social platforms. PPFA gave Jane the Virgin our 2017 Excellence in Television Award for this episode! This episode is groundbreaking for a variety of reasons:

- This is 1st time we’ve seen a Latina speak openly about her decision to have an abortion on primetime television. This shouldn’t be revolutionary, as the Latino/x community, like the majority of people, largely believe that legal abortion should remain accessible.
- “Xo” received a medication abortion, which are rarely depicted onscreen
- “Xo” is a mother. We don’t see many mothers having abortions onscreen, though the majority of people who access abortions in real life are already parents.

This collaboration was such a success that, when birth control coverage under the Affordable Care Act was in jeopardy, we worked with Urman to include a discussion about the various methods of birth control in a later episode!



INFORMED STORYTELLING BY ISSUE:

Youth



Save the Children does whatever it takes to ensure kids in the U.S. and around the world grow up healthy, educated and safe. Since its founding more than 100 years ago, Save the Children has changed the lives of more than 1 billion children. We operate in more than 100 countries and reach millions of children in need each year.

We have program experts in Education, Child Protection, Global Health, Humanitarian Response, Child Hunger, Public Policy and Advocacy, Mental Health and Climate Change who can speak to each of these areas and offer case studies. We know that education is how children can have the futures they deserve. Education can help address urgent issues including child marriage, child labor, conflict and even climate change around the world as well as rising hunger, rural poverty and education inequality here in the U.S. Right now, Save the Children is responding to the COVID-19 pandemic in over 80 countries, reaching millions of children, including in the U.S. An estimated 1 in 4 American children have experienced food insecurity in 2020 during COVID-19, compared to just 1 in 7 children before the pandemic. Since March 2020, Save the Children has delivered over 11 million meals to kids in rural America who depend on school for nutritious food. By supporting Save the Children, you can help change the lives of countless children in need.



savethechildren.org



[@savethechildren](https://www.facebook.com/savethechildren)



[@savethechildren](https://www.instagram.com/savethechildren)



[@savethechildren](https://twitter.com/savethechildren)



DO'S AND DON'TS

DO depict all children with dignity and respect and represent the context for the situation they are in. For example, children who suffer from hunger in the U.S. may not appear malnourished to the eye yet they may live in a food desert where fresh produce isn't available and packaged; unhealthy food is more affordable.

DO represent children's rights. We believe that every child deserves access to health care, quality education and the right to grow up safe and protected.

DO tell stories of children of all races and ethnicities. DON'T let your own unconscious bias perpetuate stereotypes or racial inequity. Save the Children is continually developing resources designed to tell stories in a fair way – removing bias and stereotyping.

DO tell stories that are authentic and accurate. When possible, let children use their own voice to tell their story rather than a third person. Often, young children live within circumstances beyond their choice or control. Ensure that cultural depictions are researched and supported or verified by local and regional communities and that a single narrative will not come to define a culture or community.

DO represent the UNIQUE needs of children in crises – in a humanitarian crisis or rapid-onset emergency (i.e. California wildfires or coastal hurricanes) children need extra care. For example, oftentimes evacuation shelters are not equipped to handle the needs of young children which are different from adults (i.e. no cribs, infant hygiene, spaces to play, etc.). We provide essential items and set up child-friendly spaces run by Save the Children staff who engage with children and let them play in a safe, nurturing environment which also allow parents time to call insurance companies, visit their homes to see what remains or just get a much-needed break.

DO reach out – if you have questions or would like case studies. We have technical experts to advise in all areas related to child well-being and materials we can share to support your research at no cost.



GLOSSARY OF TERMS

Child Hunger (vs. Food Security/Insecurity) – use language that’s less technical and more relatable and understandable. We work to achieve food security for children in the U.S. and around the world to end child hunger.

Childhood Ender (vs. Coming of Age) – Save the Children has identified 8 reasons childhood comes to an end: death from preventable causes (like pneumonia), severe malnutrition, being out of school, beginning a work life, early marriage, early childbearing, and being a victim of extreme violence either by being forcibly displaced by conflict or killed.

A Hand Up (vs. a Hand Out) – Save the Children works to empower vulnerable communities to build resilience, improve food security, and strengthen financial capability to transform livelihoods to ensure that no child goes hungry or without education. Our programs empower parents to be the first – and best – teacher for their children.

Refugee and IDP – A refugee is a person who is seeking safe haven after being forced to flee violence, persecution or war. And seeking asylum is not a crime. There are 26 million refugees in the world – half of them are children. An internally displaced person (IDP) is a person who is forced to flee their home, but remains within their country’s borders. They may live in a shelter or camp within their own country, like many do in Iraq.

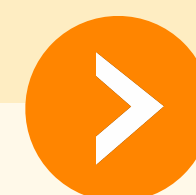


GLOSSARY OF TERMS (CONT'D)

Early Childhood Education and Development – Most of a child's brain development occurs from age 0-5. We work with parents and caregivers even before their child is born and up to age 8 – providing learning resources so that children are best positioned for school and for life.

Psychosocial Support and Mental Health – Children affected by toxic or chronic stress find healing and ways to share their feelings and experiences through painting, music, drama, and many other art forms administered through our social and emotional learning programs like Journey of Hope and Healing and Education through the Arts (or HEART). We train teachers and caregivers on mental health support, and help children recover from trauma and loss through artistic expression.

