



**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE  
SUMY NATIONAL AGRARIAN UNIVERSITY  
The European Education and Culture Executive Agency (EACEA)  
Erasmus+ European Solidarity Corps  
A.1 – European higher education**

**“DIVERSITY REPRESENTATION: OVERCOMING STEREOTYPES”**

**SUMY – 2023**



**Authors:**

Bilotserkovets M.A.	Ph.D. in Pedagogy, Associate Professor, Associate Professor of Foreign Languages Department, project team member, lecturer of the training course
Fomenko T.M.	Ph.D. in Pedagogy, Associate Professor, Associate Professor of Foreign Languages Department, project team member, lecturer of the training course
Lushchyk Yu. M.	Ph.D. in Pedagogy, Associate Professor, Associate Professor of Foreign Languages Department, project team member, lecturer of the training course

Program agreed at the meeting of Foreign Languages Department	Minutes No		
	Head of Foreign Languages Department	_____	Klochkova T.I.



## INTRODUCTION

Media education is not about learning the right answers; it's about consuming media images with an active, critical mind and asking the right questions. Media and entertainment have the power to shape people's perspectives through content that shows them the lived experiences of others across races, gender identities and expressions, abilities and ages, among other identity attributes.

From childhood people find their heroes and role models in stories and cinemas, on playing fields and television screens. The media and entertainment industry shapes them throughout their lives. It shows them which stories matter and what is possible for their futures. As US activist Marian Wright Edelman said: "You can't be what you can't see." Content shows them the lived experiences of others, across races, gender identities and expressions, sexual orientation, abilities and ages, and engrains in them attitudes and ways of treating others, and influences the selfperception of those with under-represented identities.

The scale of influence is immense. Film production companies, advertising media, record labels, publishing houses, news outlets, gaming platforms and sport events command audiences in every corner of the world and every community.

Companies in the industry implicitly sign a social contract to contribute to society by informing, educating and entertaining. Many organizations are realizing that diversity, equity and inclusion (DE&I) are important for society and for business. Yet few industries can be as impactful in building new narratives and enabling social cohesion.

This set of trainings presents a cross-sector perspective of the factors that shape the stories people see and the voices they hear. A simple framework encompassing in-content, creative and corporate diversity is applied to key sectors: gaming, TV and film, news and publishing, advertising and sport and sport media. It draws upon research and insights from leading institutes and organizations that analyse and hold the industry accountable, then offers conclusions on where current efforts fall short and new focus is needed.

In the course of trainings five identity attributes are under review: race and ethnicity; gender; sexual orientation and identity; disability; and age. The course participants observe where the industry stands and where they lack data and analysis today. They learn to use inclusive language and acknowledge that terminologies vary by region, community or individual. They investigate "historically under-represented groups" to indicate populations with a smaller represented percentage than the general population area due to past structural discrimination.

The program of trainings was developed for students and lecturers of foreign languages and is implemented within the framework of the Erasmus+ project Jean Monnet Module "EU strategies extrapolation for boosting students' media literacy in Ukrainian HE" to disseminate knowledge about the EU media space, leading practices of media literacy, support a democratic society and achieve personal success.



The purpose of implementing the trainings is to enable young people's putting current images and messages into perspective by helping them understand how the media work, why stereotyping exists, how decisions are made and why it matters who is involved in making media works. Digital media literacy, especially if it explicitly addresses stereotyping and other media representation issues, can correct misperceptions of and prejudices towards other groups. For young people who see stereotyped depictions of themselves in media works, media literacy can also mitigate negative effects on their self-esteem.

The main tasks of the methodological trainings are to show an effective way of approaching issues like racism, providing a way of discussing difficult topics that feels safer while still challenging students' assumptions and preconceptions, help students affected by stereotyping deal with its effects. Talking about media portrayals of diversity, especially positive ones, can also be a way of affirming students' identities and encouraging them to create works that reflect those identities. Positive portrayals don't just avoid stereotyping, under-representation and the other issues identified above. They also take the extra step of authentically portraying the challenges that members of under-represented communities face, such as racism or accessibility issues; tell stories of characters' accommodations, resilience and agency in the face of those challenges; and show characters in the context of, and connected to, their communities.

