THE STATUS OF WOMEN IN THE U.S. MEDIA 2017

WOMEN'S MEDIA CENTER

WMC

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ABOUT THE WOMEN'S MEDIA CENTER

In 2005, Jane Fonda, Robin Morgan and Gloria Steinem founded the Women's Media Center (WMC), a progressive, nonpartisan, nonprofit organization endeavoring to raise the visibility, viability and decision-making power of women and girls in media and, thereby, ensuring that their stories get told and their voices are heard.

To reach those necessary goals, we strategically use an array of interconnected channels and platforms to transform not only the media landscape but also a culture in which women's and girls' voices, stories, experiences and images are neither sufficiently amplified nor placed on par with the voices, stories, experiences and images of men and boys.

Our research publications include the books "Unspinning the Spin: The Women's Media Center Guide to Fair and Accurate Language" and "The Women's Media Center Media Guide to Gender Neutral Coverage of Women Candidates + Politicians," as well as our reports, "The Women's Media Center Media Guide to Covering Reproductive Issues" and "Women's Media Center Investigation: 2016 Review of Gender & Emmy Primetime Nominations," "WMC Investigation: 10-Year Analysis of Gender & Oscar Nominations," "Women's Media Center Investigation: 2017 Analysis of Gender & Oscar Nominations at a Glance," "Writing Rape: How U.S. Media Cover Campus Rape and Sexual Assault," "WMC Media Watch: The Gender Gap in Coverage of Reproductive Issues," and "The Status of Women in the U.S. Media."

Our original content channels—WMC Features, WMC FBomb, WMC Speech Project, WMC Women Under Siege and the "Women's Media Center Live with Robin Morgan" radio program—provide women's perspectives on both headline stories and timely events that are ignored, not wholly captured or misrepresented in the mainstream media. Our content contributors are a racially and globally diverse group.

Our WMC training and leadership programs sharpen the media savvy and interview skills of women and girls.

WMC SheSource, our ethnically diverse online brain trust of more than 1,100 female experts on a wide array of topics, helps journalists, talent bookers and other content producers to get their jobs done.

Follow WMC on Twitter @womensmediacntr and on Facebook at www.facebook.com/womensmediacenter.

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“When men or women turn to or on the media, yet fail to see women in our true diversity, there is a sense that all or some women literally don’t count. It’s crucial that the media report and reflect, not conceal and distort.”

GLORIA STEINEM
WMC CO-FOUNDER



FOREWORD

News that does not include equal roles and perspectives for women threatens democracy

Media tell us our roles in society. They tell us who we are and what we can be. They frame, interpret and amplify our policies and our politics. They tell us who has power and who matters.

The research we conduct is more than statistics. It is evidence, a tool for social change, and creates benchmarks to highlight the status and progress of women in media.

This fifth edition of the Women's Media Center's annual assessment of how a diversity of females fare across all media platforms—and in arenas including education, engineering and technology that pump workers into the media pipeline—finds areas of progress, regress and, sadly, outright pushback.

Men still dominate media across all platforms—television, newspapers, online and wires—with change coming only incrementally. Our research projects on coverage of campus rape and coverage of reproductive rights show that the gender of the journalist affects how they cover topics and whom they choose as sources. Women are not equal partners in telling the story, nor are they equal partners in sourcing and interpreting what and who is important in the story.

Most certainly, we salute media advances toward gender and race parity that are noted in this report. Yet, we are deeply concerned about areas where the media lurched backward. Our own WMC "Divided" analysis finds that, at 20 of the nation's most widely read and heard news outlets, women still report far less of the news than men report. That gender gap is especially big at the major TV news networks—where our study shows men report three times more news than women correspondents.

There are other signs that we can't relent in this battle to ensure that women and minorities stand on every rung of the media ladder, including at the very top. Women are more likely to hire other women, according to scholars whose research and commentary are highlighted in this annual compilation of studies about where media diversity exists and where it is relatively, woefully absent.

Too many male CEOs, producers and editors remain in their comfort zones and default to hiring and promoting those who are like them. Male executives must be willing to intentionally chart a different course, expand the talent pool without trepidation and develop a more concerted and, perhaps, radical strategy for equally sharing power with women.

The problem is bigger than any one outlet—it affects the whole culture. Fake news threatens democracy, as does news that does not include the equal voices, perspectives and experiences of over half the population.

Julie Burton
President
Women's Media Center

Executive summary

Researchers at universities, media think-tanks and media watchers elsewhere have gauged, empirically, positions women held, work they produced, strides they made and constraints they faced—across the news, entertainment, online, gaming and tech industries—since the Women's Media Center's last report.

For its own part, the WMC's annual examination found that, at 20 of the nation's top news outlets, men produced 62.3 percent of news reports analyzed during a studied period while women produced 37.7 percent of news reports. That WMC "Divided 2017" analysis showed hardly any progress since the WMC's previous "Divided" report, when women produced 37.3 percent of news.

Additionally, in the broadcast news sector alone, work by women anchors, field reporters and correspondents actually declined, falling to 25.2 percent of reports in 2016 from 32 percent when the WMC published its 2015 "Divided" report.

Here is a summary of the other key findings in this report:

- The American Society of News Editors stopped requiring newsrooms to disclose the names of their organizations alongside race and gender personnel data. The change aimed to get more of ASNE's 1,734 member newspapers and online-only news sites to be more forthcoming about who's on their staffs.
- At least one woman was among the top three editors at 77 percent of responding ASNE organizations.
- At least one person of color was among the top three editors at 28 percent of those news organizations.
- Females accounted for more than a third of ASNE newsroom employees overall, with more employed at online-only sites than at newspapers.
- Men wrote 52 percent of bylined news articles and opinion pieces about reproductive issues in the nation's 12 most widely circulated newspapers and news wires. Women penned 37 percent.
- Whites comprised 83.06 percent of the overall workforce among ASNE respondents.
- Women penned 37 percent of bylined news articles and opinion pieces about reproductive issues in the nation's 12 most widely circulated newspapers and news wires.
- Men won 84 percent and whites 84 percent of a century's worth of Pulitzer Prizes. Women won 16 percent; persons of color 16 percent.
- Women earned less—and minority women, substantially less—than men at Dow Jones and its flagship international newspaper, The Wall Street Journal.
- The number of female assistant sports editors at 100 U.S. and Canadian newspapers and websites fell by roughly half between 2012 and 2014—from 17.2 percent of all such editors to 9.8 percent. Men were 91.2 percent.
- TV news saw a record rise in minority female news directors and overall minority workforce—but that sector's employees still are a long way from reflecting the nation's demographic profile.
- The tally of female radio and TV news directors rose to 33.1 percent in 2015, a roughly 2-percentage-point increase from 2014.
- Minorities comprised 17.2 percent of all radio and TV news directors, up from 13.5 percent in 2014 and breaking a record of 15.5 percent, set in 2008.
- Women radio and TV news staffers, overall, made up 44.2 percent of that workforce, up from 42.3 percent in 2014, but were more likely to be working in the smallest markets.

- Among minorities in radio and TV news, only Asians declined in number, falling 0.2 percent since 2014.
- At TV news stations broadcasting in English—where the workforce remained overwhelmingly white—11.4 percent of newsroom staffs were black, up from 11.1 percent previously; 6.7 percent were Latino, up from 5.9 percent; 2.7 percent were Asian, down from 2.9 percent; and 0.4 percent were Native American, up slightly from 0.3 percent.
- Male voices outnumbered female ones 2 to 1 at National Public Radio, whose top stations' boards of directors were 67 percent male.
- White men continued to prevail on Sunday political talk shows, where the hosts were overwhelmingly male.
- Of the top 100-rated radio talk shows, 87 were hosted by men; 13 by women.
- On the 250 top-grossing domestic films of 2015-16, the tally of female directors, writers, producers, executive producers, editors and cinematographers, combined, fell to 17 percent—the same rate as in 1998. Ninety-two percent of those films had no women directors, and 58 percent had no women executive producers.
- On box-office blockbusters of 2013 and 2014, men accounted for 97 percent of film directors; women accounted for 3 percent of film directors.
- When women wrote the screenplay for small-budget, independent projects, they returned to their investors $3.07 for every dollar spent, while small projects with men writers returned $2.34. The ROI was $2.76 per dollar on films with female lead actors but $2.30 for those with male leads; and $2.65 per dollar on films with female producers but $2.35 per dollar on those with male producers.
- Films with diverse casts received the highest median global box office receipts and ROI.
- Men outnumbered women 2 to 1 as film leads in 2014-15.
- Whites outnumbered non-whites roughly 3 to 1 among film lead actors, 4 to 1 among film directors and 7 to 1 among film writers.
- Women directed 11 percent of American films that could vie for 2017 Oscars.
- At the 10 largest U.S.-based international short film festivals, 68 percent of directors were male over the last five years—a period when the number of females directing short films remained unchanged.
- On entertainment shows available on TV or online, those with at least one female executive producer had more female characters.
- The number of women directors of entertainment TV shows rose slightly, but among first-time directors, women and people of color were largely absent.
- The number of female directors on 270 primetime TV network, cable and high-budget series originating and streaming online rose to 16 percent from 14 percent.
- Women comprised roughly a third of the 11,306 speaking characters in film, TV and digital shows.
- 11 percent of speaking characters in a subset of top-grossing films were aged 60 and older. Of that group, 72.8 percent were men—even as aging women are a substantially larger subset of the U.S. population.
- Of the 895 characters regularly slated to appear in primetime TV series on ABC, NBC and CBS in 2016-17, 43 were lesbian, gay, bisexual, transgender or queer, the highest proportion since GLAAD began its count.

- Hollywood's top paid union executive—a man—earned 60 percent more than the highest-paid female union executive.
- Females constituted 30 percent of playwrights and 33 percent of directors for five seasons' worth of Off-Broadway and Off-Off-Broadway shows at 22 theaters.
- For founders of 700 tech start-ups, creating a diverse workforce ranked 7th on their list of 10 top priorities in business.
- The workforce at the top global tech and social media firms remained overwhelmingly white and male—especially in the C-suite—as those firms also cited some incremental progress toward diversifying their workplaces.
- 40 percent of female engineers leave the job within five to eight years, and that problem seemed more acute among women being groomed for the C-suite.
- 30 percent of surveyed female engineers who left the job attributed their decision to a clash between corporate culture and the women's own goals and life outlook.
- The number of female gamers declined between 2015 and 2016 but has risen overall since 2002.
- Women were protagonists in seven out of 76 showcased games at a major annual expo.
- When it came to perceived sexism against female candidates during Election 2016, polled voters rated social media the No. 1 and cable TV the No. 2 offenders.
- More students enrolled in non-journalism courses; and fewer college journalism and communications professors had backgrounds in journalism.
- Journalism and communications professors, overall, were more likely to be female and not tenured.

Especially at TV networks, women report less of the news—even less than in previous years

A Women's Media Center report, examining who provides coverage for 20 top news outlets, shows that female journalists continue to report less of the news than do male journalists.

The study, which monitored news outlets for three months of 2016, found that the disparity exists in traditional newspapers, online news, wire services and television news, but is especially glaring in TV news. At ABC, CBS and NBC combined, men report three times as much of the news as women do. In that broadcast sector, work by women field reporters and correspondents has actually declined, falling to 25.2 percent of reports in 2016 from 32 percent when the Women's Media Center published its 2015 "Divided" report.

That analysis aids the WMC's efforts to help level the playing field for women in not only the news business, but also other media platforms.

Overall, at those 20 outlets, men produce 62.3 percent of the analyzed reports while women produce 37.7 percent, roughly the same amount as the 37.3 percent documented in WMC's previous yearly report.

"It's deeply disheartening to see the regression in evening broadcast news at the three major networks," says WMC President Julie Burton. "Who tells the story is as important as what the story is. Our research continues to show that, overwhelmingly, it is men who are telling the story."

"Divided" analyzed bylines, on-camera correspondent appearances and TV producer credits on 24,117 pieces of content produced from Sept. 1, 2016 through Nov. 30, 2016 by those broadcast networks' news divisions; the online news sites of CNN, Fox News,

Huffington Post and The Daily Beast; and 10 of the nation's most widely circulated newspapers. They are: Chicago Sun-Times, Los Angeles Times; New York Daily News, New York Post, San Jose Mercury News, The Denver Post, The New York Times, The Wall Street Journal, The Washington Post and USA Today.

WMC's researchers also found that "PBS NewsHour"—where award-winning journalist Gwen Ifill's death in November 2016 left Judy Woodruff the lone member of what had been an all-female anchoring duo—again leads evening news broadcasts in producing the work of female news correspondents. There, men produce 55.0 percent of the news and women, 45.0 percent.

Conversely, ABC News comes in last among the four studied broadcast news operations. For each story with a female correspondent, there are four stories by a male correspondent.

In newspapers, since WMC's last and this current report, The New York Times has done the most to narrow the gap between female- and male-produced journalism. The widest gender gap is at the New York Daily News.

Compared to the other sectors, women garner more bylines—46.1 percent of all bylines—at the four online news sites, combined. Men receive 53.9 percent of bylines. Online news sites, however, are more reliant on freelancers who have less work stability and whose per-article fees are comparatively low. Also, some of those news sites also publish the work of unpaid contributors, some of whom are not journalists.

Best byline counts for women at newspapers are at the San Jose Mercury News, then The Washington Post

None of the print outlets achieve gender parity although The San Jose Mercury News and The Washington Post have the narrowest gap.

In descending order, here are the overall byline percentages at newspapers:

- New York Daily News: 76.0 percent men; 24.0 percent women, down from 30.6 percent.
- USA Today: 69.9 percent men; 30.1 percent women, down from 33 percent.
- The Denver Post: 65.7 percent men; 34.3 percent women, up from 31.7 percent.
- The Wall Street Journal: 65.7 percent men; 34.3 percent women, down from 39.2 percent.
- New York Post: 63.6 percent men; 36.4 percent women, down from 37.2 percent.
- The New York Times: 61.0 percent men; 39.0 percent women, up from 32.3 percent.
- Chicago Sun-Times: 59.8 percent men; 40.2 percent women, down from 54.2.
- Los Angeles Times: 59.8 percent men; 40.2 percent women, which is largely unchanged.
- The Washington Post, 57.5 percent men; 42.5 percent women, up from 39.8 percent.
- San Jose Mercury News, 55.7 percent men; 44.3 percent women, up from 41.0 percent.

Of four major TV newscasts, females fared best at PBS

In descending order, as a proportion of on-camera and producer credits:

- "ABC World News": 88.2 percent men; 11.8 percent women, down from 29.7 percent.
- "CBS Evening News": 67.8 percent men; 32.2 percent women, up from 29.1 percent.
- "NBC Nightly News": 67.7 percent men; 32.3 percent women, down from 43.1 percent.
- "PBS NewsHour": 55.0 percent men; 45 percent women, up from 44.1 percent.

Reuters still leads wire competitor Associated Press in female bylines

Of the two main traditional news wires, supplying news to subscriber newsrooms throughout the world, Reuters again has a higher proportionate tally of female bylines. At both services, slightly more than one-third of bylines go to women:

- Reuters: 61.1 percent men; 38.9 percent women, down from 41.3 percent.
- Associated Press: 64.6 percent men; 35.4 percent women, down from 35.6 percent.

Fox News' online site outpaced four other digital portals

In descending order, as a proportion of online bylines:

- The Daily Beast: 61.7 percent men; 38.3 percent women, up from 31.2 percent.
- CNN: 54.6 percent men; 45.4 percent women, up from 43.1 percent.
- The Huffington Post: 50.8 percent men; 49.2 percent women, down from 53 percent.
- Fox News: 50.1 percent men; 49.9 percent women, up from 39.7 percent.

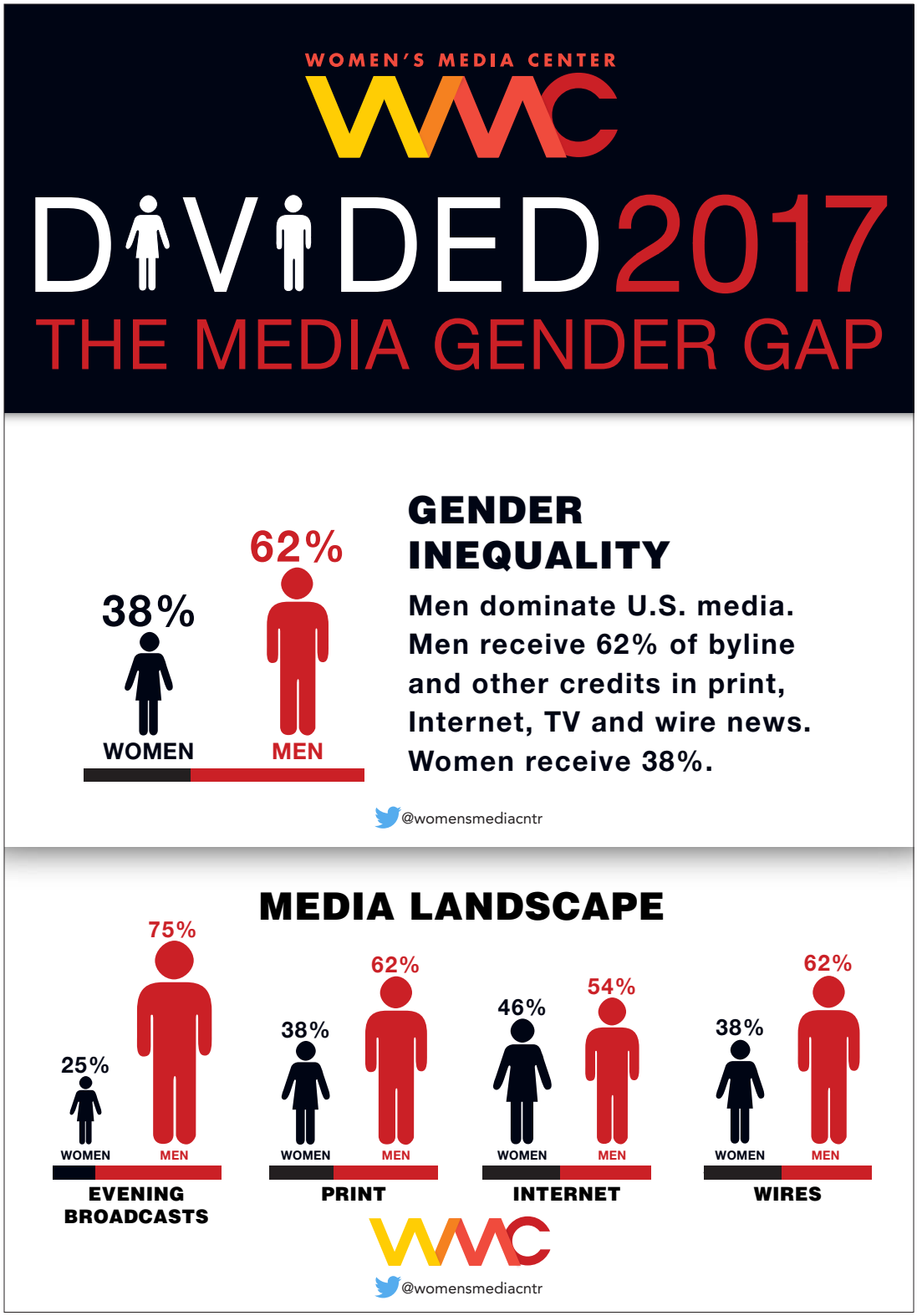
On the news beat …

More than half of 2016's women's bylines are on lifestyle, health and education news. (A disproportionate number of lifestyle articles are written by columnists, who, the researchers wrote, help skew that tally toward women.)

Conversely, men produce most stories on sports, weather and crime and justice.

Topics, in descending order:

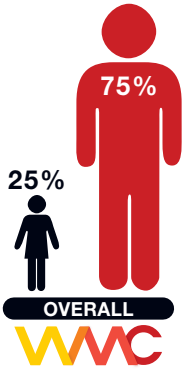
- Sports: 88.6 percent men; 11.4 percent women, up from 10 percent.
- Weather: 71.8 percent men; 28.2 percent women, down from 30 percent.
- Crime and justice: 68.5 percent men; 31.5 percent women, down from 32.5 percent.
- Religion: 67.2 percent men; 32.8 percent women, down from 49.6 percent.
- U.S. politics: 66.1 percent men; 33.9 percent women, down from 34.7 percent.
- Tech: 63.1 percent men; 36.9 percent women, down from 37.7 percent.
- Domestic issues: 63.0 percent men; 37.0 percent women.
- World Politics: 62.7 percent men; 37.3 percent women, up from 34.9 percent.
- Culture: 62.4 percent men; 37.6 percent women, down from 42.2 percent.
- Business and economics: 60.3 percent men; 39.7 percent women, up from 37.7 percent.
- Entertainment: 60.1 percent men; 39.9 percent women, down from 41.3 percent.
- Social issues: 56.3 percent men; 43.7 percent women.
- Science: 50.6 percent men; 49.4 percent women, up from 35.2 percent.
- Health: 49.5 percent men; 50.5 percent women, up from 49.3 percent.
- Education: 46.4 percent men; 53.6 percent women, roughly the same as last year's 54.6 percent.
- Lifestyle news and commentary: 43.2 percent men; 56.8 percent women, up from 49.6 percent.



Graphic produced by the Women's Media Center

Note: Percentages are rounded
Source: Women's Media Center

EVENING BROADCASTS



At ABC, CBS and NBC combined, men report three times as much of the news as women do. Work by women anchors, field reporters and correspondents has declined. PBS leads evening news broadcasts in producing the work of female news correspondents.

ANCHORS

PBS NEWSHOUR



Judy Woodruff and Gwen Ifill

abc NEWS



David Muir

CBS NEWS



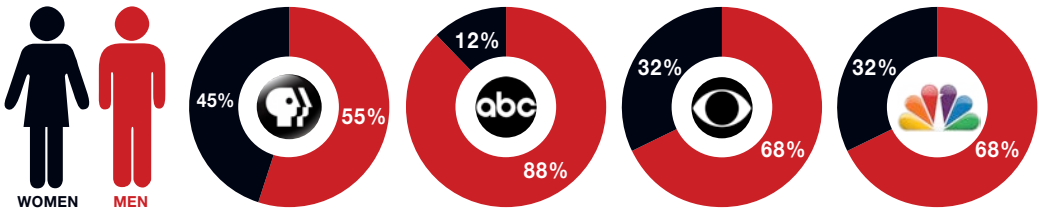
Scott Pelley

NBC NEWS



Lester Holt

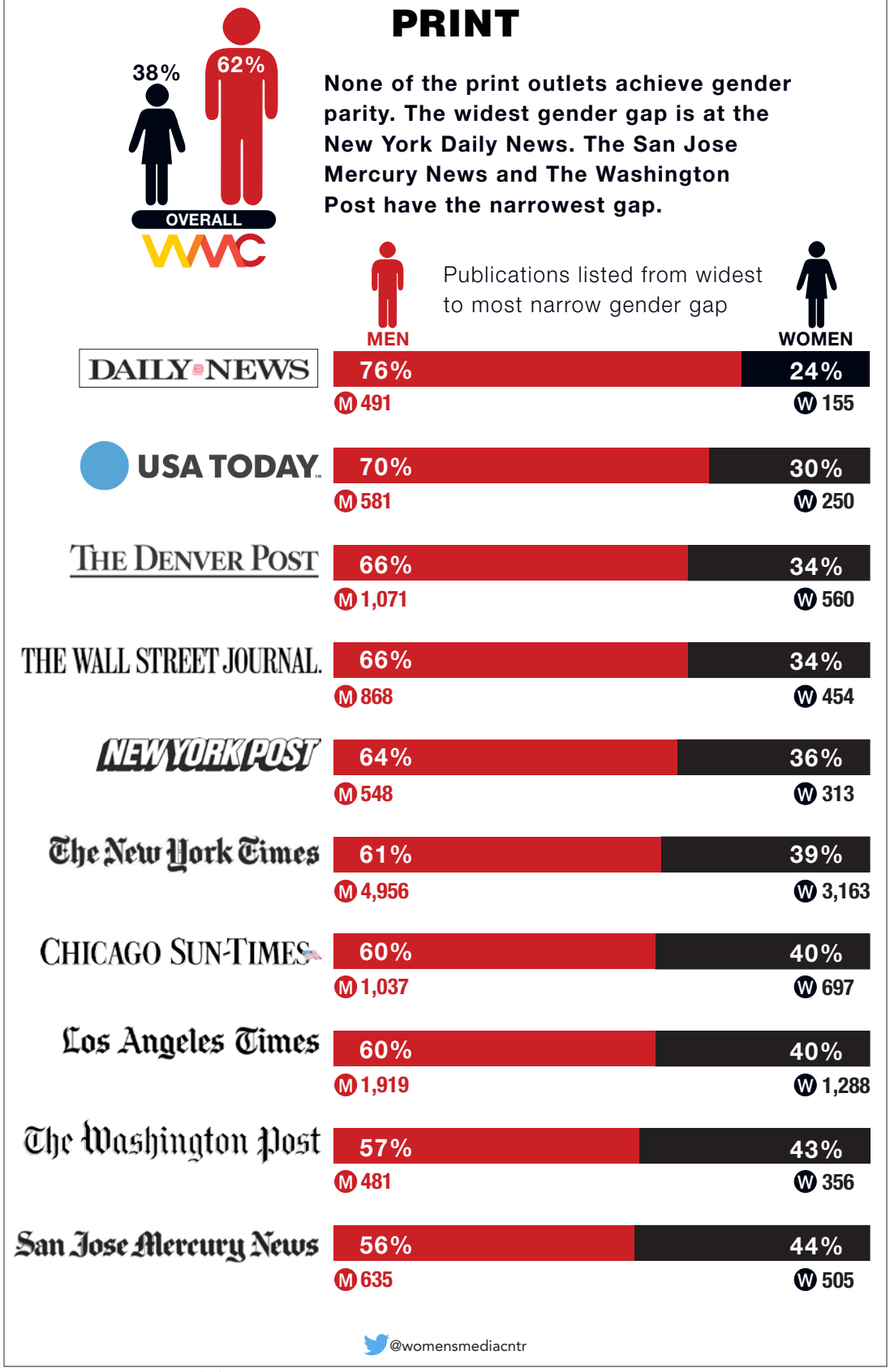
ANCHORS/CORRESPONDENTS/REPORTERS



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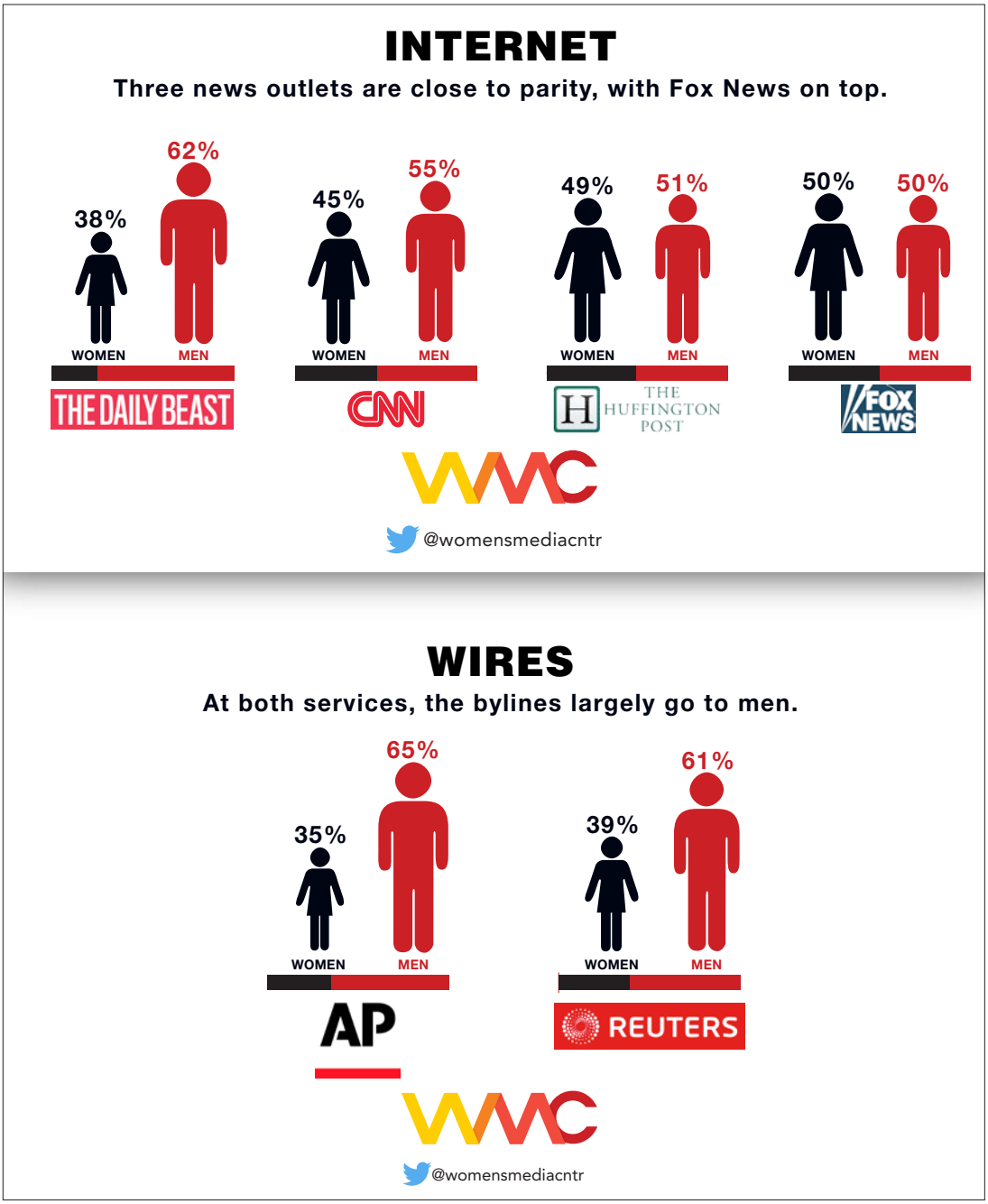
Graphic produced by the Women's Media Center

Note: Percentages are rounded
Source: Women's Media Center



Graphic produced by the Women's Media Center

Note: Percentages are rounded
Source: Women's Media Center

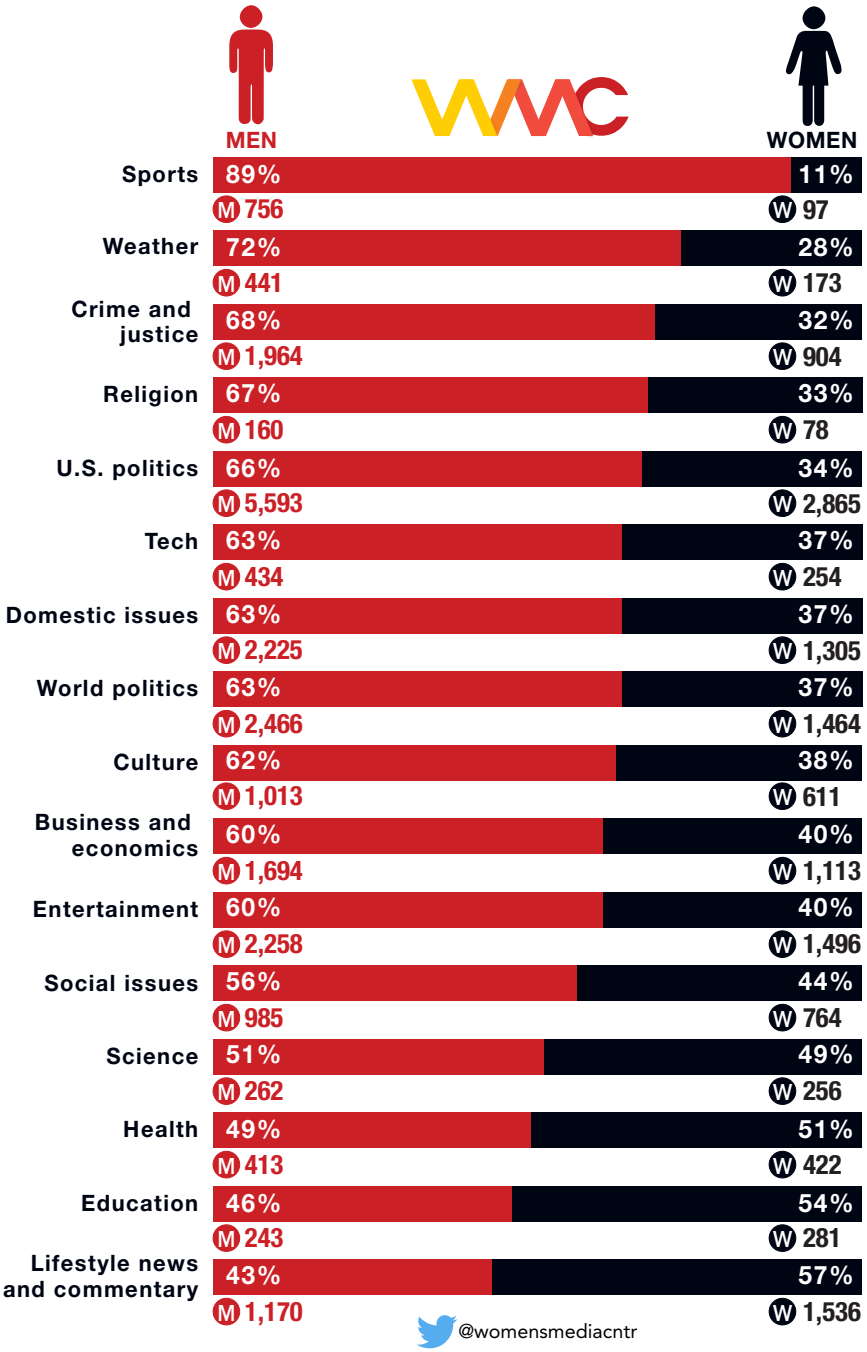


Graphic produced by the Women's Media Center

Note: Percentages are rounded
Source: Women's Media Center

WHAT DO WOMEN REPORT ON?

Men produce most sports, crime and justice coverage.
Women are more likely to report on lifestyle, health and education.



To learn more about "The Status of Women in the U.S. Media 2017," please visit:

http://www.womensmediacenter.com/preview/pages/the-status-of-women-in-u.s.-media-2017

Graphic produced by the Women's Media Center

Note: Percentages are rounded
Source: Women's Media Center

Methodology

The information in WMC's Divided 2017: The Media Gender Gap" is derived from an analysis of 24,117 pieces of content from September 1 to November 30, 2016. Selected media include the top 10 national newspapers by circulation, evening news broadcasts on major broadcast networks, two wire services, and four major Internet news sites.

For all media, articles and content that do not directly identify a journalist or a reporter as the source of the content were excluded. This includes unsigned editorials and stories with no byline.

NEWSPAPERS: Using major commercial content aggregators, articles were collected from the first or A section of eight broadsheets (Chicago Sun-Times, Denver Post, LA Times, The New York Times, San Jose Mercury News, USA TODAY, Wall Street Journal, Washington Post). For the two tabloid format newspapers (New York Daily News, New York Post) articles were selected based on content, generally excluding sports/lifestyle/entertainment.

WIRES: All articles from the Associated Press and Reuters with an identifiable byline are included. Due to the volume of content produced by wire services, every attempt was made to select articles only over 500 words.

TV: Transcripts were collected from evening news broadcasts on ABC, CBS, NBC, and PBS. Anchors and reporters are identified as the "byline" journalists.

INTERNET: Due to the high volume of content published on these sites, a random selection of content was selected from four sites: CNN.com, Daily Beast, FOXNews.com, and The Huffington Post.

All content was given one or more subject tags. These tags are cross-referenced with the gender of journalists to identify whether certain subjects are covered more by men or women.

For content that includes more than one identified journalist or reporter as the source of the content, each byline has been included in the analysis.



Traditional print and online-only journalism

Breaking tradition, news editors group lets newsrooms that disclose staff racial makeup remain anonymous

Under a new protocol, newsrooms that disclose the racial makeup of their staffs can go un-named in the American Society of News Editors' annual diversity survey.

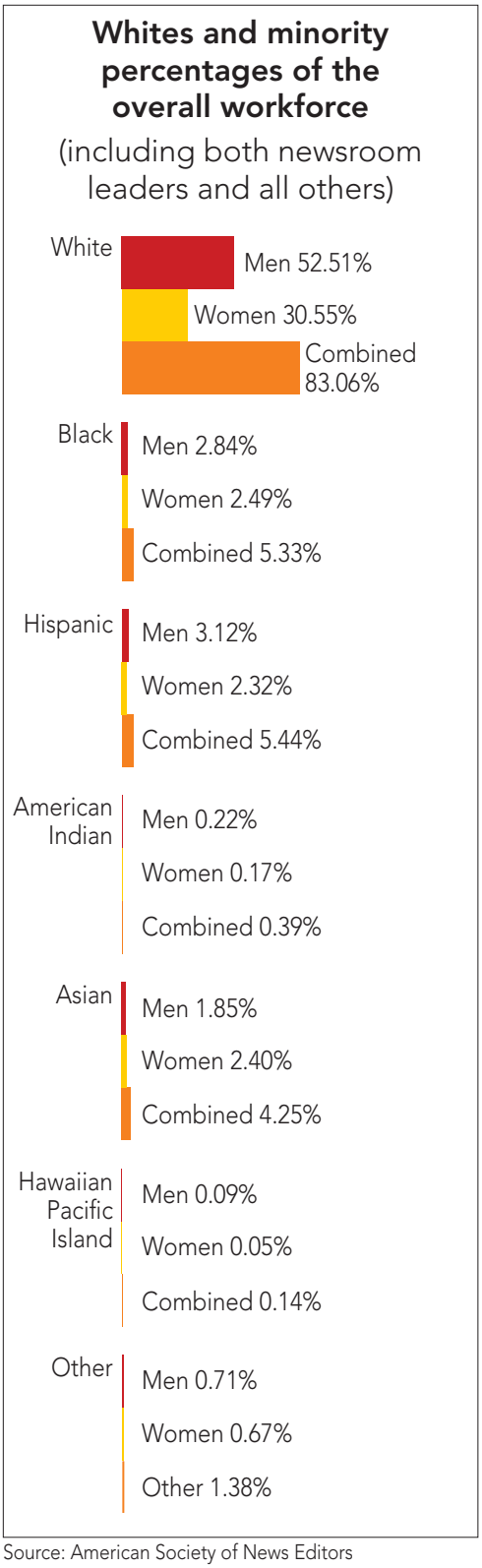
The change ends the organization's practice of disclosing names of all its 1,734 member newspapers and online-only news sites that share details about their personnel. It aims, ASNE officials said, to persuade an increasing number of news organizations to participate in the yearly survey; 737 answered this latest survey, accounting for 42.5 percent of ASNE's member news organizations.

Only a dozen newspapers chose not to be named, and nine others gave overall staffing data but excluded details on the gender and race of their staffers, Teri Hayt ASNE's first female executive director, told the Women's Media Center.

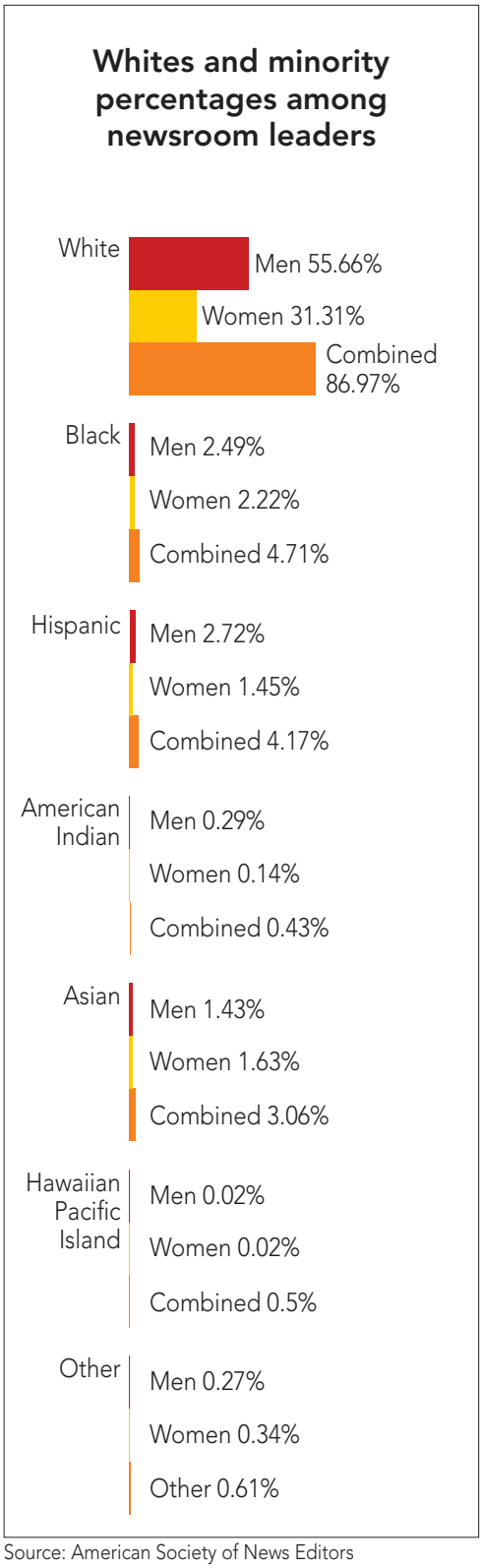
Critics charged that allowing newsrooms to remain anonymous was a troubling departure for ASNE, whose stated goal is to ensure that the nation's and newsrooms' racial makeup match by 2025.

"We did get a higher response rate than in the past two years" Hayt said. "… We did see an uptick in responses. But, in the end, it wasn't a significant increase."

Of the 93 newsrooms that were 100 percent white, "many are very small and often in areas where there is very little minority representation … [and] about 83 percent non-Latino white populations," Hayt added. "Second, some newsrooms report, at least anecdotally, that they have trouble recruiting minority candidates."



Source: American Society of News Editors



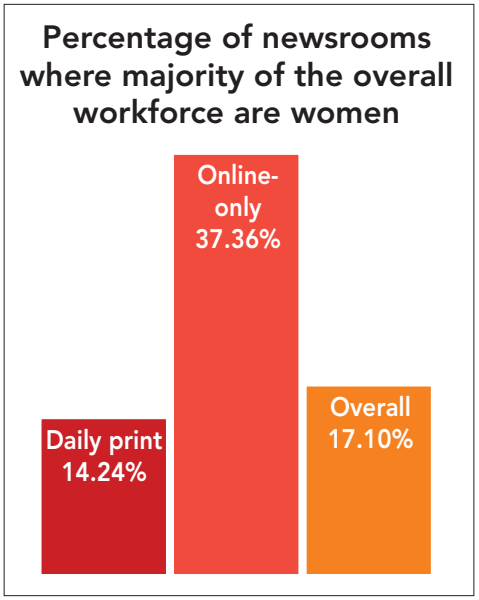
Source: American Society of News Editors

New data can't yet show year-to-year race comparisons—and progress toward racial parity remains slow

That 2016 "ASNE Newsroom Diversity Survey," showed that minority journalists comprised 17 percent and women journalists 38.1 percent of staffs at 646 daily newspapers. At 91 online-only news sites, minorities accounted for 23 percent and women 49.6 percent of the staffs.

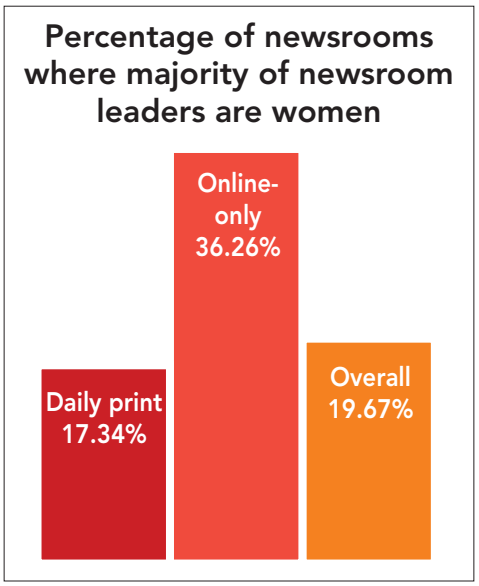
Because ASNE's newest survey was framed differently than prior ones—for example, it lists minorities among newsroom leaders but not in other job categories—it's impossible to make valid year-to-year comparisons.

But, in 433 newsrooms reporting staff data during both years, the number of minority journalists rose 5.6 percent.



Graphic produced by the Women's Media Center

Source: American Society of News Editors



Graphic produced by the Women's Media Center

Source: American Society of News Editors

The 2016 survey also showed that, in newsrooms responding to ASNE's survey:

- At least one woman was among the top three editors at 77 percent of those news organizations.
- At least one of the top three editors at 28 percent of the news organizations was a person of color.
- Females accounted for more than a third of newsroom employees overall, with more employed at online-only sites than at newspapers. Almost half of online news employees were women, while women comprised 38 percent of employees at daily newspapers that maintain a printed edition.
- At 37 percent of online sites and 14 percent of daily newspapers, women were the majority of the workforce.
- Among supervisors, women held 37 percent of posts and minorities roughly 13 percent—though the U.S. Census projects those groups, combined, will outnumber non-Latino whites by 2044.
- Whites comprised 83.06 percent of the overall workforce.
- Hispanics—16.3 percent of the U.S. population, according to the most recent Census data—comprised 5.44 percent of the workforce.
- Blacks—12.6 percent of the U.S. population—comprised 5.33 percent of the workforce.
- Asians—4.8 percent of the U.S. population—comprised 4.25 percent of the workforce.
- American Indians—with Alaska Natives, they comprised 0.9 percent of the U.S. population—were 0.39 percent of the workforce.
- Hawaiian/Pacific Islanders—0.2 percent of the U.S. population—comprised 0.14 percent of the workforce.
- People of other races—the Census listed 6.2 percent as "other"—comprised 1.38 percent of the workforce. (2.9 percent of people in 2010, according to that most recent Census, identified as two or more races.)

At top newspapers and wire services, men mainly covered reproductive issues—and men mainly were quoted

Women penned 37 percent of bylined news articles and opinion pieces about reproductive rights and related issues in the nation's 12 most widely circulated newspapers and news wires, according to research from the Women's Media Center. Men authored 52 percent of pieces with bylines.

No bylines appeared on 11 percent of those 1,385 pieces, according to the study, conducted by Novetta, a Virginia-based analytics research firm commissioned by the WMC to conduct the analysis. Those news stories, columns, op-eds and unsigned editorials were published *in* The Associated Press, Chicago Sun-Times, The Denver Post, Los Angeles Times, New York Daily News, New York Post, The New York Times, *Reuters,* San Jose Mercury News, USA Today, *The* Wall Street Journal and The Washington Post. The research was conducted from August 1, 2014 to July 13, 2015.

During those analyzed months, men penned 37 percent of such stories at USA Today, which had the lowest male byline count of any of the 12 news organizations.

Women journalists quoted women more often than their male counterparts. Women journalists relied on female sources in 42 percent of quotes and male sources in 36 percent of quotes. Men journalists quoted women sources in just 27 percent of quotes while 48 percent of the quotes were from men sources.

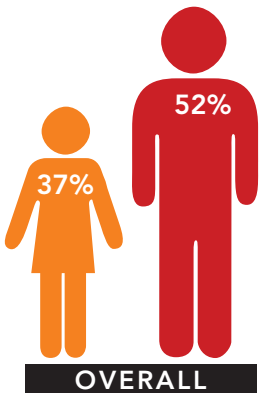
Here's what happened elsewhere:

- At The Associated Press, which had the highest count of male bylines among the 12 news organizations, men wrote 64 percent of the pieces on reproductive issues.
- At The New York Times and San Jose Mercury News, reproductive pieces with male bylines ran almost twice as often as ones with female bylines.
- Of bylined pieces in the New York Daily News, men and women each wrote 48 percent of stories on reproductive issues.
- USA Today and The Washington Post each had 44 percent female bylines, surpassed only by the Daily News.

WMC Media Watch: The gender gap in coverage of reproductive issues

Byline disparity in reproductive issues coverage:

Overall, women wrote just 37 percent of reproductive issues stories, while men wrote 52 percent.



11% did not contain bylines

*This study looked at news coverage of reproductive issues for 2014-2015 in 12 top media outlets.

Graphic produced by the Women's Media Center

Source: Women's Media Center

- Quotes from men accounted for 41 percent of all quotes in articles about reproductive issues, while quotes from women accounted for 33 percent.

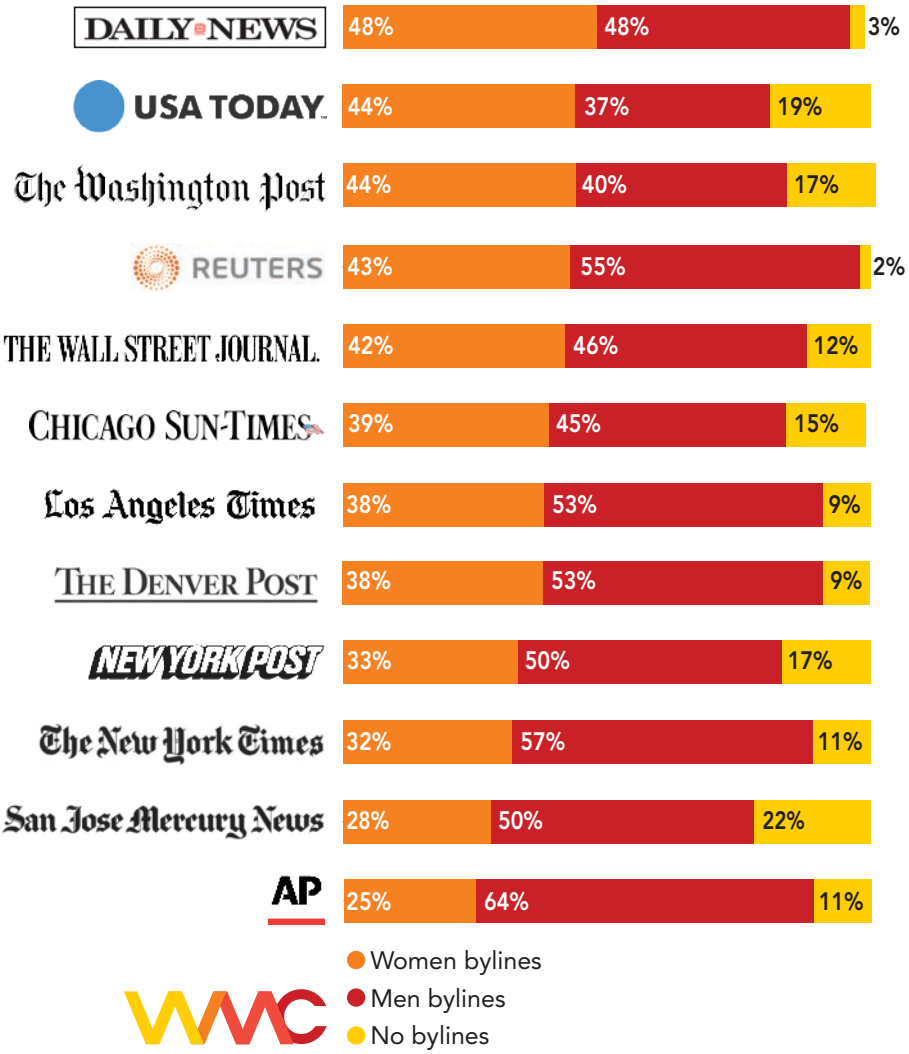
"When it comes to stories about abortion rights and contraception access, women's voices are systematically stifled as writers and as sources," said Julie Burton, WMC president.

WMC Media Watch: The gender gap in coverage of reproductive issues

Bylines by gender

Not a single publication had women journalists writing more than half of its articles on reproductive issues.

Publications listed from the highest proportion of women writers to the lowest.



*This study looked at news coverage of reproductive issues for 2014-2015 in 12 top media outlets.

Some numbers do not equal 100% because of rounding.

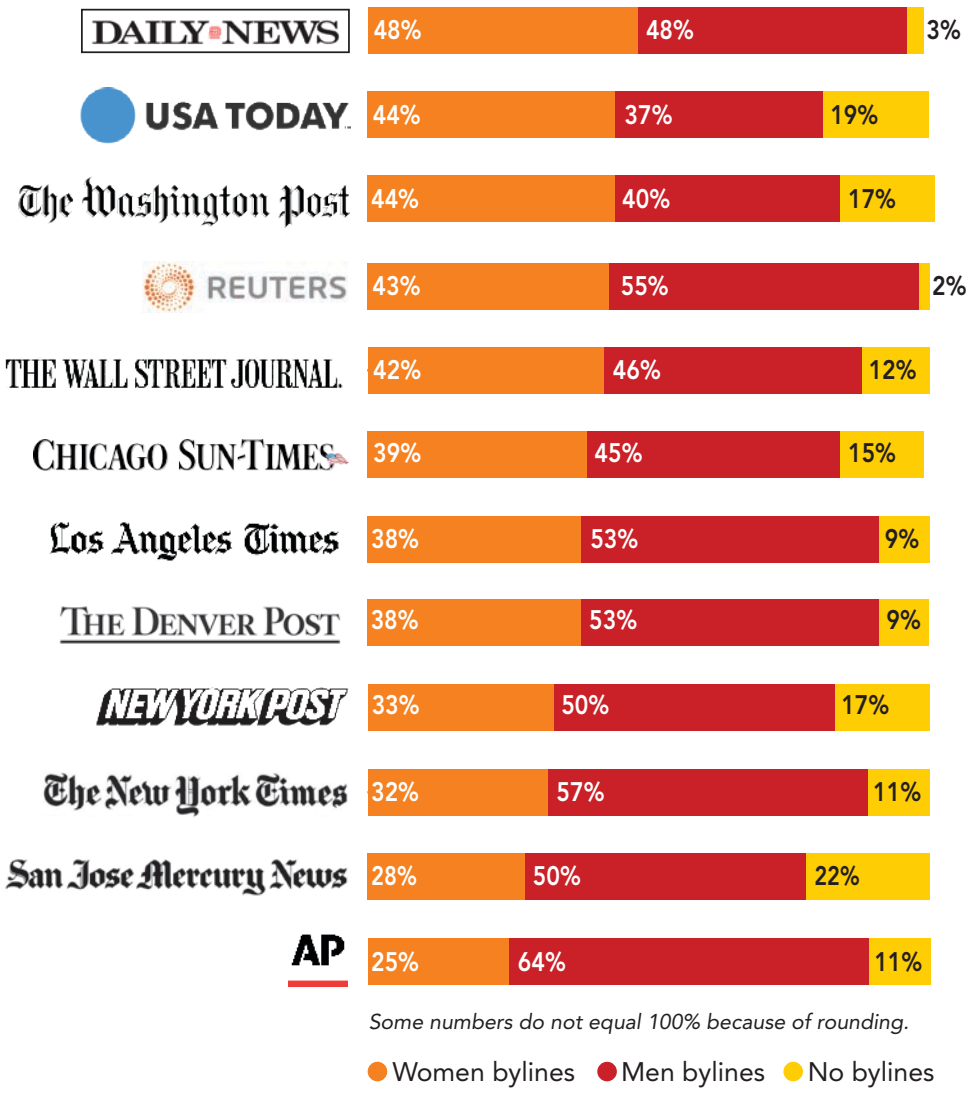
Graphic produced by the Women's Media Center

Source: Women's Media Center

WMC Media Watch: The gender gap in coverage of reproductive issues

Bylines by gender

Listed in order of most women bylines to least women bylines.



Some numbers do not equal 100% because of rounding.

Women bylines · Men bylines · No bylines

Graphic produced by the Women's Media Center

Source: Women's Media Center

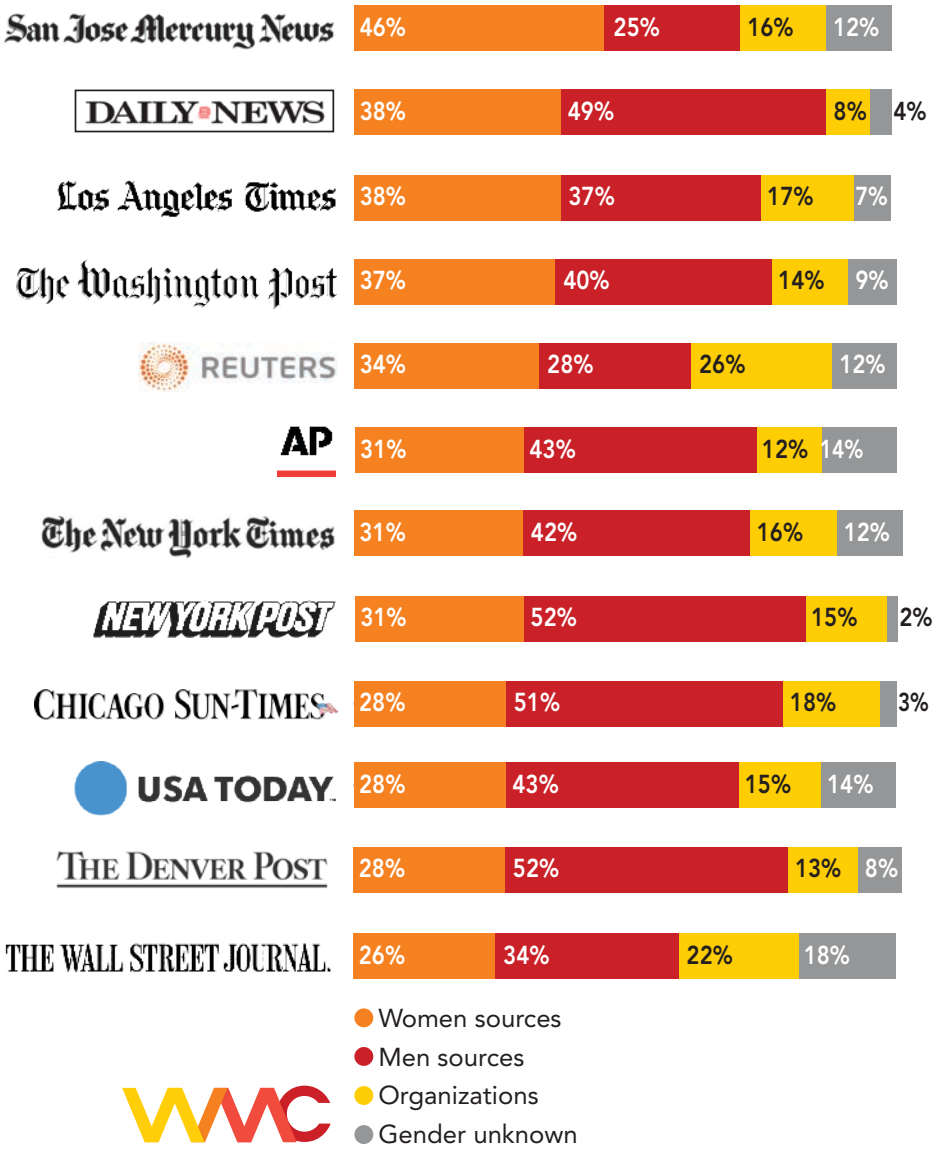
WMC Media Watch: The gender gap in coverage of reproductive issues

Sourcing by gender

Overall, male voices outnumber female ones in quotes journalists include in their stories.

Not a single outlet had more than half of its quotes in articles about reproductive issues from women.

Publications listed from the highest proportion of quotes from women to the lowest.



*This study looked at news coverage of reproductive issues for 2014-2015 in 12 top media outlets.

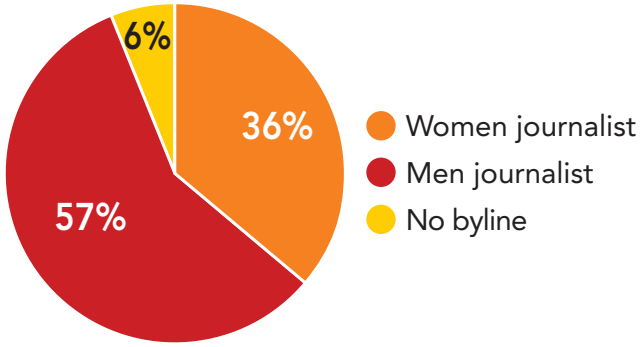
Some numbers do not equal 100% because of rounding.

Source: Women's Media Center

Graphic produced by the Women's Media Center

WMC Media Watch: The gender gap in coverage of reproductive issues

Breakdown of elections coverage by gender



*This study looked at news coverage of reproductive issues for 2014-2015 in 12 top media outlets.

Some numbers do not equal 100% because of rounding.

Graphic produced by the Women's Media Center

Source: Women's Media Center

Male reporters, covering most campus rape stories, spotlighted alleged perpetrators more often than alleged victims

A yearlong Women's Media Center study of news coverage about campus rape and sexual assault—federal data show that 91 percent of reported rape and sexual assault victims are female—found that male reporters were more likely to cover such cases and more likely to publish quotes about the impact of rape on the alleged perpetrator than on the alleged victim.

That WMC-commissioned study, conducted by Virginia-based analytics research firm Novetta, examined 940 news articles and guest and staff editorials about cases of sexual violence in high schools and colleges. The pieces were published in the nation's 12 largest newspapers between September 1, 2014, and August 31, 2015.

Based on those articles from The Associated Press, Chicago Sun-Times, The Denver Post, Los Angeles Times, New York Daily News, New York Post, The New York Times, Reuters, San Jose Mercury News, USA Today, The Wall Street Journal and The Washington Post, the researchers concluded that:

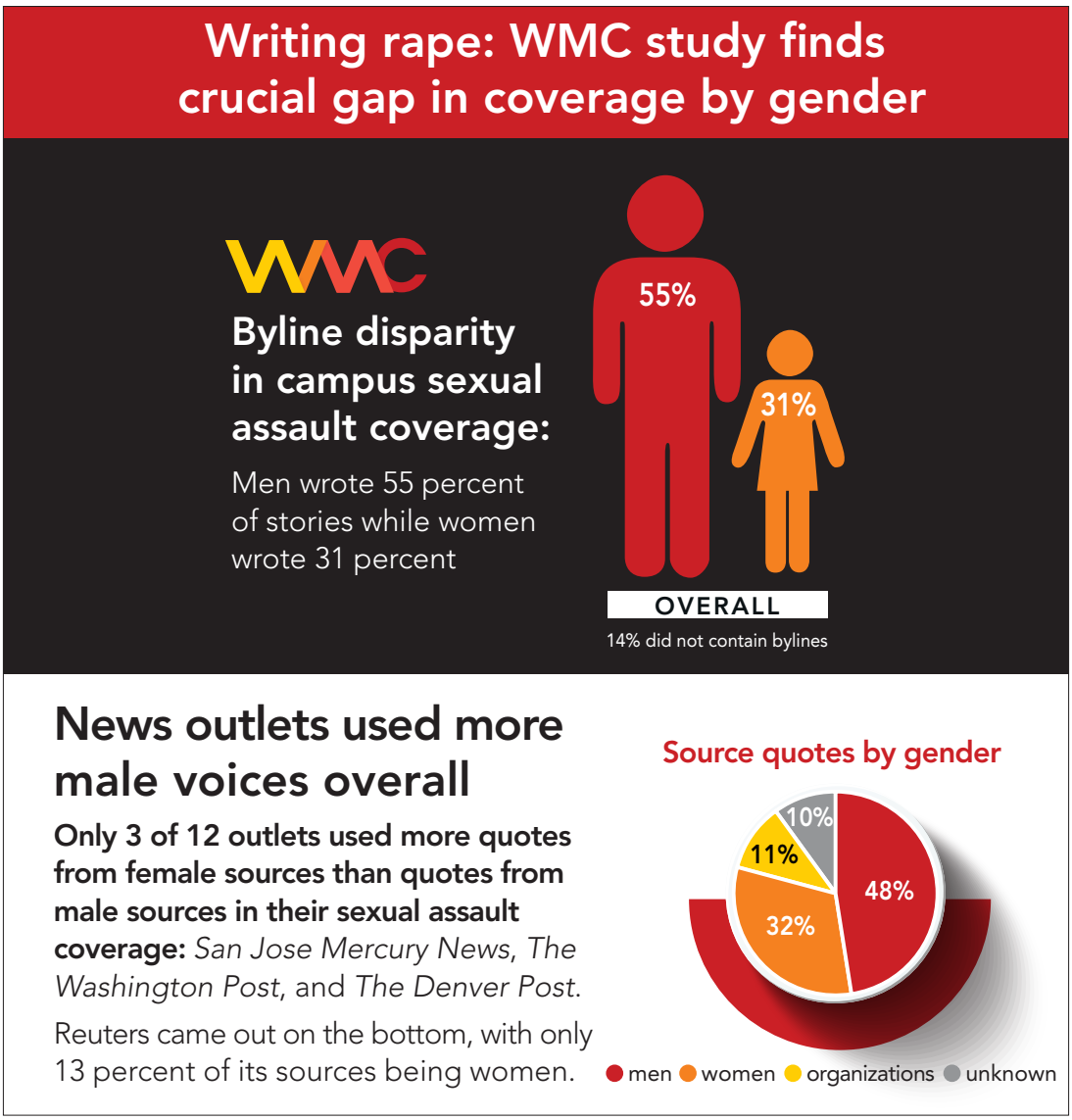
- Women wrote 31 percent of stories about sexual assault, men wrote 55 percent of them, and the remaining 14 percent of articles and/or opinion pieces had no byline.
- 48 percent of total quotes were from men, while 32 percent were from women. An additional 11 percent were from organizations, and 10 percent came from sources whose gender could not be determined.
- Just 28 percent of the quotes in stories by men were sourced from women (and 54 percent were from men), while in the women-authored stories, 42 percent of quotes were attributed to women (and 38 percent to men).

- 40 percent of women journalists wrote about the alleged victim's behavior or the impact of rape on the alleged victim, while the same was true of coverage by 33 percent of male journalists.
- 35 percent of male journalists and 32 percent of female journalists published quotes regarding the behavior of or impact of rape charges on alleged rapists.

At eight of the 12 news outlets, women journalists did not write any of the stories about athletes who were accused of sexual assault.

"This study is a chance for U.S. media to take a hard look at where they stand on this kind of reporting and figure out how they plan to move forward in a more equitable way," said Julie Burton, the WMC's president.

"This comprehensive Women's Media Center report shows that women's voices often are not reflected enough in how the media covers rape and rape culture on college and high school campuses," said Lauren Embrey, chair of the Embrey Family Foundation, which co-funded the study with the NoVo and Ford Foundations. "It is research that is not only necessary and important, but also rare."



