Life Unseen Study:
Diversity In The Creative Industries

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Diversity in the Creative Industries

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Motivation

Art is a mirror of us. It represents us. It showcases our beauty, it exposes our flaws. It inspires us, awes us, reminds us to seek out truth and beauty.

But art also tells us who we should be. Relentlessly showing us the ways in which we have failed to live up to our ideals, demonstrating how we struggle toward being our best selves, showing us the path needed to travel in our journey toward redemption, and unflinchingly refusing to allow us to hide from our individual and collective shortcomings, biases, and bigotries.

Additionally, art pushes the boundaries of aesthetic and expression. We learn new ways of seeing, of creating, of showing truths through our art. At its best, it challenges us not only by the content of its message but by the means and techniques of its production to understand not only who we should be, but vibrant, multi-faceted means of HOW we should be, and how we can express who we are and what we aspire to be -- or at least, what we ought to aspire to be.

Art can also be a means of speaking truth to power for minoritized people.[1] It is a critical means of expressing the oppression and exclusion of marginalized identities from fully capitalized participation in civil society.

For all of these reasons, it is an imperative that art represents the breadth and depth of our intersectional diversities. If art is to tell us both hard and aspirational truths, then it must be created by people who represent those truths -- all of those truths. But art itself benefits from inclusion of multiple perspectives from artists from a variety of backgrounds and identities.[2,3,4,5]

Sadly, the reality of artistic expression falls far short of these ideals. As we will detail later, recent research has begun to expose the scale and scope of the exclusion of minoritized artists, including women and artists of color, in a range of artistic spaces.

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[1] Almagro Corral, P. (2020). Hip hop and diaspora: the significance of afro-american music in the creation of identity.

[2] Raab, S. (2015, October 21). Diversity is Critical to the Success of the Arts—and Arts Education is the Key. *Non Profit News | Nonprofit Quarterly*. https://nonprofitquarterly.org/diversity-is-critical-to-the-success-of-the-arts-and-arts-education-is-the-key

[3] Thomas, J. (2016, June 20). Equity, Diversity, and Inclusion in the Arts: It Is Possible. *Alternate ROOTS*. https://alternateroots.org/equity-diversity-and-inclusion-in-the-arts-it-is-possible/

[4] Sealy, S. (2017, September 16). Diversity and Inclusion in Arts and Culture. *Journal of Political Inquiry*. http://jpinyu.com/2017/09/18/diversity-and-inclusion-in-arts-and-culture/

[5] ACG - Arts Consulting Group. (2020, January 31). Inclusion, Diversity, Equity, and Access: Why Now in the Arts and Culture Sector? :: Arts Insights. *Arts Consulting Group*. https://artsconsulting.com/arts-insights/inclusion-diversity-equity-and-access-why-now-in-the-arts-and-culture-sector/

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The current study adds to this conversation by looking at the representation and influence of minoritized artists in four major artistic spaces: high fashion, fine arts, popular music, and popular film. Our broad research question is, within the artistic spheres identified, how diverse are the most influential artists in each of the artistic areas?

Literature Review

Fashion

Perhaps the most significant academic research into social justice in the fashion industry has focused not on high fashion, but rather on social, economic, and environmental justice in clothing and accessory mass production. Some argue that fashion needs to evolve from a noun (e.g., the things we put on our bodies as clothes) to a verb (e.g., the process of clothing ourselves)[6], an idea which democratizes and distributes the idea of fashion. Fashion has, over the course of last century or more, built significant wealth on the economic exploitation of people from the Global South, often through the supply chain and production lines of Black and brown communities.[7,8] By thinking of fashion as a process that we engage in, rather than a product we make, we can rethink the relationship with those producing our clothes and make the system less exploitative and more equitable.

There have been calls for engaging in greater diversity of artistic representation in the fashion industry. Studies have been conducted, for example, that have analyzed the means by which fashion trends have been adopted, rejected, and co-opted by women specifically targeted by intensive marketing campaigns,[9] with the conclusion that women should be better and more fully represented in the industry at all levels. There appear to be opportunities for major disruptions to the industry as a whole through direct-to-consumer digital marketspaces,[10] which has the potential to democratize and change the "center of gravity" as to who decides what is considered fashion. Additionally, emerging fashion brands

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[6] Jansen, M. A. (2020). Fashion and the Phantasmagoria of Modernity: An Introduction to Decolonial Fashion Discourse. *Fashion Theory*, *24*(6), 815-836.

[7] Nayak, R. (Ed.). (2020). *Supply Chain Management and Logistics in the Global Fashion Sector: The Sustainability Challenge*. Routledge.

[8] Jehanno, L. (2020). The place of CSR in the textile and Fast Fashion Industry.

[9] Hackett, L. J. (2020). Diversity and democratization of Dior in Australia: Social factors in fashion modification in the 1940s-50s. *Journal of European Popular Culture*, *11*(1), 21-35.

[10] Anshari, M., Almunawar, M. N., & Lim, S. A. Development of the Digital Marketplace in the Fashion Industry. In *Handbook of Research on Innovation and Development of E-Commerce and E-Business in ASEAN* (pp. 219-230). *IGI Global*.

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have begun to build sustainable, more equitable production lines and supply chains for greater economic and environmental justice at all levels of the industry.[11]

Modeling and leaders in corporations have become more diverse but designer representation appears to be lagging behind;[12] as for example, only 15% of the women pictured in fashion design textbooks in a study were POC.[13]

There have been broad calls for greater diversity of aesthetic representation in the fashion industry as well.[14] Fashion for all gendered/non gendered body types is necessary but not necessarily made available by popular retailers; there have even been calls to better represent persons with physical disabilities in the popular press.[15]

Popular Music

Broadly, we have found that there is insufficient research into diversity and inclusion in artistic representation in American popular music. The curriculum for music scholars at all levels has historically overrepresented Euro-centric music across the spectrum, including classical and popular music studies.[16] Students at both historically black colleges and universities (HBCUs) and at predominantly white colleges and universities (PWCUs) enter higher education with a general lack of knowledge about the musical influence and historical importance of music created by Black artists.[17] Meanwhile, American hip-hop and R&B (which have come largely from African American artists) continue to have disproportionately strong influence internationally on popular music.[18] While the music education community continues to urge for greater inclusion of more culturally diverse music in curricula, research and

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[11] Srinivas, B. (2020). *Sustainable and ethical fashion: study about the retail practices in the Dutch Fashion Industry*(Master's thesis, University of Twente).

[12] Kent, S. (2019, October 07). "Fashion's Long Road to Inclusivity." Retrieved October 29, 2020, from https://www.businessoffashion.com/articles/intelligence/fashions-long-road-to-inclusivity

[13] Reddy-Best, K. L., Kane, L., Harmon, J., & Gagliardi, N. R. (2018). Critical perspectives on fashion textbooks: representations of race, gender, and body. *International Journal of Fashion Design, Technology and Education*, *11*(1), 63-75.

[14] Srinivas, B. (2020). *Sustainable and ethical fashion: study about the retail practices in the Dutch Fashion Industry*(Master's thesis, University of Twente).

[15] Is disability hidden in fashion? (n.d.). Retrieved October 29, 2020, from https://www.bbc.co.uk/programmes/articles/4RGRJhY4zsgKpXc6lwZJczT/is-disability-hidden-in-fashion

[16] Clercq, T. (2020, September 2). A Music Theory Curriculum for the 99% | de Clercq | Engaging Students: Essays in Music Pedagogy. *Engaging Students: Essays in Music Pedagogy*. https://engagingstudentsmusic.org/article/view/7359

[17] Patterson, T. M., & McWhorter, C. (2020). Black Music is American Music: Learning Underrepresented Aspects of Black History in College through Critical Race Media Literacy. *International Journal of Multicultural Education*, 22(2), 145-162.

[18] Anderson, C. S. (2020). Soul in Seoul: African American Popular Music and K-pop. *Univ. Press of Mississippi*.

literature remains limited.[19] The lack of representation and understanding of the importance of musicians from marginalized communities is perhaps a leading indicator as to why more research into this space has not been conducted.