After mastering the training course, trainings participants should know:

- in-content diversity and creative diversity in films and TV, gaming, news media and publishing, sport and sport media, advertising;
- representation and its impact on the way people think and view other people;
- honest presentation of real-life experience in a diverse world;
- symbolic annihilation;
- exposure of minorities and their culture to others provides them with an enhanced sense of self-worth and value;
- other cultures, as well as cross-cultural interactions and intercultural conflict styles and their management processes;
- fundamentals of effective intercultural skills and will help participants develop awareness of their own cultural identity and recognize intercultural diversity in practice;
- different learning and communication styles;
- the harmful effects of stereotypes;

In private life and professional activity, a course participant who has mastered the material of the training course and acquired the relevant competencies should **be able to**:

- explore the extent to which the movies and television shows they watch portray a diversity of characters;
- consider the importance of representation and visibility in movies, television etc.;
- conduct their own research study about the diversity of films and television;



- prevent bias and identity-based bullying, build empathy and understanding through books, stories, images, history and role models;
- develop a global mindset through cultural self-awareness, openness and understanding of other cultures, and the ability to integrate different values and practices in the workplace;
- develop, improve and apply intercultural communication skills in a variety of cultural contexts;
- improve leadership skills.

### **Competences to be acquired / improved**

**General competences:** knowledge and understanding of modern trends in the development of education, critical and systemic thinking, the ability to logically justify a position, the ability to cooperate with other people.

**Professional competences:** information and communication, methodical, informal education and professional-personal development competences, speech, digital, emotional-ethical competence; andragogical competence – the ability to determine educational needs and requests, take into account the peculiarities of motivation, the learning process, apply the technologies of moderation, facilitation, supervision, determine the results of learning, encourage reflection; to possess the technologies of scientific methodical support of the educational process in the conditions of reforms and social transformations; the ability to assess the level of professional competence.



### CONTENT OF THE TRAINING COURSE

	<b>Topics</b>	<b>Number of hours</b>
1	Media representation issues. Under-representation. Stereotyping.	2
2	Stereotypes and Gender Roles. Effects of Stereotypes on Personal Development	4
3	In-content diversity. Creative diversity. Categories of diversity	2
4	Impacts of media representation. Intersectionality	2
5	The importance of media education. Types of questions that could lead to a better understanding of how different groups are represented depicted in media.	4
6	Why are certain stories selected or privileged and others not? Are characters representing diverse communities shown as real human beings in media, or are they defined exclusively by their identity?	2
7	How do commercial considerations, including the “conventional wisdom” in the industry, lead to issues around stereotyping and representation?	2
8	How may the codes and conventions of the medium and genre perpetuate stereotyping and representation issues? Symbolic Annihilation.	2
9	Emily In Paris: a case study	4
10	How can digital tools and platforms give voice to historically marginalized communities? How may they contribute to marginalization?	2
11	Diversifying decision-making. Driving measurement, transparency and accountability. Enabling discourse and learning	2
12	Media, cultural Diversity and Globalization: Challenges and Opportunities	2
13	Critical Media Effects Framework: Bridging Critical Cultural Communication and Media Effects through Power, Intersectionality, Context, and Agency	4
14	Disney does Diversity: a case study	4
15	Challenges and Strategies for Intercultural Communication: a dialogue of cultures	2
<b>Total</b>		<b>40</b>



### **Topic 1 Media representation issues. Under-representation. Stereotyping.**

What we see – and don't see – in media affects how we view reality. Media works can be imagined either as mirrors that reflect an audience's own experience, windows that give them access to experiences they otherwise wouldn't have known, or in some cases both. Many groups have historically been under-represented in media. Even today, we are less likely to encounter many forms of diversity in mass media than we are in real life – and diverse communities are typically even less well-represented behind the scenes than onscreen. Under-representation can also make other representation issues worse because less representation means fewer opportunities for authentic representations of diversity within a group. Portraying members of a particular group in just one or a small number of roles is particularly worrying when the stereotype is a negative one, but stereotyping can also do harm by only portraying a group in a narrow way. Even so-called “positive stereotypes” can have a negative effect because they limit how we see members of that group, as well as how we see ourselves.