Source: Women's Media Center

Writing rape: WMC study finds crucial gap in coverage by gender

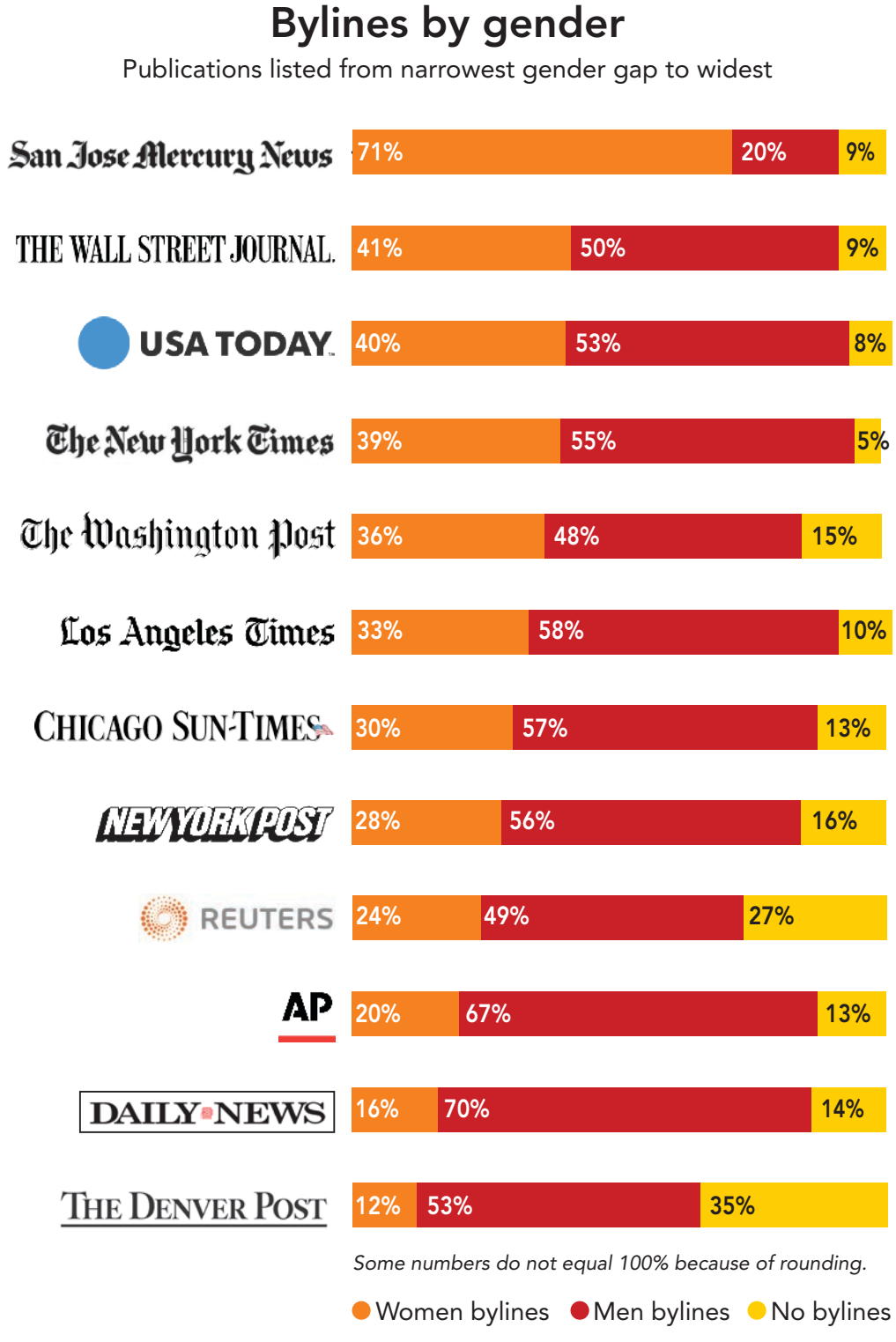
How the writer's gender affected content



Graphic produced by the Women's Media Center

Source: Women's Media Center

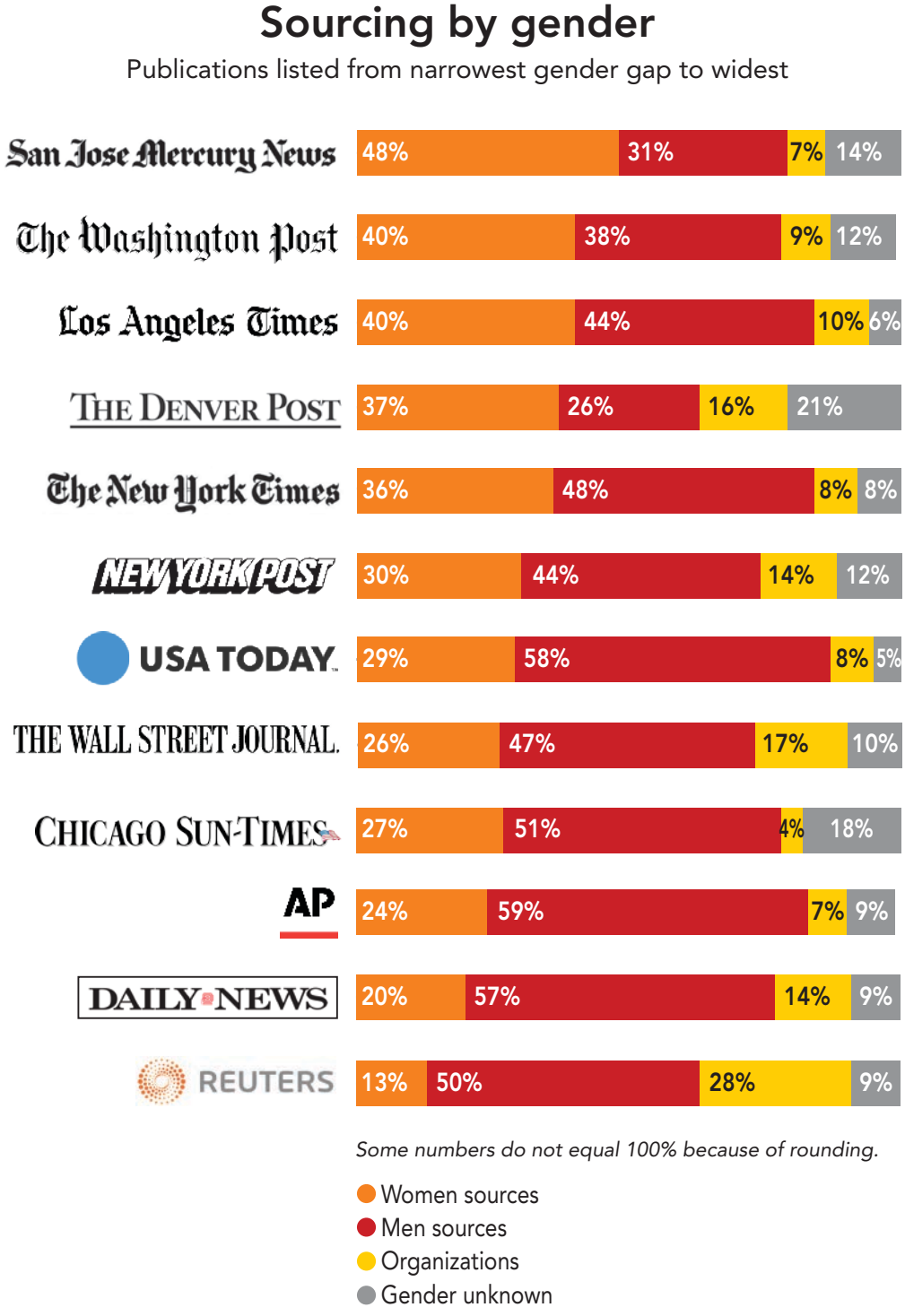
Writing rape: WMC study finds crucial gap in coverage by gender



Graphic produced by the Women's Media Center

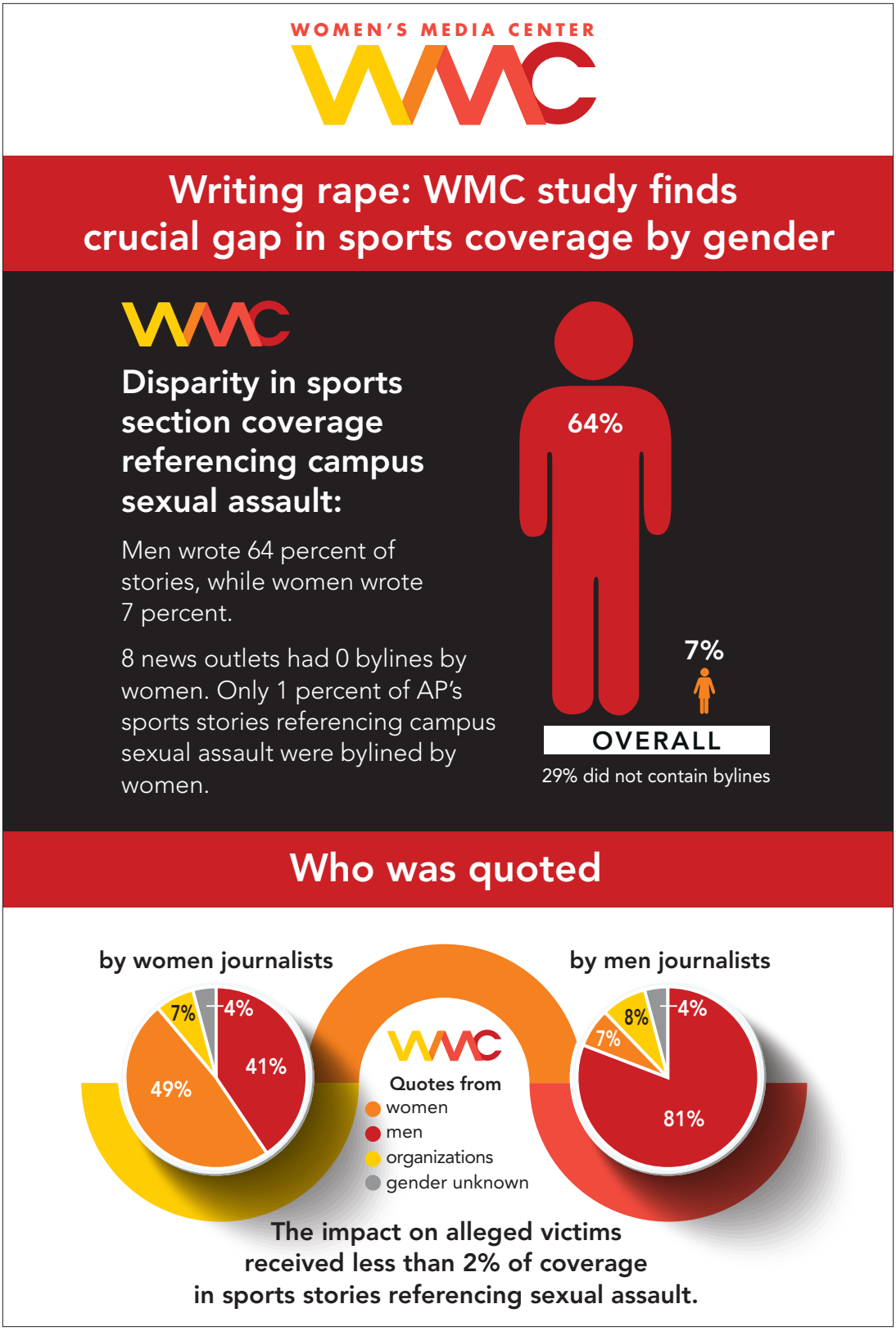
Source: Women's Media Center

Writing rape: WMC study finds crucial gap in coverage by gender



Graphic produced by the Women's Media Center

Source: Women's Media Center



Graphic produced by the Women's Media Center

Source: Women's Media Center

Global news monitoring project found improvements, challenges for women reporters and sources of news

The 2015 Global Media Monitoring Project's"Day in the News" look at women journalists and at women whose voices were included in print and broadcast news reports concluded that there were more females in both categories since its last report in 2010.

The most recent report, based on a single day's newsgathering in March 2015 and released in March 2016 at the United Nations, also cited a need for continued efforts to ensure gender balance in who asks questions about news events and who answers them. The global report has been conducted every five years since 1995.

The 45 U.S. monitors for the global report included a researcher at St. John's University in Queens, N.Y. and her students—teens following newsfeeds on Twitter—women from the United Methodist Church and U.N. Women.

Globally, the daylong endeavor spanned 14 countries.

The U.S. researchers and the volunteers they enlisted spent March 25, 2015, analyzing news content and content creators at four national and 17 state and/or local newspapers; five national TV news networks and four local TV stations; three local radio stations and one national radio news network; online news sites of three national newspapers, three TV networks and one local newspaper; and the Twitter newsfeeds of one national newspaper, two local papers in upstate New York, two local news affiliates and four national news networks.

These were among the U.S. findings regarding the more than 500 news stories that volunteers checked:

- Of stories at newspapers, 40 percent were written by female journalists; and of broadcast news reports, 32 percent were done by female TV journalists in 2015. That compared to 29 percent, overall, in 2010.

WOMEN AS EXPERTS		
2005	2010	2015
22%	24%	36%

WOMEN AS SPOKESPERSONS		
2005	2010	2015
21%	26%	38%

NEWS PERSONNEL: REPORTERS, ANNOUNCERS AND PRESENTERS	FEMALE	MALE
Print	40%	60%
Radio	26%	74%
TV	32%	68%

THE OVERALL PRESENCE OF WOMEN AS NEWS SUBJECTS AND SOURCES	Print, Radio and TV		Internet and Twitter	
	FEMALE	MALE	FEMALE	MALE
Politics and government	25%	75%	14%	85%
Economy	56%	44%	20%	80%
Science and health	46%	54%	75%	25%
Social and legal	39%	61%	60%	40%
Crime and violence	41%	59%	48%	52%
Celebrity, art, media, sports	22%	78%	14%	86%
Other	40%	60%	100%	0%
Overall female presence	38%		40%	

Source: Global Media Monitoring Project

- The number of women experts quoted in those stories increased to 36 percent in 2015 from 24 percent in 2010.
- The number of women spokespersons from private and public entities who were quoted in those stories increased to 38 percent from 26 percent in the same period.
- Women appeared more often as victims—whether of natural disasters, domestic violence or racism, etc., than men.
- Women appeared less often than men as survivors of the same circumstances.
- Overall, 39 percent of local, state, national and foreign news reporters were women for that single day's news stories in 2015.
- Overall, 38 percent of news sources in print, radio and TV were women for that single day's stories in 2015; while 40 percent were women in stories running online or in Twitter feeds.

PORTRAYAL OF NEWS SUBJECTS AS VICTIMS	FEMALE	MALE
Victims of accident, natural disaster, poverty	33%	10%
Domestic violence	7%	3%
Non-domestic violence, robbery	15%	10%
War, terrorism, state violence	0%	21%
Violence motivated by gender, ethnicity, religion	4%	3%
Other victims	7%	21%

PORTRAYAL OF NEWS SUBJECTS AS SURVIVORS	FEMALE	MALE
Survivor of accident, natural disaster, poverty	13%	15%
Domestic violence, rape, murder	0%	4%
Non domestic violence, robbery	9%	4%
War, terrorism, state violence	0%	22%
Violence motivated by gender, ethnicity, religion	9%	0%
Other survivors	9%	15%

SEX OF REPORTERS, ANNOUNCERS AND PRESENTERS	FEMALE	MALE
Print	40%	60%
Radio	26%	74%
TV	32%	68%

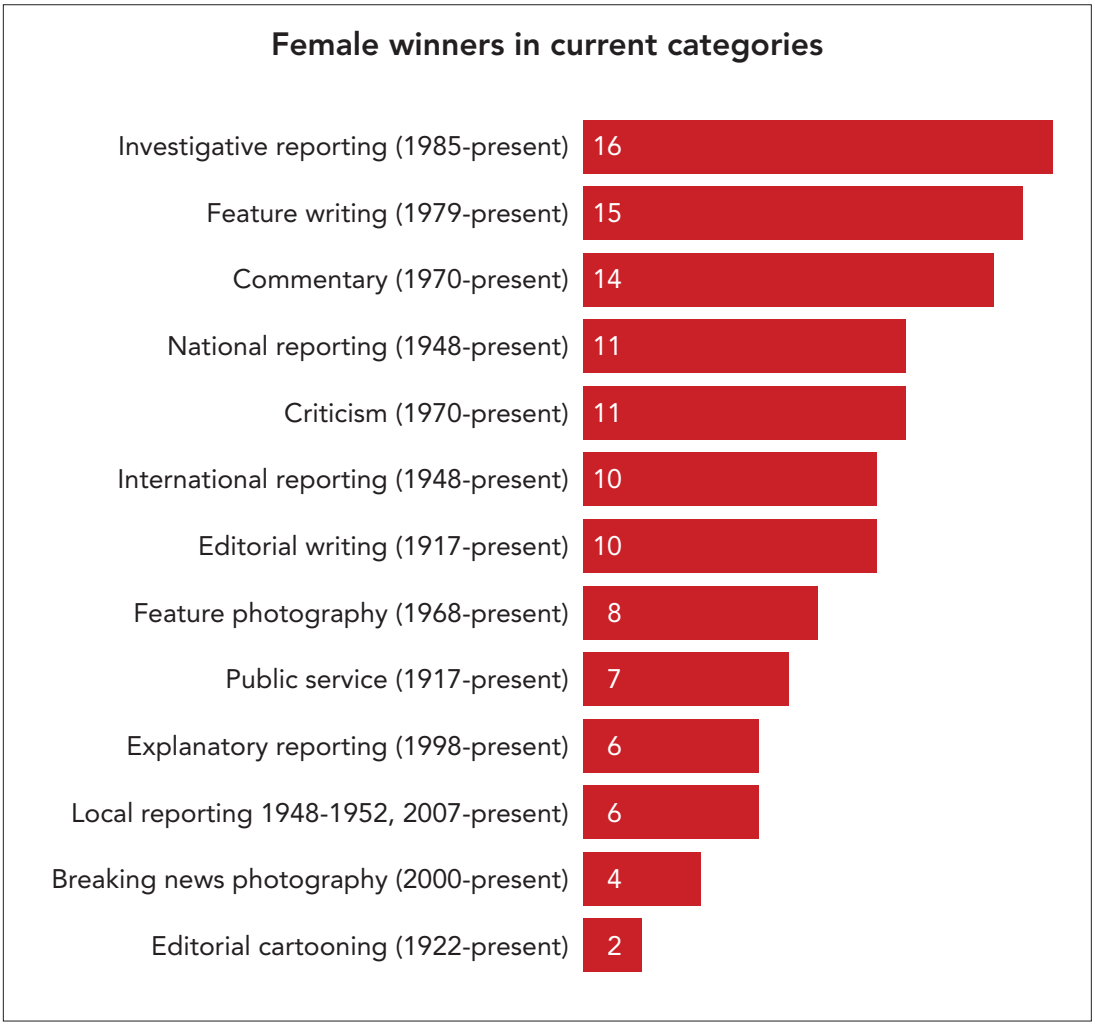
SEX OF REPORTERS	FEMALE	MALE
Local news	39%	35%
National news	44%	32%
Sub-regional news	3%	5%
Foreign news	14%	28%
Overall	39% women reporters	

SEX OF REPORTERS ON MAJOR TOPICS	FEMALE	MALE
Politics and government	18%	28%
Economy	13%	11%
Science and health	20%	11%
Social and legal	30%	25%
Crime and violence	14%	18%
Celebrity, art, media, sports	6%	6%

Source: Global Media Monitoring Project

For print journalism's top prize, women gained ground faster than minorities across a century—but white men still reign

Among the last century's winners of the prestigious Pulitzer Prize, 16 percent were women journalists and 16 percent were journalists of color, according to the Columbia Journalism Review, whose analysis appeared in the magazine's Spring 2016 issue.



Source: Columbia Journalism Review

The first woman won a Pulitzer in 1918. Women made slightly faster progress than racial minorities, whose winning rate was the same during the last decade as it was a century ago, the Review's editors wrote.

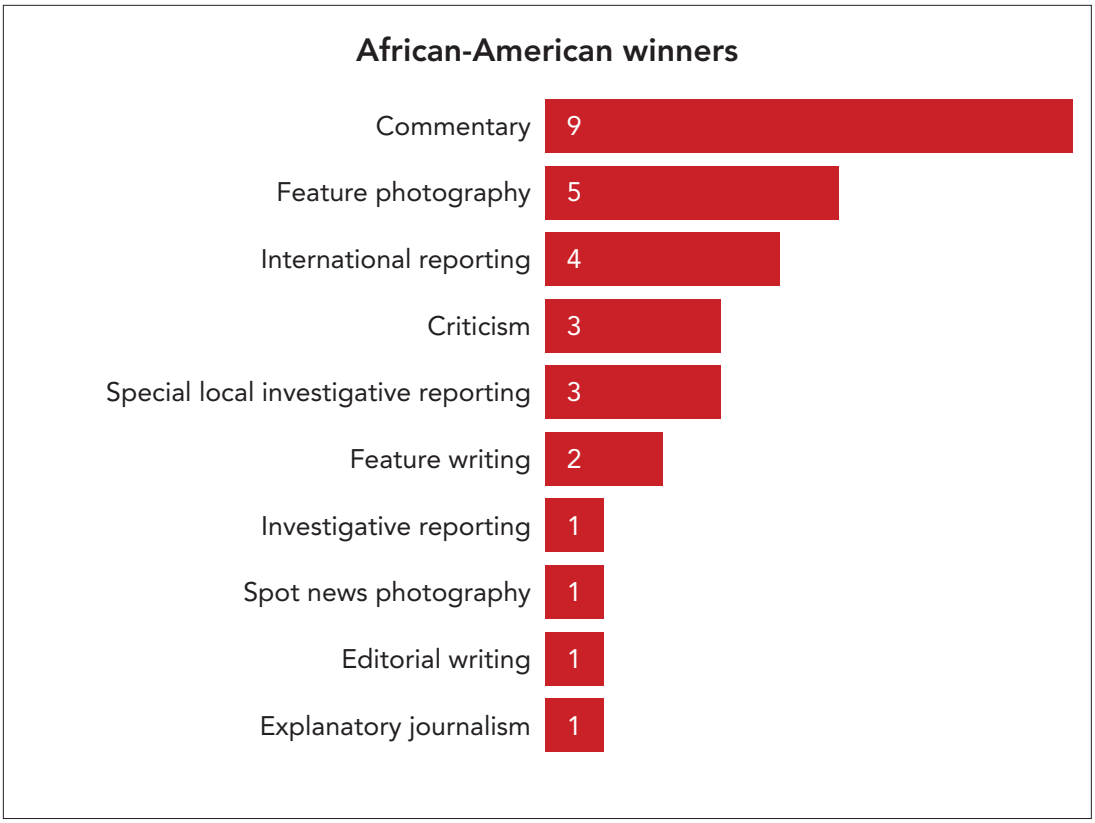
Their analysis of 943 Pulitzers included only named winners, not those working as part of a large newsroom team.

Also, the magazine's editors cautioned that they did their best to confirm the race of the winners, though it was impossible to confirm every winner's race: "Records before 1960 are sparse, but we do know that very few minority journalists won in the early part of the 20th century. Journalism associations and other groups have recorded the first African-American and Asian winners, and our own research located other early minority winners. If we could not independently determine otherwise, any winners before 1960 were assumed to be white."

Review editors listed winners of an undetermined race as "race unknown." The editors also asked diversity-focused organizations such as the National Association of Hispanic Journalists and Maynard Institute for Journalism Education about the race of past winners.

The magazine's editors also reviewed winning topics for the highest award in American journalism to find that:

- 84 percent of the winners were white, and whites still dominate the prizes. The percentage of white winners during the last studied decade and last 100 years has remained largely unchanged.
- As one example of how people of color have fared, 30 named African–Americans have won Pulitzers, starting with Ebony magazine photographer Moneta Sleet Jr. in 1969 and ending with The Boston Globe columnist Farah Stockman in 2016.
- Almost a third of African-American prizewinners won for commentary.
- Most women have won for investigative reporting and feature writing.
- Prizes granted for coverage of developing/underdeveloped regions, including those in Africa and the Middle East, narrowly focused on poverty, war and other forms of chaos.
- Arts criticism, in the last decade, received more prizes than any other category of news coverage.
- As small and midsize newspapers have closed or shrunk and national news outlets have grown, those larger outlets have dominated the awards. For example, The New York Times won 6.8 percent of Pulitzers during the decade that ended 40 years ago but 16 percent in the last 10 years.



Graphic produced by the Women's Media Center

Source: Columbia Journalism Review

Fashion mag covers featured record number of models of color

For at least the second year in a row, several of the world's most widely circulated fashion magazines, taken together, increased the number of cover models of color, according to the annual tally from the Fashion Spot.

Editors of that fashion news site concluded that 29 percent of 679 cover photos in 48 top fashion publications featured models who were not white. That 2016 rate compared to 22.8 percent in 2015 and 17.4 percent in 2014.

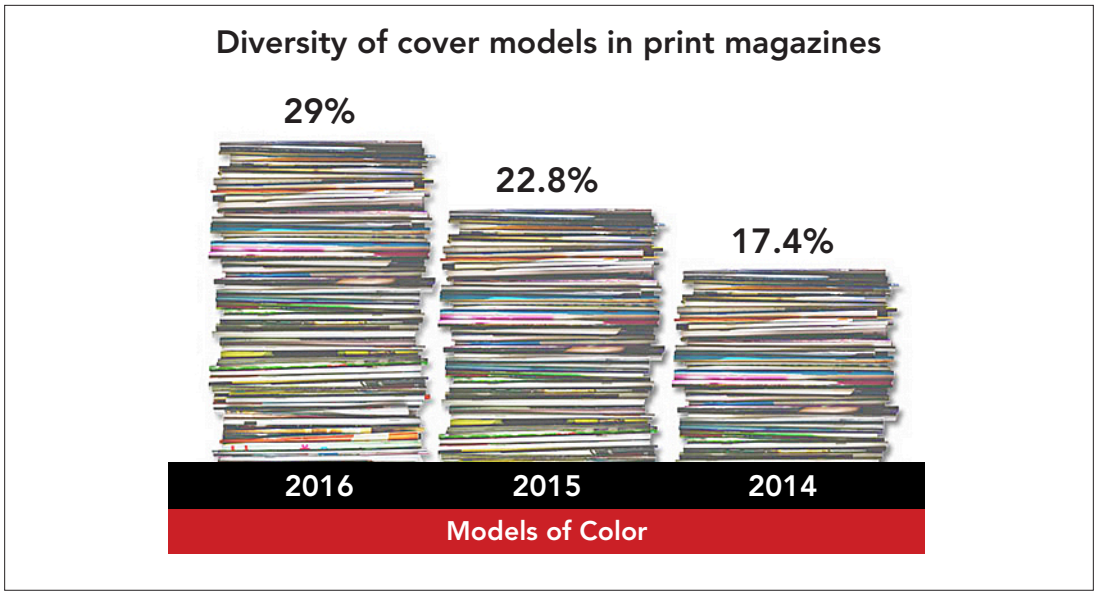
Though 197 non-white faces made it onto covers, several magazines opted exclusively for white models: Love—which has had no cover models of color in at least the last three years—Vogue Germany, Vogue Netherlands, Vogue Russia, Harper's Bazaar U.S. and Porter.

Celebrity singer Rihanna was the only non-white person to front British Vogue in 2016. Last year, supermodel Jourdan Dunn was the first model of color to hit that publication's cover since 2013. Over the past 14 years, six models of color received solo play on British Vogue's cover.

Also, according to the Fashion Spot editors, in 2016:

Vogue Taiwan featured only models of color.

- 16 of Vogue India's 19 cover models were of color.
- Half of Paper's cover models were of color.
- At Teen Vogue, which hired its first black editor in 2015, five were of color and one was bisexual.
- 34 magazine covers—5 percent—featured models aged 50 and older.
- 0.9 percent of models were size 12 or larger.
- 0.7 had models who were transgender women.



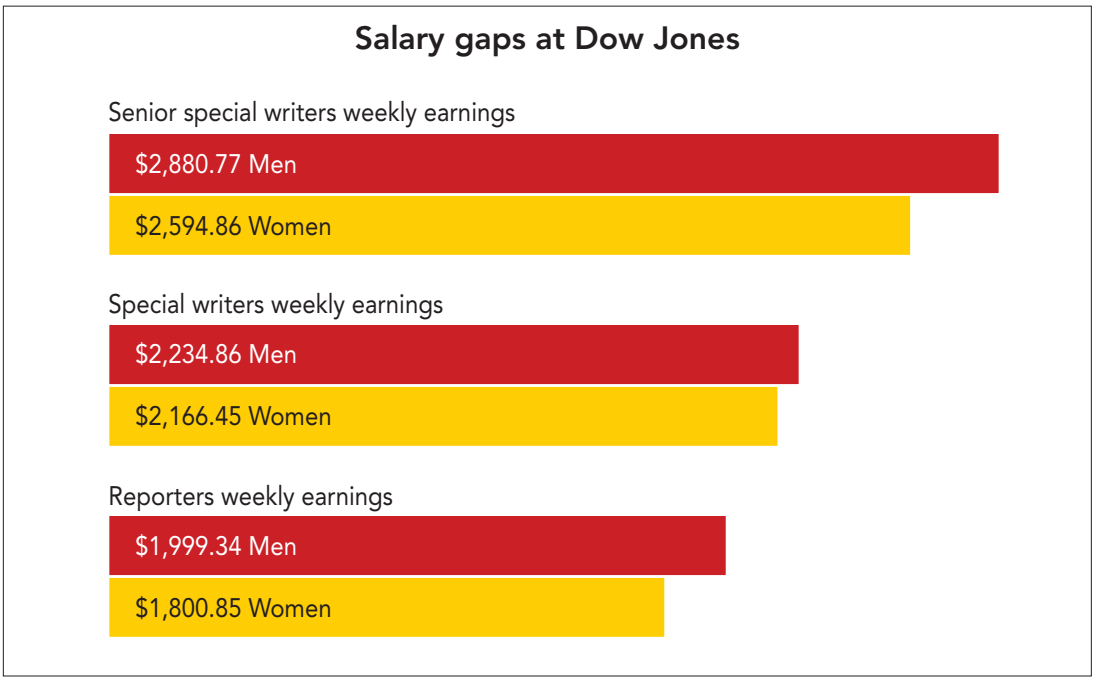
Source: The Fashion Spot

Labor union: At Dow Jones and The Wall Street Journal, black women were lowest paid of all in ongoing, gender-driven pay gap

Women earned roughly 87 cents for every dollar men earned at Dow Jones and its flagship international newspaper, The Wall Street Journal, according to officials of the union representing those workers.

While white men earned more than all other Dow Jones workers, black women earned the least on what union officials, in a March 2016 report, characterized as a racially biased pay scale.

Leaders of the Independent Association of Publishers' Employees/The Newspaper Guild Communications Workers of America Local 1096 said their data was the union's most expansive analysis yet in a years-long discussion of gender-based and race-based salary gaps at Dow Jones, where women, at the time of the analysis, were 47 percent of the news operation's workforce.



Graphic produced by the Women's Media Center

Source: Independent Association of Publishers' Employees/The Newspaper Guild of Communications Workers of America

Here's the hierarchy of average pay, according to the union's analysis, which builds on a similar report released in 1991—when salaries were half what they are now:

For reporters, special writers and senior special writers, who, with other journalists, comprise the largest single group of Dow Jones employees:

- Male senior special writers earned $2,880.77 per week.
- Female senior special writers earned $2,594.86 per week.
- Male special writers, $2,234.86 per week.
- Female special writers, $2,166.45 per week.
- Male reporters, $1,999.34 per week.
- Female reporters, $1,800.85 per week.

Salaries based on years of employment:

- Males with at least 20 years' experience earned $2,716.81 per week.
- Females with at least 20 years, $2,387.12 per week.
- Males, 15 to 20 years, $2,091.33 per week.
- Females, 15 to 20 years, $2,072.80 per week.
- Males, 10 to 15 years, $1,829.90 per week.
- Females, 10 to 15 years, $1,767.94 per week.
- Males, 5 to 10 years, $1,812.64 per week.
- Females, 5 to 10 years, $1,667.93 per week.
- Males, 0 to 5 years, $1,767.60 per week.
- Females, 0 to 5 years, $1,556.85 per week.
- Newly hired males, $1,302.30 per week.
- Newly hired females, $1,167.59 per week.

Average earned by journalists and all other Dow Jones workers, combined:

- White males, $1,773.05 per week.
- White females, $1,497.34 per week.
- Asian males, $1,748.52 per week.
- Asian females, $1,617.70 per week.
- Males whose race is listed as "other," $1,294.68 per week.
- Females whose race is listed as "other," $1,404.12 per week.
- Hispanic/Latino males, $1,320.68 per week.
- Hispanic/Latina females, $1,176.51 per week.
- Black/African-American males, $1,227.88 per week.
- Black/African-American females, $1,141.31 per week.

"IAPE had been badgering Dow Jones management about discrimination and bias ... Sadly, in 25 years' time, there has been little progress," union officials wrote in an announcement about their data.

Responding weeks after the union announcement, Dow Jones CEO and Wall Street Journal Publisher William Lewis told employees, via email, "any pay disparity relating to an employee's race or gender is troubling and inconsistent with the standards I strive to maintain at Dow Jones. We must, as a matter of urgency, address these issues head on."

Survey: Globally—and with women—digital news gained popularity

In its survey of the world's reliance on digitally distributed news, the United Kingdom–based Reuters Institute for the Study of Journalism's "Digital News Report 2016" found that women, globally, were more likely to get their news through social media, especially Facebook.

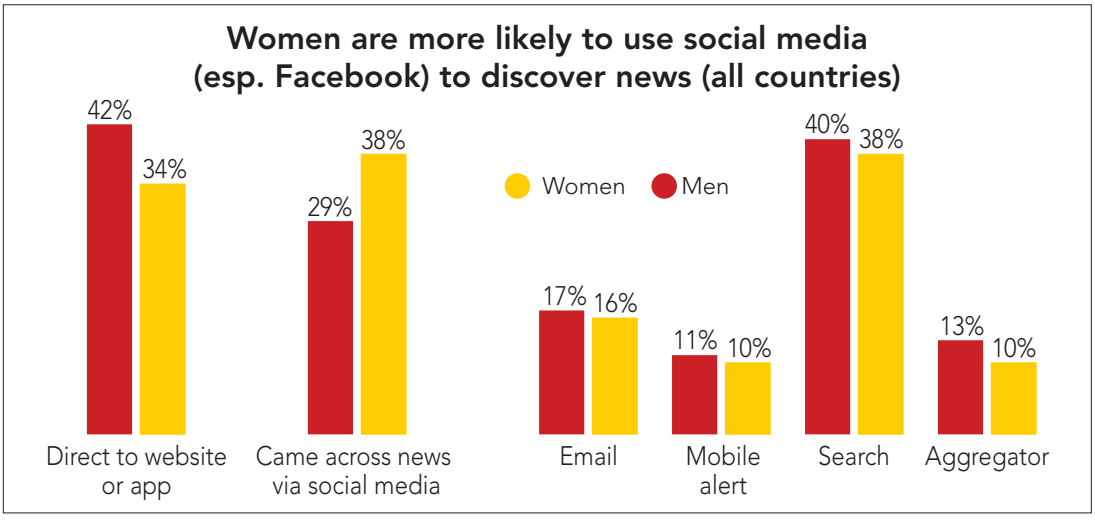
(Facebook executives, after being roundly criticized, have pledged to stem the flow of fake news across their site.)

Reuters' results were taken from an online questionnaire answered by a rough total of no more than 2,200 people in each of 26 nations in Europe, North America, South America and East Asia. In the United States, 2,197 people completed the questionnaire.

In several countries, researchers, conceding that the habits of news consumers not online can't be reflected by their survey, conducted face-to-face focus groups in the United States, United Kingdom and Spain.

The Reuters report found that:

- 34 percent of women and 42 percent of men get their news directly from an online news app or website.
- 38 percent of women and 29 percent of men get their news from social media sites such as Facebook, which links to legitimate news organizations and ones purporting to deliver actual news.
- 28 percent of 18- to 24-year-olds said social media—whose users sometimes don't bother to confirm if what's being posted and tweeted is real or fake news—was their main source of news.
- 51 percent of all study respondents said they use social media news sources at least once per week.
- In 17 of the world's largest economies, social media continues to increase as a source of news.
- In the United States, Yahoo was the most popular online news source.
- In the United States, local stations were the most popular sources of news among 16 radio, TV and print news organizations.
- Fox News was the second most popular television station, followed by NBC/MSNBC.
- The Washington Post ranked 16th, just below city newspapers available at no cost.
- 9 percent of study respondents said they bought some online news.



Graphic produced by the Women's Media Center

Source: Reuters Institute for the Study of Journalism's Digital News Report 2016



Sports journalism

Sports ethics institute graded newspapers and website sports desks "F" in gender diversity, "C+" in race diversity

The number of female assistant sports editors at 100 U.S. and Canadian newspapers and websites fell by roughly half between 2012 and 2014—from 17.2 percent of all such editors to 9.8 percent—according to the fifth bi-annual "The Associated Press Sports Editors Racial and Gender Report Card." It analyzed 1,726 sports editors, assistant sports editors, columnists, reporters, copy editors and designers at those publications.

The decline in female assistant sports editors was one of the report's most stark reminders of the gender gap among sports journalists.

Still, as signs of improvement, the report cited increases in the number of women and minorities employed in other sports journalism jobs, including as reporters and columnists.

Released in June 2015 by The Institute for Diversity and Ethics in Sport at the University of Central Florida and commissioned by the Associated Press Sports Editors, the study's "F" and "C+" grades were repeats. That was the same racial diversity mark earned in 2012 and the same gender diversity mark earned in each of the last four reports. (Grades were not issued for the inaugural report card in 2006. The combined grade for 2014 was a "D," researchers wrote. "F" meant that the news organizations, all together, scored 50 or fewer points in the graded categories. "C+" meant they scored 75.2 points.)

Richard Lapchick, the study's lead author and the institute's director, lauded APSE for its transparency and willingness to continue the analysis. But he also noted the dire need for progress on the diversity front.

2014 Associated Press sports editors racial and gender report card

TOTAL STAFFS	
RACE	C+
GENDER	F
PEOPLE OF COLOR	14.7%
WOMEN	13.3%
SPORTS EDITORS	
RACE	D+
GENDER	F
PEOPLE OF COLOR	8.5%
WOMEN	9.9%
ASSISTANT SPORTS EDITORS	
RACE	C-
GENDER	F
PEOPLE OF COLOR	9.8%
WOMEN	9.8%
COLUMNISTS	
RACE	B
GENDER	F
PEOPLE OF COLOR	16.5%
WOMEN	12.4%
COPY EDITORS/DESIGNERS	
RACE	B
GENDER	F
PEOPLE OF COLOR	16.7%
WOMEN	19.2%

Source: Institute for Diversity and Ethics in Sports/Associated Press Sports Editors

Marc Spears, chairman of the National Association of Black Journalists Sports Task Force and a senior writer at ESPN's sports, culture and race news–focused The Undefeated, said: "Talking about those saddening numbers out loud is the first step to change. I spoke at the APSE Convention [in 2014] about getting more of our Sports Task Force members considered for openings and, afterward, I noticed an immediate upswing in efforts by the nation's newspaper sports editors in reaching out. I usually get an email every week from a newspaper sports editor looking for qualified candidates from NABJ. Such was not the case a year ago."

Researcher Lapchick noted that the data were analyzed at a time when many newsrooms, rather than hiring, had been laying off and offering buyouts—a reality that, Spears and Lapchick said, should not hinder diversity efforts.

ESPN—which has hired, and employs as a pro football, hockey and motor sports editor Mary Byrne, named APSE's president in 2015—accounted for the bulk of key sports editors and columnists who were women and people of color. Seven of 11 sports editors who were female at what the sports institute dubs "A" news organizations with the largest circulation and readership worked at ESPN in 2014; so did seven of 16 editors who were people of color. Of 48 men of color who were columnists in that top tier of news organizations, 41 worked at ESPN; of 37 women columnists, 32 worked at the sports network.

Also, of those 37 women columnists at "A" newspapers and websites, two were-African-American, one was Latina and one was Asian. All four female columnists of color worked at ESPN.

TOTAL ASSOCIATED PRESS SPORTS EDITORS STAFF DATA

ENTIRE STAFF	2006		2008		2010		2012		2014	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White Men	3,520	79.9%	3,894	79.2%	2331	77.8%	2301	73.7%	1,295	75.0%
African-American Men	228	5.2%	261	5.3%	167	5.6%	201	6.4%	112	6.5%
Latino Men	123	2.8%	134	2.7%	92	3.1%	100	3.2%	58	3.4%
Asian Men	42	1.0%	66	1.3%	48	1.6%	62	2.0%	24	1.4%
Other Men	18	0.4%	31	0.6%	16	0.5%	8	0.3%	8	0.5%
White Women	384	8.7%	448	9.1%	287	9.6%	386	12.3%	177	10.3%
African-American Women	39	0.9%	42	0.9%	38	1.3%	37	1.2%	27	1.6%
Latina Women	30	0.7%	16	0.3%	7	0.2%	16	0.5%	13	0.8%
Asian Women	14	0.3%	21	0.4%	8	0.3%	16	0.5%	10	0.6%
Other Women	5	0.1%	5	0.1%	1	0.0%	1	0.0%	2	0.1%
Woman Total	472	10.7%	532	10.8%	341	11.4%	456	14.6%	229	13.3%
People of Color Total	499	11.3%	576	11.7%	377	12.6%	441	14.1%	254	14.7%
People of Color and Women	883	20.1%	1024	20.8%	664	22.2%	827	26.4%	431	24.9%
Total	**4,403**		**4,918**		**2,995**		**3,128**		**1,726**	

SPORTS EDITORS	2006		2008		2010		2012		2014	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White Men	288	90.0%	301	88.3%	202	90.6%	173	83.2%	187	84.2%
African-American Men	5	1.6%	6	1.8%	3	1.4%	9	4.3%	6	2.7%
Latino Men	9	2.8%	8	2.4%	3	1.4%	5	2.4%	7	3.2%
Asian Men	0	0.0%	2	0.6%	1	0.5%	0	0.0%	1	0.5%
Other Men	2	0.6%	2	0.6%	0	0.0%	1	0.5%	0	0.0%
White Women	15	4.7%	20	5.9%	14	6.3%	16	7.7%	16	7.2%
African-American Women	0	0.0%	1	0.3%	0	0.0%	3	1.4%	4	1.8%
Latina Women	0	0.0%	0	0.0%	0	0.0%	1	0.5%	1	0.5%
Asian Women	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Other Women	1	0.3%	1	0.3%	0	0.0%	0	0.0%	0	0.0%
Women Total	16	5.0%	22	6.5%	14	6.3%	20	9.6%	21	9.5%
People of Color Total	17	5.3%	20	5.9%	7	3.1%	19	9.1%	19	8.6%
People of Color and Women	32	10.0%	40	11.7%	21	9.4%	35	16.8%	35	15.8%
Total	**320**		**341**		**223**		**208**		**222**	

ASSISTANT SPORTS EDITORS	2006		2008		2010		2012		2014	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White Men	402	78.4%	443	80.7%	297	78.0%	264	73.3%	154	84.2%
African-American Men	22	4.3%	21	3.8%	20	5.3%	17	4.7%	5	2.7%
Latino Men	15	2.9%	16	2.9%	15	3.9%	12	3.3%	5	2.7%
Asian Men	6	1.2%	6	1.1%	6	1.6%	4	1.1%	0	0.0%
Other Men	3	0.6%	8	1.5%	3	0.8%	1	0.3%	1	0.5%
White Women	44	8.6%	44	8.0%	28	7.4%	48	13.3%	11	6.0%
African-American Women	5	1.0%	5	0.9%	6	1.6%	4	1.1%	1	0.5%
Latina Women	13	2.53%	3	0.6%	1	0.3%	3	0.8%	3	1.6%
Asian Women	2	0.4%	2	0.4%	4	1.1%	6	1.7%	2	1.1%
Other Women	1	0.2%	1	0.2%	1	0.3%	1	0.3%	1	0.5%
Women Total	65	12.7%	55	6.5%	40	10.5%	62	17.2%	18	9.8%
People of Color Total	67	13.1%	62	5.9%	56	14.7%	48	13.3%	18	9.8%
People of Color and Women	111	21.6%	106	11.7%	84	22.0%	96	26.7%	29	15.8%
Total	**513**		**549**		**381**		**360**		**183**	

Source: Institute for Diversity and Ethics in Sports/Associated Press Sports Editors

COLUMNISTS	2006		2008		2010		2012		2014	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White Men	249	83.6%	344	82.5%	278	76.8%	284	74.7%	250	72.3%
African-American Men	22	7.4%	40	9.6%	37	10.2%	46	12.1%	40	11.6%
Latino Men	3	1.0%	2	0.5%	5	1.4%	7	1.8%	8	2.3%
Asian Men	2	0.7%	3	0.7%	5	1.4%	6	1.6%	4	1.2%
Other Men	2	0.7%	0	0.0%	1	0.3%	0	0.0%	1	0.3%
White Women	19	6.4%	24	5.8%	32	8.8%	35	9.2%	39	11.3%
African-American Women	1	0.3%	4	1.0%	4	1.1%	2	0.5%	2	0.6%
Latina Women	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	0.3%
Asian Women	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	0.3%
Other Women	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
Woman Total	20	6.7%	28	6.7%	36	9.9%	37	9.7%	43	12.4%
People of Color Total	30	10.1%	49	11.8%	52	14.4%	61	16.1%	57	16.5%
People of Color and Women	49	16.4%	73	17.5%	84	23.2%	96	25.3%	96	27.7%
Total	**298**		**417**		**362**		**380**		**346**	

REPORTERS	2006		2008		2010		2012		2014	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White Men	1682	79.0%	1772	79.3%	1053	76.8%	934	76.1%	434	74.2%
African-American Men	140	6.6%	146	6.5%	93	6.8%	85	6.8%	40	6.8%
Latino Men	57	2.7%	67	3.0%	49	3.6%	35	2.9%	23	3.9%
Asian Men	23	1.1%	33	1.5%	22	1.6%	25	2.0%	9	1.5%
Other Men	7	0.3%	10	0.5%	9	0.7%	5	0.4%	5	0.9%
White Women	179	8.4%	174	7.8%	121	8.8%	125	10.2%	63	10.8%
African-American Women	20	0.9%	15	0.7%	16	1.2%	10	0.8%	6	1.0%
Latina Women	11	0.5%	7	0.3%	6	0.4%	4	0.3%	2	0.3%
Asian Women	8	0.4%	10	0.5%	2	0.2%	4	0.3%	3	0.5%
Other Women	1	0.1%	2	0.1%	0	0.0%	0	0.0%	0	0.0%
Woman Total	219	10.3%	208	9.3%	145	10.6%	143	11.7%	74	12.6%
People of Color Total	267	12.5%	290	13.0%	197	14.4%	168	13.7%	88	15.0%
People of Color and Women	446	21.0%	464	20.8%	318	23.2%	293	23.9%	151	25.8%
Total	**2,128**		**2,236**		**1,371**		**1,227**		**585**	

COPY EDITORS/DESIGNERS	2006		2008		2010		2012		2014	
	Number	Percent	Number	Percent	Number	Percent	Number	Percent	Number	Percent
White Men	899	78.6%	1034	75.2%	501	76.1%	481	69.3%	223	70.1%
African-American Men	39	3.4%	48	3.5%	14	2.1%	23	3.3%	13	4.1%
Latino Men	39	3.4%	41	3.0%	20	3.0%	32	4.6%	11	3.5%
Asian Men	11	1.0%	22	1.6%	14	2.1%	22	3.2%	9	2.8%
Other Men	4	0.4%	11	0.8%	3	0.5%	0	0.0%	1	0.3%
White Women	127	11.1%	186	13.5%	92	14.0%	116	16.7%	42	13.2%
African-American Women	13	1.1%	17	1.2%	12	1.8%	13	1.9%	11	3.5%
Latina Women	6	0.5%	6	0.4%	0	0.0%	3	40.0%	4	1.3%
Asian Women	4	0.4%	9	0.7%	2	0.3%	4	60.0%	3	0.9%
Other Women	2	0.2%	1	0.1%	2	0.2%	0	0.0%	1	0.3%
Woman Total	152	13.3%	219	15.9%	108	16.4%	136	19.6%	61	19.2%
People of Color Total	118	10.3%	155	11.3%	67	10.2%	97	14.0%	53	16.7%
People of Color and Women	245	21.4%	341	24.8%	159	24.2%	213	30.7%	95	29.9%
Total	**1,144**		**1,375**		**658**		**694**		**318**	

Source: Institute for Diversity and Ethics in Sports/Associated Press Sports Editors

Also, in 2014, 85.3 percent of all staffers for APSE newspapers and news websites were white men and women; that compared to 85.9 percent in 2012. The respective figures for the same years were 8.1 percent and 7.6 percent for African-Americans; 4.1 percent and 3.7 percent for Latinos; 2 percent and 2.5 percent for Asians; and 0.6 and 0.4 percent for persons of other races.

In 2014, women made up 13.3 percent of staffers at APSE member newspapers and websites; that compared to 14.6 percent in 2012.

Across the 100 newspapers and websites, the report also showed that:

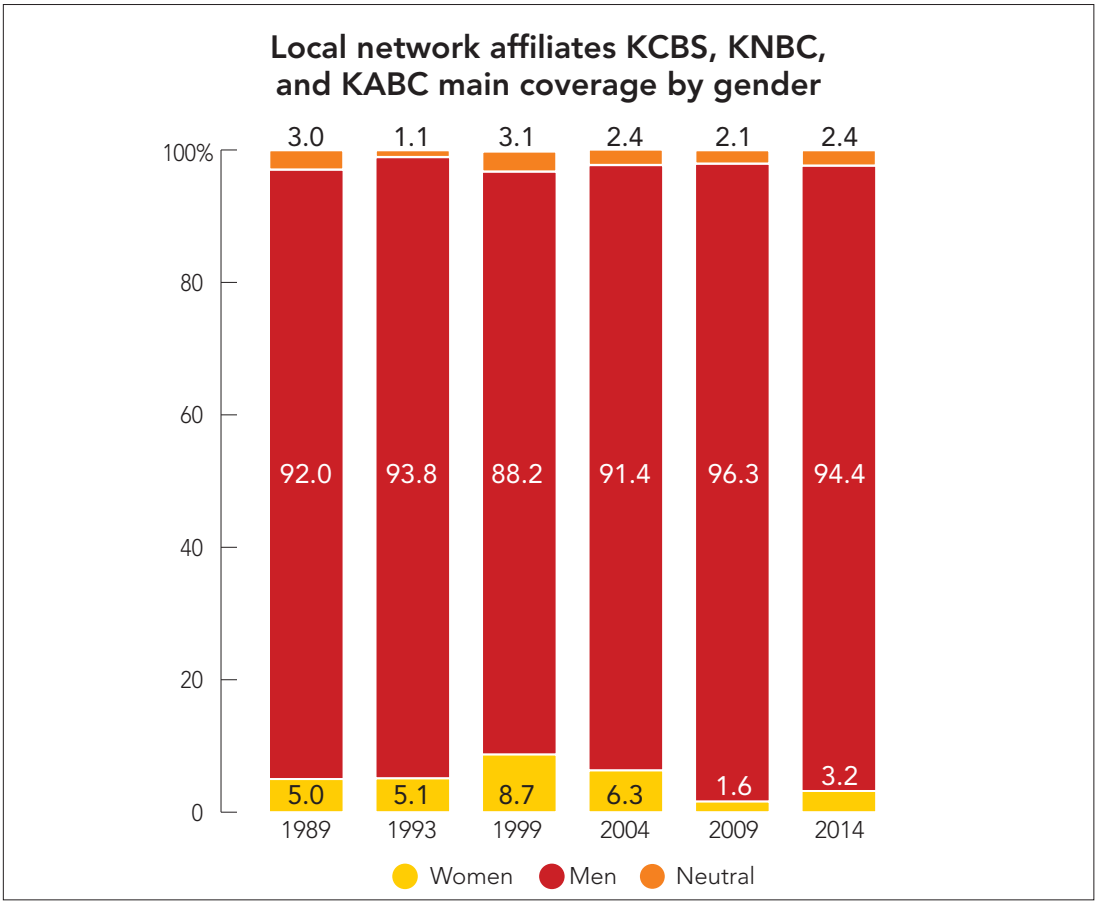
- The percentage of assistant sports editors who were white men increased from 73.3 percent in 2012 to 84.2 percent in 2014; the percentage of white women decreased from 13.3 percent in 2012 to 6.01 percent in 2014.
- In 2014, women and people of color combined to make up 27.7 percent of columnists, up from 25.3 percent in 2012.
- In 2014, APSE recorded its first-ever Latina columnist.
- Women represented 19.2 percent of the copy editors/designers in 2014, down slightly from 19.6 percent in 2012.
- In 2014, copy editors/designers of color rose to 16.7 percent from 14 percent in 2012.
- No Asian women were sports editors in 2014.
- The percentage of women reporters was 12.6 percent in 2014, up from 11.7 percent in 2012.
- 90.1 percent of the sports editors were men in 2014.
- 90.2 percent of the assistant sports editors were men in 2014.
- 87.6 percent of the columnists were men in 2014.
- 87.4 percent of the reporters were men in 2014.
- 80.8 percent of the copy editors/designers were men in 2014.

Lapchick said, in a press release, "It has now been eight years since the publication of the 2006 report. While there was some change in the five key positions we examined for race, there continued to be a failing grade for gender in all five categories. I applaud the APSE for it transparency and its determination to get better."

Purdue, USC researchers: At ESPN and local Los Angeles TV stations, coverage of women's sports lagged

Despite the growth of women's sports and their fan base, coverage of women's sporting events at four local television stations in Los Angeles and on ESPN's SportsCenter show, which airs nationally, has not increased commensurately. That's according to a joint Purdue University-University of Southern California study that researchers have conducted every five years since 1989.

Published in June 2015 in the journal Communication & Sport, the study, "'It's Dude Time!': A Quarter Century of Excluding Women's Sports in Televised News and Highlight Shows," reported that 32 of 934 segments of coverage from those local stations featured women's sports during two weeks each of March 2014, July 2014 and November 2014. During those same sampled periods, men's sports were featured in 880 of those segments. Gender-neutral sports were featured in 22 segments, researchers wrote.



Graphic produced by the Women's Media Center

Source: Purdue University/University of Southern California

On ESPN's SportsCenter, during the same period, 376 segments covered men's sports and 13 segments covered women's sports.

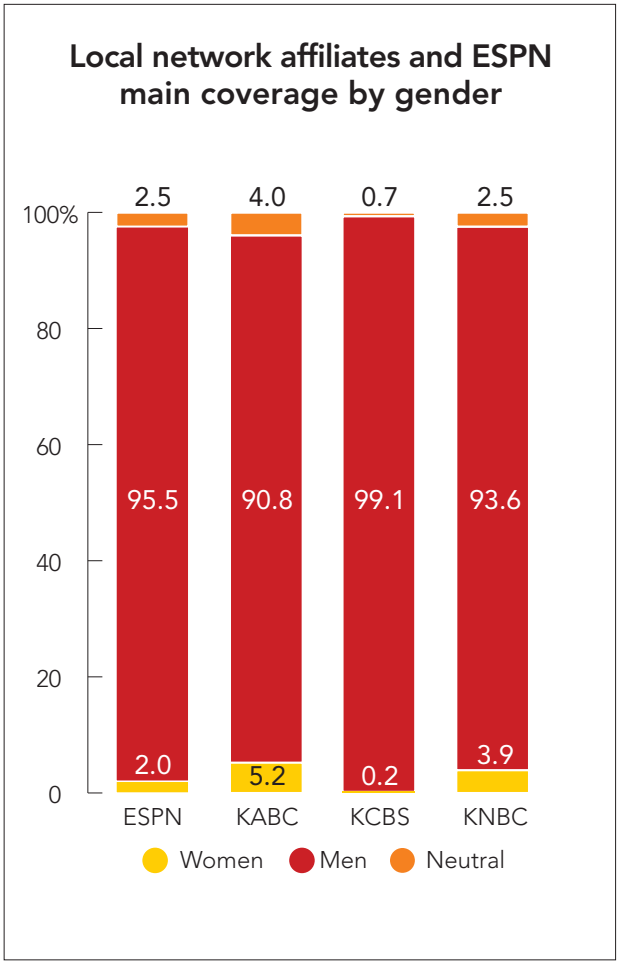
Purdue American studies professor Cheryl Cooky, president of the North American Society for the Sociology of Sport, told the Women's Media Center those coverage disparities "suggest that women athletes and their fans are still considered second-class citizens in sports journalism."

Continued Cooky, the study's lead author: "Sports news and highlight shows play an important role in building audiences … As long as coverage of women's sports continues

to be ignored in these programs, the building of audiences and fans of women's sports will remain stunted. And the lack of viewers, fans and audiences is often used as a justification for why fewer resources should be invested in women's sports leagues and teams."

In other details, researchers concluded that:

- Of the anchors and co-anchors at those stations and ESPN, combined, 4.1 percent were white women; 0.7 percent were Latino women; 47.6 percent were white men; 22.7 percent were black men; 15.2 percent were Asian/Asian Pacific Islander men; and 9.7 percent were Latino men
- Of in-the-field reporters and other non-anchor announcers at those stations and ESPN, combined, 11.8 percent were white women; 2.6 percent were black women; 1.3 percent were women of some other race; 63.2 percent were white men; 6.6 percent were black men; and 14.5 percent were Latino men.



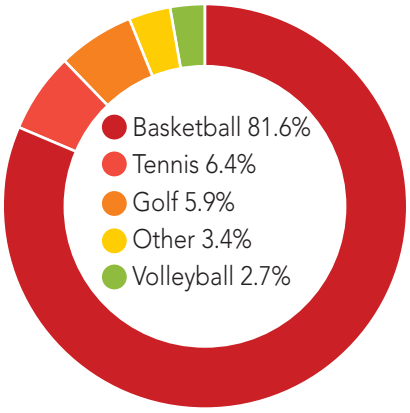
Graphic produced by the Women's Media Center

Source: Purdue University/University of Southern California

- The Los Angeles stations' coverage of women's sports dropped to 3.2 percent of all sports coverage in the sampled periods of 2014 from 5 percent in 1989's sampling. Of the studied years, female coverage peaked at 8.7 percent in 1999.
- In 2014, 2 percent of ESPN's coverage spotlighted women. It peaked at 2.2 percent in 1999.
- Of 2014 sports coverage by the local stations and ESPN, combined, 2.3 percent was devoted to women's basketball and 0.5 percent to other women's sports. By contrast, 35.5 percent of that combined coverage was devoted to men's basketball; 20.1 percent to men's football; 18.9 percent to men's baseball; 6 percent to other men's sports; 5.5 percent to men's hockey; 5.3 percent to men's golf; and 4.1 percent to men's soccer. Gender-neutral sports coverage accounted for 1.8 percent.
- Of ESPN's women's sports reporting, basketball accounted for 81.6 percent; tennis accounted for 6.4 percent; golf, 5.9 percent; other women's sports, 3.4 percent; and volleyball, 2.7 percent.

The study's title riffed on a SportsCenter broadcaster, who, in November 2014, said "It's dude time" as he introduced a hockey analyst. The USC-Purdue researchers wrote: "While it's common for sports anchors to present ice hockey as one of the more extremely aggressive masculine sports, the sports anchor's comments made us wonder when are these shows not 'dude time'?"

Women's sports coverage (main plus ticker) on local network affiliates and ESPN SportsCenter, 2014

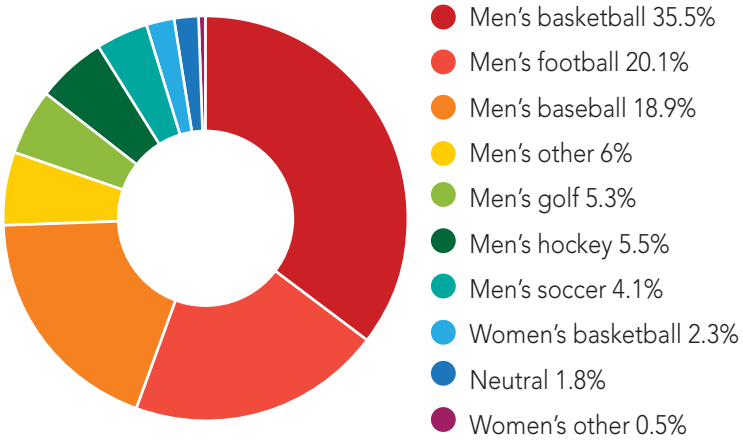


Graphic produced by the Women's Media Center

Source: Purdue University/University of Southern California



Combined sports coverage (main and ticker) on local network affiliates and ESPN SportsCenter, 2014



Graphic produced by the Women's Media Center

Source: Purdue University/University of Southern California



Radio, television and multi-platform journalism

TV news saw record rise in minority female news directors and overall minority workforce; but tallies still didn't reflect U.S. population

Minorities comprised 23.1 percent of TV news' workforce in 2015, the second highest level in the history of the "Radio Television Digital News Association/Hofstra University Annual Survey," which also reported a record number of female news directors and news staffers, overall.

Conducted during the fourth quarter of 2015, the findings of that survey, released in 2016, were based on reports from 76.5 percent of the nation's 1,681 non-satellite television stations and from the researchers' random sample of the nation's 4,037 radio stations.

Despite minority workforce gains in TV news, the increases did not reflect the nation's demographics, researchers wrote: "Still, as far as minorities are concerned, the bigger picture remains unchanged. In the last 26 years, the minority population in the U.S. has risen 11.8 points; but the minority workforce in TV news is up less than half that (5.3). And the minority workforce in radio is actually down by nearly a point and a half."

The ranks of female TV news directors and of all female TV news staffers also rose to the highest levels recorded since 1995, when RTDNA began analyzing broadcast journalists' gender and race.

Women in TV newsrooms by market size

	News staffs with women	Women news directors	Women as percentage of work force	Average number number of women on staff
All Television	98.7%	33.1%	44.2%	16.4
DM A 1-25	100.0	44.9	42.5	25.0
DMA 26-50	95.5	42.6	41.6	25.8
DMA 51-100	97.1	18.2	44.3	18.7
DMA 101-150	100.0	29.5	46.6	13.6
DMA 151+	100.0	29.4	45.5	8.8

Source: 2015 TV and Radio News Staffing and Profitability Survey/ RTDNA/Hofstra University Annual Survey

Women in radio newsrooms

	News staffs with women	Women news directors	Women as percentage of work force	Average number number of women on staff
All radio	44.0%	24.3%	31.9%	0.7
Major market	70.8	29.0	38.7	2.4
Large market	62.8	25.9	29.2	0.9
Medium market	42.1	27.3	34.2	0.5
Small market	26.7	18.6	20.5	0.3

Source: 2015 TV and Radio News Staffing and Profitability Survey/ RTDNA/Hofstra University Annual Survey

According to RTDNA's most recent study, in TV news:

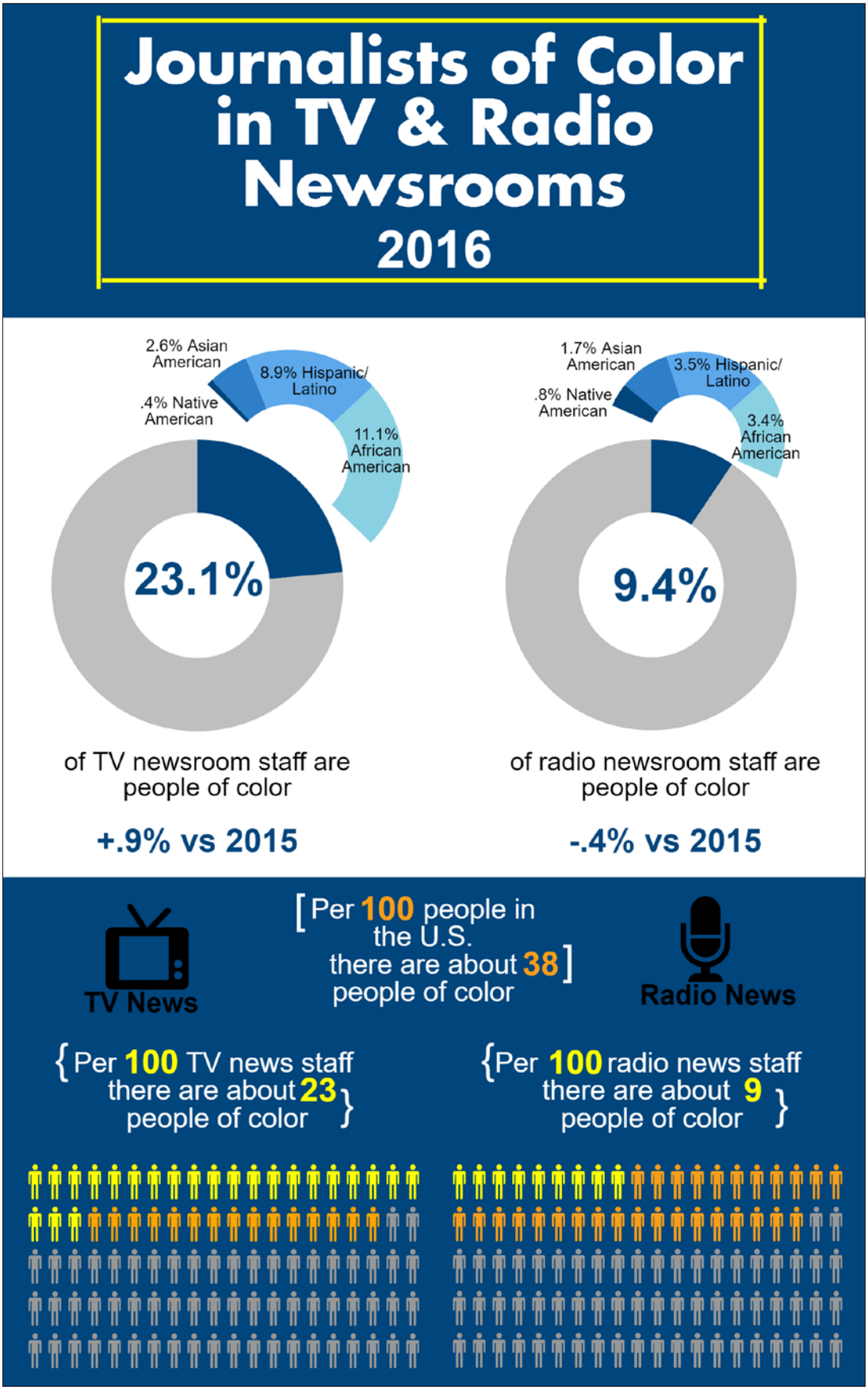
- The tally of female news directors rose to 33.1 percent in 2015, a roughly 2-percentage-point increase from 2014.
- Women news staffers, overall, made up 44.2 percent of that workforce, up from 42.3 percent in 2014.
- Women comprised 42.1 percent of the workforce in the top 50 markets, 44.3 percent 50 next-largest markets and 46.1 percent in smaller markets.
- The minority broadcast workforce's 1 percent increase to 23.1 percent in 2015 was second to 2001's 24.6 percent. In 2014, minorities comprised 22.2 percent of the whole workforce.
- Among minorities, only Asians declined in number, falling 0.3 percent since 2014
- Minorities comprised 17.2 percent of all news directors, up from 13.5 percent in 2014 and breaking a record of 15.5 percent, set in 2008.
- Of minority news directors, 8.8 percent were Hispanic/Latino, up from 6 percent in 2014; 5.5 percent were African-American, up from 4.3 percent; 2.6 percent were Asian, up from 1.8 percent; 0.3 percent were Native American, down from 0.4 percent.
- At Spanish-language TV stations, 98.1 percent of the overall news workforce was Hispanic/Latino, up from 83.5 percent the previous year. Of the remainder, 0.5 percent each were white or Asian; 1 percent were African-American; none were Native American.