Other relevant keywords – Border Crisis, Distance Learning, Digital Divide, Child Marriage, Early Pregnancy, Child Labor, Climate Change, Reproductive Health, Malnutrition, Maternal Newborn Survival, Unaccompanied Minors, Child Safeguarding, Children in Conflict, Global Development, Emergency Response, Emergency Relief, Emergency Recovery, Saving Newborn Lives, Child-Friendly Space, Child Protection



CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Talent consultations
- Content ideas and/or library of IP
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Promotional and publicity support
(i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Site visits / Trips to the field
- Research and data reports
- Referral or staffing services
- We have multiple experts in the US and around the world addressing key issues from Education to Hunger to Climate Change as they relate to an impact on children

RELEVANT CASE STUDY



- “LAW & ORDER” – Human trafficking episode
- “UGLY BETTY” – Malaria storyline with fundraising initiative
- “24” – Coordinated full season shoot of “24” at UN headquarters
- “NEW AMSTERDAM” — Integrated storyline and partnership working directly with Michael Milken Foundation, Dr. Jim Allison & Dr. Jonathan Simons
- “AMERICAN IDOL: IDOL GIVES BACK” — Ray Chambers, United Nations
- “ICE AGE: COLLISION COURSE” – Fox marketing campaign



INFORMED STORYTELLING BY ISSUE:

Youth



The [Center for Scholars & Storytellers \(CSS\)](https://www.scholarsandstorytellers.com), at UCLA, collaborates with leading scientists to provide research-based insights for content creators crafting authentic and inclusive stories for youth (ages 2-25).

We develop our resources and tools, including tip sheets, workshops and original research, in partnership with media, entertainment and tech companies. As the only organization with industry expertise, academic credibility, and institutional affiliation that focuses solely on youth, CSS aims to positively impact kids, tweens and teens where they are: on screens.



Scholarsandstorytellers.com



@centersforscholarsandstorytellers



@scholarsandstorytellers



@scholarsnstory



DO'S AND DON'TS

Male representation needs to evolve. **DO** rethink how you write male characters and portray their relationships with others. Our Boys' Tip Sheet is designed to help.

DO think beyond an identity of conflict and stress.



DO'S AND DON'TS (CONT'D)

DO use developmentally appropriate language when discussing difficult topics for children such as race, mental health, and COVID-19.

DO maximize the power of narrative and second screen content to support teens through the mental health crisis. When you have tough content, it's critical to set up guardrails, provide resources for teens and include parental talking points and guidelines. Our research on 13 Reasons Why with recommendations on best practices will be released in mid 2021.

RELEVANT CASE STUDY



- [Who We Have Worked With](#)
- [Our Impact](#)

GLOSSARY OF TERMS

Authentically Inclusive Representation (AIR)

Masculinity

Social and emotional well-being

Gen Z and Gen Alpha

COVID-19

Mental Health



ADDITIONAL RESOURCES

To learn tips for incorporating inclusive storytelling with regard to race – download our free tip sheet, which comes with a checklist to help you reflect on your process, open up blind spots, and bring more intentionality to your creative team.

Improve representation of foster care on-screen and work with consultants to get it right. Read our Foster Care Blog Series for more information.

See our COVID-19 Lexicon and our COVID Tip Sheet for how to break down complex terms and ideas for younger audiences. See our Gen Z and Gen Alpha interviews to hear from children and adolescents about how they are coping with the pandemic.

CONSULTING SCOPE OF SERVICES

- Research and data reports
- Ad hoc script review and consultations
- Talent consultations
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Education curriculums and evaluation
- Ongoing writers room consultation
- Referral or staffing services
- Production and filming support (i.e. filming at specific locations)
- Teach classes to under 18 talent
- Crisis management workshops on set for several productions that have kids in their cast



INFORMED STORYTELLING BY ISSUE:

Asian American Pacific Islanders (AAPI)



CAPE champions diversity by educating, connecting, and empowering Asian American and Pacific Islander artists and leaders in entertainment and media. We have the largest database of Asian Pacific Islander talent and consult on everything from staffing, script analysis, marketing, merch, and more.

Through our signature CAPE New Writers Fellowship, CAPE Leaders Fellowship (for creative executives), GoldOpen, and consulting services, CAPE is increasing representation from the writers' room to the boardroom, ultimately impacting the stories we watch in our living rooms.



capeusa.org



@cape



@capeusa



@capeusa



DO'S AND DON'TS

The Asian community is not a monolith. Specificity in culture, language/dialect, traditions/customs, religion, casting, etc. should be accurately researched and considered.



DO'S AND DON'TS (CONT'D)

DO avoid common tropes: Model Minority, perpetual foreigner, nefarious villain, sidekicks, asexualized Asian males, hypersexualized / submissive Asian females, nerdy (IT, good at math), Tiger parents, martial arts.

The Asian experience should not be set dressing or a prop. For example, if doing a storyline on the Vietnam War, the Vietnamese characters should be centered.

DO hire writers with authentic experiences from the beginning instead of hiring them later for an “authenticity pass.”

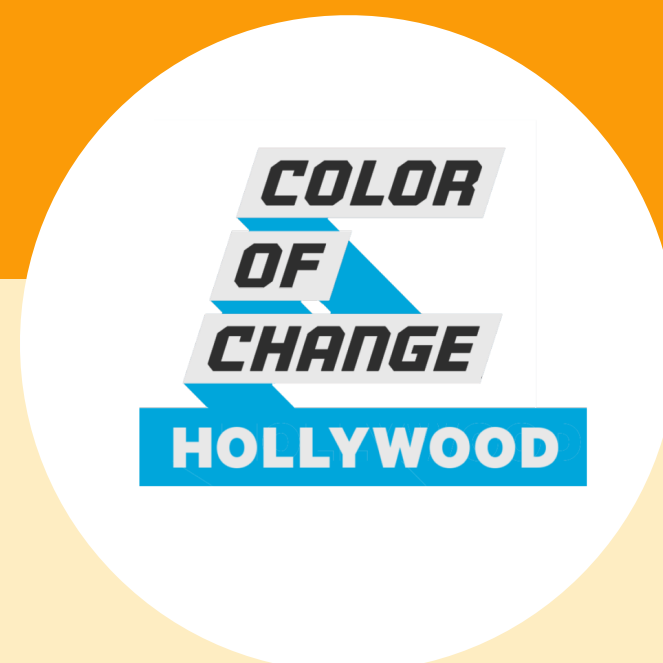
GLOSSARY OF TERMS

Model Minority Myth: Asians are the “good” / “successful” minorities. The term was coined during the Civil Rights area to pit minority groups against each other.

