



June 27, 2024

Patricia Kane, Acting Director
Anna Y. Park, Regional Attorney
U.S. Equal Employment Opportunity Commission
Los Angeles District Office
Roybal Federal Building
255 East Temple St., 4th Floor
Los Angeles, CA 90012

Investigation Request: Unlawful Racial Discrimination by The Walt Disney Company

Dear Acting Director Kane and Regional Attorney Park:

America First Legal Foundation (“AFL”) is a national, nonprofit organization working to protect the rule of law, due process, and equal protection for all Americans. In February of this year, AFL wrote to your office pursuant to 29 C.F.R. § 1601.6(a), as an “organization ... request[ing] the issuance of a Commissioner charge for an inquiry into individual or systemic discrimination,” related to the illegal employment practices of The Walt Disney Company and its subsidiaries (“Disney”) in violation of Title VII of the Civil Rights Act of 1964, 42 U.S.C. § 2000e-2.¹ Based on a review of publicly available information, it appears that the Equal Employment Opportunity Commission (“EEOC”) has yet to take any action on that request.

Please accept this letter as a renewed request for investigation based on additional information showing Disney executives discussing their race-based hiring programs. In footage released to the public earlier this week, two Disney executives—Michael Giordano and Sohrab Makker—are on camera making discriminatory statements. Giordano, describing a recent hire made in the Business Affairs department at Disney, stated, “Certainly there have been times where, you know, there’s no way we’re hiring a white male for this ... There are times when [that’s] spoken.”² He further discussed his own experience being discriminated against at Disney, saying, “In one or two cases, you know, I was told explicitly that it did [have to do with race].”³

¹ Letter from Reed D. Rubinstein, Dir. of Investigations, AMERICA FIRST LEGAL, to Christine Park-Gonzalez, Dir., Los Angeles Dist. Off., Equal Emp. Opportunity Comm’n (Feb. 14, 2024) [hereinafter *AFL Letter*] (available at <https://bit.ly/3VWHY1B>) (attached as Exhibit 3).

² See James O’Keefe (@JamesOKeefeIII), X (June 20, 2024, 12:54 PM), <https://bit.ly/3XEmKKA>.

³ *Id.*

Such clear evidence cannot be ignored. Giordano's statements are an example of what Disney admits to doing in its corporate disclosures, including its Form 10-K.⁴ These practices are blatantly unlawful under 42 U.S.C. § 2000e-2(m).

Accordingly, we renew our request that you investigate the unlawful conduct that AFL presented to your office in February and investigate the recently reported statements made by two Disney executives.⁵

Thank you in advance for your cooperation.

Sincerely,

/s/ Jacob Meckler

America First Legal Foundation

Cc: The Honorable Charlotte A. Burrows, Commission Chair
The Honorable Jocelyn Samuels, Commission Vice Chair
The Honorable Keith E. Sonderling, Commissioner
The Honorable Andrea R. Lucas, Commissioner
The Honorable Kalpana Kotagal, Commissioner

⁴ AFL Letter, *supra* note 1 at 2–3.

⁵ See O'Keefe, *supra* note 2; James O'Keefe (@JamesOKeefeIII), X (June 25, 2024, 4:11 PM), <https://bit.ly/3XEdIgt>.

Exhibit 1



Michael Giordano (He/Him) · 3rd
 Senior Vice President and Team Lead, Business Affairs, 20th
 Television at The Walt Disney Company
 Los Angeles, California, United States · [Contact info](#)



500+ connections

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About

Seasoned business affairs executive and entertainment/media attorney with nearly 20 years of industry experience, specializing in the negotiation of television/streaming deals across all three major perspectives (studio/production, network/platform, and talent representation). Strategic, collaborative leader with a proven track record for training and mentorship.

Experience



The Walt Disney Company

11 yrs

- Senior Vice President and Team Lead, Business Affairs (20th Television)**
 Jan 2021 - Present · 3 yrs 6 mos

Lead a team of 3-4 negotiators and oversee dealmaking strategy for 20th content at Disney+/Disney Branded Television, National Geographic, and third-party platforms including ViacomCBS/Showt...see more
- Senior Vice President, Business Affairs (20th Television f/k/a Twentieth Century Fox Television)**
 Jul 2016 - Present · 8 yrs

Handled the last two cast renegotiations and network renewals for "The Simpsons." Oversaw two dozen series including the "Arrested Development" revival at Netflix and Ryan Murphy's "9-1-1" and "9-...see more
- Vice President, Business Affairs (Twentieth Century Fox Television)**
 Jul 2013 - Jun 2016 · 3 yrs

Negotiated and drafted key business terms for development, production, above-the-line, program license, co-finance, rights, format, writer, producer and director deals. Co-led the revamping and standar...see more



Business Affairs Attorney/Executive

William Morris Endeavor
 Oct 2009 - Jun 2013 · 3 yrs 9 mos

Handled a wide variety and high volume of deals on behalf of the world's largest talent agency's A-List actor, writer, producer, director, production company and corporate clients, specializing broadly ...see more



Director, Business Affairs

CBS Entertainment
 Jun 2006 - Aug 2009 · 3 yrs 3 mos

Negotiated and drafted deals on behalf of the CBS Network and its sister studio CBS Paramount Network Television (n/k/a CBS Studios). Network experience encompassed alternative/reality developmen...see more