- At non-Spanish-language stations, the workforce was overwhelmingly white. Of the remainder of that workforce, 11.4 percent were African-American in 2015, up from 11.1 percent in 2014; 6.7 percent were Hispanic/Latino, up from 5.9 percent; 2.7 percent were Asian, down from 2.9 percent; and 0.4 percent were Native American, up slightly from 0.3 percent.
- At non-Spanish-language stations, 5.3 percent of general managers were minorities in 2015, down from 5.6 percent in 2014.
- Of general managers, overall, 18.9 percent were women, a 1.6-percent increase, a 1.6 percent increase. In radio:

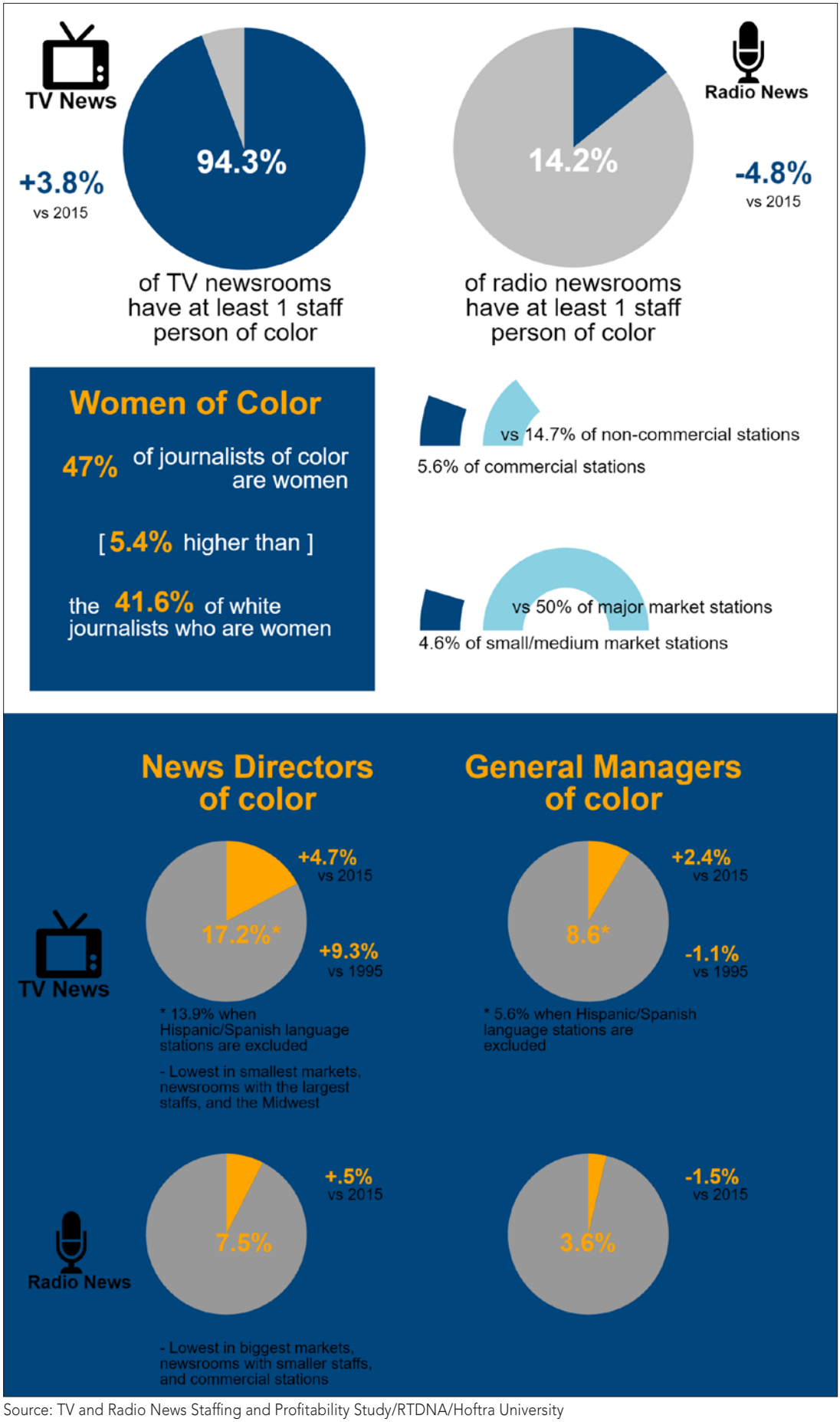
In radio:

- The tally of women news directors rose 4 percentage points over 2014, totaling 24.3 percent in 2015.
- There were fewer females in every other category of newsroom staffers.
- The percentage of news staffs with women fell by almost 7 percent, year over year.
- The minority workforce fell by 0.4 percent, year over year, with Hispanic/Latinos the only group whose numbers increased.
- 92.5 percent of general managers were white, down from 94.9 in 2015.
- Minority general managers—a group whose ranks had declined 5 percent between 2013 and 2014—saw a 1.3 percent decline in 2015.

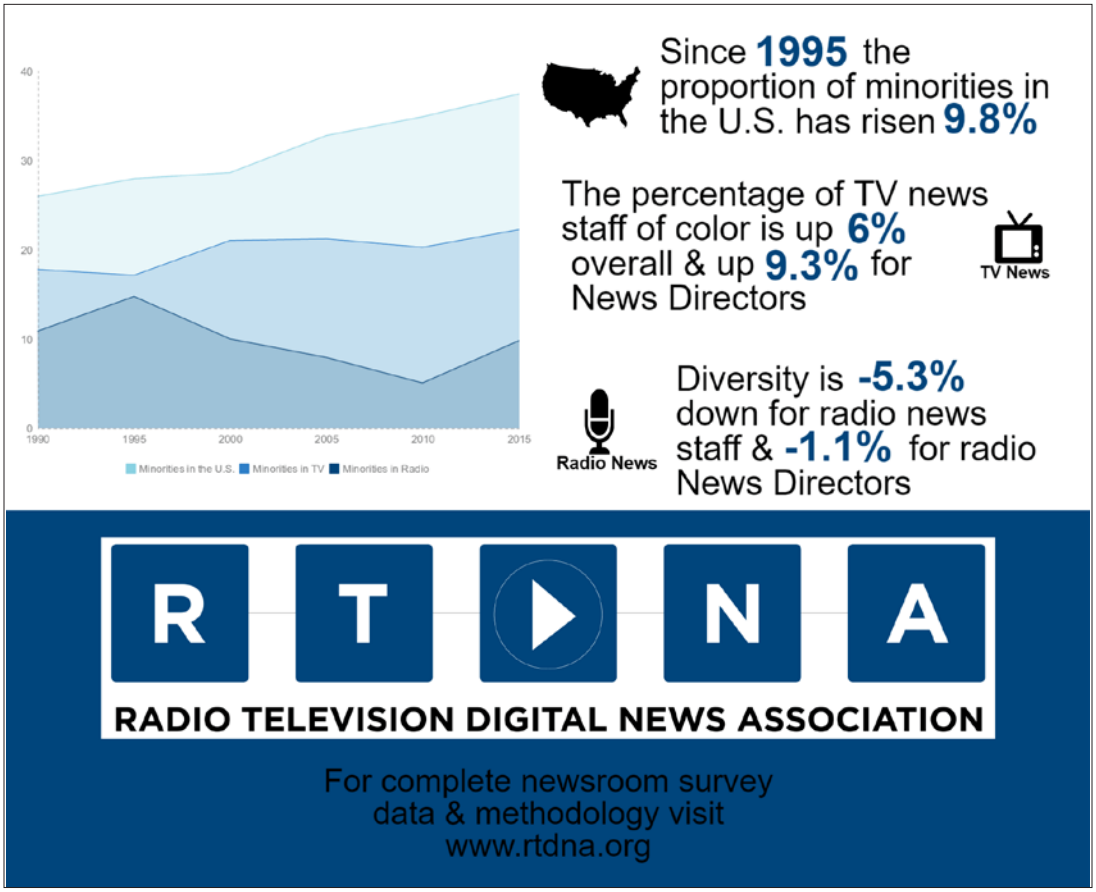




Source: TV and Radio News Staffing and Profitability Study/RTDNA/Hoftra University



Source: TV and Radio News Staffing and Profitability Study/RTDNA/Hoftra University



Source: TV and Radio News Staffing and Profitability Study/RTDNA/Hoftra University

NPR tapped more news sources of color in 2015, but male voices outnumbered female ones by 2 to 1

Its multiyear effort to put more women, people of color and people from underrepresented locales in the news mix showed "a notable increase" in the number of black sources on National Public Radio and an "incremental" increase in the count of female sources, NPR reported in December 2015.

As part of a project launched in fall 2012, the 2015 report only assessed the race and gender of news and opinion sources on NPR's largest weekday news shows, "Morning Edition" and "All Things Considered." NPR also reported that:

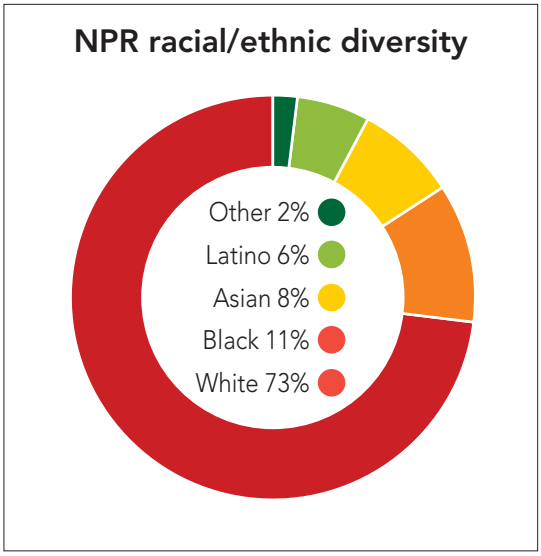
- 30 percent of NPR sources were female in the nine months ending in September 2015, a 1-percentage-point increase from fiscal year 2014's 29 percent.
- White sources dropped in number to 73 percent in fiscal year 2015 from 77 percent in 2014 and 80 percent in 2013.
- Black sources increased to 11 percent in 2015 from 8 percent in 2014 and 5 percent in 2013.
- Asian sources held steady at 8 percent in 2015, after increasing from 5 percent in 2013.
- Latino sources numbered 6 percent in 2015 and 2013, but 5 percent in 2014, when the rate was 2 percent for all other races.

By the most recent count, 8 percent of NPR listeners are Latino, 7 percent are black and the vast majority of the rest are white, Keith Woods, a black journalist-turned-NPR vice president for diversity in news and operations, said in an article written by NPR ombudsman Elizabeth Jensen, who is white. That article also cautioned that the data were com-

posites culled from 769 stories and 2,080 sources from January through September 2015. That brought the three-year total to roughly 2,400 stories and 6,200 sources. A full year of data might have produced different results, Woods said.

Woods also said the data likely would have been different if the project analyzed weekend news, online-only reporting posted at NPR.org or such NPR-produced or -distributed programs as "Here and Now," and "Latino USA."

"Numbers can't tell the whole story, but they can provide some insight," Woods said in that article, lauding the improvements and noting the need for more of it. "I can't be anything but profoundly optimistic about the trend in our numbers."



Graphic produced by the Women's Media Center

Source: National Public Radio

Taxpayer- and privately funded NPR mainly aired white male voices

Of 14 regular National Public Radio commentators, during five months of 2015 11 were men and three were women, according to Fairness and Accuracy in Reporting's "Some Things Considered, Mostly by White Men" analysis. It also concluded that white men were 71 percent of NPR's regular commentators in 2015.

By comparison, in 2003, the rate was 60 percent.

NPR Ombudsman Elizabeth Jensen took issue with some of the methodology by FAIR. (Responding to Jensen's concern, FAIR re-issued its analysis, showing fewer white male commentators than its previously released data.)

"I find the specific numbers in the study somewhat arbitrary," Jensen wrote, "even though the broad sweep of its conclusions pretty much echo what NPR already knows."

FAIR's July 2015 report was its third regarding who talks on NPR. NPR is underwritten by private donations and taxpayer-funded government grants. Based on FAIR's analysis, 13 of 14 regular NPR commentators—92 percent—were non-Latino whites, and one was a person of color.

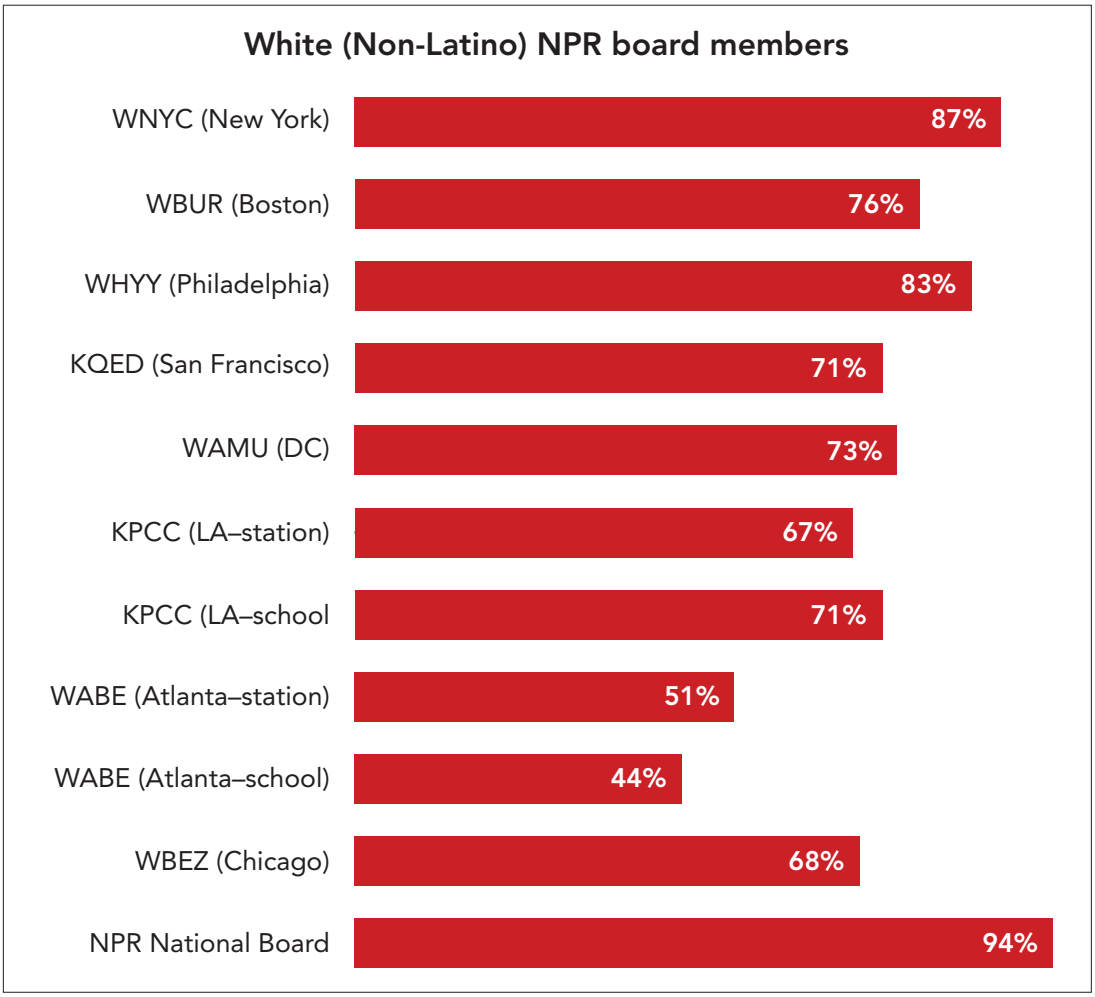
By FAIR's measurement, regular commentators were those featured at least twice on either of those main shows. In its survey of commentary airing during January 1, 2015 - May 31, 2015, segments of its marquee news broadcasts—"Morning Edition," "All Things Considered," "Weekend Edition Saturday" and "Weekend Edition Sunday"—FAIR found that:

- 7 percent of those segments featured one of three regular female commentators, each of whom were white.
- 21 percent of regular commentators in 2015 were female, down from 24 percent in 2003 but higher than 7 percent in 1991.
- 8 percent of regular commentators were people of color in 2015, down from 20 percent in 2003 but double 1991's 4 percent.
- No women of color were regular commentators.
- 11 percent of segments featured a commentator who was not white. Film and TV critique Eric Deggans, a black man, accounted for that 11 percent.

- 82 percent of regular commentaries aired by NPR were from white men.
- Arts and entertainment criticism were the subjects that eight regular commentators tackled. History, sports and personal illness were among the other topics.
- One regular commentator, a British Broadcasting Corp. correspondent, twice tackled politics but mainly spotlighted, according to FAIR, "rhetorical styles and personal quirks (like favorite sports teams)" but not political issues.
- In 1991, politics was "a more frequent theme." That year regular commentators produced 29 segments on international affairs, 21 on U.S. politics and seven on economics.
- In 2003, 18 percent of the segments by regular commentators focused on domestic politics, while 4 percent looked at international affairs. Only 9 percent focused on the arts.
- On "Fresh Air," an NPR talk show, all nine regular commentators were white. One was a woman—a book critic—who accounted for 15 percent of regular commentaries. Eight "Fresh Air" commentators tackled arts or entertainment; the ninth, linguistics.

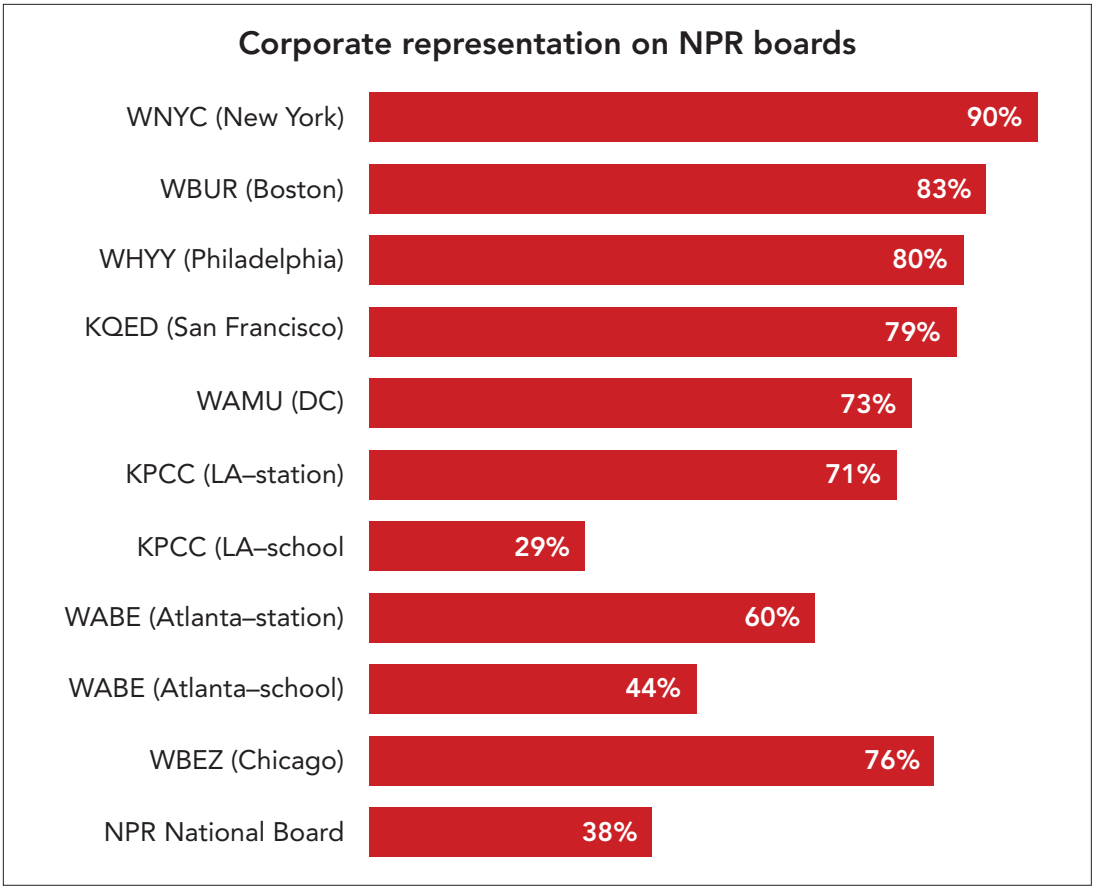
At top NPR stations, boards of directors were 66 percent male

Fairness and Accuracy in Reporting found that men comprised 66 percent of the board-of-director membership at the eight mostly widely listened to NPR news stations: San Francisco's KQED, Washington, D.C.'s WAMU, New York City's WNYC, Los Angeles' KPCC, Philadelphia's WHYY, Boston's WBUR and Chicago's WBEZ. At six of those stations, two out of three board members were male.



Graphic produced by the Women's Media Center

Source: Fairness and Accuracy in Reporting



Graphic produced by the Women's Media Center

Source: Fairness and Accuracy in Reporting

On NPR's 17-member national board of directors, 63 percent of trustees were men and 94 percent were white.

The remaining board members were female.

Arbitron rated those top stations, according to FAIR, which excluded from its July 2015 report the top-rated KUSC in Los Angeles and WETA in Arlington, Virginia, because they mainly air classical music, not news.

FAIR also concluded that, among station trustees:

- 72 percent were non-Latino whites.)
- 75 percent were "corporate elite(s)" from such giants as Verizon, Bank of America and Citigroup, and from consulting and law firms. The corporate makeup of those boards was 84 percent in 2014, according to FAIR's previous report.
- 18 of the 259 trustees—7 percent—were college educators, comprising the largest group of non-corporate executives who were trustees.

The 259 included eight former government officials, five physicians, five elementary/secondary school educators, four station employees, and three each who were current government officials, religious educators, non-corporate lawyers or in jobs that FAIR said it could not categorize.

FAIR, in its critique of the boards, wrote this: "NPR president and CEO Jarl Mohn claims he wants to ask 'wealthy donors' for more money and double revenue from corporate underwriting to stabilize NPR's financial status. What easier way to accomplish these goals than by having governing boards dominated by wealthy individuals from the corporate sector? Of course, the inevitable consequence of this is to put legal control of what is supposed to be public radio into the hands of a tiny, highly privileged fraction of the population."

On Sunday talk shows, white men prevailed but women inched up

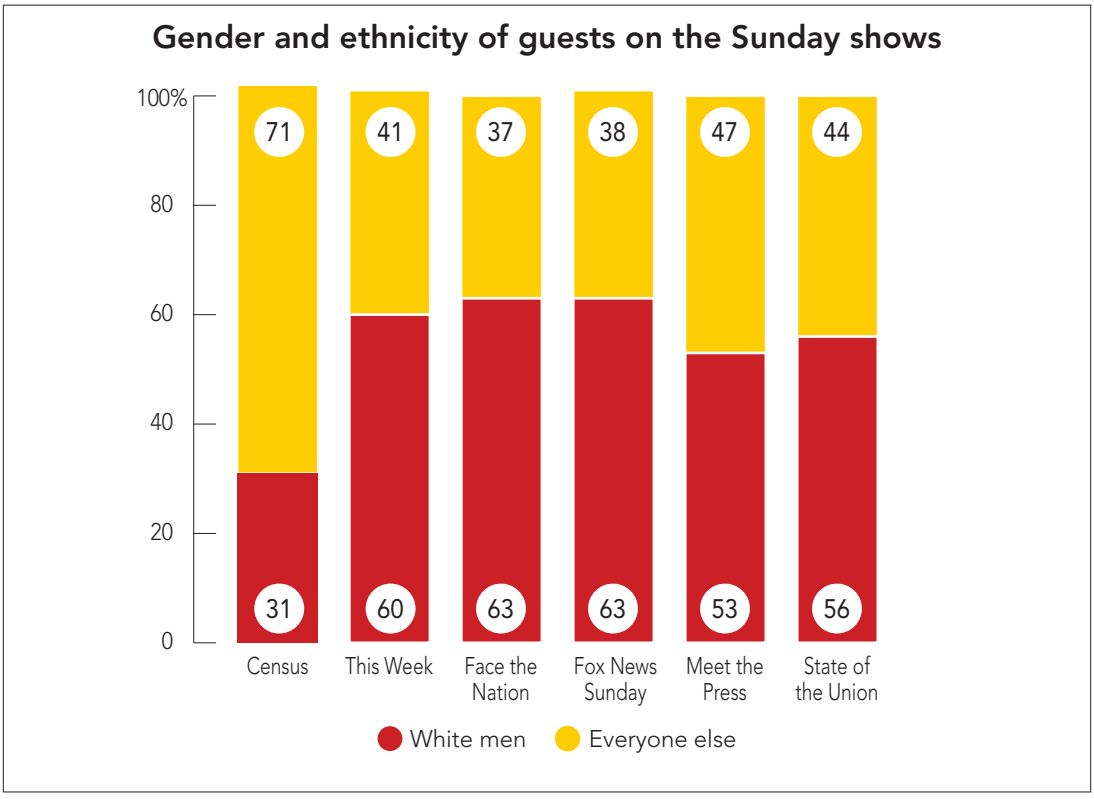
In 2015, white male guests outnumbered guests who were women and/or non-whites on five major Sunday morning political talk shows, whose news hosts and inquiring, guest journalists also mainly were white men.

Surveyors from Media Matters, the Washington, D.C.–based group, reported that their yearly Sunday shows project reviewed who was doing the questioning and answering on ABC's "This Week," CBS' "Face the Nation," "Fox News Sunday," NBC's "Meet the Press" and CNN's "State of the Union." The shows' respective moderators—George Stephanopoulos, John Dickerson, Chris Wallace, Chuck Todd and Jake Tapper—are white men. So were most of the guest journalists on those shows.

The overall number of female guests on those shows—whether journalists or not—rose to 27 percent in 2015 from 25 percent in 2013 and 2014.

While whites still made up four-fifths of guests on all five shows, the proportion of non-whites increased to 22 percent in 2015 from 19 percent in 2013.

In addition, guests whom Media Matters described as Democratic and progressive—the organization calls itself a progressive group aiming to debunk "conservative misinformation" in the media—slid in number to 26 percent in 2015 from 30 percent in 2013. The count of conservative and Republican guests rose to 39 percent in 2015 from 36 percent in 2013.

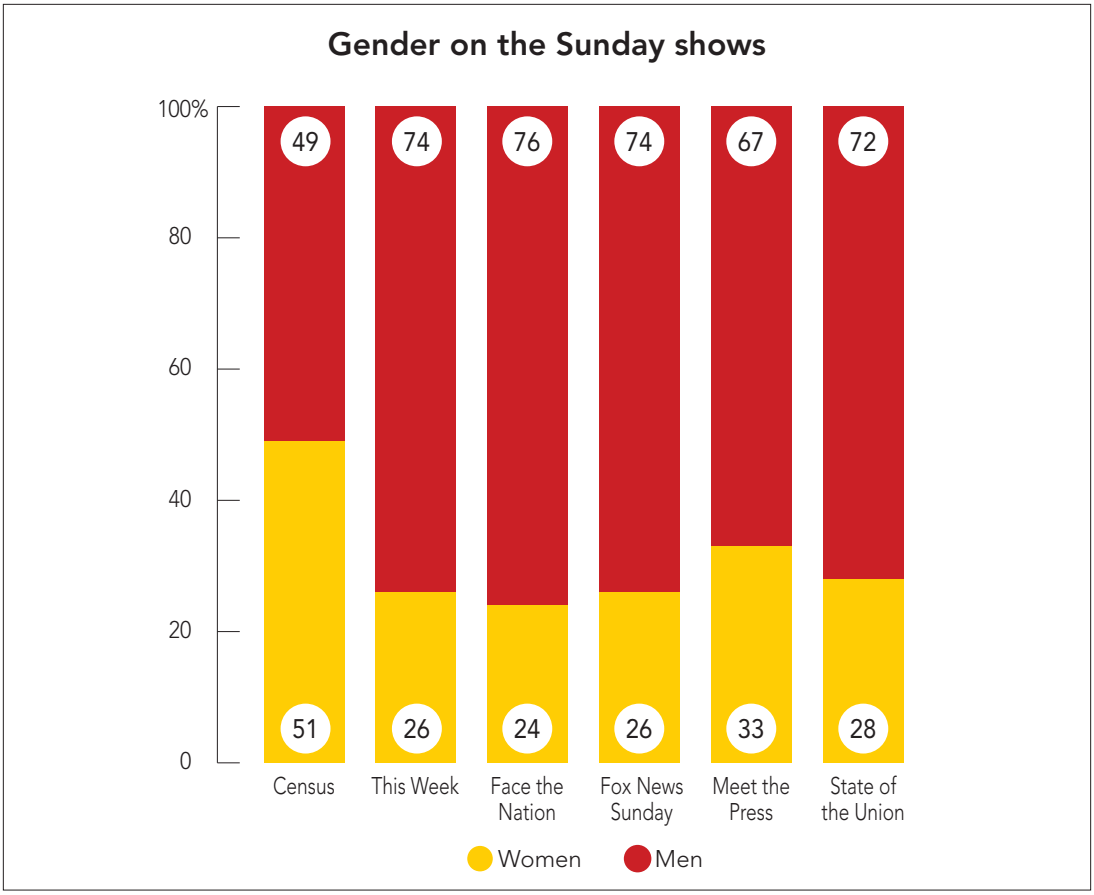


Graphic produced by the Women's Media Center

Source: Media Matters for America

Media Matters' conclusions about the Sunday shows also included these:

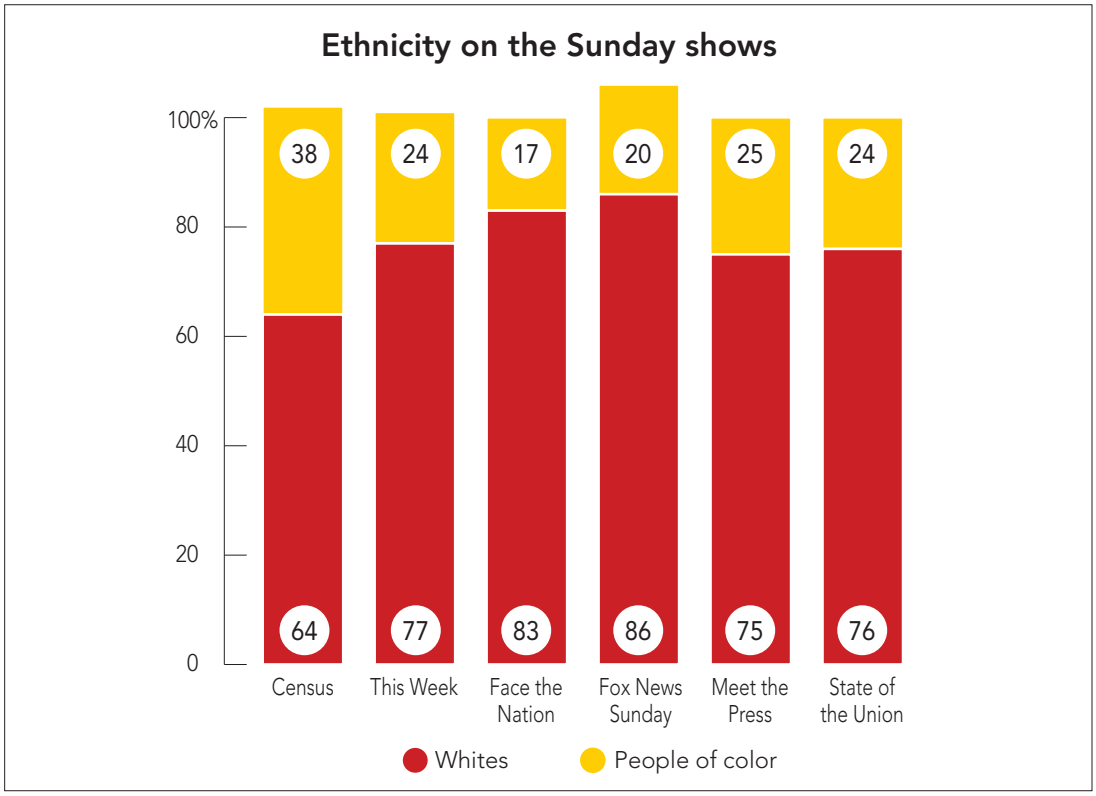
- Men represented from two-thirds to three-quarters of all guests: 76 percent *on* "Face the Nation," 74 percent each on "This Week" and "Fox News Sunday," and 72 percent on "State of the Union." And "Meet the Press," the most gender-diverse show of all, "still hosted 67 percent, more than twice as many men as women."



Graphic produced by the Women's Media Center

Source: Media Matters for America

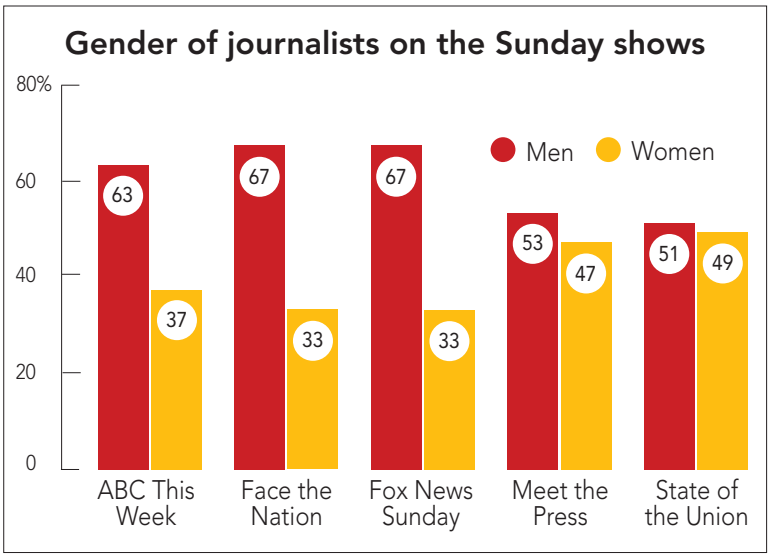
- Whites comprised at least three-quarters of guests: 86 percent on "Fox News Sunday," 83 percent on "Face the Nation," 77 percent on "This Week," 76 percent on "State of the Union," and 75 percent on "Meet the Press."



Graphic produced by the Women's Media Center

Source: Media Matters for America

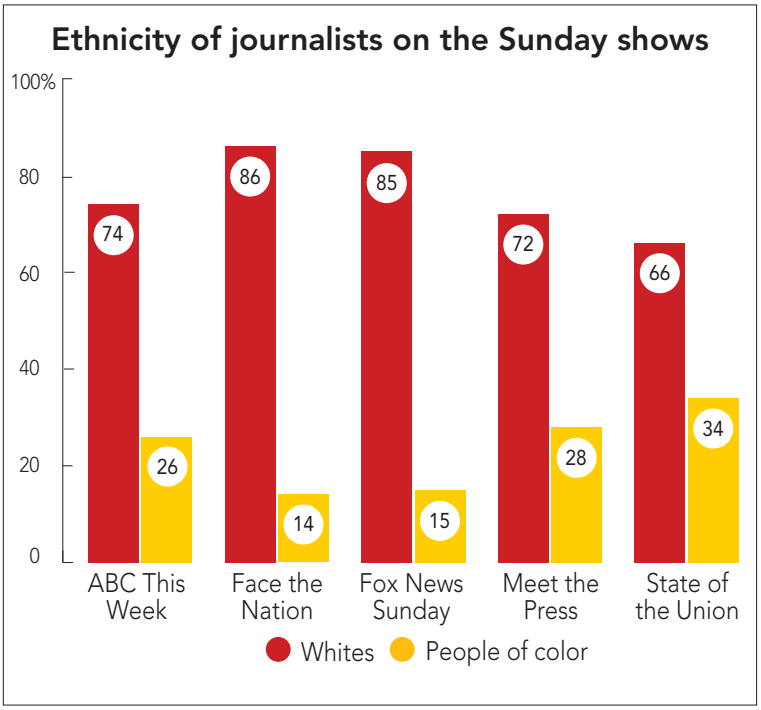
- Of elected and appointed government officials who were guests, four-fifths were men and three-quarters were white.
- "State of the Union" came closest to gender parity among journalist guests—those assigned to strictly report the news and those providing their opinions on news and newsmakers—with males comprising 51 percent of its featured journalists. The respective figures were 53 percent on "Meet the Press," 67 percent each on "Fox News Sunday" and "Face the Nation," and 63 percent on "This Week."
- At least two-thirds of all journalists were white, ranging from 86 percent of journalists on "Face the Nation" to 66 percent of those on "State of the Union."
- Guests deemed "conservative and Republican" outnumbered those deemed "progressive and Democratic." In that former category were 53 percent of guests on "Fox News Sunday," 46 percent on "State of the Union," 34 percent each on "Face the Nation" and "Meet the Press," and 33 percent on "This Week."



Graphic produced by the Women's Media Center

Source: Media Matters for America

- White Republicans were the largest group of elected and appointed government officials featured as guests on all the shows.
- Democratic women outnumbered Republican women on all the Sunday shows.
- "This Week" hosted more Democratic people of color—a group that outnumbers Republicans of color—than the other shows; 19 percent of its elected and appointed government officials booked as guests were non-white. The respective figures were 16 percent on "Meet the Press;" 11 percent each on "Face the Nation" and "State of the Union," and 8 percent on "Fox News Sunday."



Graphic produced by the Women's Media Center

Source: Media Matters for America

CNN had the most females on Sunday political talk shows, while Fox had the least

Of the five main Sunday political talk shows, CNN's "State of the Union" with Jake Tapper had the highest percentage of female guests and hosts, 35 percent, in 2016. The network's rate was 27 percent in 2015, when CNN ranked third, behind NBC and ABC, respectively.

The American University Women & Politics Institute's annual Sunday Morning Monitor found that, overall, 552—or 29.9 percent—of 1,846 guests and hosts were female. In 2015, females accounted for 27.8 percent of those shows' 1,973 guests.

"Nothing on the horizon suggests that the male faces on the Sunday morning shows will be replaced with women anytime soon," said Jennifer Lawless, the institute's director. "The people who appear on these shows tend to be [presidential] administration officials and members of Congress … Given the composition of the U.S. Congress and the Cabinet, the pool of potential Sunday morning guests is overwhelmingly male."

NBC's "Meet the Press" with Chuck Todd was first runner-up to CNN in 2016's accounting, by gender, of who appeared on those shows, with their all-male cast of hosts.

Roughly tied were CBS' "Face the Nation" with John Dickerson and ABC's "This Week" with George Stephanopolous, where 27.8 percent each of guests were female.

In last place was "Fox News Sunday" with Chris Wallace, where 26.3 percent of guests were female.

Sunday talk shows

Fox News Sunday	341 guests	251 men (74%)	90 women (26%)
ABC This Week	423 guests	305 men (72%)	118 women (28%)
CBS Face Nation	395 guests	285 men (72%)	110 women (28%)
NBC Meet Press	382 guests	255 men (67%)	127 women (33%)
CNN State Union	305 guests	198 men (65%)	107 women (35%)

Note: Overall, men accounted for 70 percent of guests on these five Sunday morning news shows. Women were 29.9 percent.

Source: Women & Politics Institute Sunday Morning Monitor, American University School of Public Affairs

Election 2016: Host Megyn Kelly had the fewest female guests and Anderson Cooper had the most among six cable news shows

In the months leading up to and for two days after Election Day 2016, which fielded the nation's first-ever female Democratic Party presidential nominee, men provided most of the news commentary across six popular cable TV news commentary shows.

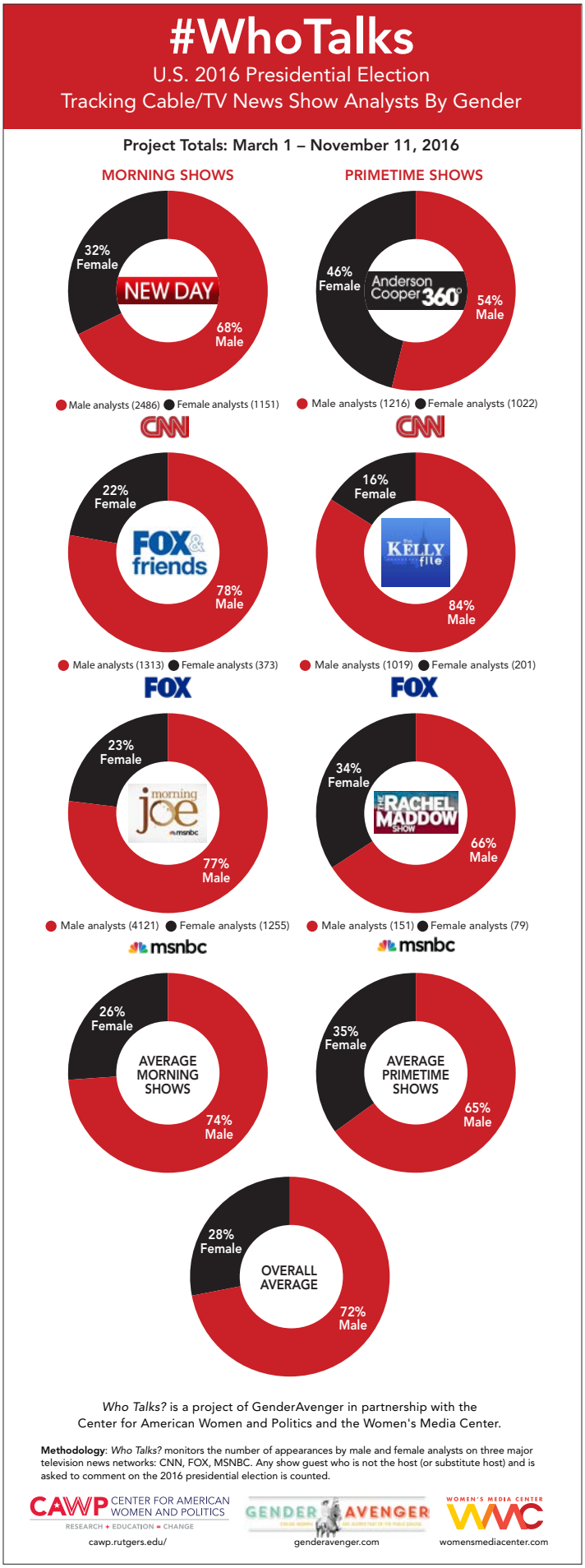
GenderAvenger's "Who Talks?" project, partnering with the Rutgers University Center for American Women and Politics and the Women's Media Center, turned its eyes and ears toward CNN's "New Day" and "Anderson Cooper 360°," Fox's "Fox & Friends" and "The Kelly File," and MSNBC's "Morning Joe" and "The Rachel Maddow Show."

Overall, females accounted for an average of 26 percent of guests on the morning news shows; an average of 35 percent on the primetime news shows; and an average of 28 percent on morning and primetime shows, combined.

"Who Talks?" analysts concluded that, during that studied period, surges in women commentators on those shows were short-lived. And, analysts said, they were partly driven by those cable networks' desire to have women weigh in on arguably women-centric issues.

By the numbers, analysts also found during those months that:

- Women of color comprised 28 percent of guests, combined, on those shows. "Morning Joe" had the lowest proportion of women of color guests, at 1 percent; Anderson Cooper's show, at 12 percent, had the most; Rachel Maddow's show, at 11 percent, ranked No. 2.
- Anderson Cooper's show ranked No. 1 in featuring female guests; they accounted for 46 percent of that primetime CNN show's commentators.
- Megyn Kelly's "The Kelly File" had the fewest female guests; women were 16 percent of that Fox show's guests.
- Rachel Maddow's show ranked No. 2, with females accounting for 34 percent of her guests.
- "New Day" was No. 3, with 32 percent.
- "Morning Joe" was No. 4, with 23 percent.
- "Fox & Friends" was No. 5, with 22 percent.



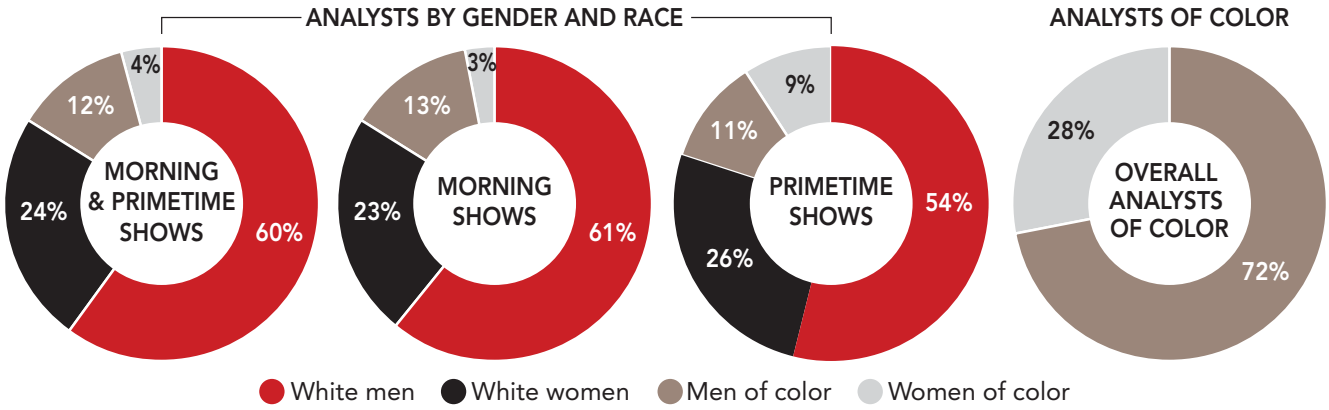
Graphic produced by the Women's Media Center

Source: GenderAvenger, WMC, CAWP

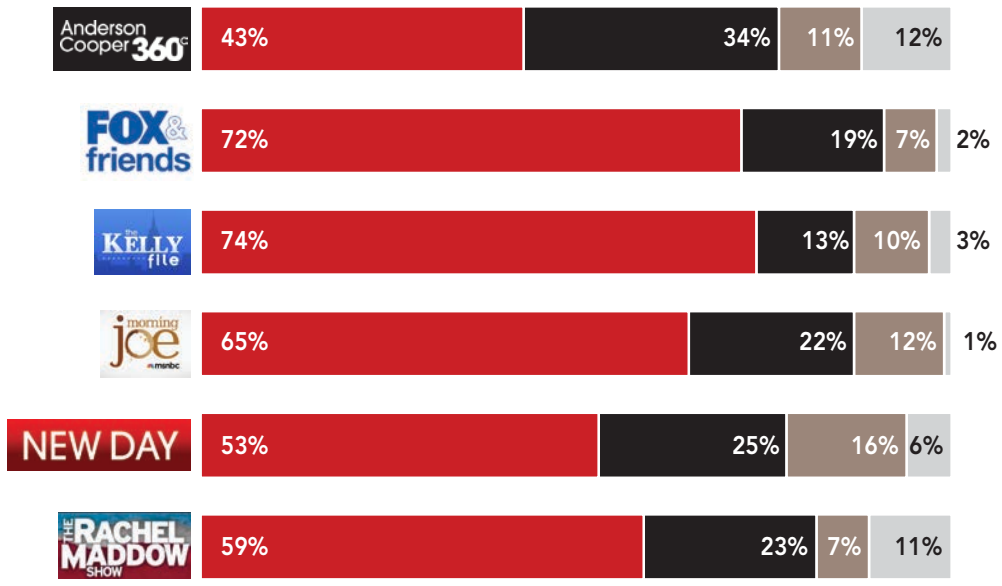
#WhoTalks

U.S. 2016 Presidential Election
Tracking Cable/TV News Show Analysts by Gender and Race

PROJECT TOTALS: MARCH 1 – NOVEMBER 11,2016



PERCENTAGE OF ANALYSTS BY GENDER AND RACE



Graphic produced by the Women's Media Center

Source: GenderAvenger, WMC, CAWP

Who Talks? is a project of GenderAvenger in partnership with the Center for American Women and Politics and the Women's Media Center.

Methodology: Who Talks? monitors the number of appearances by male and female analysts of three major television news networks: CNN, FOX, MSNBC. Any show guest who is not the host (or substitute host) and is asked to comment on the 2016 presidential election is counted.

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13 women were among Talker's "Heavy Hundred" of news and opinion radio hosts

Thirteen women, in 2016, made Talker's "Heavy Hundred" roster of general news and commentary talk radio hosts, one more female than in 2015.

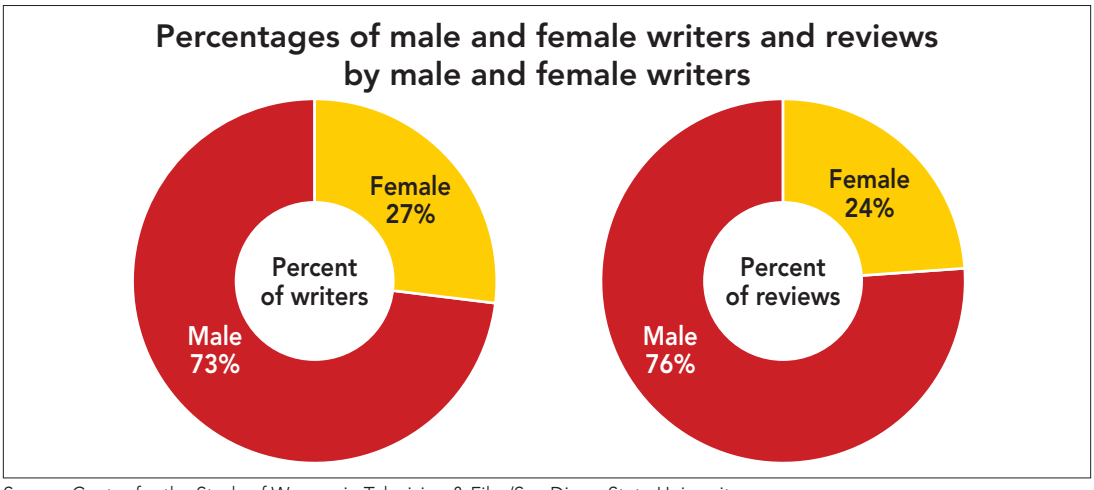
Author, political commentator and Fox News contributor Laura Ingraham again was the top-rated woman on that list, dropping to No. 20 in 2016 from No. 17 in 2015. In 2015, 12 women were listed among the heavy hitters, and in 2014, 17 females made that top-rated lineup.

Runners-up to Ingraham:

- Texan Dana Loesch, of "The Dana Show: The Conservative Alternative," was at No. 24 in 2016, the same position she held in 2015.
- The Dr. Joy Browne Show, hosted by psychologist Browne, was, at No. 25, two slots up from No. 27 in 2015.
- Political humorist Stephanie Miller came in at No. 28, the same slot she held in 2015.
- Kim Komando: America's Digital Goddess, at No. 29, was 10 slots higher than where she placed in 2015, when she was No. 39.
- Mandy Connell, the host who once called President Barack Obama a "half-breed," but later apologized on air, was No. 49. That's up from being No. 60 in 2015.
- NPR's Terry Gross was No. 51 in 2015 and 2016.
- Floridian Joyce Kaufman was No. 79 in 2016 and No. 88 in 2015.
- Wendy Snyder, whose co-host is Bill Leff, was No. 81 in 2016 but not on the list in 2015.
- Leslie Marshall was No. 83 in 2016 and No. 82 in 2015.
- Elisha Krauss, with co-hosts Brian Whitman and Ben Shapiro, was No. 84 in 2016, up from No. 82 in 2015.
- Karen Hunter—the only woman of color among the female heavy hitters—rose to No. 98 in 2016 from No. 99 in 2015.
- Leah Brandon, who co-hosts with John Ziegler, was No. 99. She also was not on the 2015 list.

Despite an uptick of women film critics, the pool remained mainly male

Of journalists listed as "top critics" on the online film criticism aggregator site Rotten Tomatoes, 27 percent were women during three months of winter-spring 2016, when San Diego State University researchers analyzed that entertainment news portal.



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University

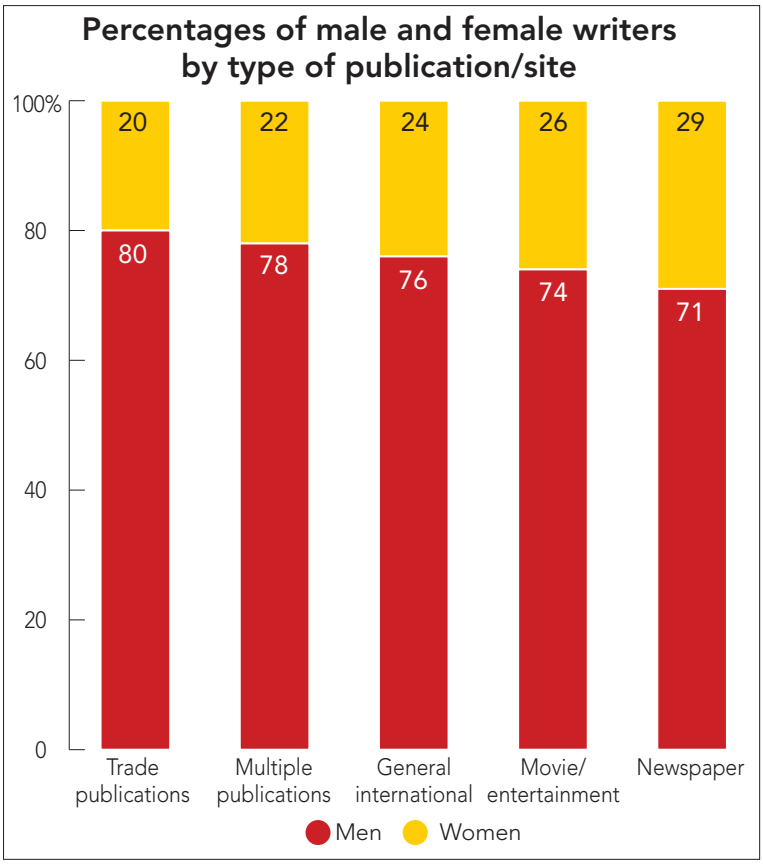
In 2013, when that university's Center for the Study of Women in Television & Film last analyzed the gender, work output, titles and so forth of critics, 22 percent of Rotten Tomatoes' top critics were female, according to the center's 2016 "Thumbs Down" study.

Also, since 2013, there had been a 6-percentage-point spike in the tally of women critics writing what was labeled as reviews from "top critics"; In 2016, women comprised 24 percent of that group.

The study looked at 5,776 reviews written by 247 U.S.-based Rotten Tomatoes "top critics," writers whose work, say producers of the site, first was published by a print publication whose circulation is among the nation's top 10; or who had been employed as a film critic at a national broadcast news outlet for at least the last five years; or who had been employed for at least three years as a film critic for a news website with more than 1.5 million different visitors each month. "A top critic may also be recognized as such based on their influence, reach, reputation, and/or quality of writing, as determined by Rotten Tomatoes staff," according to the Rotten Tomatoes website.

In greater detail, the San Diego researchers concluded that:

- Among critics with full-time newsroom jobs, 26 percent were women; 25 percent of freelancer critics were female.
- At entertainment-focused trade publications, women were 20 percent of critics; of critics at the nation's largest newspapers, 29 percent were female.
- 54 percent of male reviewers and 37 percent of female reviewers belonged to such influential professional organizations as the National Society of Film Critics or the Los Angeles Film Critics Association.
- By film genre, women are least likely to critique science fiction features, writing 16 percent of such reviews during the studied period; 43 percent of romantic comedies and drama reviews were penned by women, making that area of criticism the one in which female and male critics came closest to parity.
- Female protagonists were featured in 34 percent of movies that women reviewed and 24 percent of those that men reviewed. Films with only a male protagonist accounted for 76 percent of films that men reviewed and in 66 percent of those that women reviewed. (The researchers wrote that they hadn't determined if those differences resulted from critics' preferences for reviewing certain films.)



Source: Center for the Study of Women in Television & Film/San Diego State University

Graphic produced by the Women's Media Center



Film and TV entertainment

Behind-the-scenes females on top 250 films declined to 1998 levels

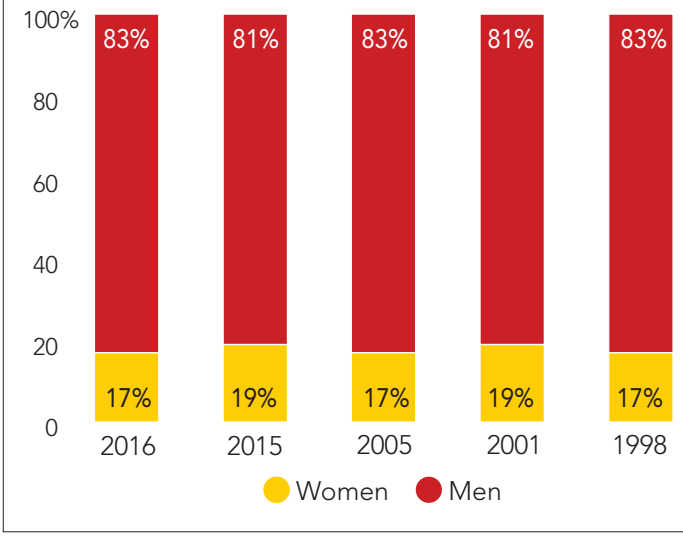
On the 250 top-grossing domestic films of 2015-16, 17 percent of all directors, writers, producers, executive producers, editors and cinematographers, combined, were female. That rate was 2 percentage points lower than that of 2014-15 and equal to 1998.

Only 7 percent of those films, which had a behind-the-scenes workforce numbering 3,212, had female directors, according to researchers at San Diego State University's Center for the Study of Women in Television and Film.

The researchers' "The Celluloid Ceiling" study concluded that, of those 250 films:

- 96 percent had no women cinematographers.
- 92 percent had no women directors.
- 79 percent had no women editors.
- 77 percent had no women writers.
- 58 percent had no women executive producers.
- 34 percent had no women producers.
- 35 percent had either one or no women cinematographers, directors, editors, writers, executive producers or producers. By comparison, 2 percent of those films had one or no men in those positions.

Historical comparison of percentages of women behind-the-scenes on top 250 films



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University

The report also analyzed two larger bodies of film works.

Here's the breakdown of where women were hired behind the scenes on those 250 films:

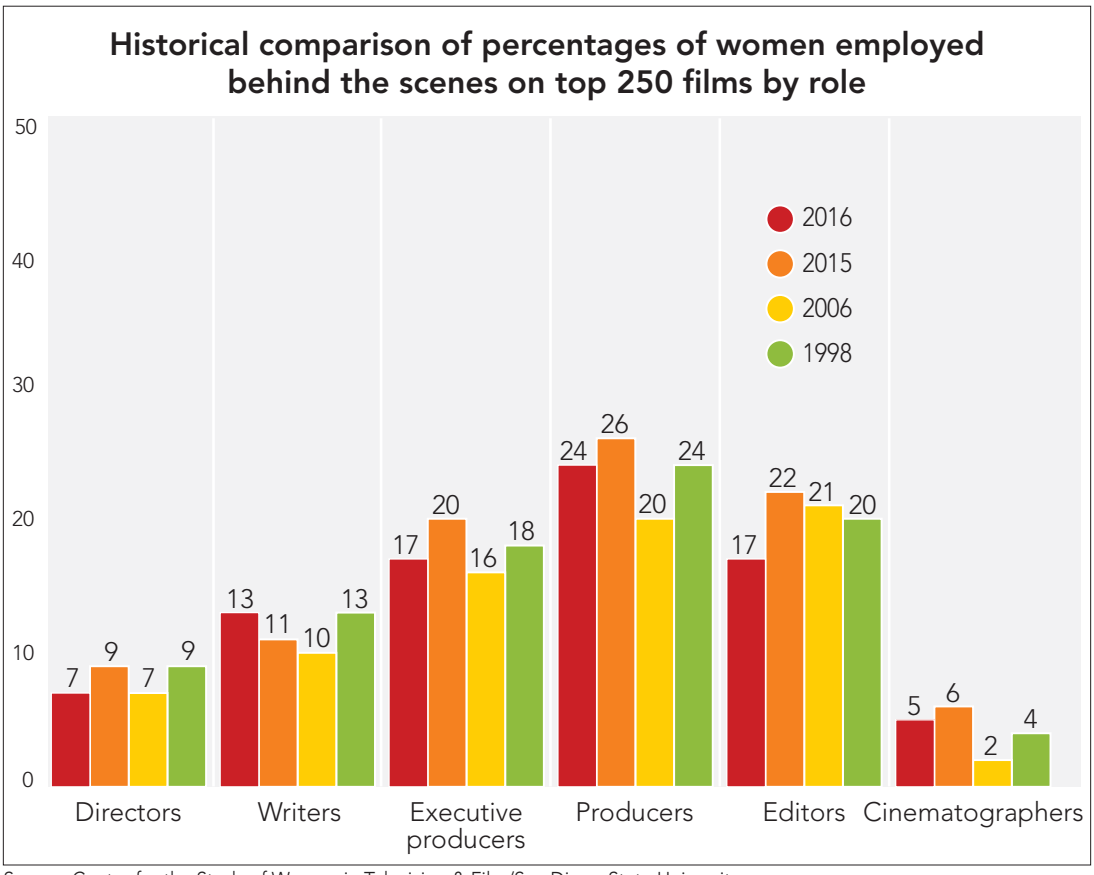
- 24 percent of producers on those projects were female.
- 17 percent of executive producers were female.
- 17 percent of film editors were female.
- 13 percent of writers were female.
- 5 percent of cinematographers were female.
- 3 percent of composers were female.

On the films with at least one female director:

- 64 percent of writers were women; while 9 percent of writers on projects exclusively directed by men were female.
- 43 percent of editors were female; but 17 percent of cinematographers on projects with only male directors were female.
- 16 percent of cinematographers were female, while 6 percent on projects with only male directors were female.
- 6 percent of composers were female, while 3 percent on projects with only male directors were female.

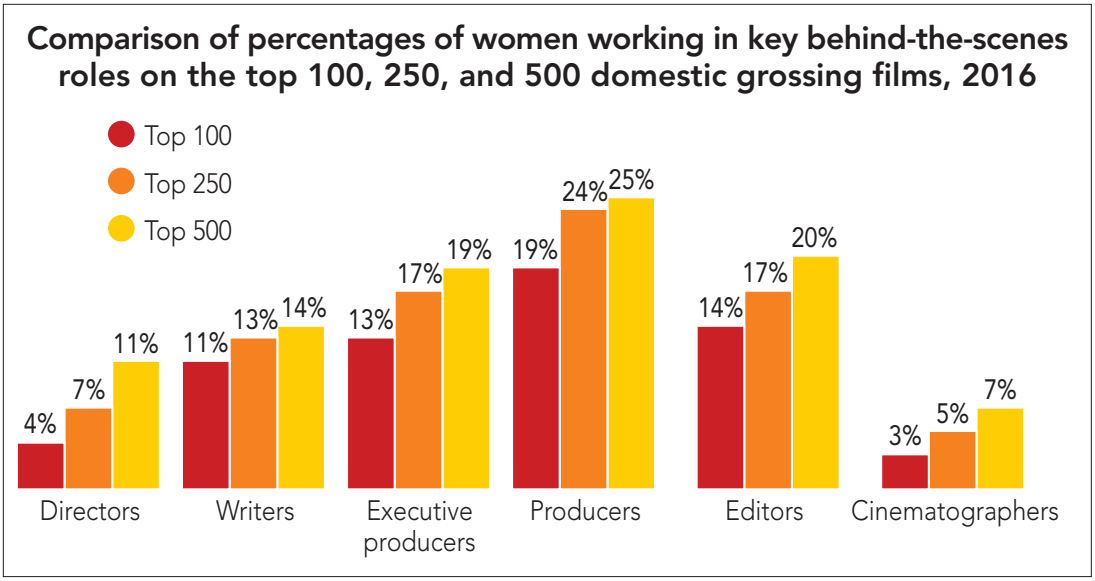
Additionally, the researchers' analysis of the 1,579 behind-the-scenes workers in the top-grossing 100 domestic films showed that:

- Women accounted for 14 percent of all directors, writers, executive producers, producers, editors and cinematographers. That compared to 16 percent the previous year.



Graphic produced by the Women's Media Center

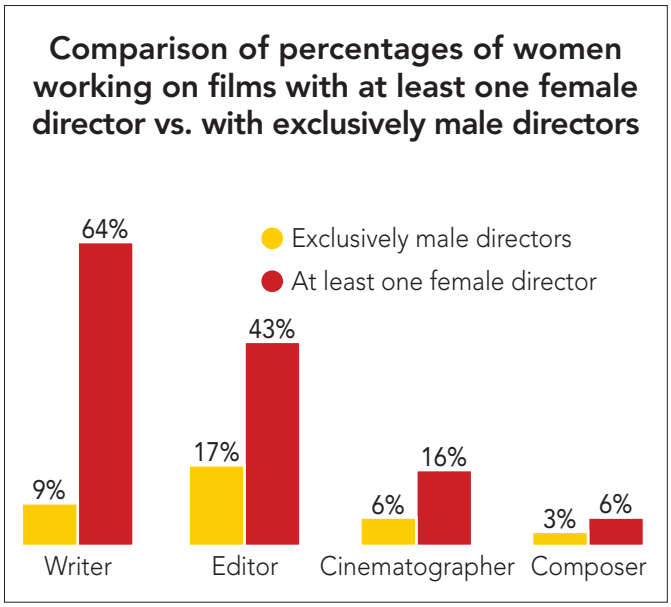
Source: Center for the Study of Women in Television & Film/San Diego State University



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University

- Women fared best as producers, editors, executive producers, writers, directors and cinematographers.
- Women comprised 13 percent of executive producers, down from 18 percent.
- Women occupied 19 percent of producer posts, a decline of 3 percentage points from the year before.
- Women comprised 4 percent of directors in 2015-16, compared to 7 percent the year before.
- Women accounted for 11 percent of writers during both years.
- The tally of female editors fell to 14 percent of that workforce, down from 20 percent the previous year.
- The tally of female cinematographers remained unchanged, at 3 percent.



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University

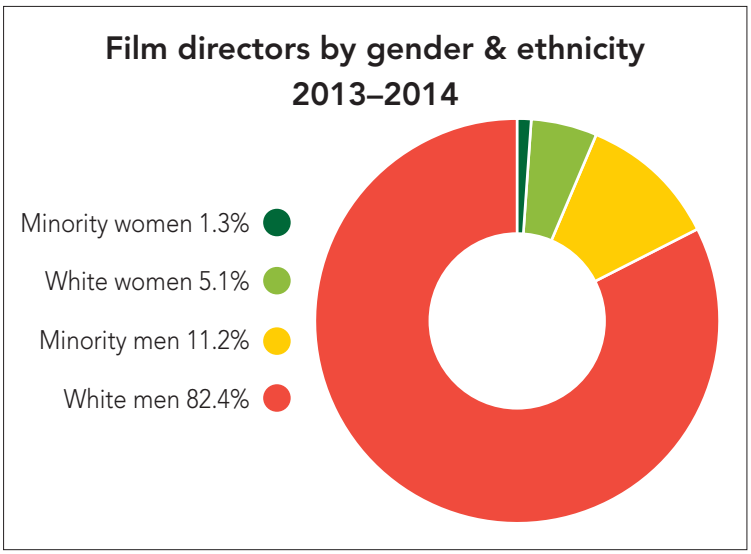
And the researchers' analysis of the top-grossing 500 domestic films, employing 4,638 behind-the-scenes workers, showed that women accounted for 19 percent of all directors, writers, executive producers, producers, editors and cinematographers. That represented a 2-percentage-point drop from 2014-15.

Directors Guild: Women were 6.4 percent of film directors—and 3 percent of directors—for box office blockbusters in 2013, 2014

Women accounted for just under 7 percent of 376 directors of U.S.-made feature films, excluding documentaries, animation and re-releases that opened during 2013 and 2014, according to the Directors Guild of America's first study of this type.

Its study included 347 features produced by major studios, those big studios' subsidiaries and smaller film companies that have signed on to DGA's collective bargaining agreement on workplace salaries and other rules for Guild members.

The DGA's "Feature Film Diversity Report" on the race and gender of those films' directors, released in December 2015, found that, of those 376 directors, 5.1 percent were white women, 1.3 percent were women of color and 11.2 percent were men of color. Of that universe of directors, 82.4 percent were white men.