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations
- Talent consultations
- Content ideas and/or library of IP
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Site visits / Trips to the field
- Referral or staffing services

INFORMED STORYTELLING BY ISSUE: Black



Color of Change Hollywood is an initiative to change the rules within the entertainment industry, ensuring accurate, diverse, empathetic, and human portrayals of black people on television and throughout the media landscape.

Our campaigns directly challenge dehumanizing portrayals and those profiting off of them -- and our programs support Hollywood insiders who want to improve standards and practices from within.



Hollywood.colorofchange.com



@colorofchange



@colorofchange



@colorofchange



DO'S AND DON'TS

DO not render racism invisible within the criminal justice system.

DO NOT make narratives that center around white people coming in to “save” Black people from their lives.

DO'S AND DON'TS (CONT'D)

DO create Black characters that do not have a purpose outside of aiding a white character's narrative or journey to fulfillment.

DO depict our joy and our full humanity (e.g. Our families, our love, our laughter).

DO humanize Black children. Do not exclusively portray them as acting older than they are (e.g. Black kids laughing, crying, playing, being silly).

GLOSSARY OF TERMS

Racial Gaslighting:

- "If you protested/said it peacefully, more people would listen to you"
- "What I said/did is not racist"
- "Racism doesn't exist anymore"
- "All Lives Matter"
- "You're overreacting"

Microaggressions: A comment or action that subtly expresses a prejudiced attitude towards Black people:

- "I'm not racist. I have Black friends"
- "I don't see color"
- "You're pretty for a Black girl"
- "Wow, you're really articulate"

Institutional Racism: The racism that is present in all social and political institutions as seen through inequalities of wealth, housing, health, education, and our criminal justice system.

GLOSSARY OF TERMS (CONT'D)

Terms to Avoid:

- Thug
- The Blacks
- Ghetto
- Minority
- Baby Mama
- Baby Daddy
- Absentee Father
- Them/Those People
- Well Spoken
- Inner City
- Ethnic
- The n-word
- Colored

CONSULTING SCOPE OF SERVICES

Color of Change covers any issue that affects Black characters or the issues that impact our communities, like criminal justice, gentrification, Black love, parenting, and much more. Color of Change consults on projects at any step in the production process from the writers rooms and rough cuts down through marketing and promotions rollouts.

- Writers Room Briefings
- Script Consultations
- Rough Cut Reviews
- Advising on Marketing & Advertising Materials
- Custom Partnerships

In the past year Color of Change has consulted on over 55 major television and film projects across over 19 Networks, studios, production companies, and agencies on award winning series to include When They See Us, Grey's Anatomy, The Red Line, Seven Seconds, and The Rookie.

View Color of Change's full menu of services here.



RELEVANT CASE STUDY



CASE STUDY: Normalizing Justice

At Sundance, Color Of Change Hollywood released a groundbreaking study on crime procedural shows, called Normalizing Injustice. We have since worked on over 24 of the most popular shows within the genre to provide recommendations on moving forward.

Recently we worked very closely with the writers room of "The Rookie," who incorporated suggestions from our consultations into every episode of their new season. [Click here](#) to read more about our process with "The Rookie" in our recent interview with The Hollywood Reporter.



CASE STUDY: The Rookie

INFORMED STORYTELLING BY ISSUE:

Disability



RespectAbility is a diverse and disability-led nonprofit that works to create systemic change in how society views and values people with disabilities and that advances policies and practices that empower people with disabilities to have a better future.

Our mission is to fight stigmas and advance opportunities so people with disabilities can fully participate in all aspects of community. Comprised of diverse people with disabilities, RespectAbility’s Entertainment and News Media Team partners with studios, production companies, writers’ rooms, and news organizations to create equitable and accessible opportunities to increase the number of people with lived disability experience throughout the overall story-telling process. These initiatives, including the award-winning Entertainment Lab, increase diverse and authentic representation of disabled people on screen, leading to systemic change in how society views and values people with disabilities. This, in turn, will enable people with disabilities to receive the education, jobs, access, and opportunities they need to be as independent as possible.

Since 2015, RespectAbility has consulted on more than 200 TV episodes and films by partnering from development all the way through production, promotion/publicity and impact/outreach campaigns, often from the very early stages of a writers’ room, in addition to ad hoc requests. RespectAbility team members have conducted trainings for and consulted on projects with A&E, Bunim-Murray Productions, CAA, DreamWorks, NBCUniversal, Netflix, Sony Pictures Entertainment, ViacomCBS, The Walt Disney Company and others.



respectability.org



[@respectabilityUSA](https://www.facebook.com/respectabilityUSA)



[@respectability](https://www.instagram.com/respectability)



[@RespectAbility](https://twitter.com/RespectAbility)



DO'S AND DON'TS

DO use the word disability. Avoid terms like “physically challenged,” “special” and “differently-abled,” which are patronizing. People with disabilities are protected under the Americans with Disabilities Act. People with “special needs” are not. Handicap is not an acceptable term.

People with disabilities have been erased by films and TV – and you can change that. With one-in-four adults having a disability, the lack of representation – just 3.5% on screen and less than 1% in children’s TV – means that millions of people are unable to see themselves in media. **By simply showing more people with disabilities, you can help bring disability out of the closet.** This includes background actors and supporting roles that have nothing to do with the actor’s disability.

DO portray characters with disabilities as successful members of the community and showcase their skills in innovation. Showing doctors, teachers and judges of all racial and ethnic backgrounds who use a wheelchair or a prosthesis, or a student, receptionist or barista who has Down syndrome dramatically influences how people view disabled people in their everyday lives.