Associate Attorney and Summer Associate

Paul Hastings
 Jun 2003 - Jun 2006 · 3 yrs 1 mo

Exhibit 2



abc signature

Sohrab Makker, MBA (He/Him) · 3rd
Director, Production Finance at Walt Disney Television

Los Angeles Metropolitan Area · [Contact info](#)

500+ connections

Message

+ Follow

More

Walt Disney Television

University of Southern California - Marshall School of Business

About

Sohrab has completed his MBA at USC Marshall School of Business, focusing in areas of negotiations, financial analysis, debt modeling, planning, distribution and marketing strategy. He is looking to secure a role in financial management, in the Motion Picture industry. Prior to Business School, Sohrab was a part of apparel-lifestyle industry, working at MEE (Marc Ecko Enterprises), where he was involved in international business development and financial analysis at a managerial level. Following his departure from MEE, he was involved in the film production of a feature length Bollywood film, Kapoor and Sons.

← Experience

Director, Production Finance
Walt Disney Television · Full-time
Feb 2021 - Present · 3 yrs 5 mos

Member, Production Executives
Academy of Television Arts & Sciences
Apr 2023 - Present · 1 yr 3 mos
Los Angeles Metropolitan Area

Production Finance
Hallmark Media · Full-time
Jul 2019 - Feb 2021 · 1 yr 8 mos
Greater Los Angeles Area

Financial Business Consultant
Ature Inc.
Oct 2018 - Jun 2019 · 9 mos
Greater New York City Area

MBA Intern, Production Finance
The Walt Disney Studios
May 2018 - Aug 2018 · 4 mos
Greater Los Angeles Area


MBA Intern, Acquisitions
Fox Searchlight Pictures
Jan 2018 - May 2018 · 5 mos
Greater Los Angeles Area

FX Networks
8 mos
Greater Los Angeles Area

• **MBA Intern, Production Finance**
Aug 2017 - Dec 2017 · 5 mos

• **MBA Intern, Strategic Finance**
May 2017 - Aug 2017 · 4 mos


MBA Intern, Sales
Miramax
Jan 2017 - May 2017 · 5 mos
Greater Los Angeles Area


 **Production Manager/Assistant Director, 'Kapoor & Sons'**
Fox Star Studios/Dharma Productions
Jan 2016 - May 2016 · 5 mos
Mumbai Area, India


- Other films assisted on:
A) Yeh Jawaani Hai Deewani (2013)
B) Humpty Sharma ki Dulhania (2014)
C) Ungli (2014)



Kapoor & Sons | Official Trailer | Sidharth Malhotra, Alia Bhatt, Fawad Khan
A rollercoaster of laughs, tears and emotions! Kapoor and Sons, a dramedy with soul.
Watch the trailer now. Starring Rishi Kapoor, Sidharth Malhotra, Alia Bhatt, Fawad Khan,...

 **Strategic Business Development Manager**
The Collective Resource
Mar 2014 - Dec 2015 · 1 yr 10 mos
Greater New York City Area

 **International Development & Strategic Partnerships Manager**
Marc Ecko Enterprises
Sep 2008 - Feb 2014 · 5 yrs 6 mos
Greater New York City Area

 **Associate Producer**
Bikini Barbershop (Reality Show on HDNET)
Sep 2011 - Feb 2012 · 6 mos
Long Branch, New Jersey



Bikini Barbershop Jersey 2012 Season 1 Episode 5
Uploaded by Cheyenne Gemma on 2015-09-22.

Exhibit 3



February 14, 2024

Christine Park-Gonzalez, Director
Anna Y. Park, Regional Attorney
U.S. Equal Employment Opportunity Commission
Los Angeles District Office
Roybal Federal Building
255 East Temple St., 4th Floor
Los Angeles, CA 90012

Investigation Request: Unlawful Racial Discrimination by The Walt Disney Company

Dear Director and Regional Attorney:

America First Legal Foundation (“AFL”) is a national, nonprofit organization working to protect the rule of law, due process, and equal protection for all Americans. We write pursuant to 29 C.F.R. § 1601.6(a), as an “organization ... request[ing] the issuance of a Commissioner charge for an inquiry into individual or systemic discrimination,” related to the illegal employment practices of The Walt Disney Company and its subsidiaries (“Disney”) in violation of Title VII of the Civil Rights Act of 1964, 42 U.S.C. § 2000e-2.

An unlawful employment practice is established when the evidence demonstrates that race, color, religion, sex, or national origin is a motivating factor for any employment practice. 42 U.S.C. § 2000e-2(m). Here, Disney admits and affirms that it knowingly and intentionally uses race, color, sex, or national origin as motivating factors in its employment practices.

Disney is a publicly traded corporation incorporated under the laws of the State of Delaware, with its principal executive offices located at 500 South Buena Vista Street Burbank, California, 91521.¹ Disney has affirmatively represented to its shareholders, investors, and the Securities and Exchange Commission that it is and will continue to make employment decisions based on individuals’ race, color, national origin, or sex. Disney maintains multiple programs that facilitate the limiting, segregating, or classifying of employees or applicants for employment and new business in ways that would deprive or tend to deprive, white, male, or

¹ The Walt Disney Company, Form 10-K (Nov. 21, 2023), <https://bit.ly/3UF9Dau>.

heterosexual individuals of employment, training, or promotions because of their race, color, sex, or national origin.