The challenges with diverse representation can be found in a number of manifestations in popular music, including how minoritized persons are represented. Lesbian representation in music videos, for example, has been found to be overwhelmingly white, thin, and highly feminized by traditional gender normed standards. This suggests that, while queer women may be represented in music videos, they are presented in ways that "…exploit [their] sexuality…".[20] Indigenous peoples' representation has also been found to be reduced to "Indian" stereotypes that portray them as "promiscuous and gender polarised," exploiting and sexualizing their culture for commercial benefit.[21] Similarly, as the Black Lives Matter movement has brought attention to the over-policing of Black and brown communities in the United States, scholars have exposed the degree to which discussions of policing and imprisonment by popular Black and brown artists becomes "sanitized" to make the music more palatable for broad commercial appetites.[22]

Scholars have found men's dominance in the production and promotion of music to correlate with unequal treatment of women, not just in the music industry, but also in society as a whole.[23] Content put out that subordinates women and emphasizes the status quo will be reflected in the society that consumes it and internalizes such ideology. This, perhaps, indicates that additional research and diverse representation will help in moving past this status quo and instituting a more equitable society, and music at all levels, from production to performance, will benefit from following this directive.

Perpetual foreigner syndrome (ethnic minority discrimination) also remains a barrier to entry for many attempting to break into mainstream culture and media. This can be observed with Asian Americans who struggle to be signed to major music labels due to stereotypes and perceived lack of "marketability." This results in many leaving to find fame overseas and eventually returning, but the perception of them as foreigners still remains. Those of Asian

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[19] Miralis, Y. (2020). World musics and cultural diversity in the music classroom and the community. Models of Qualitative Research: An Oxford Handbook of Qualitative Research in American Music Education, Volume 3, 214.

[20] Holland, S. A. (2020). Examining Diversity in YouTube Music Videos with Queer Women Couples from 2006–2019 (Doctoral dissertation, Syracuse University).

[21] Rees, W. (2020). "I Will Not Be Conquered": Popular Music and Indigenous Identities in North America.

[22] Rodney, P. E. (2020). Prison and the Law in Modern American and British Popular Music. *International Journal for the Semiotics of Law-Revue internationale de Sémiotique juridique*, 1-26.

[23] Bourne, E. A. (2020). Representations of Women: A Media Intentions and Effects Analysis of the Popular Music Industry. Comm-entary, 16(1), 3.

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descent who do make it big in the US, such as Bruno Mars, present in a way that is racially ambiguous, allowing them to be more marketable in mainstream American culture.[24]

Women have been historically underrepresented in popular music, accounting for less than 25% of popular chart hits between 1940 and 1990; the current study, discussed in detail later, finds that the gender gap among populat artists persists. One of the most recent and substantial studies published by the University of Southern California Annenberg Inclusion Initiative showed that across 800 popular songs from 2012 to 2019, female artist representation never even reached 30%. The data tells an even grimmer story when one dives into the average female representation among songwriters and producers, coming in at 12.5% and 2.6%, respectively. There has, however, been progress for POC, where they have averaged 45.4% representation over the years and made up 56.1% of artists from songs in 2019.[25] While the narratives in music continue to diversify, work remains to be done in this area, and further data suggests systemic issues that must be solved in order to continue this progress.

Inequality can often start at the corporate level, where decision-makers have the power to control content that reaches consumers. A study conducted by researchers at Northwestern University in 2019 found that among over 4,500 record companies examined, more than 85% showed a history of signing male artists while only 35% signed any female artists at all.[26] Another industry study examining the United Kingdom music scene in 2016 found women to be overrepresented at the intern and entry level business roles at around 60%, yet this statistic is halved at the executive level where representation falls to 30%.[27] This lack of diversity in middle- and senior-management could be a contributing or even driving factor in underrepresentation of female artists. Diving further into this area, inequitable pay remains prevalent in the industry, where major labels such as Sony, Warner, and Universal average a pay gap between men and women of 33.8%.[28] This data continues to reflect a system that limits opportunities in entrance and mobility for women at multiple levels in music and must be addressed in order to progress towards a more diverse, equitable industry.

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[24] Noriega, V. (2020). The Lack of Asian American Representation in American Pop Music.

[25] Smith, S. L., Pieper, K., Clark, H., Case, A., & Choueiti, M. (2020). Inclusion in the recording studio? Gender and race/ethnicity of artists, songwriters and producers across 800 popular songs from 2012-2019. *USC Annenberg Inclusion Initiative*.

[26] Wang, Y., & Horvát, E. Á. (2019, July). Gender differences in the global music industry: Evidence from musicbrainz and the echo nest. In *Proceedings of the International AAAI Conference on Web and Social Media* (Vol. 13, pp. 517-526).

[27] UK Music. (n.d.). 2016 Findings - UK Music. Retrieved October 2020, from https://www.ukmusic.org/equality-diversity/uk-music-diversity-taskforce-workforce-diversity-survey/uk-music-diversity-survey-results

[28] Jones, R. (2018, April 4). "Here's what major labels are paying women compared to men in the UK." *Music Business Worldwide*. https://www.musicbusinessworldwide.com/heres-what-major-labels-are-paying-women-compared-to-men-in-the-uk/

Gender representation across live concerts in the festival setting also remains largely unbalanced. When examining participating artists (both solo and group) across 19 annual festivals in 2017 and 2018, and male artists/all-male groups comprised 70% of all acts in 2018. Shockingly, no festival met a 50/50 split in male and female acts in 2017, and only 3 festivals in 2018 were able to do so. Writ large, women continue to be underrepresented in popular music charts, corporate music boardrooms, and high-profile live performance bookings.

As of writing this review, we have not found any immediate quantitative studies regarding physical disability status, sexual orientation, or gender identity during our investigation of current literature for popular music. That said, sexual orientation and gender identity have gained more spotlight in mainstream media over the years, slowly moving the status quo away from strict binaries.[29] Lyrics exploring sexual-fluidity and gender-fluidity have become much more common in early 2020s pop music, with some beginning to feel comfortable enough to come out as queer, gender non-binary, or trans: recent high profile examples include Frank Ocean coming out as bisexual and Sam Smith coming out as non-binary.[30,31] In our study, we hope to provide a more quantitatively-focused perspective on these categories and expand upon the current narrative regarding race and gender.

Popular Film

A comprehensive study published by USC Annenberg highlights disparities in representation across the most popular films from recent years. In 2019, the top 100 films had a ratio of 1.9 males to 1 female for all speaking or named characters, a ratio which hasn't improved significantly since 2007. Across all 1,300 films in the study, the gender ratio for directors was 12.2 men for every 1 woman.[32] There is also evidence to suggest that female directors tell more woman-centric stories and feature more women in speaking roles, suggesting the presence of a non-virtuous cycle of exclusion.

A similar phenomenon can be observed with ethnicity of those behind the camera. While only 12.1% of speaking characters were black in films directed by non-Black directors, more than 53% of the speaking parts were Black in films with Black directors. In the 3,891 speaking

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[29] Mancini, T. (2020, April 8). "Pop Music Has Always Been Queer." *The Nation.* https://www.thenation.com/article/culture/sasha-geffen-qa-glitter-dark-pop-music-history-queer/

[30] Savage, B. M. (2019, April 8). "In pop, stars are exploring new sexualities." *BBC News.* https://www.bbc.com/news/entertainment-arts-47787456

[31] Mailonline, B. R. S. E. B. F. (2019, September 15). "Sam Smith breaks their silence on wanting to use they/them pronouns." *Mail Online.* https://www.dailymail.co.uk/tvshowbiz/article-7461739/Sam-Smith-breaks-silence-wanting-use-pronouns.html

[32] Smith, S. L., Choueiti, M., & Pieper, K. (2020, September). Inequality in 1,300 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2019. *USC Annenberg Inclusion Initiative.* http://assets.uscannenberg.org/docs/aii-inequality_1300_popular_films_09-08-2020.pdf

characters coded in this study, there was a 2:1 ratio of white people to POC. More than 80% of the directors of major films from 2019 identified as white.[33]

Poor representation also extends to the musical scoring of films. The representation of North American Indigenous culture in film music suggests that that non-Indigenous filmmakers often reinforce harmful Hollywood stereotypes through the use of "tribal" music.[34]

The lack of diverse representation can also be seen in on-screen representations of LGBTQ+ identities; only 1.4% of all speaking characters across the top 100 movies of 2019 were LGBTQ+. In the 600 movies studied across 6 years, there were only 4 trans characters who shared a collective two minutes of screen time. Almost 80% of all LGBTQ+ characters identified as male.[35] LGBTQ+ representation in film tended to be predominantly white , CIS, and male.