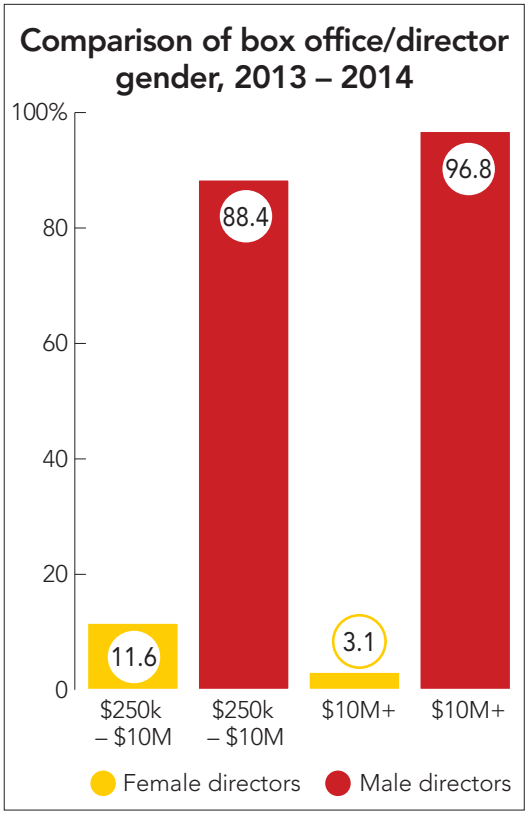


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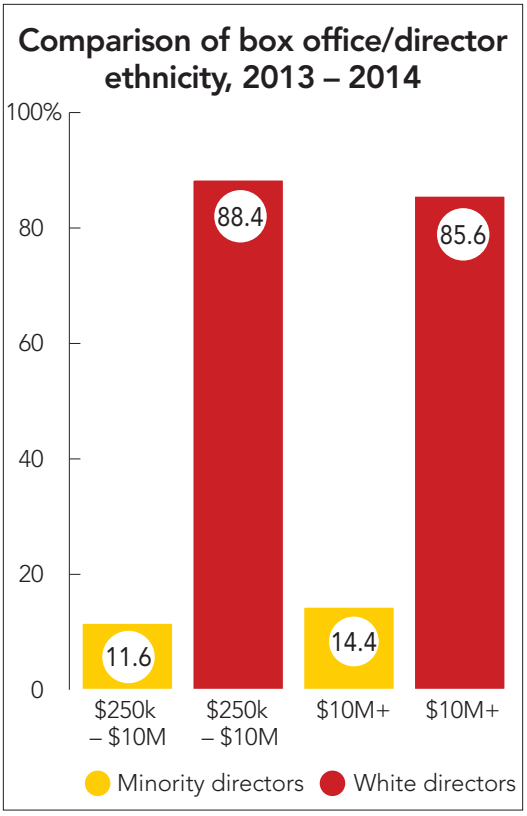
Source: Directors Guild of America

The DGA also reported that:

- On films with box office receipts of $250,000 to $10 million, 11.6 percent of directors were female and 11.6 percent were a racial minority; a total of 86 directors worked on the 69 films in that category.
- On films with at least $10 million in box office receipts—a sign of those with the biggest movie-making budgets—3.1 percent of directors were female and 14.4 percent were minority; a total of 222 directors worked on those 212 films.
- On 32 films from companies that have not agreed to DGA collective bargaining, and earning from $250,000 and $10 million, 12.5 percent of 32 directors were female.
- None of the 17 directors of 13 non-DGA agreement films earning more than $10 million at the box office was female. (DGA officials said lack of publicly available information kept them from identifying minority directors of non-DGA films.)
- On films produced by the six major studios and their six "mini-major" studio subsidiaries—accounting for 238 of the 347 movies—3.8 percent of directors were female and 13.6 percent were minority.



Source: Directors Guild of America



Source: Directors Guild of America

Graphic produced by the Women's Media Center

"The numbers paint a grim outlook for diverse film directors—-women in particular," DGA Diversity Task Force Co-Chair Bethany Rooney, a director for "Criminal Minds," "NCIS," "Ally McBeal" and other shows, said, according to a news release on the study. "Much like our recent reports on television director diversity, we hope this report will put a magnifying glass on a system that makes it disproportionately challenging for talented women and minority film directors to get hired."

Paris Barclay, the DGA's first black president, said, in that same news release, "What this report does not reflect is what people who love film—even our culture as a whole—are missing when such a disproportionate percentage of films are directed by one gender or one ethnicity. Unfortunately, we don't have a metric for that … The DGA, by detailing the state of director hiring with the precision of our data, hopes to draw further attention to this serious matter so that industry employers can develop concrete director diversity plans."

Major studios — director, gender, and ethnicity

	Number of Films	Number of Directors	Men	Women	White Men	White Women	Minority Men	Minority Women
20th Century Fox (a)	32	32	94%	6%	78%	3%	16%	3%
Disney	16	18	100%	0%	94%	0%	6%	0%
Paramount	21	21	95%	5%	86%	0%	10%	5%
Sony (b)	36	41	98%	2%	80%	2%	17%	0%
Universal (c)	34	35	94%	6%	83%	6%	11%	0%
Warner Brothers	37	38	100%	0%	89%	0%	11%	0%

Note: a. includes Fox Searchlight, b. includes Sony Picture Classics, c. includes Focus Features

Source: Directors Guild of America

Mini-major studios — director, gender, and ethnicity

	Number of Films	Number of Directors	Men	Women	White Men	White Women	Minority Men	Minority Women
Lionsgate	21	22	91%	9%	59%	5%	32%	5%
Open Road	10	10	100%	0%	100%	0%	0%	0%
Relativity Media	4	16	94%	6%	88%	6%	6%	0%
Summit	10	11	91%	9%	91%	9%	0%	0%
The Weinstein Co.	17	19	100%	0%	89%	0%	11%	0%

Source: Directors Guild of America

Indie film festivals' behind-the-scenes female workforce "stagnant"

In 2015-16, women comprised 25 percent of all directors, writers, producers, executive producers, editors and cinematographers whose work was screened at 23 prominent film festivals. The year before, that rate was 26 percent; and it was 24 percent in 2008-09, reflecting an overall lack of meaningful progress on the indie circuit.

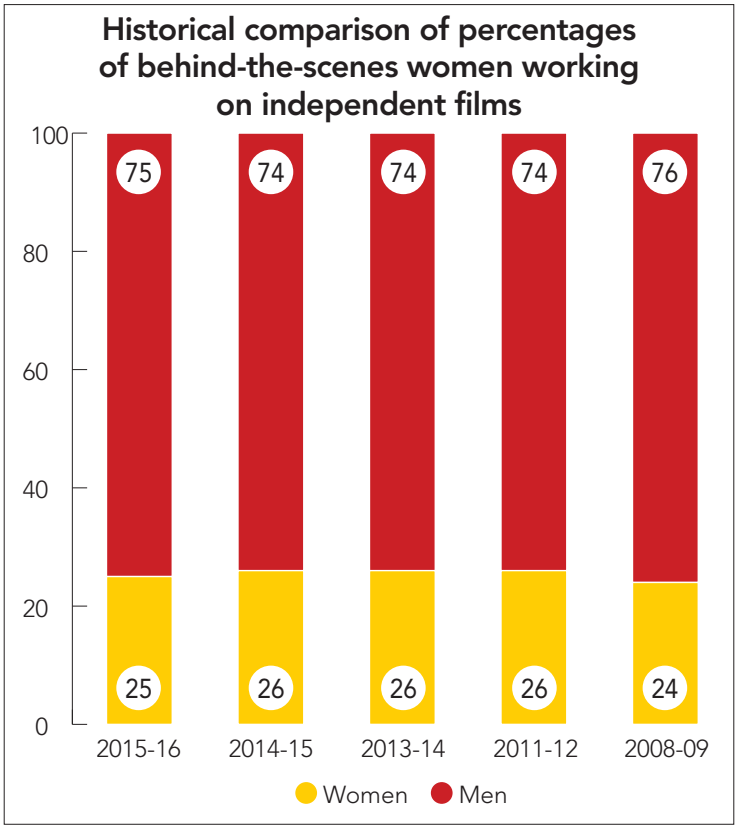
That data and assessment came from San Diego State University's Center for the Study of Women in Television and Film's "Women in Independent Film, 2015-16" report. It characterized the status of women working behind the scenes in independent film as "stagnant."

The study reviewed women's roles in the development of feature-length documentaries and narrative feature films screened from May 2015 through April 2016 at AFI Fest and the Atlanta, Austin, Chicago International, Cinequest, Cleveland International, Florida, Hamptons International, Los Angeles, Nashville, New Directors, New Films, New York, Palm Springs International, Rhode Island International, St. Louis International, San Francisco International, Santa Barbara International, Seattle International, Slamdance, Sundance, SXSW, Telluride and Tribeca Film Festivals.

The researchers also concluded that, at those festivals:

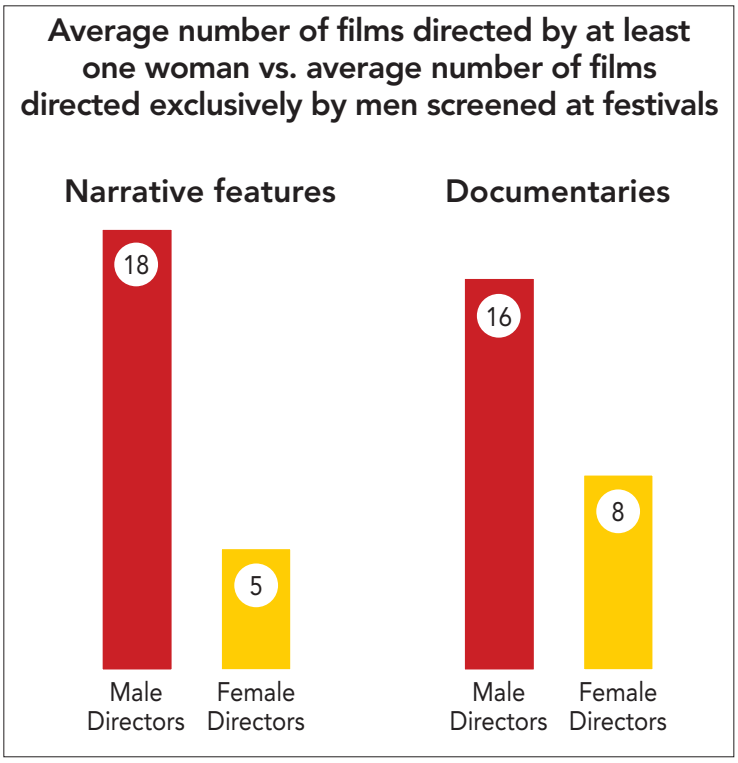
- Women-directed films comprised 28 percent of screenings in 2015-16, up from 23 percent in 2014-15 but below a high of 29 percent in 2011-12.
- On films with at least one female director, women comprised 74 percent of writers; on films with only male directors, women made up 6 percent of writer ranks. The respective figures for female editors were 43 percent versus 15 percent. The respective figures for female cinematographers were 20 percent versus 8 percent.
- Women accounted for 23 percent of writers in 2015-16, the same as 2014-15.
- Women accounted for 21 percent of executive producers in 2015-16, down from 27 percent in 2014-15.
- Women comprised 31 percent of the producer ranks, down from 33 percent in 2014-15.
- Women comprised 21 percent of editor ranks, down from 22 percent in 2014-15.
- Women constituted 11 percent of cinematographers, up from1 percent in 2014-15.
- Narrative features with only male directors were screened at three times the rate as such features with at least one women director.
- Documentaries with only male directors were screened twice as often as those with at least one female director.
- By genre, women were more likely to direct documentaries than narrative features, accounting for 35 percent of directors on the former and 19 percent of directors on the latter.

- Women accounted for 29 percent of the workforce on documentaries, but 23 percent of those working on narrative features.
- Overall, women fared best as producers, accounting for 31percent of those workers; after that, they fared best as directors, accounting for 28 percent; writers, 23 percent; executive producers, 21 percent; editors, 21 percent; and cinematographers, 11 percent.



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University



Graphic produced by the Women's Media Center

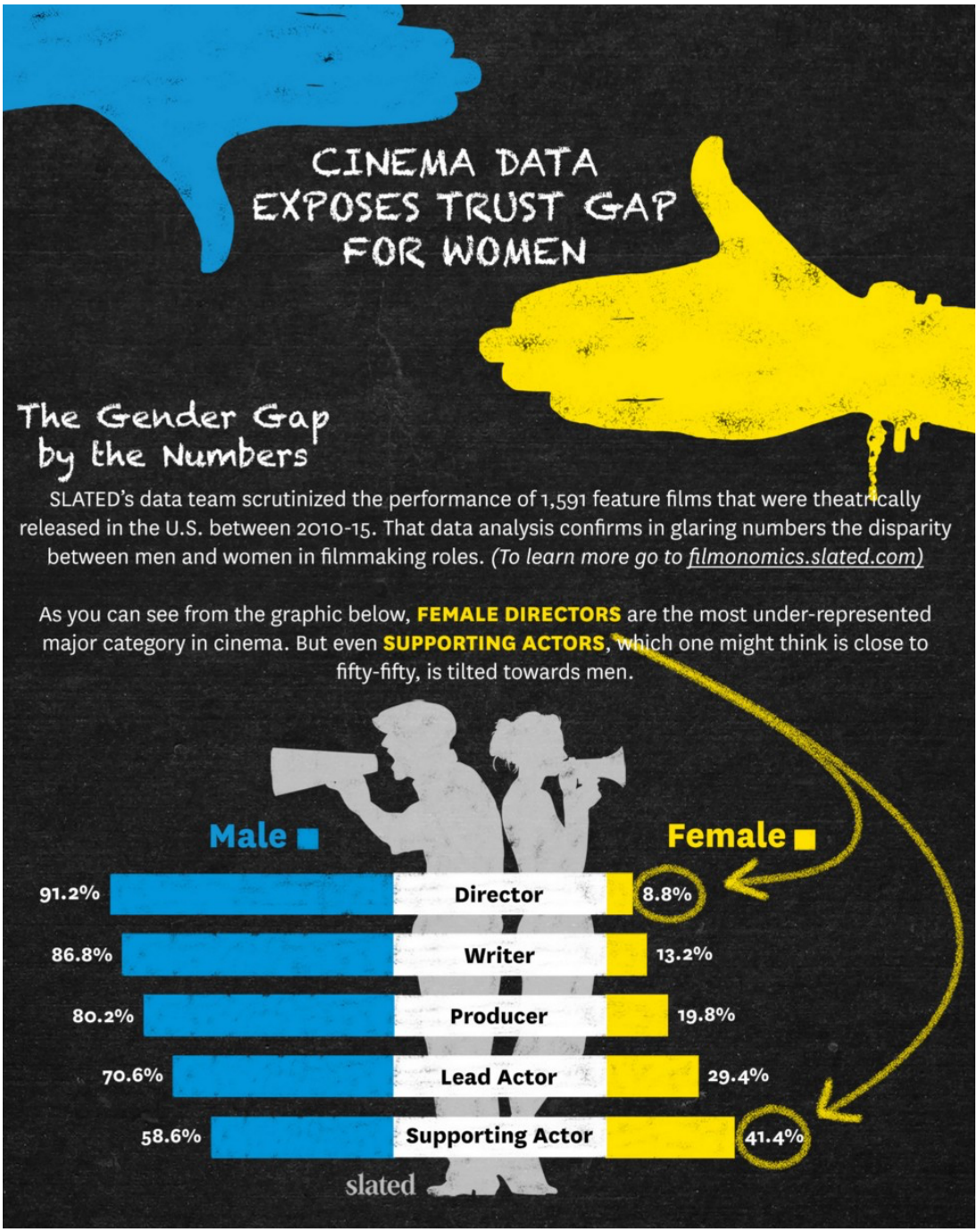
Source: Center for the Study of Women in Television & Film/San Diego State University

As screenwriters, producers and lead actors, women moviemakers delivered bigger ROI

Though movie projects with female producers, writers and lead actors tended to have smaller overall budgets than those with men in charge, they delivered a bigger per-dollar return at the box office.

That's according to filmonics@Slated's review of 1,591 movies released between 2010 and 2015.

Slated's data- and infographic-driven researchers concluded that those smaller-budget projects returned to their investors $3.07 for every dollar spent when women wrote the screenplay but $2.34 when men did; $2.76 per dollar on films with female lead actors



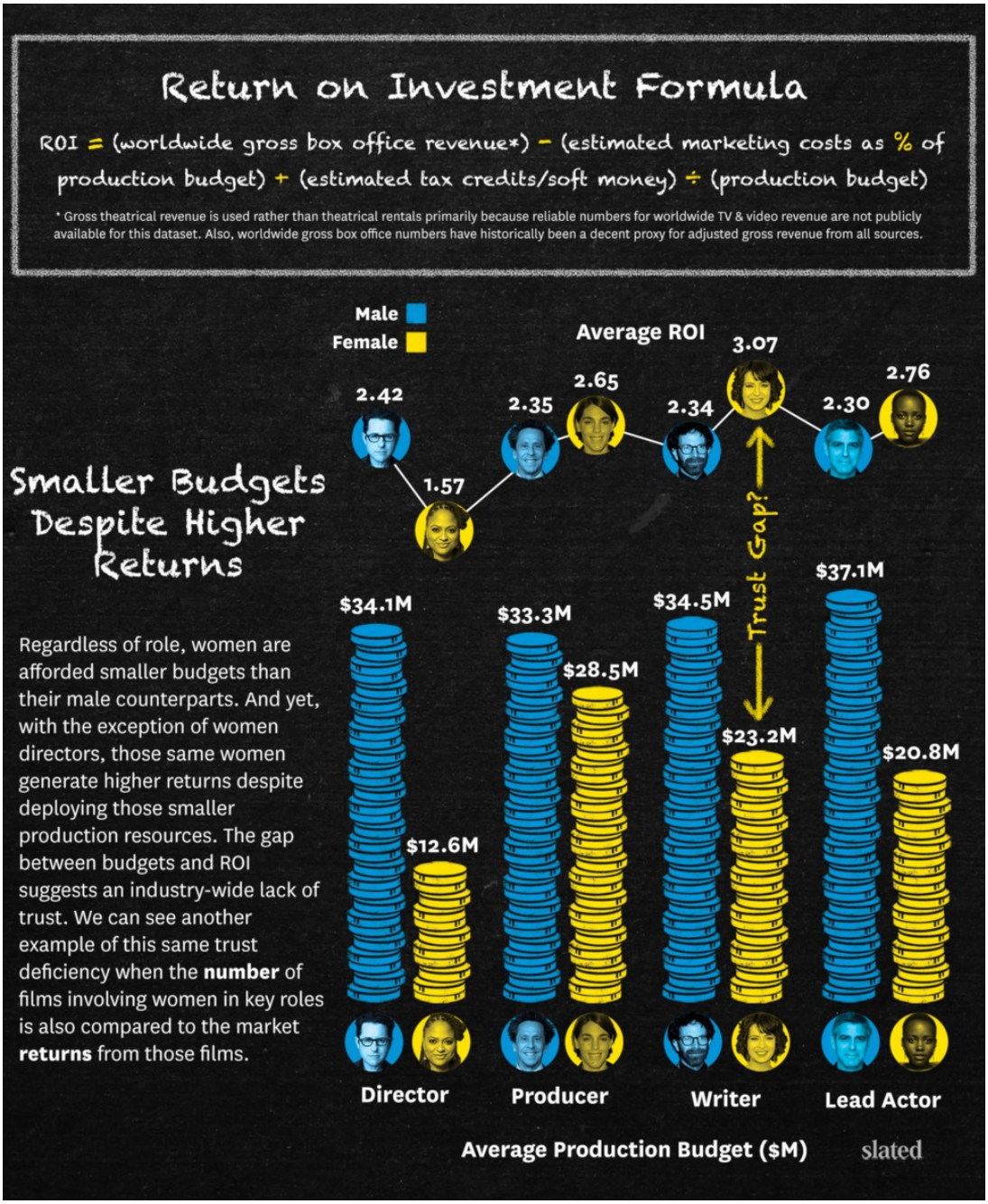
Source: Filmonics @ Slated

but $2.30 for those with male leads; and $2.65 per dollar on films with female producers but $2.35 per dollar on those with male producers.

Only in the director category did men deliver a greater return on investment (ROI): $2.42 per dollar. Women directors delivered an ROI of $1.57 per dollar.

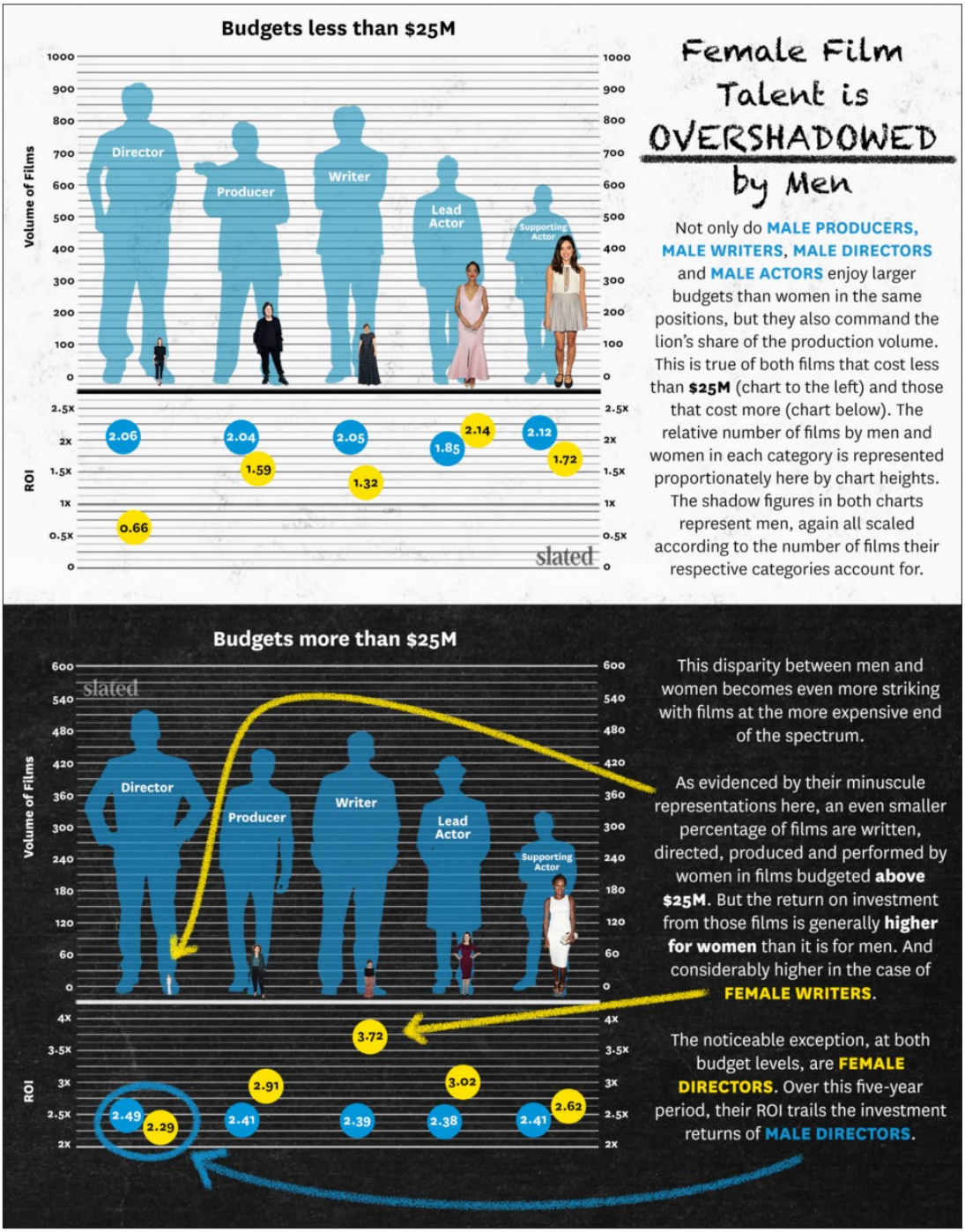
These were among Slated's other key findings:

- Of films costing more than $25 million to make, women screenwriters handed investors $3.72 on every dollar they invested—but comprised 8.7 percent of all those screenwriters.
- There were fewer women, overall, working as directors than in any of four top-job categories: 8.8 percent of all directors were female; 13.2 percent of all writers were female; 19.8 percent of all producers were female; and 29.4 percent of all lead actors were female.



Source: Filmonics @ Slated

- In every film genre, women directed far fewer movies than did men.
- The number of screens where female-driven films got shown was a third the number of screens for male-driven films.



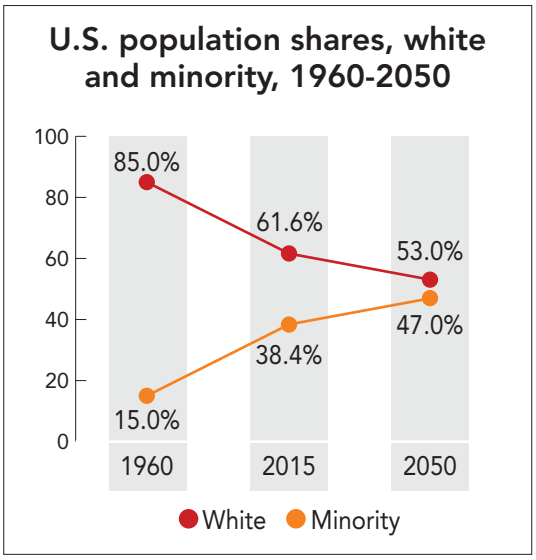
Source: Filmonics @ Slated

Minorities, women gained ground in some sectors and lost ground in others; UCLA researchers noted that diverse audiences boost bottom line

Minorities bought most of the tickets for five of the top 10 films of 2015; and films whose casts were racially diverse rang up the highest box office receipts.

Those were among the conclusions from Hollywood-watchers at UCLA's Ralph J. Bunche Center for African American Studies, whose 4th annual diversity report argues, anew, that Hollywood's powers-that-be should rejigger a business model that cannot sustain itself financially, considering America's increasing racial diversity and women's demands for parity on many TV and cinematic fronts.

That "2017 Hollywood Diversity Report: Setting the Record Straight" analyzed where women and minorities stood—in front of and behind the camera—in the top 200 film releases in 2015 and on 1,206 broadcast, cable and online television shows from the 2014-15 season. The report was issued in February 2017.

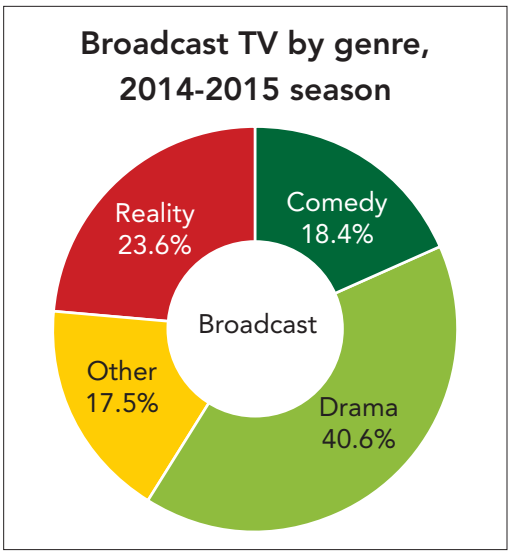


Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, "Hollywood Diversity Report: Setting the Record Straight"

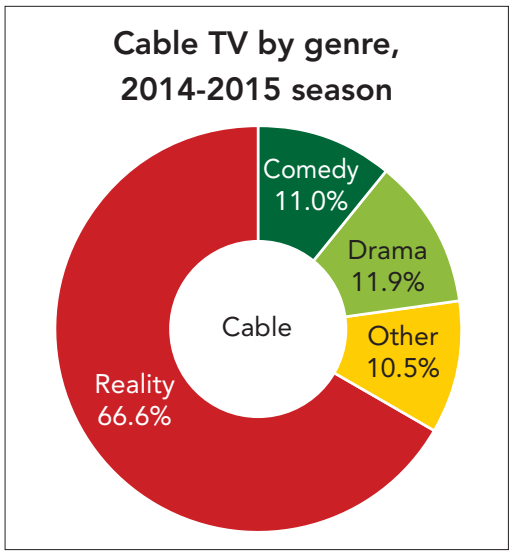
It also concluded that, year over year, people of color gained ground as film leads; leads of network TV entertainment and reality series; leads of entertainment shows streaming online; and creators of network TV entertainment shows. But in several other sectors—film directors, film writers, cable TV entertainment leads, creators of cable or online entertainment shows, and cable reality show leads—they either lost or held ground.

UCLA sociologist Darnell Hunt, the Bunche Center's director, told the Women's Media Center that some Hollywood decision-makers are heeding the nation's changing de-



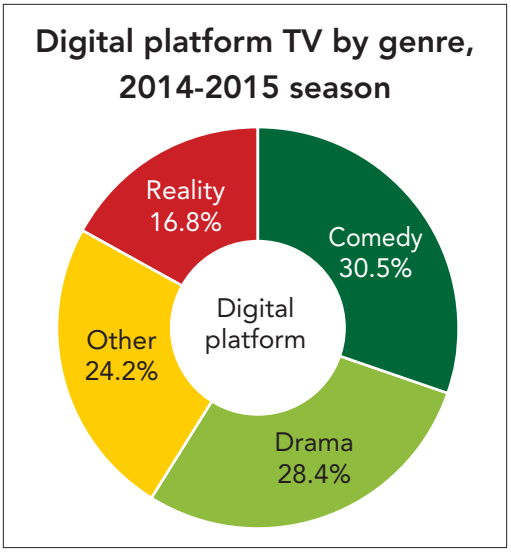
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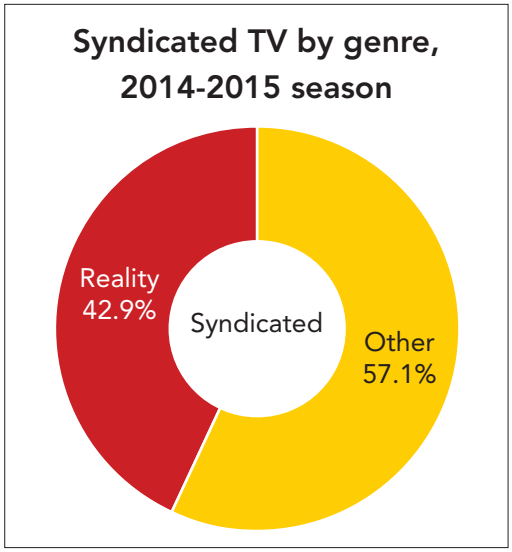
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Source: UCLA Ralph Bunche Center for African American Studies, "Hollywood Diversity Report: Setting the Record Straight"

mographics and what that means to their profits: "Everyone is talking about diversity. It's not just the lip service that it's been in the past. The new head of ABC [Entertainment Group] is a black woman. The Academy [of Motion Picture Arts and Sciences] is diversifying its memberships. … People are finally taking notice of what we've been saying for years: 'Diversity sells.'"

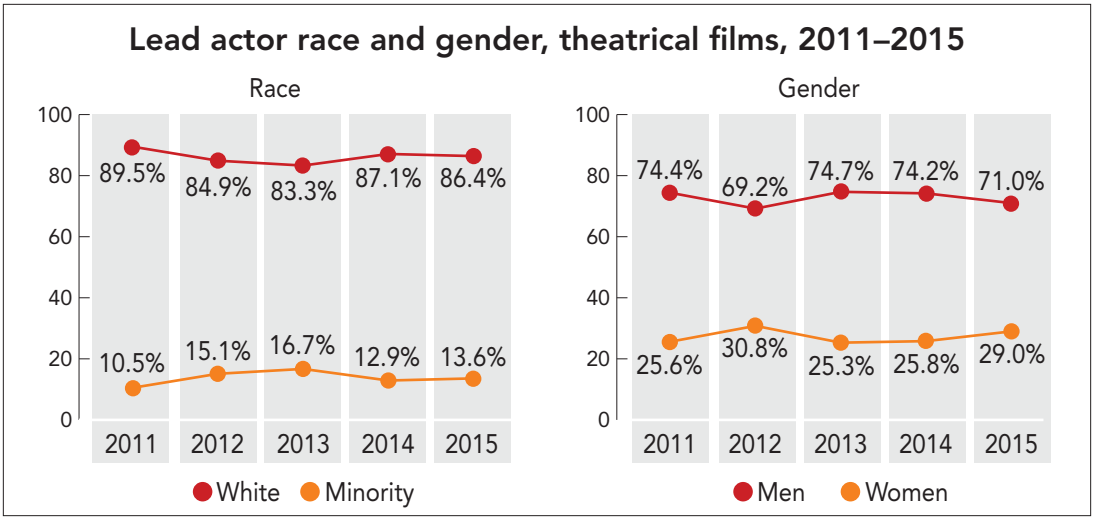
Since the Bunche Center's last report, the three largest talent agencies, representing film writers, directors, creators and others working on most of the film projects examined in the annual UCLA, mostly represented whites, researchers found. "Minorities remain woefully underrepresented on the rosters of these powerful gatekeepers," researchers wrote.

Women in Hollywood, since the last Bunche report, gained ground in most of the examined areas. For example, male film directors outnumbered female film directors by 6 to 1 on the studied movie projects of 2014-15. In 2013-14, it was 12 to 1.

But, as another example, men outnumbered women 2 to 1 as film leads in 2014-15, the same ratio as in 2013-14.

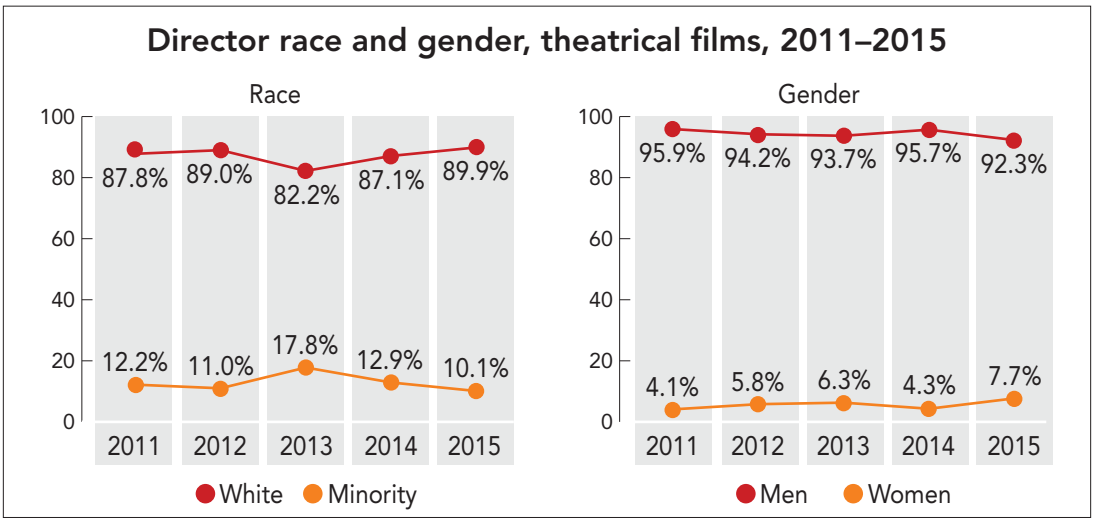
They also concluded, among other highlights, that whites outnumbered minorities:

- Roughly 3 to 1 among film lead actors, the same film ratio as the prior studied year.
- Roughly 4 to 1 among film directors, a ratio higher than the previous 3 to 1.
- Roughly 7 to 1 among film writers, up from the previous 5 to 1.
- Roughly 5 to 1 among film directors and lead actors in network TV shows.
- Roughly 5 to 1 among lead actors in network TV entertainment series, sliding backwards from the previous study's 3 to 1.
- Roughly 5 to 1 among creators of TV network shows, a substantial leap from the 11-to-1 ratio shown in the previous study.
- Roughly 5 to 1 among creators of cable TV show, a rate unchanged since the previous study.
- Roughly 7 to 1 among creators of online TV shows, a decline from the previous 6 to1.
- Roughly 3 to 1 among credited writers on network TV shows, an improvement from the previous 4-to-1 ratio.



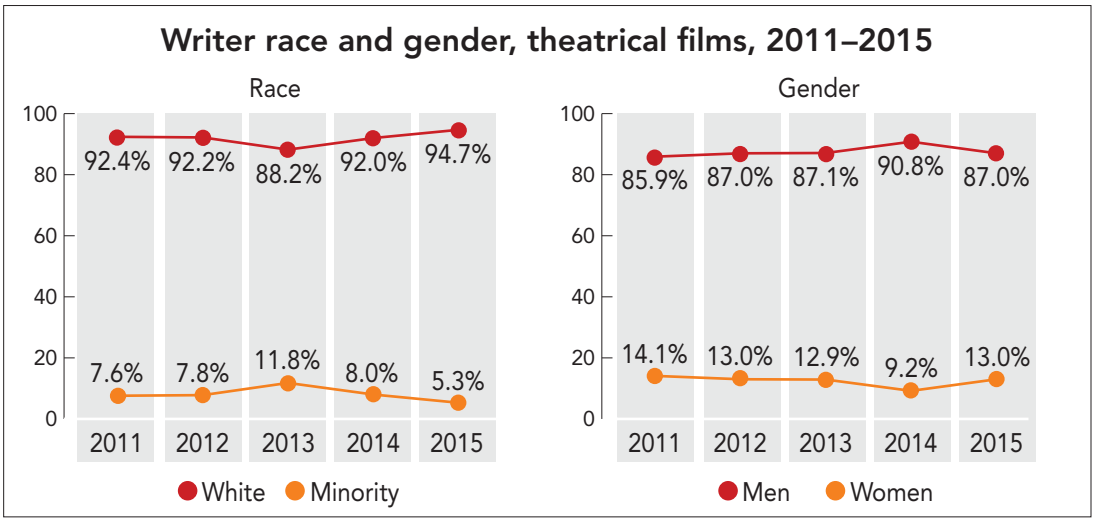
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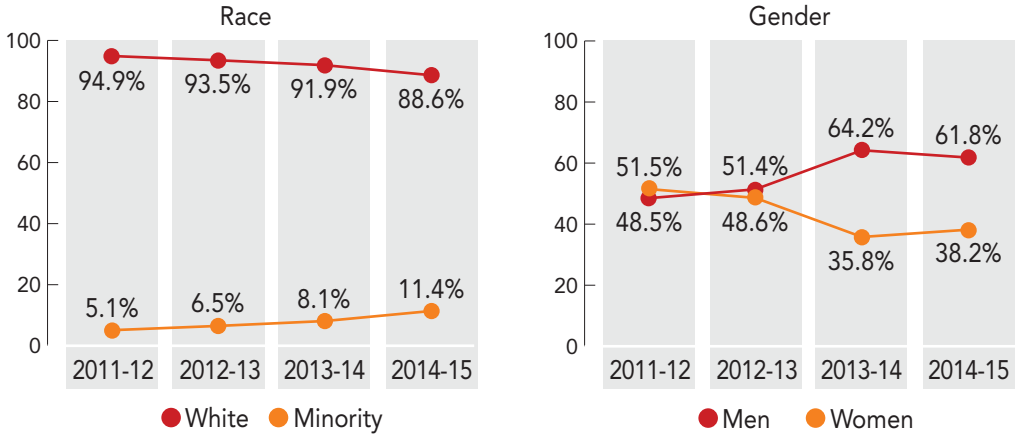
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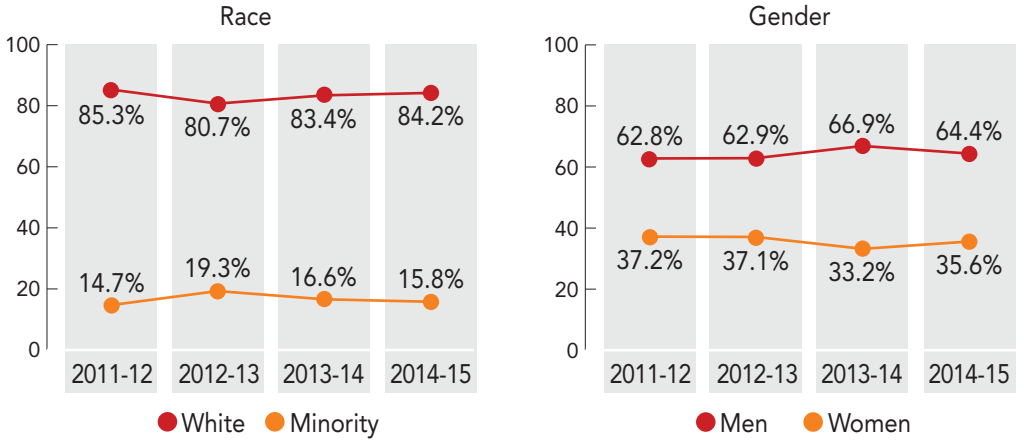
Lead talent by race and gender, broadcast scripted, 2011-12 to 2014-15 seasons



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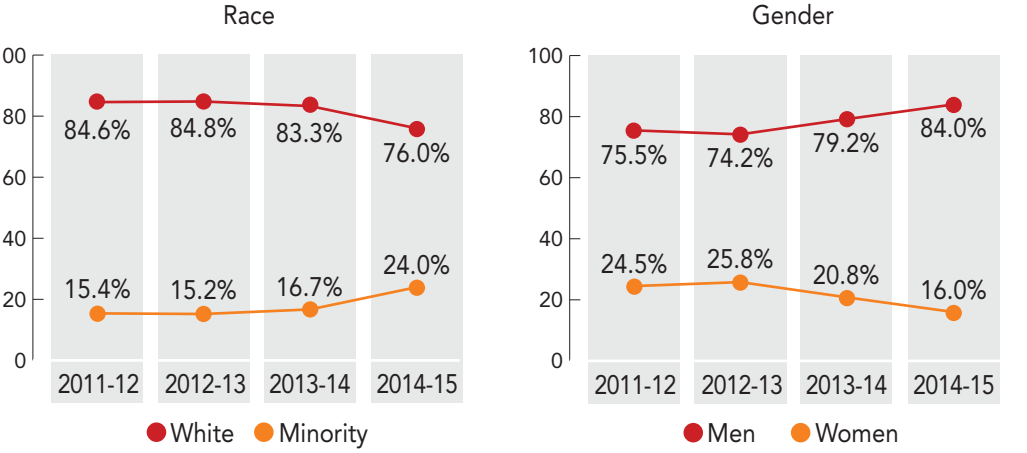
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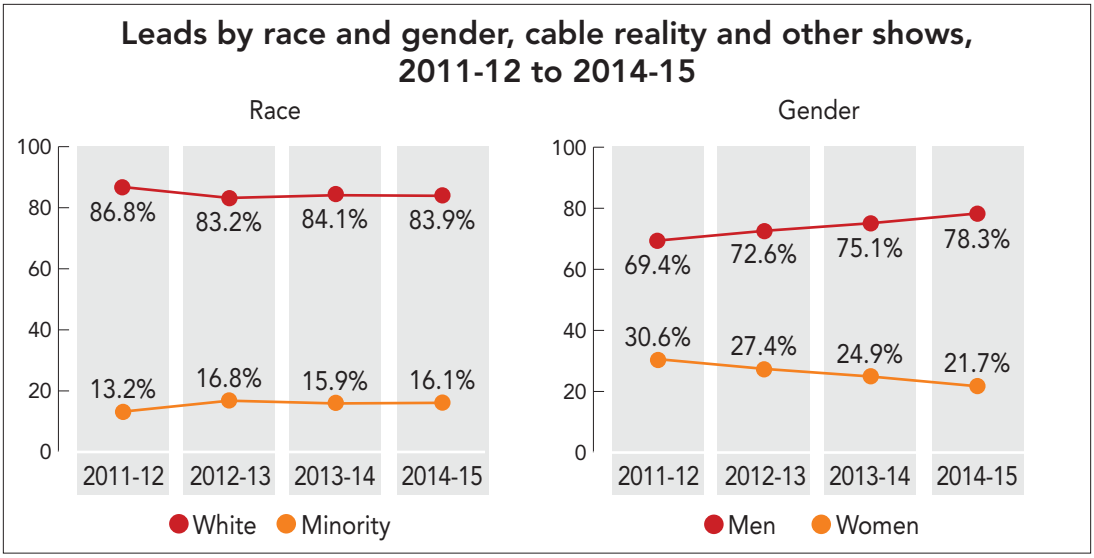
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Leads by race and gender, broadcast reality and other shows, 2011-12 to 2014-15



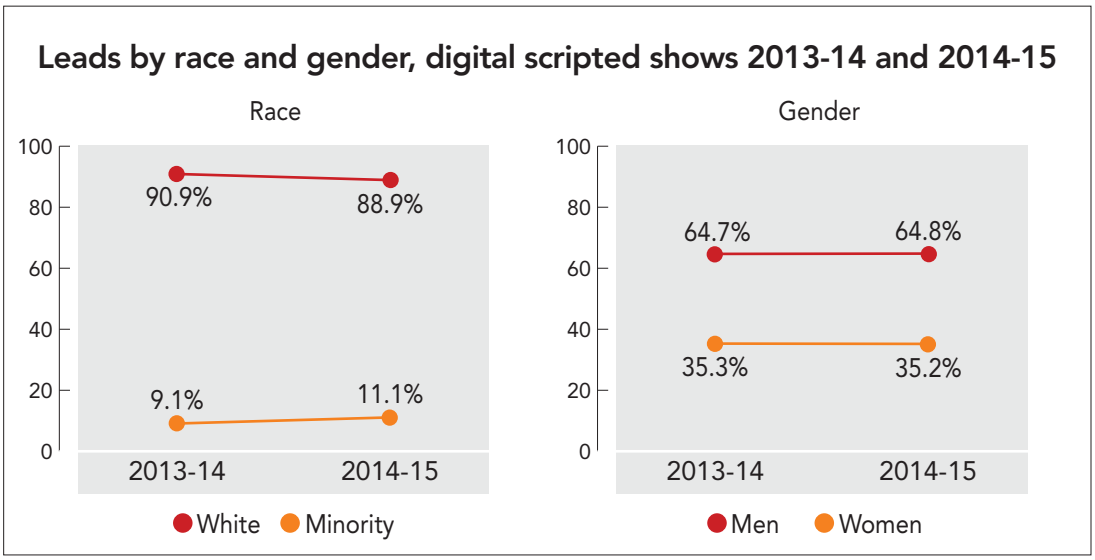
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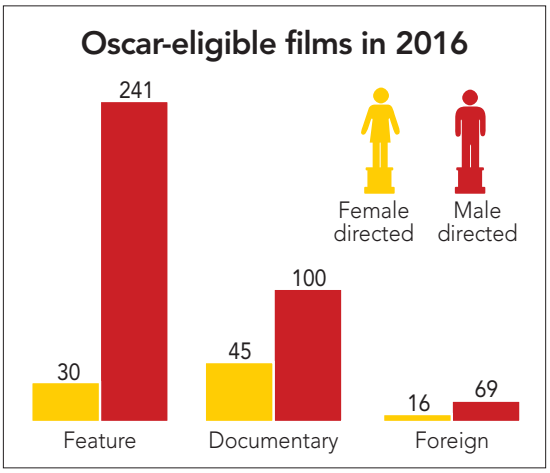
Source: UCLA Ralph Bunche Center for African American Studies, "Hollywood Diversity Report: Setting the Record Straight"

Women directed 11 percent of American films that could vie for 2017 Oscars, but fared better if they directed foreign films

Of the 271 English-language feature films on the list of possible Oscar nominees from 2016 films, 30 had a female director, according to The Wrap. That amounted to 11 percent of those 271 films.

Also, women directed or co-directed 27 percent of U.S.-made documentaries on the list of potential contenders; when foreign-made documentaries were included, the count increased to 31 percent.

And while women directed 16—or 19 percent—of the 85 initial submissions for consideration as Oscar's best foreign film, a woman directed just one of the nine documentaries making the final cut of those eligible to be nominated for the award, according to The Wrap. Overall, 336 domestic and foreign films were eligible to be nominated.



Source: The Wrap

Graphic produced by the Women's Media Center

That leading entertainment industry news site also noted that Europeans dominated the short list of potential nominees for best foreign film.

"Of course, the issue doesn't lie with the Academy [of Motion Picture Arts and Sciences] itself but, rather, the list mirrors an ongoing, gaping disparity between men and women who get hired to helm feature films," The Wrap wrote.

The New York Times: Academy Awards' acting branch disproportionately white, male

Women accounted for 42 percent of the 1,138 actors who dictated Oscar nominations in their category of 2016 film industry employees, according to what The New York Times gleaned from private and public databases. Of that overwhelmingly white acting contingent, 6 percent were black, less than 4 percent were Latino and less than 2 percent were Asian.

The Academy of Motion Picture Arts and Sciences confirmed that the Times' calculations were correct, according to the Times' 2016 article on the strides toward and obstacles to meeting demands for more diversity in Oscar nominations and Academy membership.

Here's an excerpt from that article: "The academy is typically reluctant to disclose the identities of its members and does not regularly provide demographic information about them. There is no set standard for membership and no consistency when it comes to how many people from the film industry are invited to join each year."

The Times also concluded that:

- 87 percent of the Academy's acting members were white.
- 12 percent—three persons— of those invited into the Academy in 2015 were black.
- 28 percent—seven persons—of 2015 invitees were women; in 2014, 30 percent were women.
- No Asians or Hispanics were invited in some recent years.

Older, sometimes retired actors, according to the Times and its Hollywood sources, were likely to be weaned from voting rolls, given the Academy's diversity push. Some—white and non-white retirees alike—have complained about that possibility as they also cited the difficulty older actors have in landing movie jobs.

Shut out of Oscar cinematographer nominations, women nominees also were comparatively few in other Academy Award categories

During the decade ending in 2015, women in key behind-the-scenes Hollywood jobs were nominated for 19 percent of all Oscars for those off-screen roles, according to a Women's Media Center analysis released in February 2016.

That translated to 327 nominations for female producers, writers, directors, cinematographers and such, while their male counterparts got 1,387 nominations.

And although 22 percent of 2016 Oscar nominations for behind-the-scenes work went to women—the largest percentage in Oscar's 88-year history—WMC executives and industry leaders called that figure "staggeringly low."

WMC reviewed 19 Academy Award categories: Best Picture; Directing; Writing (Original Screenplay); Writing (Adapted Screenplay); Film Editing; Cinematography; Production Design; Costume Design; Makeup and Hairstyling; Original Score; Original Song; Documentary Feature; Documentary Short Subject; Sound Mixing; Sound Editing; Visual Effects; Animated Feature, Short Film (Animated) and Short Film (Live Action).

WMC found that in some of the most vaunted job categories, where women were the least represented, women also tended to get the fewest nominations. Among cinematographers, for example, not a single female was nominated between 2006 and 2015. Women nominees were more likely to work in costume, production and other design categories; short films; and feature-length documentaries.

"There is a clear connection between the low numbers of women hired for behind-the-scenes jobs in film and women's low representation among Oscar nominees," WMC President Julie Burton said. "If they're not hired in these non-acting categories, they'll never have a chance to be recognized for their excellence. "

"The number of women film directors, especially black female directors, is abysmally low in an industry that too often is insular and resistant to change, said Amma Asante, a writer-director who has won WMC's Award for Directorial Excellence. "The makeup of the Academy is only part of the problem. Most often, it's the lack of opportunity available to women, and it's especially hard if you are a woman of color."

Said WMC Co-Founder and Board Co-Chair Jane Fonda: "Women in film—and especially women of color—continue to face discriminatory hurdles. Hollywood is still an old-boys' club."

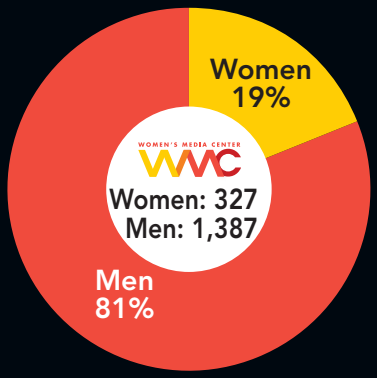
Using data from Oscars.com, WMC analysts concluded that from 2006 to 2015:

- Women constituted 24 percent of producers whose work was nominated for Oscars' Best Picture. During a decade of unsteady progress, the number of female nominees in that category, nevertheless, doubled.
- One woman, Kathryn Bigelow, was nominated for directing.
- Women writers of original and adapted screenplays accounted for 13 percent of all nominees in those writing categories. In 2007 and 2015, women screenwriters garnered four nominations each, the highest tally.
- Just 17 percent of film editing nominations went to women.

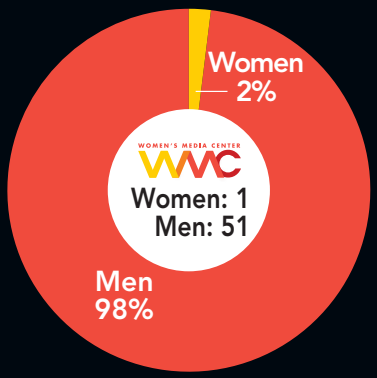
WOMEN'S MEDIA CENTER

WOMEN'S MEDIA CENTER INVESTIGATION:
10-YEAR ANALYSIS OF GENDER & OSCAR NOMINATIONS AT A GLANCE

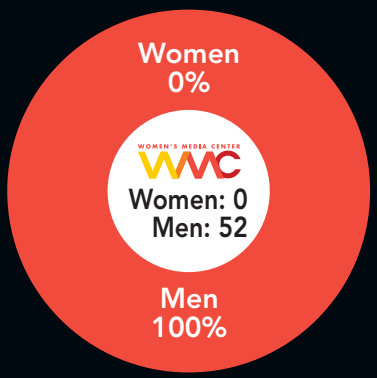
10-year Total for Nominations in 19 Non-acting Categories, 2006-2015*



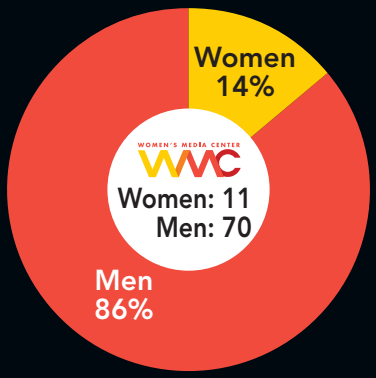
Academy Award Nominations for Directing, 2006-2015



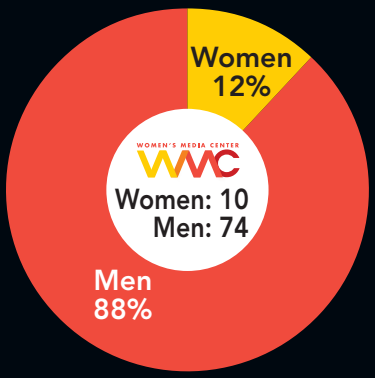
Academy Award Nominations for Cinematography, 2006-2015



Academy Award Nominations for Writing (Original Screenplay), 2006-2015



Academy Award Nominations for Writing (Adapted Screenplay), 2006-2015



*BEST PICTURE, DIRECTING, WRITING (ORIGINAL SCREENPLAY), WRITING (ADAPTED SCREENPLAY), FILM EDITING, CINEMATOGRAPHY, PRODUCTION DESIGN /ART DIRECTION, COSTUME DESIGN, MAKEUP AND HAIRSTYLING, ORIGINAL SCORE, ORIGINAL SONG, DOCUMENTARY FEATURE, DOCUMENTARY SHORT SUBJECT, SOUND MIXING, SOUND EDITING, VISUAL EFFECTS, ANIMATED FEATURE, SHORT FILM (LIVE ACTION), SHORT FILM (ANIMATED)

Source: Data Oscars.org; Analysis Women's Media Center © 2016 Women's Media Center



Industry leader attitudes, film distributorship hinder female movie directors

Women directed a quarter of the 208 American-made dramatic films competing at the Sundance Film Festival between 2002 and 2014, a shortfall that filmmakers, film distributors and buyers weighed in on as part of a study commissioned by the Women in Film Female Filmmakers Initiative and its co-founder, the Sundance Institute.

That report, "Exploring the Careers of Female Directors," was issued months before the organization previously known as the Systemic Change Project re-launched as ReFrame Ambassadors, 52 male and female executives striving for more diversity in Hollywood and before the federal Equal Employment Opportunity Commission began investigating complaints of discrimination against female directors in October 2015. The newly named ReFrame has been part of the 4-year-old Women in Film/Sundance collaborative.

The report also found that, of the top-grossing 1,000 commercial films released during the same period, men also did most of the directing.

Sundance Film Festival

Competition films by director gender and movie genre

GENRE	MALE DIRECTED	FEMALE DIRECTED	TOTAL
Comedy, Drama, and Romance	69%	92.5%	75%
Action, Crime, Horror, and Thriller	31%	6.5%	25%
TOTAL	155	53	208

Competition films by director gender and lead character gender

GENDER OF LEAD/S	MALE DIRECTED	FEMALE DIRECTED	TOTAL
Male lead/s	57.4%	15.1%	46.6%
Female lead/s	19.3%	77.4%	34.1%
Both (co-lead, ensemble)	23.2%	7.5%	19.2%
TOTAL	155	53	208

Competition films by director gender and distribution type

DISTRIBUTION TYPE	MALE DIRECTED	FEMALE DIRECTED	TOTAL
Independent companies	56.9%	70.2%	60.5%
Studio specialty/Mini major companies	43.1%	29.8%	39.5%
TOTAL	130	47	177

Source: Female Filmmakers Initiative

The study, which also queried female directors and film distributors and buyers of both genders, highlighted these additional findings:

- Slightly more female-directed Sundance films than male-directed films were distributed domestically. Of those 208 Sundance entries, 177, or 85.1 percent, were distributed in the United States; 88.7 of female-directed and 83.9 percent of male-directed films were distributed domestically.
- Sundance films by female directors were more often than films by male directors to be distributed by independent companies, which have fewer finances and less industry clout: 70.2 percent versus 56.9 percent.
- Sundance films by female directors were less likely than films by male directors to be distributed by specialty divisions of major studios that have more money and clout: 29.8 percent versus 43.1 percent.

- Male-directed and female-directed films with independent distributors were equally likely to be shown in up to 75 theaters as to be shown in 75 to 250 or more theaters.
- By genre, 92.5 percent of female-directed films at Sundance were dramas, comedies or romantic tales, while 69 percent of male-directed films fit into those categories. Three-quarters of all the 208 films were in those categories.
- 4.1 percent of the 1,300 top-grossing films released from 2002 to 2014 had female directors.
- 26.9 percent of directors at the Sundance Festival were female, while, for the top-grossing 100 films of that period, 1.9 percent were female. That gap was twice as wide as the difference of 12.7 percent that existed in 2002 alone.

Additionally, of 41 female directors and 39 male and 20 females who buy or sell films, shared these perceptions why female film directors lag behind men:

- 44 percent agreed that male directors are believed to be able to make more profitable films, reaching a wider audience than women directors, who are perceived as targeting narrower audiences.
- 42 percent agreed that industry decision-makers believe there is a scarcity of female directors and a small pool of them to choose from.
- 22 percent agreed that the predominance of male gatekeepers, who hire and fire, helps keep women on the margins.
- 14 percent questioned whether agents or other industry managers were sufficiently suggesting women for jobs.
- 12 percent agreed that some industry leaders question whether women are competent to handle the rigors of being a director overseeing, among other aspects, large movie crews.

Sundance Film Festival
Competition receiving studio specialty/mini major distribution by director gender and widest point of release

	STUDIO SPECIALTY/MINI MAJOR DISTRIBUTION	
NUMBER OF THEATRES	MALE DIRECTED	FEMALE DIRECTED
1–75	32.1%	35.7%
76–250	35.7%	42.9%
251+	32.1%	21.4%
Total number of films	56	14

Source: Female Filmmakers Initiative

Sundance Film Festival
Categories for spontaneous responses regarding the lack of females

BARRIER	PERCENT REPORTING
Perception of a gendered marketplace	44%
Scarcity of talent pool and experience	42%
Women's perceived lack of ambition	25%
Industry gender imbalance	22%
Little support and few opportunities	14%
Competence doubted	12%

Source: Female Filmmakers Initiative

More women directed, acted through all-female film festival

At the 10 largest international short film festivals, 68 percent of directors have been male over the last five years—a period when the number of females directing short films remained unchanged.

Those were among the findings in "Gender & Short Films: Emerging Female Filmmakers and the Barriers Surrounding Their Careers," a study commissioned by Lunafest, a festival exclusively for women in film.

Lunafest's researchers at the University of Southern California Annenberg School for Communication and Journalism also concluded that, during those five years:

- Females were more likely than males to direct documentary shorts, instead of narrative or animated films; females directed 37 percent of documentaries, 31 percent of animations and 28 percent of narrations.

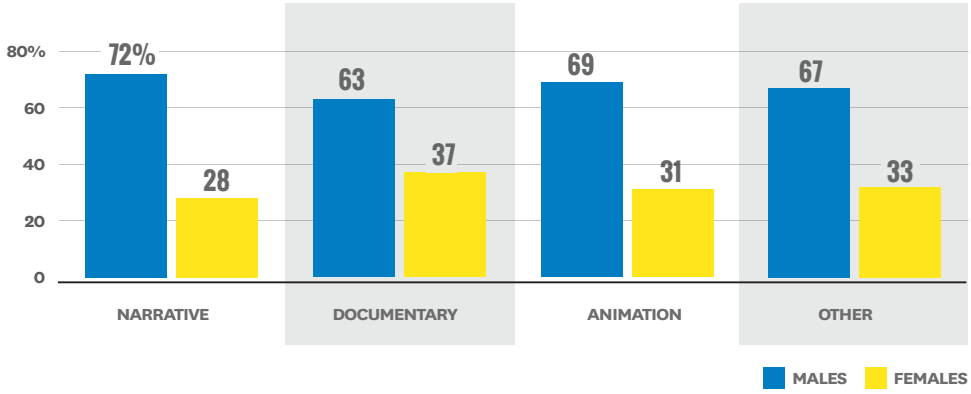
By comparison, during the 15-year history of Lunafest:

- Shorts featuring women and girls on screen showed that, across 115 films, 63 percent of the 744 speaking or named characters were female. But, as one example, in the top-grossing 100 films of 2014, 28.1 percent of females had speaking parts.
- In those 115 films, 81 percent had a female lead or co-lead; the respective figure for the top-grossing 100 films was 21 percent.
- Of the 715 characters featured in Lunafest films, 38 percent were racial minorities; the respective figure for the top-grossing 100 films was 26.9 percent.
- Among leads and co-leads in Lunafest films, 37 percent were racial minorities; the respective figure for the top-grossing 100 films was 17 percent.
- Of the179 characters aged 40 through 60 in films screened at Lunafest, 54 percent were female and 46 percent were male. In the top-grossing 100 films of 2014, 19.9 percent of characters in that same age group were female.
- Of females featured in Lunafest films, 23 percent wore sexualized or tight attire but 6 percent of males were clad that way. Likewise, 22 percent of females were nude, but 10 percent of males were. Those figures were roughly the same in the top-grossing 100 movies of 2014.

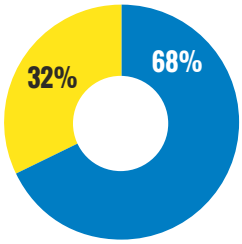
GENDER & SHORT FILMS: EMERGING FEMALE FILMMAKERS AND THE BARRIERS SURROUNDING THEIR CAREERS

STACY L. SMITH, PHD., KATHERINE PIEPER, PHD., MARC CHOUEITI, & ARIANA CASE
@MDSCInitiative

FEMALES FILL ALMOST A THIRD OF THE DIRECTING PIPELINE



OF THE 3,933 SHORT FILM DIRECTORS AT 10 TOP WORLDWIDE FESTIVALS...



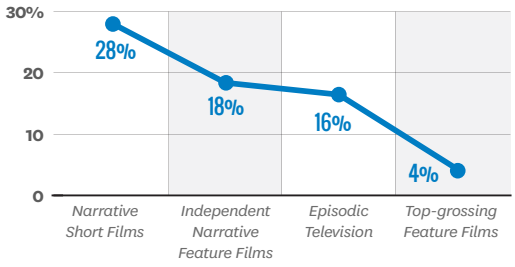
Ratio of males to females

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CAREER PIPELINE FROM SHORTS TO STUDIO FILMS FAILS FEMALE FILMMAKERS

10% ↓ DROP
FROM NARRATIVE SHORT FILMS TO INDEPENDENT FILMS

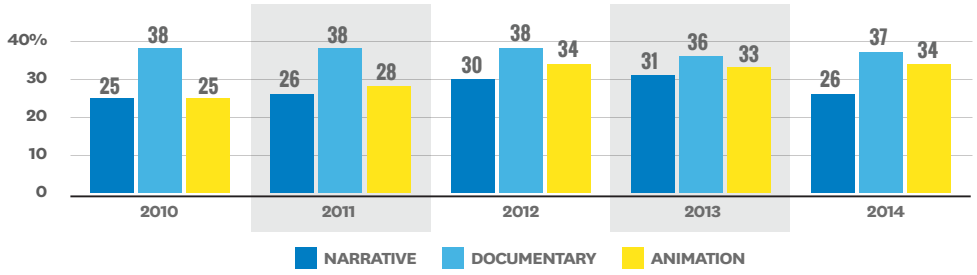


24% ↓ DROP
FROM NARRATIVE SHORT FILMS TO TOP GROSSING FILMS

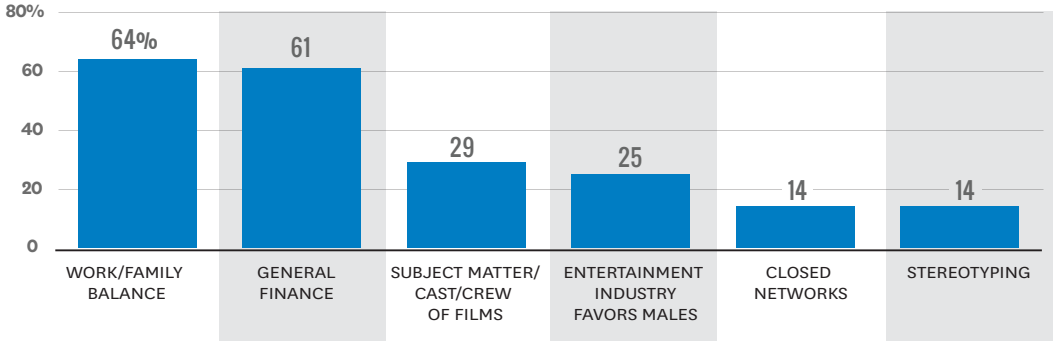
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Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

THERE HAS BEEN NO CHANGE IN THE PERCENTAGE OF FEMALE DIRECTORS OVER TIME



WORK / FAMILY AND FINANCIAL CONCERNS WEAKEN THE PIPELINE FOR FEMALE FILMMAKERS

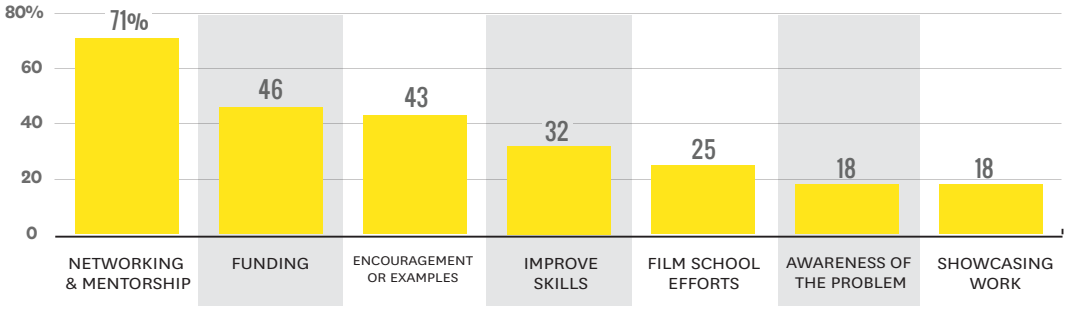


OF WOMEN WHO HAD NOT DIRECTED A FEATURE...