Disney’s “Reimagine Tomorrow” website showcases a program of unlawful quotas, rebranded, in Orwellian disinformation fashion, as “diversity and inclusion policies” to amplify “underrepresented voices and untold stories as well as championing the importance of accurate representation in media and entertainment.”² The stated pretext for the company’s unlawful conduct is “to broaden access and diversity in our industry by adopting inclusion standards across Disney General Entertainment and live-action Studio productions by the end of 2022, with the goal of advancing representation in front of and behind the camera, in marketing and more.”³ Disney General Entertainment encompasses essentially all content produced across Disney, so the unlawful requirements listed below in Disney’s “Inclusion Standards” apply companywide.⁴

Disney lists different actions its productions can take to satisfy the “Inclusion Standards.” Disney productions can follow illegal quotas for its productions, ranging from incorporating characters and stories that highlight “Underrepresented Groups” to unlawfully requiring that a production have “50% or more of regular and recurring actors come from Underrepresented Groups.”⁵ The company’s unlawful quotas are also applied behind the camera, where Disney requires three of the following criteria in Disney’s Creative Leadership:

- “50% or more of producer & above on writing staff and 50% or more of Co-Producer & below on writing staff come from Underrepresented Groups;”⁶
- “50% or more of episodic directors come from Underrepresented Groups;”
- “Casting Director is from an Underrepresented Group or has not previously worked on a DGE show in this role;”

² *Reimagine Tomorrow*, DISNEY (last visited Feb. 12, 2024), <https://bit.ly/49w24ai>.

³ Our Intentions, *Reimagine Tomorrow*, DISNEY (last visited Feb. 12, 2024), <https://bit.ly/489Pqww>.

⁴ *Id.* (clarifying that Disney General Entertainment refers to all “of The Walt Disney Company’s entertainment and news properties across a portfolio of television brands and businesses, including ABC Entertainment, ABC Signature, ABC News, Freeform, ONYX Collective, Twentieth Television Studios, FX Networks and FX Productions, Hulu Originals, Disney Branded Television (including the Disney Channel networks), and National Geographic. Disney Studios Content is the collection of The Walt Disney Company’s entertainment properties creating content across a portfolio of brands; the live-action brands include Disney Live Action, Marvel Studios, Lucasfilm, 20th Century Studios, and Searchlight Pictures”).

⁵ Disney General Entertainment Content: Inclusion Standards, *Reimagine Tomorrow*, DISNEY (last visited Feb. 12, 2024), <https://bit.ly/48f5op1>; see Our Intentions, *Reimagine Tomorrow*, DISNEY (last visited Feb. 12, 2024) (Disney does not define “Underrepresented Groups” in the employment context, but in context of charitable giving in the footnote at the bottom of the webpage, Disney admits that it provides grants towards “underrepresented and protected communities including Asian American, Pacific Islander, Black, Hispanic, Native American/Indigenous, LGBTQ, People with Disabilities, Veterans & Women”).

⁶ Disney General Entertainment Content: Inclusion Standards, *Reimagine Tomorrow*, DISNEY (last visited Feb. 12, 2024).

- “Meaningful representation of Underrepresented Groups in senior creative leadership;”
- “Promotion of a member of an Underrepresented Group into a role that constitutes career progression for at least one member of the writing staff;”
- “Substantial year-over-year increase in members of Underrepresented Groups as directors and in writing staff.”

Disney maintains similar requirements for its “Below-the-Line” positions, requiring that at least two of the below five standards “must be met,” each of which are patently unlawful race and sex-based quotas:

- “50% or more of line producer and/or production department heads (ie [sic]: DP, composer, costume designer, editor, production designer, music supervisor...) come from Underrepresented Groups;”⁷
- “50% or more of other key roles (any mid-level crew and technical positions) come from Underrepresented Groups;”
- “50% or more of the overall crew or project staff come from Underrepresented Groups;”
- “Promotion of member of Underrepresented Group into a role that constitutes career progression for at least one crew/team member;”
- “Hiring a Line Producer and/or Production Department Head who has not been previously employed in that role on a DGE Show.”

Disney also requires productions to satisfy three of the following requirements to facilitate unlawful hiring, promotion, and development practices:

- “Paid employment opportunities such as apprenticeships, internships, expert advisers to facilitate union eligibility for members of Underrepresented Groups;”⁸
- “Training opportunities and/or skills development (craft, creative and business), including one-off, work-experience opportunities for students from underrepresented groups (to be coordinated through Current Executive & Corporate Social Responsibility);”
- “‘First job’ for member of Underrepresented Group in a role that constitutes career progression from prior;”
- “50% or more of outside vendors or contractors employed by production provide industry access or opportunities to members of Underrepresented Groups;”
- “Producer or Department Head participation in DGE Talent Development Initiative, guild or other approved mentorship program;”
- “Producer develops/executes a show-specific D&I program subject to Network approval.”

