

**THE STATUS  
OF WOMEN  
IN THE U.S.  
MEDIA 2015**

WOMEN'S MEDIA CENTER

**WMC**



## ABOUT THE WOMEN'S MEDIA CENTER

In 2005, [Jane Fonda](#), [Robin Morgan](#) and [Gloria Steinem](#) founded the Women's Media Center (WMC), a progressive, non-partisan, 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 strategic tools include monitoring the media; commissioning research; and undertaking other special initiatives to spotlight gender and racial bias in news coverage, entertainment film and television, social media and other key sectors.

Our publications include the book, "Unspinning the Spin: The Women's Media Center Guide to Fair and Accurate Language"; "The Women's Media Center's Media Guide to Gender Neutral Coverage of Women Candidates + Politicians"; "The Women's Media Center Guide to Covering Reproductive Health Issues" and this essential, annual Women's Media Center's "The Status of Women in U.S. Media Report."

Our WMC Women Under Siege project investigates sexualized violence.

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

Our WMC training programs sharpen the media savvy and interview skills of women and girls. WMC SheSource, our ethnically diverse online brain trust of roughly 900 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](http://www.facebook.com/womensmediacenter).

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**WMC CO-FOUNDER  
GLORIA STEINEM'S  
PARITY AND INCLUSION  
IMPERATIVE:**

“It’s hard to think of anything except air, food and water that is more important than the media. ... I’ve spent most of my life working in the media. That has made me hyperaware of how it creates for us the idea of normal, whether or not the normal is accurate. Especially for groups that have been on the periphery for whatever reason: If we can’t see it, we can’t be it.”

As quoted in *The New York Times*, September 27, 2014



## ■■■■ FOREWORD

# Where we are, where we need to go —and why it matters

This fourth edition of the Women's Media Center's *The Status of Women in U.S. Media* report is our annual review across all platforms of media—news, literature, broadcast, film, television, radio, sports, magazines, digital, tech, gaming, and social media.

The report shines a light on a few laudable improvements in the industry, but overall its findings are clear: Media on all platforms are failing women.

Research that the WMC commissioned on one sector—the news industry—found that women, who are more than half the population, are assigned to report stories at a substantially lower rate than men. In evening broadcast news, women are on-camera 32 percent of the time; in print news, women report 37 percent of the stories; on the Internet, women write 42 percent of the news; and on the wires, women garner only 38 percent of the bylines.

With the 2016 presidential election already under way, it is particularly disturbing that Novetta research for WMC shows men reporting 65 percent of U.S. political stories. This is not progress from the 2012 presidential election, when Novetta research for WMC found that 71 percent of all front-page stories were written by men and that on cable and network TV, political news show guests and experts were 77 percent men.

News about women tends to be segregated by time and location, as if the female half of this and other countries did not factor into almost every story. Gender-specific impact of news events is unreported or under-reported, women media professionals and interview subjects are more restricted than their male counterparts by age and appearance, and traditional divisions into “hard” and “soft” news are often themselves gendered.

Who tells the story is every bit as important as what the story is—and often the former determines the

latter. The lack of women in decision-making and prominent positions in the media is the breeding ground for defamatory and sexist coverage and comments, and it lowers the standard of excellence by cutting in half the pool from which talent is chosen. It also results in media missing major stories—and missing viewership.

The bad news is stark and clear in nearly every media platform: We have a long way to go before we reach gender and racial/ethnic parity. If the top positions are still held by white males, this has an impact on the ability of women and minorities in the job market and general economic landscape. It also has a broader cultural impact of reinforcing biased stereotypes by defining fewer equal roles for all women and also for men of color in society.

The good news—for those willing to chart a different course—is that there is an opportunity both to do good and to do well by expanding the talent and source pools to better serve the majority audience that is women. The numbers make the business case: According to research by Nielsen Scarborough, women are 54 percent of the heaviest consumers of media across four media sectors—radio, television, Internet, and print newspaper.

We can do better. And we must. For democracy to function, people must get the whole story. Democracy itself is at stake.

The Women's Media Center works to make women visible and powerful in media. We believe our goal will also make media that change the ratio and provide equal opportunities to women also more visible and powerful.

Julie Burton  
President  
Women's Media Center

## ■ ■ ■ ■ Executive summary

When a relative handful of women hold C-suite positions at tech companies, in traditional and digital news, TV and film and so forth—and a handful surely do—some might be inclined to assume that most females in various sectors of our great and growing media are doing just fine these days.

The empirical data in this report, however, and assessments of those data by researchers and media watchers, suggest that women, overall, have neither achieved equality in pay nor in their workday assignments. (And women of color fare worst, overall.)

That inequality owes to several factors, including some men's refusal to break a long-standing habit of hiring and rewarding people like them.

That aptly sums up the key findings in this report—which includes the Women's Media Center's second annual, empirical snapshot of women in newsrooms—curating the most recent major studies by university-based researchers, nonprofit media-watch groups, professional and trade groups representing various areas of the news industry, entertainment media and technology:

- 63 percent of newspapers responding to the largest and most reliable annual, national survey had at least one woman among their top three editors in 2013; and 15 percent of news organizations had at least one person of color among their top three editors in 2013. Men represented 64.6 percent of supervisors. The proportion of female supervisors inched up from 34.6 percent in 2012 to 35.4 percent in 2013.
- Men were 58.4 percent of copy/layout editors. The proportion of newspaper female copy/layout editors and online content producers rose from 39.9 percent to 41.6 percent; male reporters/writers were 61.9 percent of newsrooms; female reporters/writers rose from 37.8 percent to 38.1 percent; and male photographers were 73.2 percent of news staffs; female photographers, artists and videographers rose from 24.9 percent to 26.8 percent.
- White men made up 55.59 percent of daily newspaper employees; white women made up 31.1 percent; black men were 2.58 percent while black women were 2.19 percent; Hispanic men were 2.63 percent; Hispanic women, 1.83 percent; Asian men, 1.51 percent, Asian women, 1.64 percent; Native American men, 0.23 percent, Native American women, 0.16 percent; and multiracial men, 0.26 compared to multiracial women, 0.27.
- Editorial boards of the 10 largest newspapers in nine regions of the nation, on average, were comprised of seven men—usually white ones—and four women. Roughly 15 percent of the columns cited three or more men, and less than 5 percent cited three or more women.
- 98 men and only two women made *Talker* magazine's "Heavy Hundred" of sports radio talk show hosts; 88 men and only 12 women made the "Heavy Hundred" of news radio talk show hosts.
- Overall, men staffers comprised 58.8 percent of all TV news employees; women comprised 41.2 percent in 2014, up from 40.3 percent in 2013. Men were 61.2 percent of the workforce in the top 50 markets; women were 38.8 percent; and men were 55.9 percent of the workforce in the 100-plus smallest markets in 2014; women were 44.1 percent.
- Men were 69.2 percent of all TV news directors in 2014. Women were 30.8 percent, up from 28.7 percent in [2013](#) and a record high.
- Caucasians represented 93 percent of TV general managers in news. The number of minority general managers fell 2.4 percentage points between 2013 and 2014 and comprised 7 percent of all general managers.
- Minorities employed in TV news in 2014 represented 22.4 percent of all TV news workers.
- Non-commercial radio stations had up to three times as many minority employees as did commercial ones, accounting for the bulk of diversity in radio news in 2014.
- Men accounted for roughly 74 percent of guests on major TV networks' Sunday morning news shows. Women were 26 percent. None of the five major TV networks' Sunday morning news shows had equal numbers of male and female guest analysts and journalists. Of the five, NBC's "Meet the Press" had the most women experts, with females accounting for 29 percent of its 422 guests in 2014. Men were 71 percent on that program.



- In the 200 films that raked in the most cash at the box office in 2012 and 2013 and all broadcast TV, cable TV and digital entertainment shows of the 2012-13 seasons, women were outnumbered by men 2 to 1 among film leads; 8 to 1 among film directors; about 4 to 1 among film writers; almost 2 to 1 among cable TV show leads; 2 to 1 among network TV reality show and other leads; almost 2 to 1 among cable reality and other leads; almost 2 to 1 among network leads; almost 2 to 1 among creators of broadcast shows; more than 2 to 1 among creators of cable shows; and more than 4 to 1 among the creators of digital platform and syndicated shows.
- White film directors outnumbered those of color by 2 to 1; whites played the lead role in films more than twice as often as people of color did.
- Films with relatively diverse casts enjoyed the highest median global box office receipts and the highest median return on investment.
- Network and cable TV viewers aged 18 to 49 gave their highest median ratings to network and cable TV shows whose casts roughly mirrored the nation's racial make-up.
- Between 1950 and 2013—when the Latino population grew roughly five-fold to comprise 17 percent of the U.S. population—the tally of Latinos with leading TV actor roles dropped from 3.9 percent to 0 percent and those with leading movie-acting roles dropped from 1.7 percent to 0 percent.
- Men accounted for 83 percent of directors, executive producers, producers, writers, cinematographers and editors for the 250 most profitable films made in the United States in 2014. Women accounted for 17 percent, a 1 percentage point rise since 2013.
- None of 2013's top 100 films had a black female director.
- A 3 percent surge between 2013-14 and 2012-13 in the number of minority male TV directors owes to the work of single director, [Tyler Perry](#), who directed all episodes of three TV series he also produced. He did so on Oprah Winfrey's OWN network.
- In the 100 top grossing films of 2013, the number of films in which teenage girls were in hypersexual attire or had their flesh overly exposed dropped to 17.2 percent and 18.4 percent, respectively. That compares to 31.6 percent and 31 percent in 2012.
- Women television writers earned about 92 cents for every dollar that white male writers earned in 2012, a penny more than the 91 cents women earned in 2009.
- Men writing for film accounted for 85 percent of all screenwriters in 2012. Women accounted for 15 percent. That compared to 17 percent in 2009 and meant that men screenwriters outnumbered women screenwriters by a 3-to-1 margin.
- At Facebook, Google and Twitter—as well as computer giant Apple—men accounted for 70 percent of the rank-and-file workforce in 2014. Among company executives, the percentage of men was even higher.
- *Harper's* female book reviewers accounted for 40 percent of all reviewers in 2013-14, up from 29 percent in the previous count; the respective figure at *The New Republic* was 29 percent, up from 7 percent.
- As hiring in journalism and mass communication levels off, female 2013 graduates of those programs continued, as other recent graduates have done, to choose careers in public relations and advertising over ones in news.



## ■ ■ ■ ■ WMC's investigation: Men still dominate news coverage

The Women's Media Center, for a second consecutive year, commissioned its own study of how many women were among the nation's journalists and the issues they were assigned to cover. While there were a few bright spots in 2014, overall, the scales remained tipped in favor of men.

In 2013, 63.4 percent of those with bylines, on-camera appearances and producer credits were men, while women constituted 36.1 percent of contributors. (Gender was not apparent in the remaining 0.5 percent.)

In 2014, 62.1 percent of news was generated by men—a difference of 1.3 percent.

"Our research shows that media needs to do better," said Julie Burton, president of the Women's Media Center. "The bottom line is this: Overwhelmingly, men still dominate media. Women are 51 percent of the population—but hardly equal partners in telling the story. Society is best served when the media accurately reflect the population. The Women's Media Center challenges media decision-makers to get truly serious about ensuring balanced, equitable gender and racial representation at every level of their organizations."

For women, she added, there were some sure losses last year.

"Two high-profile roles previously held by women — Diane Sawyer of ABC News and Jill Abramson of *The New York Times*—were changed in 2014," said WMC's Burton. "These veteran journalists were in positions of power at media giants, shaping, directing and delivering news. Both women were replaced by men. For network news, it left an all-male line-up in the anchor chair."

Dean Baquet, an African American man, is now editor at *The New York Times*. In 2015, Lester Holt, who also is African American, was named as the temporary replacement for Brian Williams on NBC's "Nightly News." That is good news in shaping a more diverse and inclusive media, Burton said.

Still, WMC is disappointed that more women are not in position to replace other women, Burton said. In a roundtable discussion on "Women's Media Center Live with Robin Morgan," it was noted that the grounds for history-maker Abramson's dismissal seemed to come down to personal style. WMC board member Geneva Overholser noted that "every time specifics have been listed as to what was wrong with Jill's management style, we hear things that simply don't stack up to a firing offense. We hear things that we all know male editors have done to a much greater degree—being polarizing or embarrassing people publicly or demanding that people go back and find a photo or asking why stories didn't appear in the *Times*; these are things that either editors ought to do or editors of old did much more brusquely."

WMC Co-founder Gloria Steinem said, "It is a huge, huge double standard."

The Women's Media Center works to level the playing field for women in media. As part of this work, we commission research analyzing where women in media stood during the last quarter of each year. Our research reviewed the gender breakdown of full-time journalism staffers, paid freelance journalists and non-paid content contributors. It examined 27,758 pieces of content produced from October 1, 2014, through December 31, 2014, at 20 of the most widely circulated, read, viewed and listened-to TV networks, newspapers, news wires and online news sites based in or with news operations in the United States. (During the same period of 2013, Novetta analyzed 27,000 pieces of content.)

Collectively, the 2014 gender imbalance only nominally shifted since 2013—what with just a 1.3 percent overall increase in female bylines and other credits.

Perhaps the most obvious was at the *Chicago Sun-Times*—one of 10 top newspapers examined—where female bylines outnumbered male bylines. The share of articles tagged with women’s names spiked from 46 percent overall (multiple bylines) in 2013 to 54.2 percent in 2014 at that publication, which also ranked No. 1 in the count of female bylines in 2013.

At the *San Jose Mercury News*, which ranked second to the *Sun-Times*, the count of female bylines rose from 35 percent overall to 41 percent.

As in 2013, female journalists were least likely to write or report on politics, criminal justice, science, sports or technology. Culture, education, health, lifestyle and religion were the more likely topics for women journalists. On those topics, the number of women ranged from 41.3 percent to 54.6 percent.

By the numbers, here are more of WMC’s detailed findings:

In traditional print journalism, following the *Chicago Sun-Times* and *San Jose Mercury News*, the *Los Angeles Times* ranked third in female bylines among the top 10 daily print and online newspapers; women garnered 40 percent of *Times* bylines, a jump from 2013’s 36 percent.

In descending order, here are the overall percentages of female bylines at the remaining newspapers:

- 39.8 percent, *The Washington Post*. Male bylines, 59.7 percent.
- 39.2 percent, *The Wall Street Journal*. Male bylines, 60 percent.
- 37.2 percent, *New York Post*. Male bylines, 62.4 percent.
- 33 percent, *USA Today*. Male bylines, 66.4 percent.
- 32.3 percent, *The New York Times*. Male bylines, 67.3 percent.
- 31.7 percent, *The Denver Post*. Male bylines, 68.2 percent.
- 30.6 percent, *Daily News* (New York). Male bylines, 66.4 percent.

*(Numbers do not always equal 100 percent because of a small fraction of bylines that could not be determined.)*

### **Except at PBS, more male anchors and reporters than female**

On the TV news-anchoring front, PBS—where Gwen Ifill and Judy Woodruff remained at the helm—again outshone ABC, CBS and NBC when it came to female presence. Women were in the anchor chair 97 percent of the time at PBS. That compared to 17.1 percent at ABC World News, 15 percent at NBC Nightly News and 9.5 percent at CBS Evening News. The tally of female journalists with an on-camera presence at PBS and ABC far outdistanced the respective counts for the flagship news shows at CBS and NBC. At CBS Evening News and NBC Nightly News, less than 10 percent of on-camera reporters or anchors were women, based on findings from the last quarter of 2013. The total on-camera presence in 2014 for men was 68 percent and 32 percent for women. Overall, evening news broadcasts were anchored by men 64 percent of the time.

Also, the breakdown among the respective networks’ field reporters/correspondents was this:

- 29.7 percent were female at ABC World News. 70.3 percent were male.
- 29.1 percent were female at CBS Evening News. 70.7 were male.
- 43.1 percent were female at NBC Nightly News. 56.9 were male.
- 44.1 percent were female at PBS NewsHour. 55.9 were male.

*(Numbers do not always equal 100 percent because of a small fraction of bylines that could not be determined.)*

## **News aggregator and originator Huffington Post again was No. 1 in female bylines**

For a second year, news aggregator and originator The Huffington Post, which produces staff-written news and unpaid submissions, again surpassed CNN.com, *The Daily Beast* and FoxNews.com in its tally of female bylines.

The WMC study, which covered only those four online news providers, did not parse which online contributors were paid and which were not.

Our research concluded that for overall bylines:

- 53 percent of contributors to the online-only The Huffington Post were female, up from 48 percent last year. 46.5 percent were men.
- 43.1 percent of those at CNN's online news site were female, up from 41 percent in 2013. 56.9 percent were men.
- 39.7 percent at Fox's online news portal were female, up from 38 percent last year. 60.3 percent were men.
- 31.2 percent at the online-only The Daily Beast were female, up from 30 percent in 2013. 68.6 percent were men.

## **Reuters still led wire competitor Associated Press in female bylines**

Reuters and the Associated Press (AP) provide news for news outlets around the globe and increasingly have done so as newsroom staffs shrink and concentrate more on local coverage.

Of the two main, traditional wire services, Reuters outpaced the AP in its total of female bylines during the last quarter of 2013 and repeated that in 2014, when 41.3 percent of its bylines belonged to women. That's a slight decline from last year's 43 percent.

At the AP, in 2014, 35.6 percent of bylines belonged to women, an increase from 2013's 32 percent.

## **Most women wrote about education, health and lifestyle; far fewer females covered economics, politics, sports, tech and other key assignments**

Education, religion, health and lifestyle were the topics women covered more than any other during the last quarter of 2014.

Women produced 54.6 percent of education coverage, 49.6 percent of religion news, 49.6 percent of lifestyle stories and commentary and 49.3 percent of health coverage and commentary, figures that were largely unchanged from 2013.

In descending order, women also produced:

- 42.2 percent of culture news, similar to last year. 57.5 percent were produced by men.
- 41.3 percent of entertainment news, up from 39 percent. 57.9 percent were produced by men.
- 37.7 percent of business/economic news, up from 36 percent. 61.9 percent were produced by men.
- 37.7 percent of technology news, up from 35 percent. 62.2 percent were produced by men.

- 35.2 percent of science news, a drop from last year's 38 percent. 63.6 percent were produced by men.
- 34.9 percent of world politics, up from 32 percent. 64.2 percent were produced by men.
- 34.7 percent of U.S. political news, down from 36 percent. 65.1 percent were produced by men.
- 32.5 percent of criminal justice news, up from 32 percent last year. 66.6 percent were produced by men.
- 10.2 percent of sports, an almost 7 point drop from last year's 17 percent. 89.7 percent were produced by men.



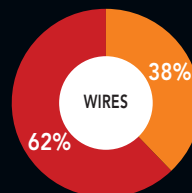
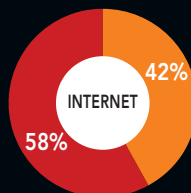
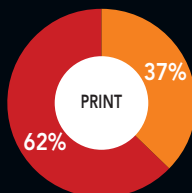
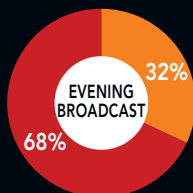
# DIVIDED 2015

## THE MEDIA GENDER GAP

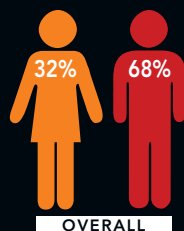


**GENDER INEQUALITY** among journalists persists at nearly all media outlets and across nearly all issues. Men receive 62% of byline and other credits in print, Internet, TV and wire news.

### THE MEDIA LANDSCAPE



### EVENING BROADCASTS



At PBS, women were in the anchor's chair 97% of the time. It was a different story at the major networks. Diane Sawyer's departure from the prime-time news desk left only men seated as anchors. As a result, overall, evening news broadcasts are anchored by men 64% of the time. Correspondents/reporters were overwhelmingly male, particularly at CBS and ABC.

#### ANCHORS

**PBS NEWSHOUR**



Judy Woodruff



Gwen Ifill

**abc NEWS**



David Muir

**CBS NEWS**

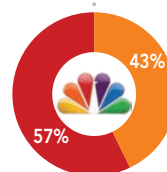
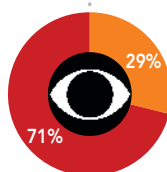
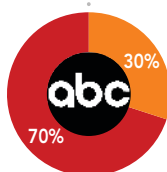
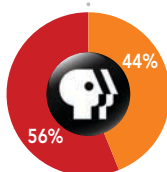


Scott Pelley

**NBC NEWS**



Brian Williams



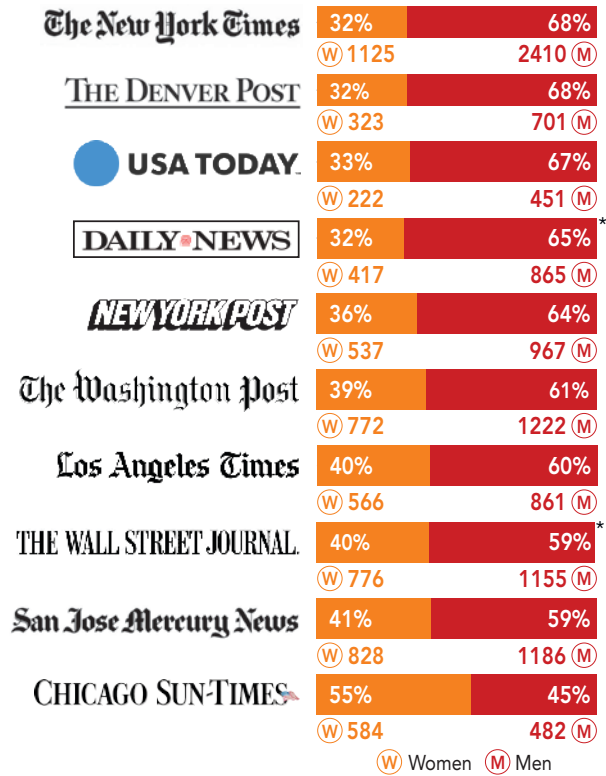
#### CORRESPONDENTS/REPORTERS

## PRINT

Female bylines outnumbered male bylines at the Chicago Sun-Times — the only one of the 10 newspapers to not only achieve parity, but also exceed parity. The New York Times and The Denver Post had the widest gender gap, with women receiving just 32% of the bylines.



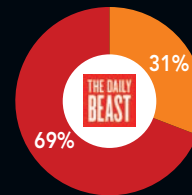
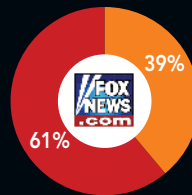
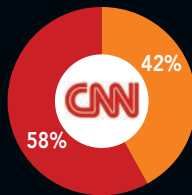
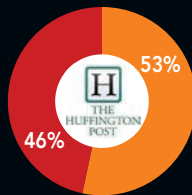
Publications listed from widest to most narrow gender gap



\*Some totals do not equal 100% because of a small percentage of unknowns.

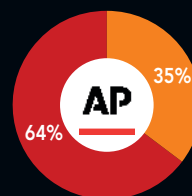
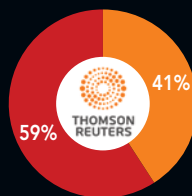
## INTERNET

The Huffington Post was the only Internet outlet to not only achieve parity, but also exceed parity.

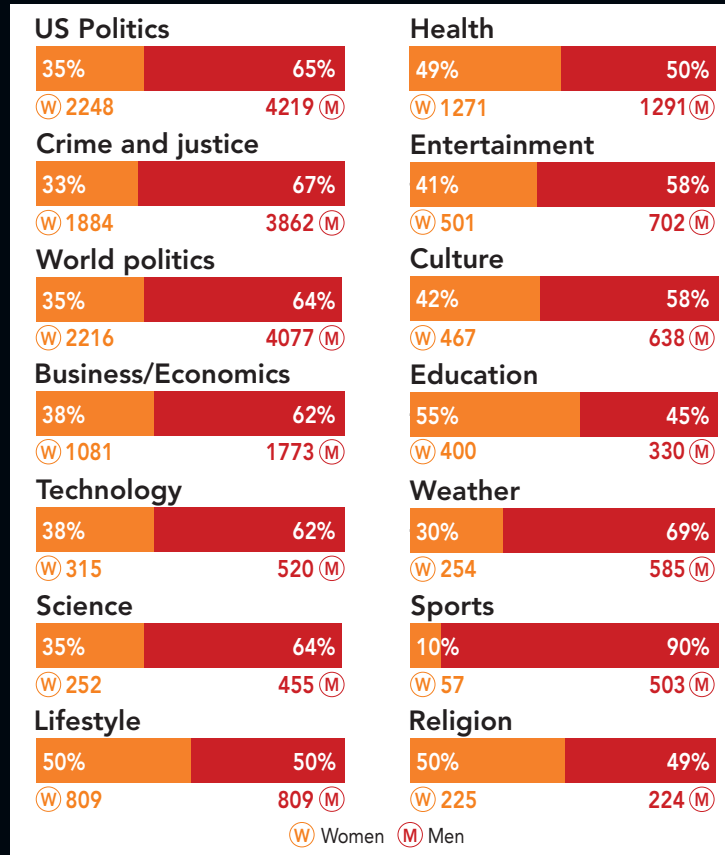


## WIRES

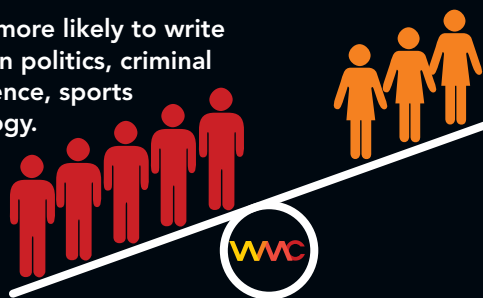
Male bylines exceeded female bylines for the Associated Press and Reuters.



## WHAT DO WOMEN REPORT ON?



Men were more likely to write or report on politics, criminal justice, science, sports or technology.

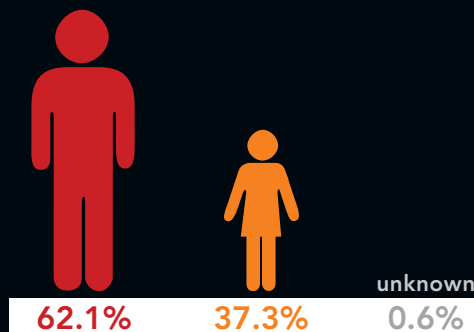


Women were more likely to write or report on education, lifestyle, health or religion.

## BOTTOM LINE: MEN DOMINATE MEDIA

WOMEN'S MEDIA CENTER  
**WMC**

Gender inequality is evident in print, on television, and online across nearly all media outlets and in nearly all news topics. Overall, there has been little change since last year.



To learn more about *The Status of Women in the U.S. Media 2015*, please visit: <http://j.mp/2015-wmc-gender-gap>

To download the WMC Divided 2015 The Media Gender Gap infographic, please visit: <http://j.mp/2015-divided-infographic>



## Methodology

The information in this report is derived from an analysis of 27,758 pieces of content from October 1 to December 31, 2014. Selected media include the top ten 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, a primary byline has been identified, and a secondary byline has been identified where necessary.