While 27% of individuals in the US are living with disabilities, the percentage of all speaking characters across the 100 highest grossing films of 2019 depicted with a disability was only 2.3%. [36]

Of female teen characters, 33.8% were seen in "sexy clothing" while only 5.3% of male teen characters were.[37] Women being represented in film often means that they will serve as eye candy or sexualized figures, reinforcing gender and heterosexual power norms.

When approaching the intersectionality of minority groups, there is even less meaningful representation. In the 2018 hit film "Black Panther," a key canonical lesbian relationship between two Black women was completetly omitted.[38] Black queer erasure is known phenomenon in the popular media and reinforces heteronormative bias. Further, a study of the LGBTQ+ genre designated films on Netflix reveals how they reinforce negative

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[33] Ibid.

[34] D'Amata, S. A. (2020). A Case Study of Indigenous Representation in Film Music: Smoke Signals and Dances with Wolves.

[35] Smith, S. L., Choueiti, M., & Pieper, K. (2020, September). Inequality in 1,300 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007 to 2019. *USC Annenberg Inclusion Initiative.* http://assets.uscannenberg.org/docs/aii-inequality_1300_popular_films_09-08-2020.pdf

[36] Ibid.

[37] Communication and Marketing Staff. (2011, November 21). USC Annenberg study: Hollywood hooked on sexualizing women and teen. *USC Annenberg School for Communication and Journalism.* https://annenberg.usc.edu/news/2014-2015-school-year/usc-annenberg-study-hollywood-hooked-sexualizing-women-and-teen-girls

[38] Michaela D. E. Meyer (2020) Black Panther, queer erasure, and intersectional representation in popular culture,Review of Communication, 20:3, 236-243, DOI: 10.1080/15358593.2020.1778068

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stereotypes about LGBTQ+ sex through misleading scripting and plot, mimicking heterosexual relationships and hetero-norming the LGBTQ+ experience.[39]

Contemporary Art

In 1986, a collective of anonymous female artists known as the "Guerrilla Girls" released a poster that was a report card of several major galleries.[40] It showed that many of these galleries had very few works by female arts, and this poster served as a critique of this issue within the art industry. This piece set the tone for future studies and investigations to further drive towards a more equitable and inclusive environment for artists.

Major U.S. museums appear to over-represent white male artists in their permanent collections as well. In a 2019 study examining 18 high-profile museums across the U.S., 85% of artists were white and 87% were male.[41]

Other studies show similar results of non-white individuals and women being underrepresented in galleries. In acquisitions and gifts of work between 2008 and 2018, pieces by African American artists represented only 2.3%. Furthermore, only 7.7% of exhibitions focused on work by African American creators. Women's representation in art does not fare better, as they represent a meager 2% of auction sales between January 2008 and May 2019. In addition, of the 2% sales that women do represent, 40.7% of the 2% sales can be attributed to just five high-profile, "superstar" artists.[42] This may suggest that opportunities for female artists are even more limited than previously imagined, given that just a few female creators occupy such a large proportion of auction revenue for women (what could be considered the spotlight) while the rest remains dominated by men.

Defining Diversity

It is important to provide clarity on our definition of diversity and how we operationalize and assess it. We are interested in five axes of identity along which to quantify diversity: race/ethnicity, gender, sexual orientation, cisgender/transgender status, and physical disability status. Popular notions of the identities we study are simplistic and reductionist. Gender is not binary. Race and ethnicity are not as easily categorized as the checkboxes used on the U.S. Census. And yet, these categorizations have been created culturally and are used

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[39] Creager, R. L. (2019). *Sexual Scripting through Netflix: LGBT Representation in Film* (Doctoral dissertation, Western Illinois University).

[40] Tate, & Manchester, E. (2005). 'Guerrilla Girls' 1986 Report Card', Guerrilla Girls, 1986. *Tate*. https://www.tate.org.uk/art/artworks/guerrilla-girls-guerrilla-girls-1986-report-card-p78808

[41] Topaz, C. M., Klingenberg, B., Turek, D., Heggeseth, B., Harris, P. E., Blackwood, J. C., ... & Murphy, K. M. (2019). Diversity of artists in major US museums. *PloS one*, *14*(3), e0212852.

[42] Halperin, J., & Burns, C. (2019). Female artists represent just 2 percent of the market. Here's why–and how that can change. *Artnet News*, *19*.

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both to imbue and to deny privilege to individuals. **We seek to study not individuals' true identities, as these are only accurately expressed by the individual. Rather, we seek to study the bias that the social construction of these identities carries with it.**

The definitions of our identity variables appear on our survey instruments, which can be found in the appendices. For now, we mention a few relevant points.

Race and ethnicity are related but distinct concepts. That said, even scholars of these topics do not have consensus on operationalizable definitions. To avoid confusion, we treat these concepts as a combined race/ethnicity category, and occasionally refer to it as, simply "ethnicity" for brevity. To categorize inferred ethnicity, we use a "Census Plus" model, which includes categories on the U.S. 2020 Census as well as several additional categories that allow more nuance and accurate data collection.

Gender is a complicated construct that lives at the confluence of sociology, psychology, biology, and other factors. Recognizing that true gender cannot be reduced to a small number of choices, for the purposes of this study, we nonetheless use the categories "female," "male," and "nonbinary/gender non-conforming," for inferred gender.

For inferred sexual orientation, we used the two categories "lesbian, gay, or bisexual" and "straight." Our study almost assuredly undercounts LGB individuals, as our methodology, outlined in greater detail below, depends on individuals having a high degree of public outness to be identified as LGB. Many individuals who identify individually as gay, lesbian, and bisexual may choose not to be publicly out for fear of social and professional consequences. Additionally, some individuals may simply wish to keep their personal lives private, and choose not to be overt about their sexual orientation in the public arena. Unlike inferred gender and ethnicity, historical biases based on sexual orientation are not imbued based on physically discernible characteristics. Put another way, while we often make (correct or incorrect) inferences about an individual's gender and ethnicity based on our interpretation of their physical appearance, it is even more tenuous to do so for sexual orientation. Thus, we are left to look to public biographies of artists to determine whether they are known to be "out" as a measure of their LGB status.

The same complexities exist for transgender and cisgender identity. Our study almost assuredly undercounts trans individuals for the same reasons as discussed for sexual orientation above. First, transgender individuals may fear social and professional consequences. Second, particularly for transgender individuals, some individuals may choose to present publicly as being their true gender rather than their gender assigned at birth; that is, "passing" may (or may not) be a critical element of that identity for individuals. Not making public that one is transgender could be a goal for some trans individuals, while self-identifying may be critical to others. As with sexual orientation, there is not a physiological identifier that would readily allow one to infer whether another person is cis- or transgender, which led us to

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use use publicly available biographies of the artists as our means of coding gender identity. Only those individuals who choose to be publicly and overtly "out" as trans would be captured in our study. This assuredly results in an undercount of the true number of trans individuals in our sample, but perhaps results in a measure of the "out trans" community. The low count may signal the lack of safety, security, and comfort in being out as a trans person in artistic communities, not to mention elsewhere.

To categorize inferred disability status, in consultation with the commissioners of this study, we limited analysis to a binary of "physically disabled" or "physically nondisabled." We limited our classification of physical disability to include limited complete or partial blindness, complete or partial deafness, and challenges of mobility or functionality, such as missing the full use of one or more limbs or extremities.

For reasons similar to our discussions above, we believe that the absence of a clear physical presentation of all forms of physical disability almost assuredly resulted in an undercount of the true number of individuals with some form of physical disability. While a person publicly known to be confined to a wheelchair or with limited mobility due to the use of prosthetics or other assistive devices would be obvious and clear to count, deaf individuals, or those with some degree of hearing loss may not be as readily inferrable, should their public personae not include those details. Again, what we believe we can infer is, to some degree, the level of outness about living with and working as an artist with a physical disability, which likely includes a degree of fear and/or discomfort with publicly acknowledging the disability to avoid stigma and professional reprisal.