DO NOT allow your portrayal of a character with a disability to dehumanize disabled individuals. Avoid harmful stereotypes such as the “villain,” which uses the physical features of a disability to make a person appear evil, causing people to be afraid of those who are different from them; the “victim,” which defines a character solely by their disability and sometimes glorifies suicide; the “innocent fool,” which portrays characters with developmental or intellectual disabilities as unable or unworthy of making rational decisions; and the “Super Crip,” which reinforces the idea that disability is something that must be overcome.

DO reach out to experts with lived disability experiences to bring authenticity and cultural accuracy to your project. Hiring writers and other crew members with disabilities should be best practice. Disability cuts across every demographic – gender, age, race, sexual orientation, etc. Too often, people with disabilities are represented by straight, white men in a wheelchair. Ensure people of color also are included. Additionally, think about the diversity of disability – including people who are deaf or blind, have a cognitive disability like Down syndrome or a nonvisible disability such as a learning disability like dyslexia or mental health condition like anxiety or depression.



GLOSSARY OF TERMS

People without disabilities are not “normal.” Saying “normal” infers that people with disabilities are “abnormal.” Instead, use the term “nondisabled” “or does not have a disability.” In some cases, the word “typical” can be used to describe a nondisabled condition.

Avoid passive, victim terms like “wheelchair-bound” and “suffers from.”

People with disabilities are not “victims.” Eliminate common ableist language such as “crazy.” People with disabilities should not be described as “inspirational” or “courageous” just because they have a disability.

The Americans with Disabilities Act (ADA) is the nation’s primary disability nondiscrimination law in employment, transportation, public accommodations, communications and access to state and local government programs and services.

Ableism, which may be subconscious, is discrimination in favor of nondisabled people. It is the belief that people with disabilities are less human, less valuable and less capable than others.

Person-First Language (e.g. woman with a disability) puts the emphasis on the person first; followed by a description of the disability.

Identity-First Language (e.g. disabled woman) puts the emphasis on the disability. The appropriateness of the language (person-first vs. identity-first) often varies, and best practice is to ask people that have the disability portrayed in your content their language preference. Inspiration porn is the portrayal of people with disabilities as inspirational solely or in part on the basis of their disability

Crippling up is the use of nondisabled actors to portray the lived experience of disabled people.

Universal design is the design and composition of an environment so it can be accessed, understood and used to the greatest extent possible by all people whether they have a disability or not, including visual, hearing, physical and cognitive disabilities.

Avoid the charity and medical models of disability. The charity model says people with disabilities need to be taken care of. The medical model states disabled people must be cured. Instead, strive for the social model, which says society is what needs to be changed to be accessible for people with disabilities.



CONSULTING SCOPE OF SERVICES

RespectAbility partners with studios and productions from development all the way through production, promotion/publicity and impact/outreach campaigns, often from the very early stages of a writers' room, in addition to ad hoc requests.

These services include:

- Ongoing writers' room consultation and script development
- Talent consultations
- Site visits and trips to the field including set accessibility checks
- Help ensure accommodations are made through connections to ASL interpreters, live captioners and other resources
- One-pagers for crew on disability being represented
- Creating reference videos for animators to accurately depict a disability or a conversation in ASL
- Reviewing animatics and rough cuts of live-action content throughout the production process
- Media training and talking points
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Creating resources and study guides for productions to share publicly (ex. "Born This Way")
- Trainings and workshops including issue-area presentations for writers' rooms, crew trainings, network executives and other audiences (topics include Disability Representation & Inclusion 101; Producing Deaf Content & Working with Deaf Performers; Media Accessibility & Audio Description; and other specialized trainings including disability-specific workshops)



RELEVANT CASE STUDY



- A&E's **"Born This Way"** (Bunim-Murray Productions), an internationally syndicated TV series, chronicles the lives of seven men and women with Down syndrome who are defying society's expectations by striking out on their own and pursuing dreams including jobs, housing, health and marriage. The widely popular show has earned 3 Emmy Awards and a Critics' Choice Award. In addition to providing consulting advice, we also organized a Hollywood-style premiere on Capitol Hill, showing the pilot episode with members of Congress, cast members and an A&E executive speaking. We galvanized national disability organizations and created social media campaigns to motivate their members to watch and share. Most impressively, the show's audience grew to one-million viewers in the first season, with 40 percent of those viewers being new to the A&E Network, showing that including disability is profitable.

- In scripted, we consulted on Netflix's family show **"The Healing Powers of Dude,"** which features Sophie Kim as Amara, a middle schooler succeeding in both her academic and theatrical career. Kim is an actress with muscular dystrophy who uses a power wheelchair, authentically portraying a character who uses a wheelchair. We became partners with the writers' room, providing consultants with muscular dystrophy and other disabilities, sharing our own experiences and anecdotes that ended up being included in the scripts. In one episode, the lead character's parents build a ramp so Amara can get in, becoming a good "teaching moment" for audience viewers since most houses would not be accessible for wheelchair users. We worked closely with the production team as they found accessible housing for the actress, built sets with universal design in mind and ensured the character of Sophie was fully included. We also worked with the marketing team, being fully involved from the development stage through promotion.

INFORMED STORYTELLING BY ISSUE:

Gender Balance

Founded in 2004 by Academy Award-Winning actor Geena Davis, the [Geena Davis Institute on Gender in Media](https://www.geenadavisinstitute.org/) 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.



[seejane.org](https://www.seejane.org/)



[@gdigm](https://www.facebook.com/gdigm)



[@gdigm](https://www.instagram.com/gdigm)



[@gdigm](https://twitter.com/gdigm)



DO'S AND DON'TS

DO include an equal number of diverse and inclusive male and female lead characters.

When there is a crowd or group shot, **DO** include an equal number of diverse and inclusive male and female characters. Otherwise it will turn out to be 17^{DEMO} female.



DO'S AND DON'TS (CONT'D)

DO my female characters have agency? Are they in control of their destiny? Are they verbally and/or visually objectified?

DO include diverse and inclusive minor characters and background characters. Make the reel world look like the real world.