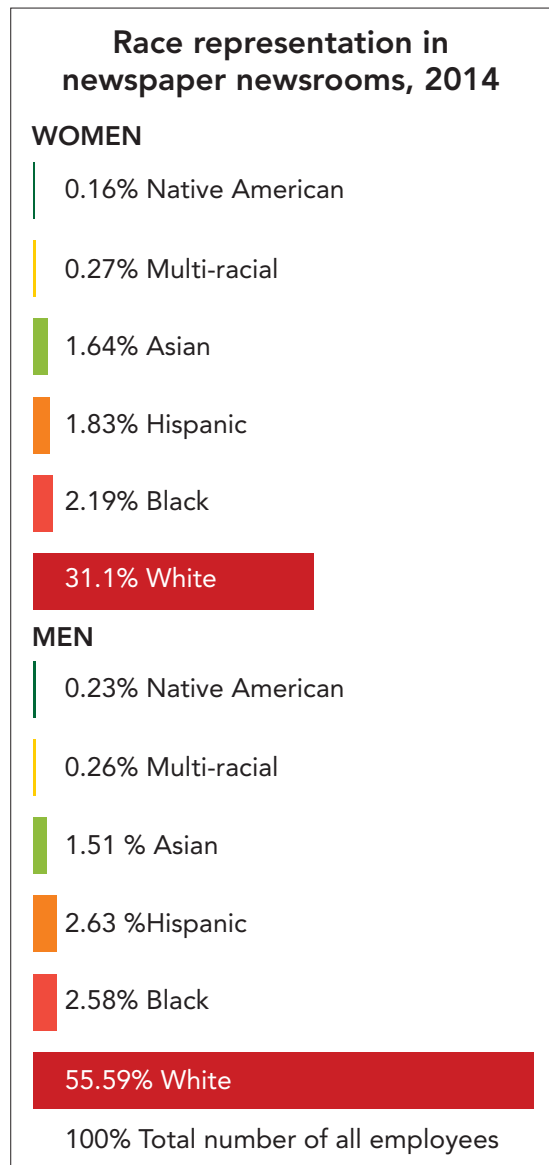
*The Women’s Media Center commissioned Novetta ([www.novetta.com](http://www.novetta.com)) to conduct this research.*

# ■ ■ ■ ■ In traditional print and online-only journalism

## American newspaper editors: Overall female, minority staffing inched up in 2014

In the 16 years since the American Society of News Editors (ASNE) has counted the number of minority and female staffers in newsrooms, the percentage of women has only incrementally changed. It spiked at 37.7 percent in 2005 and dropped to 36.3 percent in the 2013 report.

According to [ASNE's 2014 report](#), which showed that newspaper newsrooms shrunk by 3.2 percent, the female staffing figure hovered at 37.2 percent. (ASNE's annual reports parse the prior year's staffing data.)



Source: American Society of News Editors

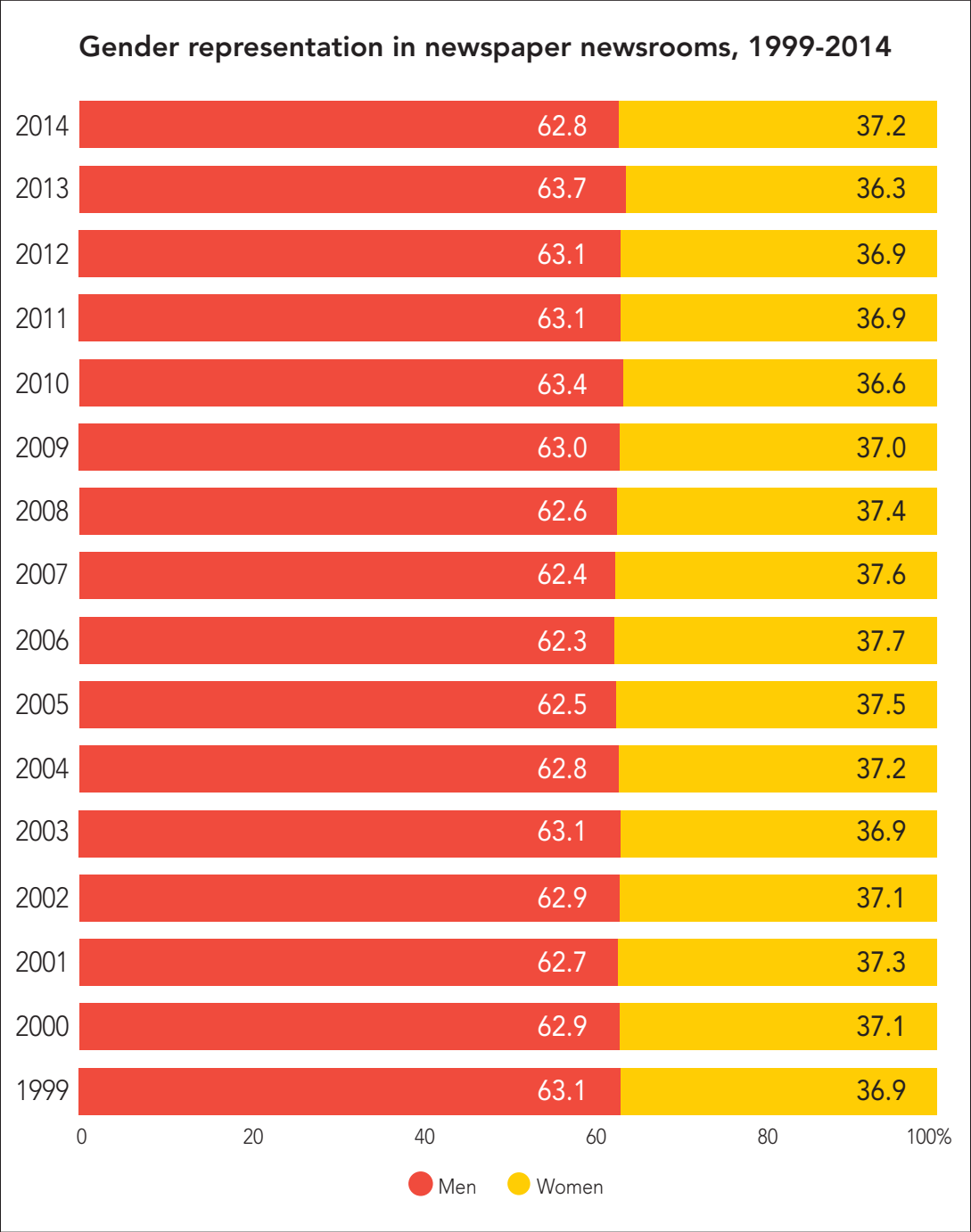
In other subcategories of ASNE's 2014 report, black women staffers slightly lost ground compared to black men; Hispanic, Native American, multi-racial and white women gained ground, compared to their same-race males, since ASNE's prior year annual report.

"There is a lot of complexity to this," Karen Magnusson, editor of the Rochester *Democrat & Chronicle* and chair of the ASNE Diversity Committee, told the Women's Media Center.

She cited, for example, the recent years' hiring of top female editors at several U.S. newspapers owned by her parent company, Gannett. "I certainly see strides. ... But when it comes to people of color, we're not making the same progress," she said, of the news industry overall. "The editors I know are committed to having inclusive newsrooms. But the proof is in the numbers and the numbers are not increasing ... for people of color. Recruitment and retention are the issues there. We're tending to lose young people of color who are worried about our industry's future. ... I'm disappointed in what's happening there.

"But let me say it's a really exciting time to be in the business. ... I'm hopeful about the innovations and how we are growing audience. ... As an industry, we don't tell our own story as well as we could."

Graphic produced by the Women's Media Center



Graphic produced by the Women's Media Center

Source: American Society of News Editors

(As ASNE noted the continuing white male dominance of newspaper staffs, [“Out-numbered but Well Spoken,”](#) a study by Oxford University researchers, linked the overwhelmingly male bylines and news sources at *The New York Times* to the male dominance of online commenters about the *Times* coverage. Women commenters, however, were more likely than men to have their comments “recommended” with the click of the *Times*’ thumbs-up sign.)

ASNE’s 2014 report covered 36,700 staffers at 965 of the nation’s 1,373 daily newspapers during 2013. Based on those organizations’ responses, these were among ASNE’s main findings:

- Sixty-three percent of news organizations surveyed had at least one woman among their top three editors in 2013, and 15 percent of news organizations had at least one person of color among their top three editors in 2013. (The current report on 2013 staffing is the first to probe women and minority leadership.)
- The proportion of female supervisors inched up from 34.6 percent in 2012 to 35.4 percent in 2013.
- During the same period, the proportion of female copy/layout editors and online content producers rose from 39.9 percent to 41.6 percent; female reporters/writers rose from 37.8 percent to 38.1 percent; and female photographers, artists and videographers rose from 24.9 percent to 26.8 percent.
- Minorities comprised 13.3 percent of all newsroom staff, up from 12.3 in 2013. The figure peaked at 13.7 in 2006.
- The proportion of female staffers who were multiracial rose, in comparison to multiracial male staffers, from 47 percent in 2012 to 51 percent in 2013.
- The proportion of female staffers who were Native American rose, in comparison to Native American male staffers, from 38 percent in 2012 to 41 percent in 2013.

### Percentages of men and women by race

	Blacks		Hispanics		Asian		Native American		Multi-Racial		White	
	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women	Men	Women
2014	54	46	59	41	48	52	59	41	49	51	64	36
2013	53	47	60	40	48	52	62	38	53	47	65	35
2012	53	47	50	41	49	51	62	38	47	53	64	38
2011	52	48	60	40	46	54	56	44			65	35
2010	53	47	61	39	48	52	61	39			65	35
2009	51	49	60	40	48	52	68	32			64	36
2008	50	50	59	41	47	53	58	44			64	36
2007	50	50	58	42	46	54	52	48			64	36
2006	51	49	59	41	45	55	54	46			64	36
2005	51	49	58	42	45	55	56	44			64	36
2004	51	49	61	39	45	55	52	48			64	38
2003	51	49	60	40	47	53	53	47			65	35
2002	52	48	60	40	48	52	64	36			64	38
2001	52	48	59	41	50	50	56	44			64	38
2000	51	49	60	40	51	49	49	51			64	38
1999	52	48	60	41	50	50	50	40			64	38

\*The years listed in this graphic denote when the study was released; each annual study reflects newsroom personnel during the previous year.

Source: American Society of News Editors

- The proportion of Hispanic female staffers rose, in comparison to Hispanic males, from 40 percent to 41 percent during the same period.
- During the same period, the proportion of white female staffers, in comparison to white male staffers, rose from 35 percent to 36 percent.
- During the same period, the number of Asian female staffers remained the same, at 52 percent, while the number of African American female staffers slipped from 47 percent to 46 percent, compared to their same-race male colleagues.

### **Where opinions matter, women weren't positioned to equally weigh in**

Editorial boards of the 10 largest newspapers in nine regions of the nation, on average, were comprised of seven men—usually white men—and four women, according to a three-person team of academics with expertise in communications, gender and journalism.

"We were interested in [determining] where we are now," [Dustin Harp, a University of Texas at Arlington](#) gender and communications professor, told the Women's Media Center.

"Have things changed much? Unfortunately, no. And it's not just editorial pages; it's front-page bylines, front-page sourcing," said Harp, co-author of "Where are the Women? The Presence of Female Columnists in U.S. Opinion Pages." "There's not this steady incline of women making strides in these areas. We've hit a plateau. Editorial pages are particularly weak. ... Too often, people hire people like themselves. ... Change takes a lot of willingness, education and thought about why diversity is important in positions like this."

Published in *Journalism & Mass Communication Quarterly's* June 2014 issue, [the study](#) examined the makeup of editorial boards at *The Arizona Republic*, *Boston Globe*, *Chicago Tribune*, *The Dallas Morning News*, *Louisville Courier-Journal*, *Los Angeles Times*, *Star-Tribune* (Minneapolis), *The New York Times*, *The Washington Post* and *USA Today*.

In addition to exploring gender, the analysis also examined the topics tackled in 312 columns published between October 2011 and April 2012 and written either by a single female editorialist or by a female sharing a byline with at least one male columnist.

The researchers examined whether female columnists were syndicated, ensuring that their work appeared in multiple publications, or a guest commentator; the gender of experts and opinion-makers quoted by the female columnists; how often the word "feminist" was used in women's column; and so forth.

Regarding those 312 columns written entirely or partly by women, the research team, which included a professor each from the [University of Oklahoma](#), and [Pontificia Universidad Católica de Chile](#), found that:

- 34 percent of the columns centered on politics.
- 8 percent were about business and/or economics.
- 6 percent were about gender, largely regarding 2012's election season.
- 5.8 percent were about health.
- 5.4 percent were about education.
- 4.2 percent were about sports.
- On average, the columns cited 1.1 male news/opinion sources and 0.8 female ones.
- Roughly 15 percent of the columns cited three or more men.

- Less than 5 percent cited three or more women.
- On average, the female columnists had been in the news industry for 24 years, while a third of them had been newswomen for at least 30 years.

In the study's conclusion, these researchers also wrote:

"The results offer reasons for cautious celebration. ... This study revealed that although inroads have been made to include more females in the public sphere of commentary and opinion, there remains much work to be done before female voices achieve the same level of participation as male writers.

"... [As] deceased journalist, journalism educator and author of "She Said What? Interviews With Women Newspaper Columnists," Maria Braden argued two decades ago, putting a column by a woman on the same page as columns written by men has symbolic value and sends a message that women's opinions matter and women are worth taking seriously."

The study did not review online-only editorials, though the researchers said those also should be analyzed, given how the online sphere continues to supplant traditional print publications.

## ■ ■ ■ ■ In sports journalism

### **Two women listed among *Talker* magazine's "Heavy Hundred" of sports news commentators**

Fox Sports Radio's Amy Van Dyken-Rouen and CBS Sports Radio Network's Dana Jacobson in 2014 were the only women in *Talker* magazine editors' yearly ranking of the top 100 sports commentary talk shows. In 2013, the list also touted two women, Van Dyken-Rouen and Jacobson.

In 2013 and 2014, those top-ranking female commentators—Van Dyken-Rouen was in the No. 76 slot and Jacobson in No. 99 last year—were paired with male commentators and were not stand-alone sports news chroniclers and opinion-makers.

The remaining among those 183 *Talker* magazine-cited commentators were male. Of those males, four were Latino and 13 were black.

Of their selection, *Talker* editors wrote: "The results are, admittedly, subjective. Being true to the realities of the media business, ratings and revenue are two of the major [selection] factors ... but the editors also took into account other qualities that help create a list that is reflective of the industry's diversity and total flavor and still give credit where credit is due."

## ■ ■ ■ ■ In radio and television news

### In TV, more women news directors and more minority broadcasters, but, overall, broadcasters don't mirror the nation

The most recent data from the [Radio Television Digital News Association Annual Survey](#) show the number of females employed as local television news directors at an all-time high and the number of people of color working in local television news at a 13-year peak since the survey started in 1990.

Conducted yearly by Hofstra University on Long Island, New York, the survey concluded that there were more women and people of color in local radio news but, compared to TV, the increase was lackluster.

Done in the fourth quarter of 2014, the survey's results reflect employment at 1,300 of 1,659—78.4 percent—of the nation's operating, non-satellite television stations whose leaders responded. (Women news directors, Hofstra researchers noted, continued to be the least likely to answer the survey.)

Responses also came from 249 radio news directors and general managers, representing 649 of 3,263 radio stations that researchers randomly sampled.

#### Women in local TV news – 2014

	News staffs with women	Women news directors	Women as percentage of work force	Average number of women on staff
All Television	98.4%	30.8%	41.2%	14.1
Network Affiliates	100.0	29.7	41.4	14.9
Independents	100.0	29.2	38.8	10.6
Market:				
DMA 1-25	93.5	28.6	38.6	18.9
DMA 26-50	100.0	38.5	38.8	20.6
DMA 51-100	97.2	25.0	41.6	15.7
DMA 101-150	100.0	25.3	43.7	11.4
DMA 151+	100.0	34.7	44.5	8.2

Source: 2014 TV and Radio News Staffing and Profitability Survey/ RTDNA/Hofstra University Annual Survey

These were among RTDNA's key findings for 2014:

- Overall, women staffers comprised 41.2 percent of all TV news employees, up from 40.3 percent last year. They were 38.8 percent of the workforce in the top 50 markets and 44.1 percent of the workforce in the 100-plus smallest markets.
- Women were 30.8 percent of all TV news directors, up from 28.7 percent in [2013](#) and a record high.
- Women were more likely to be TV news directors in larger markets than smaller ones, and at ABC and CBS local affiliates than at Fox or NBC local stations.
- 20.4 percent of TV news station general managers were women. That 2.6 percent increase since 2013 reflects the highest ever tally of female general managers. Men represented 79.6 percent of general managers.



- The number of minority general managers in TV news fell 2.4 percentage points in 2014 and comprised 7 percent of all general managers. 93 percent were white.
- Minorities employed in TV news represented 22.4 percent of all TV news workers. (Since 1990, the nation's non-white population has increased by 11 percent; the minority workforce rose by 4.6 percent in TV and 2.2 percent in radio during the 24 years ending in 2014.)
- In the 25 largest news markets, minorities were 32.1 percent of the overall workforce, but fell to as low as 13.6 percent of the workforce in the smallest markets.
- In radio news, females were 45.5 percent of the workforce, compared to 34.2 percent in 2013; and 23.1 percent of all news directors, down from 28.7 percent in 2013; and 18.1 percent of all general managers, compared to 17.8 percent in 2013.
- In radio news, minorities were 13 percent of the entire workforce in 2014, up from 10.9 percent the previous year.
- In radio, minorities represented 11.6 percent of all news directors, up from 9.6 percent in 2013.
- In radio news, the share of black staffers rose to 4.8 percent in 2014 from 2.3 percent in 2013. The number of Latinos also rose, moving to 6.2 percent from 5.7 percent during the same period. Elsewhere, the numbers fell from 1.3 percent to 0.3 percent for Asians and from 1.7 percent to 1.6 percent for Native Americans.
- By race, throughout broadcast news, the widest gender gap existed for whites, with white males registering as 54 percent of broadcast news workers. That figure was 60 percent in 2013.
- Among Latinos, there were 39 percent more newsmen than newswomen in 2014, up from 2013's 17 percent.
- Among Asians, there were 50 percent more newswomen than newsmen; at a peak, Asian women outnumbered Asian men 2 to 1.
- For the first time ever, black females slightly outnumbered black males in TV news.
- Broadcast outlets in the South and West had more racially diverse staffs than those in the Northeast and Midwest.
- Non-commercial radio stations had up to three times as many minority employees as did commercial ones, accounting for the bulk of diversity in radio news.

### Television news work force, 1995 – 2014

	1995	2000	2005	2010	2011	2012	2013	2014
Caucasian	82.9%	79.0%	78.8%	79.8%	79.5%	78.5%	78.6%	77.6%
African American	10.1	11.0	10.3	11.5	9.3	10.2	9.9	10.4
Hispanic	4.2	7.0	8.7	5.8	7.3	7.8	7.8	9.1
Asian American	2.2	3.0	1.9	2.3	3.5	2.9	3.2	2.5
Native American	0.6	<1.0	0.3	0.5	0.4	0.5	0.4	0.4

Source: 2013 TV and Radio News Staffing and Profitability Survey/RTDNA /Hofstra University Annual Survey

## Radio news work force, 1995 – 2014

	1995	2000	2005	2010	2011	2012	2013	2014
Caucasian	85.3%	90%	92.1%	95.0%	92.9%	88.3%	89.1%	87.0%
African American	5.7	5.0	0.7	2.9	3.9	5.2	2.3	4.8
Hispanic	7.5	3.0	6.0	0.7	2.6	4.6	5.7	6.2
Asian American	0.6	1.0	0.7	0.4	0	0.8	1.3	0.3
Native American	1.0	1.0	0.5	1.1	0.6	1.1	1.6	1.7

Source: 2014 TV and Radio News Staffing and Profitability Survey/RTDNA /Hofstra University Annual Survey

## Minority population vs. minority broadcast workforce, 1990 – 2014

	1990	1995	2000	2005	2010	2011	2012	2013	2014
Minority population in U.S.	25.9%	27.9%	28.6%	32.8%	34.9%	35.4%	36.3%	36.6%	36.9%*
Minority TV workforce	17.8	17.1	21.0	21.2	20.2	20.5	21.5	21.4	22.4%
Minority radio workforce	10.8	14.7	10.0	7.9	5.0	7.1	11.7	10.9	13.0%

\*projected

Source: 2013 TV and Radio News Staffing and Profitability Survey/RTDNA /Hofstra University Annual Survey

Trailing RTDNA's annual report, the management- and marketing-focused trade publication, *Radio Ink*, placed three women on its May 2015 list of the nation's 25 best program directors: Mary Ellen Kachinske of WTMX in Chicago, a Hubbard Radio station; Robin Bertolucci of KFI and KEIB in Los Angeles, iHeartMedia stations; and Leslie Whittle of KRBE in Houston, a Cumulus Media station.

## In broadcast news commentary, women fared better on alternative analysis shows than on mainstream cable shows, FAIR says

On Pacifica/Public Broadcasting's "Democracy Now," founded and co-hosted by Amy Goodman, women constituted 40 percent of guests who weighed in on a whole gamut of issues during a five-week snapshot in 2014.

Six other cable news commentary shows, with marquee hosts, weren't nearly as mindful about being gender- or race-balanced, according to Fairness and Accuracy in Media (FAIR).

During five intermittent weeks of February, March and April 2014, [FAIR conducted](#) its sampling of guests on CNN's "Anderson Cooper 360," Fox's "The Sean Hannity Show," Fox's "The O'Reilly Factor," CNN's "Erin Burnett OutFront," MSNBC's "The Rachel Maddow Show," MSNBC's "All in with Chris Hayes," and "Democracy Now." In total, the shows had 1,015 guests.

Largely, those guests mostly were journalists, civilian government and military officials, political pundits, think tank wonks, lawyers and academicians—who themselves hail from male-dominated occupations.

Guest selection, FAIR contends, also was shaped by stories that played heavily in the news, including the disappearance of Malaysia Airlines Flight 370 and armed Nevada cattle rancher Cliven Bundy's standoff over his claims that he had right to let his animals graze on federal land.

The results?

- There were 730 male invitees—72 percent of all guests—and 285 female invitees on all the shows, combined.
- With 36 percent of his guests being female, O’Reilly came closer to gender parity than other mainstream cable show hosts.
- On Hannity’s show, 35 percent of guests were female.
- 28 percent of “All In with Chris Hayes” guests were female.
- 25 percent each of Cooper’s and Maddow’s guests were female.
- 19 percent of Burnett’s guests were female.
- While non-white women comprise roughly 18 percent of the U.S. population, they were, FAIR reported, “strikingly underrepresented on most shows.”

### **American University’s Women & Politics Institute: As in 2013, 2014 news opinion-makers and analysts on Sunday a.m. shows were overwhelmingly male**

The number of female commentators and journalists appearing on NBC’s “Meet the Press” in 2014 exceeded that of all the major Sunday talk shows—though men still accounted for nearly three-quarters of that show’s guests. American University’s Women & Politics Institute: As in 2013, 2014 new opinion-makers and analysts on Sunday a.m. shows were overwhelmingly male

The annual [“Sunday Morning Monitor”](#) accounting by the Women & Politics Institute, based at American University’s School of Public Affairs, also found that women represented:

#### **Sunday talk shows**

ABC This Week	385 guests	276 men (72%)	109 women (28%)
CBS Face Nation	421 guests	317 men (75%)	104 women (25%)
Fox News Sunday	411 guests	317 men (77%)	94 women (23%)
NBC Meet Press	422 guests	301 men (71%)	121 women (29%)
CNN State Union	366 guests	267 men (73%)	99 women (27%)

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

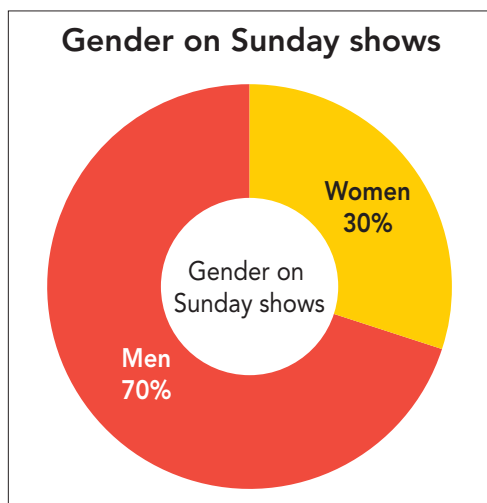
Overall, men accounted for roughly 74 percent of guests on these five Sunday morning news shows. Women were 26 percent.

## Media Matters also parsed guests' gender on Sunday morning shows—all of which have white men at the helm

Though Dana Bash was the temporary female replacement for Candy Crowley, the woman anchor who departed CNN's "State of the Union" in December 2014, that network in April 2015 installed Jake Tapper as the show's official host. That made Tapper one of the five white males helming the main Sunday morning news analysis shows.

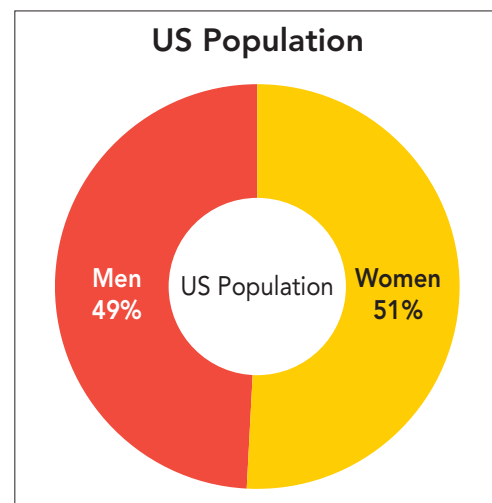
In its second annual [State of the Sunday Morning Political Talk Shows](#) report, Media Matters for America covered these, among other, findings of how white men—whether news anchors or invited analysts—dominate those shows:

- Overall, in 2014, 61 percent of expert guests were white men; 20 percent were white women; 14 percent were non-white men; and the remaining guests were non-white women.
- Overall, men accounted for 70 percent of all guests.
- CBS' "Face the Nation" featured the highest number of white men; MSNBC's "Melissa Harris-Perry" featured the lowest.
- Shows where the number of male guests increased in 2014 were ABC's "This Week," where 73 percent of guests were men, a 1 percentage point spike over 2013; CNN's "State of the Union," where 74 percent of guests were male, a 3 percentage point increase since 2013; "Melissa Harris-Perry," where 55 percent of guests were male, a 2 percentage point increase above 2013; and MSNBC's "Up," with Steve Kornacki, where 65 percent of guests were male, a 4 percentage point increase from 2013.
- The number of male guests on "Fox News Sunday" dropped 1 percentage, to 77 percent, since 2013; and, on NBC's "Meet the Press," there was a 2 percentage point drop, with white men accounting for 73 percent of all guests.
- CBS' "Face the Nation," with 77 percent of guests being male in 2014, saw no change from 2013.
- From 2013 to 2014, the total number of white male and white female guests declined by 1 percentage point, to 59 percent, on "This Week"; by 2 percentage points, to 65 percent, on "Fox News Sunday"; and by 3 percentage points, to 59 percent, on "Meet the Press."
- During the same period, the total number of white male and female guests rose 1 percentage point, to 55 percent, on "State of the Union"; 1 percentage point, to 45 percent, on "Melissa Harris-Perry"; and 8 percentage points, to 75 percent, on "Up."