### **Topic 2 Stereotypes and Gender Roles. Effects of Stereotypes on Personal Development**

Stereotypes are characteristics that society instinctively attributes to groups of people to classify them according to age, weight, occupation, skin colour, gender, etc. Sexual stereotyping involves associating girls and boys with separate and, at times, opposing sets of characteristics. Everybody subscribes to some stereotypes because identifying types is the method the brain uses to sort information. Stereotypes are, in fact, “short cuts” taken unconsciously to help people make decisions more easily and quickly, hence the tendency to unthinkingly accept them. Stereotypes are preconceived ideas and simplistic images that have a negative influence on the way we see people, interact with them and treat them. In other words, stereotypes impose limitations on the people they target, assign them roles that are not necessarily suited to them and make it harder for them to be their true selves. Children learn by observing and imitating those around them. Their immediate family, relatives, friends, games, toys and school influence their development, as do the media and society. The process by which children learn to assimilate values and norms, to live in society and to acquire knowledge is called socialization. This is decisive for them and their future since it is how they construct their identity. The three life environments that are key to children's personal development are: the family, the daycare, the school.

### **Topic 3 In-content diversity. Creative diversity. Categories of diversity**

In-content diversity is what is directly seen, heard or experienced by the audience. Several studies measure the number of diverse characters and their time on-screen. Others importantly consider portrayal or the stereotypes that are challenged or perpetuated. Creative diversity, in the contributors or creators “behind the screen”, is vital to driving content that reflects the lived experiences of diverse audiences. Creative diversity spans decisionmakers, from the producers that hire for key roles through to casting and commissioning agents, to the investors and executives that greenlight projects. Company-wide interventions to address institutional

[The materials are published as part of the EU project, which is financed with the support of the European Commission. This publication reflects the views of the authors and the European Commission cannot be held responsible for any use that may be made of the information contained herein](#)



challenges Applicable across industries (All employee in MES companies in non-creative roles; Audience directly interacts with content). Contributors and creators of the content (Editors, writers, directors, producers, production). Gaming (Game plots, storyline, characters, marketing Game developers, creators). News media and publishing (Editors, authors, journalists, picture editors, broadcast editors). Sport and sport media (Athletes; Coaches, general managers, sport media editors). Advertising (Creative agencies, brands, media buyers, local marketing teams Characters, actors, location and setting, language). Film and TV Characters, actors, portrayals Characters, images, interviewees, stories, citations

### **Topic 3 Impacts of media representation. Intersectionality**

All of these representation issues can have significant effects, both on audiences who are members of historically under-represented groups and those who aren't. Seeing one's own group stereotyped can lead to stress, negative self-image and impaired academic achievement, while being exposed to stereotyped portrayals of others can contribute to implicit or explicit prejudice. Even more than changing individual attitudes, media portrayals – because they are seen as representing how others view a group – can have an impact on broader social attitudes towards different groups. Intersectionality does not mean that the impacts of different identities (including stereotyping) simply add on to one another, but that they transform and sometimes conflict with one another. East Asian women are frequently hypersexualized in media, for example, while for East Asian men the stereotype is often the reverse. However, audiences tend to consider just one aspect of intersectional identities. When the stereotypes associated with two identities conflict with one another, people who identify with both may face confusion or even hostility from others.

### **Topic 4 The importance of media education. Types of questions that could lead to a better understanding of how different groups are represented depicted in media: Who selected or created these images and stories? Why does it matter who made these selections?**

Media education can help young people put current images and messages into perspective by helping them understand how the media work, why stereotyping exists, how decisions are made and why it matters who is involved in making media works. Digital media literacy, especially if it explicitly addresses stereotyping and other media representation issues, can correct misperceptions of and prejudices towards other groups. For young people who see stereotyped depictions of themselves in media works, media literacy can also mitigate negative effects on their self-esteem. The first principle in media education is that nothing is objective—each and every media production is created with a viewpoint and for a purpose. The “reality” depicted in film or television productions is the result of many choices and each of these choices is based on the experience, knowledge and bias of the producers involved. More important than any conscious choices are the questions media makers don't ask – the things they believe they already know.