Methodology

Scope of Study

The scope of this study, as determined by the LIFEWTR and REVOLT organizations, comprises four areas of artistic expression: high fashion, popular music, popular film, and contemporary art. These areas were deemed by the commissioners of this study as relevant to the larger atmosphere of art across the world. Furthermore, these are popular areas of artistic expression, and they admit the possibility of gathering sufficient amounts of data from a variety of sources, potentially allowing a useful and accurate study of the participation of different demographic groups.

For each area, we chose a convenience sample of two years of recent data, 2018 and 2019, excluding 2020 as it was an anomaly year due to COVID-19.

Determining a precise area of focus is critical in this type of investigation. While there are many potential loci of inquiry, in order to obtain accurate measures we focused our inquiry on

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the artists themselves: that is, the most influential individual artists who are actually creating the art that the public experiences. There are a multitude of other areas of potential inquiry affecting the diversity of artists and artistic expression that are outside the scope of this investigation, analysis, and subsequent discussion.

Data Sources

We identify usable data that serves as a proxy for representation of artists. We will then code and analyze this data along our chosen identity characteristics. The sources of artists were chosen for their broad scope and reach, convenience of data access, and because they are assumed to be generally representative of the greater population of all artists in our artistic areas.

For the fashion artistic area, we pull data from the _Vogue_ Fashion Show Archive. These archives hold comprehensive information about the fashion houses and designers that show on runways at the "Big Four" fashion weeks: London, Milan, New York, and Paris. We pulled all designers and houses on runway shows at the Big Four for these two years. For each show, there is an article identified by the _Vogue_ Fashion Archive that identifies, in most cases, the prominent or major designers contributing to the collection. For a fashion house owned and managed by multiple people, we count all individuals identified. The collection of these designers formed our sample of 891 artists to use as a proxy for representation across the fashion realm of artistic expression.

In the popular music artistic area, we scraped data from the Billboard Magazine Top 100 Artists, Top 200 Albums, and the Hot 100 songs from both 2018 and 2019. The musicians and bands from these lists were then distilled down to a single leading individual due to the difficulty of identifying all contributing members of a musical and performing group. Examples of this include Taylor Swift representing herself in our sample, despite many contributors to her music editing and music video creation; as well as the band Maroon 5 being represented on this list by lead singer Adam Levine. These artists form our sample of 221 unique contributing musicians.

Within the popular film artistic area, we gather information from the Internet Movie Database, or IMDB. We chose to focus our examination on the 100 highest box office grossing films of 2018 and 2019. To access identity characteristics for each film, we chose the top 10 contributors to each film, identified as "principals" at IMDB. Amongst the 200 movies we admitted to our study, there were 1,580 unique principals.

For art, we use data already gathered from previous research as described in Topaz, et al (2019). To limit our research scope to contemporary art, we restrict attention to those artists born 1940 or later, resulting in a set of 2,228 individuals. Because the previous study looked only at gender and ethnicity, we do not have data for sexual orientation,

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transgender/cisgender status, and physical disability status available for contemporary artists.

Data Collection

We collect the artist names through automated data scraping using our own code written in the statistical computing package R. With a list of the influential artists and creators compiled for each category of art, we use Amazon Mechanical Turk (MTurk) to crowdsource the inference of demographic characteristics. MTurk is a crowdsourcing labor platform where *requesters* can post small tasks that *workers* can complete for a small monetary fee. These tasks are called *HITs* which stands for *Human Intelligence Tasks*, that is, tasks that can be completed by humans relatively easily, but that are difficult or impossible to program a computer to complete. After a worker completes a task, the requester can review the completed work and approve payment.

We take a number of steps to guarantee the quality of data that we collect. First, we restrict access to our HITs so that they are only available to workers who have previously completed at least 1,000 HITs on MTurk, and who have at least a 99% approval rate for that previous work. Second, because our study uses demographic characterizations that are common in the United States and addresses artistic contributors who are largely located within the United States, we restrict our HITs so that they are only available to workers located in the United States. Third, we have each artist in our study researched independently by five workers. For each axis of diversity, each worker was asked to provide a confidence rating for their response.

The survey instruments we deploy to MTurk are reproduced in the appendices for fashion, popular music, and film. The survey instrument for contemporary art comes from a prior study, as mentioned.

Data Cleaning

For fashion, contemporary art, and popular music, it was necessary for workers to enter artist names as free text. Predictably, these free text responses obeyed different conventions with regards to spacing, capitalization, punctuation, and correct spelling. Therefore, to standardize artist names, we used the data tool OpenRefine to cluster and clean the text.

For fashion, we had originally asked workers to treat cases of multiple designers for a single fashion show as one single designer, separating their names with commas. After data collection, we discovered that many shows had multiple designers. Therefore, our research team retroactively split multiple-designer responses and performed manual demographic research as necessary to backfill information.

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For contemporary art, artist demographics had been inferred in a previous study, as we described earlier. For the remaining artistic areas, for each artist, we examined the workers' responses for each axis of identity. When there was sufficient consensus amongst the five crowdworkers, we accepted the crowd's inference. Otherwise, we assigned the value "NA," indicating that we were not able to make an inference.

For any data returned as NA by this process, we had our research team attempt to manually fill in the data using internet searches, similar to what we requested of crowdworkers.

U.S. Population Statistics

It will be informative to compare our survey results to demographic proportions in the U.S. population. Based on U.S. Census estimates, approximately 51% of the U.S. population is female and 49% male. Latinx people make up 16% of the U.S. population, 12% are Black, 5% Asian and Asian-American, 1% American Indian/Alaska Native, about .2% Native Hawaiian/Pacific Islander, and 64% White. Table 1 provides this data, as well as the race and gender cross-tabs.[43]

	Female	Male	Total
White	32.49%	31.42%	63.91%
Asian	2.49%	2.26%	4.75%
Black	6.43%	5.85%	12.28%
Latinx	8.05%	8.30%	16.35%
American Indian / Alaska Native	0.37%	0.36%	0.73%
Native Hawaiian / Pacific Islander	0.08%	0.08%	0.16%
Multi/Other	0.93%	0.89%	1.82%
Total	50.84%	49.16%	100.00%

Table 1: U.S. Race and Gender Data

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[43] U.S. Census Bureau, Population Division, Annual Estimates of the Resident Population by Sex, Age, Race, and Hispanic Origin for the United States and States: April 1, 2010 to July 1, 2017, released June 2018, https://factfinder.census.gov/faces/nav/jsf/pages/index.xhtml.

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It is estimated that 25% of Americans live with some form of disability,[44,45,46] while the percentage of the U.S. population known to have a physical disability is estimated to be approximately 13%.[47] While LGBT data in the U.S. is not collected by the U.S. Census, a 2017 Gallup Poll found that 4.5% of the U.S. Population identified as Lesbian, Gay, or Bisexual.[48] Similarly, a Williams Institute survey in 2016 indicated that approximately .42% of the U.S. population identifies as transgender.[49]

Physical Disability	13%
Lesbian, Gay, or Bisexual Orientation	4.5%
Transgender	0.4%

Table 2: U.S. Estimates for percentages of U.S. Individuals with Physical Disabilities, LGB Orientation, and Transgender

We will use these estimates as broad benchmarks later in our paper to indicate when there is underrepresentation by minoritized individuals in our artistic areas of inquiry.

Results

Overview

We will present results that measure unique individuals who appear in our data set. Some individuals may originally have appeared more than once. For instance, a fashion designer may have designed more than one show, a musician may have more than one top song, an artist may have works in more than one museum, and a director may have worked on more than one film. The percentages we report are calculated from the set of unique artistic contributors. We have also computed percentages where we do not remove duplicate names, so that the names are weighted by their participation. This does not significantly change the demographics.

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[44] Okoro CA, Hollis ND, Cyrus AC, Griffin-Blake S. Prevalence of Disabilities and Health Care Access by Disability Status and Type Among Adults — United States, 2016. MMWR Morb Mortal Wkly Rep 2018;67:882–887. DOI: http://dx.doi.org/10.15585/mmwr.mm6732a3external icon.