⁷ *Id.*

⁸ *Id.*

A leaked Frequently Asked Questions (“FAQ”) document on Disney’s “Inclusion Standards” describes the company’s intention “to increase training and development opportunities for members of underrepresented groups” in a racially exclusionary manner.⁹ The FAQ states that the “expectation is the Inclusion Standards will serve as a catalyst for those involved in the creative and hiring processes to become even more engaged in inclusive hiring and employment practices” and to “address” barriers “to equal employment opportunities [] for underrepresented groups.” Disney admits that an example of an “inclusive hiring and employment practice” is “improving access to training and development opportunities for members of underrepresented groups.”¹⁰ The company thus admits to a pattern and practice violation of 42 U.S.C. § 2000e-2(d).

Disney admits engaging in unlawful race and sex-based workforce balancing. It claims:

- From FY 2020 to FY 2021, the percentage of “people of color” working as directors for Disney rose by 6% – the percentage of white directors dropped by 6%.¹¹
- The percentage of Disney directors who are women also increased by 2% from FY 2020 to FY 2021 – the percentage of male directors dropped by 2%.¹²
- Over the same period, the percentage of people of color as Disney series regulars and leads grew 4% – the white percentage dropped 4%.¹³
- The percentage of people of color and women producers also each increased by 3% – white and male producers each dropped by 3%.¹⁴
- The percentage of writers who are people of color grew by 3%, as the white percentage dropped by 3%.¹⁵
- From FY 2021 to FY 2022 – the percentage of white Disney workforce companywide dropped by 3.6%.¹⁶

Disney even maintains a program that grants recipients \$25,000 to financially support “Underrepresented Directors.”¹⁷ The program unlawfully only awards the

⁹ Elon Musk (@elonmusk) X (Feb. 8, 2024, 2:44 AM), <https://bit.ly/493vuN3>.

¹⁰ *Id.*

¹¹ Vision, *Reimagine Tomorrow*, DISNEY (last visited Feb. 12, 2024), <https://bit.ly/49zE2eC> (choose “Representation in Our Content,” then choose “Directors”).

¹² *Id.*

¹³ *Id.* (choose “View our data” under “Representation in Our Content,” then choose “Series Regular / Leads”).

¹⁴ *Id.* (choose “View our data” under “Representation in Our Content,” then choose “Producers”).

¹⁵ *Id.* (choose “View our data” under “Representation in Our Content,” then choose “Writers”).

¹⁶ *Id.* (choose “View our data” under “Representation in Our Workforce”).

¹⁷ *Sundance Institute and The Walt Disney Studios Launch Project Advancement and Completion Fund to Support Underrepresented Directors, Impact*, DISNEY (last visited Feb. 13, 2024), <https://bit.ly/3wfnIwl>; see also *2024 Sundance Institute | The Walt Disney Company Project Advancement and Completion Fund*, SUNDANCE INSTITUTE (last visited Feb. 13, 2024),

grants to “women, AAPI, Black, Indigenous/Native, Latinx, LGBTQIA+, disability-identifying, and religiously marginalized individuals.”

It is patently unlawful to consider racial, ethnic, and sex-based characteristics in hiring, training, compensation, and promotion. *See* 42 U.S.C. §§ 2000e-2(a), (d). Decades of case law have held that policies that impose racial balancing or quotas in employment, training, or recruitment, such as those presented on Disney’s websites, are prohibited. Indeed, the Supreme Court recently clarified that “[a] benefit provided to some ... but not to others necessarily advantages the former group at the expense of the latter.”

Based on its own public admissions, it appears that Disney is knowingly and intentionally violating federal civil rights laws, including 42 U.S.C. §§ 2000e-2(a) and (d). Disney’s employment practices, as described herein, are unlawful. They are also profoundly harmful. Discrimination based on immutable characteristics such as race, color, national origin, or sex “generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely to ever be undone.”¹⁸ More broadly, the discrimination highlighted in this case necessarily foments contention and resentment; it is “odious and destructive.”¹⁹ It truly “is a sordid business, this divvying us up” by race or sex.²⁰ A Commissioner charge should be issued here.

Thank you in advance for your cooperation.

Sincerely,

/s/ Reed D. Rubinstein
America First Legal Foundation

Cc: The Honorable Charlotte A. Burrows, Commission Chair
The Honorable Jocelyn Samuels, Commission Vice Chair
The Honorable Keith E. Sonderling, Commissioner
The Honorable Andrea R. Lucas, Commissioner
The Honorable Kalpana Kotagal, Commissioner

<https://bit.ly/3uuBeQZ> (listing these race and sex-based restrictions under the application’s “Eligibility Criteria”).

¹⁸ *Brown v. Bd. of Education*, 347 U.S. 484, 494 (1954).

¹⁹ *Texas v. Johnson*, 491 U.S. 397, 418 (1989).

²⁰ *League of United Latin Am. Citizens v. Perry*, 548 U.S. 399, 511 (2006) (Roberts, C.J., concurring in part).