Graphic produced by the Women's Media Center

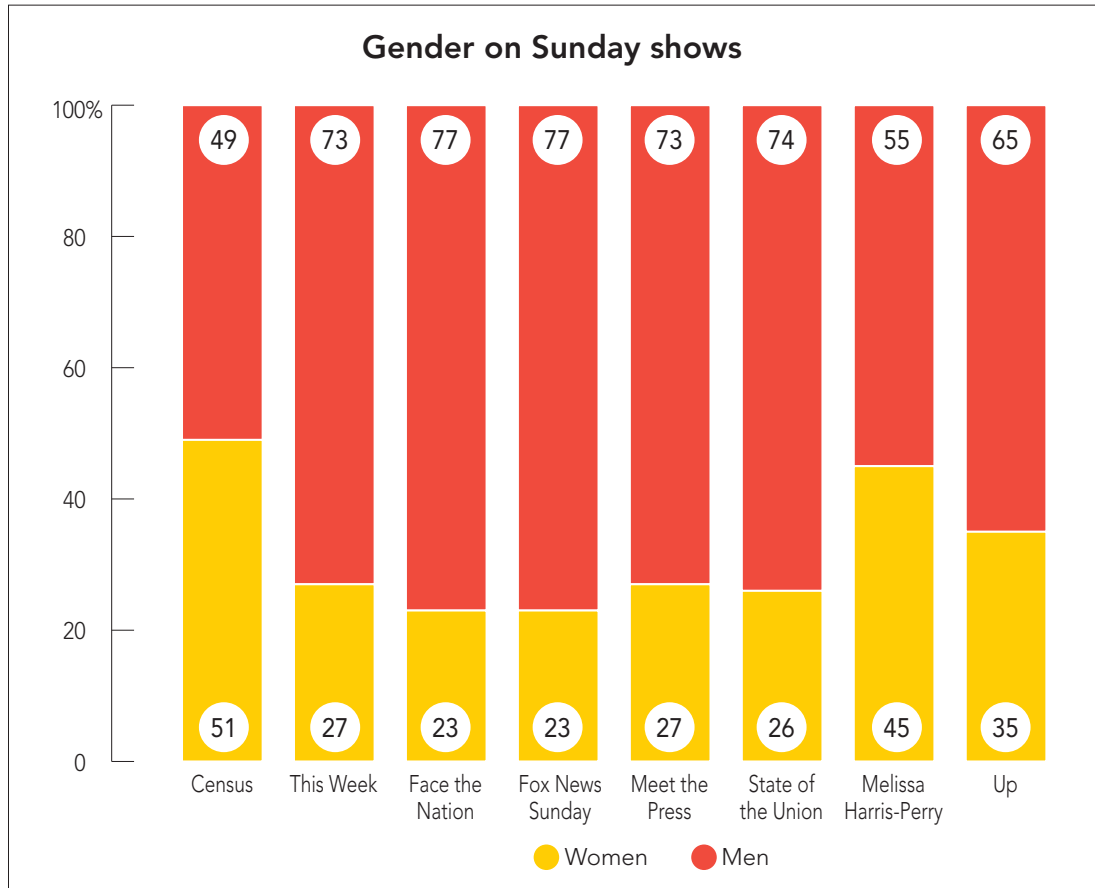
Source: Media Matters



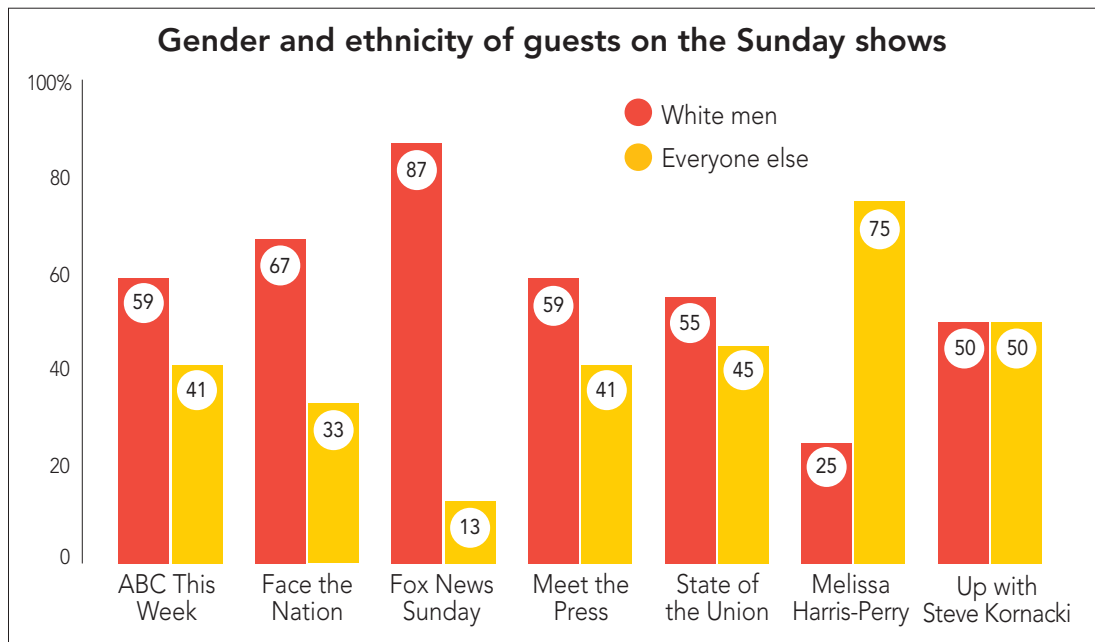
Graphic produced by the Women's Media Center

Source: Media Matters

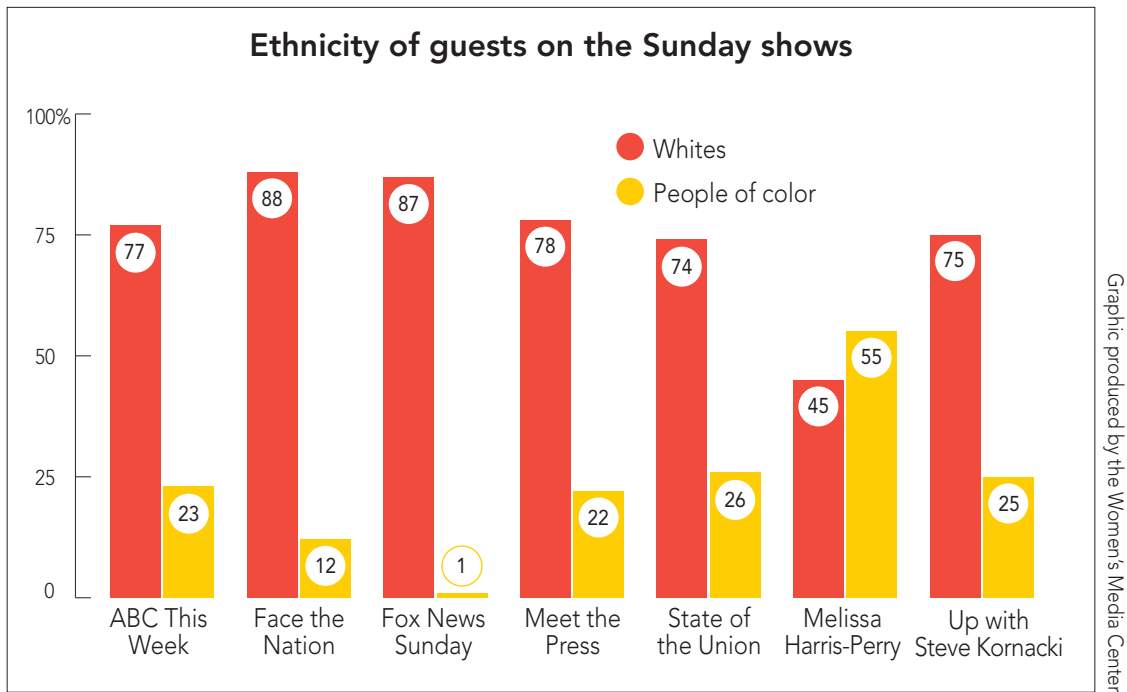
Media Matters, a [nonprofit research organization](#) based in Washington, D.C., says it is devoted to correcting “conservative misinformation.” The organization reported that its survey was conducted from January 2014 through December 2014.



Source: Media Matters



Source: Media Matters for America



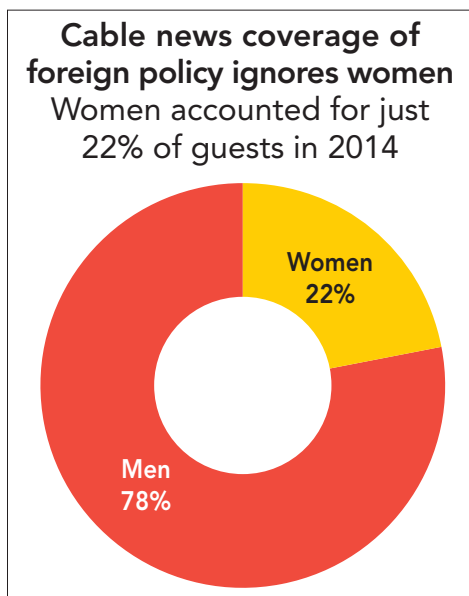
Source: Media Matters for America

## 78 percent of cable TV's foreign policy analysts and reporters were men in 2014; 22 percent were women

Of the 6,000 news sources and commentators featured on CNN, Fox and MSNBC news coverage on national security and foreign affairs in 2014, 78 percent were men and 22 percent were women, according to Media Matters for America.

In its [analysis](#), which Media Matters reported is based on a January 1, 2014, through December 31, 2014, search of 5 p.m. through 11 p.m. CNN, Fox and MSNBC news program transcripts catalogued by [LexisNexis](#), the nonprofit media watch group found that:

- Fox had the least number of women guests, with men accounting for 75 percent of all guests; women, 25 percent.



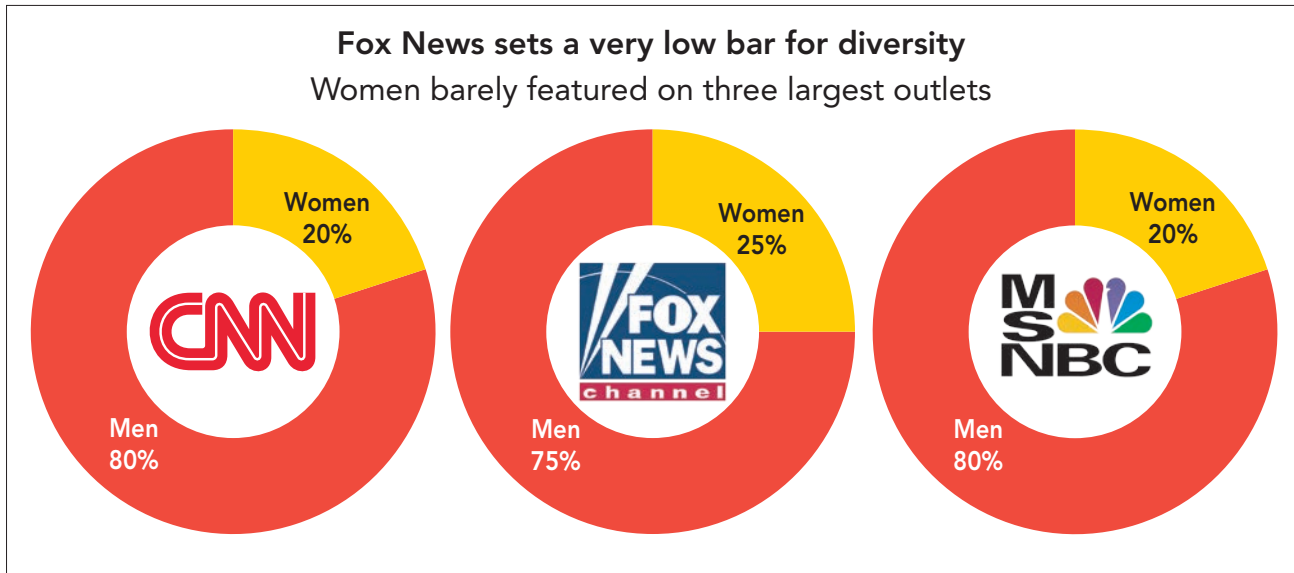
Source: Media Matters

- CNN and MSNBC had an equal number of male guests, accounting for 80 percent of them; women accounted for 20 percent.

The examined programs were CNN's "Crossfire," "The Situation Room," "Erin Burnett OutFront," "Anderson Cooper 360°," "Piers Morgan Live," "CNN Tonight," Fox News' "The Five," "Special Report with Bret Baier," "The O'Reilly Factor," "Hannity," "On the Record with Greta Van Susteren," "The Kelly File," MSNBC's "Hardball with Chris Matthews," "PoliticsNation with Al Sharpton," "The Ed Show," "All In with Chris Hayes," "The Rachel Maddow Show" and "The Last Word with Lawrence O'Donnell."

Graphic produced by the Women's Media Center

Media Matters said it examined only programs “substantially” devoted to exploring U.S. foreign policy, foreign affairs and national security, key world events and human rights. Its keyword searches included transcripts involving U.S. cabinet secretaries and diplomats; Pope Francis; nations or regions including Venezuela, Brazil, Iraq, Libya, Syria, Egypt, Israel, Turkey, Iran, Afghanistan, Pakistan, Crimea, Ukraine, Russia, China, North Korea; the continent of Africa; the Federal Bureau of Investigation; Central Investigation Agency; whistleblowers such as Edward Snowden; drones; ISIS; Al Qaeda; Boko Haram; the United Nations; and U.S. military branches.



Source: Media Matters

### **88 men are on *Talker* magazine’s “Heavy Hundred” of general news radio talk show hosts; there are only 12 women on the list**

On *Talker* magazine’s 2015 [“Heavy Hundred” list](#) of general news talk radio shows—where Rush Limbaugh retains the No. 1 slot—no female ranked in the top 10. SiriusXM Satellite Radio’s “The Karen Hunter Show,” hosted by journalist and author Karen Hunter, who is African American, slid into the No. 99 slot.

Hunter was the only woman of color among the 12 top females.

The top-ranking woman on the list was attorney Laura Ingraham. “The Laura Ingraham Show,” ranked at No. 20. In 2012, Ingraham held the No. 10 slot and, in 2013, the No. 17 slot. Ingraham is also a regular contributor to Fox News. *Talker* did not issue a 2014 ranking.

Except for one woman, Elisha Krauss, whose talk team also consists of two men, all the females were solo headliners for their shows. Former “Sean Hannity Show” intern, Krauss, with her trio, came in at No. 82.

The ranking, its editors say, results from a combination of listenership and the magazine editors’ assessment of hosts’ “courage, effort, impact, longevity, potential, ratings, recognition, revenue, service, talent and uniqueness.”

These were the other top females on the 2015 list:

- No. 24, Dana Loesch, moving up from No. 83 in the previous ranking.
- No. 27, Dr. Joy Browne, moving up from No. 42 in the previous ranking.
- No. 28, Stephanie Miller, who was not on the previous top 100 list.



- No. 39, Kim Komando, moving up from No. 50 in the previous ranking.
- No. 51, Terry Gross, moving up from No. 64.
- No. 53, Dr. Laura Schlessinger, who held the same slot in the previous ranking.
- No. 60, Mandy Connell, who was not on the previous top 100 list.
- No. 82, Leslie Marshall, dropping from No. 81 on the previous list.
- No. 88, Joyce Kaufman, who was not on the previous top list.

Five women who were on the previous list did not make the current top 100 ranking.

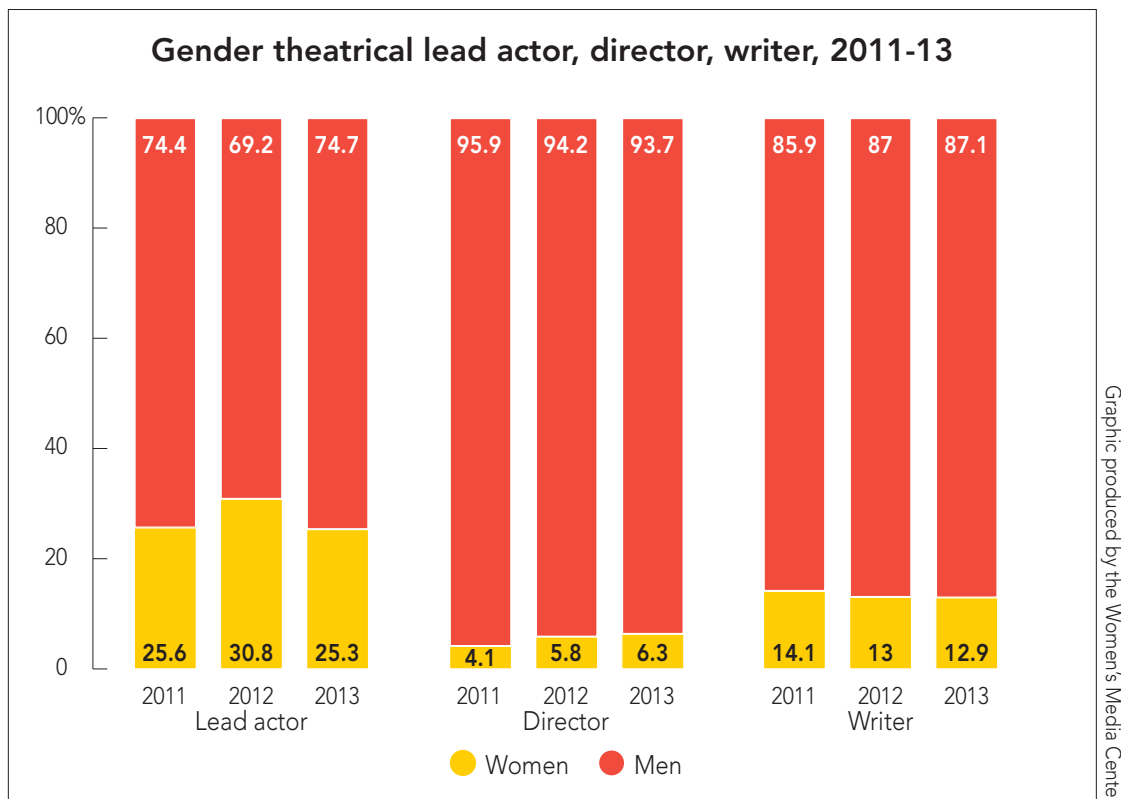
## ■ ■ ■ ■ In film and television entertainment

### University of California at Los Angeles' Bunche Center cited Hollywood's money-losing, race and gender exclusions

Women represent 51 percent of the population and people of color, roughly 37 percent —whites, overall, are projected to be a minority by 2043—according to the latest available U.S. Census data.

Given those facts, diversity makes good money sense for Hollywood's powerbrokers and provides more viewing choices for a range of audiences, including people of color who are consuming an increasingly larger share of paid entertainment. That's a conclusion reached by researchers at UCLA's [Ralph Bunche Center for African American Studies](#) in their 2015 [Hollywood Diversity Report: Flipping the Script](#) study.

They also say Hollywood hasn't adequately pursued goals that well serve its bottom line, both genders and all races of people.



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

“White men hold the power,” Darnell Hunt, director of UCLA’s Ralph J. Bunche Center for African American Studies, told the Women’s Media Center. “They make decisions about what gets made and doesn’t get made. They tend to make things that resonate with their experiences and their tastes, and the appreciation of men they socialize with. Those tend to be projects that focus on men and male culture.”

Adds Hunt, a sociology professor and the study’s lead author: “The powers-that-be will often compromise on profits and compromise the overall good of the company simply to maintain their positions. They also will come up with all kinds of nonsense. They’ll say, ‘The market determines the market’ ... They’ll say, ‘Films with diverse characters don’t sell overseas’ ... Look at ‘Furious 7.’ It’s made [more than \$1 billion globally] in its first two weeks. It has an Asian director; a majority of its characters are not white.

“We are seeing the beginnings of great change. In a few decades, we will have a majority ‘minority’ population. The question is, How will the industry restructure itself? Power doesn’t voluntarily give itself up.”

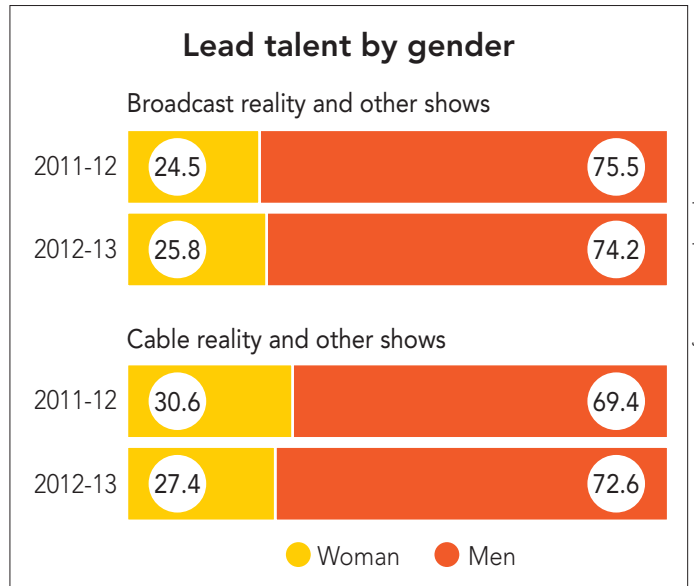
The Bunche Center researchers analyzed the 200 films that raked in the most box office receipts cash in 2012 and 2013 and all broadcast TV, cable TV and digital entertainment shows of the 2012-13 season.

The Bunche Center report’s compared how persons fared by gender and by race.

Women “[o]n nearly every front,” Bunche Center researchers wrote, were under-represented and outnumbered by men:

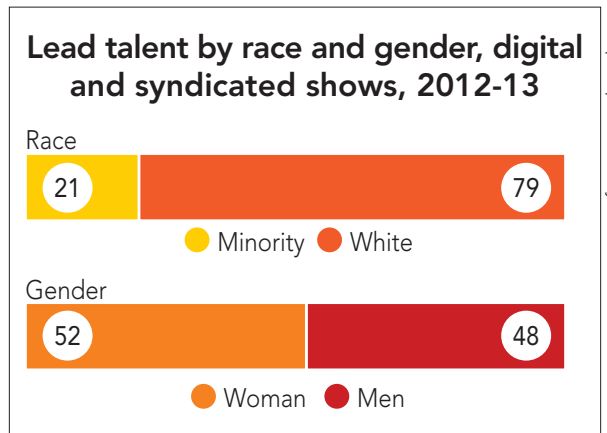
Women “[o]n nearly every front,” Bunche Center researchers wrote, were under-represented and outnumbered by men:

- 2 to 1 among film leads.
- 8 to 1 among film directors.
- About 4 to 1 among film writers.
- Almost 2 to 1 among cable TV show leads.
- 2 to 1 among network TV reality show and other leads.
- Almost 2 to 1 among cable reality and other leads.
- Almost 2 to 1 among network leads.



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

Graphic produced by the Women’s Media Center



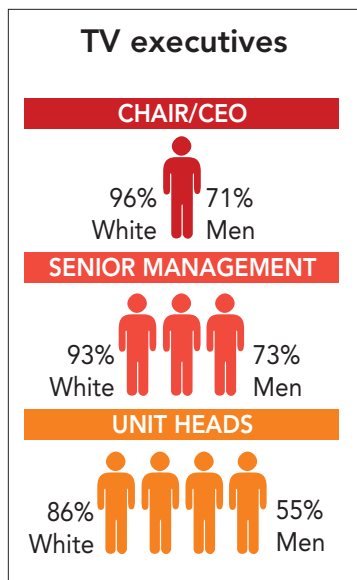
Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

Graphic produced by the Women’s Media Center

- Almost 2 to 1 among creators of broadcast shows.
- More than 2 to 1 among creators of cable shows.
- More than 4 to 1 among the creators of digital platform and syndicated shows.

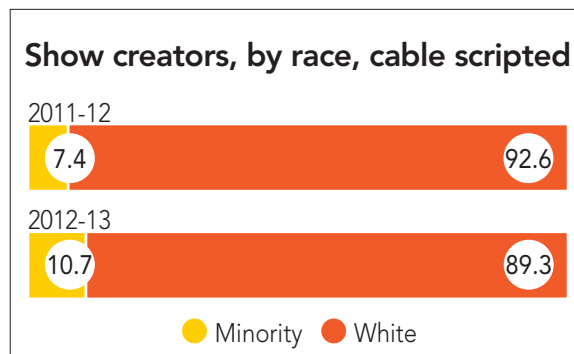
The racial comparisons found that:

- Whites played the lead role in films more than twice as often as people of color did.
- White film directors outnumbered those of color by 2 to 1.
- By 3 to 1, white film writers outnumbered minority film writers.
- In the major network TV shows, white lead actors outnumbered non-white leads by 6 to 1.
- In both cable TV shows, including reality series, and in digital shows, white leads outnumbered non-white leads by 2 to 1.
- By more than 6 to 1, white creators of broadcast shows outnumbered non-whites in that category.
- By 3 to 1, white creators of cable scripted shows outnumbered non-whites in that category.
- By more than 7 to 1, white creators of digital platform and syndicated shows outnumbered non-whites.



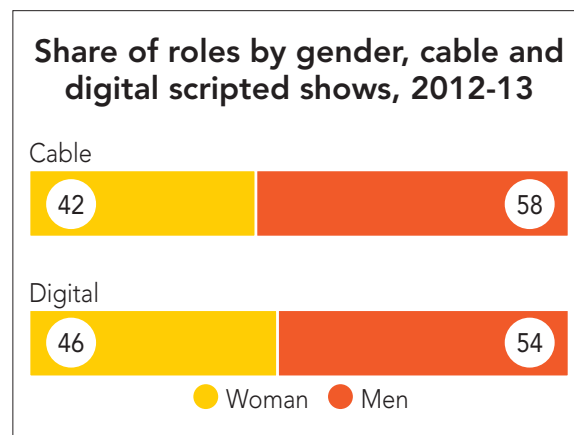
Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

Graphic produced by the Women's Media Center



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

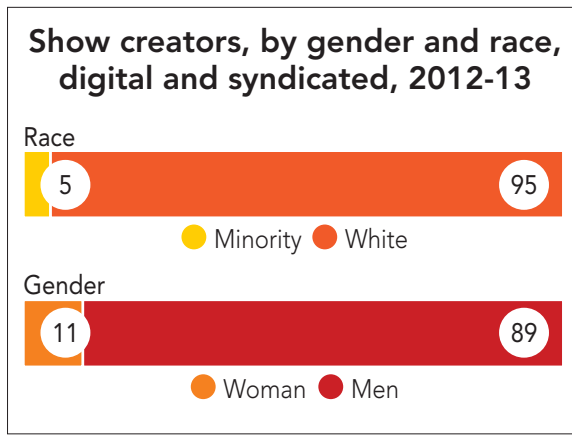
Graphic produced by the Women's Media Center

In the C-suite, where decisions get made, white males continued to reign:

- Film studio senior management was 92 percent white and 83 percent male.
- Film studio unit heads were 96 percent white and 61 percent male.
- Television network and studio heads were 96 percent white and 71 percent male.
- Television senior management was 93 percent white and 73 percent male.
- Television unit heads were 86 percent white and 55 percent male.

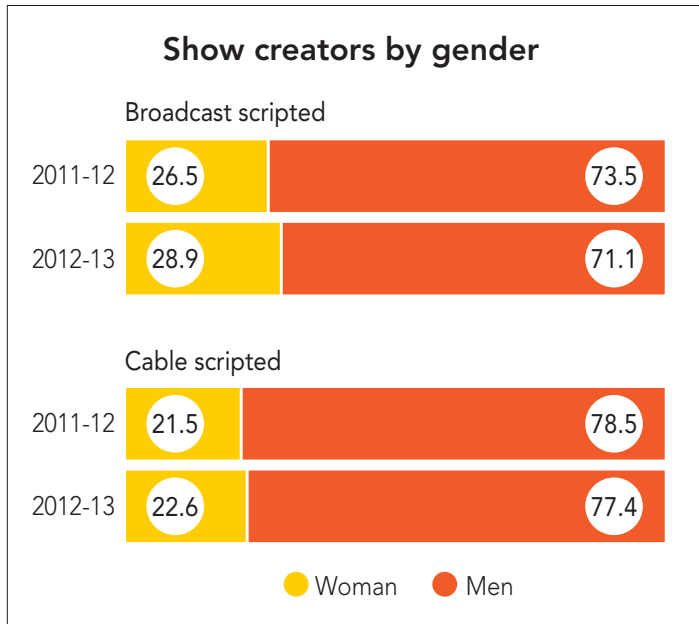
Regarding the business bottom line:

- Films with relatively diverse casts enjoyed the highest median global box office receipts and the highest median return on investment.
- Network and cable TV viewers aged 18 to 49 gave their highest median ratings to network and cable TV shows whose casts roughly mirrored the nation's racial make-up.
- Those viewers' highest median ratings also went to network and cable TV shows for which minorities wrote between 21 percent and 30 percent of the episodes.