58%

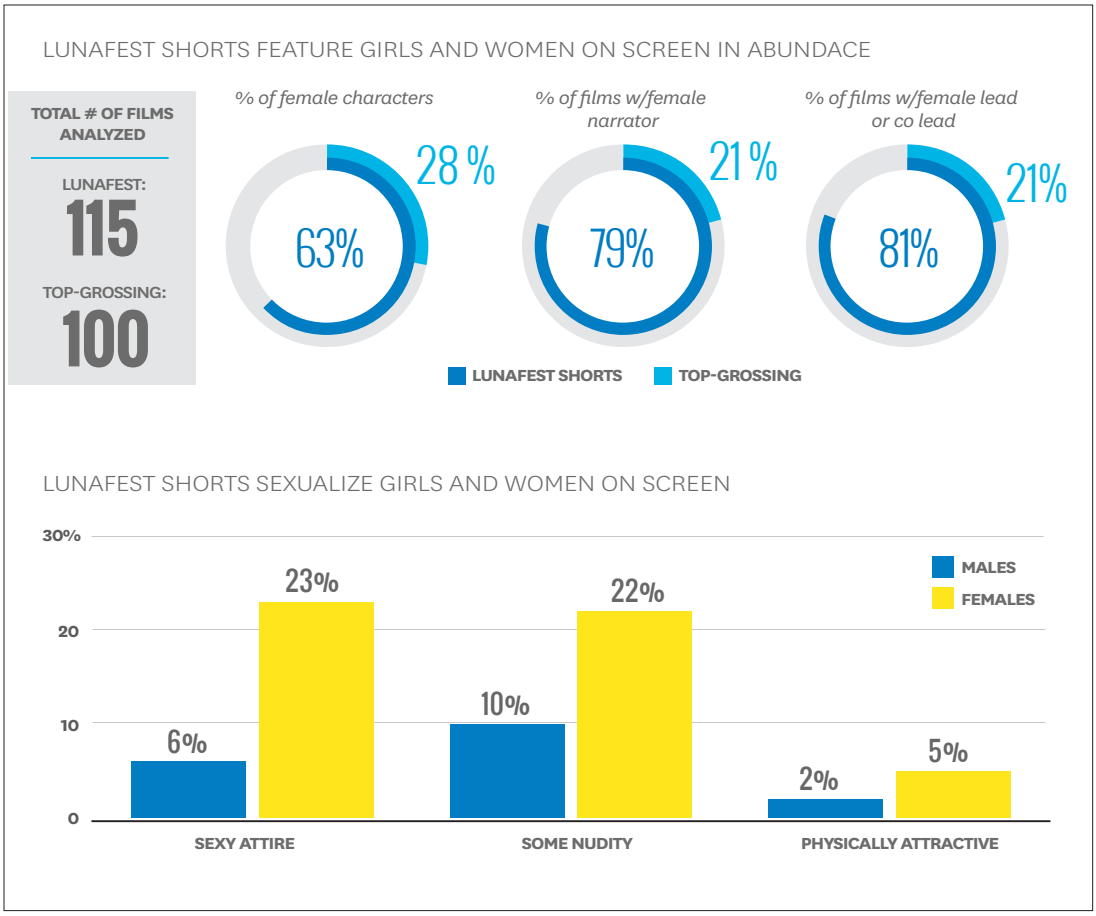
of women reported financial obstacles to creating a feature

FEMALE FILMMAKERS ADVOCATE MULTIPLE APPROACHES FOR SUPPORT



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Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula



Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

As salary gaps lingered, Hollywood hired slightly more women writers in TV and slightly more minority writers in film

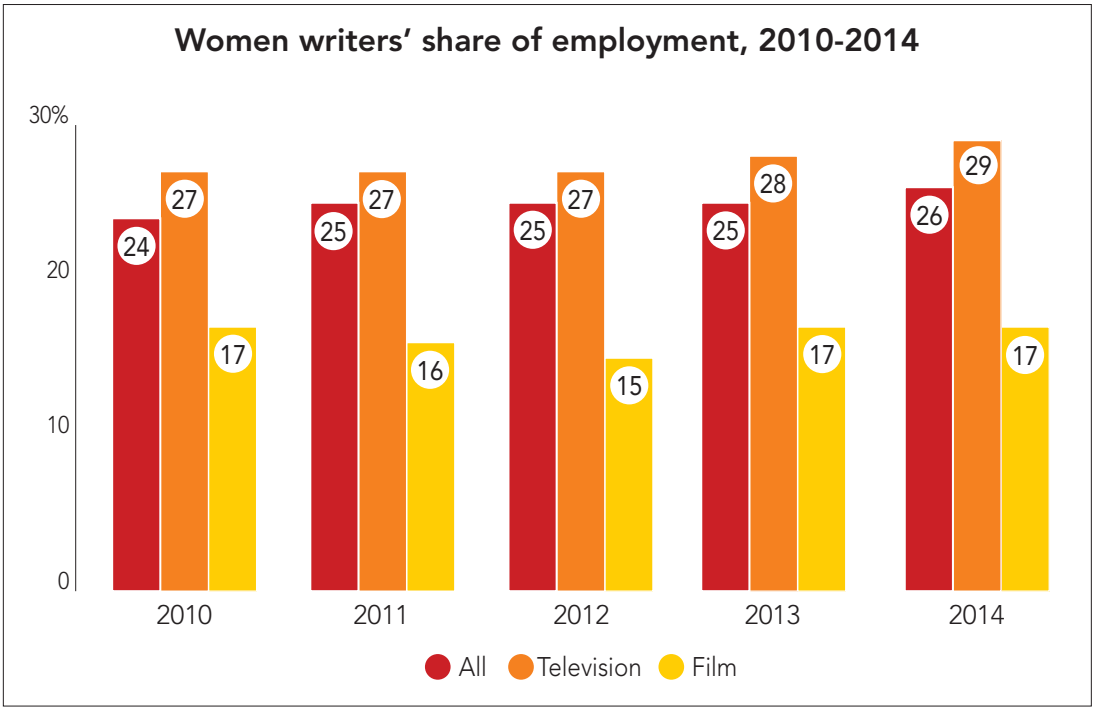
Amid an "explosion" of original programming in broadcast, cable and online television, the number of women writers employed by Hollywood TV shows rose from 27 percent in 2012 to 29 percent in 2014, the highest recorded female employment rate in that sector, according to the Writers Guild of America West.

Researchers for its 2016 Hollywood Writers Report concluded that women writers' standing in the film industry remained relatively stagnant: "If we consider the 5-year period beginning in 2010, women writers made small, steady gains in television relative to their male counterparts, but merely treaded water in film."

UCLA sociologist Darnell Hunt, director of the University of California at Los Angeles' Ralph J. Bunche Center, which conducted the study, told the Women's Media Center: "The biggest difference here is that there's a lot more employment in television. There are 70 cable networks, a dozen or so digital platforms, and everyone's into original programming. What that means is that television has all this space to fill."

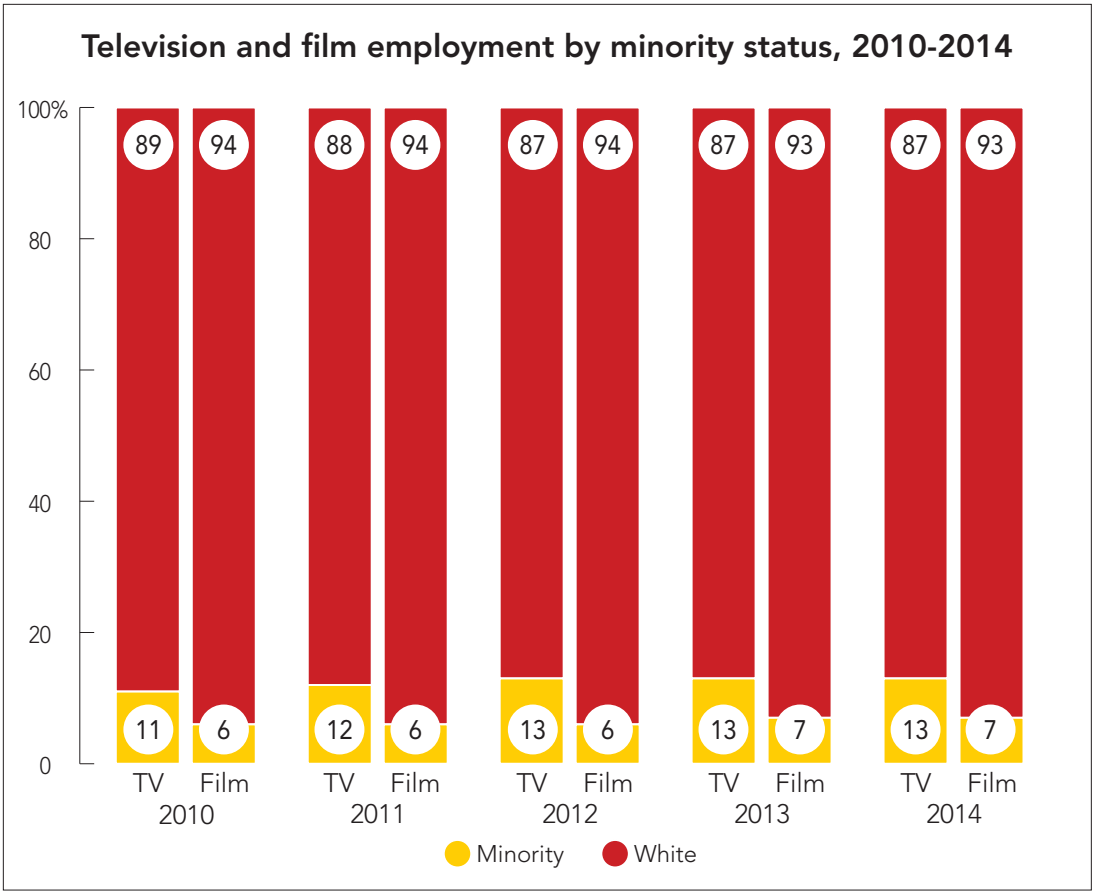
He continued: "Thirty percent fewer films have been made since the Great Recession. Even so, film has a long, long way to go. At the same time, there's so much bias in film against women and minorities. There's so much less willingness to entrust women and minorities with those big film budgets."

That report also found that the earnings gap between male and female writers in television narrowed. Women TV writers earned 93 cents for every dollar white male writers earned in 2014, when men's average salary was $127,768 and women's was $118,910. That compared to 91 cents on the dollar that women TV writers earned in 2012. The gap was most narrow in 2010 and 2011, when those women earned 96 cents for every dollar their male counterparts earned, according to the Guild.



Graphic produced by the Women's Media Center

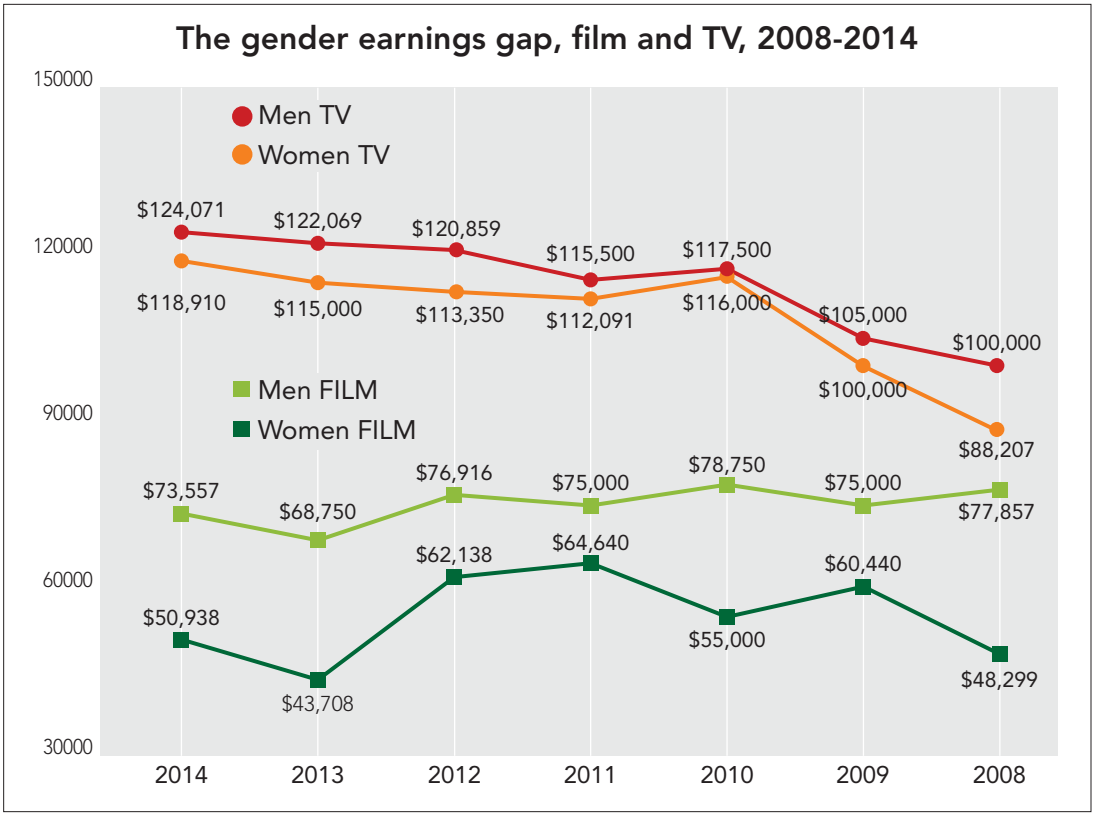
Source: Writers Guild of America West



Source: Writers Guild of America West

The Guild also found that:

- In film and TV, combined, women writers rose to 26 percent of the overall Hollywood writer workforce in 2014, up from 25 percent in 2012 and 24 percent in 2010.
- In film, the number of women writers rose from 15 percent in 2012 to 17 percent in 2014; in 2010, the rate also was 17 percent.
- In TV, in 2014, male writers outnumbered women by 2 to 1, and in film, by 3 to 1.
- In TV, 13 percent of the writing workforce was comprised of non-whites in 2014, the same rate as in 2012. In 2010, the figure was 11 percent.
- In film, 7 percent of writers were non-whites in 2014, compared to 6 percent in both 2010 and 2012.
- In film, in 2014, non-white writers earned 61 cents for every dollar white male film writers earned, an increase from 2012's 55 cents. In 2014, the median annual salary for non-writers was $45,500, compared to $75,000 for white men.
- In TV, in 2014, non-white writers earned 80 cents for every dollar white males earned, up from 79 cents in 2012 but down from 91 cents in 2011. That gap in median earnings between non-white TV writers and white men who wrote for TV remained steady, with white men earning an average of $127,768 yearly and non-whites earning $102,492 yearly, $25,276 less than white men.



Graphic produced by the Women's Media Center

Source: Writers Guild of America

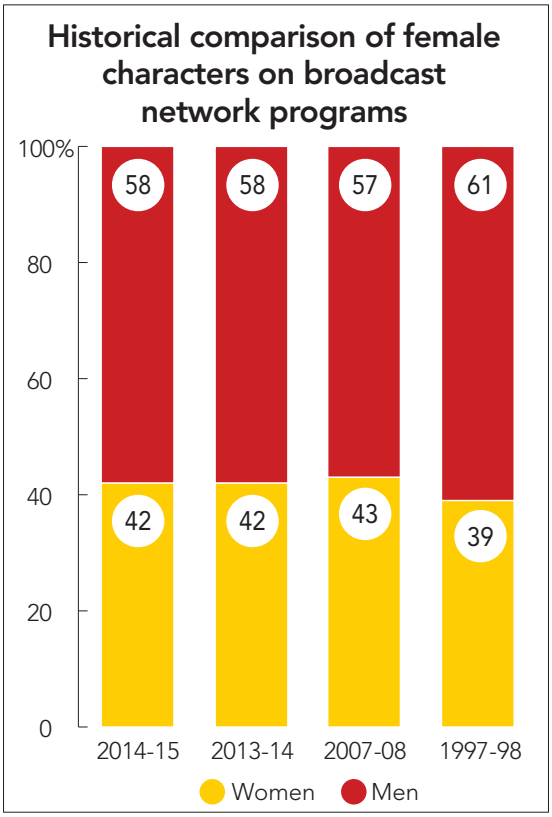
Female executive producers hired more women for televised shows

On shows airing on TV or online, those with at least one female executive producer had more female characters.

Females comprised 40 percent of major characters in traditional network, cable and Netflix TV shows in 2014-15, according to San Diego State University researchers. On shows with a female executive producer, women accounted 43 percent of major characters.

On traditional broadcast network shows, women accounted for 42 percent of all major characters, the same rate as 2013-14 and a 1 percentage-point drop from 2007-08.

The researchers, who looked at one randomly selected episode for each TV show, also found that in 2014-15 women accounted for 25 percent of creators, directors, writers, producers, executive producers, editors and photography directors in network, cable and Netflix programs with at least one female executive producer. That figure was unchanged from 2013-14.

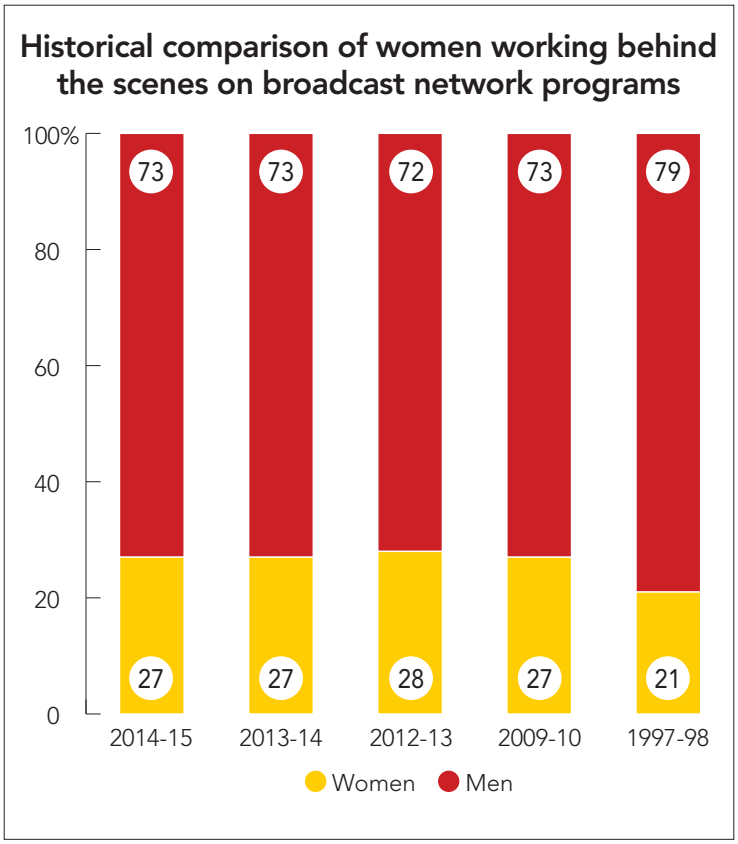


Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University

Those Center for the Study of Women in Television and Film researchers concluded in "Boxed In: Portrayals of Female Characters and Employment of Behind-the-Scenes Women in 2014-15 Prime-time Television" that on the networks, cable and Netflix:

- 57 percent of the programs employed four or fewer women; 5 percent employed four or fewer men.
- 38 percent of producers on 2014-15 shows were women, a 2-percent drop from 2013-14 but the same as 2012-13.
- 25 percent of writers were women, a 1-percent drop from 2013-14.
- 23 percent of executive producers were women, a 2-percentage-point spike from 2013-14.
- 22 percent of creators were women, a 3-percentage-point increase from 2013-14.
- 20 percent of editors were women, a 4 percent increase from 2013-14.
- 12 percent of directors were women, a 1 percent drop from 2013-14.
- 1 percent of directors of photography were women in both years.
- Females accounted for 40 percent each of all speaking characters and major characters.
- 78 percent of female characters were white, 13 percent were African-American, 4 percent each were Latina or Asian and 1 percent were some other race.
- 60 percent of female characters were in their 20s and 30s, while most male characters—57 percent—were in their 30s and 40s. 32 percent of female characters were in their 30s and 19 percent were in their 40s. The respective figures for male characters were 29 and 28.

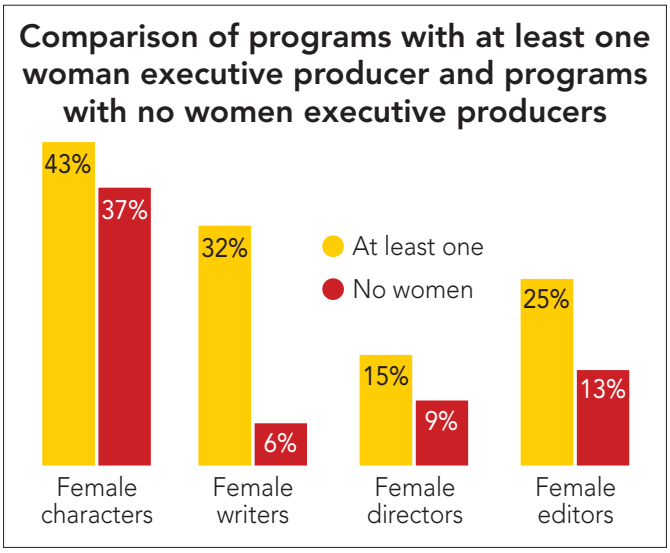


Source: Center for the Study of Women in Television & Film/San Diego State University

- 55 percent of male characters and 43 percent of female characters were shown at their workplaces.

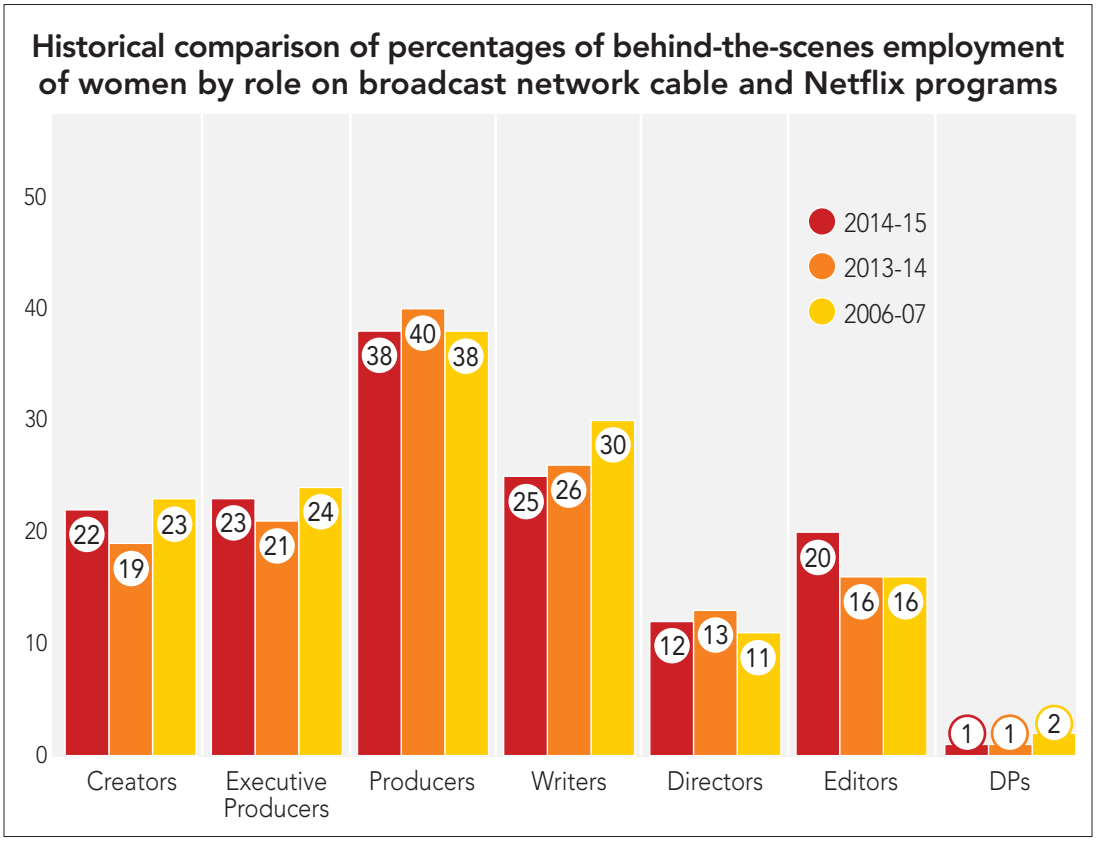
Some networks-only details:

- The most female characters in 2014-15 were on ABC, where 45 percent of characters were women, followed by CW's 43 percent, NBC's and Fox's 40 percent and CBS' 39 percent.
- Females comprised 47 percent of characters on reality programs, 41 percent on situation comedies and 40 percent on dramas.



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University



Graphic produced by the Women's Media Center

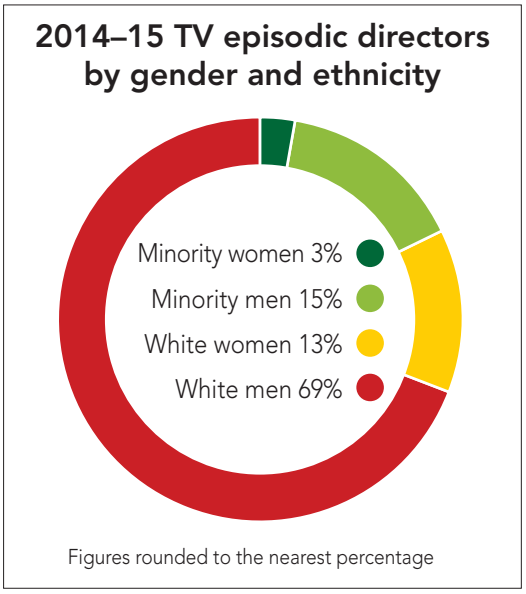
Source: Center for the Study of Women in Television & Film/San Diego State University

Slightly more women directors in TV, but women and minorities still largely absent as first-time directors

Women directed 16 percent of roughly 3,900 episodes of 270 primetime TV network, cable and "high-budget" series originating and streaming online during the 2014-15 network television and 2014 cable season. That compares to 14 percent in the previous year, according to the Directors Guild of America's annual analysis of employment among female and minority TV directors.

White men directed 69 percent of those episodes.

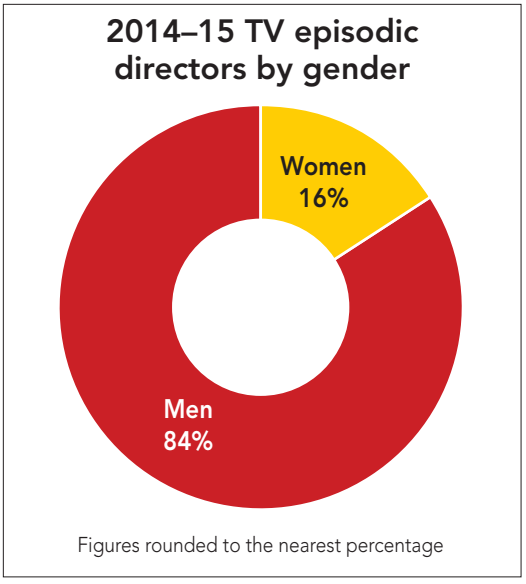
"The uptick in the number of episodes directed by women—modest but hopeful—is just a drop in the bucket of what needs to be done by studios, networks and show runners before we can begin to realize equal opportunities in television for our members," said DGA President Paris Barclay, the first African-American to helm that organization.



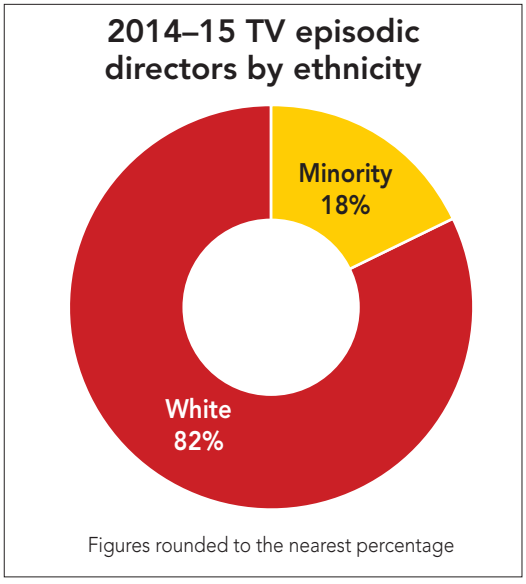
Source: Directors Guild of America

Additionally, the Guild concluded that:

- Minority men and women, combined, directed 18 percent of all episodes—for a total of 694 in 2014-15—a 1-percent drop from the previous year.
- A 10 percent increase in the overall number of episodes yielded more directing jobs for women, who supervised 620 total episodes, a 22-percent surge from the previous season.
- The total number of women directors employed in episodic television grew 16 percent, to 150 in 2014-15 from 129 females in 2013-14.
- The 694 episodes that minorities directed in 2014-15 represented a 5-percent increase over 2013-14's 660 episodes, which still lag, given the 10-percent spike in the total number of episodes.



Source: Directors Guild of America



Source: Directors Guild of America

- 27 series had no women and minority directors.
- 13 percent of episodes were directed by white females in 2014-15, the same as in 2013-14.
- 3 percent of episodes were directed by minority females in 2014-15, up 2 percent since 2013-14.
- 14 percent—a total of 128—directors were directing an episode for the first time in 2014-15; that pool of first-timers influences hiring diversity overall.
- 84 percent of those 128 first-timers were male in 2014-15, up from 80 percent in 2013-14.
- 16 percent of first-time directors were female in 2014-15, down from 20 percent the previous year.
- 15 percent of all 2014-15 episodes were directed by minority males, down from 17 percent in 2013-14.
- The 2—percent reduction in the tally of minority males hired as directors owed to hiring by black producer-director-actor Tyler Perry, owner of Atlanta, Ga.-based Tyler Perry Studios, who directed 54 fewer episodes in 2014-15 than the prior year.
- DGA's "Best Of" list—women and minorities directed at least 40 percent of those show's episodes—rose 16 percent, to 57 percent in 2014-15 from 49 series in 2013-14.

Streaming and TV entertainment—like film—employed more men

After a decade of investigating how woman fare throughout the film industry, the University of Southern California's Media, Diversity, & Social Change Initiative researchers added television and online entertainment to their assessment. Taken together, all those sectors still show that men got more jobs than women.

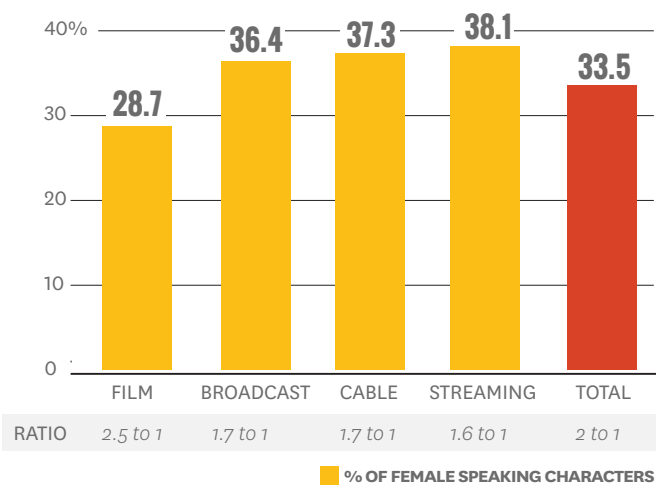
"Inclusion or Invisibility? Comprehensive Annenberg Report on Diversity in Entertainment" reviewed how 10 major media companies—21st Century Fox, CBS, Comcast NBC Universal, Sony, The Walt Disney Co., Time Warner, Viacom, Amazon, Hulu and Netflix—positioned women entertainers and women entertainment-makers.

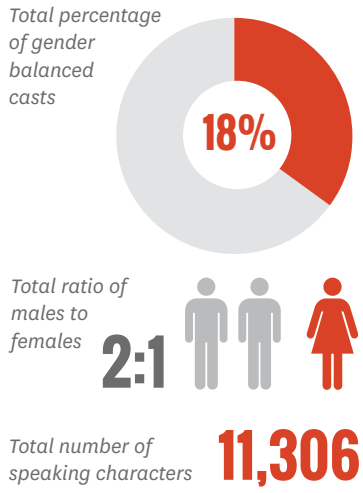
Based at USC's Annenberg School for Communication and Journalism, the researchers concluded that:

- Of 11,306 speaking characters in film, TV and digital shows, 66.5 percent were male and 33.5 percent were female.
- In film, 28.7 percent of all speaking roles went to women.
- In network TV, cable TV and shows streaming online, the respective figures were 36.4 percent, 37.3 percent and 38.1 percent.
- An average of 18 percent of films and TV/digital series had what researchers deemed as "balanced casts," where females held 45 percent to 54.9 percent of all speaking roles. Films fared worst, with 18 percent of those casts deemed as balanced. Cable TV shows fared best, with 23 percent of casts in those shows deemed as balanced.
- In film, 73.5 percent of leading or co-leading characters were male.
- In online series, 44.2 percent of the principal casts were female; the respective figures were 41.6 percent on traditional TV network shows and 41 percent on cable network shows.

- Across film, TV and online, females comprised 25.7 percent of characters aged 40 and older. Online entertainment had the most women characters in the age group, 33.1 percent.
- Of characters clad in sexy attire, 34.3 percent were female, while 7.6 percent were male; of partially nude characters, 33.4 percent were female and 10.8 percent were male.
- Of a total 4,284 directors across every episode of 305 TV series and 109 movies, 84.8 percent were male.
- Just 3.4 percent of all film directors were female. The highest percentage of female directors—17.1 percent—was in TV. The lowest—11.8 percent—was online.
- Of 6,421 writers, 71.1 percent were male. The fewest female screenwriters—10.8 percent—were in film. The most—31.6 percent—worked in TV.

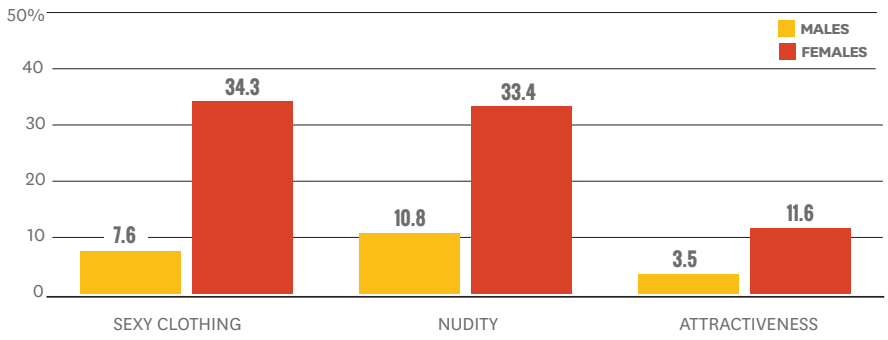
Gender of Speaking Characters by Media Platform





Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

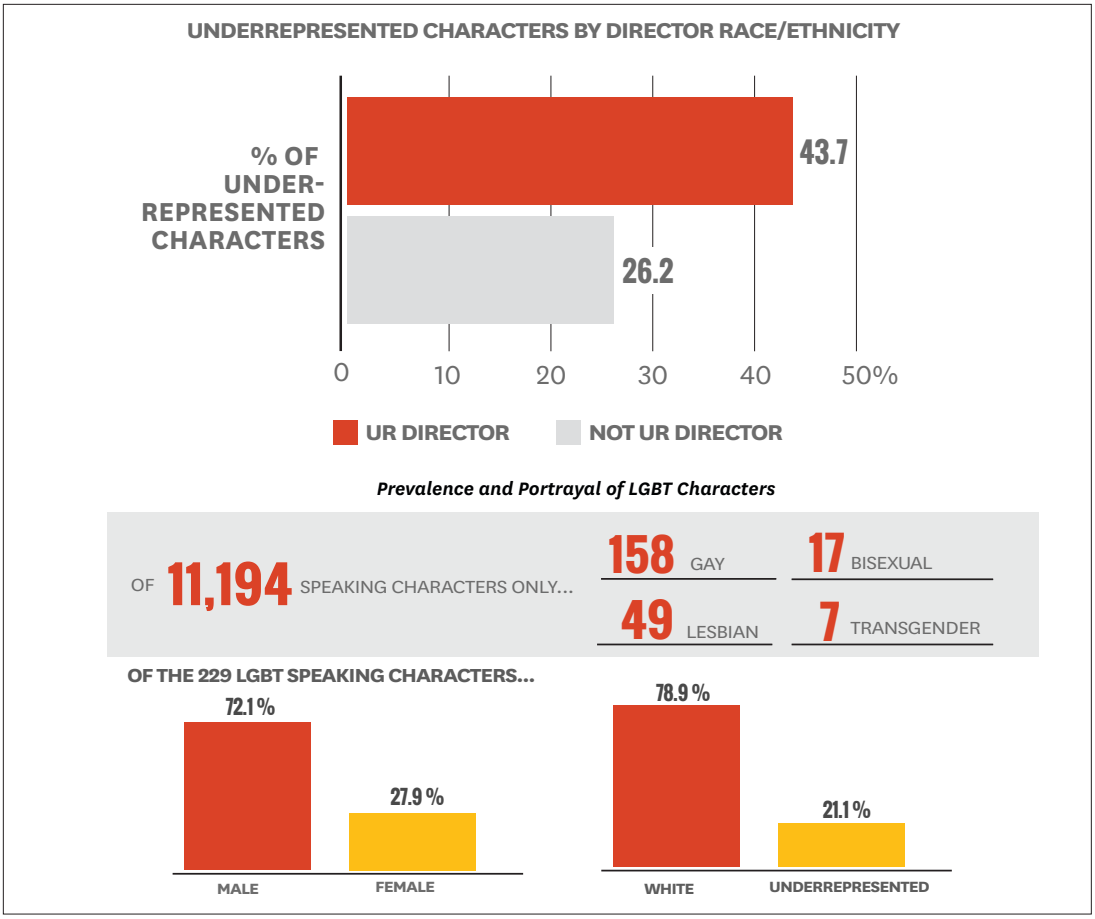
Character Sexualization by Gender



Female Character Sexualization by Media Platform

SEXUALIZATION MEASURES	Film	Broadcast	Cable	Streaming
% shown in sexually revealing clothing	28.6%	36.4%	39.6%	34.7%
% shown w/partial or full nudity	27.5%	35.3%	39.6%	32.5%
% referenced as physically attractive	13.9%	10.2%	10.8%	9.6%

Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula



FILM DISTRIBUTOR INCLUSION INDEX

COMPANIES	ON SCREEN PORTRAYAL			BEHIND THE CAMERA		
	% OF FEMALE CHARACTER INCLUSION	% OF UR CHARACTER INCLUSION	% OF LGBT CHARACTER INCLUSION	% OF FEMALE DIRECTORS	% OF FEMALE WRITERS	TOTAL COMPANY NORM
21st Century Fox	26% NOT INCLUSIVE (0)	21% BARELY INCLUSIVE (1)	<1% NOT INCLUSIVE (0)	4% NOT INCLUSIVE (0)	13% NOT INCLUSIVE (0)	5%
NBC Universal	30% BARELY INCLUSIVE (1)	23% BARELY INCLUSIVE (1)	<1% NOT INCLUSIVE (0)	9% NOT INCLUSIVE (0)	9% NOT INCLUSIVE (0)	10%
Sony	29% NOT INCLUSIVE (0)	35% FULLY INCLUSIVE (4)	1.3% NOT INCLUSIVE (0)	0% NOT INCLUSIVE (0)	13% NOT INCLUSIVE (0)	20%
The Walt Disney Company	25% NOT INCLUSIVE (0)	22% BARELY INCLUSIVE (1)	<1% NOT INCLUSIVE (0)	0% NOT INCLUSIVE (0)	10% NOT INCLUSIVE (0)	5%
Time Warner	28% NOT INCLUSIVE (0)	9% NOT INCLUSIVE (0)	1.4% NOT INCLUSIVE (0)	0% NOT INCLUSIVE (0)	13% NOT INCLUSIVE (0)	0%
Viacom	23% NOT INCLUSIVE (0)	36% FULLY INCLUSIVE (4)	<1% NOT INCLUSIVE (0)	9% NOT INCLUSIVE (0)	0% NOT INCLUSIVE (0)	20%

Note: A total of 109 movies were evaluated based on theatrical releases in 2014. Smaller divisions (e.g., art house, niche) were included from the following companies: 21st Century Fox (Fox Searchlight), NBC Universal (Focus Features), Sony (TriStar, Screen Gems, Sony Pictures Classics), Time Warner (New Line Cinema).

Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

In front of the lens, white and straight characters dominated

A decade's worth of the top-grossing films made in America did not reflect real Americans, according to the University of Southern California's "Inequality in 800 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT, and Disability from 2007-2015" study.

That landscape in 2015—a year these researchers especially zeroed in on—didn't much deviate from what transpired across those studied 10 years, according to the Media, Diversity, & Social Change Initiative at USC's Annenberg School for Communications and Journalism:

For the first time, the USC researchers accounted for movie characters with disabilities.

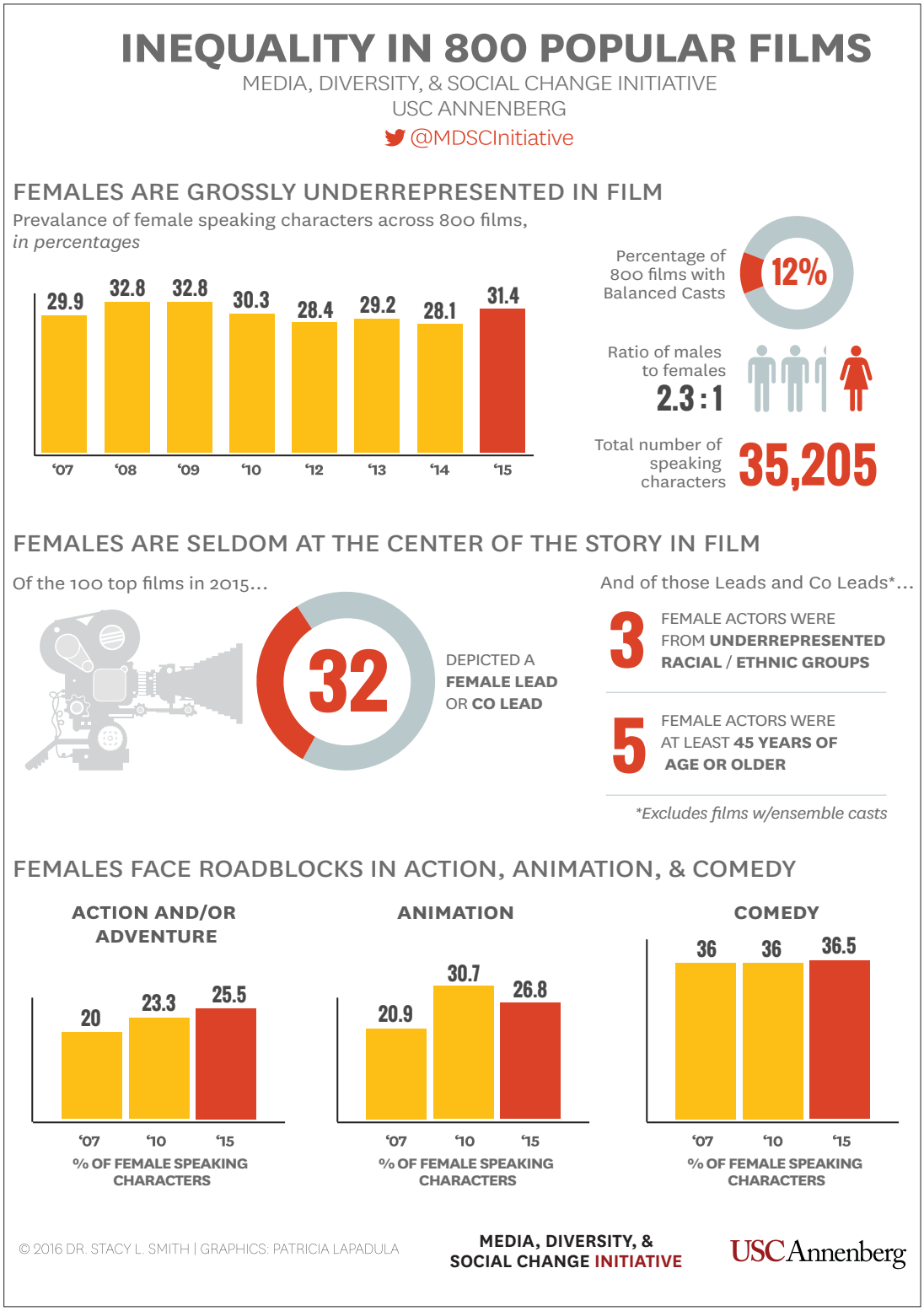
Regarding who was in front of the camera and who was working behind it for 2015's 100 top-grossing films, these were among the researchers' conclusions:

- 19 percent of the films' 1,365 directors, writers and producers, combined, were women. 81 percent were men.
- 7.5 percent of the films' 107 directors were women.
- 5.6 percent of the 107 directors were Asian; 3.7 percent were black.
- 11.8 percent of writers were women.
- 22 percent of producers were women.
- Just one of 114 composers was female.
- 31.4 percent of 4,370 speaking or named characters were female, reflecting little change since 2007.
- 32 percent of films had a female lead or co-lead, an 11-percent increase over 2014.
- 73.7 percent of characters were white; 12.2 percent were black, 5.3 percent were Latino, 3.9 percent were Asian; 3.6 percent were mixed race or listed as other; 1 percent were Middle Eastern; less than 1 percent each were either American Indian/Alaskan Native or Native Hawaiian/Pacific Islander.
- 26.3 percent of all speaking characters were persons of color, a rate that did not change from 2007 to 2015.
- 17 percent of films had no black speaking or named character on screen, roughly the same as in 2013 and 2014.
- 41 percent of LGBT characters were persons of color.
- No lead or co-leads were LGBT.
- 82 of the 100 top movies of 2015 had no LGBT speaking or named character.
- Of all speaking or named characters, 2.4 percent had an obvious disability. (61 percent of the characters had a physical disability; 37.1 percent had a mental or cognitive disability; 18.1 percent had a communicative disability.)
- 19 percent of disabled characters were female.
- No disabled characters were LGBT.
- 45 of the 100 movies had no disabled speaking characters.

Then, across 800 films that made the most money from 2007 through 2015:

- 5.5 percent of 886 directors were black, and 2.8 percent were Asian or Asian-American. (2011 data are not included in that category.)

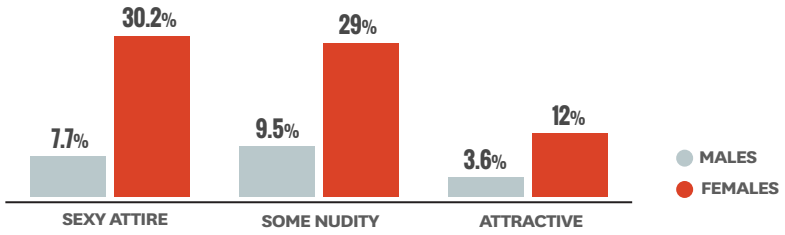
- 4.1 percent of 886 directors were female.
- Three black and a one Asian were among those female directors.
- 1.4 percent of all composers were women. (2011 data not included.)



Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

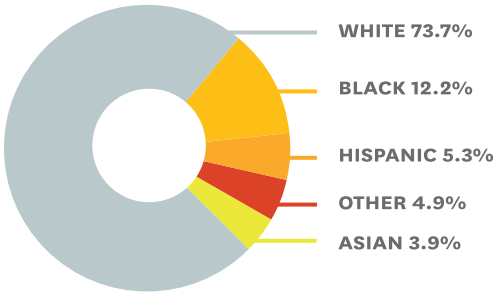
SEXY CONTINUES TO BE THE STATUS QUO FOR FEMALES IN FILM

Top Films of 2015



13-20 yr old females are just as likely as 21-39 yr old females to be shown in sexy attire & with some nudity.

#OscarsSoWhite or #HollywoodSoWhite?



*These percentages have not changed since 2007

PERCENTAGE OF **UNDER-REPRESENTED** CHARACTERS: **26.3%**

17 FILMS HAVE **NO BLACK OR AFRICAN AMERICAN** SPEAKING CHARACTERS

40 FILMS HAVE **NO LATINO** SPEAKING CHARACTERS

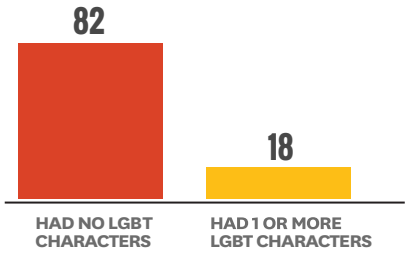
49 FILMS HAVE **NO ASIAN** SPEAKING CHARACTERS

THE LGBT COMMUNITY: MOBILIZED IN THE U.S. BUT MISSING IN FILM

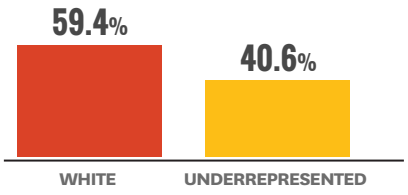
Of **4,370** speaking characters only...

	2014	2015
GAY	10	19
LESBIAN	4	7
BISEXUAL	5	5
TRANSGENDER	0	1

of the 100 top films of 2015...



of the 32 LGBT characters...

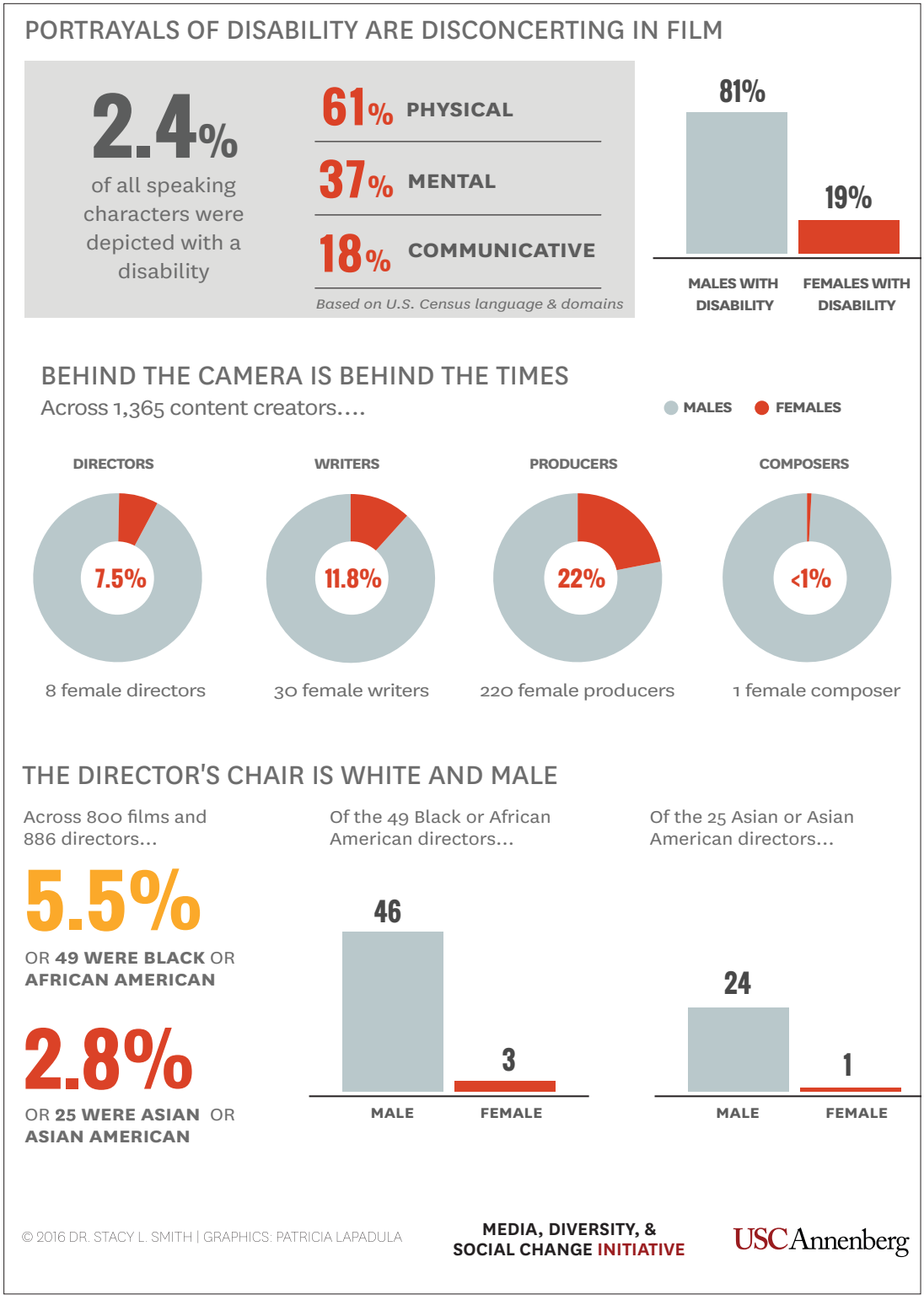


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MEDIA, DIVERSITY, & SOCIAL CHANGE INITIATIVE

USC Annenberg

Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula



Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

FEMALE DIRECTORS AND COMPOSERS ARE CROPPED OUT OF FILM

	'07	'08	'09	'10	'12	'13	'14	'15	TOTAL	OVERALL
# OF FEMALE DIRECTORS	3	9	4	3	5	2	2	8	36 OUT OF 886	4.1%
OUT OF	112	112	111	109	121	107	107	107		
# OF FEMALE COMPOSERS	0	2	2	2	2	2	1	1	12 OUT OF 877	1.4%
OUT OF	107	108	109	115	105	114	105	114		

OUT OF 800 FILMS, ONLY 29 WOMEN WORKED AS DIRECTORS

THERE ARE

29

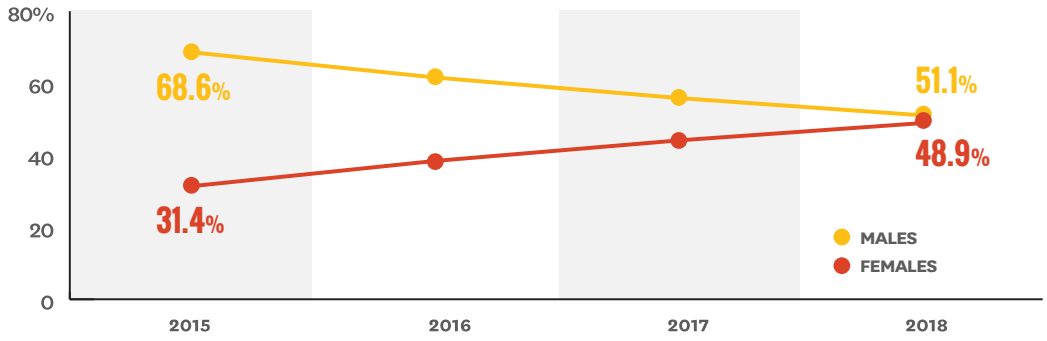
UNIQUE FEMALE DIRECTORS BETWEEN 2007 AND 2015

(Excluding 2011)

Angelina Jolie	Jennifer Flackett	Loveleen Tandan
Anne Fletcher	Jennifer Lee	Nancy Meyers
Ava DuVernay	Jessie Nelson	Niki Caro
Betty Thomas	Julie Anne Robinson	Nora Ephron
Brenda Chapman	Julie Taymor	Phyllida Lloyd
Catherine Hardwicke	Kathryn Bigelow	Sam Taylor-Johnson
Diane English	Kimberly Peirce	Sanaa Hamri
Elizabeth Allen Rosenbaum	Kirsten Sheridan	Shari Springer Berman
Elizabeth Banks	Lana Wachowski	Susanna White
Gina Prince-Bythewood	Lily Wachowski	

A SIMPLE SOLUTION TO GENDER INEQUALITY IN FILM

Add Five Females to Scripts Per Year to Achieve Gender Equality Quickly



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MEDIA, DIVERSITY, & SOCIAL CHANGE INITIATIVE

USC Annenberg

Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

Number of female film protagonists hits a record high

Females were 29 percent of all protagonists in the top 100 U.S.-made films of 2016, up from 22 percent in 2015—the previous record high since San Diego State University began its annual survey of film roles women receive.

That figure was 10 percent higher than 2010's rate and 6 percent higher than 2002's rate, according to "It's a Man's (Celluloid) World: Portrayals of Female Characters in the Top 100 Films of 2016," a February 2017 report from SDSU's Center for the Study of Women in Television and Film.

On-screen characters can have far-reaching influence—-especially, perhaps, when it comes to protagonists whose stories drive film narratives, Martha Lauzen, the center's executive director and professor in SDSU's Television, Film & New Media Department, told the Women's Media Center.

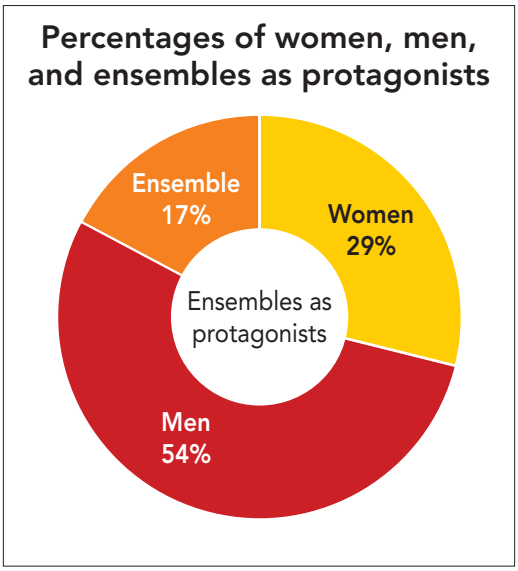
"Roles that girls and women in television and film play simultaneously reflect how we think about females in our culture and set expectations for what girls and women can expect to achieve in their lives," Lauzen said. "If we change the roles females play in the symbolic world, we will change the reality for girls and women in the real world."

That study also showed that women in those top-grossing 100 films accounted for:

- 37 percent of major characters, which was another consecutive annual record high. That compared to 34 percent from the top 100 films of 2015, and was 10 percentage points above 2002.
- 32 percent of all speaking characters, which was down from 2015's 33 percent.

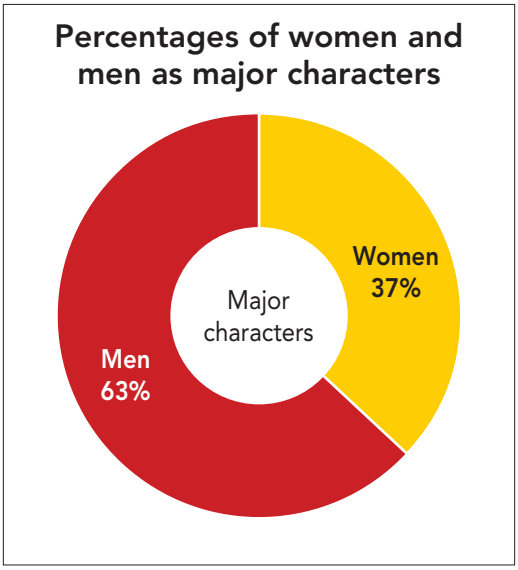
Also, among 2,595 major characters in those top 100 domestic films:

- 76 percent of female characters were white.
- The tally of Asian females doubled, rising from 3 percent in 2015 to 6 percent in 2016.
- Black female characters increased slightly in number, from 13 percent to 14 percent during the same period.
- The percentage of Latina characters declined slightly from 4 percent to 3 percent.
- Females comprised 57 percent of protagonists in films with at least one female director or writer, but 18 percent of protagonists in films with no women in those decision-maker roles.



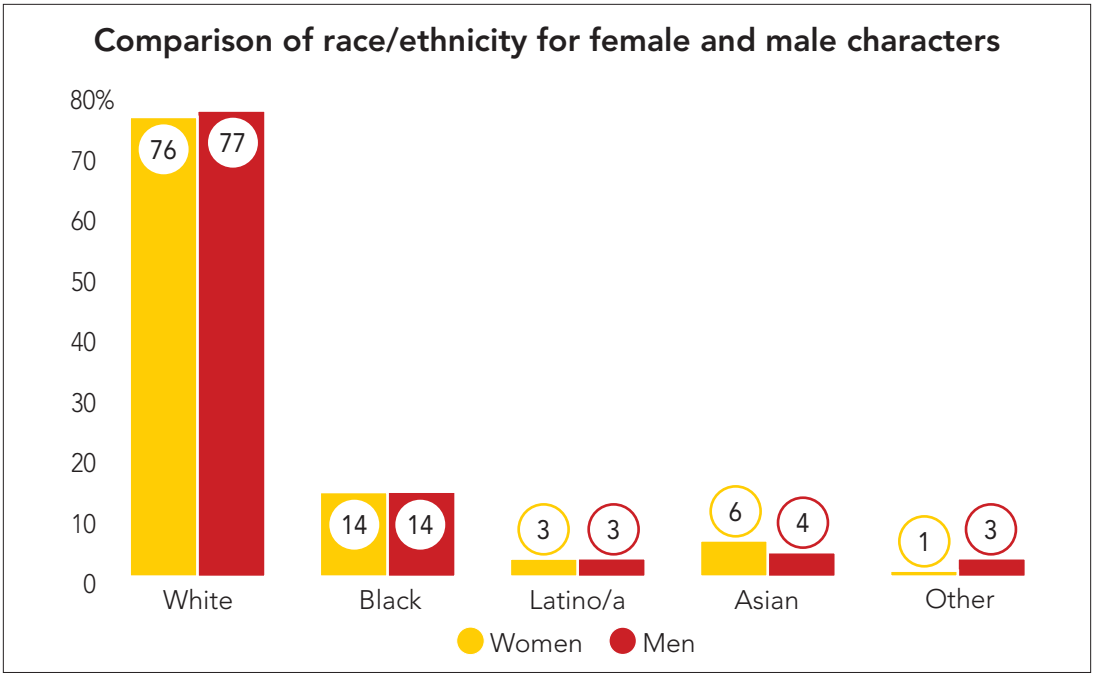
Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/ San Diego State University



Graphic produced by the Women's Media Center

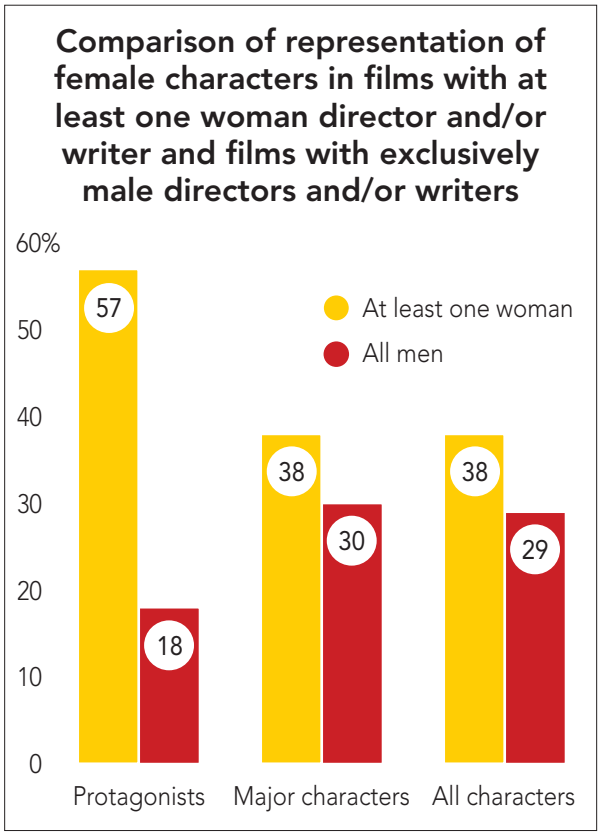
Source: Center for the Study of Women in Television & Film/ San Diego State University



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/San Diego State University

- Females accounted for 38 percent of major characters in films with at least one women director or writer, but 30 percent on projects without women directors or writers.
- Females garnered 38 percent of all speaking character roles on projects with at least women director or writer, but only 29 percent on films without women in those top behind-the-scenes roles.
- More men than women characters—86 percent versus 78 percent—had an identifiable occupation.
- More men than women—61 percent versus 45 percent—were seen working in their workplace.
- More men than women—11 percent versus 5 percent—were among characters clearly portrayed as leaders in an organization, government or elsewhere.



Graphic produced by the Women's Media Center

Source: Center for the Study of Women in Television & Film/ San Diego State University

- Of characters with identifiable life goals, 75 percent of male characters but 54 percent of female ones had work-related goals; while 46 percent of female characters but 25 percent of male characters had personal goals.

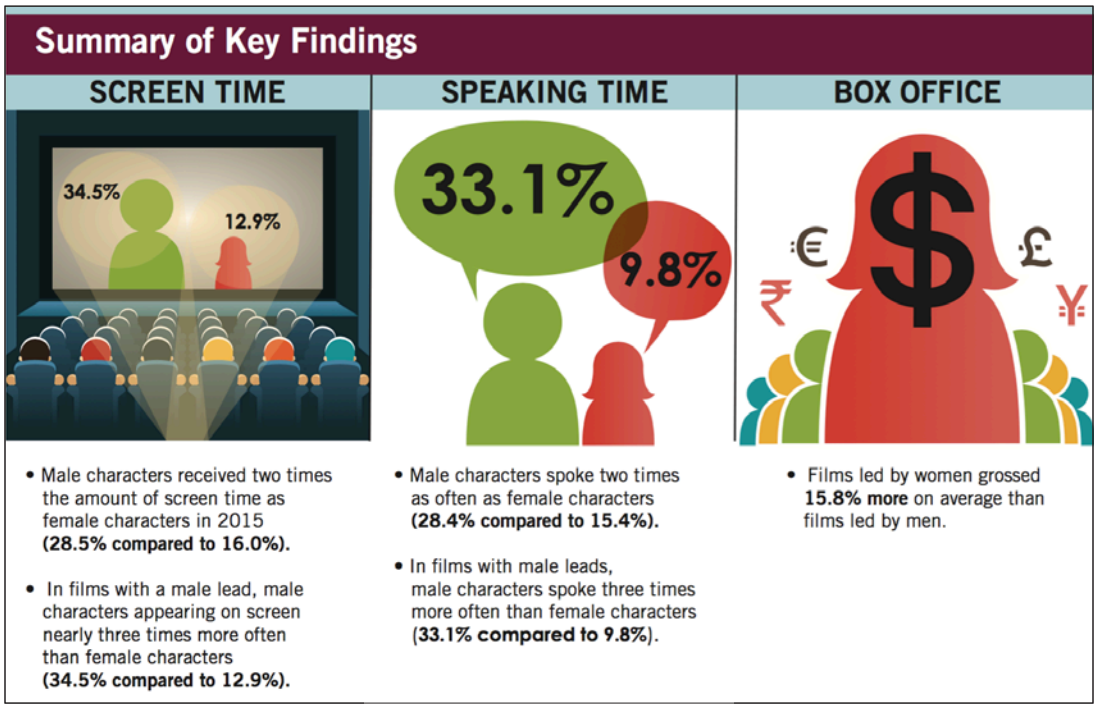
Double-talk: Study found that male characters spoke two times as often as female characters in films

In its first-ever study using an audio-visual tech-analyzing tool, the Geena Davis Institute on Gender in Media at Mount St. Mary's concluded that, even in films with comparatively prominent female characters, male characters did most of talking and showcasing.