APPENDIX

Disney General Entertainment Content **INCLUSION STANDARDS**

| | |
|---|--|
| <p>STANDARD A</p> <p>ON SCREEN REPRESENTATION</p> <p>At least THREE of the following FIVE areas need to be met to fulfill Standard A:</p> | <ul style="list-style-type: none"> •A1 Characters: 50% or more of regular and recurring written characters come from Underrepresented Groups •A2 Actors: 50% or more of regular and recurring actors come from Underrepresented Groups •A3 Secondary Characters: Meaningful inclusion of Underrepresented Groups as secondary or more minor on-screen individuals, including background actors •A4 Series Premise: Meaningful integration of Underrepresented Groups in overall themes and narratives •A5 Episodic Storytelling: Ongoing meaningful integration of Underrepresented Groups in episodic themes and narratives |
| <p>STANDARD B</p> <p>CREATIVE LEADERSHIP</p> <p>At least THREE of the following SIX areas need to be met to fulfill Standard B:</p> | <ul style="list-style-type: none"> •B1 50% or more of producer & above on writing staff and 50% or more of Co-Producer & below on writing staff come from Underrepresented Groups •B2 50% or more of episodic directors come from Underrepresented Groups •B3 Casting Director is from an Underrepresented Group or has not previously worked on a DGE show in this role •B4 Meaningful representation of Underrepresented Groups in senior creative leadership •B5 Promotion of a member of an Underrepresented Group into a role that constitutes career progression for at least one member of the writing staff •B6 Substantial year-over-year increase in members of Underrepresented Groups as directors and in writing staff |
| <p>STANDARD C</p> <p>BELOW-THE-LINE</p> <p>At least TWO of the following FIVE areas must be met to fulfill Standard C:</p> | <ul style="list-style-type: none"> •C1 50% or more of line producer and/or production department heads (ie: DP, composer, costume designer, editor, production designer, music supervisor...) come from Underrepresented Groups •C2 50% or more of other key roles (any mid-level crew and technical positions) come from Underrepresented Groups •C3 50% or more of the overall crew or project staff come from Underrepresented Groups •C4 Promotion of member of Underrepresented Group into a role that constitutes career progression for at least one crew/team member •C5 Hiring a Line Producer and/or Production Department Head who has not been previously employed in that role on a DGE Show |
| <p>STANDARD D</p> <p>INDUSTRY ACCESS & CAREER DEVELOPMENT</p> <p>At least THREE of the following SIX areas must be met to fulfill Standard D:</p> | <ul style="list-style-type: none"> •D1 Paid employment opportunities such as apprenticeships, internships, expert advisers to facilitate union eligibility for members of Underrepresented Groups (CTDI PA Program qualifies) •D2 Training opportunities and/or skills development (craft, creative and business), including one-off, work-experience opportunities for students from underrepresented groups (to be coordinated through Current Executive & Corporate Social Responsibility) •D3 'First job' for member of Underrepresented Group in a role that constitutes career progression from prior training (Staffing from CTDI Writing or Directing Program qualifies) •D4 50% or more of outside vendors or contractors employed by production provide industry access or opportunities to members of Underrepresented Groups as defined in D1-D3 •D5 Producer or Department Head participation in DGE Talent Development Initiative, guild or other approved mentorship program (Participating as a Panelist/Presenter at a CTDI event qualifies, Mentorship will be vetted by Current Executive) •D6 Producer develops/executes a show-specific D&I program subject to Network approval |

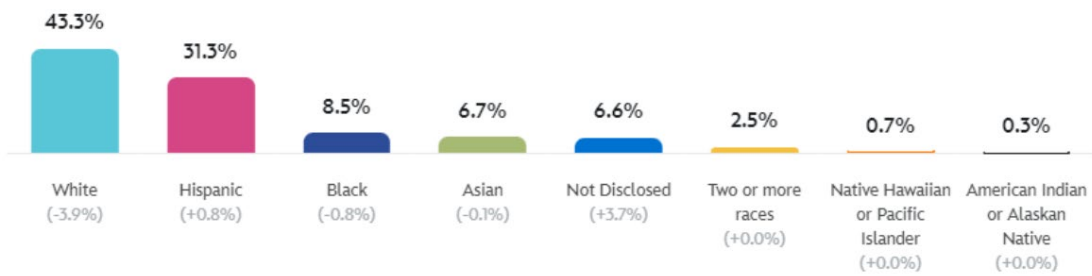
Context is critical when evaluating if a group is “underrepresented.”

Anyone involved in hiring decisions is prohibited from asking candidates and talent about their actual or perceived race, religion, color, sex, sexual orientation, gender, gender identity, military or veteran status, age, disability, or any other legally protected categories.

Representation by Level and Ethnicity

(FY22 vs FY21)

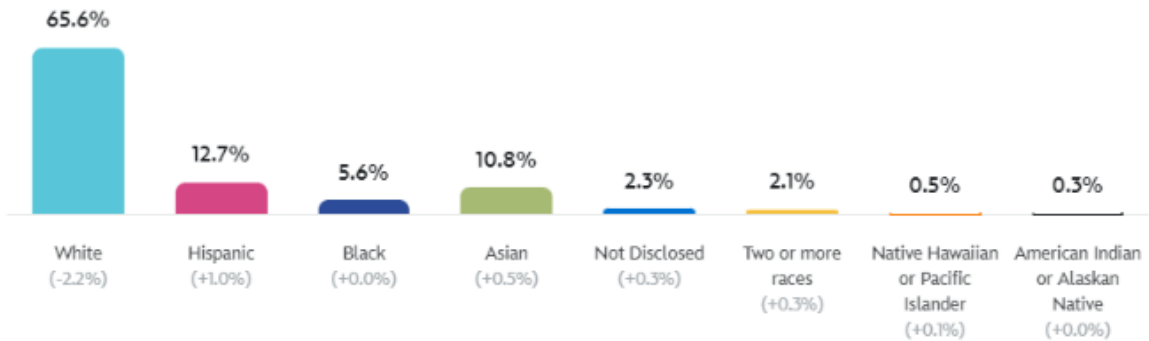
- Total Workforce
- Executive
- Manager
- Below Manager**