DO consider characters that are: Age 50+ which are 34% of the U.S. population and only 9.5% of all characters, Body Type; people with large body types are 40% of the U.S. population but only 11% of the characters; Skintone; only 1 in 5 black female characters have a dark skin tone vs. 38% Light Skin Tone and 43% Medium Skintone.

GLOSSARY OF TERMS

Intersectionality: When thinking about characters, avoid diversity silos; consider that social identities—such as gender, race, ethnicity, social class, religion, sexual orientation, ability, and gender identity—overlap with one another and therefore people can be marginalized in many ways.

Tropes & Stereotypes: Know the difference. Is the character perpetuating a trop e.g. sexy maid, angry black women, dragon lady, damsel in distress or depicted as a stereotype such as sexualized, frail, in need of rescue etc.

Beware of slurs: Gender: “bitch” (in context), “cunt,” “pussy,” “sissy,” racial: “wop,” “spic,” “n*gger,” “sand n*igger,” “chink,” “Sambo,” etc. or any other word that uses that identity as a put down, regardless of social acceptability of the term, and or whether the slur targets a person of color or not.



ADDITIONAL RESOURCES

Geena Davis Institute for Gender in Media Research

Geena Davis Institute for Gender in Media DEMO ScullyEffect

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultation
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation

RELEVANT CASE STUDY



- Disney+ / The Walt Disney Company
- Mission Unstoppable
- This Changes Everything

INFORMED STORYTELLING BY ISSUE:

Latinx



NHMC is a 36-year old nonprofit 501(c)(3) civil and human rights organization that was founded to eliminate hate, discrimination, and racism towards the Latinx community.

We educate and increase Latinx visibility from our policy work in Washington D.C. to our media advocacy work in Hollywood, where we collaborate, create, and connect Latinx talent with the entertainment industry. At NHMC, we focus on all forms of media because it is one of the most influential and powerful institutions that shape society's attitudes, values, and beliefs. We lead the work to eliminate online hate and disinformation across media platforms. We advocate for Affordable Broadband Benefit, Lifeline Program, Net Neutrality protections, and closing the digital divide for Latino and other marginalized communities. NHMC works in partnership with other social justice organizations to safeguard democracy in the United States of America.



nhmc.org



[@nhmc.org](https://www.facebook.com/nhmc.org)



[@nhmc.org](https://www.instagram.com/nhmc.org)



[@NHMC](https://twitter.com/NHMC)



DO'S AND DON'TS

DO NOT use words like “fiery,” “hot,” “spicy” - **Do not** oversexualize Latinx women's characters.



DO'S AND DON'TS (CONT'D)

DO Latinx balance in character storytelling. There should be a positive Latinx character to offset every bad Latinx trope. The amount of stereotypes needs to be equal to original characters that are not filled with ethnic and racial biases.

DO NOT use harmful stereotypical roles (gang members, drug dealers, maids, gardeners) catering to white characters' needs.

DO NOT assume all Latinx are a monolith, and consider our cultural diversity - Native Latinx, Afro-Latinx, etc.

GLOSSARY OF TERMS

Latinx is a gender-neutral neologism, sometimes used to refer to people of Latin American cultural or ethnic identity in the United States. The <-x> suffix replaces the <-o/-a> ending of Latino and Latina that are typical of grammatical gender in Spanish.

Latino along with its feminine form **Latina**, is a noun and adjective often used in English and Spanish to refer to people in the United States with cultural ties to Latin America. This includes Brazil.

Hispanic refers to people, cultures, or countries related to Spain, the Hispanidad, Spanish language, culture, or people. The term commonly applies to countries with a cultural and historical link to Spain, formerly part of the Spanish Empire following the Spanish colonization of the Americas, parts of the Asia-Pacific region and Africa. This excludes Brazil.



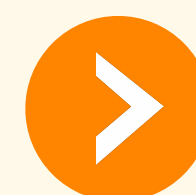
GLOSSARY OF TERMS (CONT'D)

Colorism also called Skin Color Stratification: Prejudice or discrimination against those with dark skin tones, typically among people of the same ethnic or racial group. Privileges light-skinned BIPOC (Black, Indigenous, people of color) over dark in areas such as income, education, housing, and the marriage market (Colorism is prevalent across many cultures, not just the Latinx culture.)

Undocumented Immigrant, an individual residing in any given country without legal documentation. In the U.S., this includes people who entered without inspection and/or proper governmental permission and those who had a legal visa that's no longer valid. At all costs, avoid using dehumanizing and radicalized terms such as illegal immigrants, illegals, alien, and illegal alien to refer to undocumented immigrants. Also referred to as “under or differently documented.”

CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultation
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Site visits/trips to the field
- Content ideas and/or library of intellectual property
- Talent consultations
- Production and filming support (i.e. filming at specific locations)
- Referral or staffing services



INFORMED STORYTELLING BY ISSUE:

LGBTQ+



GLAAD rewrites the script for LGBTQ acceptance. As a dynamic media force, GLAAD tackles tough issues to shape the narrative and provoke dialogue that leads to cultural change. GLAAD protects all that has been accomplished and creates a world where everyone can live the life they love.



glaad.org



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DO'S AND DON'TS

DO NOT kill off your gay, lesbian, bisexual or transgender characters without deeply considering the history and consequences. Read about the “Bury your gays” and “Bury your lesbians” tropes, and how LGBTQ audiences are likely to react to this narrative.

DO NOT focus storytelling in queer trauma. If you are interested in telling stories about the discrimination and violence faced by the queer community, it must be done with the utmost sensitivity and behind-the-scenes representation and competency.



DO'S AND DON'TS

DO NOT focus on transition or medical narratives when writing transgender characters and storylines. Not only is casting incredibly difficult, but also, these stories reduce trans characters to their physical journeys—a storytelling arc that the LGBTQ community is eager to retire.

DO NOT reduce LGBTQ characters exclusively to their sexual orientation or gender identity. LGBTQ people are more than these characteristics.