[45] Centers for Disease Control and Prevention. Disability and Health Data System (DHDS) [Internet]. [updated 2018 May 24; cited 2018 August 27]. Available from: http://dhds.cdc.gov

[46] Disability Impacts All of Us Infographic | CDC. (2019, March 8). *Centers for Disease Control and Prevention*. https://www.cdc.gov/ncbddd/disabilityandhealth/infographic-disability-impacts-all.html

[47] Kraus, L., Lauer, E., Coleman, R., and Houtenville, A. (2018). 2017 Disability Statistics Annual Report. Durham, NH: University of New Hampshire.

[48] https://news.gallup.com/poll/234863/estimate-lgbt-population-rises.aspx

[49] Flores, Andrew (June 2016). "How Many Adults Identify as Transgender in the United States" (PDF). *Williams Institute UCLA School of Law*.

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Both because we found no major differences between data from the years 2018 and 2019, and because attempted trend detection between two snapshots in time is not robust, we present the statistics of both years totaled together.

In the results that follow, demographic totals may not sum to 100% due to rounding.

Top-Line Results

White men account for just 31% of the total U.S. population. The average proportion of white men across our four artistic domains is 48%; that's a mean 17 percentage point raw overrepresentation of white men as benchmarked against the overall U.S. population. Stated differently, while white men account for under one-third of the U.S. population, on average across our artistic domains of inquiry they account for nearly 50% of the artistic contributors.

Percentages of inferred white men by field are 51% for art, 42% for fashion, 60% for film, 40% for music. Film stands out as the most white and male. This represents a respective over-representation vis a vis the population-at-large of 20 percentage points (art), 11 percentage points (fashion), 29 percentage points (film), and 9 percentage points (music). In summary, white men are overrepresented in all four artistic areas. The over-representation is most severe in film, where they comprise nearly double the share they do in the general population.

Looking just at gender, the average percentage of inferred men is 70% across the four domains, broken down as 71% for art, 55% for fashion, 74% for film, and 81% for music. Music stands out as the most male. While men account for only 49% of the total U.S. population, men are over-represented in all four of our artistic areas, with music having the largest over-representation, with a 32 percentage point overrepresentation compared to the U.S. population at large.

Looking just at ethnicity, the percentage of inferred White individuals[50] is 70% overall, broken down as 74% in art, 76% in fashion, 81% in film, and 51% in music. Non-white Hispanics comprise about 64% of the overall U.S. population, which leaves significant under-representation in three out of four of the artistic areas: a 10% over-representation in art, a 12% over-representation in fashion, and a 17% over-representation in film. Music is noticeably less White, due in large part to the 40% of the artistic contributors inferred as Black individuals. As for other notable results on ethnicity, art and fashion are more Asian than film and music. Latinx percentages are low across the board, but markedly lowest in fashion, at 1.8% representation, but represent approximately 16% of the overall U.S. population.

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[50] "Non-hispanic white" by ACS/Census categories.
https://en.wikipedia.org/wiki/Race_and_ethnicity_in_the_United_States

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In our data, we infer less than 0.1% as having a physical disability, and less than 0.1% as being transgender. While we cannot know whether these numbers are low because the individuals are not present as artistic contributors or because these identity characteristics can be hidden from the public, we can say that disabled and transgender individuals are practically invisible in all four artistic areas. Overall, we infer just shy of 7% to be lesbian, gay, or bisexual.

Fashion

For gender, we infer 54% of designers to be men, 44% to be women, and less than 0.25% to be nonbinary. We are unable to infer gender for approximately 1.5%. In contrast, in the U.S. population, approximately 49% are men and 51% are women, suggesting a slight underrepresentation of women as fashion designers.

For ethnicity, we inferred 76% of designers to be white, 14% to be Asian, 3% Black, 2% Latinx, 3% Middle Eastern. We could not make an inference for 2%. There are no inferred Native American or Pacific Islanders in the sample. In the U.S. population, approximately 64% of individuals are white. Compared to the U.S. population, all ethnic groups are underrepresented except for Asians.

Inferences for sexual orientation, gender identity, and disability status are more difficult, and have many more caveats in terms of our ability to positively infer these statuses; see Defining Diversity. That said, we inferred 13% of designers to be LGB and 63% to be heterosexual. We could not infer sexual orientation for 25%. We could not positively infer any designers to have a physical disability. We inferred 98% to be nondisabled and could not make an inference for the remaining 2%. Similarly, we inferred 97% to be cisgender, 0.1% to be transgender, and we could not make an inference for the remaining 2.5%. Again, we caution that crowdsourcing based methodologies for inferring sexual orientation, transgender identity, and physical disability status are not well-established.

Popular Music

For gender, we infer 82% of the musical artists in our study to be men, 17.5% to be women, and 0.5% to be nonbinary. In contrast, in the U.S. population, approximately 49% are men and 51% are women, suggesting a severe underrepresentation of women on the Billboard charts.

For ethnicity, we inferred 52% of musical artists to be white, 40% to be Black, 6% to be Latinx, 2% to be Asian, and only fractional percentages (or none) inferred to be Middle Eastern, Native American, or Pacifc Islander. In the U.S. population, approximately 12% of individuals are Black.

Inferences for sexual orientation, gender identity, and disability status are more difficult, and have many more caveats in terms of our ability to positively infer these statuses; see Defining Diversity. That said, we inferred 5% of musical artists to be LGB and 95% to be heterosexual.

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We could not positively infer any to have a physical disability. We inferred 99.5% to be cisgender and we could not make an inference for the remaining 0.5%. Again, we caution that crowdsourcing based methodologies for inferring sexual orientation, transgender identity, and physical disability status are not well-established.

Popular Film

We infer 74% of the musical artists in our study to be men and 26% to be women. In contrast, in the U.S. population, approximately 49% are men and 51% are women, suggesting a severe underrepresentation of women.

For ethnicity, we inferred 81% of the film principals to be white, 9.5% to be Black, 4% to be Latinx, 4% to be Asian, and only fractional percentages (or none) inferred to be Middle Eastern, Native American, or Pacifc Islander. This indicates a severe overrepresentation of white people.

Inferences for sexual orientation, gender identity, and disability status are more difficult, and have many more caveats in terms of our ability to positively infer these statuses; see Defining Diversity. That said, we inferred 3% of film principals to be LGB and 88% to be heterosexual. We could not make an inference for the remaining 9%. We positively inferred fewer than 1% to have a physical disability. We inferred 99.5% to be cisgender and we could not make an inference for the remaining 0.5%. Again, we caution that crowdsourcing based methodologies for inferring sexual orientation, transgender identity, and physical disability status are not well-established.

Contemporary Art

For contemporary art, we infer 71% of the musical artists in our study to be men and 27% to be women. We were unable to make an inference for the remainder. In contrast, in the U.S. population, approximately 49% are men and 51% are women, suggesting a severe underrepresentation of women in contemporary art.

For ethnicity, we inferred 73.5% of the artists to be white, 4% to be Black, 5.5% to be Latinx, 9% to be Asian, approximately 1.5% to be Middle Eastern, 1.5% to be Native American, and none to be Pacifc Islander. We could not make an inference for approximately 5% of artists.