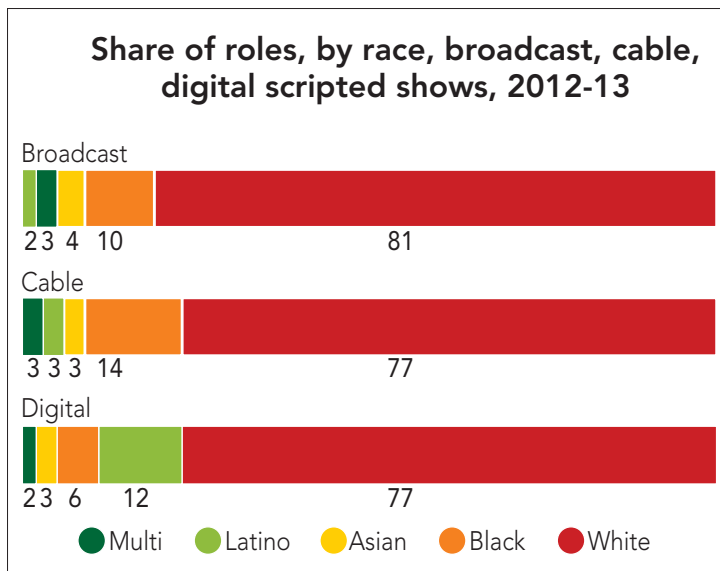
Graphic produced by the Women's Media Center

Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



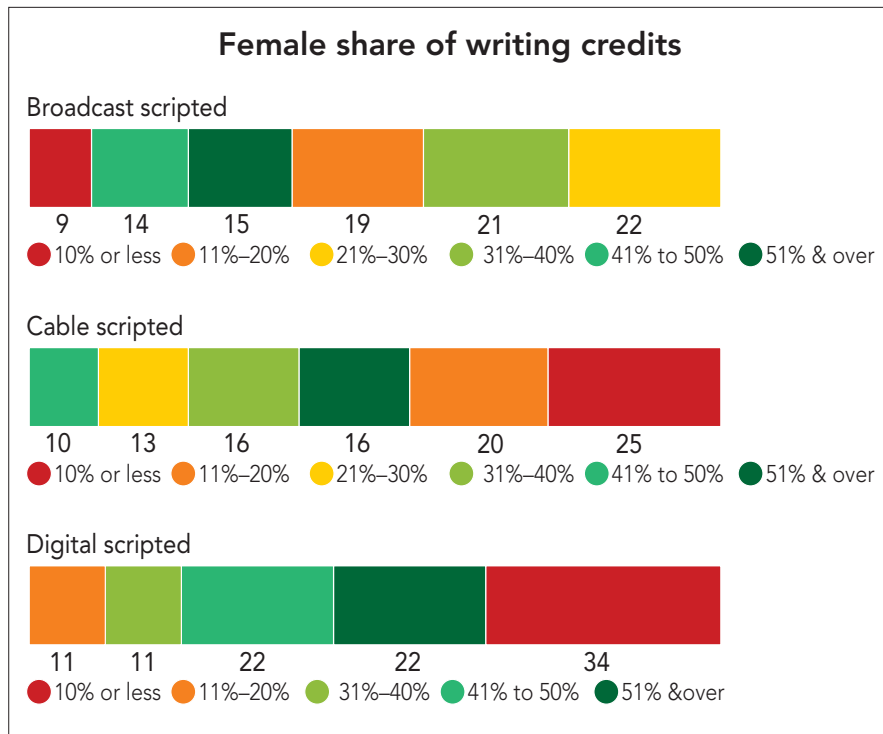
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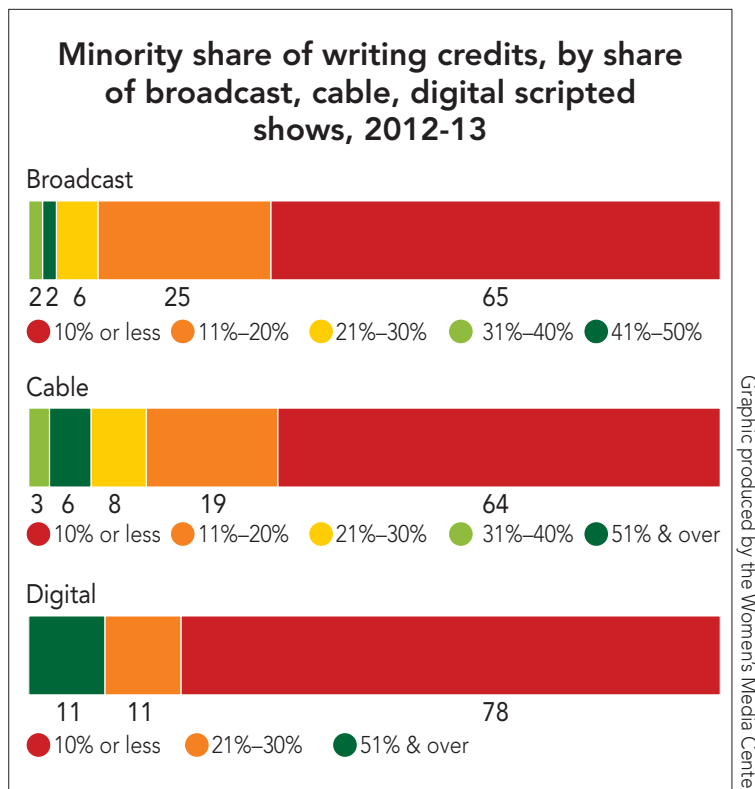


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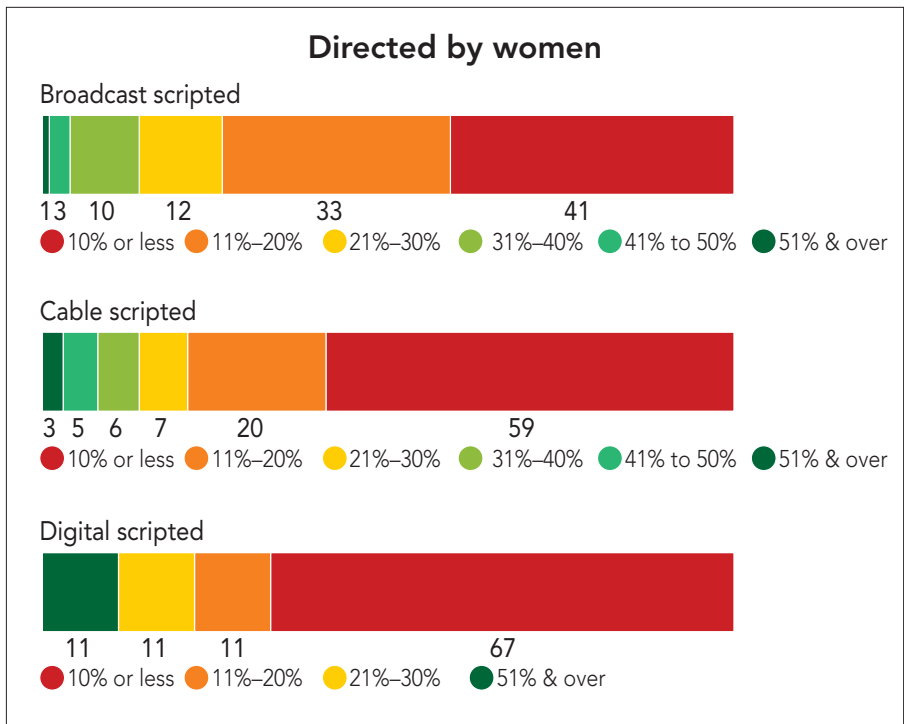
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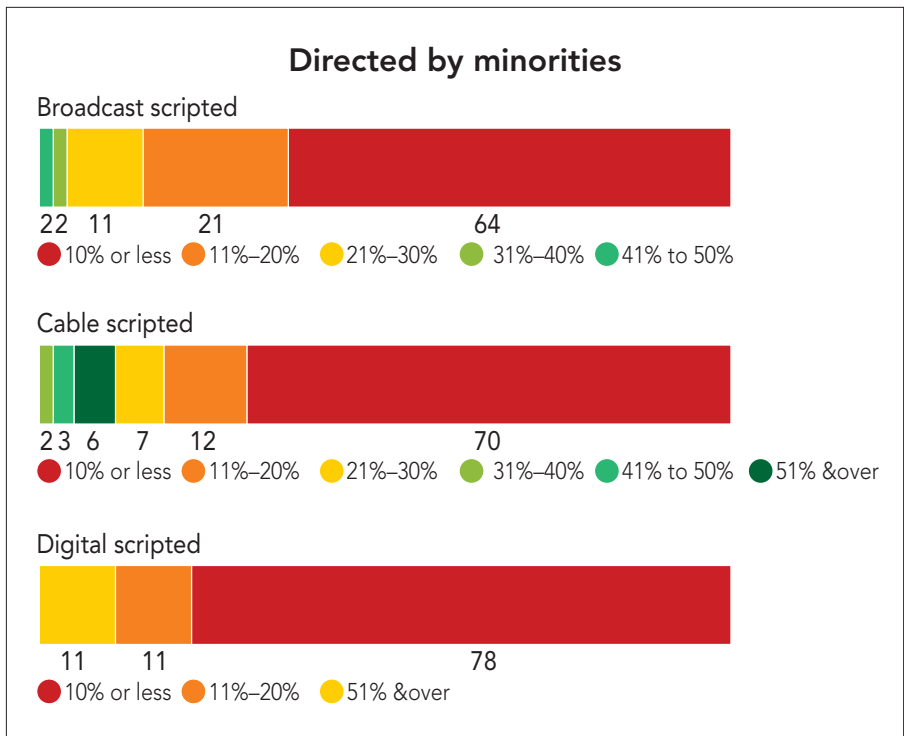
Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



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Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script



Source: UCLA Ralph Bunche Center for African American Studies, Hollywood Diversity Report: Flipping the Script

## When industry leaders “think director,” they “think male”: On-screen portrayals and behind-the-scenes diversity

Of the 3,932 characters with speaking parts in the 100 most money-making films of 2013, 74.1 percent were white, according to the University of Southern California Media Diversity & Social Change Initiative, whose researchers additionally investigated top films released in 2007 and 2010. The project, directed by Stacy L. Smith, reported little year-to-year improvement in the racial mix.

Despite that and other data proving that the scales are tipped in favor of white men, Smith applauded diversity-focused research, including that conducted by her center, and other endeavors that are making it harder for Hollywood to ignore its lack of racial and gender parity, on-screen and off-screen.

“The numbers are not changing,” Smith told the Women’s Media Center. “However ... awareness is at an all-time high. Our research ... has raised the level of discourse on the impediments facing females working behind the camera. We now know the barriers female directors and producers face, and activism around this issue is exploding.”

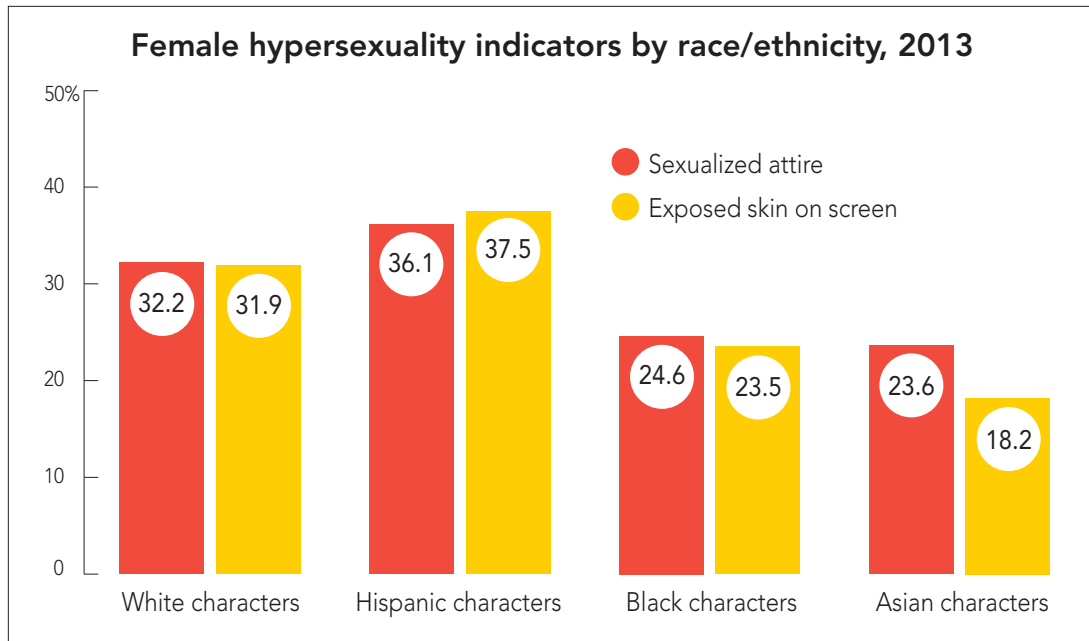
In the interim, as she and others push for parity, Smith added, “Hiring patterns for female directors are at a 13-year low. Our research has revealed that both implicit and explicit biases contribute to the standstill. We have uncovered that when industry leaders think ‘director,’ they think ‘male.’ This is a global phenomenon also documented in the management arena. Addressing these biases requires more than awareness and asking people kindly for change. We don’t need an evolution; we need a revolution. I think it might be coming.”

Housed at the Annenberg School of Communications & Journalism, the initiative’s report, [“Race/Ethnicity in 600 Popular Films: Examining On Screen Portrayals and Behind the Scenes Diversity.”](#) also found that:

- In 2013, 14.1 percent of speaking characters were black; 4.9 percent were Hispanic; 4.4 percent were Asian; 1.1 percent were Middle Eastern; less than 1 percent was American Indian or Alaskan Native; and 1.2 percent were some other ethnicity.
- Male characters of color consistently outnumbered female characters of their same racial group.
- Latinas were the most likely female characters with speaking parts, representing 37.3 percent of all female characters; women identified as “other” races were the least likely, snaring 23 percent of all females with speaking parts.
- In animated films, the proportion of characters of color stood at 8.2 percent in 2010, 1.5 percent in 2010 and 12.4 percent in 2013.
- In comedies, the number of non-white characters increased from 23.1 percent to 27.8 percent across the three years studied.
- In 17 percent of films, no blacks had speaking parts.
- 14 percent of the movies had roughly as many black characters as there were blacks living in United States, according to U.S. Census data.
- Of women shown partly undressed or nude, Latinas comprised 37.5 percent of that group; whites, 31.9 percent; blacks, 23.5 percent; and Asians, 18.2 percent.
- In terms of male nudity, men identified as some “other” race comprised the largest part of that group, at 18.2 percent.
- Hispanic males were the most likely to be shown in tight, alluring, or revealing clothing, representing 16.5 percent of those characters. The respective figures were 13.7 percent for Asian males and 8.3 percent for whites.



- Black males were the most likely to be shown in a committed relationship, at 68.4 percent of all committed male characters.
- As another comparison, white males, at 58.1 percent; Hispanic males, at 57.1 percent; and males of some other race, at 37.5 percent, were the most likely to be depicted as boyfriends or spouses.
- Asian males were the least likely to be depicted in a romantic relationship, and represented 28.6 percent of all males not romantically involved.



Graphic produced by the Women's Media Center

Source: USC's Annenberg School for Communication & Journalism Media, Diversity & Social Change Initiative

Regarding who was behind the camera, the report found that:

- Of the 107 directors for 2013's 100 top grossing films, seven of them, or 6.5 percent, were black. Two of the seven directors worked on more than one film, which meant there actually were just five different black directors in total.
- None of 2013's top 100 films had a black female director.
- Films without a black director awarded 10.8 percent of those movies' speaking parts to black characters.
- Films with black directors awarded 46 percent of all speaking roles to blacks. That 35.2 percent gap mirrored what happened in prior years.

### Character race/ethnicity in top-grossing films 2007-2013

Year	White	Hispanic	Black	Asian	Other
2007	77.6%	3.3%	13%	3.4%	2.5%
2008	71.2	4.9	13.2	7.1	3.5
2009	76.2	2.8	14.7	4.7	1.5
2010	77.6	3.9	10.3	5	3.3
2012	76.3	4.2	10.8	5	3.6
2013	74.1	4.97	14.1	4.4	2.5

Source: USC's Annenberg School for Communication & Journalism Media, Diversity & Social Change Initiative

## Apparent race/ethnicity of males and females in top-grossing films, 2013

Year	White	Hispanic	Black	Asian	Other
Males	70.4%	62.7%	66.2%	68%	77%
Females	29.6	37.3	33.8	32	23
Ratio	2.38 to 1	1.68 to 1	1.96 to 1	2.13 to 1	3.35 to 1

Source: USC's Annenberg School for Communication & Journalism Media, Diversity & Social Change Initiative

## Columbia University: As the U.S. Latino population jumped five-fold, Latino actors, other industry pros lost ground in TV and film

Between 1950 and 2013—when the Latino population grew roughly five-fold to comprise 17 percent of the U.S. population—the tally of Latinos with leading TV actor roles dropped from 3.9 percent to 0 percent and those with leading movie-acting roles dropped from 1.7 percent to 0 percent. That's according to [The Latino Media Gap](#), a June 2014 study from Columbia University's Center for the Study of Ethnicity and Race. In fall 2014, Latina-led TV shows "Cristela," "Jane the Virgin," and "Los Cowboys" debuted.

Disney's "McFarland, USA," a movie about Latino high school boys who are field workers and later double as cross-country runner stars—Kevin Costner as their white track coach—reportedly is the single, Latino-centric film slated for release in 2015. (Latinos buy 25 percent of all movie tickets and are 32 percent of all movie-goers in the United States, according to University of Southern California researchers.)

Prior to that 2015 release, however, these were among the low points for Latinos in entertainment, according to the report:

- From 2012 to 2013, 69 percent of all maids in entertainment media were Latina.
- No Latinos were studio or network presidents, CEOs or owners.
- Among the top 53 TV, radio and studio executives, including board chairpersons, only one—or 1.88 percent—was Latina.
- Between 2010 and 2013, Latino male actors did not appear in any top 10 movies or TV shows, though, until the 1990s, there had been more male Latino actors than female ones.
- From 2010 to 2013, Latinos comprised 2.8 percent of TV directors, 0.4 percent of TV producers and 1.7 percent of TV writers.
- From 2010 to 2013, Latinos accounted for 2.3 percent of movie directors, 2.7 percent of movie producers and 6 percent of movie writers.
- From 2012 to 2013, 17.6 percent of Latino TV characters were criminals, up from 6 percent in 1994; 36.6 percent were in law enforcement.
- From 2012 to 2013, 45 percent of Latino characters on TV were either uncredited or unnamed.

# Hollywood's Latino Problem: By The Numbers

## General Industry Stats:



**Fewer** **Movie Tickets Were Sold In The U.S. 2014 Than In Any Year Since 1995**

Source: Preliminary Estimates from the U.S. Census Bureau  
**Latinos Make Up 17%** **Of The U.S. Population**

**32%** **Of Frequent Moviegoers**

Source: MPAA, Theatrical Market Statistics 2013

### 1950's VS. Today

In 1950 Latinos On Average Made Up Only **2.8%**

**Of The Population**

Accounting For **3.9%** **Lead Actor Roles** + **1.5%** **Of All Leading Roles.**

Today Latinos On Average Make Up Only **17%**

**Of The Population**

Accounting For **4.9%** **Of Roles.**

Source: "The Latino Media Gap: A Report on the State of Latinos in U.S. Media" Columbia University, 2013

Latinos Purchase **25%** **Of** **TICKET**

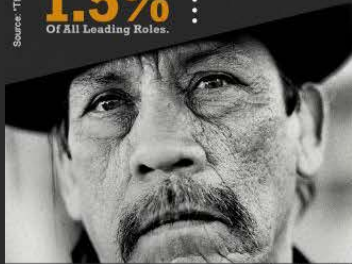
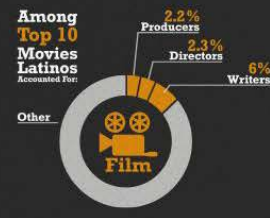
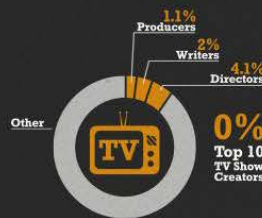
**But Only 4.9%** **Of Speaking Roles In Films.**

Source: "Race/Ethnicity in 500 Popular Films," USC, 2013



## Behind The Scenes

Source: "The Latino Media Gap: A Report on the State of Latinos in U.S. Media" Columbia University, 2013



## When Latinos Are Represented...

Source: "The Latino Media Gap: A Report on the State of Latinos in U.S. Media" Columbia University, 2013

**Latinas Are Stereotypically Portrayed As** **Hot Spicy** + **Partially Dressed** **37.5%** **Of The Time**



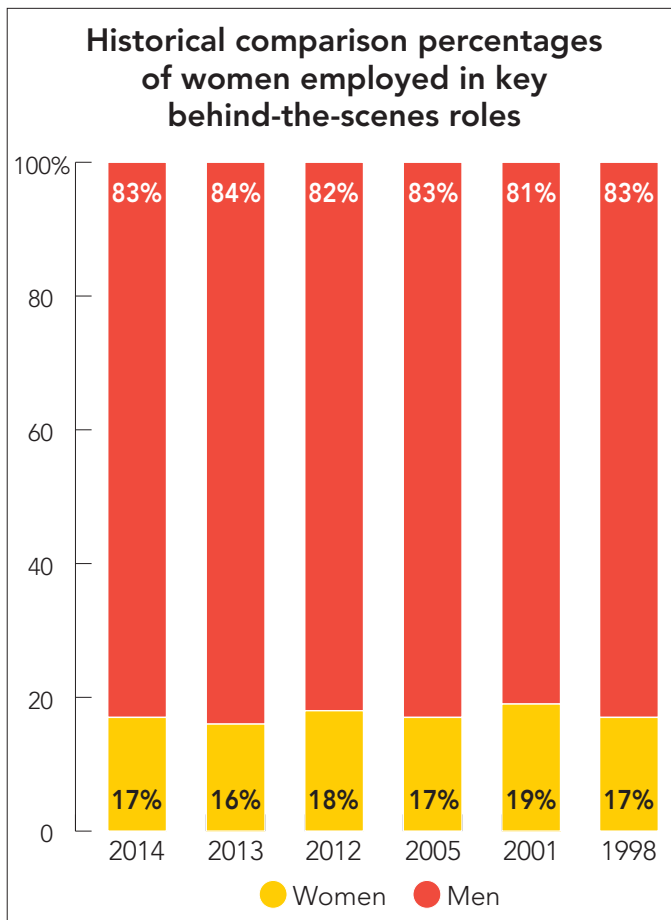
**17.7%**  
**24.2%**  
**Linked To Crime**

**69%** **Iconic Of Media Maids In** **Since 1996 Are Latina**

FUSION

## San Diego State University research center tracked employment lag among the film world's behind-the-scenes females

Men are 83 percent of all directors, executive producers, producers, writers, cinematographers and editors for the 250 most profitable films made in the United States in 2014. Women account for just 17 percent; that reflects a 1 percent rise overall in those female ranks since 2013 but also was the same rate as 1998's, according to "[Celluloid Ceiling](#)," an annual report on women's behind-the-scenes employment issued by San Diego State University's [Center for the Study of Women in Television & Film](#).



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

Graphic produced by the Women's Media Center

For 2014, the report found female directors, cinematographers and those writing musical scores and creating other sound fared worst among all those workers. The report looked at jobs held by 2,822 individuals in total.

Looking back, the researchers also concluded that from 1998 to 2014, the number of female executive producers and cinematographers rose, even if only incrementally. During the same period, there were fewer women directors, writers, producers and editors working behind-the-scenes.

"I find the [static, mostly unchanged] ... numbers quite remarkable," Martha Lauzen, the center's executive director, told the Women's Media Center, adding, "It is surprising

that despite the growing public dialogue about the desire and need for more female[s]," their comparative absence as on-screen protagonists and other players in top grossing films continues.

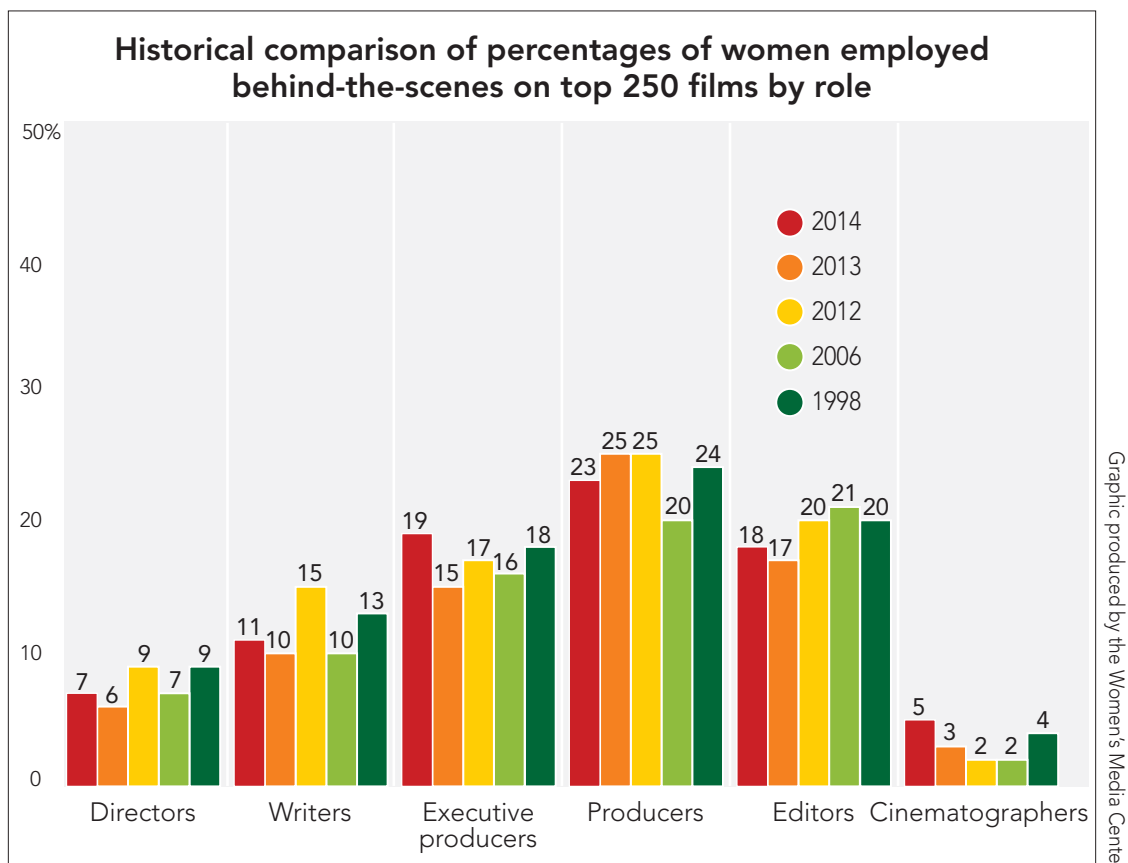
Ninety-three percent of those top grossing 250 movies had no female directors in 2014, when 7 percent of all directors were female, a figure that was 1 percentage point higher than in 2013 and 2 percentage points lower than in 1998.