Funded by Google and using its tech tools and those of the University of Southern California's Signal Analysis and Interpretation Laboratory, the Geena Davis Inclusion Quotient's measurements are touted as more precise than those in studies not using similar software.

Other findings of that study of what *Variety* magazine said were the 200 top non-animated moneymaking films of 2014 and 2015 included these:

- Male characters got twice the screen time as female characters.
- Male characters spoke twice as often as female characters.
- Films with female leads earned an average of 15.8 percent more at the box office than those with male leads.
- Films with male and female co-leads earned an average of 23.5 percent more than those with either male or female solo leads.



Source: Geena Davis Institute on Gender in Media

GLAAD: Record number of LGBTQ TV characters

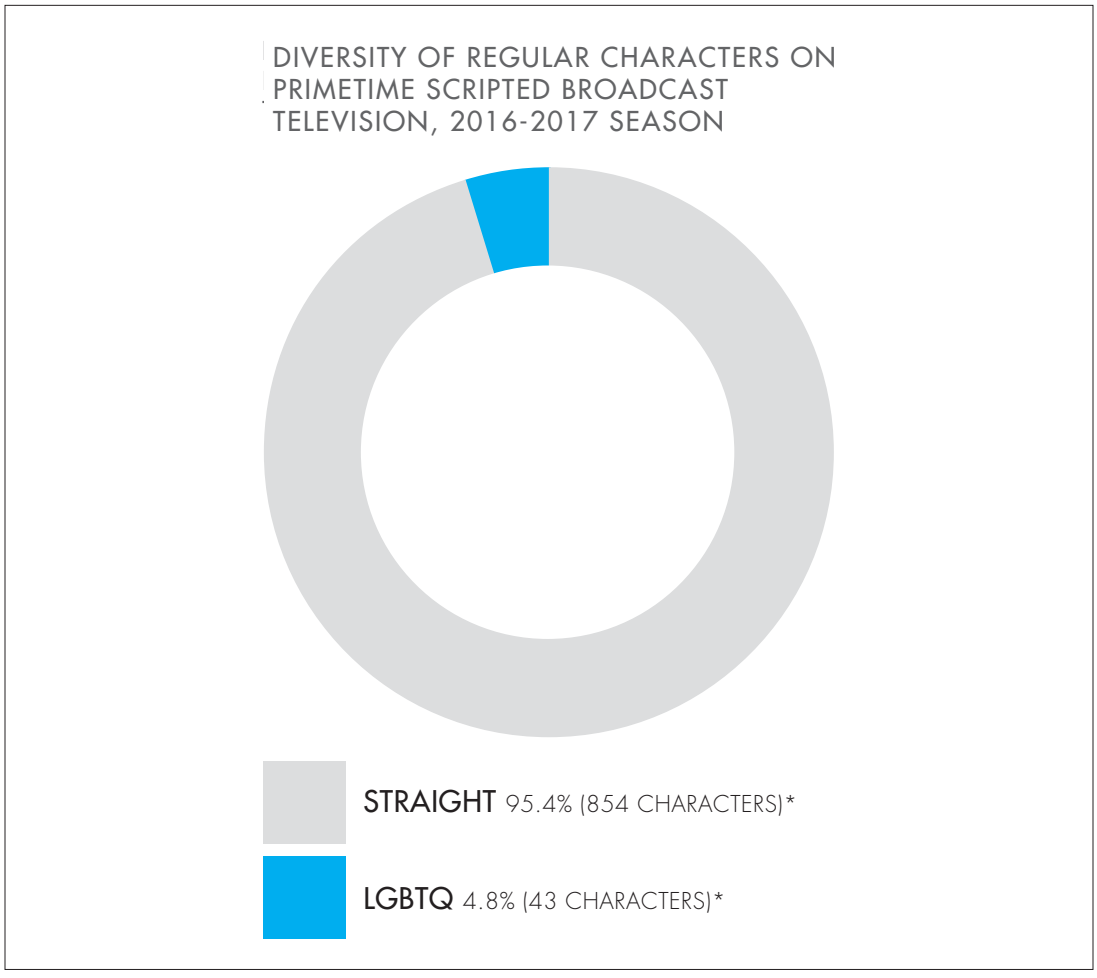
In its 21 years of monitoring whether—and how— lesbian, gay, bisexual, transgender and queer characters appear on primetime entertainment TV, GLAAD found 2016-17 to be the best season yet in terms of representation.

Of the 895 characters regularly slated to appear in primetime TV series on ABC, NBC and CBS in 2016-17, 43 were LGBTQ. That's 4.8 percent, the highest proportion since GLAAD researchers began publishing "Where We are on TV."

In addition, those researchers wrote, 28 LGBTQ characters had recurring but not regular roles on those traditional broadcast networks.

GLAAD also concluded that:

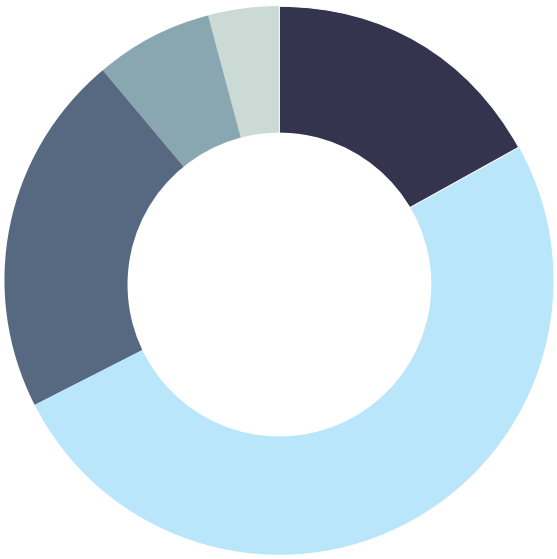
- On primetime cable shows, the tally of regularly scripted LGBTQ characters increased from 84 to 92 between 2015-16 and 2016-17. But the count of characters with occasional, recurring roles on cable fell from 58 to 50.
- On original series premiering on Amazon, Hulu and Netflix combined, 45 regular and 20 recurring LGBTQ characters were scripted. That was a total of 65 LGBTQ characters, up from 59 previously.
- Across the traditional broadcast, cable and online platforms, the number of regular and recurring transgender characters more than doubled, from seven to 16.
- In 2016-17, three transgender characters were scripted on broadcast, six on cable and seven on original online series. Eight of these 16 were transgender women.



Source: GLAAD

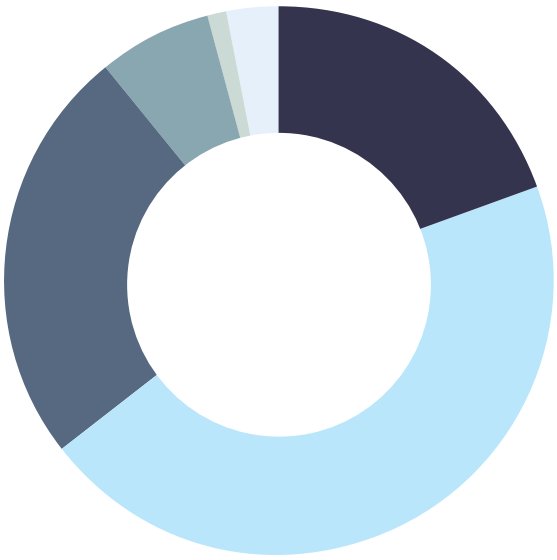
- The tally of lesbian characters in broadcast series was 17 percent, a 16-percentage-point drop. On cable, the count of lesbians fell to 20 percent from 22 percent.
- 72 percent of LGBTQ characters on cable were white, as were 71 percent on original streaming shows.
- Overall, the number of characters who were people of color rose from 33 percent to 36 percent.
- Of the LGBTQ characters on broadcast, 30 percent were bisexual, up 10 percentage points from last year. Online, bisexual characters rose to 26 percent from 20 percent of LGBTQ characters. On cable, though, there was a drop, from 35 percent to 32 percent, in the percentage of LGBTQ characters who were bisexual.
- On broadcast television, a record number of regular characters with disability were scripted, rising from 0.9 percent to 1.7 percent.

BREAKDOWN OF LGBTQ CHARACTERS IN PRIMETIME PROGRAMMING ON BROADCAST NETWORKS



LESBIAN 17% (12 CHARACTERS)
GAY 49% (35 CHARACTERS)
BISEXUAL FEMALE 23% (16 CHARACTERS)
BISEXUAL MALE 7% (5 CHARACTERS)
TRANSGENDER 4% (3 CHARACTERS)

BREAKDOWN OF LGBTQ CHARACTERS IN PRIMETIME PROGRAMMING ON CABLE NETWORKS



LESBIAN 20% (29 CHARACTERS)
GAY 46% (65 CHARACTERS)*
BISEXUAL FEMALE 25% (35 CHARACTERS)
BISEXUAL MALE 7% (10 CHARACTERS)
TRANSGENDER FEMALE 1% (2 CHARACTERS)
TRANSGENDER MALE 3% (4 CHARACTERS)*

* THREE TRANSGENDER MALE CHARACTERS ARE ALSO GAY

Source: GLAAD

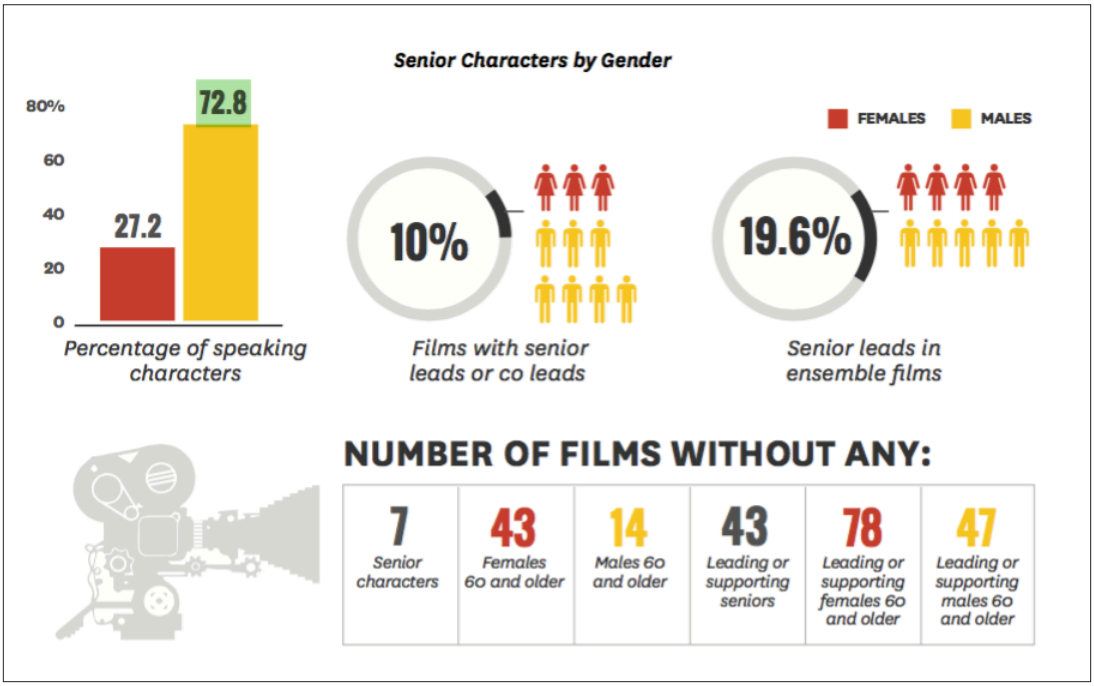
Older actors—especially women—rarely lead in top films

The U.S. population is getting older.

Yet, while a handful of gray-haired marquee celebs have managed to keep a job in Hollywood, aging actors are less likely than younger ones to be in films—and aging women are the least likely of all to snag a gig.

In its first examination of how older adults fare in and are depicted in Tinseltown, the University of Southern California Media, Diversity, & Social Change Initiative looked at the 100 top-grossing films of 2015.

Of 4,066 speaking characters in those films, 11 percent were aged 60 and older, according to the report, "The Rare & Ridiculed: Senior Citizens in the top 100 Films of 2015." And of that senior set of speaking film characters, 72.8 percent were men—even as aging women are a substantially larger subset of the American population.



Source: USC, Annenberg/Media, Diversity & Social Change Initiative. Copyright Dr. Stacy L. Smith/Graphics Patricia Lapadula

Additionally, regarding those 100 films, the USC concluded that:

- Female speaking characters 60 and older were wholly absent from 43 of the films; their male counterparts were absent from 14 films.
- 78 films had no leading or supporting female characters with speaking parts; 47 films had no senior male characters with speaking parts.
- Seven films had no speaking senior characters.
- 10 percent of films had senior leads or co-leads.
- 19.6 percent had leads in films with larger, ensemble casts.
- Where race could be determined among those senior actors, 82.1 percent were white, 9.1 percent were black, 3.6 percent were Hispanic/Latino, and 2.7 percent were Asian. Less than 3 percent of characters were some other race.
- Two of the 60 and older characters were gay—one was white, one black; both men were featured in the same movie.
- No speaking characters were lesbian, bisexual or transgender.
- In the 100 top films,10 percent of lead or co-lead characters were 60 or older. Three of them were female (played by Meryl Streep, Helen Mirren and Lin Shaye). Of the male leads, one was not white (Samuel L. Jackson).

Number of Primetime Emmy Award nominations for key off-screen women didn't budge

Women snagged 25 percent of nominations for 2016 Primetime Emmy Awards for writing, producing, editing or directing prime-time entertainment shows, a figure unchanged from 2015, according to the Women's Media Center's analysis.

In other words, 328 of nominees in those four categories—the ones deemed most influential—were female and 993 were male.

A look at all 88 non-acting categories for the 68th Primetime Emmy Awards showed women doing only slightly better, garnering 28 percent of the nominations overall.

In 14 categories—cinematography, stunt coordination, music composition or direction and sound mixing the worst offenders—women were altogether left out of the nominations. Instead, women production and costume designers, hair stylists, casting agents and makers of documentary features, proportionally, were the most represented of all female nominees.

"Most distressing is the lack of progress from year to year," WMC President Julie Burton said. "There is a clear connection between the broadcast, network and cable programs that hire mostly male creators and the industry-wide gender divide. When there are few jobs for women, it is easy to see why so few women in non-acting categories are recognized for their excellence."

"Clearly the number of nominees for Emmys is not representative of the impact or the accomplishments of women writers, directors, producers, editors whose overall representation in all those categories is still far from equal to their talents or the opportunities," said WMC Board Chairwoman Pat Mitchell.

The WMC's analysis of the Primetime Emmys also found that between 2015 and 2016:

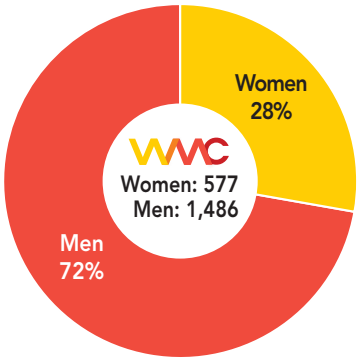
- The count of women writers getting nominated rose from 19 percent to 23 percent.
- The count of women editors getting nominated rose from 20 percent to 21 percent.
- The count of women director nominees fell to 9 percent from 11 percent.
- The count of women producer* nominees—a group that exceeded female writer, editor and director nominees in size—fell to 29 percent from 30 percent.

*The Primetime Emmy Awards do not include a producing category. The WMC report includes 21 categories in which producers are nominated.

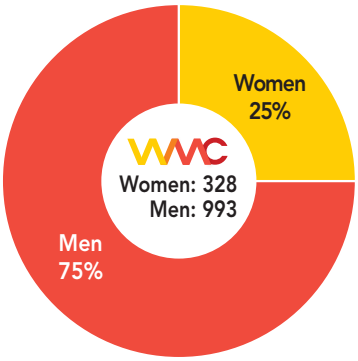
WOMEN'S MEDIA CENTER

WOMEN'S MEDIA CENTER INVESTIGATION: 2016 REVIEW OF GENDER & EMMY PRIMETIME NOMINATIONS, AT A GLANCE

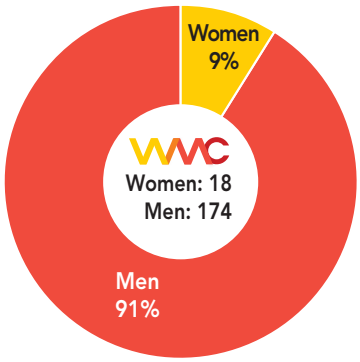
Overall Total



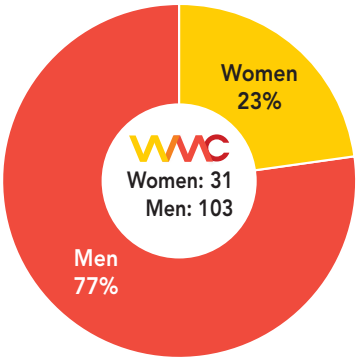
Overall Writing, Directing, Editing, Producing Nominations, All Categories



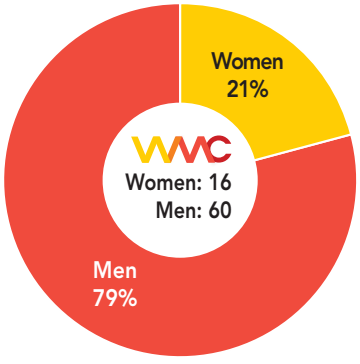
Emmy Nominations for Outstanding Directing, All Categories



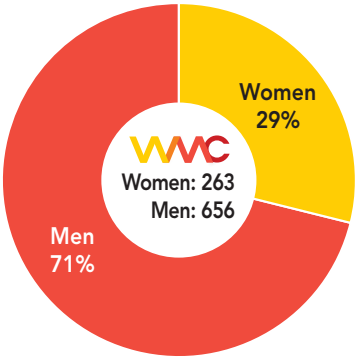
Emmy Nominations for Outstanding Writing, All Categories



Emmy Nominations for Outstanding Editing, All Categories



Emmy Nominations for Outstanding Producing, All Categories





Source: Data from Emmys.com; Analysis by Women's Media Center

Graphic produced by the Women's Media Center

No. 1 Hollywood union executive—a man—earned 60 percent more than highest-paid female union executive

The 10 highest-paid Hollywood union leaders were male in 2015, according to a April 2016 report from Deadline Hollywood—which also found women snagging only 10 of the 50 biggest paychecks that Tinseltown's union executives earned.

The report was based on what were then the unions' most recent filings with the U.S. Department of Labor, Deadline Hollywood reported.

The top-paid woman was Arianna Ozzanto, chief financial officer for the Screen Actors Guild-American Federation of Television and Radio Artists. She drew a $312,260 annual salary that placed her 13th on a list whose No. 1 wage earner—a man—pulled down $800,422. That man was Jay Roth, national executive director of the Directors Guild of America, which Deadline Hollywood called the movie industry's most powerful union chief.

In total, the 10 highest-paid women in 2015 earned $2,473,058, for an average of $247,306. That compares to the $12,230,889 that men earned, averaging $305,772.

Here is the complete list of 50 and their earnings:

1. Jay Roth, Directors Guild of America (DGA) national executive director: $800,422.
2. David White, Screen Actors Guild-American Federation of Television and Radio Artists (SAG-AFTRA) national executive director: $600,485.
3. David Young, Writers Guild of America (WGA) West executive director: $527,838.
4. Matt Loeb, International Alliance of Theatrical Stage Employees (IATSE) international president: $416,041.
5. Ron Kutak, Editors Guild national executive director: $397,505.
6. Randall Himes, SAG-AFTRA assistant national director: $374,438.
7. Ray Rodriguez, SAG-AFTRA chief contracts officer: $355,809.
8. David Korduner, DGA associate national executive director: $350,550.
9. Bryan Unger, DGA associate national executive director: $348,386.
10. Russell Hollander, DGA associate national executive director: $347,976.
11. Duncan Crabtree-Ireland, SAG-AFTRA chief operating officer: $320,531.
12. Lowell Peterson, WGA East executive director: $316,352.
13. Arianna Ozzanto, SAG-AFTRA chief financial officer: $312,260.
14. Mary McColl, Actors Equity executive director: $308,077.
15. James B. Wood, IATSE general secretary-treasurer: $302,149.
16. Mathis Dunn, SAG-AFTRA associate national executive director: $291,464.
17. Bruce Doering, International Cinematographers Guild national executive director: $281,612.
18. James Claffey Jr, New York IATSE Stagehands Local 1 president: $271,698.
19. Alan Gordon, American Guild of Music Artists executive director: $271,602.
20. John McGuire, SAG-AFTRA senior advisor: $270,406.
21. Craig Carlson, Chicago IATSE Stagehands Local 2 business agent: $266,298.
22. Mike Miller, IATSE international vice president: $263,398.
23. Chuck Slocum, WGA West assistant executive director: $263,336.
24. Kathy Garmezy, DGA associate executive director: $262,884.

25. Kevin McGarty, New York IATSE Stagehands Local 1 business manager: $262,803.
25. Edward McMahon III, New York IATSE Stagehands Local 1 business manager: $262,803.
25. Robert Nimmo, New York IATSE Stagehands Local 1 business manager: $262,803.
25. Paul Dean, New York IATSE Stagehands Local 1 business manager: $262,803.
29. Brian O'Rourke, DGA chief financial officer: $260,743.
30. Richard Larkin, SAG-AFTRA associate executive director: $251,609.
31. Marcel Giacusa, DGA associate executive director of operations: $249,423.
32. Steve DiPaola, Actors Equity assistant executive director: $248,133.
33. Martha Holdridge, SAG-AFTRA chief human resources officer: $245,420.
34. Steve Dayan, Teamsters Local 399 secretary-treasurer: $244,907.
35. Scott Roth, Art Directors Guild executive director: $244,174.
36. John Lewis, IATSE international vice president: $241,031.
37. Robert McDonough, New York IATSE Stagehands Local 1 treasurer: $239,601.
38. Samantha Dulaney, IATSE in-house counsel: $238,258.
39. Robert Score, New York IATSE Stagehands Local 1 secretary: $236,446.
40. Edmond Brown, IATSE Prop Local 44 business agent: $229,081.
41. Kathleen Connell, SAG Awards executive producer: $227,820.
42. Mary Cavallaro, SAG-AFTRA chief broadcast officer: $224,397.
43. David Dreyfus, DGA general counsel: $223,022.
44. Deborah Reid, IATSE assistant to the president: $221,946.
45. Jeffrey Bennett, SAG-AFTRA chief deputy general counsel: $221,430.
46. Chaim Kantor, International Cinematographers Guild eastern regional director: $220,386.
47. Edmund Supple, New York IATSE Stagehands Local 1 administrative secretary: $216,385.
48. Catherine Repola, Editors Guild western executive director: $216,322.
49. Judythe Simmons, SAG-AFTRA New York executive director: $215,674.
50. James Varga, IATSE West Coast counsel: $215,010.

Fewer white women nominated in some Tony Award acting categories

Fewer white women were nominated for the Tony's Best Actress Award in a play between 1982 and 2015 than between 1982 and 2012, the time periods, respectively, reviewed by Lee & Low Books. The number of white men nominated for best actor in a play remained unchanged.

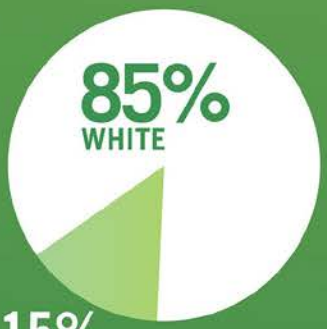
That reviewed showed that:

- Of nominees for best actress in a play, 15 percent were of color in the most recently studied period but 10 percent were of color in the prior period.
- 27 percent of best actress nominees in musicals were of color during both periods.
- 15 percent of best actor nominees in musicals were of color during the most recent period; that compares to 13 percent previously.
- 6 percent of best actor nominees in plays were of color during both periods.

THE DIVERSITY GAP IN THE TONY AWARDS

34 YEARS ★ 1982–2015

BEST ACTRESS IN A PLAY



15%
PEOPLE OF COLOR

Mercedes Ruehl 1991
Phylicia Rashad 2004
Viola Davis 2010
Cicely Tyson 2013
Audra McDonald 2014

BEST ACTOR IN A PLAY



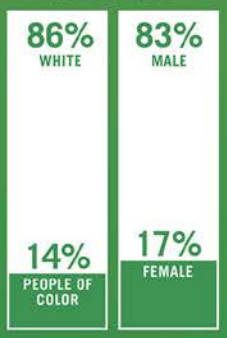
6%
PEOPLE OF COLOR

James Earl Jones 1987
Denzel Washington 2010

WHILE A **RECORD NUMBER** OF ACTING NOMINATIONS WENT TO **ACTORS OF COLOR** IN 2016, **WHITE PEOPLE** STILL MAKE UP OVER **95%** OF ALL TONY NOMINEES.

BEST DIRECTOR

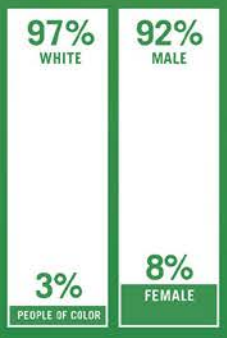
OF A PLAY



PEOPLE OF COLOR
Lloyd Richards 1991
George C. Wolfe 1992
Gerald Gutierrez 1995 and 1996
Kenny Leon 2014

WOMEN
Garry Hynes 1998
Mary Zimmerman 2002
Anna D. Shapiro 2008
Marianne Elliott 2011
Pam MacKinnon 2013
Marianne Elliott 2015

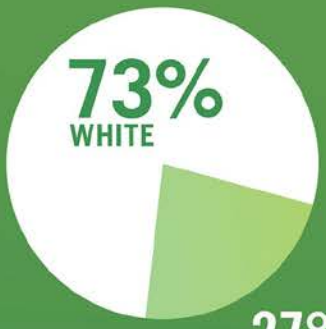
OF A MUSICAL



PERSON OF COLOR
George C. Wolfe 1992

WOMEN
Julie Taymor 1991
Susan Stroman 2001
Diane Paulus 2013

BEST ACTRESS IN A MUSICAL



27%
PEOPLE OF COLOR

Jennifer Holliday 1982
Chita Rivera 1984 and 1993
Ruth Brown 1989
Lea Salonga 1991
Heather Headley 2000
LaChanze 2006
Audra McDonald 2012
Patina Miller 2013

BEST ACTOR IN A MUSICAL



15%
PEOPLE OF COLOR

Ben Harney 1982
Gregory Hines 1992
Brian Stokes Mitchell 2000
David Alvarez 2009
Billy Porter 2013



ABOUT EVERYONE • FOR EVERYONE
LEE & LOW BOOKS

for more conversations on diversity, visit
blog.leeandlow.com

"Tony Awards Past Winners Database," accessed May 22, 2013, http://www.tonyawards.com/en_US/history/pastwinners/index.html
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Disclaimer: Statistics for this study were compiled by the LEE & LOW staff. While we are bright, savvy people, we are not statisticians. We have carefully tried our sources for this study and have done so with the full knowledge that sites such as Wikipedia may not be entirely accurate.

PRODUCED BY LEE & LOW BOOKS. © 2016

Source: Lee & Low Books

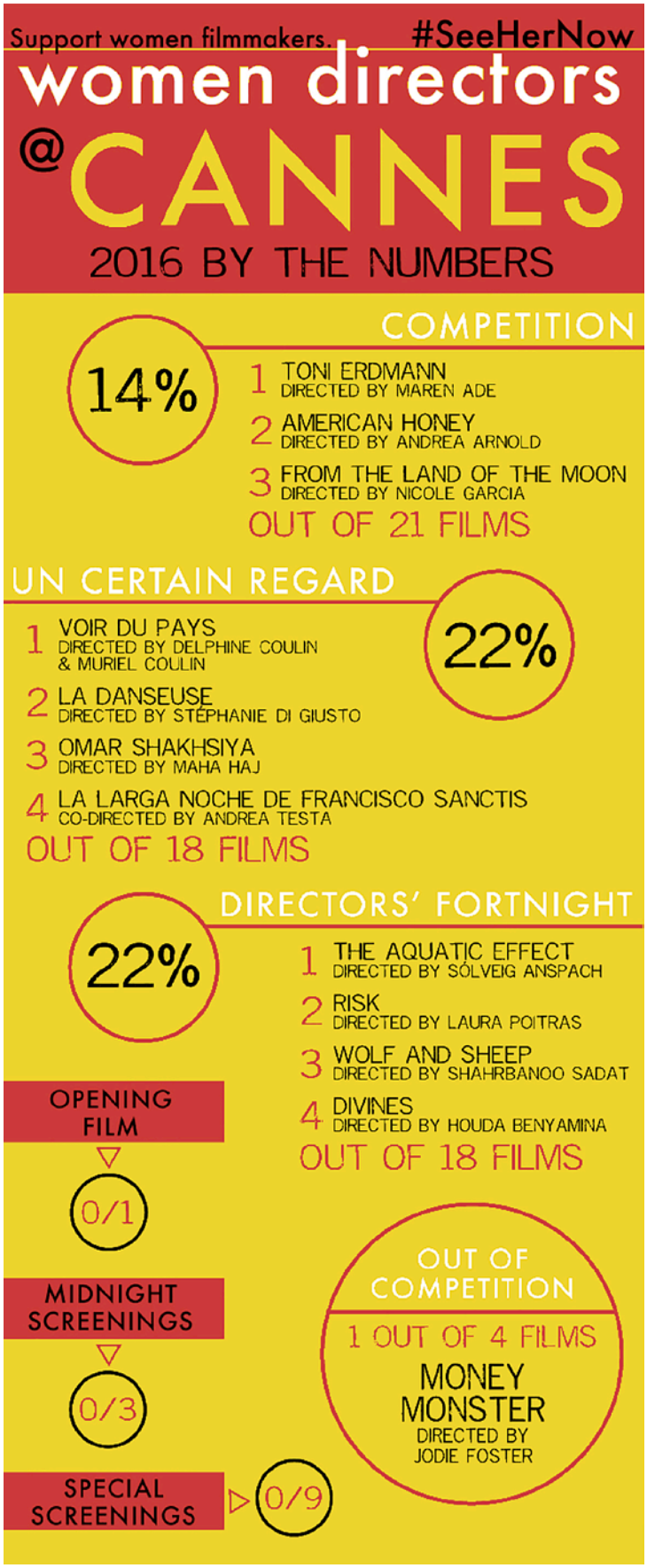
Festival-wide, 14 percent of Cannes 2016 directors were female

Females directed 14 percent—of the works competing overall in the venerable Cannes Film Festival in 2016, according to the Women and Hollywood blog's Women Directors @Cannes 2016 by the Numbers.

No females directed the lone film screened on opening night; the three films shown during midnight screenings; nor the nine shown at special screenings.

Also at Cannes last year, female directors accounted for:

- Four of 18 films—22 percent—competing in the festival's Un Certain Regard category.
- Four of 18 independent films—22 percent—competing in the Directors Fortnight category.



Source: Jinah Kim

WMC: Women were 20 percent of non-actor Oscar nominees

The Academy of Motion Picture Arts and Sciences continued revamping its membership and recruitment efforts, angling for more diversity. But just 20 percent of non-acting nominees for the 89th annual Academy Awards were female. That was a 2 percentage-point drop from the previous year, according to a Women's Media Center analysis.

WMC analysts also concluded that, of the most recent behind-the-scenes Oscar nominees:

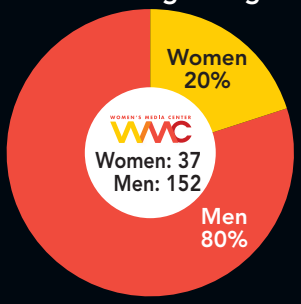
- None were female directors, cinematographers or writers of original screenplays.
- One of seven—14 percent—of adapted screenplay writers was female.
- One of six—17 percent—of film editors was female.
- Nine out of 21—30 percent—of producers in the Best Picture category were female.
- Four of 12—33 percent—of feature documentary nominees were female.
- Four of eight—50 percent—of short subject documentary nominees were female.
- From 2005 to 2016, women accounted for just 19 percent of all non-acting Oscar nominations.

"We have a saying, 'If you can see it, you can be it,'" WMC President Julie Burton said. " … Four out of five nominees are men—meaning male voices and perspectives are largely responsible for what we see on screen. The perspectives, experience and voices of more than half the population deserve an equal seat at the table."

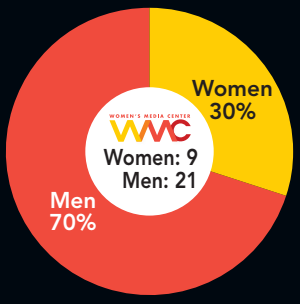
WOMEN'S MEDIA CENTER

WOMEN'S MEDIA CENTER INVESTIGATION:
2017 ANALYSIS OF GENDER & OSCAR NOMINATIONS AT A GLANCE

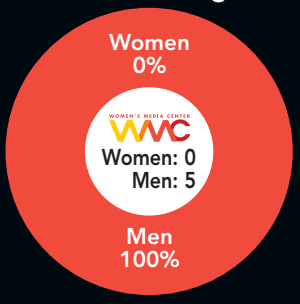
Academy Award Nominations for all 19 Non-acting Categories*



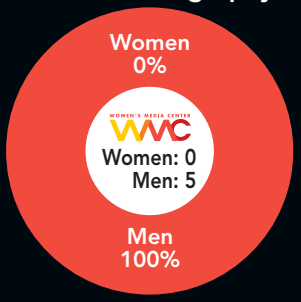
Academy Award Nominations for Best Picture



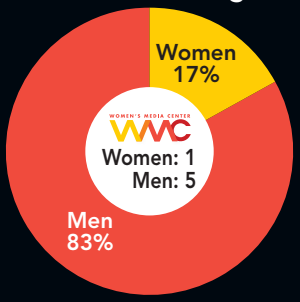
Academy Award Nominations for Directing



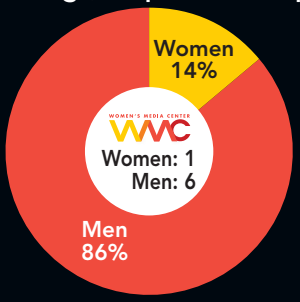
Academy Award Nominations for Cinematography



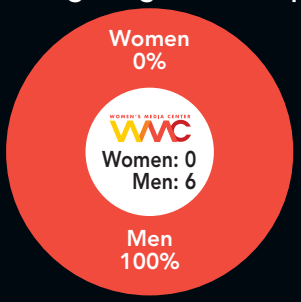
Academy Award Nominations for Film Editing



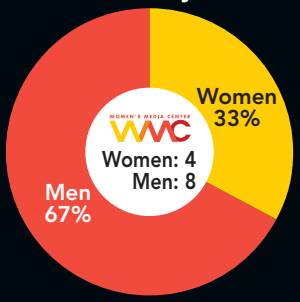
Academy Award Nominations for Writing (Adapted Screenplay)



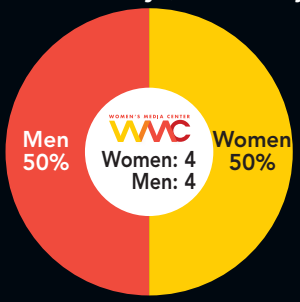
Academy Award Nominations for Writing (Original Screenplay)



Academy Award Nominations for Documentary (Feature)



Academy Award Nominations for Documentary (Short Subject)



Source: Oscars.org; Analysis Women's Media Center © 2017 Women's Media Center

*BEST PICTURE, DIRECTING, WRITING (ORIGINAL SCREENPLAY), WRITING (ADAPTED SCREENPLAY), FILM EDITING, CINEMATOGRAPHY, PRODUCTION DESIGN /ART DIRECTION, COSTUME DESIGN, MAKEUP AND HAIRSTYLING, ORIGINAL SCORE, ORIGINAL SONG, DOCUMENTARY FEATURE, DOCUMENTARY SHORT SUBJECT, SOUND MIXING, SOUND EDITING, VISUAL EFFECTS, ANIMATED FEATURE, SHORT FILM (LIVE ACTION), SHORT FILM (ANIMATED)

THIS ANALYSIS IS FOR FILMS RELEASED IN 2016. FOR A FULL LISTING OF CATEGORY TOTALS, PLEASE VISIT WOMENSMEDIACENTER.COM.













Tech I Social media I Gaming

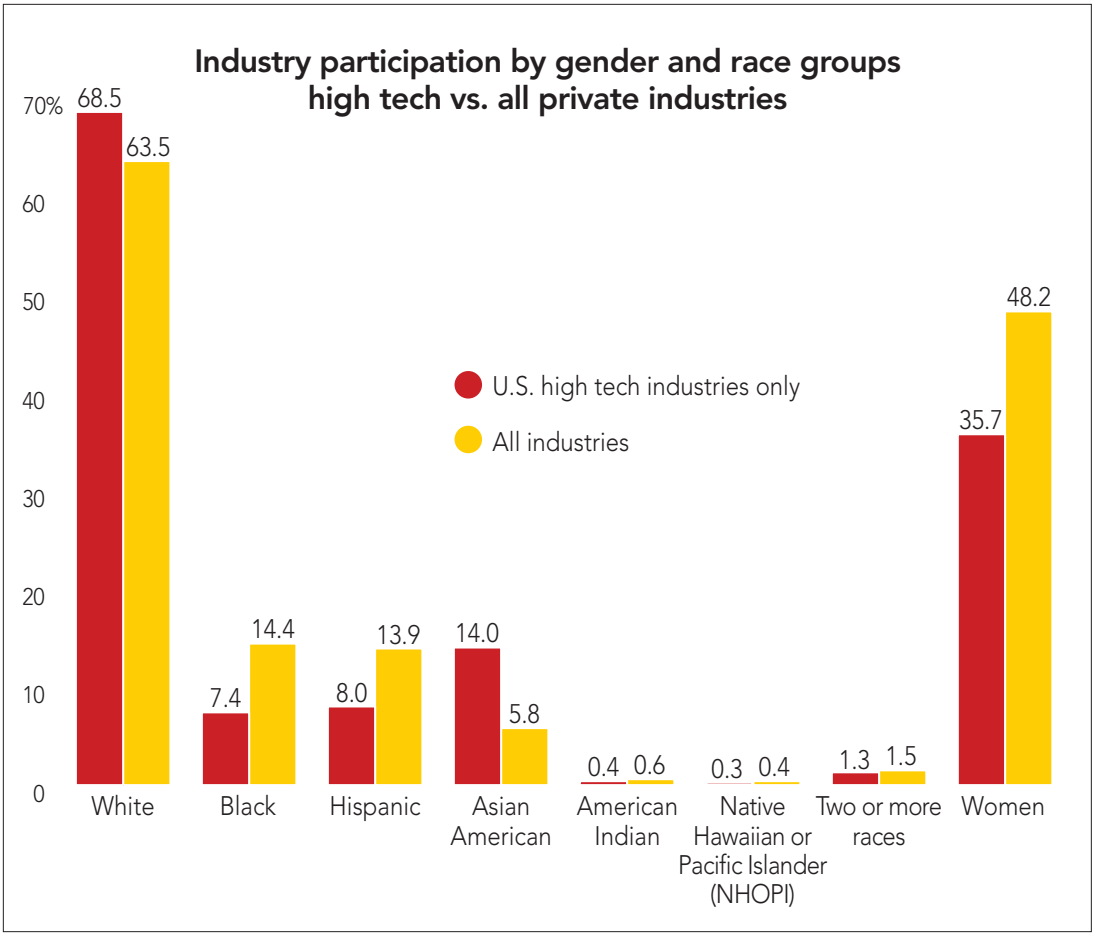


Federal analysts: Non-white workers are in tech's "pipeline," but are not getting hired

The relative lack of diversity in tech, wrote federal officials in a 2016 report that is their most recent on that field of employment, cannot be blamed solely on what some falsely sum up as a shallow pool of applicants:

"For example, about nine percent of graduates from the nation's top computer science programs are from underrepresented minority groups. However, only five percent of the large tech firm employees are from one of these groups. This presents the unlikely scenarios that either major employers in the field are unable to attract four out of nine under-represented minority graduates from top schools or almost half of the minority graduates of top schools do not qualify for the positions for which they were educated."

The U.S Equal Employment Opportunity Commission's report is based on federal data and data from other researchers.



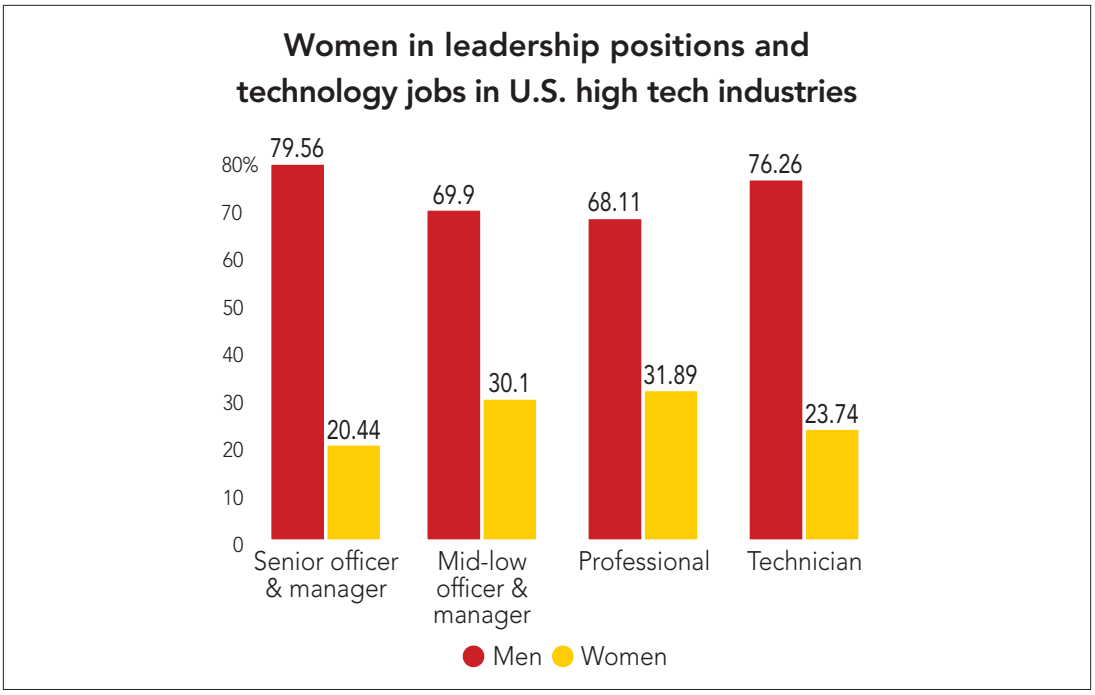
Source: Equal Employment Opportunity Commission

In addition to noting the disconnect between that "pipeline" and tech workplaces, the report compares the racial breakdown of companies in tech's epicenter, Silicon Valley, and tech companies nationwide to the racial makeup of other private firms.

In 2014:

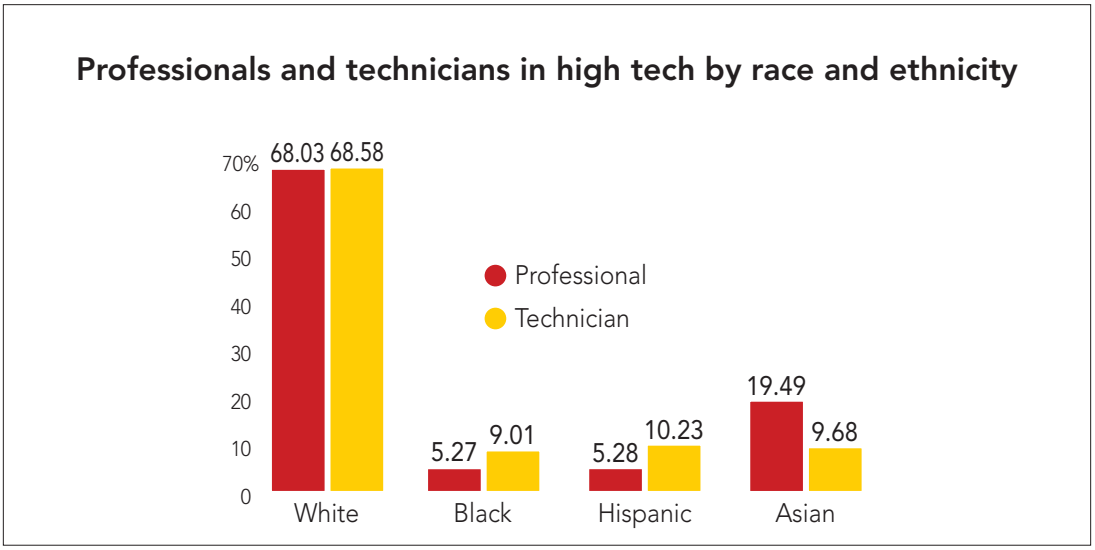
- Of all employees at private companies, 63.5 percent were white, while 68.5 percent of tech workers were white. The respective figures were 5.8 percent and 14 percent for workers of Asian descent; 14.4 percent and 7.4 percent for African-Americans; and 13.9 percent and 8 percent for Hispanics.
- For women, the respective figures were 48 percent and 36 percent; for men, the respective figures were 52 percent and 64 percent.
- Nationwide, 83.3 percent of executives in tech were white, while whites comprised 68 percent of executives in private industry overall.
- The respective executive figures were 2 percent and 5.3 percent for African-Americans; 3.1 percent and 5.3 percent for Hispanics; and 10.6 percent and 19.5 percent for Asian-American.
- 20 percent of tech executives were women; 29 percent of private industry executives were women.
- Of non-executive managers in tech, 57 percent were white and 36 percent were Asian-American.

- 50 percent of non-executive and non-management tech professionals were Asian-American and 41 percent were white.
- In Silicon Valley alone, 30 percent of workers at 75 of the top tech firms were female; in non-technology firms, 49 percent of workers were female.
- In Silicon Valley alone, African-Americans comprised less than 1 percent and Hispanics comprised 1.6 percent of the executive and non-executive management workforce, combined.



Graphic produced by the Women's Media Center

Source: Equal Employment Opportunity Commission



Graphic produced by the Women's Media Center

Source: Equal Employment Opportunity Commission

Diversity was way down on list of priorities for tech startup founders, who project "parity" somewhere down the road

For founders of 700 tech startups, creating a diverse workforce ranked 7th on a list of 10 business priorities.

Their No. 1 concern? "Hiring good people," according to "State of Startups 2016," the second annual survey by First Round, which invests in and advises tech startups.

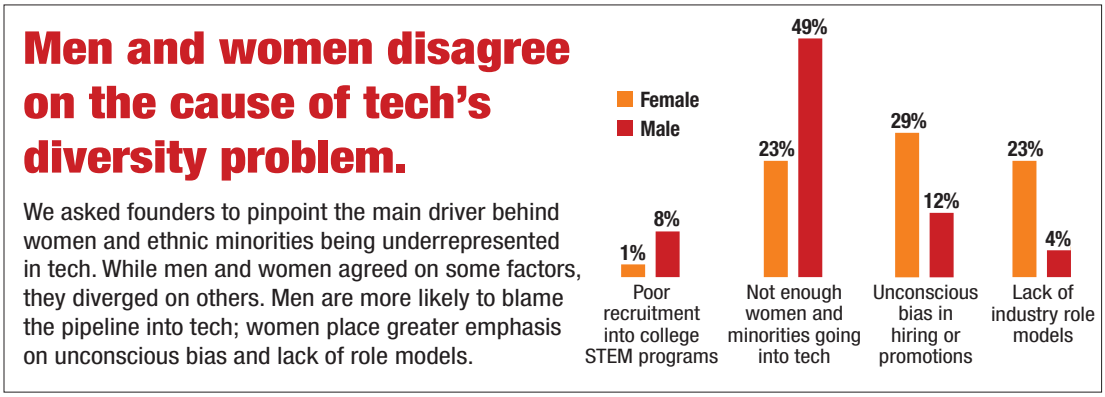
Tech companies' employees are roughly 14 years away from mirroring the nation's gender and ethnic makeup, according to First Round's survey. But more than a fourth of those 700 startup founders contend that parity is more than two decades away.

"When it comes to diversity and work/life balance, approximately 1 in 4 founders say they aren't concerned at all," First Round reported.

First Round's report also found that:

- 61 percent of startup founders said their boards of directors were entirely male; 2 percent were all-female; the remainder had a mixture of genders.
- 49 percent of men but 23 percent of women said the comparative shortfall of females and persons in color in tech jobs resulted from a lack of such persons going into tech fields.
- 12 percent of men but 29 percent of women faulted unconscious gender and race bias in hiring for the tech workforce's lack of diversity.
- 4 percent of men but 23 percent of women linked the lack of diversity to the lack of mentors and role models for women and persons of color.
- 8 percent of men but 1 percent of women linked the disparity to the lack of recruitment of women and persons of color into college science, technology, engineering and math programs.
- For the second consecutive year, founders, overall, said they mainly were concerned about finding and hiring those who they considered to be the best people.
- Acquiring customers was their second biggest concern in 2016; in 2015, revenue growth was the second major concern.





Source: First Round

More and more women and men were active on social media

On social media sites, where information gets shared for personal and/or professional reasons, the Pew Research Center "Social Media Update 2016" reported that 83 percent of women who regularly went online used Facebook, making that portal the preferred social networking site for females. In 2015, that rate was 77 percent.

That compared to 75 percent of men who regularly were online in 2016 and 66 percent of men who were online in 2015.

Pew's 2015 analysis confirmed that men have been closing the gap in social media usage with women, who, for several years now, have been substantially more avid social media users. In 2015, 80 percent of women and 73 percent of men who regularly were online used social media, but that difference was not statistically significant, Pew researchers wrote. The 2015 figures were similar to those from 2014.

But, in 2010, by Pew calculations, 68 percent of women and 53 percent of men who regularly were online used the main social media sites.

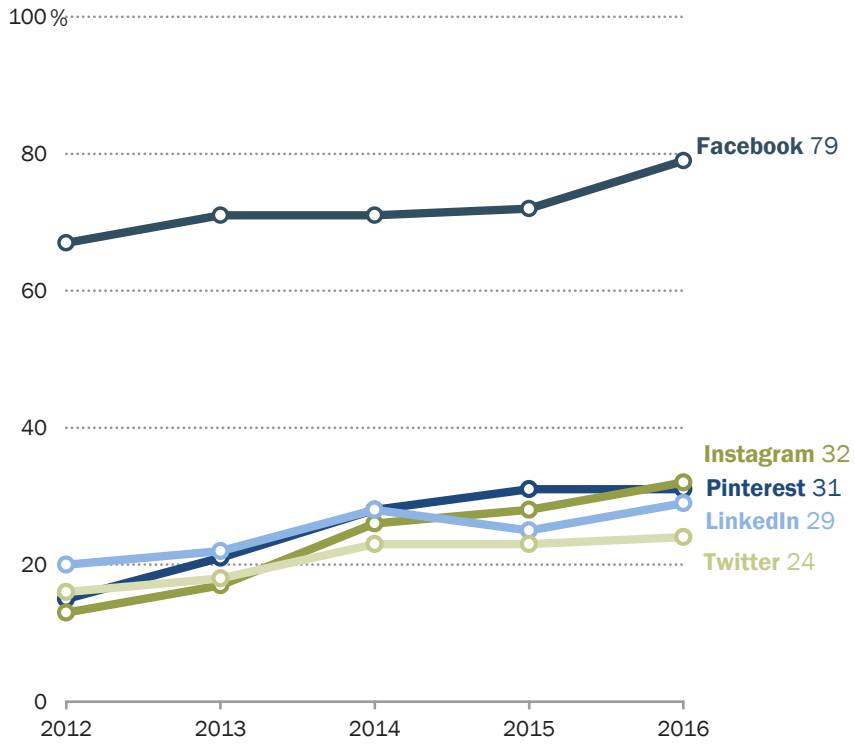


In 2016, on the other four social media sites for which Pew compared usage between the two genders, and of persons who regularly were online:

- 45 percent of women and 17 percent of men used Pinterest, up from 44 percent and 16 percent in 2015.
- 38 percent of women and 26 percent of men used Instagram, up from 31 percent and 24 percent previously.
- 27 percent of women and 31 percent of men used LinkedIn, up from 25 percent and 26 percent.
- 25 percent of women and 24 percent of men used Twitter, compared, respectively, to 21 percent and 25 percent.

Facebook remains the most popular social media platform

% of online adults who use ...



Note: 86% of Americans are currently internet users
Source: Survey conducted March 7-April 4, 2016.
"Social Media Update 2016"

Source: PEW Research Center

79% of online adults (68% of all Americans) use Facebook

% of online adults who use Facebook

All online adults	79%
Men	75
Women	83
18-29	88
30-49	84
50-64	72
65+	62
High school degree or less	77
Some college	82
College+	79
Less than $30K/year	84
$30K-$49,999	80
$50K-$74,999	75
$75,000+	77
Urban	81
Suburban	77
Rural	81

Note: Race/ethnicity breaks not shown due to sample size.
Source: Survey conducted March 7-April 4, 2016.
"Social Media Update 2016"

Source: PEW Research Center

24% of online adults (21% of all Americans) use Twitter

% of online adults who use Twitter

All online adults	24%
Men	24
Women	25
18-29	36
30-49	23
50-64	21
65+	10
High school degree or less	20
Some college	25
College+	29
Less than $30K/year	23
$30K-$49,999	18
$50K-$74,999	28
$75,000+	30
Urban	26
Suburban	24
Rural	24

Note: Race/ethnicity breaks not shown due to sample size.
Source: Survey conducted March 7-April 4, 2016.
"Social Media Update 2016"

Source: PEW Research Center

32% of online adults (28% of all Americans) use Instagram

% of online adults who use Instagram

All online adults	32%
Men	26
Women	38
18-29	59
30-49	33
50-64	18
65+	8
High school or less	27
Some college	37
College+	33
Less than $30K/year	38
$30K-$49,999	32
$50K-$74,999	32
$75,000+	31
Urban	39
Suburban	28
Rural	31

Note: Race/ethnicity breaks not shown due to sample size.
Source: Survey conducted March 7-April 4, 2016.
"Social Media Update 2016"

Source: PEW Research Center

31% of online adults (26% of all Americans) use Pinterest

% of online adults who use Pinterest

All online adults	31%
Men	17
Women	45
18-29	36
30-49	34
50-64	28
65+	16
High school or less	24
Some college	34
College+	34
Less than $30K/year	30
$30K-$49,999	32
$50K-$74,999	31
$75,000+	35
Urban	30
Suburban	34
Rural	25

Note: Race/ethnicity breaks not shown due to sample size.
Source: Survey conducted March 7-April 4, 2016.
"Social Media Update 2016"

Source: PEW Research Center

29% of online adults (25% of all Americans) use LinkedIn

% of online adults who use LinkedIn

All online adults	29%
Men	31
Women	27
18-29	34
30-49	33
50-64	24
65+	20
High school degree or less	12
Some college	27
College+	50
Less than $30K/year	21
$30K-$49,999	13
$50K-$74,999	32
$75,000+	45
Urban	34
Suburban	30
Rural	18
Employed	35
Not employed*	17

Note: Race/ethnicity breaks not shown due to sample size.
*Not employed includes those who are retired, not employe for pay, disabled or students.
Source: Survey conducted March 7-April 4, 2016. "Social Media Update 2016"

Source: PEW Research Center

Apple: Company "not satisfied with the numbers"

In June 2016, men represented 68 percent of the computer and mobile giant Apple's workforce. That's a decline from 2015's 69 percent, according to figures reported by Apple, where CEO Tim Cook said in 2015 that he was "not satisfied with the numbers."

In 2016, women, globally at Apple, constituted:

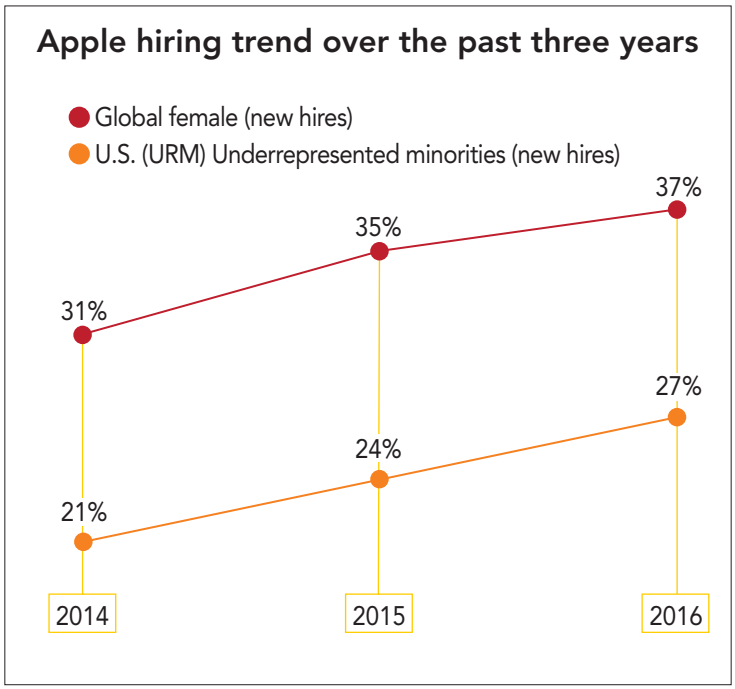
- 28 percent of all executives, the same as in 2015 but down from 2014's 30 percent.
- 23 percent of tech workers, up from 22 percent in 2015. 38 percent of non-tech workers, up from 37 percent in 2015.
- 31 percent of retail workers, up from 30 percent the same as in 2015.
- 33 percent of retail leadership, up from 32 percent in 2015.

By race, in the United States, in 2016:

- 56 percent of Apple's workforce was white, up from 54 percent in 2015.
- 19 percent was Asian, down from 18 percent.
- 2 percent was multiracial, unchanged from 2015.
- 1 percent was listed as some other race, also an unchanged figure.

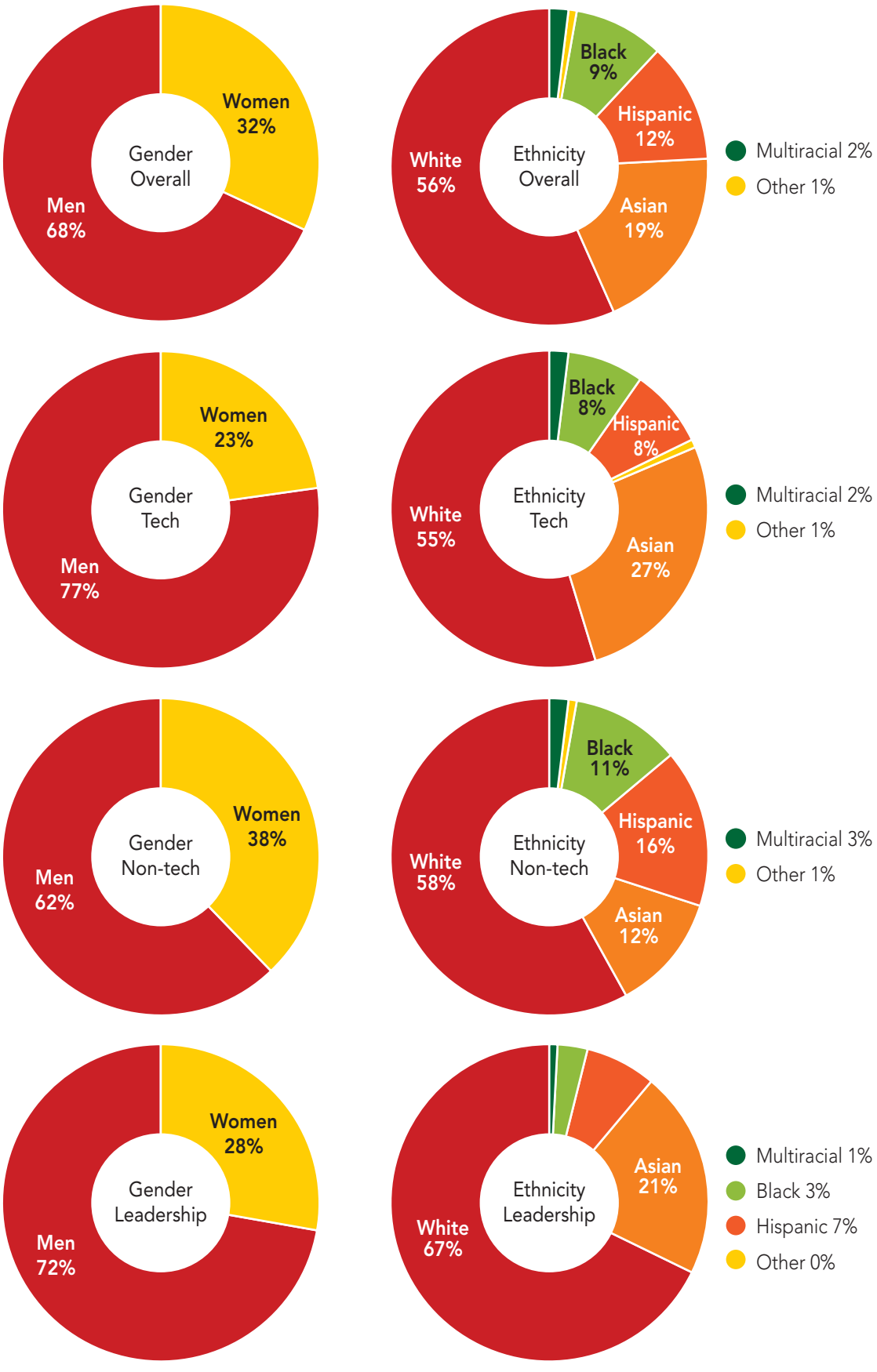
Among those newly hired by Apple in 2016:

- Globally, 37 percent were female, up from 35 percent in 2015.
- 27 percent of new U.S. employees were persons of color, up from 22 percent in 2015.
- 46 percent of new U.S. hires were white, while 56 percent of the pre-existing workforce was white.
- 24 percent of new U.S. hires were Asian, and 19 percent of the pre-existing workforce was Asian.
- 13 percent of new U.S. hires were black or Hispanic, while the respective figures for the pre-existing workforce were 9 percent and 12 percent.
- 4 percent of new U.S. hires were multiracial, and 2 percent of pre-existing workers were multiracial.
- 1 percent of new U.S. hires were "other," the same rate as the pre-existing workforce.



Source: Apple

APPLE



Source: Apple

Graphic produced by the Women's Media Center

Intel: We've achieved pay parity for women, minorities

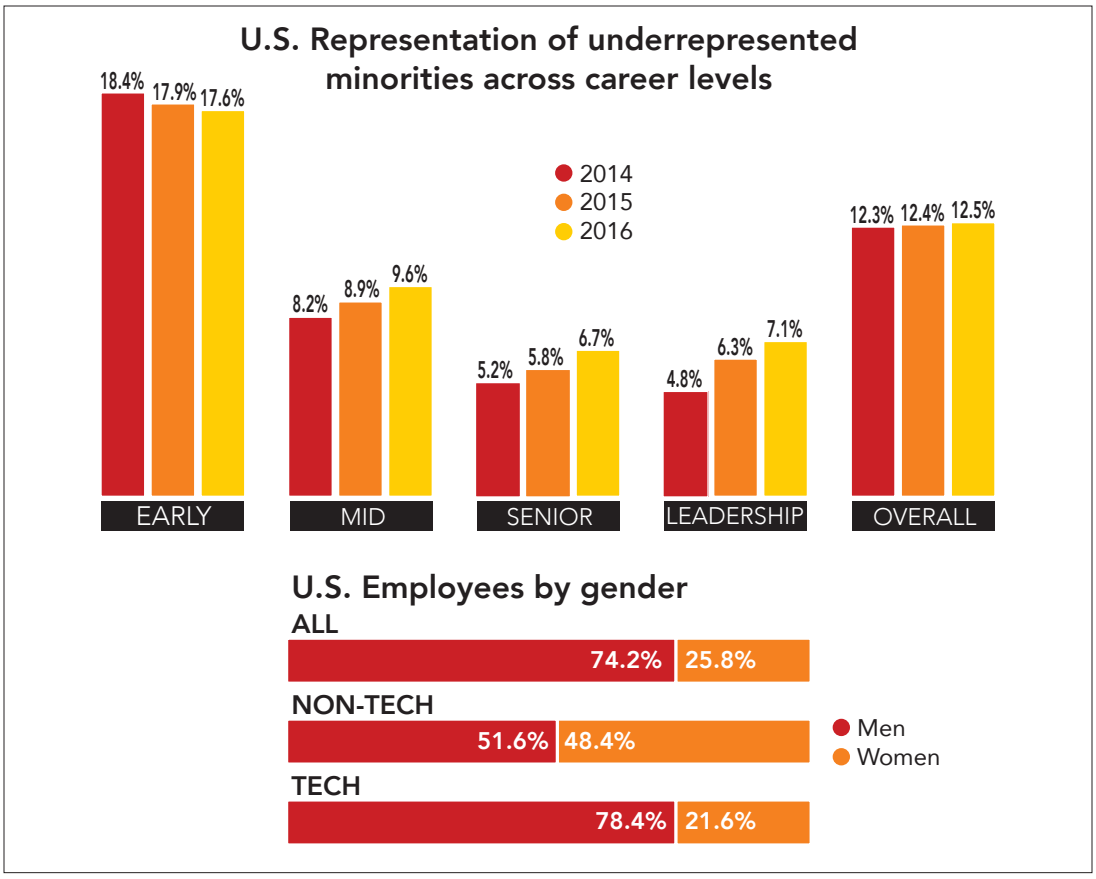
Intel's 2017 self-assessment showed that women comprised 25.8 percent of the company's workforce in 2016, up slightly from 24.8 percent in 2015. Men were 74.2 percent. Underrepresented minorities were 12.5 percent of the workforce, also up slightly.

Compared to its previous report, Intel's latest analysis was spare. The company's February 2016 report had shown, as examples, that women and minorities mainly held entry-level jobs; but that Intel's female senior principal engineers had doubled in number, year-over-year.

Intel did not detail its tally of white male or Asian workers, groups that dominate tech's workforce.

Released in February 2017, the most recent Intel's Diversity & Inclusion report noted that:

- Of those hired by Intel in 2016, 8.7 percent were Latino, up from 7.4 percent of all hires the previous year.
- 5 percent of hires were black, up slightly from 4.2 percent.
- 0.42 percent of hires were Native Americans, up slightly from 0.22 percent.
- Women and people of color in the U.S. now are paid the same salaries as whites and men in their respective job categories.
- Women and minorities comprise 41 percent of the company's unspecified number of newly appointed U.S. vice presidents.