DO NOT treat LGBTQ characters as existing only to service, and sacrifice for, the growth and success of non-LGBTQ characters.

DO NOT put out a casting call without first considering which actors would be most appropriate to play a character. It is no longer acceptable for cisgender actors to play transgender characters, not only because of the inevitable backlash that will ensue, but because of the negative cultural consequences. If unsure how to specifically request the kinds of actors you're seeking, do not guess—you run the risk of appearing uninformed if the net is cast too wide or not wide enough. Specificity is key. (GLAAD is here to help)

DO reflect the full diversity of people within the LGBTQ community; with characters of diverse backgrounds including gender, gender identity, sexual orientation, race, ability, age, religion, nationality, faith, geography, body type, and more; and the experiences living at the intersection of multiple identities which shapes the way LGBTQ people exist in the world.

DO tell stories that reflect queer joy; the world needs more queer comedies and LGBTQ rom-coms to showcase those realities and provide stories that are also aspirational.

DO understand the history of the Hays Code, which guided representations of LGBTQ people on screen from 1934-1968, and understand how it created tropes that have continued to systematically influence modern LGBTQ characters and storytelling.

DO hire and bring on crew behind the scenes, including writers, producers, and consultants who can inform projects from personal and professional abilities in storytelling and a history of understanding about LGBTQ media representation. • In this new era of storytelling, with increased attention paid to behind-the-scenes representation, keep in mind that just because someone is part of the LGBTQ community, it doesn't mean they are an expert in LGBTQ storytelling and/or fluent in LGBTQ media representation. It's important not to tokenize someone of an identity to fill a quota. Be sure that anyone you hire also has the expertise to help situate the story in cultural relevancy and be received the way it's intended, both inside the community and facing outward.



GLOSSARY OF TERMS

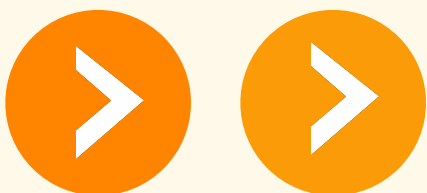
GLAAD’s Media Reference Guide is the industry and community standard for LGBTQ language and terminology, and is used as a resource around the world by journalists in news reporting as well as by entertainment industry creators and creatives telling LGBTQ stories with authenticity and accuracy.

While not intended to be an all-inclusive glossary nor a prescriptive guide for LGBTQ people, GLAAD’s Media Reference Guide is regularly updated to reflect the most relevant language to describe LGBTQ people’s experiences in mainstream news and entertainment media. For the most up to date glossary of terms, visit: [glaad.org/reference](https://www.glaad.org/reference)

CONSULTING SCOPE OF SERVICES

GLAAD regularly consults on storylines in film, television, video games, and other forms of entertainment media that include or are related to LGBTQ characters, or issues that affect the LGBTQ community at large. GLAAD also has subject matter experts on staff who can speak from specific and personal experiences and identity subgroups within the community.

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CONSULTING SCOPE OF SERVICES

While GLAAD works with networks, studios, and producers at every stage of the production process, the best time to bring GLAAD in is at the beginning, so that we can impact and guide projects most effectively. GLAAD points out the land mines, so that you can decide whether or not to risk stepping on them.

GLAAD helps identify stereotypes, tropes, and clichés, offering creative solutions to address them, and often lending its marketing and promotional power to projects that we support for their quality of LGBTQ storytelling.

Each year, the GLAAD Media Awards recognize and celebrate the most fair, accurate, and inclusive LGBTQ representations in media—informing and elevating the standard of LGBTQ media images.

Because GLAAD works across Hollywood on hundreds of projects a year, GLAAD also collaborates with creators to forecast trends and reactions, anticipate audience and cultural backlash, strategize on crisis communications, collaborate on course corrections, and educate teams to mitigate harm, both immediate and in the future.

Here are a few of the offerings that GLAAD can provide:

- Ad hoc script review and consultations
- Talent consultations and media trainings (i.e. cast, crew, LGBTQ and ally celebrities and influencers)
- Content ideas and/or library of IP • Issue-area presentations (i.e. in the writer's room, for network executives)
- Trainings and workshops (LGBTQ overall, subcommunity or character/arc specific)
- Promotional and publicity support (i.e. marketing, campaign development, and participation on panels)
- Ongoing writer's room consultation • Assistance with casting for roles, reviewing casting breakdowns, and spreading the word (i.e., connection to LGBTQ talent network, promotion of casting calls)
- Site visits / trips to the field/set for cultural competency trainings
- Production and filming support (i.e. filming at specific locations)
- Marketing and communications advisory (i.e. project premieres, campaign rollouts)
- Research and data reports (i.e., "Where We Are on TV Report," "Studio Responsibility Index")
- Referrals for staffing





ADDITIONAL RESOURCES

GLAAD's
Studio
**Responsibility
Index (SRI)**

GLAAD's
**Where We
Are on TV
(WWATV)**

GLAAD's
**LGBTQ Inclusion
In Advertising
& Media**

GLAAD's
**Accelerating
Acceptance**

GLAAD and
5050by2020's
**Guide to
TRANSform
Hollywood**

RELEVANT CASE STUDY



GLAAD + Disclosure (Netflix):

- [More than a Name: A Shifting Recognition of Transgender People Across the Globe](#)
- [There's never been a better time to watch 'disclosure' on Netflix](#)
- [Press Highlights](#)

GLAAD & The Craft: Legacy (Sony/Blumhouse)

- [The magic of "The Craft: Legacy" goes well beyond the screen](#)
- [How 'The Craft: Legacy' Made an Inclusive Space for Trans Star Zoey Luna](#)

GLAAD & Happiest Season (Sony/Hulu)

- [Chatting with the cast and crew of 'Happiest Season!'](#)
- [More than a Name: A Shifting Recognition of Transgender People Across the Globe](#)
- ['Happiest Season' Partners With GLAAD and Outfest for Holiday PSA](#)

INFORMED STORYTELLING BY ISSUE:

Muslim / Islam



MPAC's Hollywood Bureau changes the narrative of Islam and Muslims in the entertainment industry so that audiences see Muslims as vital contributors to creating social and cultural change in America and around the world.