The center found that 96 percent of the films had no female cinematographers, a group accounting for 5 percent of all cinematographers hired on 2014's film crews. That was a 2 percentage point increase since 2013 and 1 percentage point higher than the 1998 rate.

Seventy-nine percent of the films had no female writers; 78 percent had no female editors; 56 percent of them had no female executive producers; and 38 percent had no female producers.

Other gender disparities in the 250 films:

- 38 percent of the films hired one or fewer women in the positions researchers reviewed; 23 percent employed two women; 29 percent employed three to five women; 7 percent employed six to nine women; 3 percent employed 10 to 14 women.
- None of the films was without male employees. For 69 percent of the films, the male behind-the-scenes staff numbered between 10 and 27 persons.
- Women accounted for 11 percent of writers, an increase of 1 percentage point since 2013 and 2 percentage points lower than in 1998.
- Men were 81 percent of all executive producers; women comprised 19 percent, an increase of 4 percentage points since 2013 and 1 percentage point higher than in 1998.
- Men were 77 percent of all producers; women accounted for 23 percent, a decrease of 2 percentage points since 2013 and a 1 percentage point slide from the rate in 1998.
- Men were 82 percent of all editors; women comprised 18 percent, an increase of 1 percentage point since 2013 but a 2 percentage point decline from 1998's rate.
- Men were 95 percent of all sound designers; women comprised 5 percent, an increase of 1 percentage point since 2013, the first year that center researchers reviewed who was working as a composer or in sound.
- Men were 95 percent of all supervising sound editors; women accounted for 5 percent, a 4 percentage point drop from 2013.
- Men were 99 percent of all composers; women comprised 1 percent, a 1 percentage point slide since 2013.
- Women were most likely to work in the documentary and comedy genres.
- Women were least likely to work in the action and horror genres.



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



## Entertainment TV's female shot-callers lost some ground, while on-screen actors remained mainly white, male, younger

The number of women creators, writers, producers, executive producers, photography directors and editors of prime-time TV entertainment shows slid 1 percentage point between 2012-13 and 2013-14, with women representing 27 percent of that entire workforce, according to San Diego State University's [Center for the Study of Women in Television & Film](#).

In 1997-98, women constituted 21 percent of those sectors, according to center researchers.



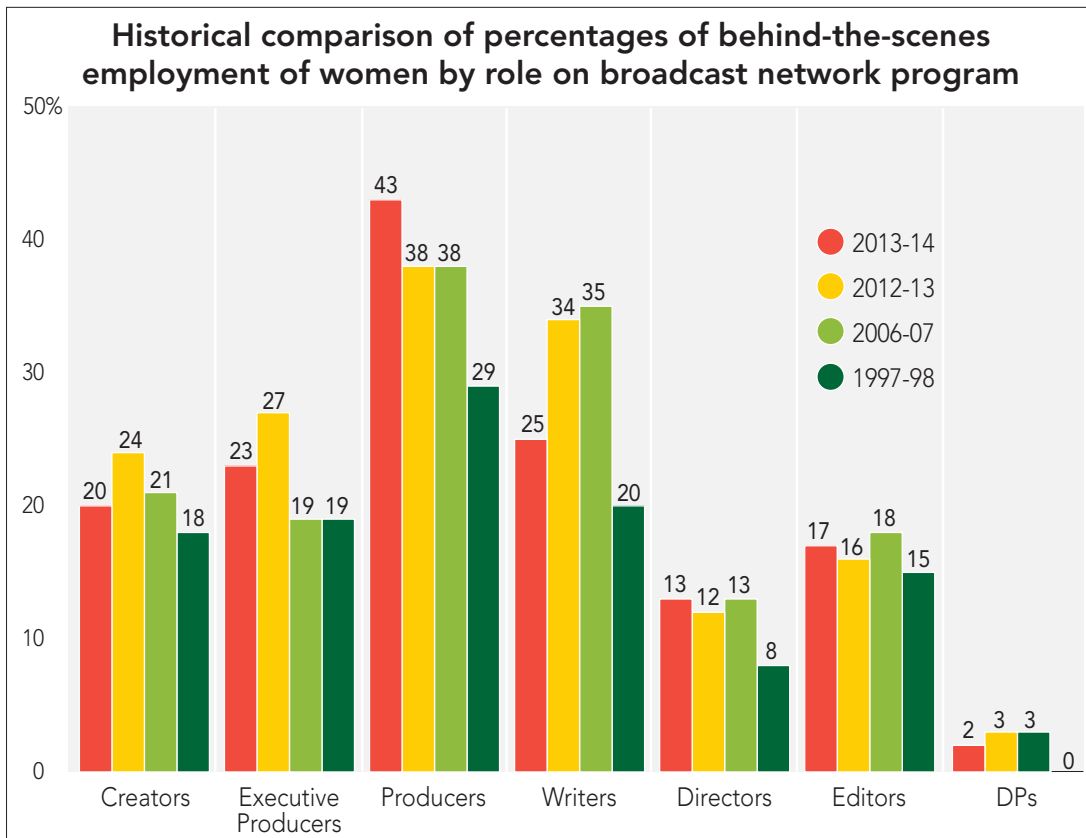
Source: Center for the Study of Women in Television & Film/San Diego State University

Other findings from Lauzen's ["Boxed-In: Employment of Behind-the-Scenes and On-Screen Women in 2013-14 Prime-time Television"](#) showed that, among those seven behind-the-scenes occupations, women were most prevalent among producers, constituting 43 percent of that group in 2013-14; the rate was 38 percent in 2012-13 and 29 percent in 1997-98.

Of the researched TV shows, 44 percent employed no more than four women, while 1 percent employed four or fewer men in those seven job categories.

Also, according to the San Diego State University investigators:

- Women accounted for 25 percent of writers in 2013-14, down from 34 percent in 2012-13. The respective figure was 20 percent in 1997-98.
- Women accounted for 23 percent of executive producers in 2013-14, 27 percent in 2012-13 and 19 percent in 1997-98.
- Women accounted for 20 percent of show creators in 2013-14, 24 percent in 2012-13 and 18 percent in 1997-98.
- Women accounted for 13 percent of directors in 2013-14, 12 in 2012-13 and 8 percent from 1997-98.
- Women accounted for 17 percent of editors in 2013-14, 16 percent in 2012-13 and 15 percent in 1997-98.
- Women accounted for 2 percent of photography directors in 2013-14, 3 percent in 2012-13 and 0 percent in 1997-98.

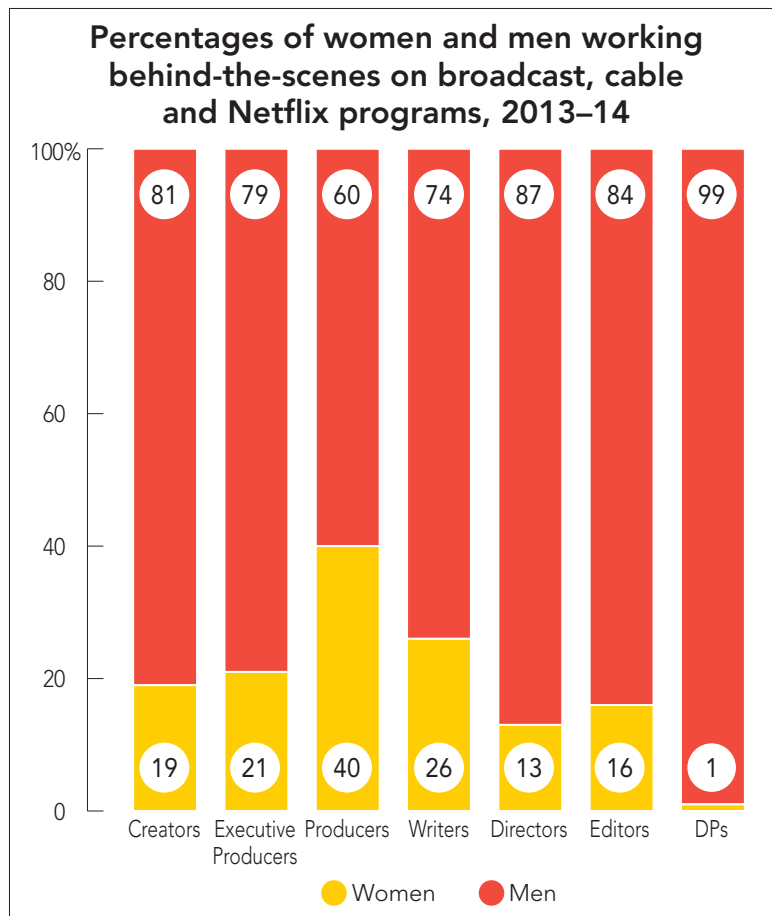


Graphic produced by the Women's Media Center

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

In terms of on-screen talent:

- By race, 74 percent of female characters were white, 14 percent were black, 6 percent were Asian, 5 percent were Latina and 1 percent were some other ethnicity.
- Women actors had 42 percent of all speaking parts, a drop of 1 percent from 2012-13 but higher than 1997-98's 39 percent.
- As women characters aged, they were less likely to be cast. Of all female characters, 32 percent were in their 30s and 17 percent were in their 40s. The respective figures for male characters were 33 percent and 25 percent.



Graphic produced by the Women's Media Center

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

- Overall, by age, 59 percent of female characters were in their 20s and 30s, while 58 percent of male characters were in their 30s and 40s.
- Of all characters, 3 percent of females and 4 percent of males were older than 60.
- Females accounted for 46 percent of characters in programs with at least one female writer and 39 percent of characters in shows with no female writers.
- Females accounted for 47 percent of the cast in shows with at least one female creator and 39 percent of the cast in shows with no female creators.

For a second consecutive year, the San Diego researchers—led by Martha Lauzen, the center’s executive director—also surveyed behind-the-scenes workforces in a singular category that combined shows on ABC, CBS, NBC, cable networks and Netflix. In that cumulative category, these researchers concluded that in 2013-14 women were:

- 40 percent of producers, which was up from 38 percent in 2012-13.
- 26 percent of writers in 2013-14, down from 30 percent in 2012-13.
- 21 percent of executive producers, down from 24 percent in 2012-13.
- 19 percent of creators, down from 23 percent in 2012-13.
- 16 percent of editors, which was unchanged from 2012-13.
- 13 percent of directors, up from 11 percent in 2012-13.
- 1 percent of directors of photography, down from 2 percent in 2012-13.

The genders, ages and races of characters in that combined group were roughly the same as they were in the major networks’ prime-time TV shows.

### **Directors Guild of America: Among TV series directors, fewer white men, more men of color and little change in female ranks**

The proportion of white male directors of entertainment TV series dipped from 72 percent to 69 percent between 2013-14 and 2012-13, a period when minority male directors got more jobs and the status of white female and minority female directors remained unchanged, according to the [Directors Guild of America \(DGA\)](#) analysis of 3,500 TV episodes produced during the major networks’ 2013-14 season and of more than 220 scripted series on cable television during its 2013 season.

Lest there be any question about the difference that can be made by one person in the decision-making role, that 3 percent surge by minority male directors owes to the work of a single director, [Tyler Perry](#), who directed all episodes of three TV series he also produced. He did so on OWN, the cable network launched by Oprah Winfrey.

The Guild’s parsing of ethnicity and gender of directors hired to direct prime-time TV episodes on the traditional, major broadcast networks, on basic and premium cable channels and of series created solely for Internet viewing found that in 2013-14:

- Males directed 86 percent of all TV episodes.
- White males directed 7 out of 10 episodes.
- All women and minority men, combined, directed 3 out of 10 episodes.
- Men of color directed 17 percent of all episodes, an increase over the previous year.
- White women directed 12 percent of all episodes, the same rate as the previous year.
- Women of color directed 2 percent of all episodes, the same rate as the previous year.



- Twenty-three—or 10 percent—of the 220 examined series hired no women or minority directors.
- Thirty-nine—or 17 percent—of the 220 shows hired women or minorities to direct fewer than 15 percent of episodes.

“Unfortunately, it can be shockingly difficult to convince the people who control hiring to make even small improvements to their hiring practices,” Emmy Award-winning director and DGA President [Paris Barclay](#) said in a press release about the report.

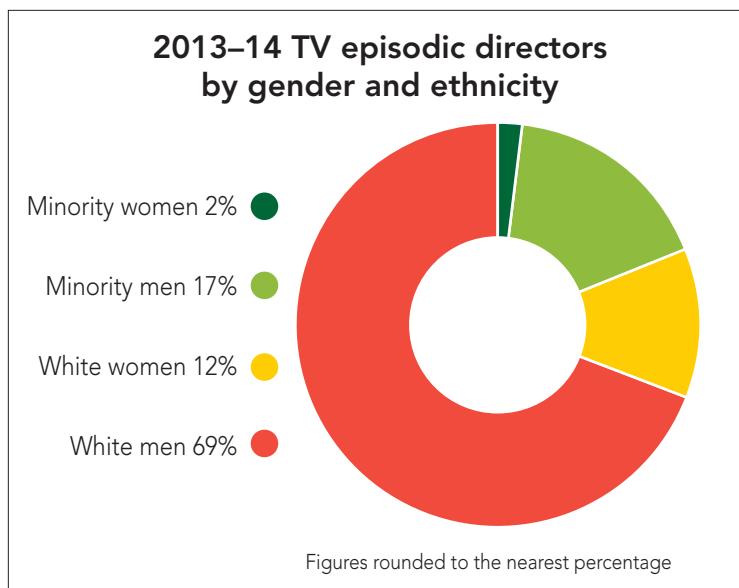
Further review of DGA data shows that of all 776 directors on 2013-14 episodes with DGA contracts:

- 83 percent were male.
- 17 percent were female.
- 88 percent were white.
- 7 percent were black.
- 3 percent were Latino-American.
- 2 percent were Asian-American.

Of 2013-14’s 108 first-time episode directors:

- 68 percent were white men.
- 12 percent were men of color.
- 18 percent were white women.
- 3 percent were women of color.

(The above figures equal more than 100 percent.)



Graphic produced by the Women's Media Center

Source: Directors Guild of America

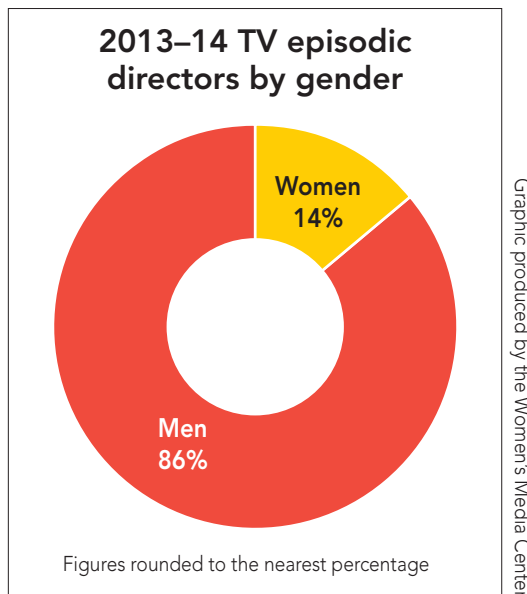
A sampling of director demographics by TV series:

- 25 percent of television series with a DGA contract landed on the DGA's "Worst Of" list because of their lack of diversity in hiring.
- Among the worst offenders on the Worst Of list, was "Boardwalk Empire." In 2013-14, that show hired women to direct two of its 48 episodes—4 percent—and no minority directors at all.
- During the last three seasons, "NCIS" hired women to direct seven of its 72 episodes—10 percent—and a minority director for one episode.
- During the same three-season period, "CSI: Crime Scene Investigation" hired one minority woman to direct three of its 66 episodes—5 percent—and one white woman to direct one episode—2 percent.
- Conversely, 49 series—or 22 percent of all the analyzed series—made DGA's "Best Of" list. Shows on the "Best Of" list included "The Real Husbands of Hollywood," "The Good Wife," "Orange is the New Black" and "Modern Family."

To be tapped as "Best Of," the DGA now requires shows to hire women or minorities to direct at least 40 percent of episodes, instead of the previous minimum of 30 percent.

"I'm thrilled to see all the series that have demonstrated a serious commitment to diverse hiring, including some brand-new series that hit diversity home runs right out of the gate in their first seasons," [DGA First Vice President Betty Thomas](#), co-chair of the DGA Diversity Task Force, said in a news release about the study.

"These shows," continued Thomas, the only woman among the DGA's 10 officers, "are some of the most well-respected, and award-winning, shows on television, and I wouldn't hesitate to say that the diversity of their directors plays a significant role. I hope the shows that have failed to hire women, or minorities—in the year 2014—soon understand that their shows can only benefit by broadening the range of creative voices that form their teams."



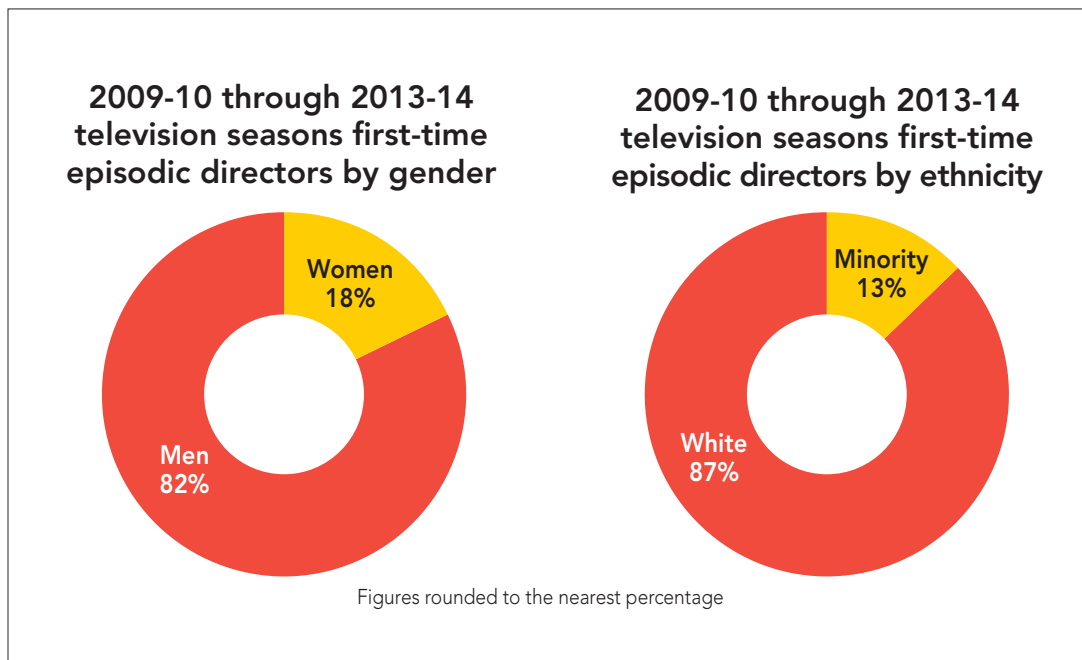
Source: Directors Guild of America

## Directors Guild's five-year study: Most entry-level directors are white men

For five years ending with the 2013-2014 television season, males comprised 82 percent of Hollywood workers who were tapped to direct their first episode of a TV series, according to a [Directors Guild of America report](#). Among those 479 directors, 87 percent were white.

The figures suggest, DGA leaders argue, that the numbers reflect an entrenched status quo that defies studio and other TV executives pledges to create a more diverse workforce.

"Look, the data is clear. Even when hiring first-timers, the studios and executive producers are making choices that show they don't actively support diversity hiring," the DGA's Betty Thomas said in a press release. "First-time TV directors are new to the game and come from all areas of the industry including film school—so why is a woman or minority any less qualified than anybody else? It seems clearer than ever that we need to see different points of view. Most of the industry claims to want a more diversified directing workforce—here's their chance. It could all start here."



Source: Directors Guild of America

According to the Guild, the first-time directors of TV episodes were drawn from various artistic pools: 28 percent began as TV writers; 18 percent were actors; 10 percent were assistant directors/unit production managers; 8 percent were cinematographers/camera operators; 5 percent each were editors or some other TV crew member; 1 percent were producers who did not double as writers; and the remaining TV episode directors had previously directed independent film, new media projects, commercials, music videos, student films and documentaries.

## Tally of female film directors dipped; movies with gender-balanced casts more than doubled in 2013's top movies

Men were 70.8 percent of the 4,506 characters with speaking parts in the 100 top grossing films of 2013, with women holding 29.2 percent, and roughly 16 percent—a rise of 10 percentage points above the 2012 figure—of those films had about the same number of characters from both sexes.

In other key measures, all men characters outnumbered all women in 98 percent of those releases. And there were fewer female directors in 2013 than during any of the previous six consecutive years when University of Southern California researchers conducted what they describe as the largest multi-year study of its kind to investigate gender and gender-driven traits of American film and film creators.

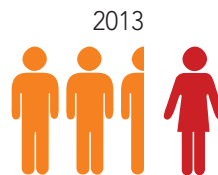
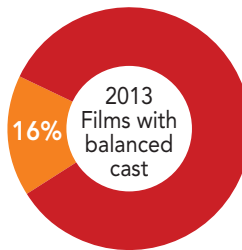
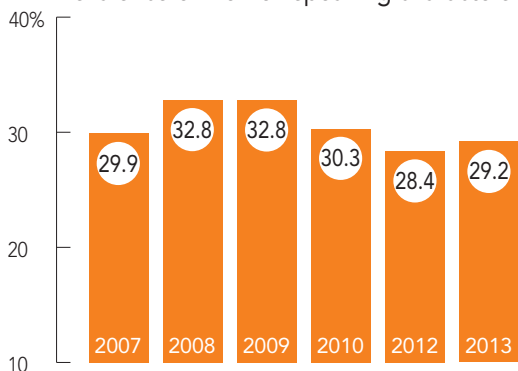
Since 2007, when the USC Annenberg School of Communications' [Media Diversity and Social Change Initiative](#) began parsing the numbers, the proportion of female characters with speaking parts in those top 100 films peaked at 32.8 percent in 2008 and 2009. In 2007, the figure was 29.9 percent.

Also, in 2013's top 100 movies, according to ["Gender Inequality in Popular Films: Examining On Screen Employment Patterns in Motion Pictures Released between 2007-2013"](#):

- In 16 percent of the films, women comprised anywhere from 45 percent to 54.9 percent of the casts, a figure that these researchers deemed gender-balanced.
- In 12 percent of movies, women were cast in less than 15 percent of roles.
- Females represented between 15 percent and 34.9 percent of the casts in 52 percent of the releases.
- For R-rated movies, 68.8 percent of speaking roles went to men and 31.2 percent to women. The respective figures were 28.6 percent for releases rated PG-13 and 24.9 percent for those rated PG.
- By a ratio of 5.3 to 1—a rate roughly the same as 2012—male film directors, writers and producers outnumbered women among the 1,374 persons in those three categories.
- Men were 98.1 percent of directors. Women comprised only 1.9 percent of directors.
- Men were 92.6 percent of writers. Women were 7.4 percent.
- Men were 78.4 percent of producers. Women were 19.6 percent.
- Two films had a female director; 15 had a female writer; and 84 had a female producer.
- The number of films in which teenage girls were in hypersexual attire or had their flesh overly exposed dropped to 17.2 percent and 18.4 percent, respectively, from 31.6 percent and 31 percent in 2012.
- Spanning the initiative's six years of research, slightly more than half of all female film characters were aged 21 to 29. Fewer than 25 percent were aged 40 to 64.
- One of the 100 films had no female characters.

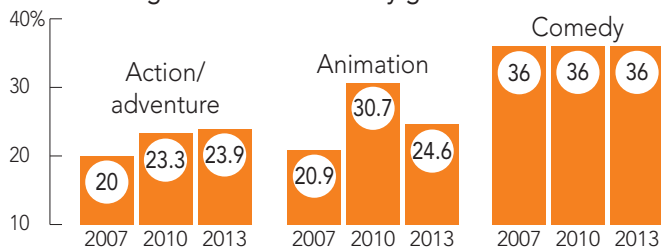
# OUT OF 100 FILMS

Prevalence of women speaking characters on screen



Ratio of men to women 2.43:1

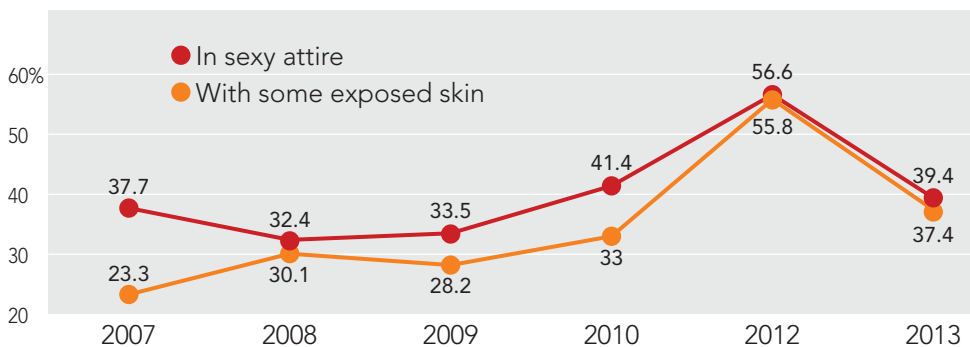
Percentage of women in film by genre



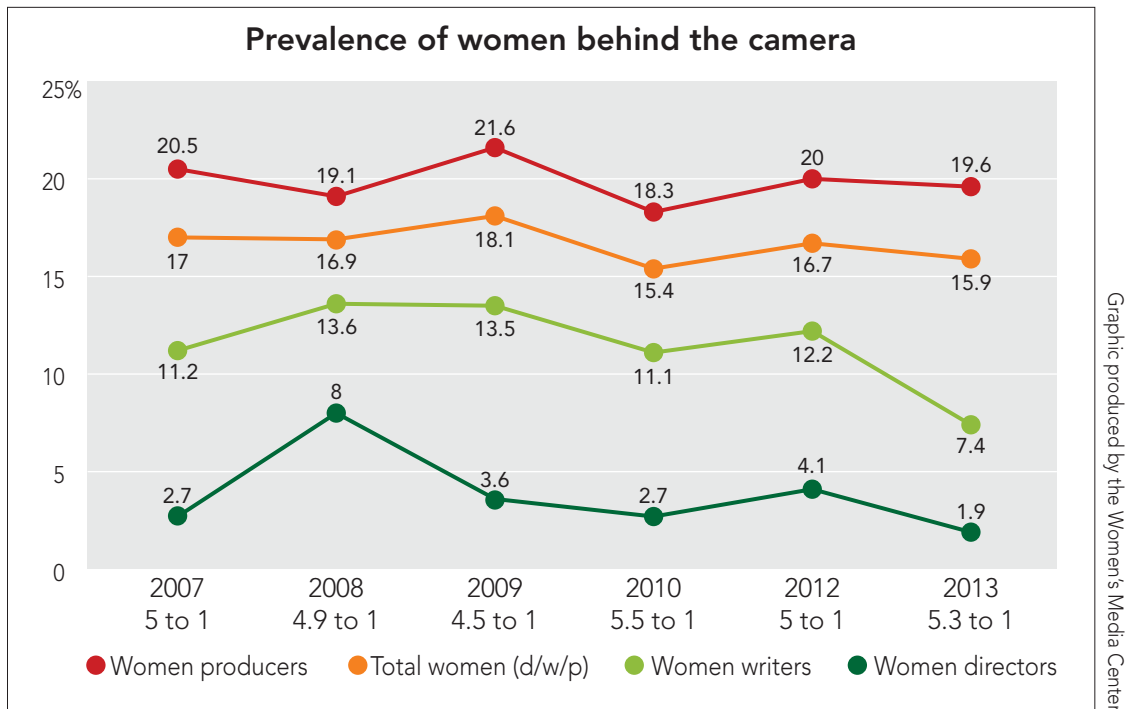
Total number of speaking characters, 2013

**4,506**

Percentage of females 13-20 year-olds



Source: USC Annenberg and Media, Diversity, & Social Change Initiative



Source: USC Annenberg and Media, Diversity, & Social Change Initiative

### Prevalence of female speaking characters on screen, 2007-2013

Prevalence	2007	2008	2009	2010	2012	2013
Women characters	29.9%	32.8%	32.8%	30.3%	28.4%	29.2%
Films w/balanced casts	11.9%	15%	16.8%	4%	6%	16%
Ratio of men to women	2.35 to 1	2.05 to 1	2.05 to 1	2.3 to 1	2.51 to 1	2.43 to 1
Total number of speaking characters	4,379	4,370	4,342	4,153	4,475	4,506
Total number of films	100	100	100	100	100	100

Source: USC Annenberg School for Communication and Journalism Media

## Hypersexualization of female characters on screen, 2007-2013

Hypersexuality	2007	2008	2009	2010	2012	2013
Sexualized attire	27%	25.7%	25.8%	33.8%	31.6%	30.2%
With some exposed skin	21.8%	23.7%	23.6%	30.8%	31%	29.5%
Referenced attractive	18.5%	15.1%	10.9%	14.7%	not measured	13.2%

Source: USC Annenberg School for Communication and Journalism Media

## Female sexualization by age in top grossing films, 2013

Percent	13–20 year olds	21–39 year olds	40–64 year olds
In sexy attire	39.4%	40.5%	18.8%
Partially/fully naked	37.4	39.6	18.5
Referenced attractive	14.8	16.1	7.3

Source: USC Annenberg School for Communication and Journalism Media

## Distribution resources can make or break filmmakers who succeed at film festivals

Based on their analysis of 208 films debuting at the vaunted Sundance Film Festival from 2002 through 2014, the [Sundance Institute](#), [Women in Film Los Angeles](#) and University of Southern California researchers concluded that garnering artistic kudos at, say, Sundance did not guarantee post-festival success for female filmmakers.