Representation by Level and Ethnicity

(FY22 vs FY21)

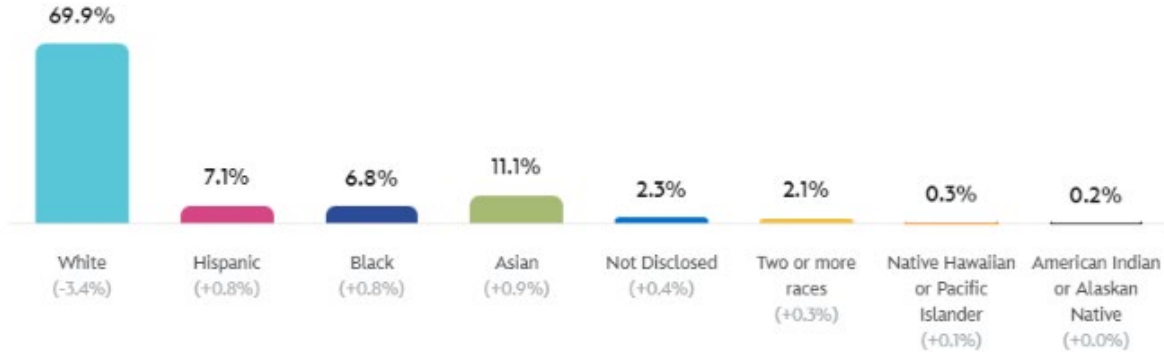
- Total Workforce
- Executive
- Manager**
- Below Manager



Representation by Level and Ethnicity

(FY22 vs FY21)

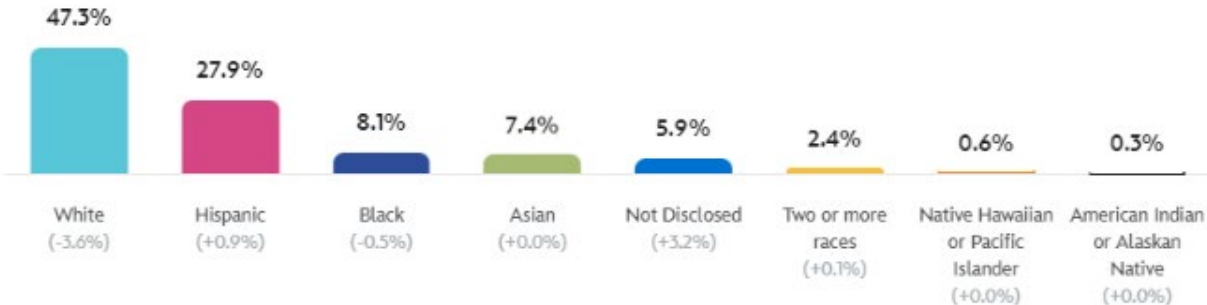
- Total Workforce
- Executive**
- Manager
- Below Manager



Representation by Level and Ethnicity

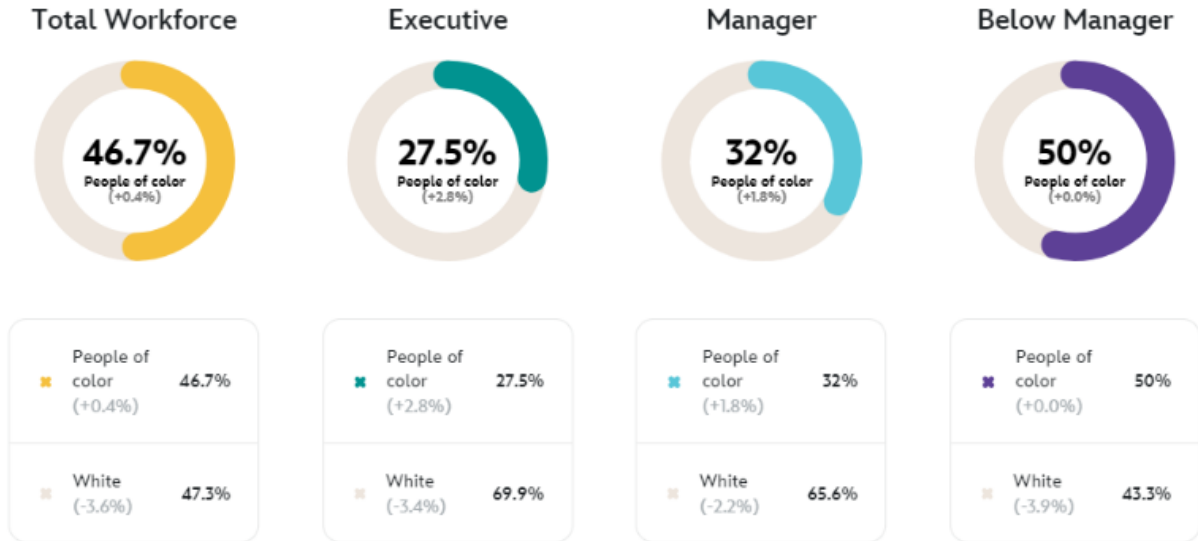
(FY22 vs FY21)