We do this by engaging decision makers and creatives to improve the quality of authentic, nuanced, and inclusive depictions of Islam and Muslims. We also create opportunities for Muslim storytellers to tell their own stories.



mpac.org



@mpacnational



@mpacnational



@mpacnational



DO'S AND DON'TS

There are 1.8 billion Muslims globally and we are not a monolith.

Writers need to understand **the faith (Islam)** before writing about the community of Muslims. So often we find that the faith is conflated by the actions of a few, a very few.



DO'S AND DON'TS (CONT'D)

Globally, Muslim women are highly educated and sovereign. Contrary to popular belief, Islam gives more rights to women than other Abrahamic faiths. For example, pre-nuptial agreements is something that is within the faith to protect women's rights. While it sounds weird to say these days, but Islam gave women the right to divorce and own property. I say this because we often see Muslim women portrayed as chattel and submissive.

The Black-Muslim community is the largest Muslim community in America. The Latinx-Muslim community is the fastest growing Muslim community in America.

Most Muslims in the world are NOT Arab.

GLOSSARY OF TERMS

It is pronounced "Muslim" (soft s), NOT Moslem, NOT Muzlim.

"Allah" is just "God" in Arabic. Christian Arabs say Allah when speaking in Arabic and when referring to God.

"Jihad" means to struggle, it does not mean holy war. The highest form of Jihad is the spiritual struggle within oneself against sin.

"Allahu-Akbar" means God is Great. It is said during the call to prayer and during the prayer itself. It is not a war cry. Too often, we hear this when there is a violent scene, which is unfortunate.

Asalamu Alaykum means Peace be you. Wa 'Alaykum as-Salām means Upon you be Peace. This is the greeting by Muslims to each other. Actors must learn how to say this correctly and it should be used correctly in a scene



CONSULTING SCOPE OF SERVICES

- Ad hoc script review and consultations; consulting on scripts, provide notes, roundtables with writers, brainstorming storylines, arcs, etc.
- Content ideas and/or library of IP
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Site visits / Trips to the field
- Referral or staffing services

RELEVANT CASE STUDY



- Majority confidential (still under nondisclosure agreements).
- MPAC's Hollywood Bureau helped create the first recurring Muslim character (surgeon) on "Grey's Anatomy" and it all started with a roundtable with the writers.



INFORMED STORYTELLING BY ISSUE:

Native / Indigenous



ILLUMINATIVE is a national, Native woman-led racial justice organization. Founded in 2018, ILLUMINATIVE's mission is to amplify contemporary Native voices, stories and issues to build power for Native peoples to advance justice, equity, and self-determination.

ILLUMINATIVE works to transform how Americans and key institutions think about and engage with Native peoples in order to fight systemic racism and achieve transformational change for Native communities and future generations.

We advise and provide resources to entertainment companies and partner with industry leaders to increase accurate Native representation and Native-authored stories in film, television and digital entertainment.



illuminatives.org



[@ILLUMINATIVEOrg](https://www.facebook.com/ILLUMINATIVEOrg)



[@illuminatives](https://www.instagram.com/illuminatives)



[@illuminatives](https://twitter.com/illuminatives)



DO'S AND DON'TS

DO show Native peoples in a contemporary, holistic, and multi-dimensional way.



DO'S AND DON'TS (CONT'D)

DO create leading Native characters not just as side characters. Show Native peoples as characters driven by values such as respect for family, community, and humor and humanity.

DO NOT non-specific tribal identities. Be tribally and culturally specific – but bring in cultural experts from those tribes to ensure authentic and respectful representation.

DO make Native peoples an integral part of the storytelling process from beginning to end.

DO cast Native actors as Native characters.

GLOSSARY OF TERMS

Native American/Native: The terms Indian and American Indian are not predominately used by individuals outside the community to describe Native peoples. Additionally, Native American and Native should be used to describe groups of Native Americans – two or more individuals of different tribal affiliations. Best practice is to identify people by their preferred tribal affiliation when describing individuals or individual tribes.

Indian Country: Indian Country is a legal term used in Title 18 of the U.S. Code. It broadly defines federal and tribal jurisdiction in issues affecting Native Americans on reservations. But it also has popular usage, describing reservations, land held within tribal jurisdictions and areas with Native American population.

GLOSSARY OF TERMS (CONT'D)

Tribal Citizenship: There are 573 federally recognized tribes in the U.S. each with their own distinct languages, cultures, forms of government and land base. Tribes set their own requirements for citizenship and requirements vary. Native peoples who are enrolled as citizens of their tribe have met the requirements for citizenship.

Native Ancestry or Heritage: Due to colonization, some Americans have grown up with a family story (belief as a result of a history passed from generation to generation) that they are decedents of a Native ancestor in the near or distant past. To learn about their ancestors and to become a citizen of a tribal nation, individuals must work to provide documentation of their lineage. Because tribes set their requirements for citizenship, some individuals may be descended from a Native ancestor, but may not meet the requirements of tribal citizenship.

Reservation: A reservation is an area of land reserved for a tribe under treaty or other agreement with the United States. Approximately 56.2 million acres are held in trust by the United States for various Indian tribes and individuals. Most reservations were created when tribes were forced to relinquish enormous portions of their original landholdings in treaties with the federal government. The largest is the 16 million-acre Navajo Nation Reservation located in Arizona, New Mexico, and Utah. Many of the smaller reservations are less than 1,000 acres. Some reservations are the remnants of a tribe's original land base. Others were created by the federal government for the resettling of Indian people forcibly relocated from their homelands. Not every federally recognized tribe has a reservation. Federal Indian reservations are generally exempt from state jurisdiction, including taxation.