A key problem, according to [USC Annenberg School for Communication and Journalism](#) researchers commissioned to conduct the study, was a lack of resources for distributing critically acclaimed female-made films after Sundance ended. The study, [“Exploring the Careers of Female Directors: Phase III,”](#) concluded that:

- While 70.2 percent of female-directed movies debuting at Sundance were later distributed by independent companies with less cash than major and quasi-major movie studios, 56.9 percent of Sundance films from a male director were independently distributed.
- On the flip side, 43.1 percent of male-directed Sundance films and 29.8 percent of female-directed Sundance films were distributed by those more financially well off studios.
- Of the 208 Sundance films, 177 were distributed in the United States. Of female-directed Sundance films, 88.7 percent got U.S. distribution as did 83.9 percent of male-directed Sundance films.
- Of the 208 Sundance films, 53, or 25.5 percent, had a female director.
- Three-quarters of all Sundance films were dramas, comedies or romantic comedies, with 92.5 percent of female-directed films falling into those categories. Of male-directed films, 69 percent were in those categories.
- Male-directed and female-directed Sundance films were equally likely to be shown in 75 or fewer movie theaters as in 76 to 250 movie theaters.
- However, films distributed by major companies and shown in 251 or more movie theaters were more likely to have male directors; 32.1 percent of male-directed films were shown in 251 or more venues, while the comparative figure for female-directed films was 21.4 percent

“The results from this study demonstrate that female directors set out on a course that confirms and triggers a stereotype that may affect the deals they make and the opportunities they are offered,” researchers wrote. “As such, the choices female directors make early in their careers can have lasting financial consequences.”

Additionally, this study’s analysis of the 1,300 top grossing films during the same 12-year period found, overall, that male directors outnumbered female directors 23 to 1. And during a single year—2014—1.9 percent of directors of the top 100 films had female directors.

Pat Mitchell, co-chair of the Women’s Media Center Board and chair of the Sundance Institute’s Board, has a personal perspective on the research and its impact. “Someone said recently that just the act of a woman making a film is revolutionary... requiring courage and fearlessness.”

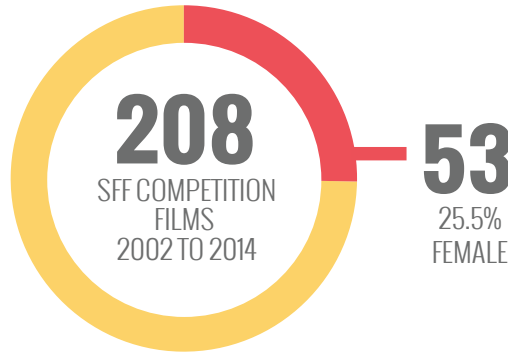
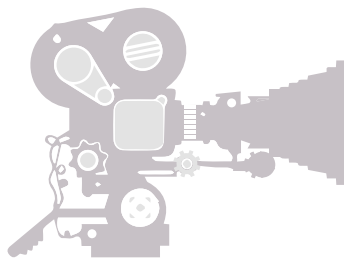
“As this research makes clear, the barriers for women across the media landscape ... writers, producers, directors, digital entrepreneurs ... still exist at every point on the journey from idea to screen. The numbers show how the choice to pursue a career as a director requires

deep commitment and resilience. This research confirms that the power dynamic that controls the financing and distribution of films is still in place and, to a large extent, still excluding women. But the Sundance film festival is committed to exhibiting the work of women directors, and the presence of so many films directed by women and women’s stories on film is making a difference in the festival experience. Broadening the mandate to include more women in key roles, behind and in front of the camera, is the mission of the Women’s Media Center, whose programs are raising awareness of the importance of more women’s stories and women’s voices across all media. Hopefully all these efforts and the collaborations that are producing this research will see the numbers increase, the hurdles diminish and the changes will be seen in more ways than just more numbers.”

## THE GENDERED MARKETPLACE

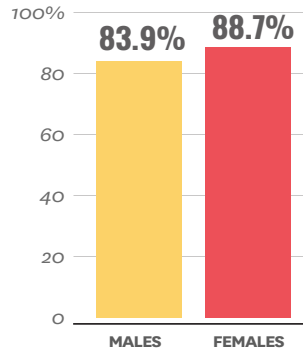
DR. STACY L. SMITH, DR. KATHERINE PIEPER, & MARC CHOUEITI  
 MEDIA, DIVERSITY, & SOCIAL CHANGE INITIATIVE

@MDSCTInitiative

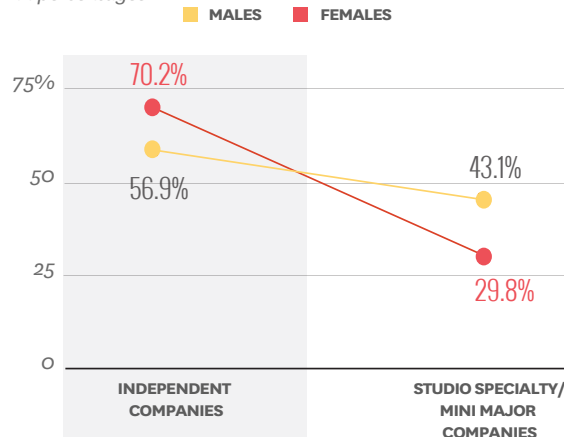


### FEMALE DIRECTORS DEAL WITH DISTRIBUTION DISPARITIES

DISTRIBUTION RATE, in percentages



DIRECTOR GENDER BY DISTRIBUTION COMPANY, in percentages



STUDY FUNDED BY WOMEN IN FILM LOS ANGELES, SUNDANCE INSTITUTE.  
 © 2015 DR. STACY L. SMITH | GRAPHICS: PATRICIA LAPADULA

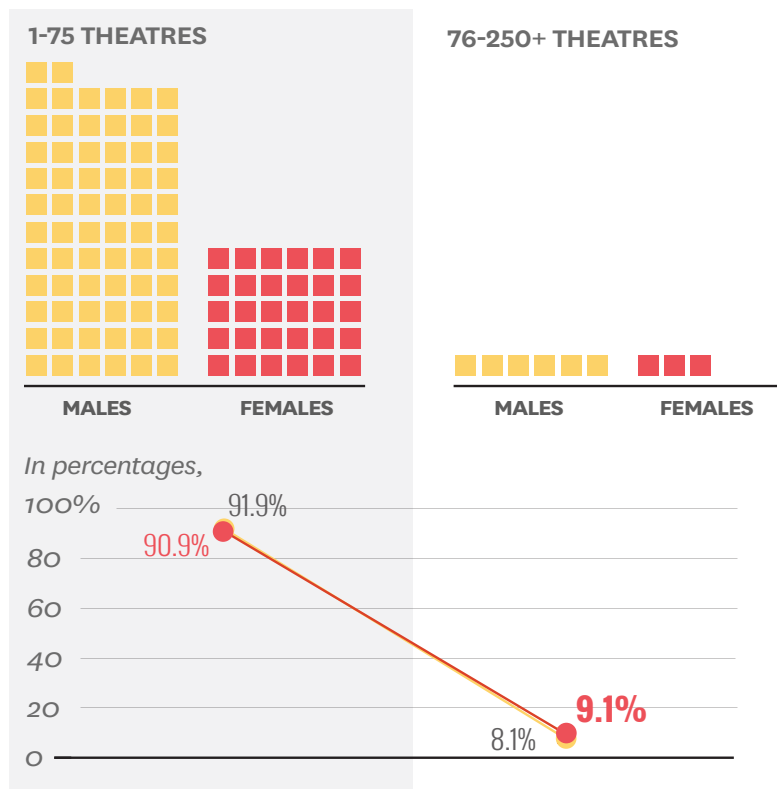




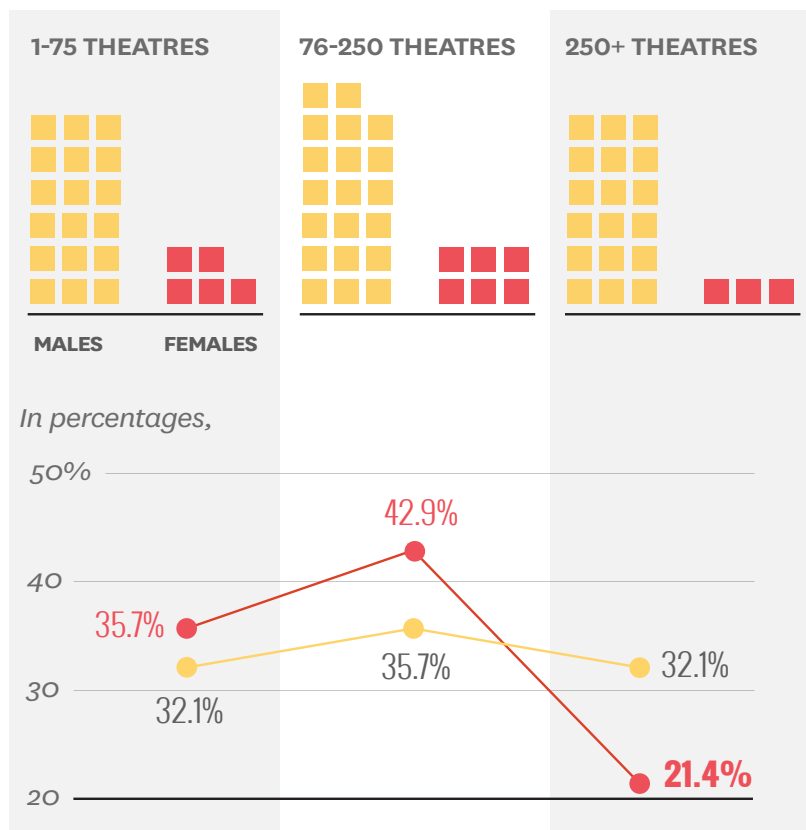
# FEMALE DIRECTORS ENCOUNTER INEQUITY IN EXHIBITION

FILMS SHOWN IN:

## INDEPENDENT COMPANIES

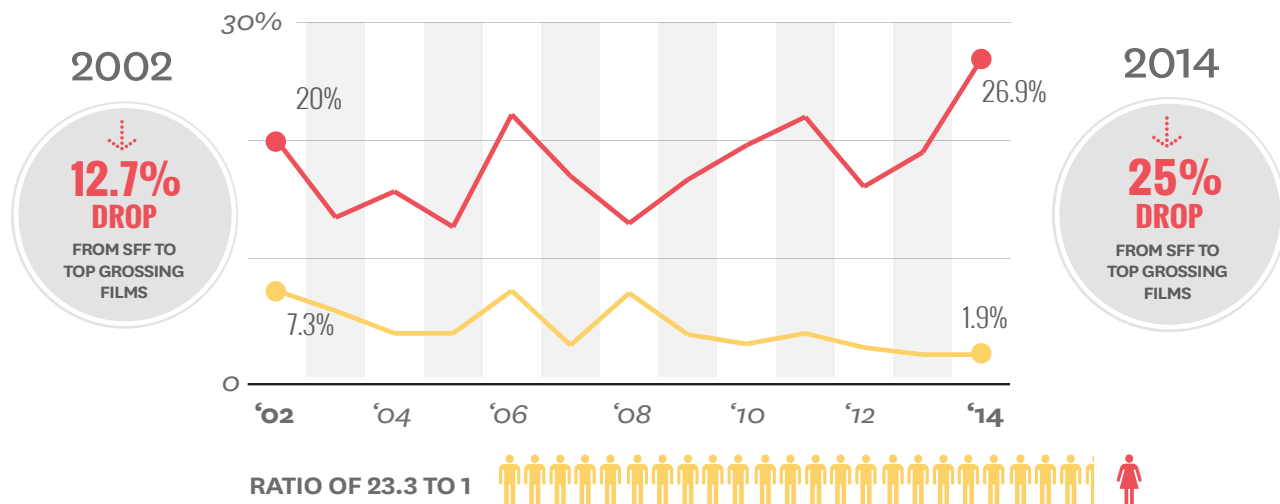


## STUDIO SPECIALTY / MINI MAJOR COMPANIES



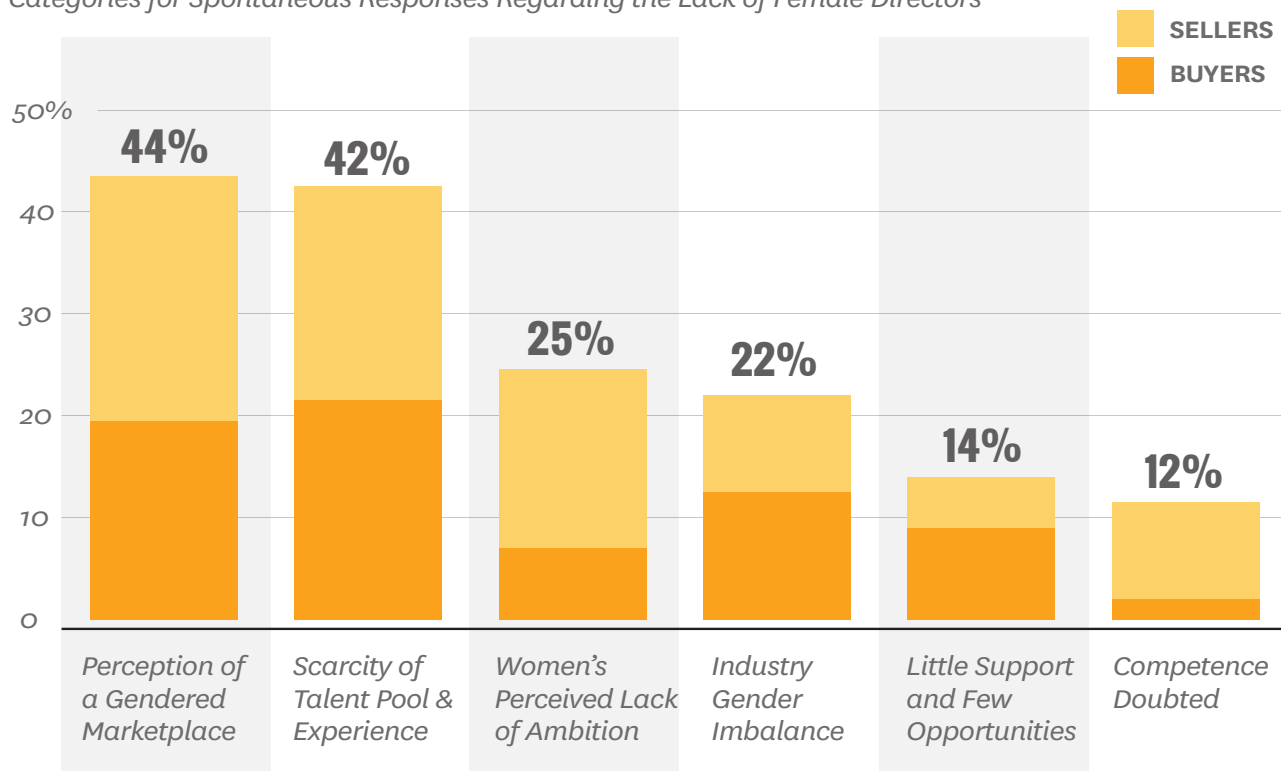
# FEMALE DIRECTORS FACE THE FISCAL CLIFF

■ Percentage of SFF Directors who are Female ■ Percentage of Top 100 Directors who are Female



# FEMALE DIRECTORS MEET A GENDERED MARKETPLACE

Categories for Spontaneous Responses Regarding the Lack of Female Directors



STUDY FUNDED BY WOMEN IN FILM LOS ANGELES, SUNDANCE INSTITUTE.  
© 2015 DR. STACY L. SMITH | GRAPHICS: PATRICIA LAPADULA



## More women than men globally—except for on-screen and behind the lens

Women snagged fewer than a third of speaking parts in movies created in such world-leader and other nations as Australia, Brazil, China, France, Germany, India, Japan, Russia, South Korea, the United Kingdom and United States.

That's one key finding from what University of Southern California researchers call the first international study of its kind.

### Character gender prevalence by country

	Percent of female characters	Percent of female leads/co-leads	Percent with balanced casts	Total number of characters
Australia	29.8%	40%	0%	386
Brazil	37.1	20	20	423
China	35	40	30	514
France	28.7	0	0	526
Germany	35.2	20	20	443
India	24.9	0	0	493
Japan	26.6	40	0	575
Korea	35.9	50	20	409
Russia	30.3	10	10	522
U.K.	37.9	30	20	454
U.S./U.K.	23.6	0	0	552
U.S.	29.3	30	0	502

Note: All the U.S./U.K. films presented in this table were co-productions or collaborations between the two countries as defined by the British Film Institute (BFI). U.K. films in this sample are national productions that are not financed by major U.S. studios.

Source: USC Annenberg School for Communication and Journalism Media, Diversity and Social Change Initiative

### Character gender prevalence behind the camera by country

	Directors	Writers	Producers	Gender ratio
Australia	8.3%	33.3%	29.4%	2.5 to 1
Brazil	9.1	30.8	47.2	1.7 to 1
China	16.7	21.4	25.3	3.1 to 1
France	0	6.7	13.6	9.6 to 1
Germany	7.1	22.2	23.8	3.7 to 1
India	9.1	12.1	15.2	6.2 to 1
Japan	0	22.7	7.5	9.5 to 1
Korea	0	15.4	20	5.2 to 1
Russia	0	13.6	17.7	6.3 to 1
U.K.	27.3	58.8	21.8	2.7 to 1
U.S./U.K.	9.1	9.1	21.6	4.7 to 1
U.S.	0	11.8	30.2	3.4 to 1
Total	7	19.7	22.7	3.9 to 1

Source: USC Annenberg School for Communication and Journalism Media, Diversity and Social Change Initiative

The [Geena Davis Institute](#) on Gender in Media and its [UN Women](#) and [Rockefeller Foundation](#) supporters commissioned a study, "[Gender Bias Without Borders: An Investigation of Female Characters in Popular Films Across 11 Countries.](#)" [USC Annenberg School for Communication and Journalism](#) researchers conducted the study of 120 fictionally based movies made between January 1, 2010, and May 1, 2013. Each film likely would have been rated G, PG or PG-13 were it released in the United States. Globally, there are a few high-water marks for women in film, according to this study. As examples, half of South Korean films and 40 percent of films from Australia, China and Japan featured a female lead or co-lead.

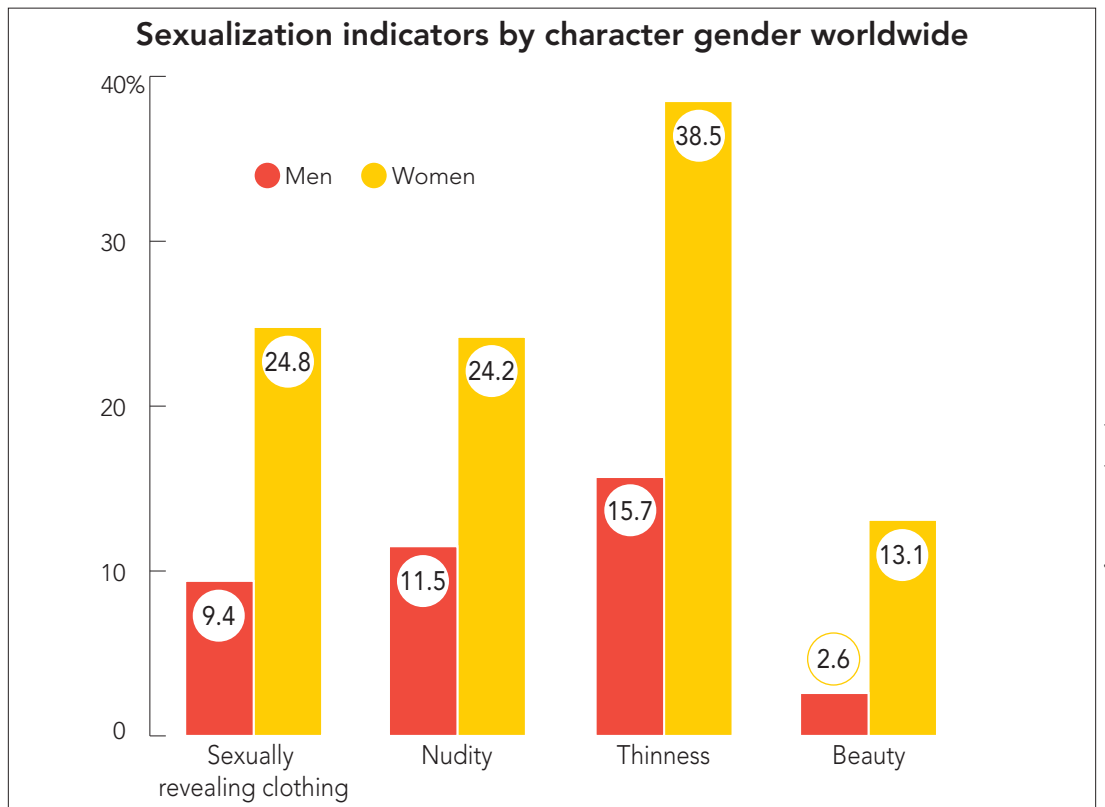
Elsewhere, the results were less stellar.

In terms of characters with speaking parts, filmmakers in some nations created more of those roles than did others: In the United Kingdom, 37.9 percent of speaking characters were female; the respective figures were 37.1 percent in Brazil and 35.9 percent in South Korea.

In India, however, 24.9 percent of speaking characters were female, while the rate was 23.6 percent in films made by U.S.-U.K. collaborators.

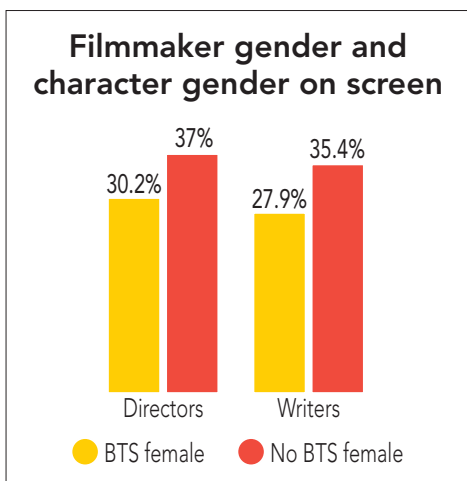
Other major findings of this study, which noted that women comprise half of the world's total population—a demographic not reflected on screen—were these:

- Female characters comprised 22.5 percent of film characters globally.
- Among all characters with speaking parts globally, 30.9 percent were female.
- In action and adventure films, females constituted 23 percent of speaking characters.
- Of 1,452 filmmakers whose gender could be determined, 20.5 percent were female and 79.5 percent were male.



Source: USC Annenberg School for Communication and Journalism Media, Diversity and Social Change Initiative

Graphic produced by the Women's Media Center



Graphic produced by the Women's Media Center

Source: USC Annenberg School for Communication and Journalism Media, Diversity and Social Change Initiative

- Within that sampling of filmmakers, females comprised 7 percent of movie directors, 19.7 percent of writers and 22.7 percent of producers.
- When a film had a female director or female writer, the number of women and girls on the screen spiked.
- Girls and women were twice as likely as boys and men to be shown in sexually revealing clothing, to be partially or fully naked or ultra-thin. They were five times as likely as males to be described as attractive.
- Females aged 13 to 20 and aged 21 to 39 were equally likely to be sexualized.

- Male characters playing lawyers and judges outnumbered female characters in the same roles by 13 to 1. By 16 to 1, there were more male characters playing university professors and, by 5 to 1, more male characters playing physicians.

Those spearheading this project drew parallels between the status of women in film internationally and the status of women throughout the global workplace, including in politics, science and the corporate C-suite.

When women, particularly powerful ones, are portrayed in movies, that changes career norms and raises women's occupational prospects, these advocates argue.

### Sexualization of female characters by age

Measures	Teens	Adults	Middle aged
In sexy attire	35.6%	32.4%	14.9%
With exposed skin	33.3	31.7	14.9
Beautiful	20.1	16.8	4.8
Depicted thin	55	45.9	11.3

Note: Cells represent the percentage of speaking characters within an age bracket that were shown in a particular light. For instance, 35.6% of teenaged females were depicted in sexy attire. This also means that 64.4% were not shown in revealing clothing.

Source: USC Annenberg School for Communication and Journalism Media, Diversity and Social Change Initiative

"Twenty years ago, 189 governments adopted the Beijing Platform for Action, the international roadmap for gender equality, which called on media to avoid stereotypical and degrading depictions of women," said UN Women Executive Director Phumzile Mlambo-Ngcuka, of South Africa, in a news release announcing the report. "With their powerful influence on shaping the perceptions of large audiences, the media are key players for the gender equality agenda. With influence comes responsibility. The industry cannot afford to wait another 20 years to make the right decisions."

Said Rockefeller Foundation Associate Director Sundaa Bridgett-Jones: "The evidence is even clearer now that what we see on-screen reflects the off-screen realities of women's lives all too well."

## **LGBT characters—mainly male ones—were in 17.5 percent of major films released in 2014, GLAAD says**

Issuing its third annual [Studio Responsibility Index](#), GLAAD concluded that LGBT characters were depicted in 20 of the 114 films released by 20th Century Fox, Lionsgate, Paramount Pictures, Sony Columbia, Universal Pictures, The Walt Disney Studios and Warner Brothers. That compares to 16.7 percent of 2013 films from those major studios that GLAAD deemed as LGBT-inclusive.