- Total Workforce**
- Executive
- Manager
- Below Manager



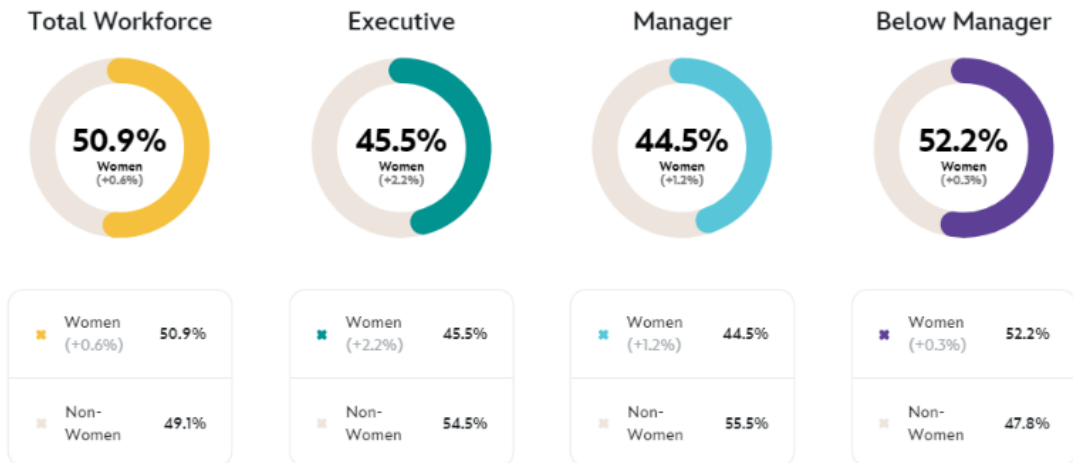
Representation by Level and Ethnicity

(FY22 vs FY21)











Representation by Level and Gender

(FY22 vs FY21)



Race / Ethnicity at Disney

(FY22 vs FY21)

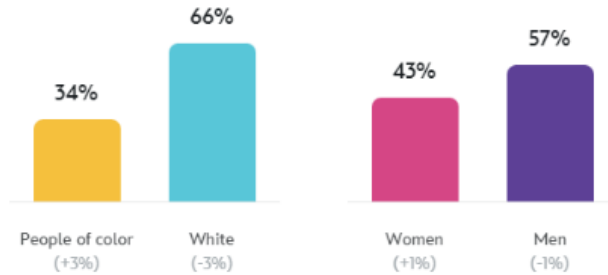
| | |
|---|-------|
|  White (-3.6%) | 47.3% |
|  Hispanic / Latinx (+0.9%) | 27.9% |
|  Black / African American (-0.5%) | 8.1% |
|  Asian (+0.0%) | 7.4% |
|  Not Disclosed (+3.2%) | 5.9% |
|  Two or more races (+0.1%) | 2.4% |
|  Native Hawaiian or other Pacific Islander (+0.0%) | 0.6% |
|  Native American or Alaska Native (+0.0%) | 0.3% |



Scripted & Film Representation

(FY21 vs FY20)

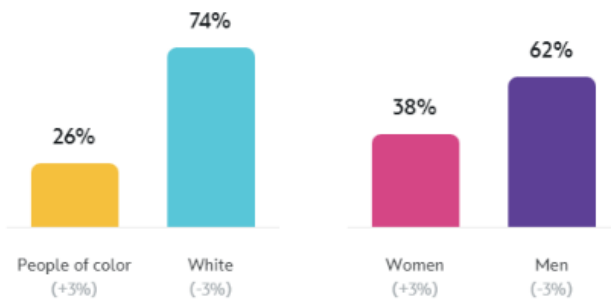
- Directors
- Series Regular / Leads
- Producers
- Writers**



Scripted & Film Representation

(FY21 vs FY20)

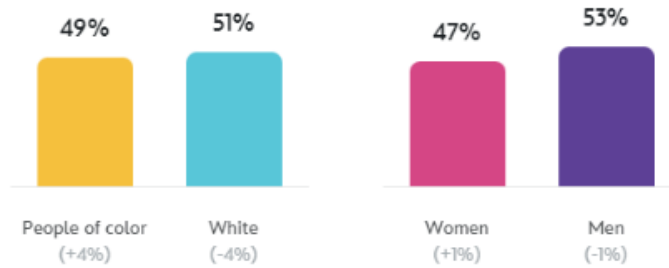
- Directors
- Series Regular / Leads
- Producers**
- Writers



Scripted & Film Representation

(FY21 vs FY20)

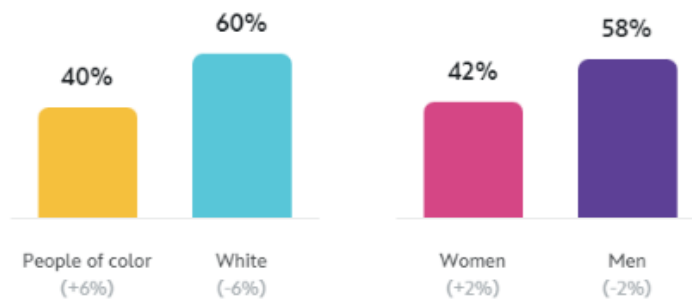
Directors **Series Regular / Leads** Producers Writers