Complete Data Tables

Gender	Art	Fashion	Film	Music
man	71.05%	54.43%	73.61%	81.90%
NA	1.57%	1.46%	0.06%	0.00%

nonbinary	0.00%	0.22%	0.00%	0.45%
woman	27.38%	43.88%	26.33%	17.65%

Ethnicity	Art	Fashion	Film	Music
Asian	9.07%	13.80%	4.18%	1.81%
Black	3.68%	2.58%	9.49%	39.82%
Latinx	5.52%	2.24%	3.99%	5.88%
Middle Eastern	1.62%	3.14%	0.82%	0.45%
Native American	1.57%	0.00%	0.00%	0.00%
Pacific Islander	0.00%	0.00%	0.19%	0.00%
White	73.52%	75.76%	80.63%	51.58%
Other	0.00%	0.00%	0.06%	0.00%
NA	5.03%	2.47%	0.63%	0.45%

Gender	Ethnicity	Art	Fashion	Film	Music
Man	Asian	6.73%	6.85%	3.16%	1.36%
	Black	2.83%	2.13%	5.95%	33.94%
	Latinx	4.53%	1.57%	2.66%	4.52%
	Middle Eastern	1.03%	2.13%	0.76%	0.45%
	Native American	0.94%	0.00%	0.00%	0.00%
	Pacific Islander	0.00%	0.00%	0.19%	0.00%
	White	51.17%	40.74%	60.25%	41.63%
	NA	3.82%	1.01%	0.63%	0.00%
Nonbinary	White	0.00%	0.22%	0.00%	0.45%
Woman	Asian	2.02%	6.96%	1.01%	0.45%
	Black	0.85%	0.45%	3.54%	5.88%
	Latinx	0.94%	0.67%	1.33%	1.36%
	Middle Eastern	0.58%	1.01%	0.06%	0.00%

	Native American	0.63%	0.00%	0.00%	0.00%
	White	21.63%	34.46%	20.32%	9.50%
	Other	0.00%	0.00%	0.06%	0.00%
	NA	0.72%	0.34%	0.00%	0.45%
NA	Asian	0.31%	0.00%	0.00%	0.00%
	Latinx	0.04%	0.00%	0.00%	0.00%
	White	0.72%	0.34%	0.06%	0.00%
	NA	0.49%	1.12%	0.00%	0.00%

Cisgender/Transgender	Fashion	Film	Music
Cisgender	97.31%	99.56%	99.55%
Transgender	0.11%	0.00%	0.00%
NA	2.58%	0.44%	0.45%

Sexual Orientation	Fashion	Film	Music
Heterosexual	62.51%	87.59%	95.02%
Lesbian/Gay/Bisexual	12.68%	3.04%	4.52%
NA	24.80%	9.37%	0.45%

Disability Status	Fashion	Film	Music
Disabled	0.00%	0.19%	0.00%
Nondisabled	97.53%	99.11%	100%
NA	2.47%	0.70%	0.00%

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Discussion

Analysis of the Broad Findings

With a few notable exceptions, the results from our study show generally poor representation of minoritized populations across the artistic areas which we explored. Men are over-represented in every one of the artistic spaces when compared to their representation in the U.S. population writ large, and in three of four, they are over-represented by more than 20 percentage points. That means that, compared to representation by women, men have a 40%-50% representation bias over women; put differently based on artists represented in our samples, any given artist was 3 to 4 times as likely to be a man as they were to be a woman or gender non-binary artist. This represents clear manifestation of systemic bias that should be explored by further research and addressed by the industry.

The industry closest to binary gender parity appears to be the Fashion industry; the 10 point gap in representations between women (44%) and men (54%) was the smallest overall binary gender gap in our study. While our study has the caveats and limitations outlined extensively above regarding inferred sexual orientation, the fashion industry also has the greatest representation of identifiably out artists, with nearly 13% positively identified as gay, lesbian, or bisexual, which represents an eight point representation above U.S. estimates for the LGB population overall.

Similarly, with the notable exception of the music industry, white artists are drastically over-represented vis a vis their percentage of the general U.S. population, while artists of color are less well represented in each of our areas of artistic study.

The greatest outliers in representation in both gender and race/ethnicity appear to be in the music industry. Black, male artists in particular had greater representation in popular music; 34% of our sample were Black men, compared to 6% of the U.S. population. This was the highest level of representation achieved in our study by any minoritized intersectional identity group. Still, despite the dominance of specific female artists such as Taylor Swift and Beyoncé, men made up 82% of the music artists in our study; women and non-binary artists were reprsented at a meager 18%. Black women accounted for just under 6% of the study, which is roughly commensurate with their representation in the general U.S. population, but white women, who make up 32% of the overall U.S. population, had under 1% representation in our sample.

While the representation of the most influential artists in popular music defied racial under-representation norms in other artistic areas in our study, some have suggested that the music industry itself is inherently exploitative, biasing one-time, up-front cash payments to artists in

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exchange for ceding of long-term intellectual property and monetization opportunity.[51] Further research into why and how Black representation in popular music came to be so dominant, and what, if anything, that implies about equity within the industry is clearly warranted and well-motivated.

Artistic visibility is minimal, and well below U.S. national estimates, for individuals identifying as transgender and LGB+. Similarly, individuals with physical disabilities remain largely under-seen and/or under-represented in these artistic spaces. There are two broad explanations for this lack of visibility. The first is that individuals from these identity groups are simply not there; that some form of systemic bias is preventing them from participating in artistic creation and success at the levels of their non-minoritized peers, and at the levels one would expect given their representation in the U.S. population overall. The second explanation is that individuals with these identities do not present as having these identities publicly; that is, they are not "out" about their gender identity, sexual orientation, and/or disability status. The erasure of these identities from public presentation and discourse remains, of itself, a challenge worthy of further investigation.

Limitations

As we've indicated many times, our study uses an inferred racial/ethnic and gender metaphor for quantifying the bias imbued by social mores in the art world (and in society more broadly). While these methodologies have been vetted rigorously by the scientific community in numerous previous studies, and while our statistical methodology provides for sufficient validity and reliability of these inferences (see methods section above), there is almost certainly some amount of error in our data coding praxis. For reasons discussed at length above, these errors in coding are likely even more pronounced for our other identity variables, gender identity, sexual orientation, and disability status.

Our data use proxy data sources to represent the most influential artists in our areas of inquiry. While these sources are vetted and have precedent in other scientific studies, they obviously represent a form of exclusion of other structural means of measuring influence. For example, because we use Billboard's most influential artists, songs, and albums for our two years of analysis, by definition we did not use *Rolling Stone* magazine's lists. While there is significant overlap in the outputs of these lists, they represent proprietary, and perhaps conflicting, methodologies for determining which artists should and should not be included in the top artistic influencers. This, by definition, represents a limitation in our study which should be considered when analyzing our results.

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[51] https://www.rollingstone.com/music/music-features/music-industry-racism-1010001/

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Recommendations and Future Research

At its core, our research study demonstrates and codifies the existent racial/ethnic, and gender disparities in some of the most popular and influential art spaces at this time, as well as the invisibility of gender identity, sexual orientation, and disability status in these areas. Longevity data collection of these identities should be institutionalized, made public, and opened for correction by the artists themselves or their representatives to address errors in coding and to provide more precise analysis of representation in the art world. To see if we are making progress, we need to measure this systematically, consistently, publicly, and communally.

The current study does not provide insight into the why questions around lack of equitable representation among our most influential artists. Future research should explore the entirety of the pathway to the highest levels of artistic influence, including but not necessarily limited to exploring arts funding in public schools in minoritized communities, support for and inclusion of minoritized students to study relevant forms of art as part of their secondary education (college and university), equitable representation in entry level or gateway artistic pathways, such as art galleries, local music venues, independent film festivals, and local and regional fashion runways, and representation along our axes of identity among artistic gatekeepers (those who control whose artistic vision is seen and/or heard), among many others.

Finally, existing gatekeepers in each of the artistic spaces we have explored here must take up the call to collect, curate, and make public measures of equity data within their industries and other spheres of influence. Similarly, executives and media influencers in the music, film, fashion, and fine art arenas should take up the charge to continue to report on, and to use their power and privilege to address, the lack of representation and inclusion of minoritized artists. The art world, much like all industries, must finally begin to reckon with it's history of exclusion and bias.

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Appendix A: Mechanical Turk - Fashion Survey Instrument

We are interested in gathering information about clothing designers whose designs have appeared in shows at major fashion events. Below is a link to an article about a fashion show.

Here are some instructions for how to answer our questionnaire. Below the instructions are some examples that illustrate the main points.

Please read the information at the link above to figure out the name of the designer(s) whose work is featured in the fashion show. It is imperative that you read the text to figure out who is the designer of the specific work in the specific fashion show you are assigned. The text might discuss the designer substantially, or alternatively, it might mention the designer only briefly, instead focusing on other people. Therefore, you will need to read carefully to discern who the designer is. Additionally, you must not enter the name of the person who wrote the article you are reading. The author of the article has nothing to do with who the fashion designers are.

In the vast majority of cases, the article you read will mention only a single designer. However, in some cases, it will mention more than one. In these cases, please determine if there is a primary designer, for instance, somebody who designed most of the clothing, or who was a lead designer. If so, please enter only that person's name and answer the multiple choice questions only about that person.