Graphic produced by the Women's Media Center

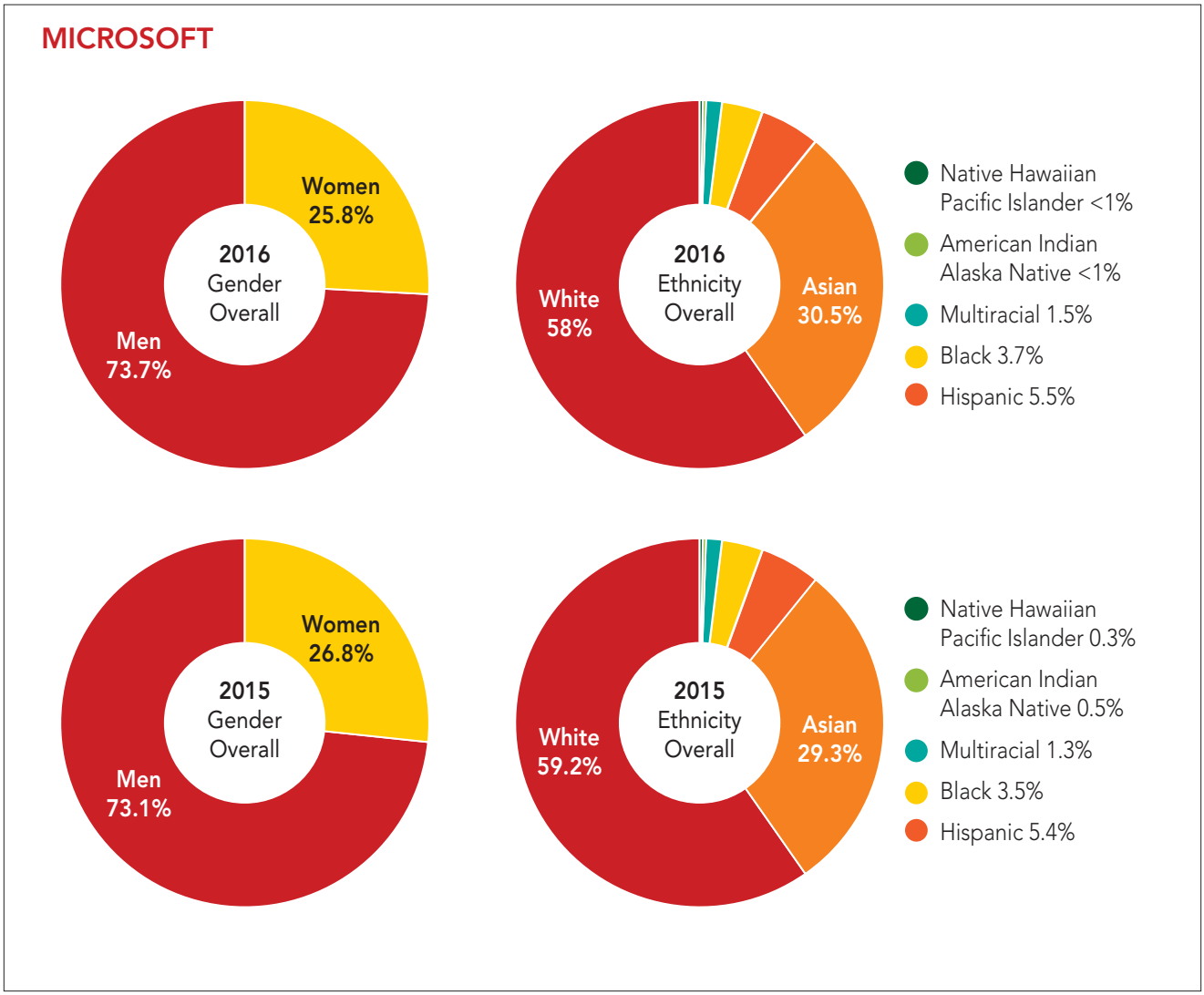
Source: Intel

Microsoft marked slight decline in female workforce but heightened diversity among new hires and interns

In its yearly report on employee demographics, computer giant Microsoft reported "modest progress" in diversifying a tech industry for which, Chief Diversity & Inclusion Officer Gwen Houston wrote, "There is no easy path to achieving successful outcomes or systemic change … Measuring progress through a 'point in time' number sometimes only tells part of the story."

Part of the Microsoft story, based on the year ending on Sept. 30, 2016, is this: The number of women working at Microsoft declined 1 percent, year over year, to 25.8 percent of the company's workforce. That slight decline largely resulted from the company's shipping some factory-based phone equipment production overseas, according to Microsoft. (Men were 74.2 percent.)

"Outside of direct production work, the percentage of women at Microsoft actually increased by 0.4 percentage points," added executives, also citing 0.6 percentage point increases, each, in the tally of female tech workers and females in the C-suite.



Graphic produced by the Women's Media Center

Source: Microsoft

Also, according to Microsoft:

- Women represented 27.7 percent of new hires in 2016, up from 21.7 percent in 2015.
- Overall, 7 percent of new hires were Hispanic/Latino(a) and 6.6 percent were African-American/black in 2016.
- For tech jobs, 4.5 percent of new hires were Hispanic/Latino(a) and 4 percent were African-American/black, helping to yield a 0.1 percent increase, year over year, of both African-American/black and Hispanic/Latino(a) employed as techies.
- In 2016, 58 percent of all workers were white; 30.5 percent were Asian; 5.5 percent were Hispanic/Latino(a); 3.7 percent were African-American/black; 1.5 percent were multiracial; 0.5 percent were Alaska Native/Native American; 0.2 percent were Native Hawaiian/Pacific Islander.
- In 2015, 59.2 percent were white, 29.3 percent were Asian, 5.4 percent were Hispanic/Latino(a), 3.5 percent were African-American/black, 1.3 percent were multiracial, 0.5 percent were Alaska Native/Native American and 0.3 percent were Native Hawaiian/Pacific Islander.
- Overall, of those hired directly out of college in the year ending on Sept. 30, 2016, 33.6 percent were women, 5.9 percent were Hispanic/Latino(a) and 3.9 percent were African-American/black. For new college grads hired for technical jobs, 30 percent were women.
- Of college students hired as interns, 36 percent were female and 56 percent were racial or ethnic minorities.
- Of its 11-member board of directors, five are female and/or racial minorities.

In its report, Microsoft also cited its diversity-driven investments in DigiGirlz, TEALS and Explore; its partnerships with the National Center for Women in Information Technology on their TECHNOLOchicas and Aspirations in Computing programs; and its launch of an Inclusive Hiring website.

Facebook: Focus on new hires aided workplace diversity bid

Acknowledging that it "still has a long way to go," Facebook reported, nevertheless, in July 2016 that it was making diversity strides through new hiring.

One example of its shortcomings, officials reported, was a lack of overall growth in its black workforce from 2015 to 2016.

However, from mid-2015 through mid-2016, females comprised 29 percent of newly hired Facebook employees, while blacks accounted for 9 percent of such hires and Hispanics for 5 percent.

As it applauded those steps, Facebook also reported that, in 2016, overall:

By gender:

- 33 percent of the global workforce was female, up from 31 percent in 2015. Men were 67 percent.
- 27 percent of executives were women, up from 23 percent in 2015. Men were 73 percent.
- 17 percent of tech workers were women, up from 13 percent in 2015. Men were 83 percent.
- 53 percent of non-tech workers were women, up from 47 percent in 2015. Men were 47 percent.

By race, in the United States:

- 52 percent of all Facebook workers were white in 2016, down from 57 percent the previous year.

- 38 percent were Asian, down from 34 percent.
- 4 percent were Hispanic, a rate unchanged from 2015.
- 3 percent were multiracial, a rate unchanged from 2015.
- 2 percent were black, an unchanged figure.
- 1 percent were some other race, up from 0 percent in 2015.

Among Facebook executives in the United States:

- 71 percent were white in 2016, down from 74 percent in 2015.
- 21 percent were Asian, down from 19 percent.
- 3 percent were black, up from 2 percent.
- 3 percent were Hispanic, down from 4 percent.
- 2 percent were multiracial, up from 1 percent.
- Less than 1 percent were some other race, a drop from the previous year's 1 percent.

Among tech workers in 2016:

- 48 percent were white, down from 53 percent in 2015.
- 46 percent were Asian, down from 41 percent.
- 3 percent were Hispanic, a rate unchanged from 2015.
- 1 percent were black, an unchanged rate.
- 2 percent were multiracial, an unchanged figure.
- Less than 1 percent were some other race, while the rate was 0 in 2015.

Among non-tech workers in 2016:

- 60 percent were white, down from 63 percent in 2015.
- 25 percent were Asian, up from 24 percent.
- 7 percent were Hispanic, up from 6 percent.
- 5 percent were black, up from 2 percent.
- 3 percent were multiracial, down from 4 percent.
- 1 percent were some other race, the same rate as 2015.

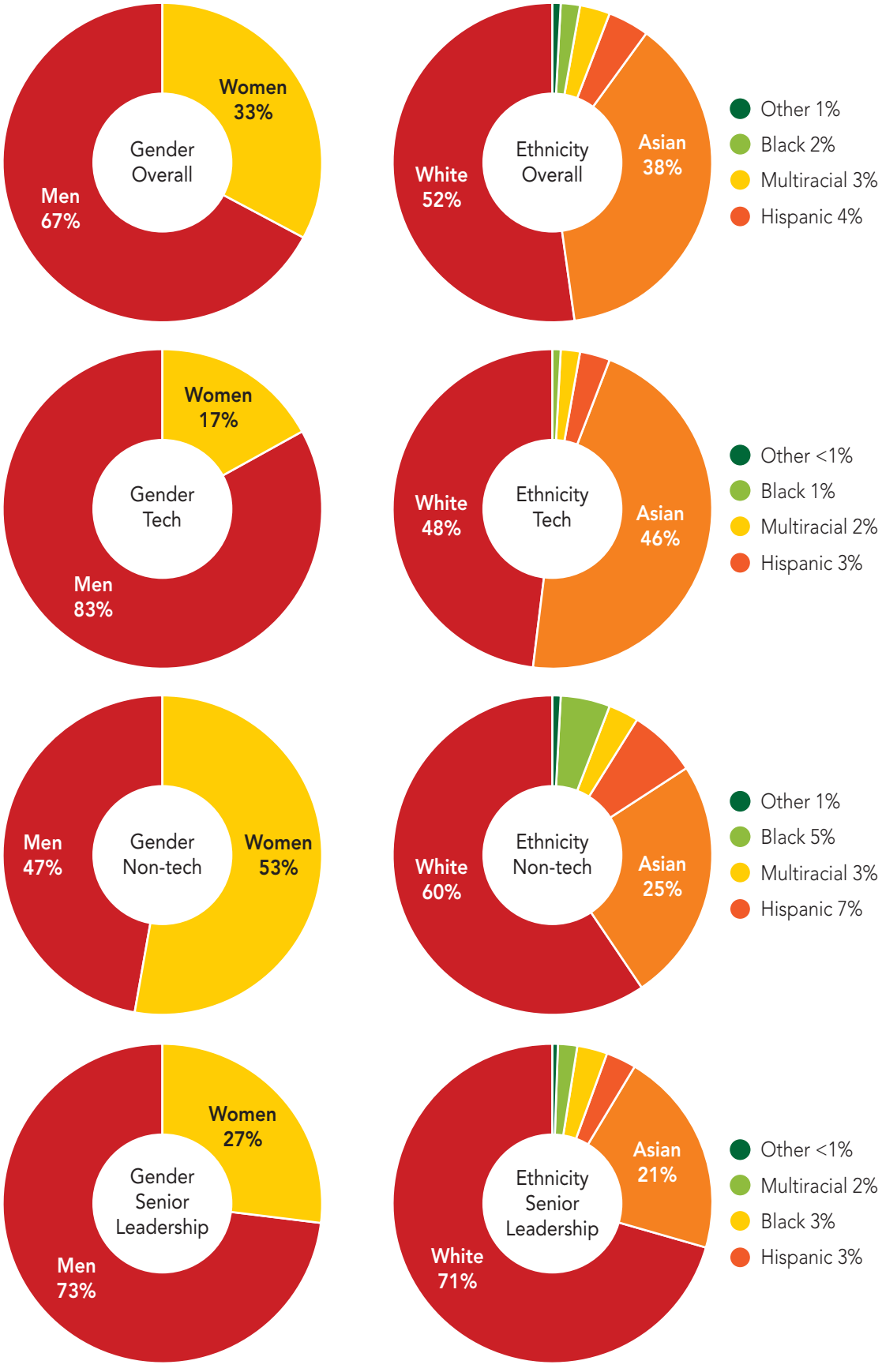
Facebook executives noted the comparative dearth of computer science classes in some of the nation's high schools and the fact that comparatively few college-bound blacks, Hispanics or minority females have taken advanced placement computer science exams. Facebook has pledged $15 million to Code.org. That investment aims, over five years, to help shape computer science and tech-focused public school curricula, teacher training and student skills-building, especially among groups now delivering comparatively few engineers and computer scientists.

That project complements such endeavors as Facebook's TechPrep, executives said, an online hub launched in October 2015 for English- and Spanish-speaking parents wanting to put their children in the pipeline to become programmers. In April 2016, Facebook launched TechPrep Roadshows to do in-person programmer training and provide other know-how.

Also, in 2016, executives reported, Facebook launched its Computer Science and Engineering Lean In program, targeting female college students interested in computer science.

Additionally, Facebook has directed its own "recruiters to look longer, harder and smarter for more diversity in the qualified talent pool," the company reported.

FACEBOOK



Source: Facebook

Graphic produced by the Women's Media Center

Google hired females for one in five of its tech positions

In a year when Google engineers recruited at black colleges, Google also hired fewer whites than customary and hired females for one in five of its tech positions.

In leadership ranks and the tech sector, however, the number of employees of color remained fairly static, according to Google's diversity analysis.

In its third and most recent report, released in 2016, company officials acknowledged that men still dominated the workforce—even as their numbers declined—accounting for 69 percent of all employees.

They proudly noted that women constituted 21 percent of Google's new hires for tech jobs in 2015, an improvement, executives said, given that females accounted for 19 percent of the pre-existing workforce that same year.

Also, women at Google comprised:

- 31 percent of the overall workforce in 2015. That compares to 30 percent in 2014.
- 19 percent of tech workers, up 1 percentage point from 2014.
- 24 percent of executives, up 2 percentage points from 2014.

Across Google's executive ranks in 2015:

- Men held 76 percent of the jobs, down from 79 percent in 2014.
- Whites held 70 percent of jobs, down from 72 percent.
- Asians held 25 percent of jobs, up from 23 percent.
- Blacks held 2 percent of jobs, the same as in 2014.
- Workers who were multiracial held 2 percent of jobs, up from 2014's less than 1 percent.
- Hispanics held 1 percent of jobs, the same as in 2014.

In the tech sector:

- Men held 81 percent of jobs in 2015, compared to 83 percent in 2014.
- Whites held 57 percent of jobs in 2015, compared to 60 percent in 2014.
- Asians held 37 percent of jobs, compared to 34 percent.
- Hispanics held 3 percent of jobs, compared to 2 percent.
- Multiracial individuals held 3 percent of jobs, the same rate as 2014.
- Blacks held 1 percent of tech jobs, the same as in 2014.

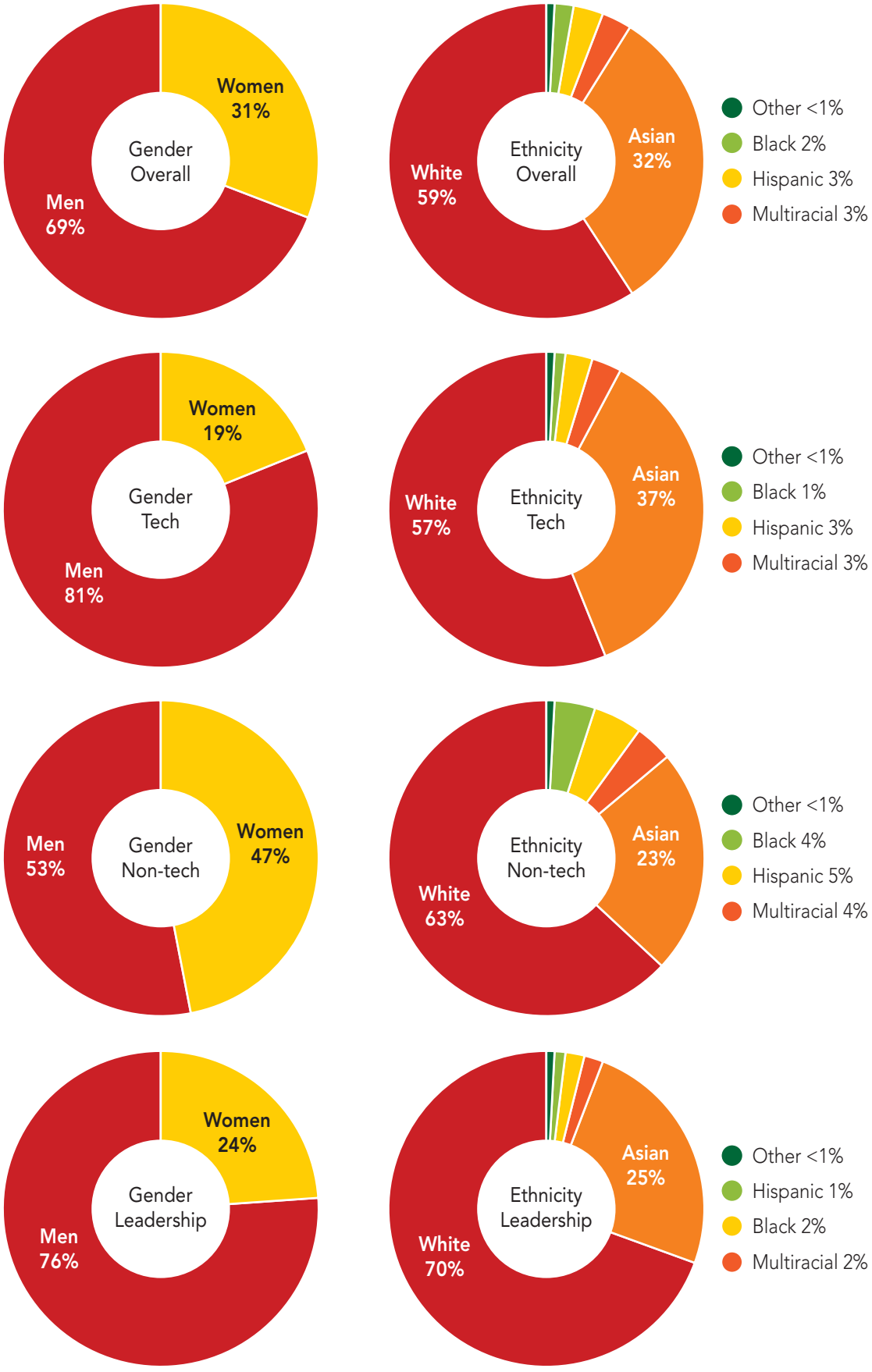
In non-tech at Google:

- Men were 53 percent of employees, up from 52 percent in 2014.
- Whites were 63 percent of employees, down from 65 percent.
- Asians were 23 percent of employees in both years.
- Hispanics were 5 percent of employees in 2015 and 4 percent the prior year.
- Blacks were 4 percent of employees, up from 3 percent in 2014.
- Multiracial individuals were 4 percent of employees, down from 5 percent in 2014.
- Persons categorized as some other race were less than 1 percent of employees in both years.

In its first reporting about non-white hires, the company said that, in 2015:

- 4 percent of new employees were black, while 2 percent of its pre-existing workforce was black.
- 5 percent of new employees were Hispanic, while 3 percent of its pre-existing workforce was Hispanic

GOOGLE



Source: Google

Graphic produced by the Women's Media Center

LinkedIn execs call diversity a major priority, made more incremental progress on gender than on race

According to LinkedIn's June 2016 diversity report, 42 percent of its global workforce was female, the same rate as in 2015. Men were 58 percent. In 2014, women were 39 percent of the workforce.

In the C-suite, however, women were 35 percent of executives, up from 30 percent in 2015 and 25 percent in 2014.

Racially, among its U.S. workers, 5 percent of employees were Latino, 3 percent were black. That compares, respectively, to 4 percent and 2 percent in 2015.

In its latest report, the company also noted for the first time, that 3 percent of its U.S. workers were disabled.

The professional networking site's 2016 report also showed that, of U.S. workers:

- 54 percent were white in 2016, compared to 56 percent in 2014.
- 36 percent were Asian, down from 2015's 37 percent.
- 2 percent were multiracial, up from 1 percent previously.
- less than 1 percent were some other race, the same as in 2015.

Among LinkedIn executives in 2016:

- 63 percent were white, the same as in 2015.
- 30 percent were Asian, also an unchanged rate.
- 3 percent were Latino, down from 5 percent.
- 3 percent were multiracial, up down from 2 percent.
- 1 percent were black in both years.

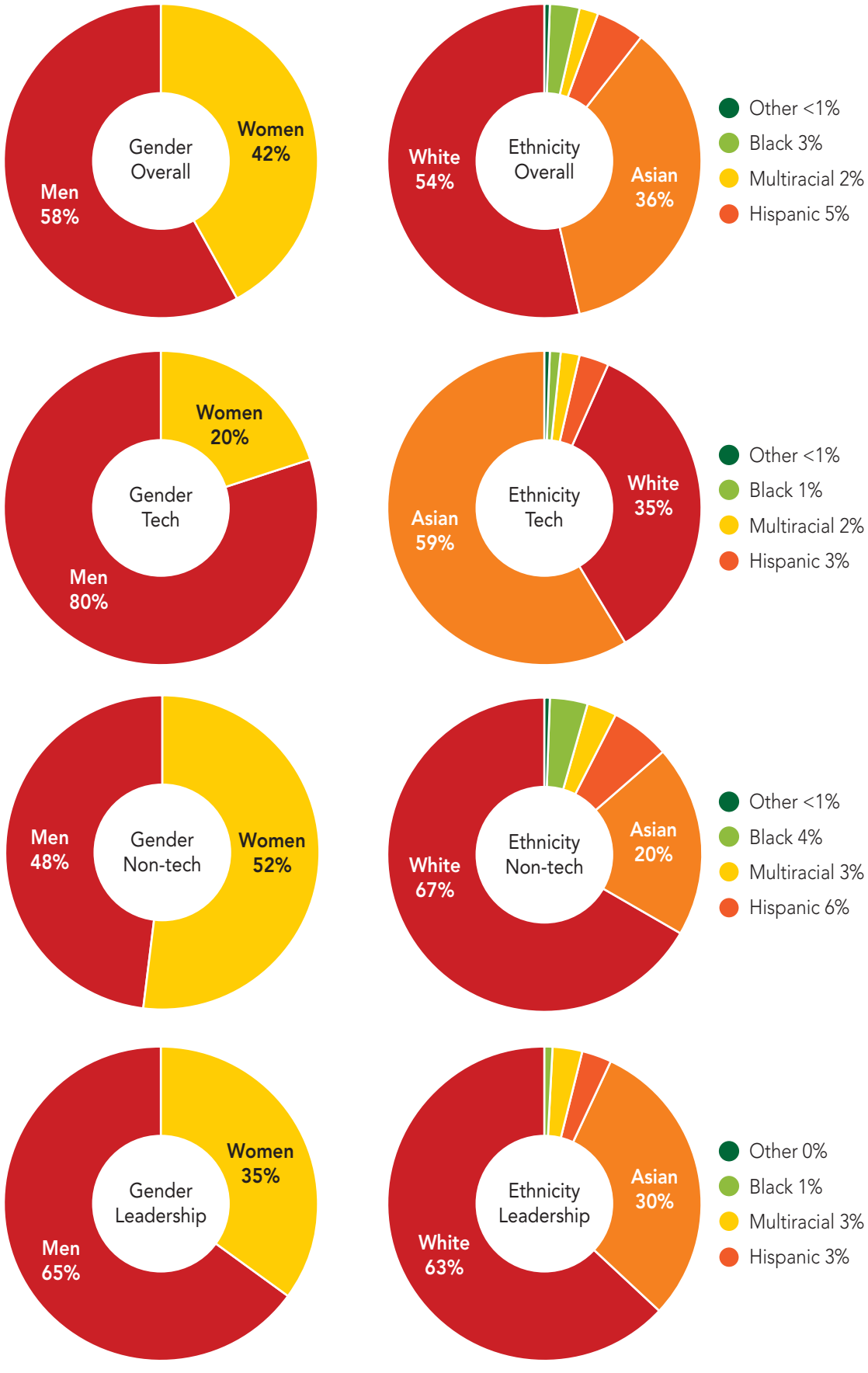
Among its tech workers in 2016:

- Globally, 80 percent were men, down from 82 percent in 2015. Women were 20 percent.
- In the U.S., 59 percent were Asian, down from 61 percent the prior year.
- In the United States, 35 percent were white, up from 34 percent.
- 3 percent of U.S. workers were Latino, 1 percent were black and less than 1 percent were listed as "other." Those rates were unchanged from 2015.
- 2 percent were multiracial, up from 1 percent.

Among LinkedIn's non-tech workers in 2016:

- Globally, 52 percent were female, up from 50 percent in 2015. Men were 48 percent.
- 67 percent of those in the U.S. were white, up from 66 percent in 2015.
- 20 percent of those in the U.S. were Asian, down from 25 percent.
- 6 percent of those in the U.S were Latino, up from 4 percent.
- 4 percent of those in the U.S. were black, up from 3 percent.
- 3 percent of those in the U.S. were multiracial, up from 3 percent.
- less than 1 percent was listed as some other race during both years.

LINKEDIN



Source: LinkedIn

Graphic produced by the Women's Media Center

Pinterest doubled its minority worker ranks and, by smaller margins, increased number of female workers and women in the C-suite

At Pinterest, 44 percent of all workers were female in 2016, up from 42 percent the previous year, according to the company's December 2016 diversity update. Men represented 56 percent.

That update also showed that Pinterest's C-suite was 17 percent female, up from 16 percent. A quarter of the tech workforce was female, up from a fifth in 2015. (In 2016, men made up 83 percent of the C-suite and 75 percent of tech.)

Asian workers comprised the largest minority group at Pinterest—as they often do elsewhere in tech—and outnumbered whites in some Pinterest job categories. But, overall, people of color were 7 percent of Pinterest's workforce, a rate that compares to 3 percent in 2015 and 2014.

Latinos, blacks and multiracial people made varying degrees of progress and regress at Pinterest.

Of all Pinterest employees:

- 49 percent were white, the same as in 2015.
- 41 percent were Asian, down from 43 percent in 2015.
- 4 percent were Hispanic or Latinx or multiracial; compared to 2 percent and 4 percent, respectively, in 2015.
- 2 percent were black, up from 1 percent
- less than 1 percent were American Indian or Alaska Native.

In the C-suite:

- 70 percent of executives were white, compared to 47 percent in 2015.
- 22 percent were Asian, compared to 42 percent.
- 4 percent each were-Hispanic or Latinx or multiracial; that compared to 3 percent and 5 percent, respectively, in 2015.
- None of the executives were black, though 2 percent of the C-suite was black in 2015.

Of tech employees:

- 57 percent were Asian, down from 60 percent in 2015.
- 36 percent were white, up from 35 percent.
- 2 percent each were Hispanic or Latinx, up from 3 percent
- 2 percent each were black or multiracial; that compares to 1 percent and 2, respectively, in 2015.

Of engineers:

- 20 percent were female, up from 19 percent.
- 61 percent were Asian, down from 66 percent.
- 32 percent were white, up from 31 percent.
- 2 percent each were multiracial, Hispanic or Latinx or black; that compares to 2 percent, 1 percent and less than 1 percent, respectively, in 2015.

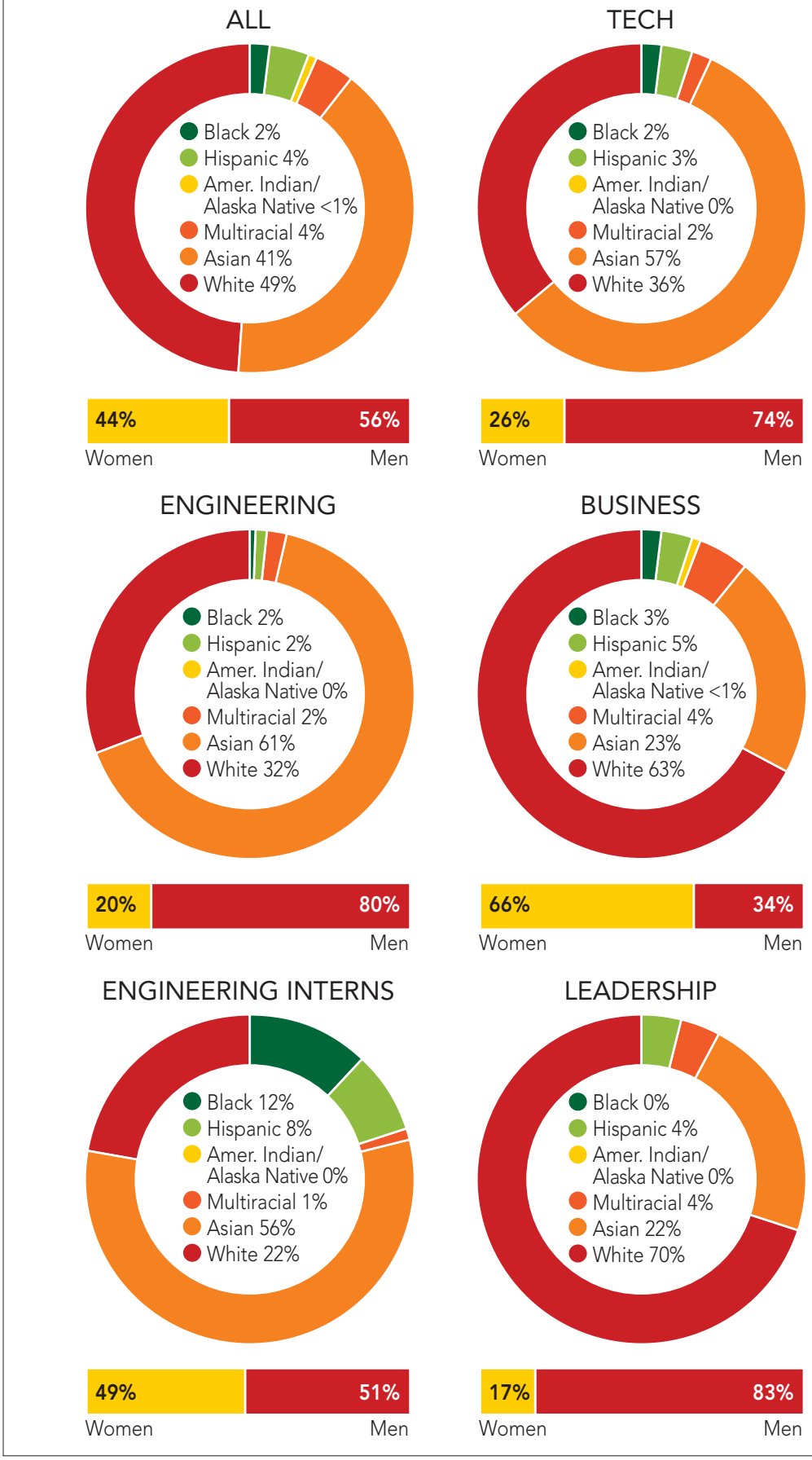
Of business division employees:

- 66 percent were female during both years.
- 63 percent were white in 2016, down from 67 percent in 2015.
- 23 percent were Asian, up from 22 percent.
- 5 percent were Hispanic or Latinx, up from 3 percent.
- 4 percent were black, up from 2 percent.
- 3 percent were multiracial, down from 5 percent.
- Less than 1 percent were some other race, roughly the same as in 2015.

Of engineering interns:

- 49 percent were female up from 36 percent.
- 56 percent were Asian, down from 69 percent.
- 22 percent were white, down from 24 percent.
- 12 percent were black, up from 2 percent.
- 8 percent were Hispanic or Latinx, up from 5 percent.
- 1 percent were multiracial, a group not included among 2015's interns.

PINTEREST



Graphic produced by the Women's Media Center

Source: Pinterest

43 percent of Slack's U.S. workforce was female; 9 percent of its engineers were women of color

At Silicon Valley–based software firm Slack, females comprised 43.1 percent of the U.S. workforce and 42.9 percent of the global workforce, according to a February 2016 update from company officials.

In 2015, officials reported that women were 39 percent of their global workforce but did not break down the gender of their U.S. workforce.

Also, between 2015 and 2016, the global tally of managers who were female fell from 45 percent to 43 percent. Those women managed 40 percent of Slack's overall workforce.

Globally, 23.8 percent of Slack engineers were women, up from 18 percent. In the United States, 26.4 percent of engineers were female.

Globally, 24.5 percent of the technical workforce was female, while the U.S. figure was 28.1 percent. That workforce was a group self-reporting as working in, among other areas, design, engineering, quality assurance and technical account management.

Based on voluntary answers to Slack's questions about racial identity, the breakdown of U.S. employees in 2016 looked like this:

- 63.1 percent, overall, were white.
- 22.8 percent were Asian.
- 5.3 percent were Latino.
- 4.4 percent were black.
- 1.9 percent were of Middle Eastern or Arab descent.
- 1.5 percent were Native American or Alaskan Native.
- 1 percent did not disclose their race.

Of engineers:

- 64.4 percent were white.
- 17.8 percent were Asian.
- 8.9 percent were black.
- 5.6 percent were Latino.
- 2.2 percent did not disclose their race.
- 1.1 percent were Native American or Alaskan Native.
- 9 percent were women of color.

Of technical workers:

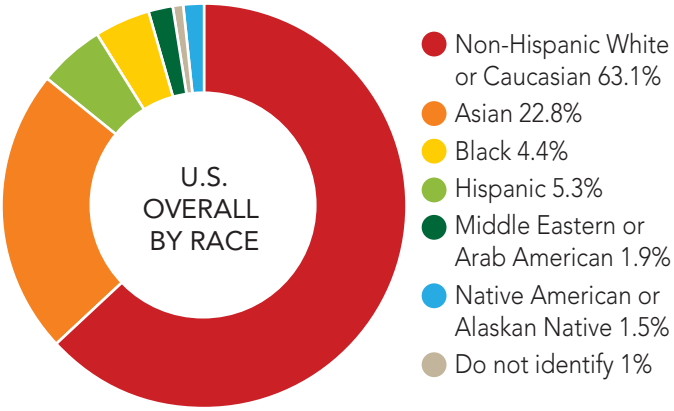
- 64.9 percent were white.
- 17.6 percent were Asian.
- 6.9 percent were black.
- 6.1 percent were Latino.
- 1.5 each were Middle Eastern/Arab descent, Native American or Alaskan Native or did not disclose their racial identity.

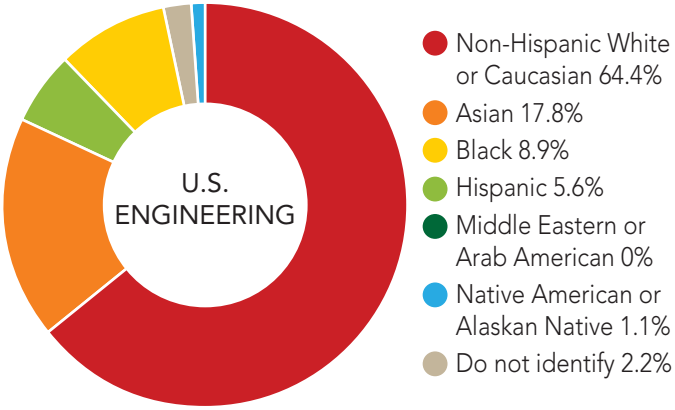
Also, 13 percent of Slack's workforce identified as lesbian, gay, transgender, bisexual or queer.

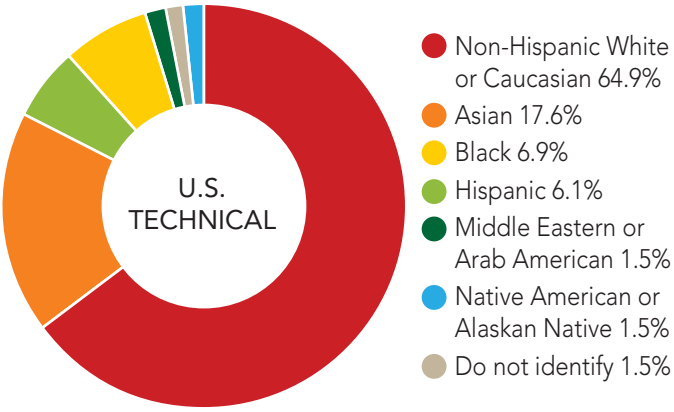
SLACK

U.S. female-identified employees

All employees	43.1%
Engineering	26.4%
Technical	28.1%

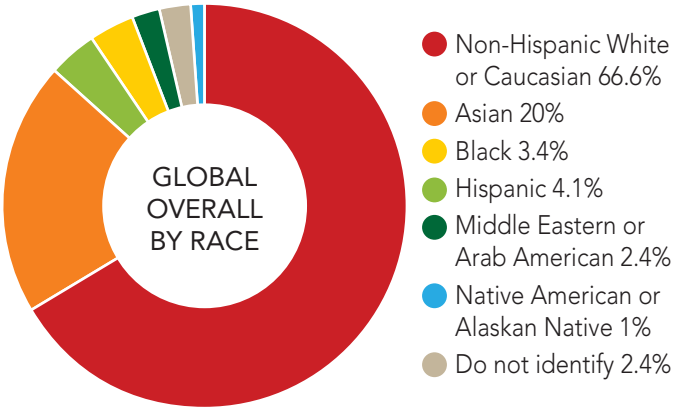


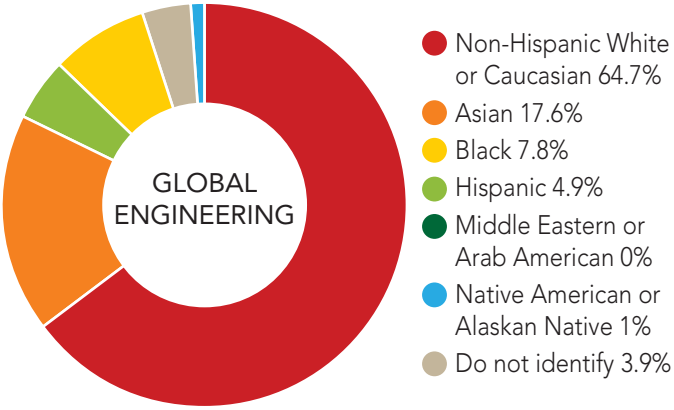


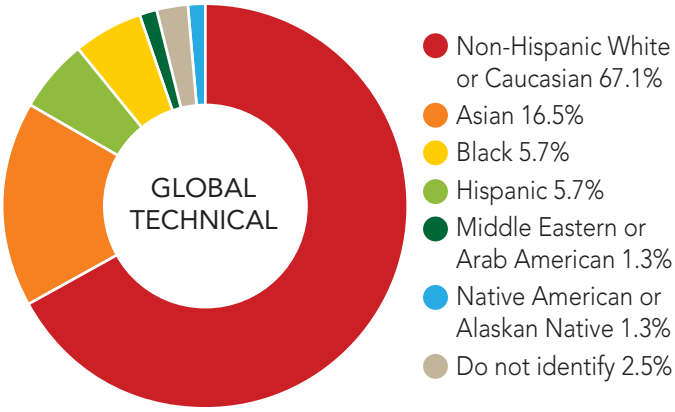


Global female-identified employees

All employees	42.9%
Engineering	23.8%
Technical	24.5%







Graphic produced by the Women's Media Center

Source: Slack

Twitter's female, minority workforces increased in 2016

At Twitter, women comprised 37 percent of the overall workforce in 2016, up from 34 percent in 2015, according to company executives. (Men were 63 percent.) The respective figures for minorities were 11 percent and 10 percent.

The company, which had no people of color in the C-suite in 2015, reported that minorities comprised 6 percent of those ranks in 2016.

Also, women constituted:

- 30 percent of Twitter executives in 2016, and 22 percent in 2015.
- 15 percent of Twitter's 2016 tech workforce, and 13 percent in 2015.
- 53 percent of non-tech workers in 2016, and 50 percent in 2015.

Minorities accounted for:

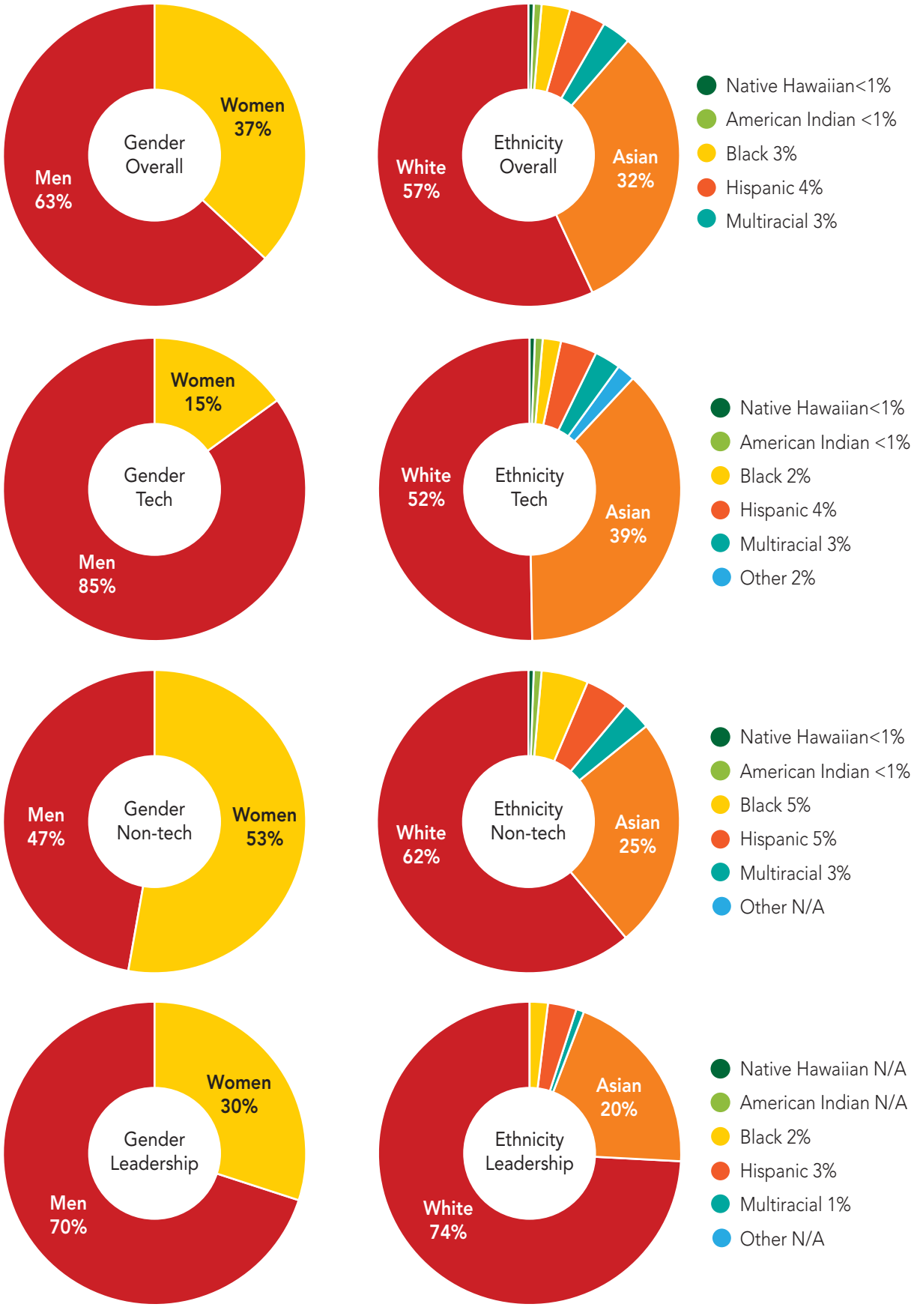
- 9 percent of tech workers in 2016, up from 7 percent in 2015.
- 13 percent of non-tech workers in both years.

By race, in 2016:

- 57 percent of the overall workforce was white; 32 percent was Asian; 4 percent was Hispanic/Latinx; 3 percent each was either black/African-American or multiracial; and less than 1 percent each was either American Indian or Native Hawaiian.
- 74 percent of executives were white; 20 percent were Asian; 3 percent were Hispanic/Latinx; 2 percent were black/African-American; 1 percent were multiracial; and none were American Indian or Native Hawaiian.
- 52 percent of tech workers were white; 39 percent were Asian; 4 percent were Hispanic/Latinx; 3 percent were multiracial; 2 percent were black/African-American; less than 1 percent were either American Indian or Native Hawaiian.
- 62 percent of non-tech workers were white; 25 percent were Asian; 5 percent each were black/African-American or Hispanic/Latinx; 3 percent were multiracial; and less than 1 percent each were either American Indian or Native Hawaiian.

In addition to its personnel data, Twitter posted a thread of Twitter posts to company CEO Jack Dorsey—mainly from white men—lambasting the company's diversity push.

TWITTER



Graphic produced by the Women's Media Center

Source: Twitter

Yahoo's global workforce was 37 percent female; whites and Asians dominated its U.S. workforce

By mid-2016, women comprised 37 percent of Yahoo's global workforce, according to a company report. Men represented 63 percent.

Providing a racial breakdown of only the company's U.S. workforce as of June 2016, Yahoo reported that whites and Asians, together, made up 89 percent of all employees. The remaining 11 percent was comprised of blacks, Hispanics, Native Americans, Alaskan Natives, Pacific Islanders, and those who were multiracial or categorized as some other race.

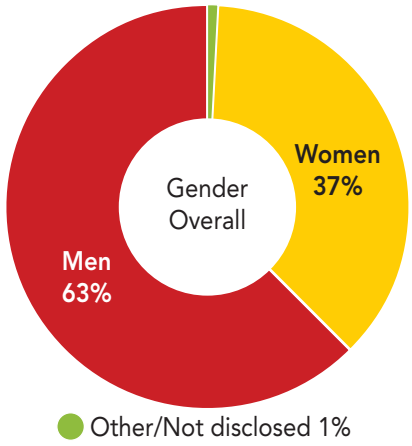
Additionally, at Yahoo, which established its Office of Inclusive Diversity in the second quarter of 2016:

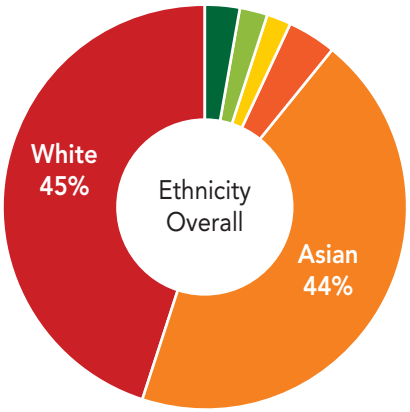
- Women, globally, comprised 17 percent of the tech workforce and 56 percent of the non-tech workforce. Men comprised 83 percent and 44 percent, respectively.
- Women made up 22 percent of company executives. Men made up 78 percent.
- Among mid-level managers, globally, 22 percent were female.
- Whites made up 72 percent of U.S.-based executives. Of the remaining executives, 22 percent were Asian; 3 percent were Hispanic; 4 percent were either Native American, Alaskan Native, Pacific Islander or an undisclosed race. None was multiracial or black.
- Of the entire U.S. workforce, Asians comprised 44 percent; whites 45 percent; Hispanics 4 percent; Alaskan Natives, Native Americans, Pacific Islanders or those of undisclosed race 3 percent, blacks 2 percent; and multiracial people 2 percent.
- Of U.S. tech workers, 62 percent were Asian, 31 percent were white, 2 percent were Hispanic, 1 percent each were black or multiracial and the remainder were either Native American, Alaskan Native, Pacific Islander or an undisclosed race.
- Of U.S. non-tech workers, 67 percent were white; 18 percent were Asian; 6 percent were Hispanic; 4 percent were Native American, Alaskan Native, Pacific Islander or an undisclosed race; and 3 percent each were black or multiracial.
- Of mid-level managers in the U.S.; 60 percent were white; 32 percent were Asian; 4 percent were Hispanic; 3 percent were Native American, Alaskan Native, Pacific Islander or an undisclosed race; and 1 percent each were black or multiracial.

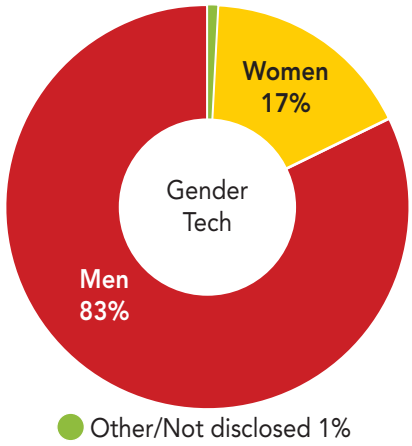
Yahoo said it was proud of several 2015-16 citations:

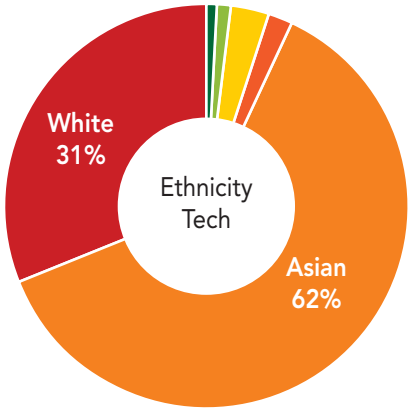
- Winning the Watermark Index Award for strides toward gender equality.
- Scoring, for a 10th consecutive year, 100 percent on the Human Rights Campaign Corporate Equality Index measuring workplace conditions for gays, lesbians and others who are not heterosexual.
- Being named among the most parent-friendly workplaces by Elle magazine and Fatherly.com.
- Winning the National Access Award from the Hearing Loss Association of America for its efforts in creating an accessible, inviting workplace for those with hearing loss.

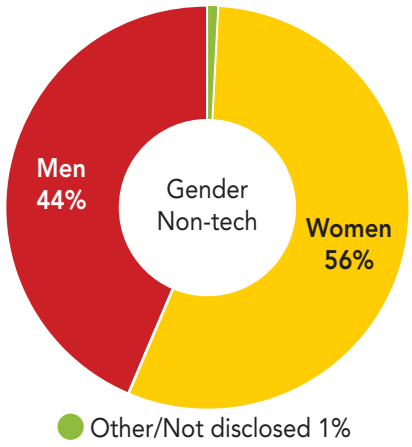
YAHOO

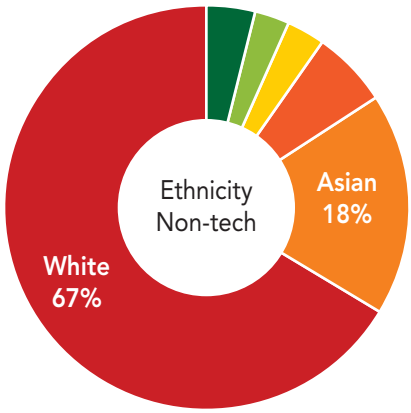


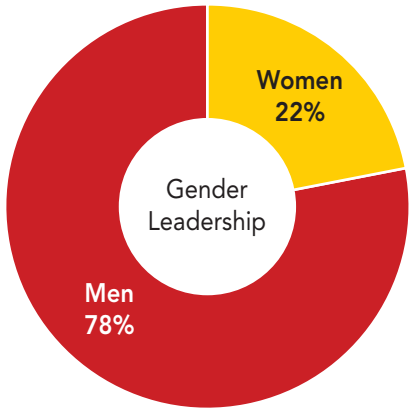


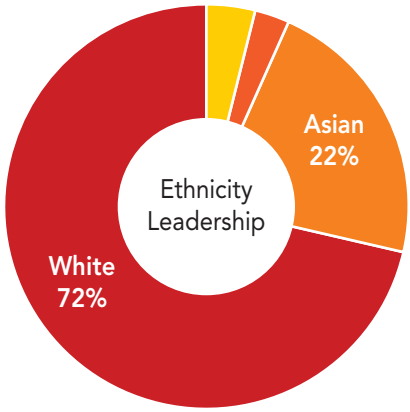












Graphic produced by the Women's Media Center

Source: YAHOO!

Women played video games almost as much as men did—but were twice as likely not to call themselves "gamers"

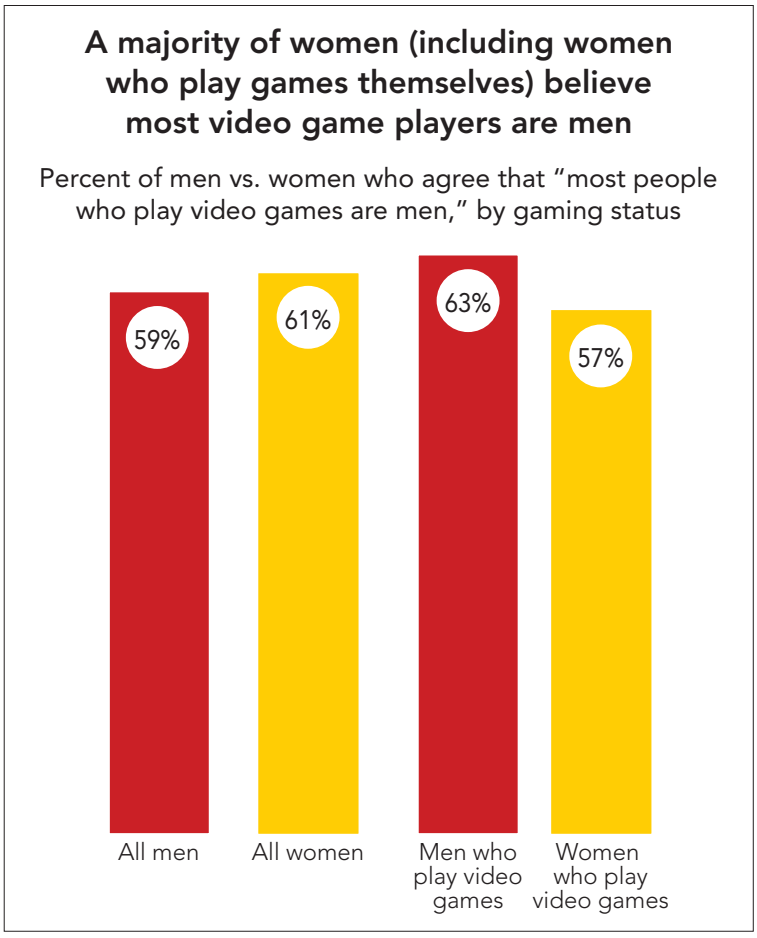
Though almost as many women as men reported playing video games, most U.S. adults, including women themselves, wrongly believe that gamers mainly are male.

According to the Pew Research Center's "Gamers and Gaming" report, 60 percent of all U.S. adults and 57 percent of U.S. women who themselves play video games believed that video game players mainly were male. And, the center reported, men were twice as likely as women to refer to themselves as gamers; 15 percent of men but 5 percent of women embraced that label.

Those findings came as women gamers and game-makers alike continued to complain of being harassed by male online gamers and of the comparative lack of females—and minorities—either employed in the gaming industry or well-represented as characters in video games.

Pew also found that:

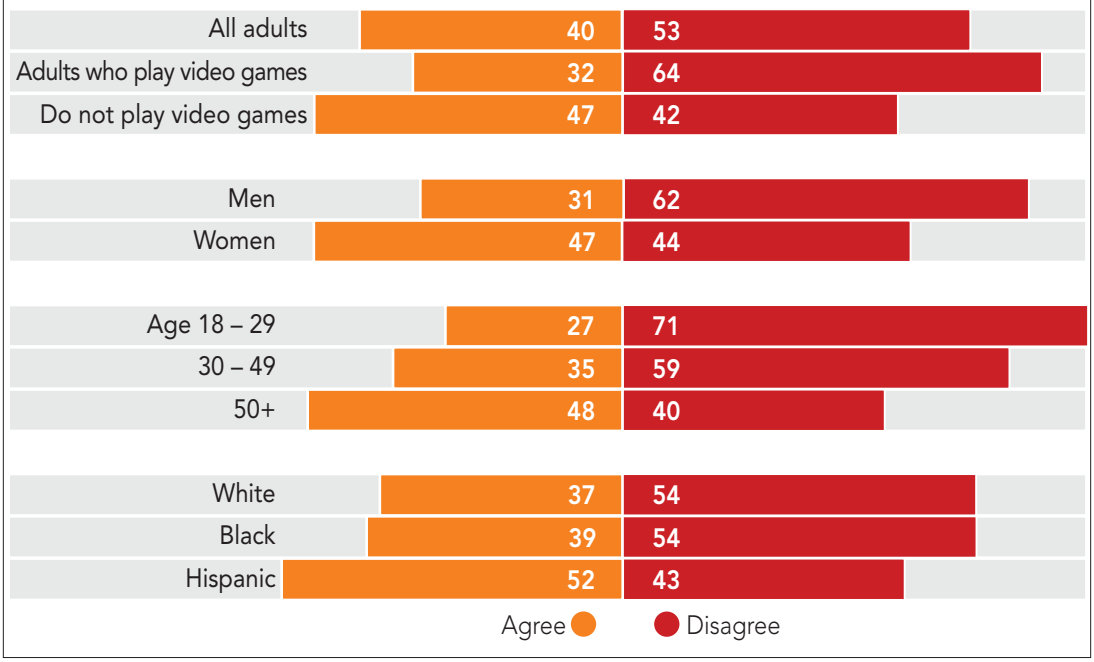
- 48 percent of women and 50 percent of men have played video games on a computer, TV, game console, cellphone or other portable devise.
- 49 percent of all people in the United States have played video games.
- Among 18- to 29-year-old gamers, 9 percent of women and 33 percent of men called themselves gamers.
- 47 percent of women and 31 percent of men agreed that playing violent videogames might trigger violent, human behavior.



Source: PEW Research Center

Game players, men and young adults are less likely to see a link between violent games and violent behavior

Percent of those who agree vs. disagree that "people who play violent video games are more likely to be violent themselves"

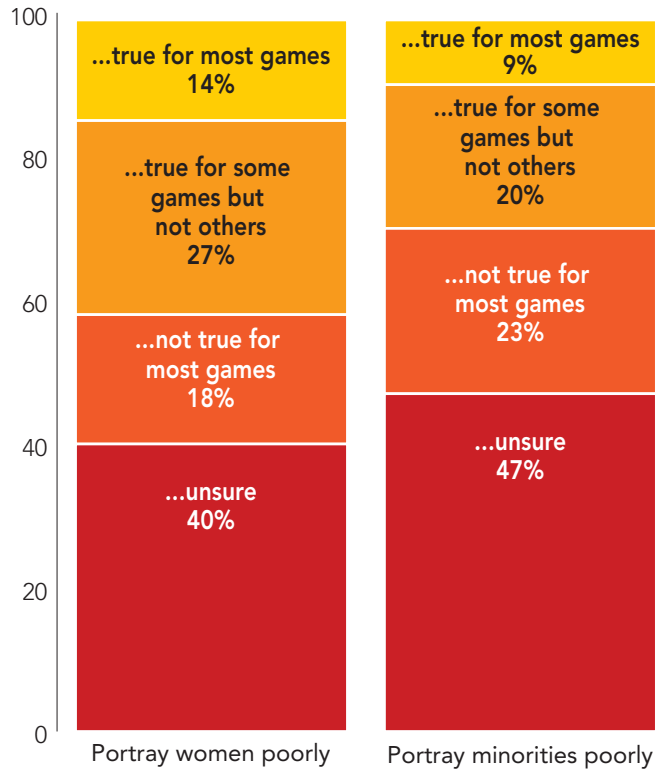


Graphic produced by the Women's Media Center

Note: "I don't know" responses and refusals re not presented; figures may not add to 100%
Source: PEW Research Center

Public unsure if video games portray minorities and women poorly

Percent of all adults who think the following qualities are...



Graphic produced by the Women's Media Center

Source: PEW Research Center

Fewer females were computer and video game players, buyers

Compared to prior years, the tally of females buying and playing video games has shrunk, according to the Entertainment Software Association's 2016 Essential Facts About the Computer and Video Game Industry report.

Despite that recent slide, Dan Hewitt, the association's vice president for media relations, noted that the longer trend of female video-gaming may better convey the facts. In 2002, 33 percent of gamers were female; and that figure peaked at 48 percent in 2014.

"That tells a much more fulsome picture," Hewitt told the Women's Media Center. "… The figure has actually gone up significantly over the years. But there are small fluctuations over the years, as that figure goes up."

Association researchers found, most recently, that:

- 41 percent of gamers were female in 2016; the respective figure was 44 percent in 2015.
- Of the most frequent buyers of video games, 40 percent were female in 2016; 41 percent were female in 2015.
- On average, the most frequent buyers of either gender were 35 years old in 2016 and in 2015, up from 31 years old in 2014.
- The most frequent female gamer was, on average, 44 years old in 2016, while her male counterpart was 35; the respective figures were 43 and 35 in 2015.

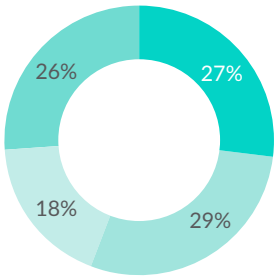
Also, in 2016, association researchers concluded that 63 percent of U.S. households included at least one person who spends at least three hours a week on video games. In previous years, the association did not comparably count per-household users.



Who is Playing

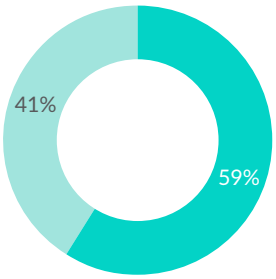
GAMER DEMOGRAPHICS

The average game player age is **35** years old



AGE
of Game Players

27% under 18 years
29% 18-35 years
18% 36-49 years
26% 50+ years



GENDER
of Game Players

59% male
41% female

The most frequent **FEMALE GAME PLAYER** is on average **44 years old** and the average **MALE GAME PLAYER** is **35 years old**

Women age 18 or older represent a significantly greater portion of the game-playing population (31%) than boys age 18 or younger (17%)

THERE IS AN EQUAL DISTRIBUTION OF FEMALE VIDEO GAMERS IN AGE:



35 and Under | Older Than 35

The average number of years gamers have been playing video games: **13**

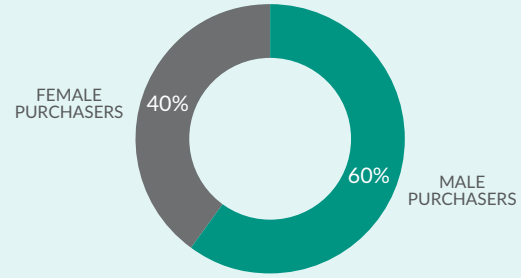
Source: Entertainment Software Association

Who is Buying

GAMER PURCHASING

The average age of the most frequent game purchaser is **38**

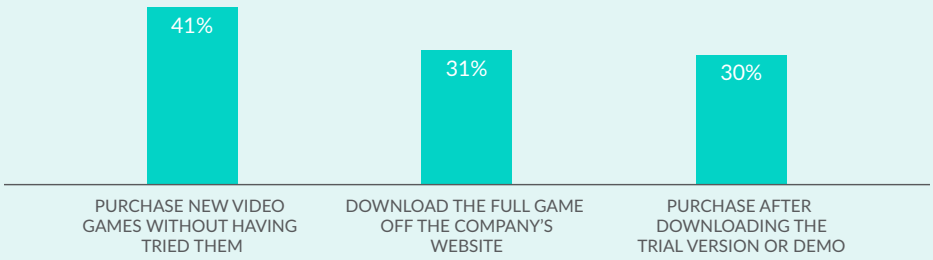
Of the most frequent game purchasers:



52% of the most frequent gamers feel that video games provide more value for their money than

- **DVDs** 23%
- **Music** 14%
- **Going to the movies** 10%

Of the most frequent game purchasers, most:



95% of the most frequent game purchasers who own dedicated game consoles purchase video games for them

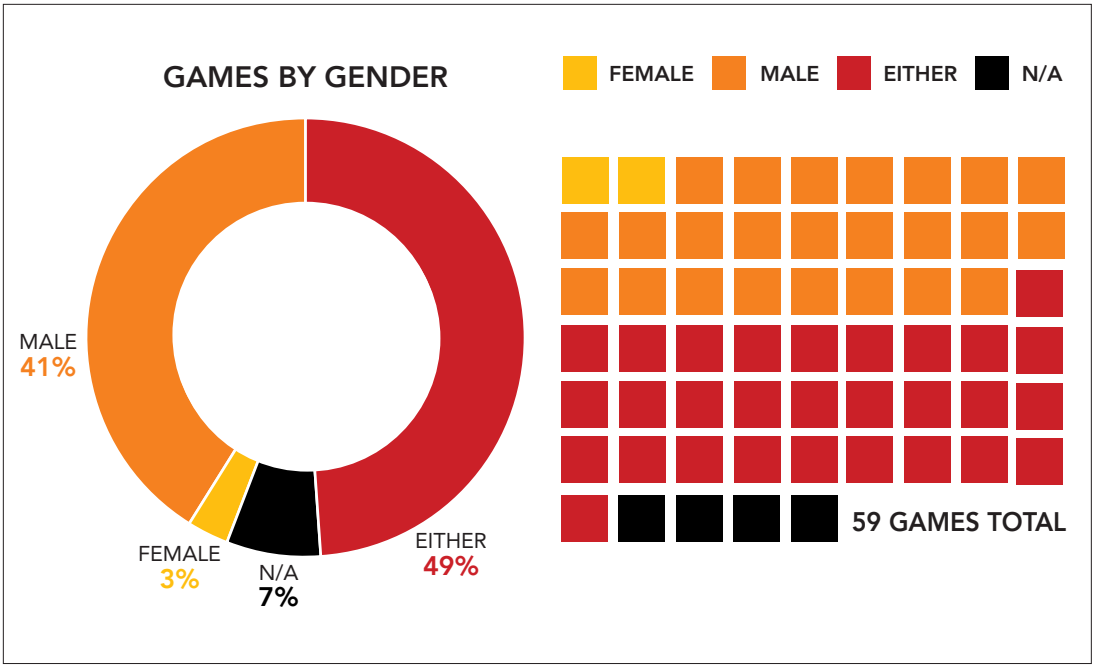
Source: Entertainment Software Association

Feminist Frequency: Video game "heroes are male by default"

At June 2016's annual E3—the Electronic Entertainment Expo—female protagonists were the stars of two among 59 games spotlighted at press conferences or streamed live online by video game makers including Sony, Microsoft, Bethesda, Ubisoft and Nintendo.

In other words, female protagonists were in 3.3 percent of those games, according to Feminist Frequency, which reported that 9 percent—seven out of 76—showcased games featuring female protagonists during the 2015 E3 conference.

In 2016, Feminist Frequency reported, 24 games were built around male protagonists or groups of men. That's 12 times the number of games with women out front. In releasing the data, Feminist Frequency noted that traditionally "heroes are male by default."



Source: Feminist Frequency

Gaming industry's men, whites earn more, hold more tech jobs

There were comparatively few people of color in management and twice the number of men as women positioned in the gaming industry's technical jobs, based on responses to the International Game Developers Association's "Developer Satisfaction Survey."