**Topic 5 Why are certain stories selected or privileged and others not? Are characters representing diverse communities shown as real human beings in media, or are they defined exclusively by their identity?**

Media producers, especially those in Hollywood, have used members of historically marginalized groups to tell mainstream cultures' stories for generations. Rarely are diverse characters given complex personalities or autonomous roles. Rarely do they rely on their own values and judgements, or act upon their own motivations. Although efforts have been made to undo this tradition, old stereotypes die hard. This question highlights why it's important not to look just at specific media works, but at the bigger picture. Each individual game, movie, or TV show with a White, non-disabled, cisgender, heterosexual, non-denominational Christian protagonist does not necessarily matter by itself, but when all of these are seen as the default identity for a main character it sends a powerful message about who can be the "main character" and who cannot.

**Topic 6 How do commercial considerations, including the "conventional wisdom" in the industry, lead to issues around stereotyping and representation?**

Commercial considerations are often given as a reason for excluding members of historically under-represented communities, whether explicitly (such as the assumption that White audiences won't see movies with non-White leads) or implicitly (by saying, for instance, that a movie needs a "big-name" lead to be successful – without saying out loud that most of those big names are White, non-disabled, heterosexual and cisgender). While this industry conventional wisdom has been proven to be false, it's still widely held. Media regarding global values and national traditions. The role of the media in shaping the multicultural picture of the world: truthfulness of information, overcoming prejudices, stereotypes, and discrimination. Media manipulation and propaganda. Fake news and post-truth. How fake news spread. Manipulation of consciousness. Hidden content of media messages. Manipulative means in television news. The manipulative power of the Internet. Rhetorical tools of manipulation. New professions for work with information space, which are involved in the field of manipulation. Commercial media information and distortion of reality.

**Topic 7 How may the codes and conventions of the medium and genre perpetuate stereotyping and representation issues? Symbolic Annihilation.**

Both different media (such as TV, film or video games) and different genres (science fiction, advertising, animation, et cetera) have their own codes and conventions that may lead media makers to fall into stereotyping or under-representation, often unconsciously. For example, both advertising and news (especially headlines) have to grab the audience's attention right away and communicate information in a small amount of time. As a result, they often use stereotypes as a kind of "shorthand" that allows the audience to fill in what they already know (or think they

[The materials are published as part of the EU project, which is financed with the support of the European Commission. This publication reflects the views of the authors and the European Commission cannot be held responsible for any use that may be made of the information contained herein](#)



know). Similarly, animation and comics – and works in other media that are based on comic or cartoon characters – often have characters whose racist origins are still apparent, or for whom traits like facial scarring, prosthetic limbs or stereotypically Jewish features serve as visual markers of villainy. As The Annenberg Foundation established, many people of color will not see themselves in the majority of the popular films; this can lead to symbolic annihilation. The term “symbolic annihilation” refers to the erasure of people—specifically categories of people like women, people of color, people with disabilities, and members of the LGBTQ+ community—from popular media. The representation of people belonging to minority groups, or the lack thereof, is not only a narrative issue. It is an issue that is social, political, and psychological. Simply put, symbolic annihilation occurs when a lack of representation of a specific group begins to affect their experiences in real life.

### **Topic 8 Emily in Paris: a case study**

A very recent occurrence of harmful representations having a direct real-life impact is the second season of the Netflix series *Emily in Paris*. The series follows the titular Emily as she moves from the United States to Paris, France, for a job at an elite fashion magazine. The series focuses, among other things, on the cultural clashes Emily experiences in the European country. Soon after the first season of *Emily in Paris*, a controversy followed. The video essayist known as Friendly Space Ninja on YouTube analyses the issues in the series, specifically the casual racism, xenophobia, and offensive representation that appears in the video “*Emily in Paris: Romanticizing Ignorance.*” The xenophobia that was rampant in the first season, is still a big issue in the second season. In the second season, Emily begins to take French lessons, where she meets and befriends a Ukrainian woman named Petra. Petra’s character is highly one-dimensional; the audience only learns her name, that she is from Ukraine, and, most importantly, that she shoplifts. This harmful stereotype of Eastern European women as criminals caused a significant backlash. Many Ukrainian celebrities have taken to social media to speak out against this negative portrayal of Ukrainian women. The public backlash did not end with a handful of Instagram posts. Instead, it became a conversation amongst large press institutions as well. The Ukrainian branch of *Cosmopolitan* and *Vogue* spoke out against this offensive representation.