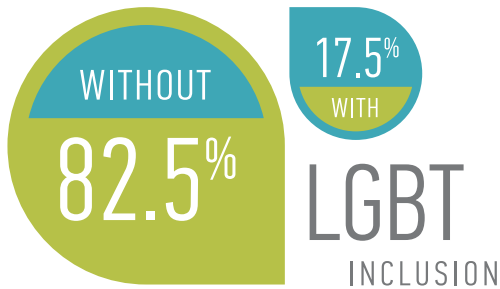
Of those lesbian, gay, bisexual or transgender characters, 65 percent were men, about a third were bisexual, 10 percent were lesbian, and none were obviously transgender, according to GLAAD, originally known as the Gay & Lesbian Alliance Against Defamation.

GLAAD also found that:

- There were 28 LGBT characters in all, up from 25 in 2013.
- Six of the nine bisexual characters were women.
- Racial diversity among the LGBT characters increased between 2013 and 2014, when 32.1 percent of them were of color. That's up from 24 percent during the prior year. Of those characters, 67.9 percent were white, 14.3 percent were Asian/Pacific Islander, 10.7 percent were black and 7.1 percent were Latino.
- Comedies were the most LGBT-inclusive films, followed by animated and/family films, then dramas, then sci-fi. No documentaries had LGBT characters.
- Warner Brothers films were the most LGBT-inclusive of the analyzed 114 releases, with such characters in seven of its 22, or 32 percent, releases. The runners-up were Paramount, with 23 percent; Universal, with 21 percent; Fox, with 18 percent; Lionsgate, with 12 percent; Disney, with 8 percent; and Sony, with 6 percent.
- In its first-ever look at "art house" or "independent" films from four smaller subsidiaries of the major studios—Focus Features, Fox Searchlight, Roadside Attractions and Sony Pictures Classics—five of 47 releases were LGBT-inclusive. That's 10.6 percent of those 47 films.

## OVERVIEW OF FINDINGS

### MAJOR STUDIO RELEASES

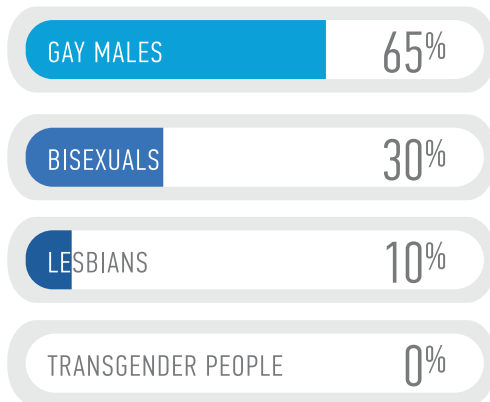


Of the 114 releases GLAAD counted from the major studios in 2014, 20 (17.5%) contained characters identified as either lesbian, gay, bisexual or transgender.

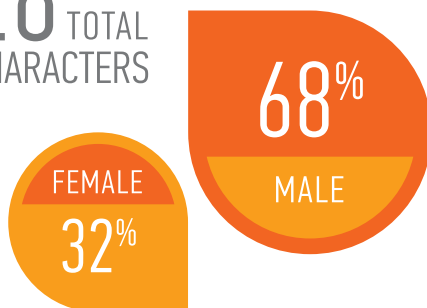
This is a slight increase from the 16.7% of films from the same studios we found to be inclusive in 2013.

Once again, most of the inclusive films (65%) featured gay male characters.

Less than a third (30%) featured bisexual characters, and about one tenth (10%) featured lesbian characters. There were no characters GLAAD determined to be identifiably transgender among any films tracked this year.



28  
TOTAL  
CHARACTERS

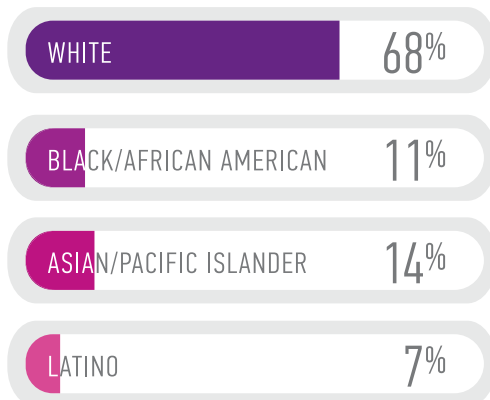


The total number of identifiably LGBT characters GLAAD counted this year was 28, slightly up from 25 last year.

Though most of the bisexual characters counted were women (6 out of 9), there were more than twice as many (19) male LGBT characters.

One notable area of improvement this year is an increase in the racial diversity of the LGBT characters identified.

In 2014, 32.1% were people of color, compared to 24% last year. Of the 28 characters we counted, 19 were white (67.9%), 3 were Black/African American (10.7%), 2 were Latino/a (7.1%), and 4 were Asian/Pacific Islander (14.3%).



## Females comprised about one-third of major characters in the 100 most profitable films of 2014

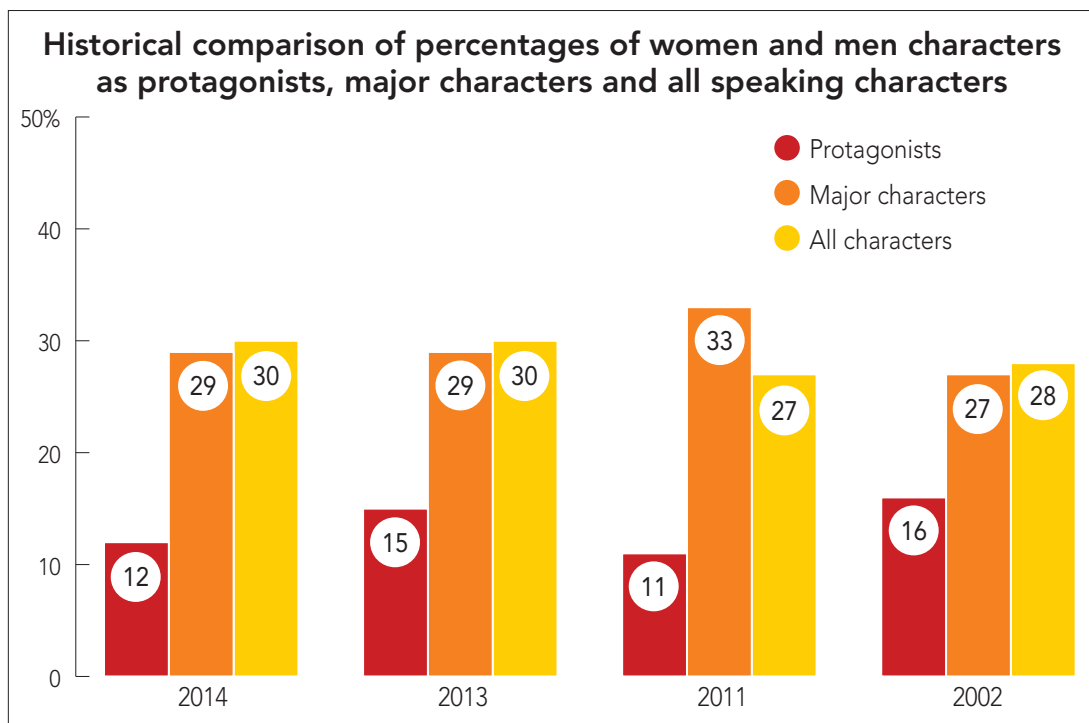
Women accounted for 29 percent of the major characters in the 100 films with the most box office receipts in 2014—a rate unchanged from that of 2013 but 2 percentage points higher than in 2002. Also, women remained most likely to play girlfriends, mothers and wives than non-conventional on-screen roles, according to *“It’s a Man’s (Celluloid) World,”* a report written by Martha Lauzen, executive director of the [Center for the Study of Women in Television & Film](#) at San Diego State University.

Fewer of those female characters—who tended to be younger than male characters—were black or Latina in 2014 than in 2013. The number of Asian female characters rose slightly during the same period.

Films with at least one woman director and/or writer had more female protagonists and speaking characters.

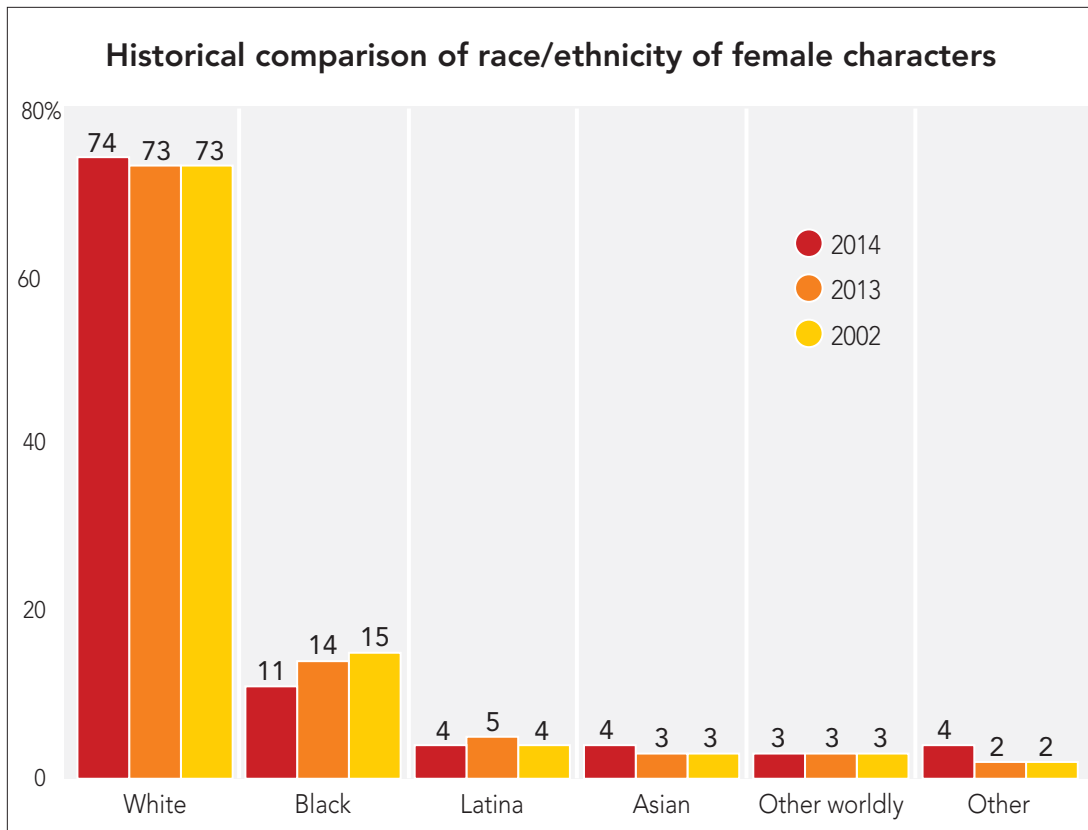
Also, the report found that of the total 2,300 characters in last year’s top 100 films:

- Females accounted for 12 percent of all on-screen protagonists—the character whose story is the film’s centerpiece—in 2014. That figure was 9 percent in 2013 and, by further comparison, 4 percent in 2002.
- Females accounted for 30 percent of all characters with speaking parts in 2014 and 2013 and 28 percent in 2002.
- Of all female characters, 30 percent were aged 40 or older, while 53 percent of male characters were at least 40 years old.
- Twice as many male characters than female characters—18 percent versus 9 percent—were in their 50s.
- The number of male characters in their 30s was slightly higher than the number of male characters in their 40s, with those respective figures being 28 percent versus 27 percent. The opposite was true for women, with 30 percent of female characters falling into that younger category and 17 percent into the older category.



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

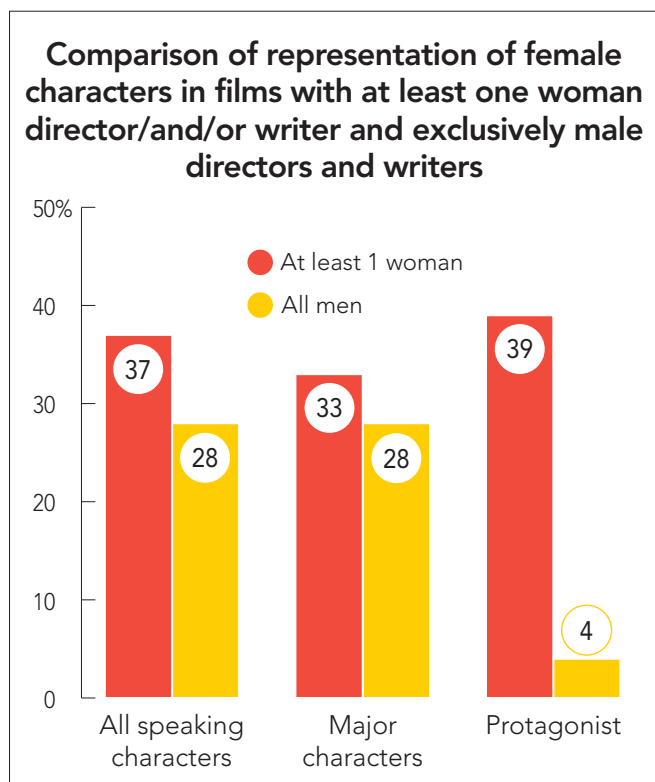




Graphic produced by the Women's Media Center

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

- Of all female characters, 74 percent were white; 11 percent were black; 4 percent each were Latina, Asian or some other race; and 3 percent were not earthly human beings but “other worldly.”
- By comparison, black female characters comprised 14 percent of all women in 2013 and 15 percent in 2002; Latinas accounted for 4 percent in 2013 and 2002; Asians made up 3 percent in 2013 and 2002.
- Twentysomething women represented 23 percent of all female characters and thirtysomething women 30 percent. Of male characters, 27 percent were in their 30s and 28 percent were in their 40s.



Graphic produced by the Women's Media Center

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

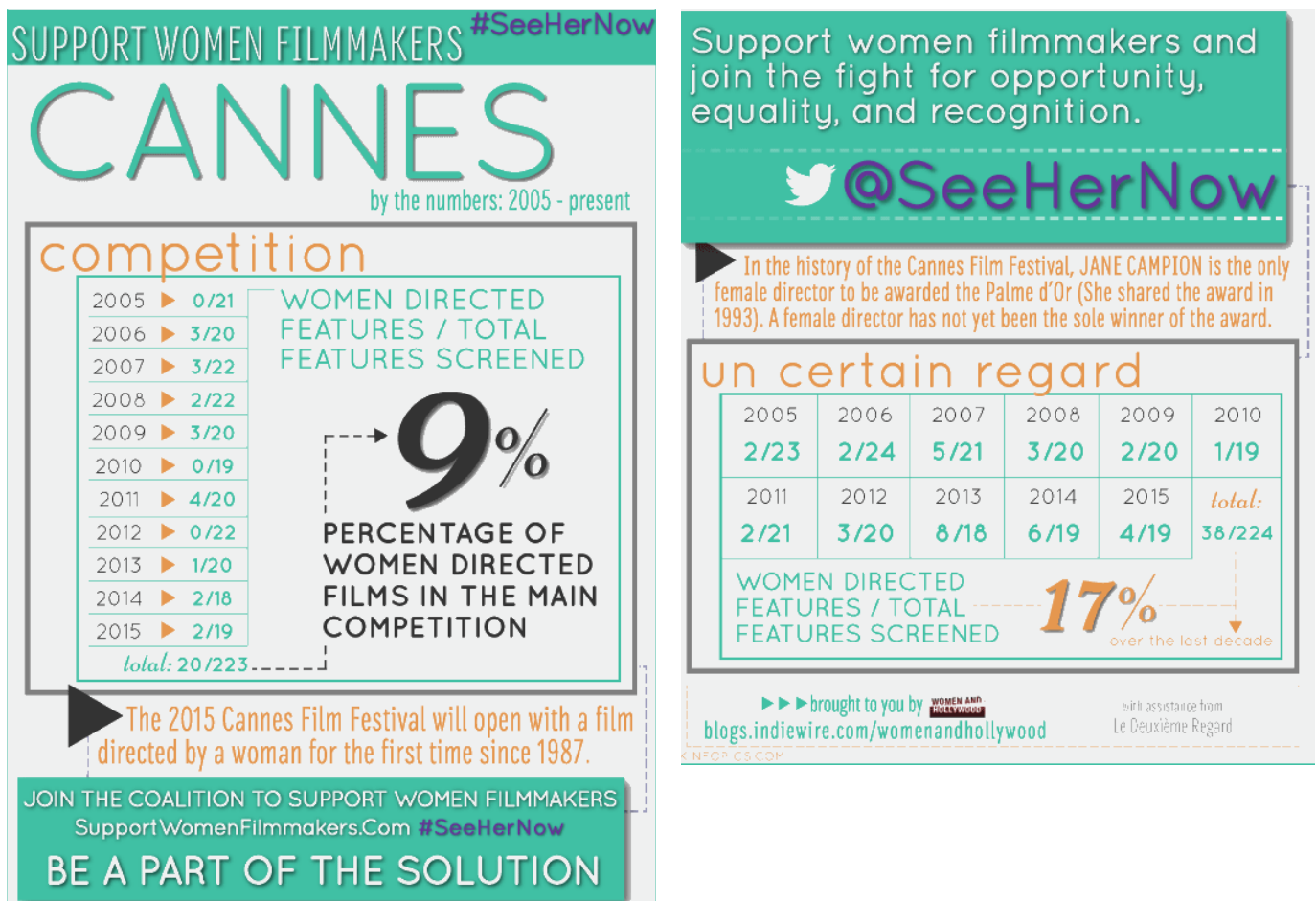
- Female characters with clearly identifiable occupations accounted for 75 percent of all females, while the rate was 85 percent for male characters. Likewise, 41 percent of female characters and 59 percent of male characters were filmed in scenes capturing them in their workplace.
- Sixty-one percent of male characters versus 34 percent of female characters were identified only by their roles as doctor, CEO or some other worker.
- Fifty-eight percent of women were identified by such personal-life roles as wife or mother, while 31 percent of men were fathers, husbands and so forth. Male and female characters were equally likely to be identified in dual work-related and personal life-related roles, with that rate standing at 8 percent of both genders.
- The marital status of male characters was more likely to be unknown than that of female characters, with the comparative rates standing at 59 percent and 46 percent.

## Women and Hollywood:

### Cannes Festival still lacking female filmmaker entrants

Days ahead of the May 2015 kickoff of the celebrity-lit, crowd-drawing international film festival hosted yearly in the French Riviera city of Cannes, a critic for Women and Hollywood on Indiewire asked this probing question: "Do people who program the festival not feel comfortable with a female perspective and vision? I can't answer that. All I know is that over the last decade, only 9% of the films in the main competition have been directed by women (and this year's opening film, ["La Tete haute"] directed by Ms. [Emmanuelle] Bercot, is not in competition)."

[This infographic](#) makes their case:

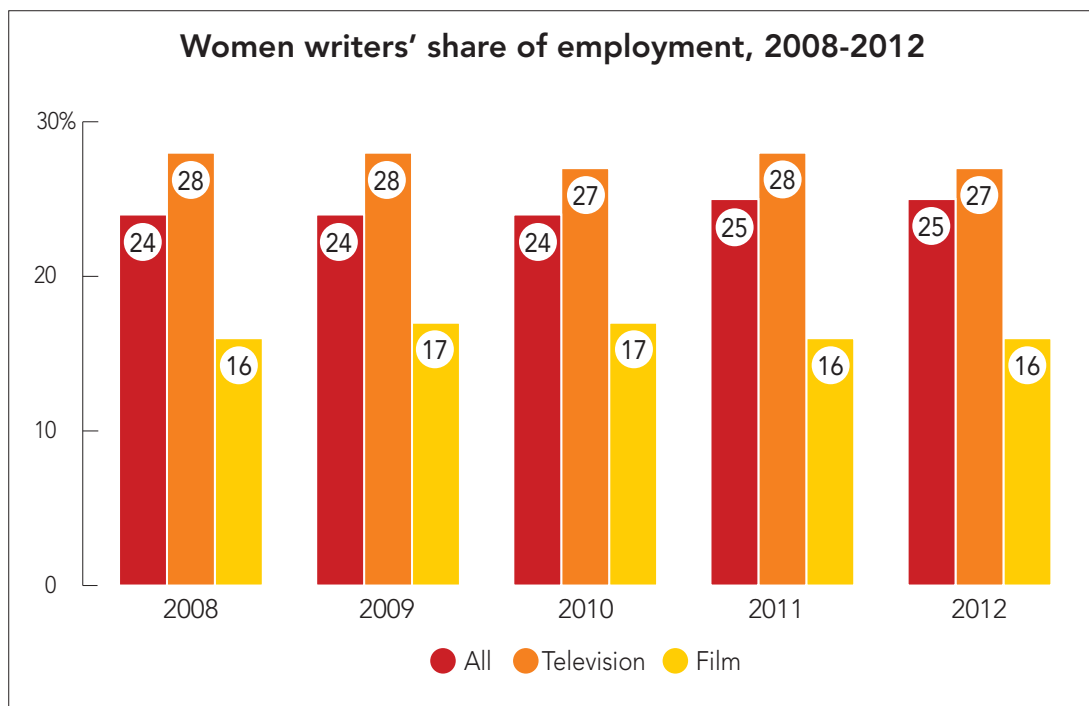


## Declining Hollywood TV writer opportunities hit women, minorities and the more seasoned hardest of all, says the Writers Guild of America

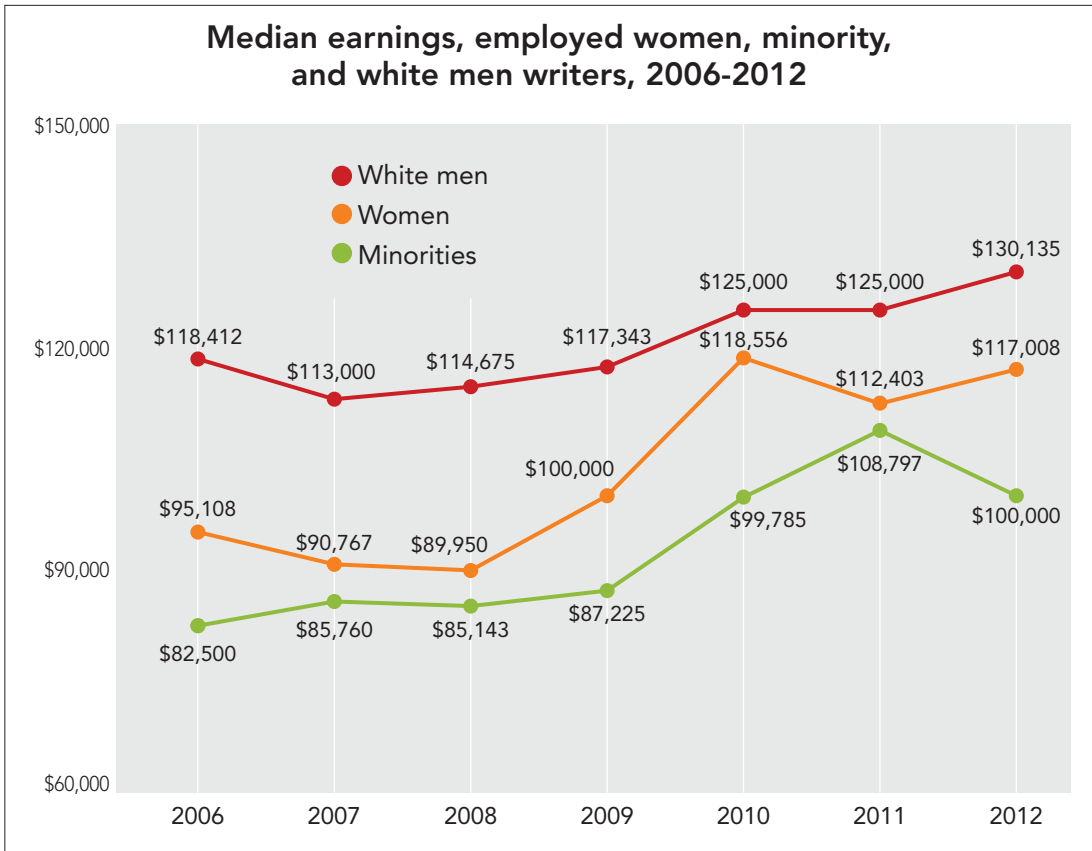
Women and people of color who write for Hollywood television shows made small gains since the Writers Guild of America (WGA) issued its previous semi-annual report. But, Guild officials say, those persons are a long way from parity.

The Guild's April 2014 Hollywood Writers Report, "[Turning Missed Opportunities Into Realized Ones](#)," found that:

- Men were 73 percent of all Hollywood TV writers in 2012. Women were 27 percent.
- Women television writers earned about 92 cents for every dollar that white male writers earned in 2012, a penny more than the 91 cents women earned in 2009.
- Men writing for film accounted for 85 percent of all screenwriters. Women represented 15 percent. That compared to 17 percent in 2009 and meant that men screenwriters outnumbered women screenwriters by a more than 3 to 1 margin.
- Women film writers earned 77 cents for every dollar earned by white male film writers in 2012, down from 82 cents in 2009.
- The share of minority television writers rose to 11 percent in 2012 from 10 percent in 2009. But, by a 3 to 1 margin, white TV writers outnumbered minority TV writers.
- Minorities represented 6 percent of film writers for the decade ending in 2009, when that rate fell to 5 percent. In 2012, the figure remained at 5 percent, which meant that minorities were outnumbered by 7 to 1.
- While writers aged 41 to 50 got most of the gigs in Hollywood, that reality largely reversed itself once those writers turned 60.