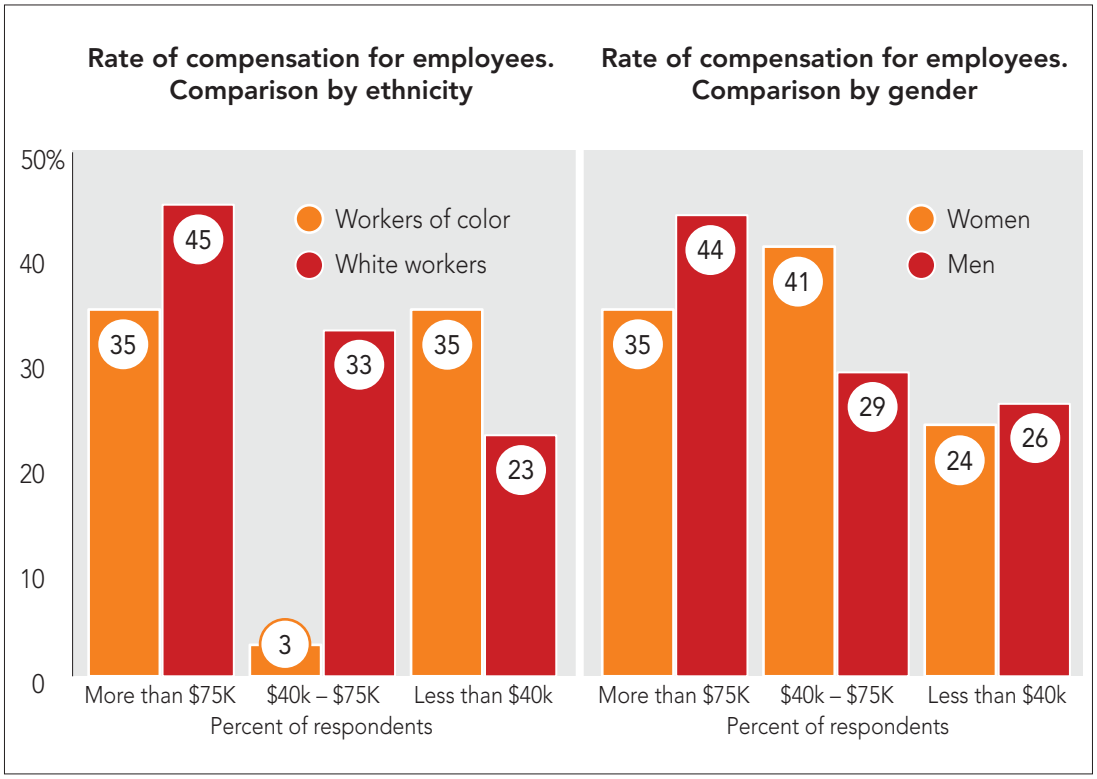
In terms of salary, during the studied period of 2014-15, 3 percent of women in the global gaming industry but 10 percent of men reported earning more than $150,000 annually.

The survey found that 26 percent of gaming workers of color but 17 percent of white workers reported earning less than $15,000 per year. Likewise, 81 percent of freelance workers of color and 66 percent of white freelancers reported earning less than $40,000 per year; 18 percent of white freelancers but 3 percent of freelancers of color reported earning at least $75,000 per year.

Of the 2,928 respondents, 59 percent were from the United States, 25 percent were from Europe, 7 percent from Asia, 4 percent each from Oceania and South America, and 1 percent from Africa. Respondents ranged in age from 16 to over 60, with more than half between the ages of 25 and 34. Also, 75 percent of respondents were white, and 24.5 were female or did not identify as male.

Additionally, the survey results showed that in the global gaming industry:

- 28 percent of male employees but 11 percent of female ones had tech jobs.
- 3 percent of responding persons of color reported that they were senior managers versus 23 percent of white respondents.
- 37 percent of male respondents and 38 percent of female respondents said they were senior managers.
- Of respondents earning more than $75,000, 44 percent were male and 35 percent were female.
- Of respondents earning between $40,000 and $75,000, 41 percent were female and 29 percent were male.
- 19 percent of female respondents and 15 percent of male respondents reported earning between $50,000 and $75,000.



Graphic produced by the Women's Media Center

Source: International Game Developers Association

Decade-long tally of female engineering grads held steady

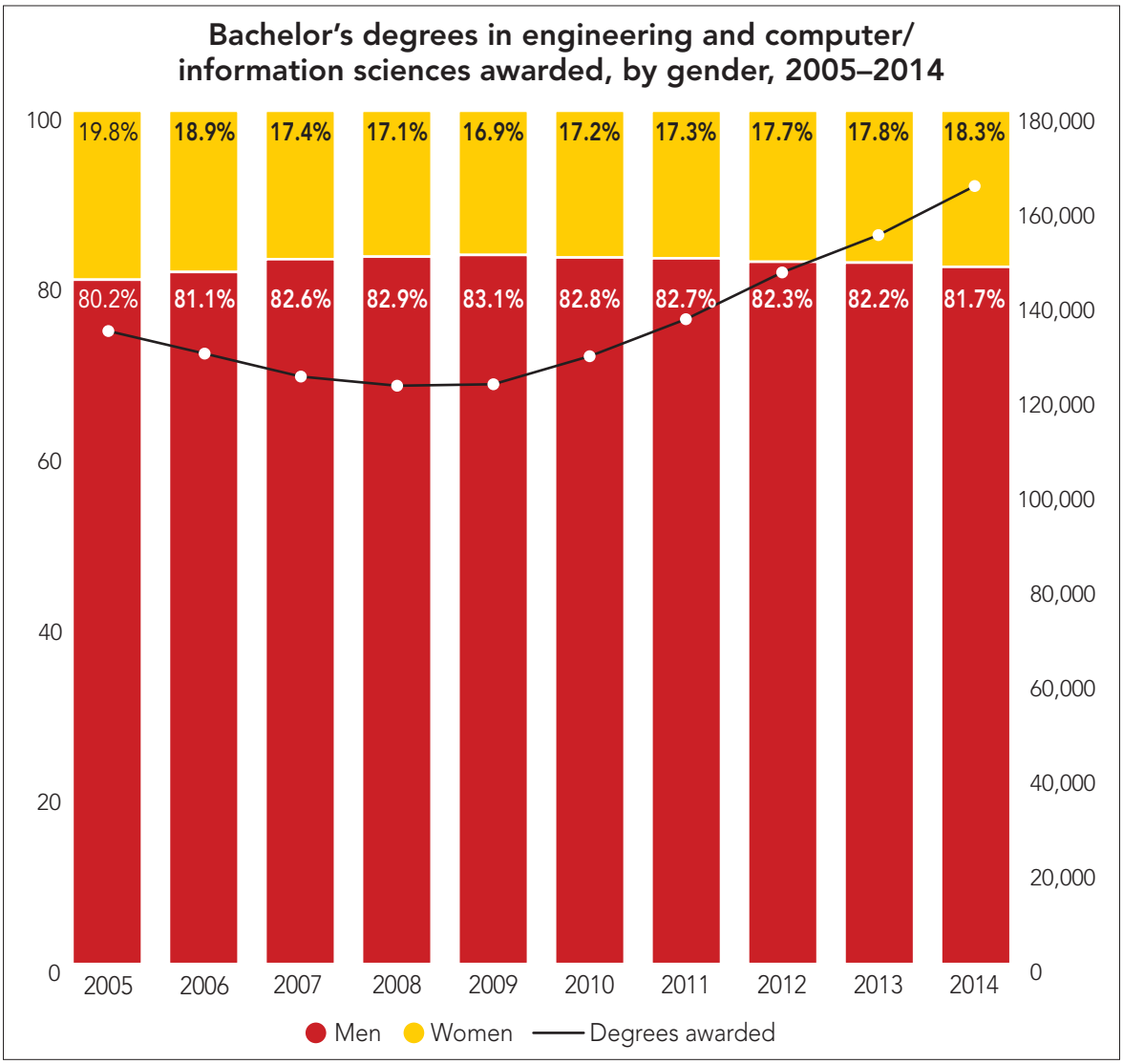
Based on the most recent federal education data that the Society of Women Engineers crunched, overall interest in engineering has grown over the last decade.

For women, though, that heightened interest has not translated into higher enrollment in engineering schools. Female enrollment has remained fairly static.

Included in the top 10 engineering degrees for women were computer science and computer engineering, expertise that could qualify grads for jobs in various media sectors.

Between 2005 and 2014-15, the women engineers' organization calculated that:

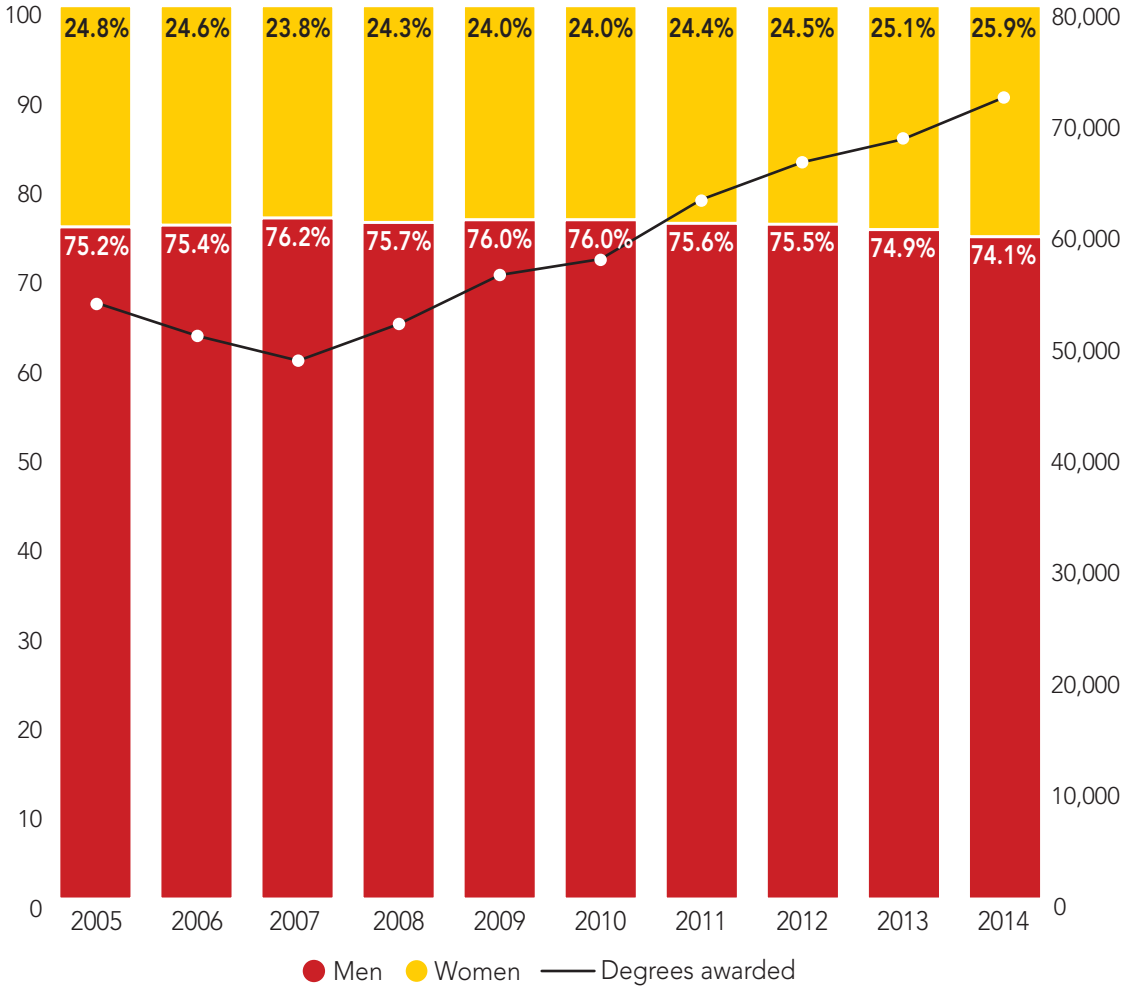
- Women earned a peak of 19.8 percent of all bachelor's degrees in engineering and computer/information sciences in 2005 but a low of 16.9 percent of such degrees in 2009.
- In 2014, women earned 18.3 percent of those bachelor's degrees.
- Women earned 24.8 percent of master's degrees in engineering and computer/information sciences in 2005 and a low of 23.8 percent in 2007.
- In 2014, women earned 25.9 percent of those master's degrees.



Graphic produced by the Women's Media Center

Source: U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics, Digest of Education Statistics 2015/ Society of Women Engineers

Master's degrees in engineering and computer/ information sciences awarded, by gender, 2005–2014



Graphic produced by the Women's Media Center

Source: U.S. Department of Education, Institute of Education Sciences, National Center for Education Statistics, Digest of Education Statistics 2015/ Society of Women Engineers

Study: Corporate culture clash makes some women leave jobs in engineering, a field feeding some media sectors

Of women who left engineering jobs prematurely, 30 percent said they objected to the cultural climate at their firms, according to an analysis commissioned by the Society of Women Engineers and its partners, 3M, Booz Allen Hamilton, Honeywell Aerospace and United Technologies.

The analysis by Primer Michaels, a Chicago consulting firm, was partly based on existing data from federal agencies and private groups and on what Primer Michaels itself gleaned. The analysis included personal responses from 3,200 professional engineers, 49 percent of whom were women.

Released in February 2016, the study found that female engineers—numbered among them are women working in IT and other tech and media sectors—held these and other beliefs:

- Within five to eight years, 40 percent of female engineers leave the job, perhaps especially those who are being groomed for the C-suite and other management positions. They cited substantial differences between their personal ethos and the ethos and culture of their workplace.
- Women, more than men, said they leave the job because the company does not live up to its stated corporate goals and mission.
- Women prioritized work-life balance more than men did.
- Women valued leadership development and employee recognition more than men did.

Top 10 personal values by gender

Personal Value	Female ranking	Male ranking
Balance	1	6
Family	2	4
Honesty	3	1
Accountability	4	2
Integrity	5	3
Continuous learning	6	11
Responsibility	7	8
Positive attitude	8	15
Efficiency	9	20
Humor/fun	10	5

Males selected Coaching/mentoring (#7), Adaptability (#9) and Performance (#10)

Source: Society of Women Engineers, Booz Allen Hamilton, Honeywell Aerospace, United Technologies

Top 10 desired culture values by gender

Desired Cultural Value	Female ranking	Male ranking
Teamwork	1	2
Accountability	2	1
Coaching/mentoring	3	3
Balance	4	14
Information sharing	5	10
Open communication	6	7
Quality/excellence	7	6
Continuous improvement	8	4
Employee recognition	9	16
Leadership development	10	5

Source: Society of Women Engineers, Booz Allen Hamilton, Honeywell Aerospace, United Technologies

MIT: Classroom gender clash may make or break female engineers

Twenty percent of bachelor's degrees in engineering go to women. Yet, 13 percent of the engineering workforce is female—a lag at least partly driven by what female undergraduates at four of the nation's top colleges linked to their feelings of being pushed into subordinate roles in the classroom and internships.

So noted an April 2016 Massachusetts Institute of Technology, National Science Foundation-funded study analyzing 3,000 diary entries from 40 women majoring in engineering at MIT, Smith College, the University of Massachusetts at Amherst and Franklin W. Olin College of Engineering.

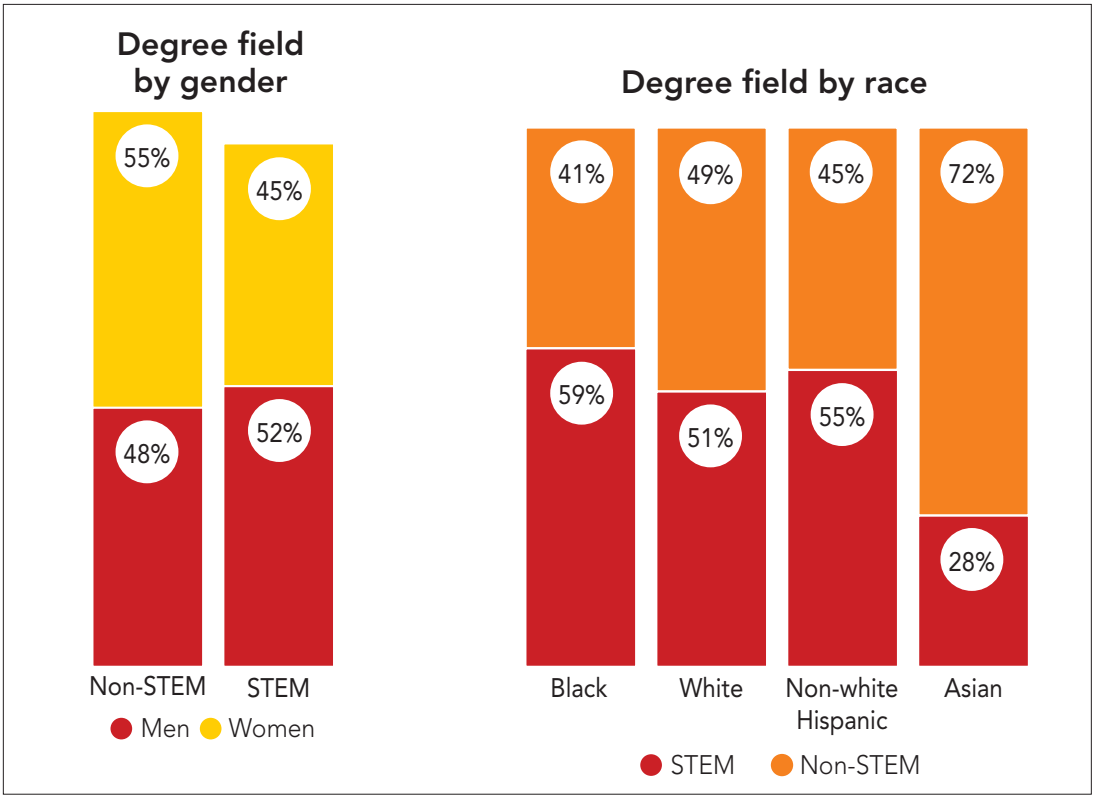
Take, for example, one female student's diary excerpt about what happened in her design class: "Two girls in a group had been working on the robot we were building in that class for hours, and the guys in their group came in and within minutes had sentenced them to doing menial tasks while the guys went and had all the fun in the machine shop. We heard the girls complaining about it … "

Being expected to conform to outdated gender stereotypes as undergraduates negatively affected many women engineering students.

The researchers suggested that engineering education itself is hardly sub-par. But their findings point to the need for more discussion of the particular experiences of women in classroom laboratories and during hands-on experiences in the workplace, including during internships reserved for those college students, researchers wrote.

Bridging D.C.'s race-, class-driven digital and tech divides

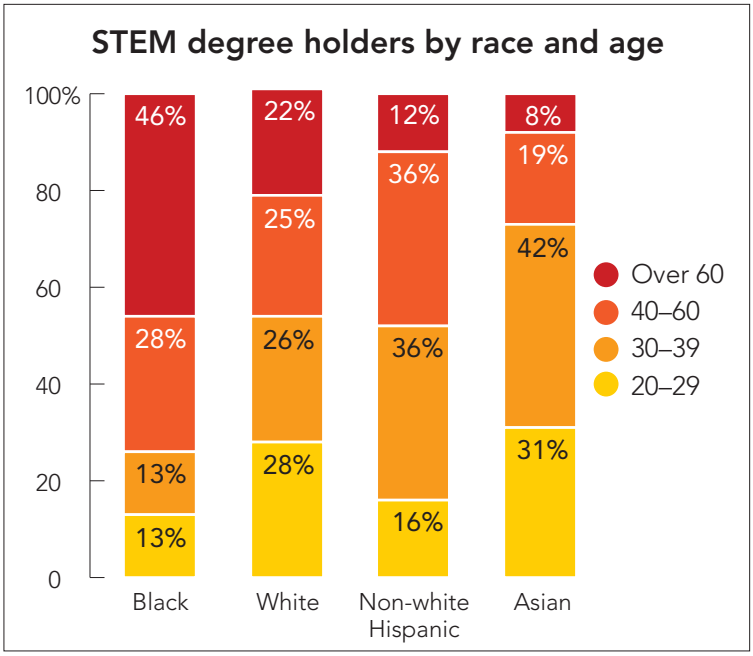
Black residents in the nation's predominantly black capital city are the least likely of any group to have a computer with broadband Internet access at home. City officials noted this in a report outlining their plans to ramp up some minority groups' computer/broadband access; employment in and ownership of tech-based businesses; and academic enrollment in science, technology, engineering and math, the so-called STEM fields.



Graphic produced by the Women's Media Center

Source: Integrated Public Use Microdata Series/DC government

That "Pathways to Inclusion" report found that, as of 2015, 59 percent of black residents, 71 percent of Hispanic residents, 83 percent of Asian residents and 96 percent of white residents had a broadband-connected computer at home, a fundamental tool in an increasingly digital world. Also, 92 percent of residents earning more than $75,000 annually and 61 percent of those earning less than $35,000 had that kind of access.



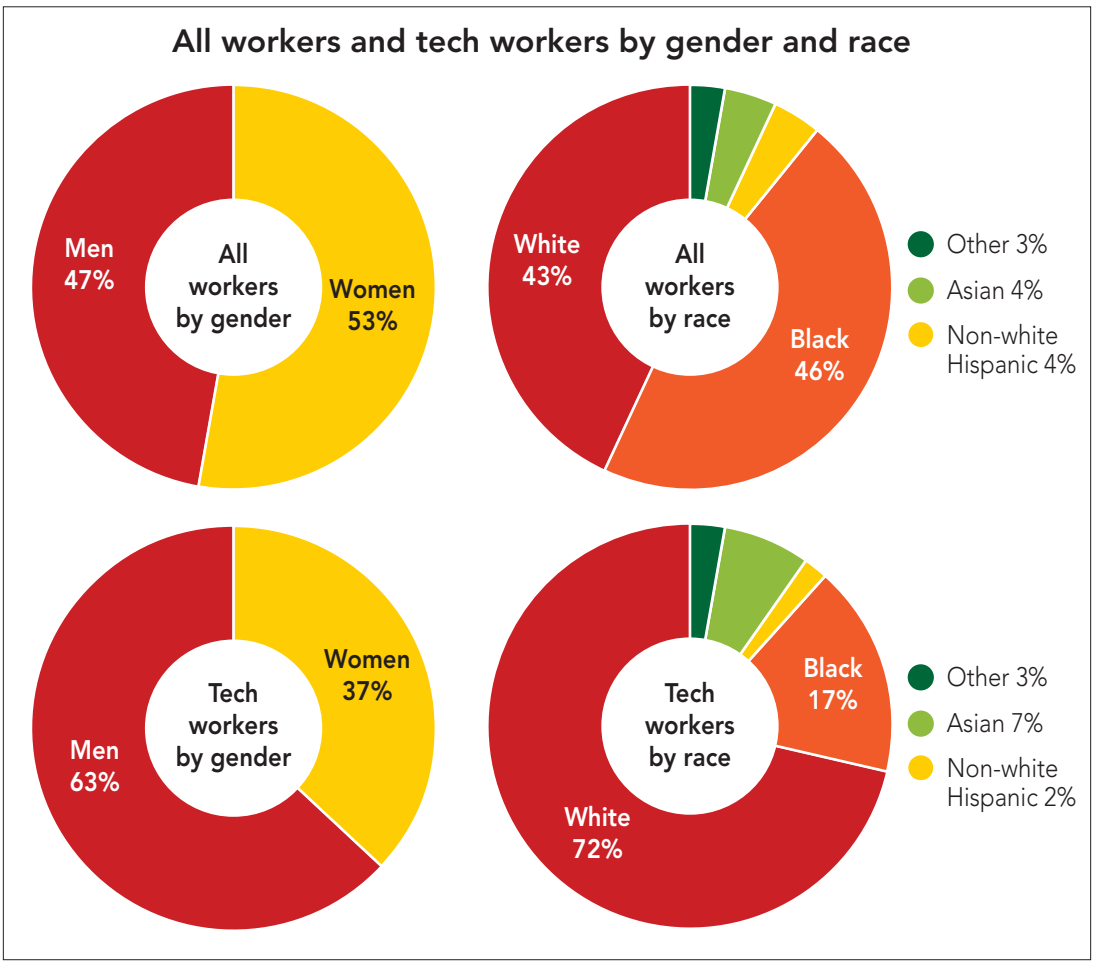
Graphic produced by the Women's Media Center

Source: Integrated Public Use Microdata Series/DC government

The report on D.C.'s existing tech/STEM workforce and on the STEM performance of elementary and secondary school students reached these, among other, conclusions about 2015:

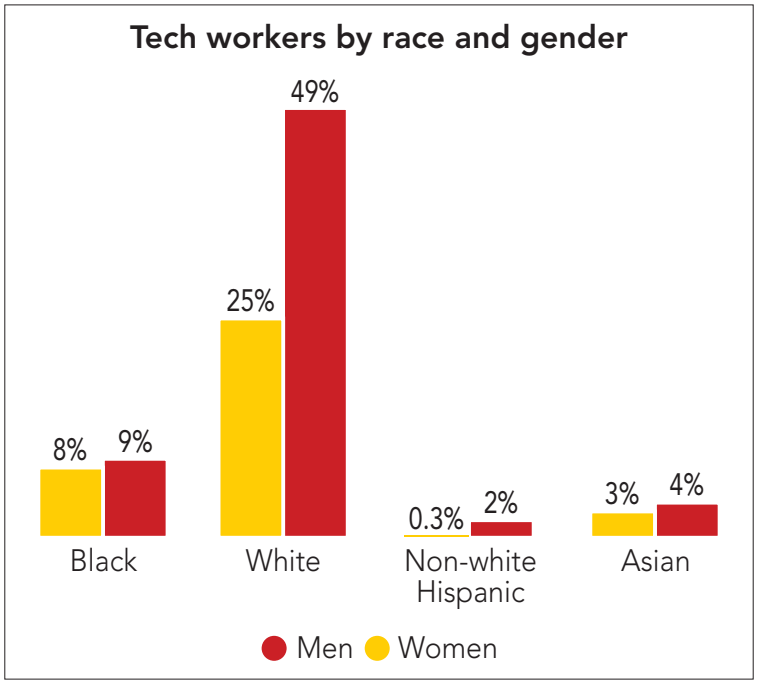
- 70 percent of black STEM degree holders were older than 40, "suggesting a limited pipeline of talent to maintain this equity." The respective figures were 54 percent for whites, 48 percent for non-white Hispanics and 27 percent for Asians. (Also, " … STEM graduates may have relocated to the District for advanced jobs in tech companies or government, rather than being raised and educated locally.")
- 49 percent of D.C.'s tech workers were white men, 25 percent were white women, 9 percent were black men and 8 percent were black women.
- 10 percent of black tech workers were younger than 30.
- 100 percent of Asian tech workers were younger than 60, as were 87 percent of white tech workers and 61 percent each of black and non-white Hispanic tech workers.
- 37 percent of D.C.'s tech workforce was female, compared to a national average of 26 percent.
- Except for among whites, females held more STEM degrees than males.
- There were more women with STEM degrees than there are STEM workers in D.C.'s workforce.
- 21 percent of-non-white Hispanic homes, 20 percent of black homes, 9 percent of Asian homes and 2 percent of white homes had no computer.
- D.C. was more than $1 per capita behind, compared to the 50 states, in average spending on Small Business Innovation Research and Small Business Tech Transfer programs.
- Starting in 4th-grade and continuing through middle and high school, black and non-white Hispanic students perform less well in math than do their white peers.-Non-white Hispanic students eventually outpace black students in Advanced Placement computer science and calculus testing success, but both groups fall behind their peers nationally. Only white D.C. students exceed the national average of students scoring higher than a 3 (out of possible 5) on either of those AP tests.

■ Among college graduates in D.C., the gap in STEM education and careers lessens. Forty-one percent of black degree holders had an undergraduate STEM degree, as did 45 percent of non-white Hispanics, 49 percent of whites and 72 percent of Asians.



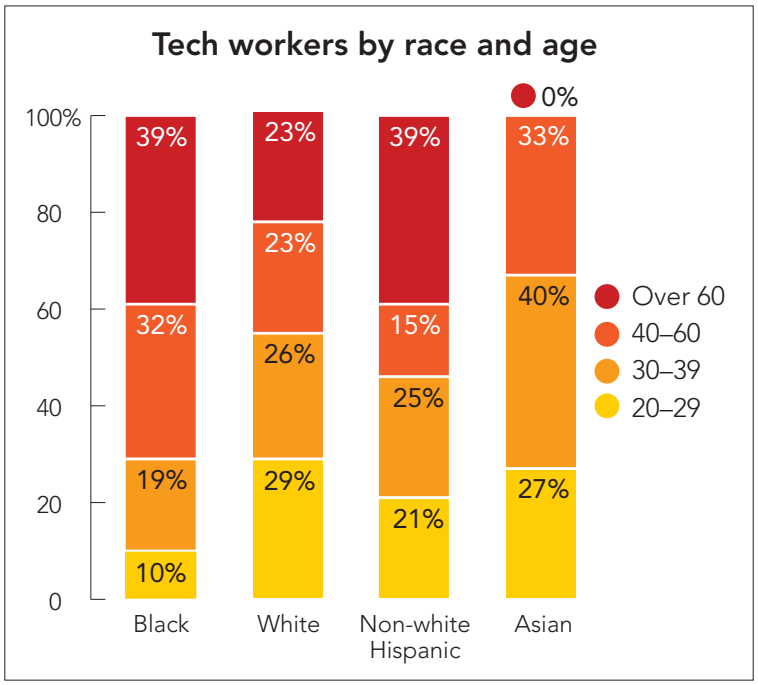
Graphic produced by the Women's Media Center

Source: Integrated Public Use Microdata Series/DC government



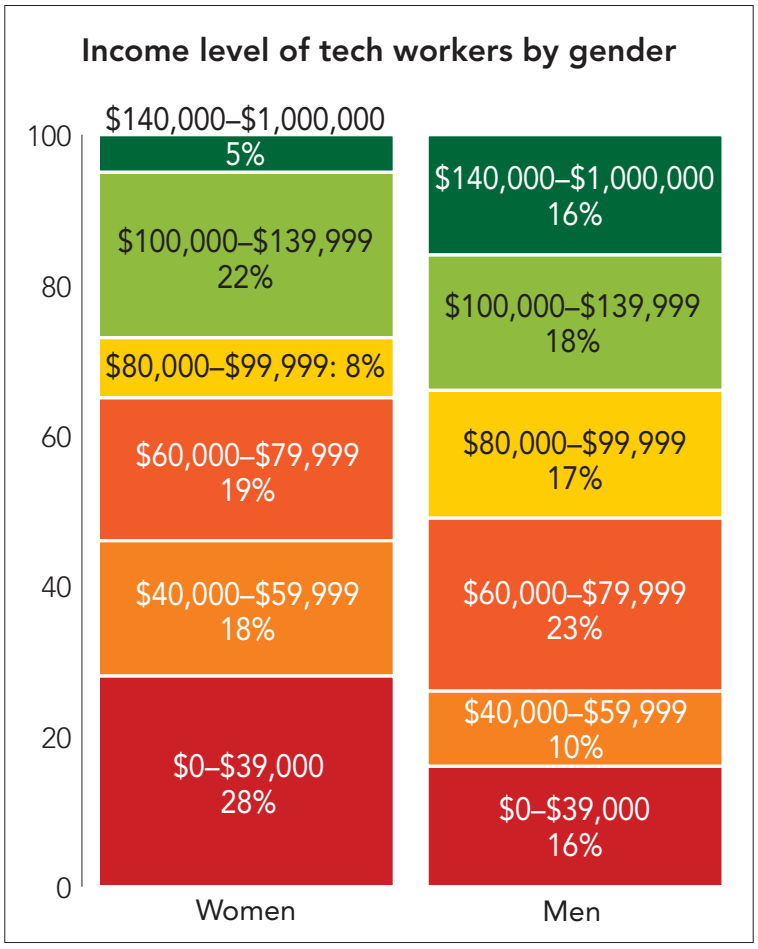
Graphic produced by the Women's Media Center

Source: Integrated Public Use Microdata Series/DC government



Graphic produced by the Women's Media Center

Source: Integrated Public Use Microdata Series /DC government



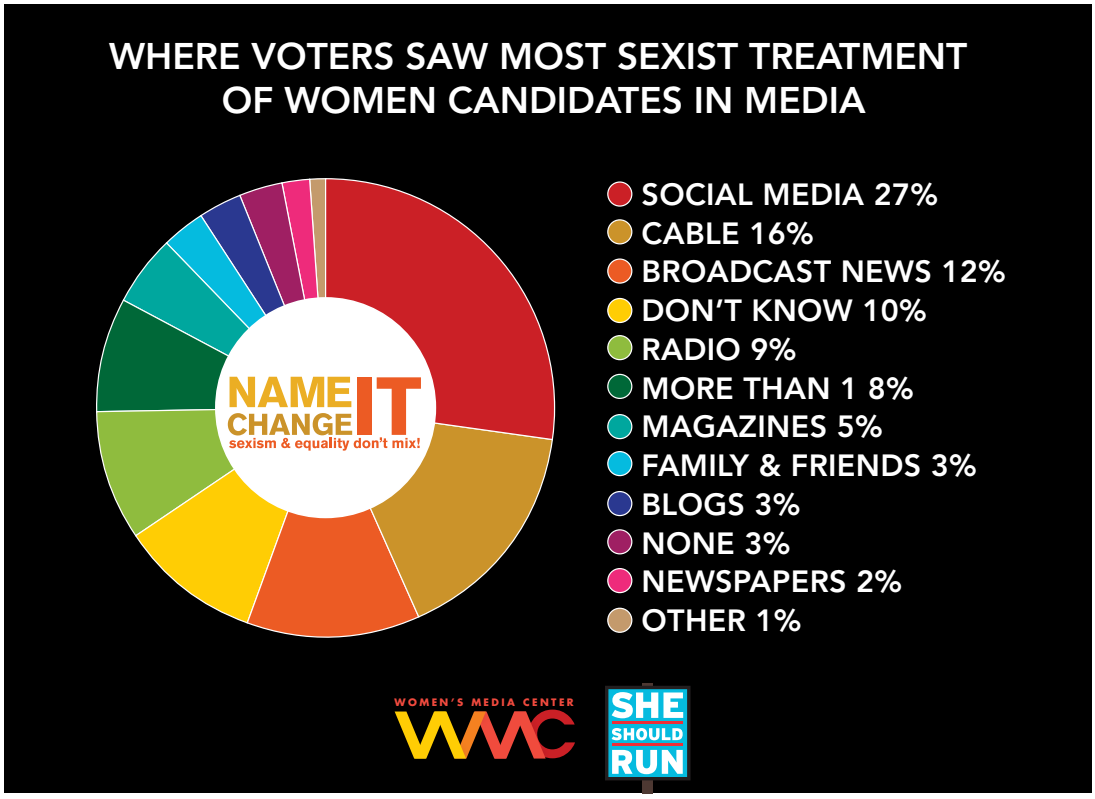
Graphic produced by the Women's Media Center

Source: Integrated Public Use Microdata Series /DC government

Polled voters: Of all sectors, social media was most sexist during Election 2016

Sexism against female candidates and elected officials was more obvious on freewheeling social media sites—where anyone who chooses can weigh in or provide insight—than in 11 other formal and informal sectors where voters got information.

That was a chief finding of a telephone poll of likely voters commissioned by Name It. Change It., a joint non-partisan project of the Women's Media Center and She Should Run, documenting and studying sexism in media coverage of women candidates and public leaders. Washington, D.C.–based Lake Research Partners and Alexandria, Va.–based The Tarrance Group conducted the poll from Nov. 6 through Nov. 8 of Election 2016.



Graphic produced by the Women's Media Center

Source: Women's Media Center, She Should Run

The polls, whose margin of error was plus or minus 2 percentage points, showed that voters gauged that sexist treatment by what they read or heard from broadcast and print news organizations, from talk radio commentators, on various blogs and from relatives and friends.

The poll found that 27 percent of those likely voters concluded that there was more anti–female-candidate bias on social media than elsewhere.

Cable news was the second worst offender, with 16 percent of those polled saying they witnessed more sexist treatment of candidates in that sphere than elsewhere; and 12 percent rated broadcast news as the worst offender.

Newspapers were the second least offensive, with 2 percent of those polled citing that sector as the most sexist. The least offensive were in a category labeled as "other," which 1 percent of those polled cited.

Thirty-nine percent of voters younger than 35 said social media sites were the worst offender; significantly smaller percentages of them faulted cable television news and broadcast news for the same treatment of women.

By race, Latino and African-American voters were the most critical of what they saw on social media. Thirty-two percent of Latinos cited social media as the most sexist, while 31 percent of African-Americans did so.

African-American and Latino men, in particular, cited social media sexism at rates of 37 percent and 40 percent, respectively.

Twenty-six percent of white voters, including men and women, cited social media as the most sexist.

"The fact that 87 percent of voters could report seeing sexist media coverage of women candidates underscores both the problem and the need for media accountability for this kind of content—especially on social media, which had substantially more reports of sexism than other media platforms," WMC President Julie Burton said.

"It's very telling that when voters were asked to choose a political source that tends to have the most sexist treatment of women candidates and elected officials, only 13 percent couldn't choose a source," said Celinda Lake of Lake Research Partners. "It shows that voters were aware and acknowledge that they're seeing sexist content about female politicians on their screens, across the airwaves, and in print."



On other media fronts

Some literary publications, by leaps and little steps, gain female critics; others don't

VIDA: Women in Literary Arts' latest probing of gender parity among book critics and author profilers noted some high marks—women writers at The Paris Review edged out men writers—but also some spots where progress remained slow or nonexistent.

Here are some of the positives for women, according to the 2015 VIDA Count, of what's happening at 15 national or international book-centric publications:

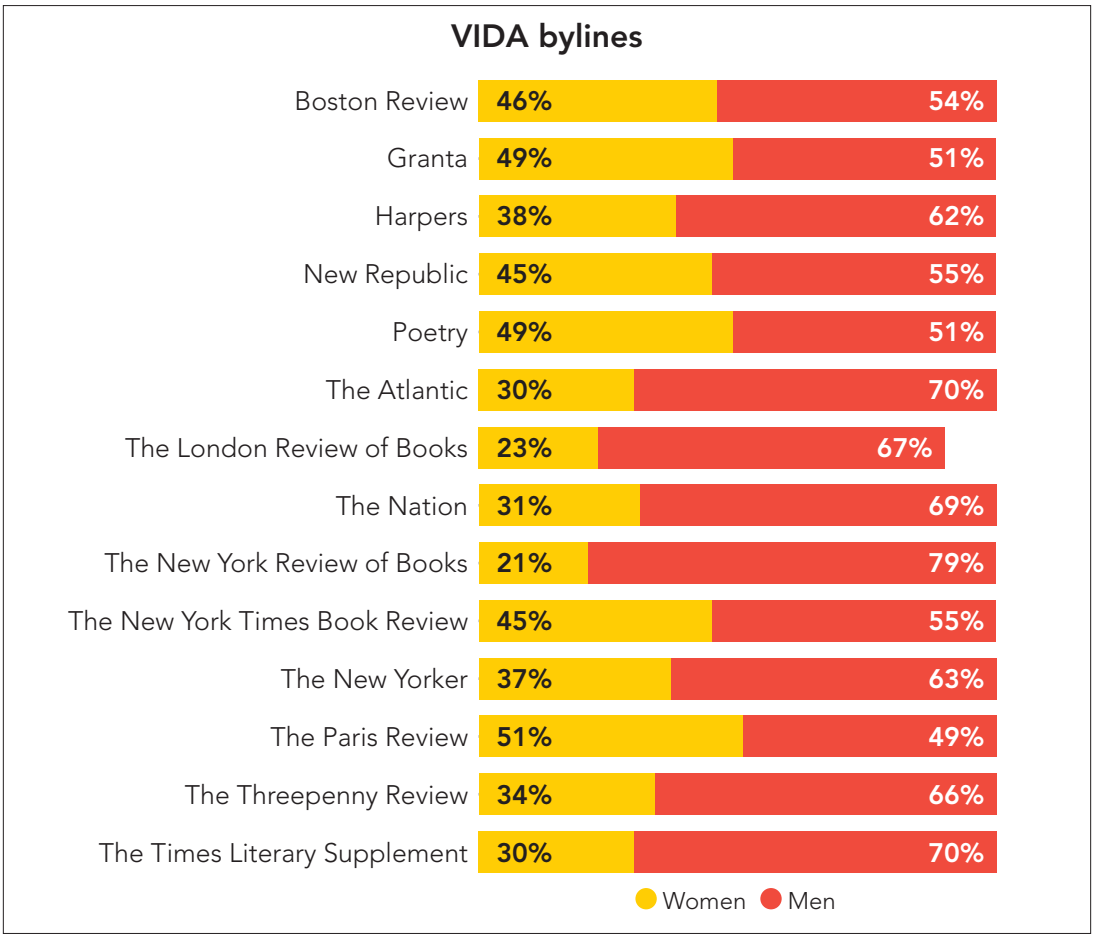
- At The Paris Review, women writers constituted 51 percent of all people with bylines in 2015, an 11-percentage-point rise over 2014, when female critics wrote 40 percent of all that publication's reviews. Also, interviews with women writers represented 64 percent of all author profiles in 2015.
- At The New Republic, women's bylines jumped 18 percentage points to 45 percent.
- At Harper's, the proportion of female bylines rose to 38 percent, an 11-percentage-point spike.
- At Granta, female bylines rose to 49 percent, up slightly from last year's 48 percent.
- There were more women writers than ever at the Boston Review: 46 percent. That reflected the highest number at that publication since VIDA began counting in 2010. That year, the figure was 33 percent.

There were areas of minimal progress, VIDA researchers noted:

- The Times Literary Supplement, where women's bylines have inched toward 30 percent of all bylines since VIDA began its count in 2010, saw a 1-percentage-point increase since 2014. In 2015, women writers snagged only 29 percent of bylines.

And some areas of regress:

- After having women write 40 percent of book reviews and author profiles—and interviewing more women authors—in 2014, The Atlantic saw its rate in all three of those areas fall to 30 percent in 2015.



Graphic produced by the Women's Media Center

Source: VIDA

Among book reviewers only, from 2014 to 2015, the percentage of female book reviewers:

- Rose from 32 percent to 40 percent at The Atlantic.
- Rose from 32.7 percent to 52 percent at the Boston Review.
- Rose from 32.3 percent to 34 percent at Harper's.
- Rose from 20 percent to 34.7 percent at The Nation.
- Fell from 52 percent to 50 percent at The New York Times Book Review.
- Fell from 60 percent to 45 percent at Tin House.

Combined, from 2014 to 2015, the ranks of female authors, authors whose books were reviewed and other pieces bearing female bylines:

- Rose from 39.7 percent to 42.7 percent at The Atlantic.
- Roughly doubled, surging from 44.3 percent to 86.5 percent, at Boston Review.
- Rose slightly from 47.8 percent to 48.5 percent at Granta.

- Rose from 32.3 percent to 37.7 percent at Harper's.
- Rose from 22.3 percent to 29.2 percent at London Review of Books.
- Fell from 22.7 percent to 20.4 percent at The Nation.
- Rose from 27.2 percent to 39.3 percent at The New Republic.
- Fell from 26.3 percent to 20.8 percent at The New York Review of Books.
- Fell slightly from 46.5 percent to 45.3 percent at The New York Times Book Review.
- Rose from 33.2 percent to 36.9 percent at The New Yorker.
- Fell from 40 percent to 34.3 percent at Paris Review.
- Rose from 45.3 percent to 49.4 percent at Poetry.
- Fell from 39.2 percent to 34 percent at The Threepenny Review.
- Rose slightly from 28.3 percent to 29.2 percent at The Times Literary Supplement.
- Fell slightly from 51.9 percent to 50.3 percent at Tin House.

Journalism and communications college instructors were older, more female, more racially diverse—but not tenured

Instructors in college journalism and mass communication programs were more likely to be older, female, racially diverse, working part-time—and teaching more courses in advertising and public relations than in newsgathering.

Female faculty ranks have risen steadily, at least since 1999, when women were 34.8 percent of that workforce; in 2013, they comprised 45.3 percent.

That's according to researchers from the University of Georgia's Grady College of Journalism and Mass Communication, whose most recent findings were listed in a report released at the 2015 International Conference, Media and the Public Sphere: New Challenges in the Digital Era in Lyon, France, and a report released at the 2015 Association for Education in Journalism and Mass Communication conference in San Francisco.

In detail, the researchers concluded that, between 1999 and 2013, the years they analyzed:

- The ranks of full professors fell from 29.6 percent of journalism and mass communication program faculty to 25.2 percent.
- Professors with tenure, or life-long employment, also declined.
- Faculty members with Ph.D.s dropped from 61 percent to 55.3 percent; those with master's and bachelor's degrees increased.
- Fewer faculty members have backgrounds in traditional broadcast and print journalism.
- The mean age of professors rose to 52.2 years old from 49.6 years old.
- More faculty members now have more experience in the profession than those who've mainly taught, rather than worked in the news industry.
- While full-time salaries increased to an average of $77,338 from $52,785 a year, less was paid to new hires replacing retirees.

After starting at entry level, a fraction of women ascend to C-suite of image-maker marketing and advertising firms

An average of 41 percent of entry-level employees in the various sectors of marketing and media were women and 59 percent were men. But, over time, as those women's careers moved ahead, just 25 percent of them wound up in the C-suite, according to She Runs It, the national organization formerly known as Advertising Women of New York.

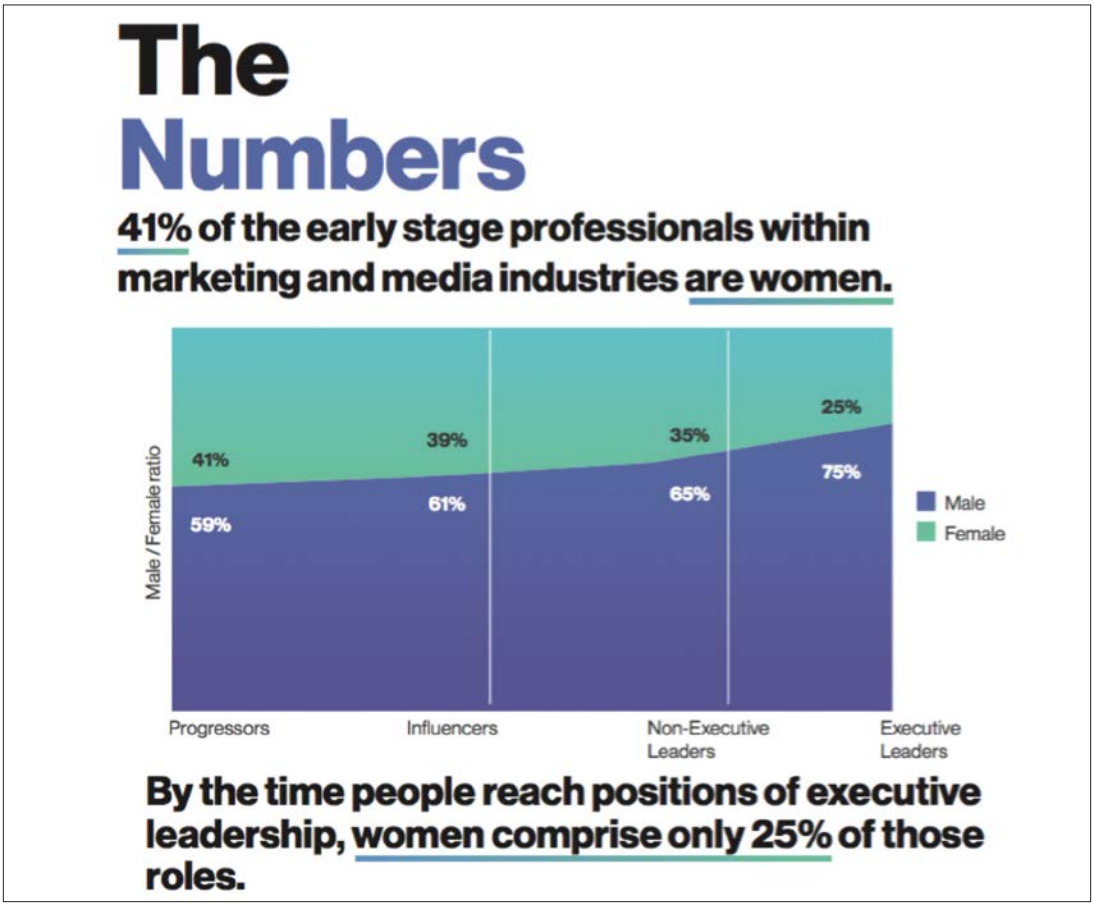
That was one of the most startling findings of the organization's September 2016 "Accelerating the Path to Leadership for Women in Marketing and Media" study.

The fall-off was particularly steep in the "media and creative" sectors of marketing and media, according to the report, conducted with LinkedIn and EY data-crunchers. That's where much of the nitty-gritty of image-making, and of dictating which images to circulate, really gets done.

The study parsed seven subsectors—ranging from pure-digital publishing firms focused on one product/activity to ad technology agencies—that included 4,000 companies with 3.7 million employees worldwide. The study also found that:

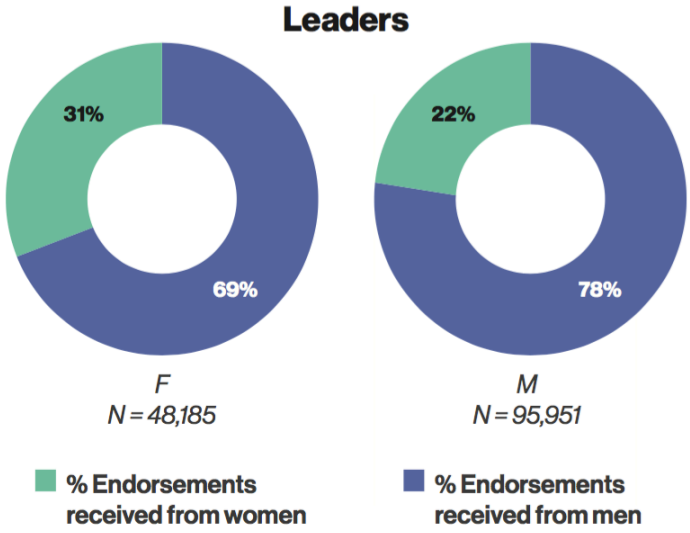
- Only in public relations did women reach a kind of parity, representing almost half the professionals in their field.
- Men in leadership had 15 percent more professional connections than did women.
- At the "influencer" stage—the workplace level just above entry level and right below middle management—men had 15 percent more professional connections than did women.
- Almost 70 percent of all professional endorsements and referrals for on-the-job hiring and promotion came from men. At the C-suite level, that figure rose to 78 percent.

She Runs It's report was designed as a blueprint for women angling to change the status quo.



Source: She Runs It

Women need to more actively endorse one another.



On average, close to **70% of all professional endorsements are coming from men.** In addition, men tend to endorse men at a higher rate as compared to women. At the leadership level across media and marketing, that percentage of endorsements provided by men rises to 78%; and the numbers are similar at the influencer level.

Executive Leaders:	Executive leaders (C-suite, presidents, etc.) who typically run the company
Non-Executive Leaders:	Leaders, excluding executive leadership, who influence culture and drive change
Influencers:	Part of the "Messy Middle": Mid-career professionals on their way to leadership roles
Progressors:	Early stage professionals beginning their career journeys

Source: She Runs It

In governor's mansions, Congress and C-Suite, female presence doesn't match nation's demographics

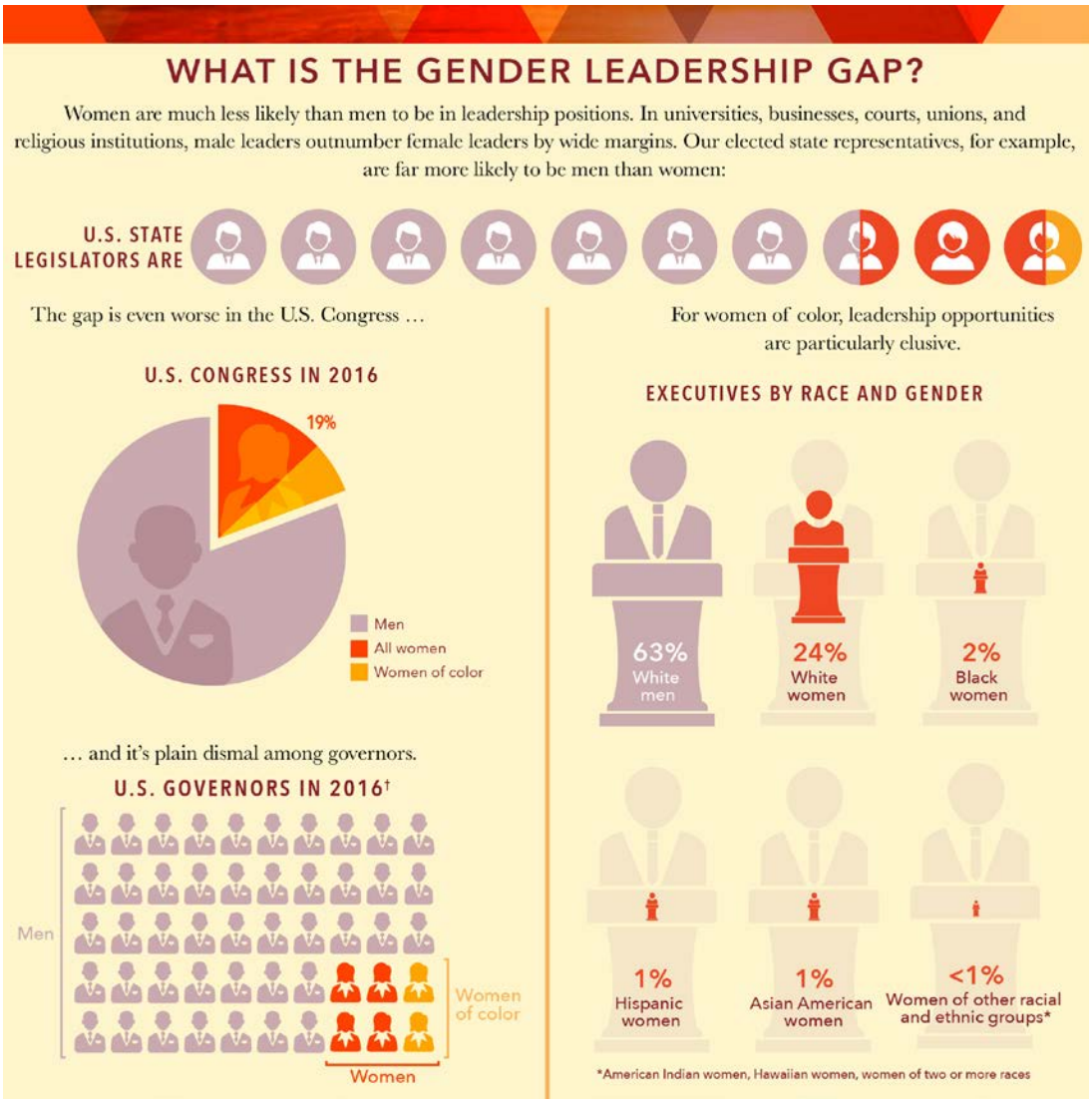
The American Association of University Women's "Barriers and Bias: The Status of Women in Leadership" study found that despite taking some steps up the career ladder, women were still struggling to occupy equal positions as leaders in various governmental and corporate realms.

Women, in 2016, accounted for:

- 25 percent of state legislators; and just 5 percent of state legislators were women of color.
- 19 percent of members of Congress.
- Six of the nation's 50 governors; with two being women of color.
- 24 percent of corporate executives and managers; and less than 5 percent of those females were women of color.

AAUW researchers attributed the lack of women in those and other sectors to blatant sex discrimination, gender stereotyping and unconscious bias.

"There is no lack of qualified women to fill leadership roles," researchers wrote. "Women earn the majority of university degrees at every level except for professional degrees, and more women are in the workforce today than ever before. There must be something inherent in the system that's working against them."



Source: Rutgers Center for American Women and Politics, Eagleton Institute of Politics, Rutgers University

Women kept struggling for employment parity Off-Broadway, too

In its second annual report, the New York City–based League of Professional Theatre Women found that females constituted 30 percent of playwrights and 33 percent of directors for five seasons' worth of Off-Broadway and Off-Off-Broadway shows at 22 theaters.

Analyzing how females fared in 13 job categories in those 455 productions, "Women Count" (the previous count focused only on playwrights, directors and set designers) also found that during the period ending in 2015:

- Female set designers accounted for less than a third of all designers; constituting, at their highest, 36 percent of set designers in 2012-13 and, at their lowest, 22 percent in 2014-15.
- Female playwrights were, at their highest, 36 percent of all playwrights in 2012-13 and, at their lowest, 28 percent in 2011-12. That number stood at 29 percent in 2014-15.
- Female directors were, at their highest, 40 percent in 2014-15 and, at their lowest, 22 percent in 2011-12.
- Costume designers were overwhelmingly women, constituting a high of 79 percent in 2012-13 and a low of 61 percent of all costume designers in 2010-11. That number was 76 percent in 2014-15.
- Female sound designers comprised, at their highest, 22 percent of all sound designers in 2011-12 and, at their lowest, 14 percent in 2013-14. It was 17 percent in 2014-15.
- Women, at their highest rate during the five years, were 16 percent of lighting designers. They were 13 percent in 2014-15.

Overall profession totals, 2014–2015

Totals	Women	Total	Percentage of women
Playwrights	40	140	29%
Playwrights (new plays)	40	117	34%
Playwrights (old plays)	0	23	0%
Directors	43	108	40%
Set Designers	21	97	22%
Lighting Designers	13	99	13%
Costume Designers	74	97	76%
Sound Designers	17	101	17%
Projection Designers	2	16	13%
Choreographers	9	21	43%
Composers	13	60	22%
Lyricists	3	13	23%
Conductors/Music Directors	4	19	21%
Production SMs	65	98	66%
SMs/AMs	60	86	70%

Source: League of Professional Theatre Women

ADVERTISING, GENDER AND THE #SEE**HER** MOVEMENT FOR CHANGE

In mid 2016, the largest trade association of marketers, the Association of National Advertisers' (ANA) subcommittee Alliance for Family Entertainment (AFE), created a new industry movement #SEE**HER**, with a mission of gaining a 20% improvement in the accurate reflection of women and girls in media by 2020. #SEE**HER** is a coalition of 850+ brands representing more than $35 billion in U.S. television and digital advertising. The #SEE**HER** movement is a project of the ANA/AFE in partnership with The Female Quotient (TFQ).

As part of the movement, the group created a data-tracking Gender Equality Measure (GEM™) to measure unconscious bias on brand and program specific ads and television programming. GEM also measures effectiveness as well as gender-specific appeal of TV and digital ads and television programming. It identifies the top TV spots and programming which accurately reflects girls and women. Since its inception, 10,000+ TV ads and 200+ television programs were evaluated by research firm ABX using GEM metrics.

Marketers use GEM research to review what programs have strong GEM scores and support with advertising dollars.

#SEE**HER** finding showed:



Ads that respect women's buying power and equal roles in society **perform better**.





When women are portrayed accurately, female consumers' intention to purchase products based on advertising increases by **45%** and all consumers' intention to purchase increases by **26%**.



Accurate portrayals of women and their roles in society is both **good policy and good business**.

Source: #SEEHER

#SEEHER GEM Tooklit:

The GEM Toolkit provides a checklist to help marketers reduce unconscious bias. It is also a tool for consumer activists to rate the gender equality of TV and digital ads and programming.

The Toolkit includes four bias checks:

- ✓ 1. What is the overall opinion of how the female character is presented?
- ✓ 2. Is she treated respectfully?
- ✓ 3. Is she portrayed inappropriately?
- ✓ 4. Is she a positive role model?

GEM™

Why #SEEHER?

Media tells us who we are and what we can be
(Women's Media Center)

55% of adults believe women are portrayed negatively in the media
(Association of National Advertisers Alliance for Family Entertainment)

91% of women say that advertisers don't understand them
(Greenfield Online for Arnold's Women's Insight Team)

85% of consumer purchases are made by women
(GirlPowerMarketing.com)

66% of voiceovers in ads are male
(even though ABX data shows that ads with female voiceovers are 3% more effective)

58% of women are annoyed with how advertisers portray their gender
(Greenfield Online for Arnold's Women's Insight Team)

To learn more visit www.SEEHER.com

Source: #SEEHER

Toward Parity: A Women's Media Center roadmap

For Every Media Sector

Conduct a personnel audit. What are the gender and ethnic make-up of your organization's rank-and-file employees, its decision-makers and those in the pipeline for promotions? Set achievable goals for creating and maintaining a workplace that reflects the general population's diversity.

Staff with intention. Hire those who will take on a diversity of issues in news coverage, entertainment, gaming, social media, et cetera.

Mentor and encourage. In ways formal and informal, provide guidance, reassurance and advice to young women of all races and classes who are considering or emerging in your profession.

Get serious about work-life balance for women and men. Flexible schedules, paid maternity/paternity/elder-care leave can be tools for boosting worker productivity and devotion to their workplace. Employers need to provide workers with more options about how, when and where to do their work throughout various life stages and amid various life demands.

Encourage candid conversation about gender and racial parity. You do not have to be a woman or person of color to speak out about why media content and context should be balanced and well-rounded, and how to achieve those ends.

Raise awareness. Educate your colleagues, bosses, neighbors and friends about areas of film, TV, radio, newspapers and online where women and people of color are acutely underrepresented and/or misrepresented and the impact of those realities on the corporate bottomline and on society.

For News Organizations

Staff with intention. Hire reporters, editors and producers who show proof and capacity for reporting accurately and are mindful of gender, class and ethnic diversity and how different groups, ideals, et cetera intersect.

Diversify the source list. The Women's Media Center's SheSource.org, the online brain trust of female experts on diverse topics, is explicitly designed to serve journalists, bookers and producers who seek women experts as on-air guests and other sources of news and/or commentary.

Avoid biased or coded language and imagery. Just as good journalists examine their words for correct spelling, punctuation, grammar, usage and style, so too—at all levels of the news delivery process—should they guard against biased language that could unfairly depict issues and people in the news. The Women's Media Center's "Unspinning the Spin: How to De-Code the Hype & Say What You Mean," a guide to fair and accurate language, is now on sale.

Establish standards and mechanisms for meeting them. Clearly define sexism, racism and ageism, the federal, state and local laws against those ills and your organizations system of ensuring they don't creep into the workplace.

Monitor reader/viewer comments. Responses to news coverage that are posted on your site can shape perception/misperception of your news organization's own philosophies and bent. Make sure reader/viewer feedback is neither needlessly inflammatory, provocatively, maliciously racist or sexist or a vehicle for spreading disinformation.

For Entertainment Professionals

Re-examine whom to bankroll. Movie studios need to do a better job in providing opportunities to women behind the scenes as directors and producers, especially in major feature films.

Get to know communities/constituencies beyond your own. It's imperative that more historically white male-run studios seriously consider scripts pitched to them by women and people of color, and to understand what makes many of those projects saleable to a diverse audience of ticket-buyers.

For Concerned Consumers of Media

Demand Accountability by:

Writing letters to the editor and station managers or taking other action—collective, if necessary—when you've concerns about coverage, newsroom staffing, et. al. Press news executives for a speedy, reasonable and reasoned response.

Knowing Federal Communications Commission (FCC) rules on broadcast media ownership and joining the chorus of players who have been demanding that more efforts be made to increase the comparatively low number of TV and radio stations owned by women and people of color.

Letting your wallet do the talking. Whether at the box office, newsstand or local game store, women consumers and consumers of color are spending their dollars. As needed, let the media powers-that-be know that you can choose when and where to spend that cash.

WMC resources for the media

- WMC is a social media thought leader. With nearly 150,000 Twitter followers (many of whom are media professionals) and more than 125,000 Facebook followers, we shape and often drive conversations in social media.
- WMC SheSource, an online database of media experienced women experts who we connect to journalists, bookers and producers looking for sources. WMC SheSource makes it easier for journalists to include diverse women's voices across all topics in their news coverage.
- WMC Research and Reports:

  "The Women's Media Center Status of Women in U.S Media Report" is the industry standard on statistics for women in media and is produced and published on a regular basis. The report is more than statistics—it is evidence, a tool, and creates benchmarks to highlight the status of women in media, especially at the intersection of race and gender. The report also provides information that campaigns can organize around for change.

  WMC Media Watch on Women and Politics documents and reports on the gender and racial balance of analysts, writers and commentators interpreting elections for voters.

  WMC Media Watch — Women and Politics

  WMC Media Watch—The Gender Gap in Non-Acting Oscar Nominations

  WMC Media Watch—The Gender Gap in Emmy Nominations

- WMC Features are timely stories and commentaries that provide a missing feminist perspective on news events, reports on underreported topics of relevance to women, stories that analyze the media's treatment of women.
- WMC Women Under Siege shows how sexualized violence is being used to devastate women and tear apart communities around the world, conflict by conflict, from Syria to the Democratic Republic of Congo. It is the only journalism project of its kind dedicated to this subject in a complex way. It keeps these stories in the headlines for the public and for policy makers.
- WMC FBomb has pioneered the intersectional teen feminist identity and provides socially conscious youth with the personal and professional tool of a media platform. It serves as a welcoming community to feminist-minded young adults and as an accessible entry to a broader social justice dialogue.
- WMC Speech Project spotlights and documents online abuse and its effects on women's rights, civic participation, and free speech. The project uses WMC's journalism and activism platforms to raise public awareness of the scope and effects of toxic online abuse.
- "Women's Media Center Live with Robin Morgan" (WMC Radio) is a nationally syndicated, hour-long weekly radio show and podcast with an additional international audience online at iTunes in 110 countries.

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THE STATUS OF WOMEN IN THE U.S. MEDIA 2017

This report's producers



Cristal Williams Chancellor is director of communications for the Women's Media Center, responsible for media communications, raising the visibility and profile of the organization and managing the production of many of WMC's reports. She was the editor of this report. Williams Chancellor is an award-winning journalist who spent the bulk of her career in newsroom and project management. Prior to coming to the Women's Media Center, she spent nearly 12 years at the American Society of News Editors. She was part of the team at the Akron Beacon Journal that won the 1994 Pulitzer Prize Gold Medal for Meritorious Public Service for a yearlong series focusing on race relations.



Diahann Hill has worked internationally in print, web, television and film for 40 years, as an artist, graphic designer, art director, and stage and costume designer. She studied painting at the San Francisco Art Institute. In addition to her work with Xola promoting sustainable, locally controlled and eco-friendly international tourism in India, Greenland, Mongolia and elsewhere, Ms. Hill's career has found a primary focus in women's rights and civil rights in the United States. She has worked extensively with People for the American Way, The Institute for Women's Policy Research, The Economic Policy Institute, and Project Kid Smart. She is honored to be the designer for the Women's Media Center.



Compiled and edited by veteran journalist and custom content producer Katti Gray, this report is based on interviews with key media-watchers and decision-makers and is a comprehensive review of the latest quantitative and qualitative data and research on topics involving women in media. Among other positions, Gray runs New York University's Urban Journalism Workshop, and she has taught in the Department of Film & Media at Hunter College and at the Columbia University Graduate School of Journalism. She specializes in covering criminal justice, health and higher education but also completes general news assignments for a wide range of national print and online publications. She shares a 1997 Pulitzer Prize with a team of Newsday journalists.

This report's reviewer was Cindy Royal, Ph.D., an associate professor in the School of Journalism and Mass Communication at Texas State University in San Marcos. She teaches theory and practical skills in digital and data-driven media. As a 2013-14 Stanford University Knight Journalism Fellow, she developed a platform to teach journalists how to create code for the Internet and is in residency on that Palo Alto, Calif. campus.

Barbara Findlen, the features editor for the Women's Media Center, copy edited this report. She's been working as a journalist for more than 25 years, including 13 years at *Ms*. magazine, where she ultimately served as executive editor. She is the editor of the anthology *Listen Up: Voices From the Next Feminist Generation* and coauthor, with Kristen Golden, of *Remarkable Women of the Twentieth Century: 100 Portraits of Achievement*.

Krista Hojnowski was a copy editor and fact checker for this report.

WOMEN'S MEDIA CENTER

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