### **Topic 9 How can digital tools and platforms give voice to historically marginalized communities? How may they contribute to marginalization?**

Unlike traditional media, there are no one-way connections in digital media. You can share content with other people as easily as a producer or distributor shares it with you. As a result, the barriers to participation are much lower than in traditional media and anyone can publish content and find an audience. But while power in networks is not hierarchical, neither is it evenly distributed: it rests in the nodes with the most links. This means that those who had gatekeeping power in the old media environment have had their influence reduced, but not eliminated. For instance, while online publishing has made it possible for historically under-represented groups



to “restory themselves” by making versions of popular culture works that include and even centre their own experiences, online platforms also have tremendous power to either promote or suppress the same voices through the algorithms that determine what is shown or recommended to users. As the historian of science Melvin Kranzberg put it, different technologies are neither inherently good nor inherently bad, but neither are they neutral: like mass media, they reflect the beliefs, unconscious biases and unquestioned assumptions of their creators.

### **Topic 10 Diversifying decision-making. Driving measurement, transparency and accountability. Enabling discourse and learning**

Diverse leaders and decision-makers are essential for telling diverse stories. However, existing studies point to a lack of diverse creative leadership in the industry. There is a pyramid problem; diversity in hiring falters at more senior levels. Hearst’s 2020 diversity report shows that, while 36% of new hires were people of colour, only around 20% are in management and leadership positions. Initiatives need to address systemic challenges in terms of retention and skilling, lack of diverse networks and mentors, and leadership opportunities. Demands for greater transparency have led to the creation of new initiatives, tools and metrics. Existing data largely skews towards visible forms of diversity and visual media (e.g. gender and race/ethnicity; film and TV; corporate diversity solutions) and less towards industry-wide commitments, metrics or initiatives.

### **Topic 11 Media, cultural Diversity and Globalization: Challenges and Opportunities.**

Exploring the role media play in safeguarding cultural diversity, promoting cultural dialogue, facilitating the exercise of cultural rights, fostering cultural understanding and cultivating interconnected leverage points: media content, practices, processes, ownership, education, structures and policies. It argues that fostering cultural diversity in and through the media can go a long way toward bringing a civic discourse which favors tolerance and facilitates co-existence. It can contribute to the breaking down of cultural barriers, the initiation of cultural dialogues, the empowerment of marginalized groups, and the practice of good governance. At the same time, the celebration of difference does not preclude the valuation of a common cultural core or a common humanity which brings people together in spite of their differences.

### **Topic 12 Critical Media Effects Framework: Bridging Critical Cultural Communication and Media Effects through Power, Intersectionality, Context, and Agency**

Critical Media Effects (CME) framework as a way of bridging two major subfields of communication that seldom speak to one another: media effects scholarship and critical cultural communication. Critical Media Effects is situated within the dominant mode of social scientific theorizing within media effects scholarship and draws on four key interrelated concepts from critical cultural communication: power, intersectionality, context, and agency. Critical Media



Effects advocates for greater reflexivity, rigor, and nuance in theorizing about media effects to better respond to the complexity and dynamicity of emerging global sociopolitical mediated contexts. Recommendations, salient examples, and future directions for co-creating a shared research roadmap for CME are discussed. Through this work of bridging, we hope to promote more collaborative partnerships, productive engagement, and mutual solidarity across these two important subfields to address the most pressing social issues and challenges of the world today.