Indigenous: Indigenous is a broad and more inclusive term that is used to represent the original inhabitants of a specific geographic location or to refer to all original inhabitants around the globe.



CONSULTING SCOPE OF SERVICES

IllumiNative's Pop Culture and Media Program leads our consulting services with entertainment industry executives, showrunners, and writers to help them develop authentic, multi-dimensional and contemporary representations of Native Americans with the goal of transforming the way that Americans and institutions think about and engage with Native peoples. IllumiNative provides narrative design expertise and feedback guided by our groundbreaking research. We also serve as a resource to help identify Native writers, directors, talent and cultural consultants to help develop original content and stories that are authentic, multidimensional and compelling. IllumiNative works in conjunction with content executives and writers for script development in addition to other services.

Services Include:

- Advising on narrative architecture and design to help ensure authentic and accurate representation of Native characters and experiences.
- Content ideas and/or library of IP
- Identifying specialized talent like Native writers and directors to develop original content and aid in projects.
- Identifying and recruiting appropriate Native American cultural expert(s) reflective of the tribe(s) being represented.
- Reviewing of scripts and providing feedback and suggestions.
- Ad hoc script review and consultations



RELEVANT CASE STUDY



CASE STUDY: YELLOWSTONE

IllumiNative worked in partnership with the Paramount Network and in coordination with their show "Yellowstone" to produce a mini documentary and social impact campaign called 'Protect Our Land and Water'.

IllumiNative and the Paramount Network led a national social impact campaign around the film in September 2019 that educated viewers about the impact of the Keystone XL pipeline development on the Fort Belknap Indian Tribe in Montana. A description to the film and link to the campaign are below:

Native American voices and perspectives are often missing when discussing issues that impact Native land. To fight this invisibility of Native peoples, Paramount Network and "Yellowstone" partnered with IllumiNative to share the story of the Fort Belknap Indian Community's fight against the pipeline that threatens their land, water, and culture. The tribe, along with the Native American Right's Fund (NARF), have filed to stop the construction of the Keystone Pipeline.

Join actor Gil Birmingham from "Yellowstone," as he meets and learns from the tribal leaders and changemakers who are fighting for more than their tribe - they are fighting for all of us.

[CLICK HERE TO LEARN MORE](#)

CULTURE CHANGERS + MOVEMENT MAKERS

These are the organizations that are working to bring the worlds of social justice, academia, science, grassroots organizing and the entertainment industry together.

They continue to pioneer and diversify the model for narrative change.

CULTURE CHANGERS + MOVEMENT MAKERS (CONT'D)

Storyline|Partners|

Storyline Partners (SP) is a collective of culture change strategists, issue-based organizations, and entertainment industry partners that supports inclusive, culturally resonant, authentic, and nuanced storytelling in popular culture.

Our collective is a one stop-shop for film and television content creators and writers, connecting the industry to community and issue-based organizations with expertise in cultural and narrative consulting.

Resources: [Click Here](#)

Consulting Services:

- Ad hoc script review and consultations
- Talent consultations
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Referral or staffing services
- Impact campaigns



CULTURE CHANGERS + MOVEMENT MAKERS (CONT'D)

HARNESS

Harness was started by America Ferrera, Wilmer Valderrama, and Ryan Piers Williams as a gathering of friends in a living room in response to the 2016 presidential election and the following period of tremendous social upheaval.

Since its founding, Harness has grown into a national, intersectional community of well-known artists, activists, and entertainment industry leaders that amplify the experiences of historically marginalized communities to reach millions of people.

Resources:

[Click Here](#)

Consulting Services:

- Ad hoc script review and consultations
- Talent consultations
- Trainings and workshops
- Promotional and publicity support (i.e. marketing campaign development and panels)
- Ongoing writers room consultation
- Issue-area presentations (i.e. in the writer's room or for network executives)
- Referral or staffing services
- Impact campaigns



CULTURE CHANGERS + MOVEMENT MAKERS (CONT'D)

HOLLYWOOD, HEALTH & SOCIETY
USC ANNENBERG NORMAN LEAR CENTER

Hollywood, Health & Society (HH&S) is a program of the USC Annenberg Norman Lear Center that provides the entertainment industry with accurate and up-to-date information for storylines on health, safety and security.

With generous support from funders that include the Centers for Disease Control and Prevention (CDC), the Bill & Melinda Gates Foundation, The SCAN Foundation, N Square Collaborative, the California Health Care Foundation, the Lupus Foundation of America, the Chan Zuckerberg Initiative, and the John Pritzker Family Fund, HH&S recognizes the profound impact that entertainment has on audience knowledge and behavior.

In partnership with our funding agencies, we offer several resources, including quick facts, briefings and consultations with experts, case examples, panel discussions about timely health issues, a quarterly HH&S newsletter, and an expanding list of tip sheets written specifically for writers and producers.

Consulting Services:

- Hollywood, Health & Society tip sheet
- Hollywood, Health & Society New Native Report
- Center for Disease Control and Prevention (CDC) A-Z index
- National Cancer Institute (NCI)



CULTURE CHANGERS + MOVEMENT MAKERS (CONT'D)



[The Pop Culture Collaborative](#) is a philanthropic resource and funder learning community working to transform the narrative landscape in America around people of color, immigrants, refugees, Muslims, and Indigenous peoples, especially those who are women, queer, transgender and/or disabled.

The Collaborative supports the growth of the pop culture for social change field through four interconnected program areas: grantmaking, convening and networking, narrative design and philanthropic learning.



FOUNDING PARTNER



The CAA Foundation was founded in 1995, making it the first Hollywood agency to have a philanthropic arm with a mission to activate popular culture to create sustainable social change. Since its founding, the CAA Foundation has become a leader in the social change. Since its founding, the CAA Foundation has become a leader in the entertainment community on education, the environment, and civic engagement.



caa.com/foundation



[@caafoundation](https://www.instagram.com/caafoundation)



[@caafoundation](https://www.twitter.com/caafoundation)