Scripted & Film Representation

(FY21 vs FY20)

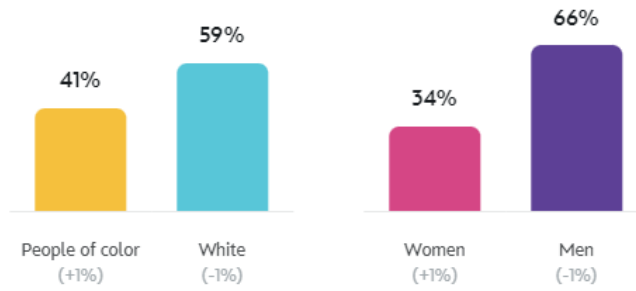
Directors Series Regular / Leads Producers Writers



News & Sports Representation

(FY21 vs FY20)

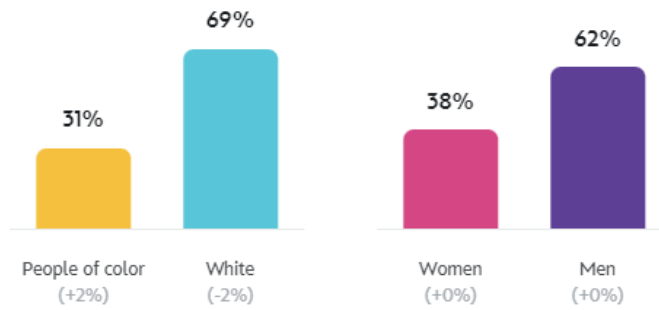
On Air Behind the Camera



News & Sports Representation

(FY21 vs FY20)

On Air Behind the Camera



FISCAL 2022 HIGHLIGHTS

(All data points are for fiscal 2022 unless otherwise noted)

World of Belonging

DIVERSITY, EQUITY & INCLUSION

We are committed to cultivating a welcoming and respectful workplace, creating content and experiences that inspire our global audiences, and collaborating with community organizations to make our industries accessible to all.

7 out of 11 Board of Director nominees at our 2023 Annual Meeting

Are women and/or racially/ethnically diverse

~47% of our U.S. employees

Were People of Color

~51% of our employees worldwide

Were women

To attract and retain representative talent at the executive level, we invest in talent development programs like the Black Talent Network, which launched in 2020. This initiative expands exposure for Black talent across the Company and helps to increase representation in senior-level roles. Participants engage with senior leaders and create career plans to expand their opportunities within the Company, and 86% of Black Talent Network participants said they know the next steps to achieve their career possibilities.

INCLUSION STANDARDS QUESTIONS

1. What are the DGE Inclusion Standards?

- The DGE Inclusion Standards are a set of guidelines aimed at improving the inclusion of underrepresented groups both on screen and in creative leadership and below-the-line positions on DGE productions. The Standards also aim to increase training and development opportunities for members of underrepresented groups and to enhance DGE's engagement with underserved audiences.
- By providing a framework upon which a show's inclusion efforts and progress can be measured, these guidelines are an expression of how we value inclusion as an organization and help us understand what outcomes constitute progress for Disney.
- The expectation is the Inclusion Standards will serve as a catalyst for those involved in the creative and hiring processes to become even more engaged in inclusive hiring and employment practices, and to take further action to evaluate whether any barriers to equal employment opportunities exist for underrepresented groups and, if so, to address those barriers.

2. What do we mean by "inclusive hiring and employment practices"?

- "Inclusive hiring and employment practices" refer to practices that are intended to cast the widest net possible when it comes to attracting, considering, evaluating, and retaining talent for jobs. Some examples are:
 - Making sure that job opportunities are being widely disseminated to all communities, including traditionally underrepresented communities.
 - Expanding your own professional network to include as many people as possible, including people from underrepresented groups, so that you have a larger pool of individuals to reach out to or consider when filling a role.
 - Challenging preconceived assumptions about what indicators are effective at predicting whether someone will or will not succeed at a particular role (e.g., assuming that someone who has a positive reference from a mutual connection will be successful on your show).
 - Reconsidering what qualities and experiences render someone qualified for a role (e.g., assuming that someone who has worked on your prior shows with you is the most qualified).
 - Interviewing and considering more individuals for every role.
 - Telling meaningful diverse and inclusive stories.
 - Improving access to training and development opportunities for members of underrepresented groups.

3. Do the Inclusion Standards require or encourage productions to reserve a certain number of open positions for underrepresented groups?

- No. The Inclusion Standards are about reinforcing inclusive practices. This means that productions will meet the Inclusion Standards by engaging in the inclusive hiring and employment practices described above.

Last Update: May 2021

Eligibility Criteria:

- Directors from traditionally underrepresented groups including:
 - Women
 - AAPI, Black/AA, Indigenous/Native, Hispanic/Latinx/Latine, MENA, SWANA
 - LGBTQIA+
 - Disability identifying
 - Religiously marginalized