If instead the fashion show is a more-or-less equal collaboration between more than one principal designer, please input the designers' names, separated by commas. Then, when you are answering multiple choice demographic questions, only provide demographic identities that the multiple designers share.

Example 1: The fashion house called Elie Saab had a fashion show. Based on your reading of the article, you discover that the designer is, in fact, Elie Saab. That is to say, the fashion house and the designer have the same name. So, you enter the designer's name as Elie Saab and answer the multiple choice questions about him.

Example 2: The fashion house called Christian Dior had a fashion show. Based on your reading of the article, you discover that the clothing was designed by a person named Maria Grazia Chiuri who is discussed at length in the text provided. Therefore, you enter the designer's name as Maria Grazia Chiuri and answer the multiple choice questions about her.

Example 3: The fashion house called Jean-Paul Gaultier had a fashion show. The linked article discusses at length someone named Stephen Jones, but reading the text and doing other research reveals that while Jones had some artistic influence, Jean-Paul Gaultier was the primary designer. Therefore, you enter the designer's name as Jean-Paul Gautier and answer the multiple choice questions about him.

Example 4: The fashion house called Sachin & Babi had a fashion show. The linked article and your research reveal that the designers are, in fact, Sachin Ahluwalia and Babi Ahluwalia, and that it is a collaborative design effort with both individuals making fairly equal contributions.

They are both of South Asian descent. One is a man and one is a woman. Therefore, you choose "Asian" for ethnicity since it is common to both designers, and you answer "Cannot Determine" for gender since it is not common to both designers.

Once you have identified the designer(s), we ask you to research them to find information about them and make your best inference about their gender, gender expression/identity, ethnicity, sexual orientation, and disability status. We will define these terms more precisely for you in the questions below. To find the information, you might use:

- the information linked above,
- Wikipedia,
- Google searches,
- your own knowledge of the specific individual,
- any other resources you find helpful.

In addition to answering questions about the designers, you will have a chance to express your degree of confidence for each response you give. We know that in some cases, filling out our questionnaire will be challenging and will require you to use your judgment and possibly make some educated guesses. We allow confidence ratings so that you can simply make your best judgment about how to reply to a demographic question, and then express how sure or unsure you are.

You are allowed (and encouraged!) to complete multiple HITs for us. You are not limited to one.

1. Is there one main designer or more than one main designer?

- One designer
- More than one designer

Remember: If there is more than one main designer, please enter the names of all main designers, separated by commas. Then, for the multiple choice questions, answer according to what the designers have in common.

Remember: Please make sure not to enter the name of the author of the article linked above.

2. Please enter the name/s of the designer/s who designed the clothing in the specific fashion show you were assigned above. If there is more than one name, please make sure to separate the names by commas.

3. What do you believe is the person's gender? In answering this question, you might use the persons's name, and/or any pictures you find of the person, and/or any textual information you find referring to the person with gendered pronouns (e.g., "he/she", "his/hers").

- Woman
- Man

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- Binary man/woman choice does not apply (e.g., nonbinary, gender nonconforming, agender)
- Cannot determine; I do not have enough knowledge/information to have an informed belief

4. For Question #3, how confident are you in your belief about the person's gender?

- I chose "cannot determine" above
- Not very confident at all in my belief about the person's gender
- Somewhat confident in my belief about the person's gender
- Highly confident in my belief about the person's gender

5. An ethnic group is a category of people who identify with each other based on similarities such as common ancestral, linguistic, social, cultural or national experiences. What do you believe is the person's primary ethnic background? Please read the choices below carefully.

- American Indian or Alaska Native. A person having origins in any of the original peoples of North and South America (including Central America), and who maintains tribal affiliation or community attachment.
- Black or African American. A person having origins in any of the black racial groups of Africa.
- Asian. A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- Latinx. A person of Cuban, Mexican, Puerto Rican, South or Central American origin, or similar.
- Native Hawaiian or Other Pacific Islander. A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- Middle East or North Africa. A person having origins in locations such as Algeria, Morocco, Egypt, Lebanon, or Syria.
- White. A person having origins in Europe.
- An ethnicity not listed above.
- Cannot determine; I do not have enough knowledge/information to have an informed belief

6. For Question #5, how confident are you in your belief about the person's ethnicity?

- I chose "cannot determine" above
- Not very confident at all in my belief about the person's ethnicity
- Somewhat confident in my belief about the person's ethnicity
- Highly confident in my belief about the person's ethnicity

7. Do you believe that the person is transgender? "Transgender" means having gender expression/identity that differs from the person's biological sex as assigned at birth. For example, famous transgender people in the United States include Laverne Cox, Chaz Bono, and Caitlyn Jenner.

- Yes, I believe that the person is transgender
- No, I believe that the person is not transgender
- Cannot determine; I do not have enough knowledge/information to have an informed

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belief

8. For Question #7, how confident are you in your belief about whether or not the person is transgender?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person is transgender
- Somewhat confident in my belief about whether or not the person is transgender
- Highly confident in my belief about whether or not the person is transgender

9. Do you believe that the person's sexual orientation is heterosexual? "Heterosexual," also called "straight," refers to individuals who are romantically attracted to individuals of the opposite sex or gender. Individuals who are not heterosexual include those who are gay, lesbian, bisexual, pansexual, and asexual.

- Yes, I believe that the person is heterosexual
- No, I believe that the person is not heterosexual
- Cannot determine; I do not have enough knowledge/information to have an informed belief

10. For Question #9, how confident are you in your belief about whether or not the person is heterosexual?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person is heterosexual
- Somewhat confident in my belief about whether or not the person is heterosexual
- Highly confident in my belief about whether or not the person is heterosexual

11. Do you believe that the person has a physical disability? Specifically, we are interested in knowing about loss or impairment of limb usage (e.g., they are paraplegic, they have an amputated arm), severe spinal conditions, impaired movement, impaired breathing, significant loss of sight or hearing, and any other, similarly severe physical disabilities.

- Yes, I believe that the person has a physical disability
- No, I believe that the person does not have a physical disability
- Cannot determine; I do not have enough knowledge/information to have an informed belief

12. For Question #11, how confident are you in your belief about whether or not the person has a physical disability?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person has a physical disability
- Somewhat confident in my belief about whether or not the person has a physical disability
- Highly confident in my belief about whether or not the person has a physical disability

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Appendix B: Mechanical Turk - Popular Music Survey Instrument

We are interested in gathering information about popular musicians. Below is the name of a musical artist who was popular during 2018 or 2019. It could be the name of an individual, several individuals, or a band. In some cases, you may also see information about one of their songs or albums. This information is given simply to help you identify the correct musician(s).

We want to know who the *primary musician* is, as well as some information about that person. If the musical artist named above is an individual, then the primary musician would simply be that individual. If the musical artist named above is a band, then the primary musician is the lead voaclist for the group, sometimes referred to as the "front man" or "front woman." If the musical artist listed includes the names of multiple individuals, then the primary musician would be the lead contributor, for example, the person on whose album a collaborative song appeared.

Example 1: If the musical artist listed is "Taylor Swift" then the primary musician would be

Taylor Swift. Example 2: If the musical artist listed is "Maroon 5" then the primary musician

would be Adam Levine.

Example 3: If the musical artist listed is "Cardi B, Bad Bunny & J Balvin" for the song "I Like It" then the primary musician would be Cardi B because the song appeared on her album.

Once you have identified the primary musician, we ask you to research them to find information about them and make your best inference about their gender, gender expression/identity, ethnicity, sexual orientation, and disability status. We will define these terms more precisely for you in the questions below. To find the information, you might use:

- Wikipedia,
- Google searches,
- your own knowledge of the specific individual,
- any other resources you find helpful.

In addition to answering questions about the person, you will have a chance to express your degree of confidence for each response you give.

1. Please enter the name of the individual you determine to be the primary musician.

2. What do you believe is the person's gender? In answering this question, you might use the persons's name, and/or any pictures you find of the person, and/or any textual information you find referring to the person with gendered pronouns (e.g., "he/she", "his/hers").