### **Topic 13 Disney does Diversity: a case study**

Disney, with its vast resources and power, is uniquely situated to reflect the diversity of its voracious audience. Five of the top 10 highest-grossing films of the year thus far are Disney films, while *Rogue One* is poised both to end the year with a bang and shepherd in a strong 2017 box office. And inclusive filmmaking from a powerful studio is just what the industry needs right now. Study after study has shown that white men get the lion's share of opportunity in Hollywood, both in front of and behind the camera, as well as in the studio C-suites—even though films with more inclusive casts make more money at the box office, according to a study conducted by U.C.L.A.'s Bunche Center for African-American Studies. “The conventional wisdom has been, you can’t have a film with a minority lead because it’s not going to travel well overseas—and films make most of their money overseas,” Bunche center director Darrell Hunt says. “What our study is suggesting is that that logic is false.” Disney, which cast John Boyega and Oscar Isaac to lead the \$2 billion-grossing *Star Wars: The Force Awakens*, understands this as well as anyone.

### **Topic 14 Challenges and Strategies for Intercultural Communication: Dialogue of Cultures - Culture of Dialogue: from Conflicting to Understanding**

Our cultural environment is changing quickly and becoming more and more diversified. Cultural diversity is an essential condition of human society, brought about by cross-border migration, the claim of national and other minorities to a distinct cultural identity, the cultural effects of globalisation, the growing interdependence between all world regions and the advances of information and communication media. More and more individuals are living in a “multicultural” normality and have to manage their own multiple cultural affiliations. Cultural diversity is also an economic, social and political plus, which needs to be developed and adequately managed. On the other hand, increasing cultural diversity brings about new social and political challenges. Cultural diversity often triggers fear and rejection. Stereotyping, racism, xenophobia, intolerance, discrimination and violence can threaten peace and the very essence of local and national communities. Dialogue between cultures, the oldest and most fundamental mode of democratic conversation, is an antidote to rejection and violence. Its objective is to enable us to live together peacefully and constructively in a multicultural world and to develop a sense of community and belonging.



## REFERENCES

1. The Annenberg Foundation. (2018, July). *Inequality in 1,100 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT & Disability from 2007 to 2017*.
2. Appel, M., & Weber, S. (2021). Do mass mediated stereotypes harm members of negatively stereotyped groups? A meta-analytical review on media-generated stereotype threat and stereotype lift. *Communication Research*, 48(2), 151-179.
3. Baten, J. (2021) "More Than an Afterthought: Authentically Representing Intersectionality in Media." *Center for Scholars and Storytellers*. Retrieved from <https://www.scholarsandstorytellers.com/blog-main/diversity-in-hollywood-the-importance-of-representing-intersectional-identities>
4. Bushwick, S. (2019) "How NIST Tested Facial Recognition Algorithms for Racial Bias." *Scientific American*. Retrieved from <https://www.scientificamerican.com/article/how-nist-tested-facial-recognition-algorithms-for-racial-bias/>
5. Charlesworth, T. E., & Banaji, M. R. (2019). Patterns of implicit and explicit attitudes II. Long-term change and stability, regardless of group membership. *American Psychologist*.
6. Cunningham, K. (2013) "'What does this book have to do with me?' Why mirror and window books are important for all readers." *The Open Book Blog*. Retrieved from <https://blog.leeandlow.com/2013/02/04/what-does-this-book-have-to-do-with-me-why-mirror-and-window-books-are-important-for-all-readers/>
7. Dirksen, A. (2020) "Decolonizing Digital Spaces." Published in *Citizenship in a Connected Canada: A Research and Policy Agenda*, Dubois and Martin-Barieteau, eds. Retrieved from [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=3620179](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3620179)
8. Estrada, Sheryl, "D&I Roles Have More than Doubled since 2015, Report Says", HR Dive, 9 July 2020: [www.hrdive.com/news/di-roles-have-more-than-doubled-since-2015-report-says/581309/](http://www.hrdive.com/news/di-roles-have-more-than-doubled-since-2015-report-says/581309/).
9. (n.d.) "Ethnicity in Games." Diversity in Gaming. Retrieved from <https://techtalk.currys.co.uk/tv-gaming/gaming/diversity-in-gaming/ethnicity-in-games.html>
10. Facebook IQ, "Diversity Inclusion and Representation in Online Advertising", 8 March 2021: [www.facebook.com/](http://www.facebook.com/)
11. Fried, A. (2019) "50 years of 'Sesame Street' diversity." *Axios*. Retrieved from <https://www.axios.com/sesame-street-50-years-diversity-fbf12f39-3e48-4c07-9eb3-d43d9ed3ec43.html>
12. Grant, N. (2021) "Google quietly tweaks image search for racially diverse results." Bloomberg. Retrieved from <https://www.bnnbloomberg.ca/google-quietly-tweaks-image-search-for-racially-diverse-results-1.1668661>
13. Havrylko, E. [eugeniahavrylko]. (2021, December 23). *Emily In Paris* [Instagram].