- Woman
- Man
- Binary man/woman choice does not apply (e.g., nonbinary, gender nonconforming, agender)
- Cannot determine; I do not have enough knowledge/information to have an informed

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belief

3. For Question #2, how confident are you in your belief about the person's gender?

- I chose "cannot determine" above
- Not very confident at all in my belief about the person's gender
- Somewhat confident in my belief about the person's gender
- Highly confident in my belief about the person's gender

4. An ethnic group is a category of people who identify with each other based on similarities such as common ancestral, linguistic, social, cultural or national experiences. What do you believe is the person's primary ethnic background? Please read the choices below carefully.

- American Indian or Alaska Native. A person having origins in any of the original peoples of North and South America (including Central America), and who maintains tribal affiliation or community attachment.
- Black or African American. A person having origins in any of the black racial groups of Africa.
- Asian. A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- Latinx. A person of Cuban, Mexican, Puerto Rican, South or Central American origin, or similar.
- Native Hawaiian or Other Pacific Islander. A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- Middle East or North Africa. A person having origins in locations such as Algeria, Morocco, Egypt, Lebanon, or Syria.
- White. A person having origins in Europe.
- An ethnicity not listed above.
- Cannot determine; I do not have enough knowledge/information to have an informed belief

5. For Question #4, how confident are you in your belief about the person's ethnicity?

- I chose "cannot determine" above
- Not very confident at all in my belief about the person's ethnicity
- Somewhat confident in my belief about the person's ethnicity
- Highly confident in my belief about the person's ethnicity

6. Do you believe that the person is transgender? "Transgender" means having gender expression/identity that differs from the person's biological sex as assigned at birth. For example, famous transgender people in the United States include Laverne Cox, Chaz Bono, and Caitlyn Jenner.

- Yes, I believe that the person is transgender
- No, I believe that the person is not transgender
- Cannot determine; I do not have enough knowledge/information to have an informed belief

7. For Question #6, how confident are you in your belief about whether or not the person is

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transgender?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person is transgender
- Somewhat confident in my belief about whether or not the person is transgender
- Highly confident in my belief about whether or not the person is transgender

8. Do you believe that the person's sexual orientation is heterosexual? "Heterosexual," also called "straight," refers to individuals who are romantically attracted to individuals of the opposite sex or gender. Individuals who are not heterosexual include those who are gay, lesbian, bisexual, pansexual, and asexual.

- Yes, I believe that the person is heterosexual
- No, I believe that the person is not heterosexual
- Cannot determine; I do not have enough knowledge/information to have an informed belief

9. For Question #8, how confident are you in your belief about whether or not the person is heterosexual?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person is heterosexual
- Somewhat confident in my belief about whether or not the person is heterosexual
- Highly confident in my belief about whether or not the person is heterosexual

10. Do you believe that the person has a physical disability? Specifically, we are interested in knowing about loss or impairment of limb usage (e.g., they are paraplegic, they have an amputated arm), severe spinal conditions, impaired movement, impaired breathing, significant loss of sight or hearing, and any other, similarly severe physical disabilities.

- Yes, I believe that the person has a physical disability
- No, I believe that the person does not have a physical disability
- Cannot determine; I do not have enough knowledge/information to have an informed belief

11. For Question #10, how confident are you in your belief about whether or not the person has a physical disability?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person has a physical disability
- Somewhat confident in my belief about whether or not the person has a physical disability
- Highly confident in my belief about whether or not the person has a physical disability

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Appendix C: Mechanical Turk - Popular Film Survey Instrument

We are interested in gathering information about actors and crew members who have worked on movies that have been popular in the United States. Immediately below, you will see the name of a person, their job (for instance, actor, director, producer, cinematographer, composer, etc.), and a website link pointing to the individual's biographical page in the Internet Movie Database (IMDB).

We ask you to research the person above to find information about them and make your best inference about their gender, gender expression/identity, ethnicity, sexual orientation, and disability status. We will define these terms more precisely for you in the questions below. To find the information, you might use:

- the information linked above (you may need to cut and paste the link into your web browser; in some cases, the linked page may be blank)
- Wikipedia,
- Google searches,
- your own knowledge of the specific individual,
- any other resources you find helpful.

In addition to answering questions about the person, you will have a chance to express your degree of confidence for each response you give.

1. What do you believe is the person's gender? In answering this question, you might use the persons's name, and/or any pictures you find of the person, and/or any textual information you find referring to the person with gendered pronouns (e.g., "he/she", "his/hers").

- Woman
- Man
- Binary man/woman choice does not apply (e.g., nonbinary, gender nonconforming, agender)
- Cannot determine; I do not have enough knowledge/information to have an informed belief

2. For Question #1, how confident are you in your belief about the person's gender?

- I chose "cannot determine" above
- Not very confident at all in my belief about the person's gender
- Somewhat confident in my belief about the person's gender
- Highly confident in my belief about the person's gender

3. An ethnic group is a category of people who identify with each other based on similarities such as common ancestral, linguistic, social, cultural or national experiences. What do you believe is the person's primary ethnic background? Please read the choices below carefully.

- American Indian or Alaska Native. A person having origins in any of the original peoples of North and South America (including Central America), and who maintains

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tribal affiliation or community attachment.
- Black or African American. A person having origins in any of the black racial groups of Africa.
- Asian. A person having origins in any of the original peoples of the Far East, Southeast Asia, or the Indian subcontinent including, for example, Cambodia, China, India, Japan, Korea, Malaysia, Pakistan, the Philippine Islands, Thailand, and Vietnam.
- Latinx. A person of Cuban, Mexican, Puerto Rican, South or Central American origin, or similar.
- Native Hawaiian or Other Pacific Islander. A person having origins in any of the original peoples of Hawaii, Guam, Samoa, or other Pacific Islands.
- Middle East or North Africa. A person having origins in locations such as Algeria, Morocco, Egypt, Lebanon, or Syria.
- White. A person having origins in Europe.
- An ethnicity not listed above.
- Cannot determine; I do not have enough knowledge/information to have an informed belief

4. For Question #3, how confident are you in your belief about the person's ethnicity?

- I chose "cannot determine" above
- Not very confident at all in my belief about the person's ethnicity
- Somewhat confident in my belief about the person's ethnicity
- Highly confident in my belief about the person's ethnicity

5. Do you believe that the person is transgender? "Transgender" means having gender expression/identity that differs from the person's biological sex as assigned at birth. For example, famous transgender people in the United States include Laverne Cox, Chaz Bono, and Caitlyn Jenner.

- Yes, I believe that the person is transgender
- No, I believe that the person is not transgender
- Cannot determine; I do not have enough knowledge/information to have an informed belief

6. For Question #5, how confident are you in your belief about whether or not the person is transgender?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person is transgender
- Somewhat confident in my belief about whether or not the person is transgender
- Highly confident in my belief about whether or not the person is transgender

7. Do you believe that the person's sexual orientation is heterosexual? "Heterosexual," also called "straight," refers to individuals who are romantically attracted to individuals of the opposite sex or gender. Individuals who are not heterosexual include those who are gay, lesbian, bisexual, pansexual, and asexual.

- Yes, I believe that the person is heterosexual
- No, I believe that the person is not heterosexual

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- Cannot determine; I do not have enough knowledge/information to have an informed belief

8. For Question #7, how confident are you in your belief about whether or not the person is heterosexual?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person is heterosexual
- Somewhat confident in my belief about whether or not the person is heterosexual
- Highly confident in my belief about whether or not the person is heterosexual

9. Do you believe that the person has a physical disability? Specifically, we are interested in knowing about loss or impairment of limb usage (e.g., they are paraplegic, they have an amputated arm), severe spinal conditions, impaired movement, impaired breathing, significant loss of sight or hearing, and any other, similarly severe physical disabilities.

- Yes, I believe that the person has a physical disability
- No, I believe that the person does not have a physical disability
- Cannot determine; I do not have enough knowledge/information to have an informed belief

10. For Question #9, how confident are you in your belief about whether or not the person has a physical disability?

- I chose "cannot determine" above
- Not very confident at all in my belief about whether or not the person has a physical disability
- Somewhat confident in my belief about whether or not the person has a physical disability
- Highly confident in my belief about whether or not the person has a physical disability

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