14. Ko., A.J., et al. (2021) *Critically Conscious Computing: Methods for Secondary Education*. Retrieved from <https://criticallyconsciouscomputing.org/>
15. Kubrak, Tina, “Impact of Films: Changes in Young People’s Attitudes after Watching a Movie”, *Behavioral Sciences* 10(5) 86, 2 May 2020: doi:10.3390/bs10050086, <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7288198/>.
16. Laughlin, A. (2017) “Why it’s so powerful to see yourself represented in pop culture.” *The Washington Post*. business/news/insights/the-difference-diversity-makes-in-online-advertising.
17. Mastro, D., & Stamps, D. (2018). An examination of racial/ethnic inclusion in the media and the implications of exposure on audiences. *Mediated communication*, 341-358.
18. Motion Picture Association, “Theme Report 2020”: <https://www.motionpictures.org/wp-content/uploads/2021/03/MPA-2020-THEME-Report.pdf>. doi:10.1111/josi.12094, Retrieved from [https://digitalcommons.chapman.edu/comm\\_articles/17/](https://digitalcommons.chapman.edu/comm_articles/17/).
19. Orland, K. “Blizzard, trans clans, and the evolution of online harassment policy.” *Ars Technica*. Retrieved from <https://arstechnica.com/gaming/2014/04/blizzard-trans-clans-and-the-evolution-of-online-harassment-policy/>
20. Petsko, C. D., Rosette, A. S., & Bodenhausen, G. V. *Through the Looking Glass: A Lens-Based Account of Intersectional Stereotyping*.
21. Rawan Elbaba, Student Reporting Labs. (2019, November 14). *Why on-screen representation matters, according to these teens*.
22. Schiappa, E., Gregg, P. B., & Hewes, D. E. (2005). The parasocial contact hypothesis. *Communication monographs*, 72(1), 92-115.
23. Simonpillai, R. (2019) “Disney signed a contract with Indigenous people before making *Frozen II*.” Now Toronto. Retrieved from <https://nowtoronto.com/movies/news-features/disney-frozen-2-indigenous-culture-sami>
24. Swant, Marty, “Procter & Gamble’s New ‘Widen the Screen’ Program Aims to Diversify the Portrayal of Black People in Advertising and Entertainment”, *Forbes*, 29 March 2021: <https://www.forbes.com/sites/martyswant/2021/03/29/procter--gambles-new-widen-the-screen-program-aims-to-diversify-the-portrayal-of-black-people-in-advertising-andentertainment/> .
25. Thomas, E. E., & Stornaiuolo, A. (2016). Restorying the self: Bending toward textual justice. *Harvard Educational Review*, 86(3), 313-338.
26. Tukachinsky, R., Mastro, D. and Yarchi, M., “Documenting Portrayals of Race/Ethnicity on Primetime Television over a 20-year Span and Their Association with National-Level Racial/Ethnic Attitudes”, *Journal of Social Issues* 71, 17–38, 2015:
27. World Economic Forum. (2021) *Reflecting Society: The State of Diverse Representation in Media and Entertainment*. Retrieved from [http://www3.weforum.org/docs/WEF\\_The\\_State\\_of\\_Diverse\\_Representation\\_in\\_Media\\_and\\_Entertainment\\_2021.pdf](http://www3.weforum.org/docs/WEF_The_State_of_Diverse_Representation_in_Media_and_Entertainment_2021.pdf)