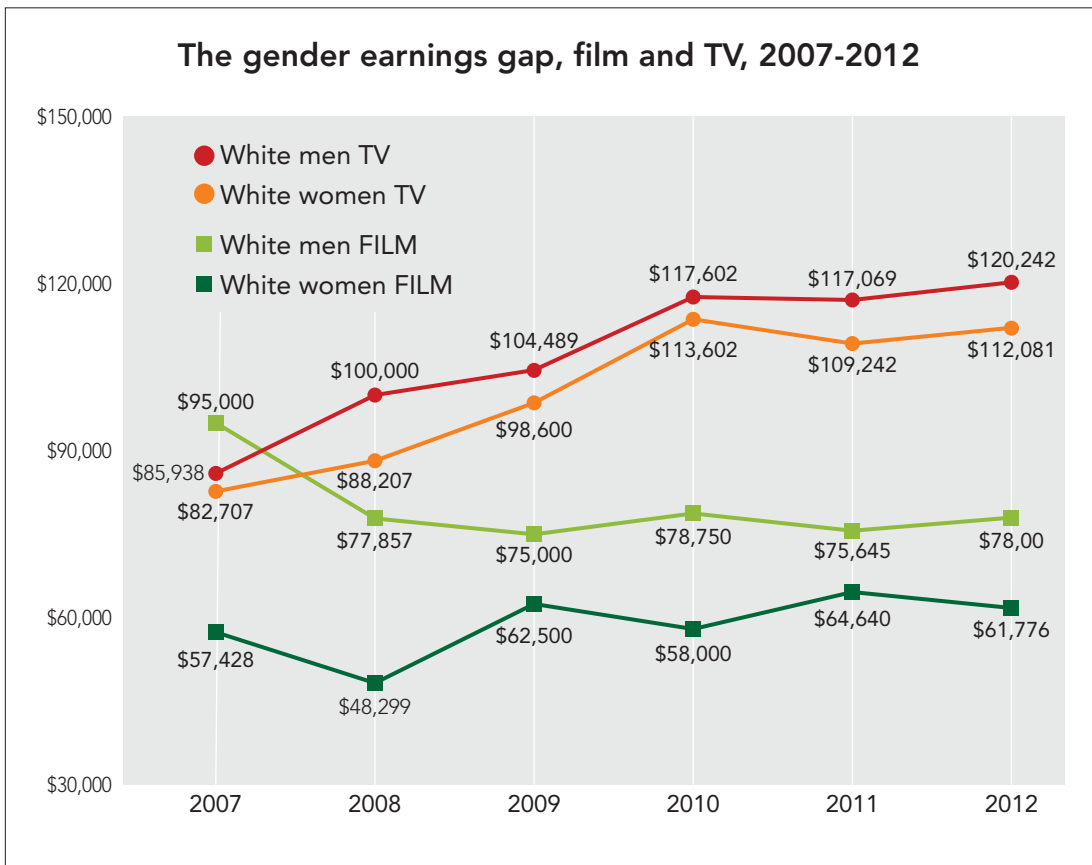


Source: Writers Guild of America



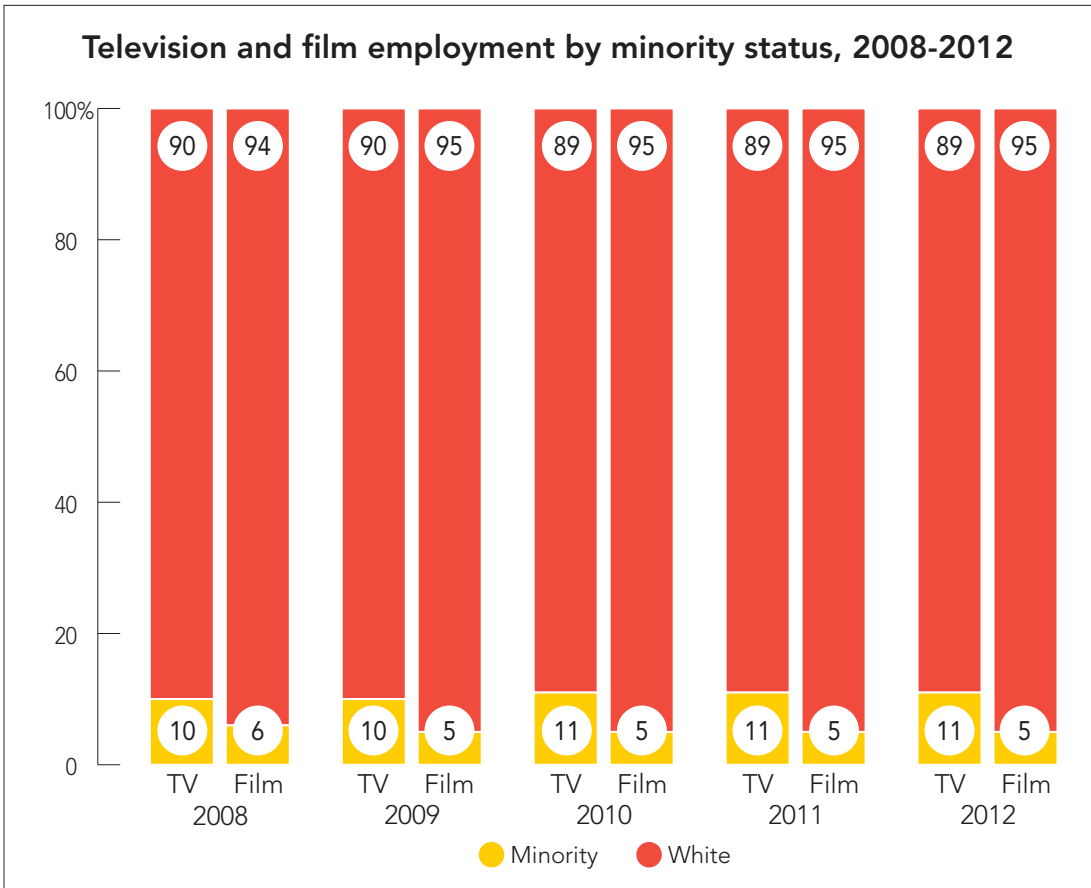
Graphic produced by the Women's Media Center

Source: Writers Guild of America

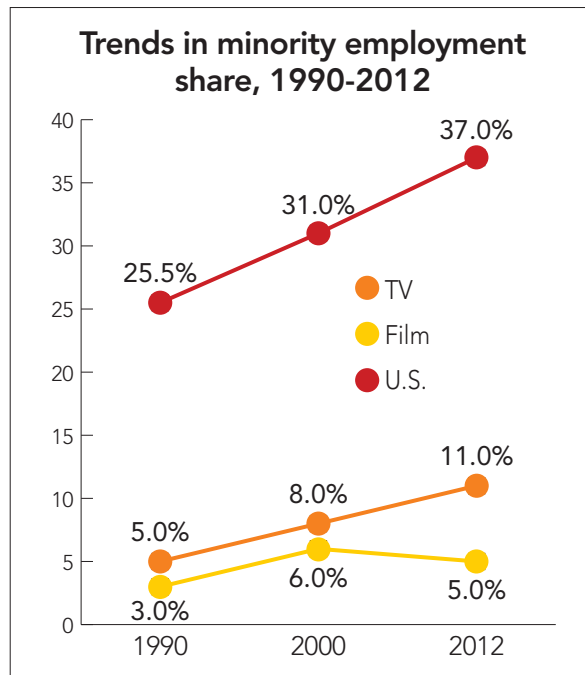


Graphic produced by the Women's Media Center

Source: Writers Guild of America



Source: Writers Guild of America

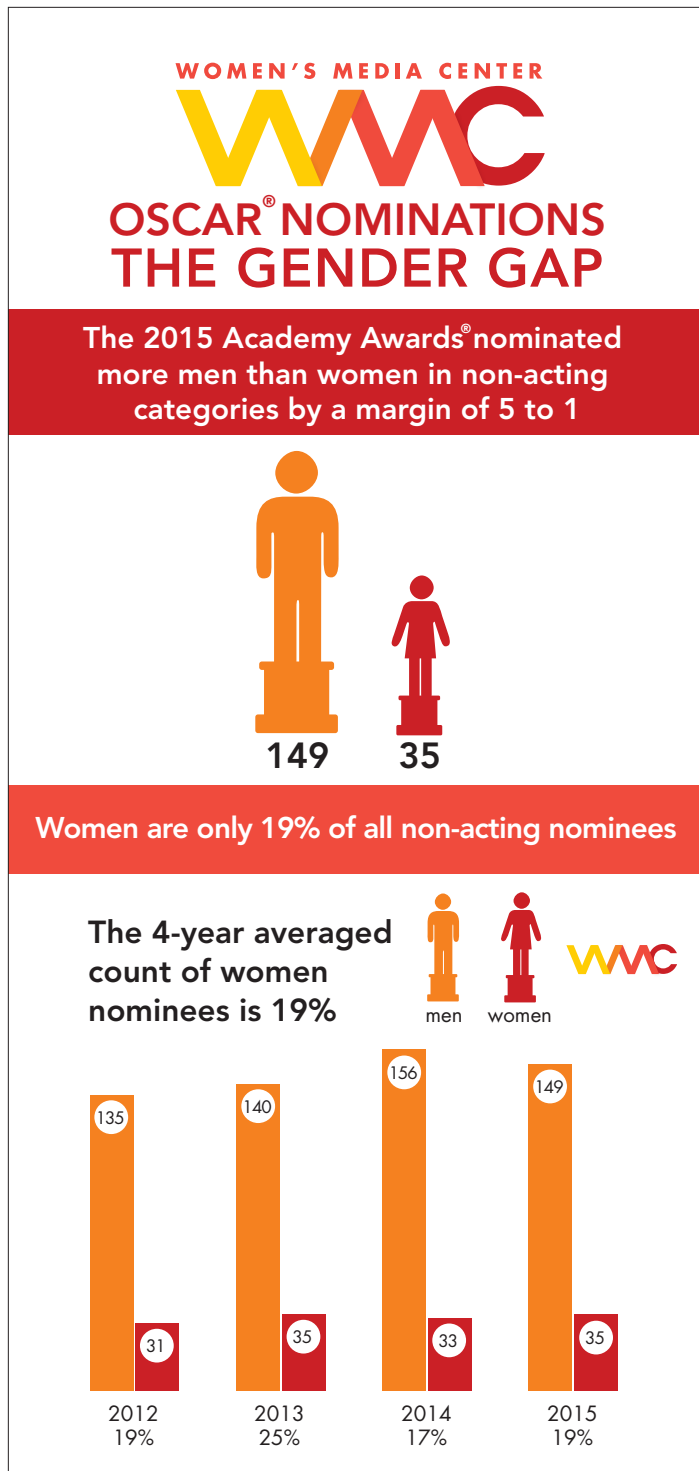


Source: Writers Guild of America

## Non-acting Oscar nominees (and winners) were mainly male, according to a Women’s Media Center study

The Women’s Media Center’s annual Oscar nomination [count](#) of the 2012, 2013, 2014 and 2015 nominees—conducted by Rachel Larris, WMC’s communications manager—showed men accounting for 81 percent of all nominations in nonacting categories. Women represented only 19 percent of all nominees.

What’s more, in seven Oscar categories in 2015, no women were nominated for directing, original screenplay writing, adapted screenplay writing, cinematography, visual effects, original music scoring and sound mixing.



“We are concerned that for the fourth year in a row, fewer than one in five of all non-acting nominees are women,” WMC President Julie Burton said of the 2015 nominees. “The stark disparity in the Oscar nominations this year—particularly in the categories of directing and writing—demonstrates that male voices and perspectives are largely responsible for what we see on screen.”

Burton continued: “The *Los Angeles Times* conducted a study that showed that 94 percent of Academy voters are white and 77 percent are male. We wonder if these numbers have something to do with the fact that talented directors like Ava DuVernay (*Selma*) and Angelina Jolie (*Unbroken*) did not make the final cut.”



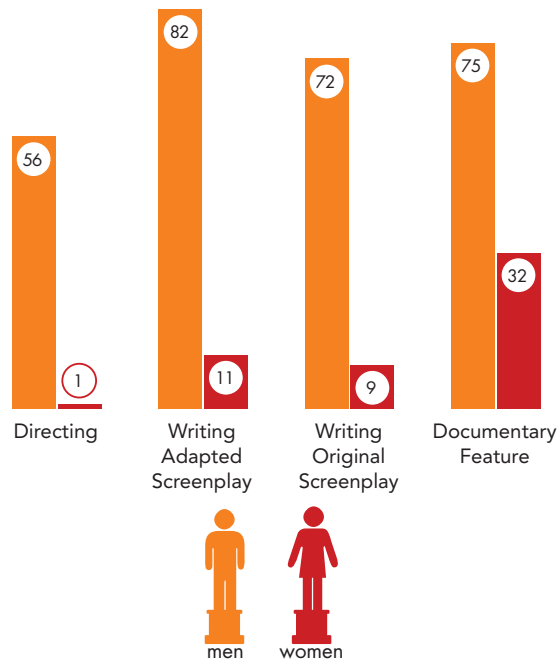
In 7 Oscar® categories in 2015, **NO** women were nominated



Directing  
 Writing, Original Screenplay  
 Writing, Adapted Screenplay  
 Cinematography  
 Original Score  
 Visual Effects  
 Sound Mixing



**10-Year Gender Gap**  
 Oscar® Nominees, 2005 – 2015



**In 10 years**

**Women have only won once**

Directing, (2010, Kathryn Bigelow)

Writing, Original Screenplay (2008, Diablo Cody)

Writing, Adapted Screenplay (2006, Diana Ossana)

**In 10 years**

**Women have won 4 times for Documentary Features**

2014: *20 Feet From Stardom*

2011: *Inside Job*

2008: *Taxi to the Darkside*

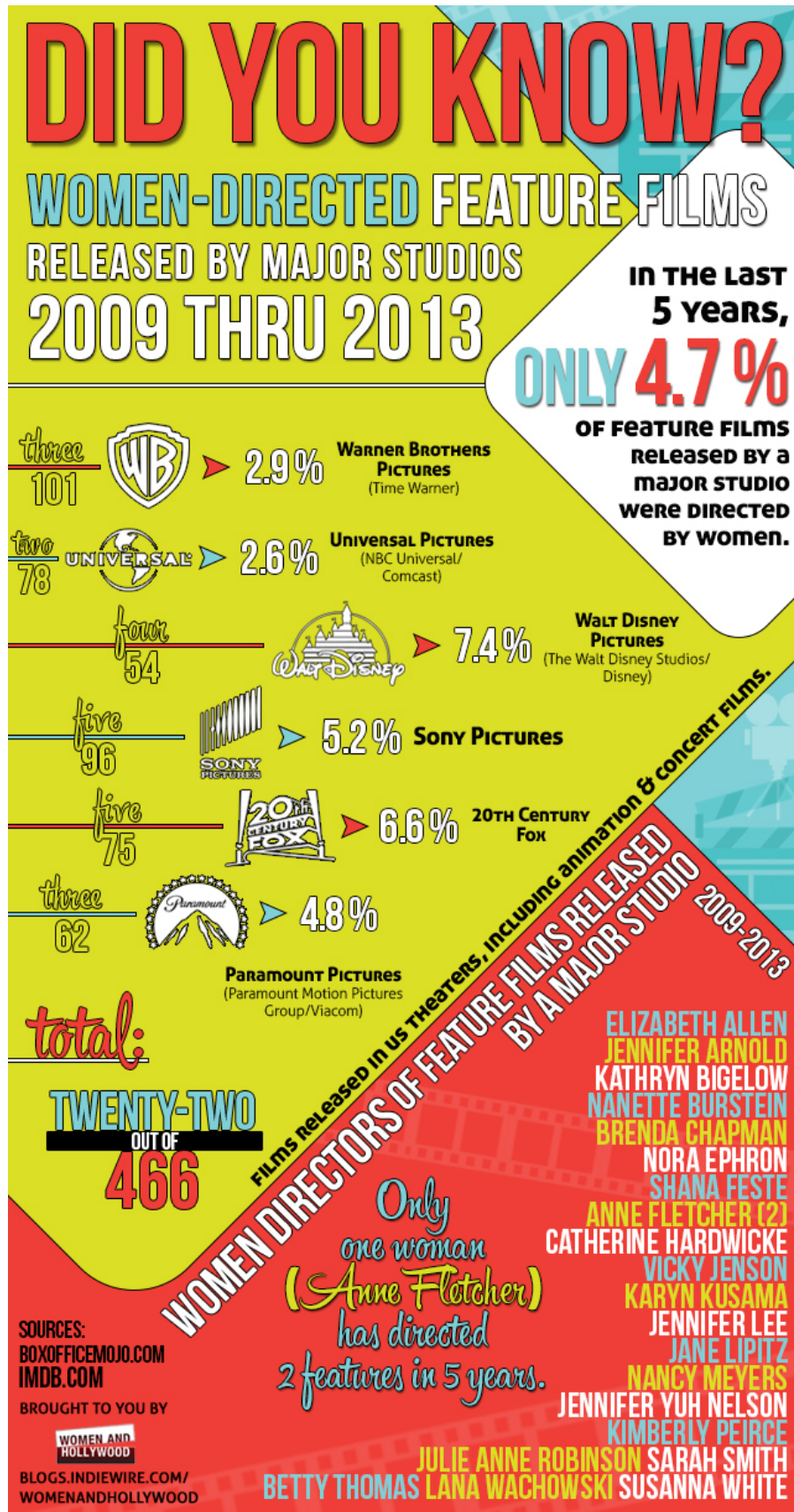
2005: *Born into Brothels*





## Others also noticed the gender—and race—imbalance of the Oscars

Throughout the history of the Oscars, only one woman, Kathryn Bigelow, has won that award for directing.





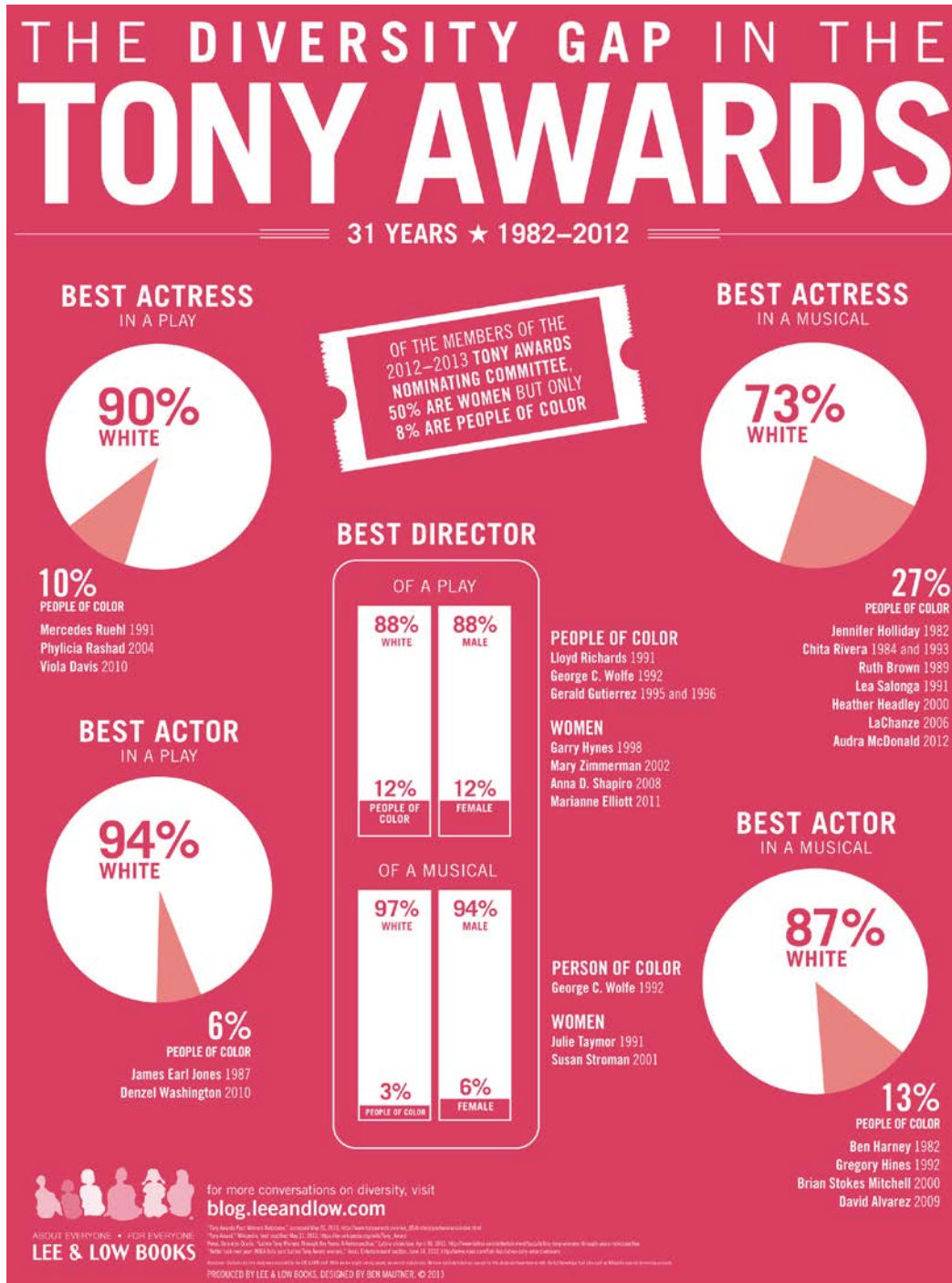


## On New York City stages, women faced their own gender challenges

Here's an added, essential aside: In the Big Apple, the East Coast's entertainment capital, theater-watchers have been noting a gender gap on stage. [The League of Professional Theatre Women](#) reported in September 2014 that during the 2010 through 2014 seasons, in 13 areas of Off-Broadway theater employment:

- Women playwrights, according to the league's "[Women Hired Off-Broadway 2010-2014](#)" report, ranged from a high of 36 percent hired in 2012-2013 to a low of 28 percent in 2013-14.
- Women directors ranged from a high of 39 percent in 2012-13 to a low of 24 percent in 2011-12.
- Women set designers ranged from a high of 36 percent in 2012-13 to a low of 27 percent in 2010-11.

Regarding the bigger, costlier Broadway shows, Lee & Low Books, a multicultural children's book publisher, also took a look at the diversity gap in the Tony Awards:



## ■ ■ ■ ■ In gaming, social media and technology

### Across the Internet's main social, professional and search engine companies, men also dominated—especially at the top

Women have long been grossly underrepresented in science, technology, engineering and math, a reflection of how much females have not chosen those fields and of how much, some say, those fields have historically been less welcoming to women.

At least in part, that comparatively lesser count of women in those so-called STEM fields may be contributing to the underrepresentation of women in Internet workforces where the jobs are disproportionately technical and still dominated by men—and where executives, nevertheless, have vowed to mix up those numbers.

*USA Today*, among others, reported that Google spent \$115 million on diversity initiatives in 2014 and planned to spend \$150 million in 2015. (In February 2015, Google gave \$775,000 to the nonprofit [Code2040](#), a group focused on attracting more blacks and Latinos to tech.)

On Google's heels, in early 2015, Intel announced that it would spend \$60 million during each of the next five years on diversity, and Apple, to diversify its ranks, said it would funnel \$50 million through such nonprofit organizations as the Thurgood Marshall College Fund and the National Center for Women & Information Technology. [Facebook has also made a financial commitment to increase its diversity and](#) COO Sheryl Sandberg had previously established the [Lean In](#) mentoring network for corporate managers, computer science professors and others in male-dominated tech.

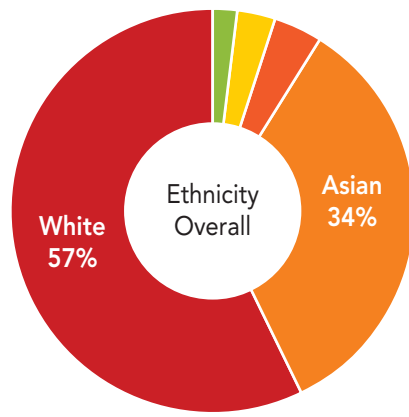
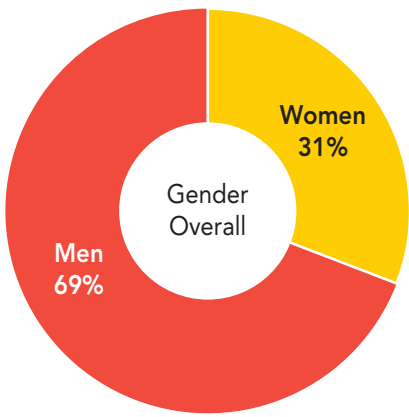
Given the relatively slow pace of change—and reluctance of some social media giants to disclose their numbers—[Open Diversity Data](#), which advocates diversity through transparency, in June 2014 launched an online campaign for a host of computer, tech, social media and related firms to willingly and quickly publish the employment data that they already collect.

Largely pressured by advocates and outsiders to release their employment data—and saying they were embarrassed by what their numbers show, Facebook, Google, LinkedIn, Twitter and Yahoo presented data depicting how much they mirrored each other's lack of diversity.

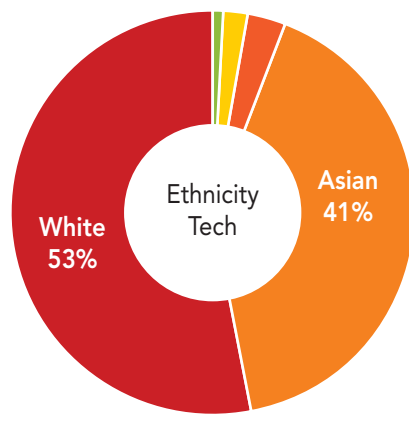
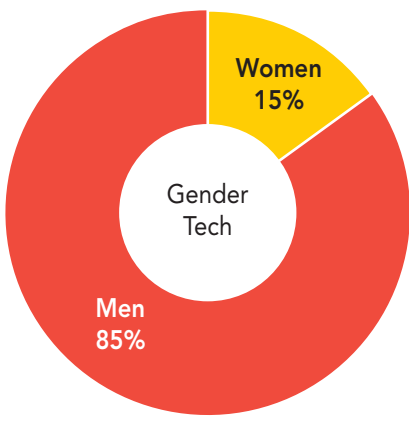
By latest count, Facebook had more than 1.35 billion members worldwide. According to [company figures](#) released in June 2014, through a "Building a More Diverse Facebook" blog post by the company's Global Head of Diversity Maxine Williams, Facebook's workforce is:

- 69 percent male overall, and 77 percent male in the leadership ranks.
- 57 percent white, 34 percent Asian, 4 percent Latino, 3 percent bi-racial or multi-racial and 2 percent Black overall.
- Of workers in tech jobs, 85 percent were male and 15 percent were female.
- Of all those tech workers, 53 percent were white, 41 percent were Asian, 3 percent were Latino, 2 percent were bi-racial or multi-racial and 1 percent was black.
- Of workers in non-tech sectors, 53 percent were male and 47 percent were female.
- Of non-tech sector jobs, 63 percent were held by whites, 24 percent by Asians, 6 percent by Latinos, 4 percent by bi-racial or multi-racial persons, 2 percent by blacks and 1 percent by people of some other race.

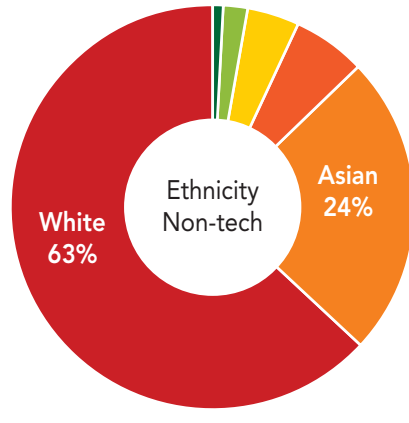
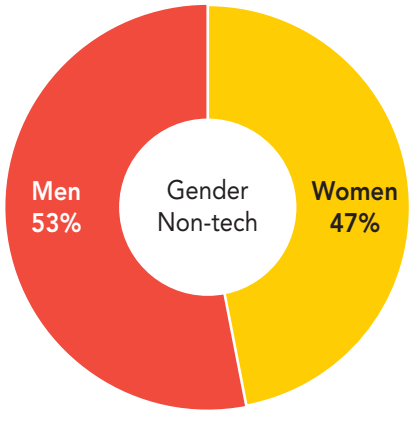
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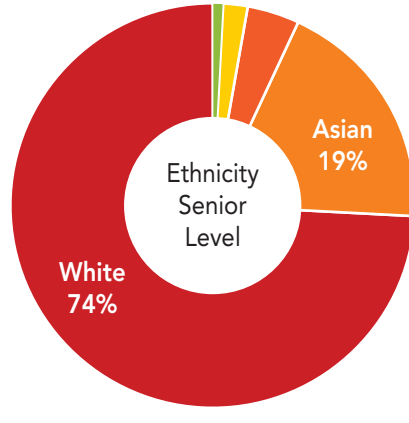
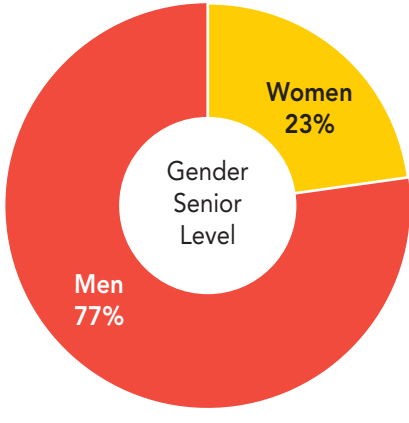
- Other 0%
- Black 2%
- Two or more races 3%
- Hispanic 4%



- Other 0%
- Black 1%
- Two or more races 2%
- Hispanic 3%



- Other 1%
- Black 2%
- Two or more races 4%
- Hispanic 6%



- Other 1%
- Two or more races 1%
- Black 2%
- Hispanic 4%

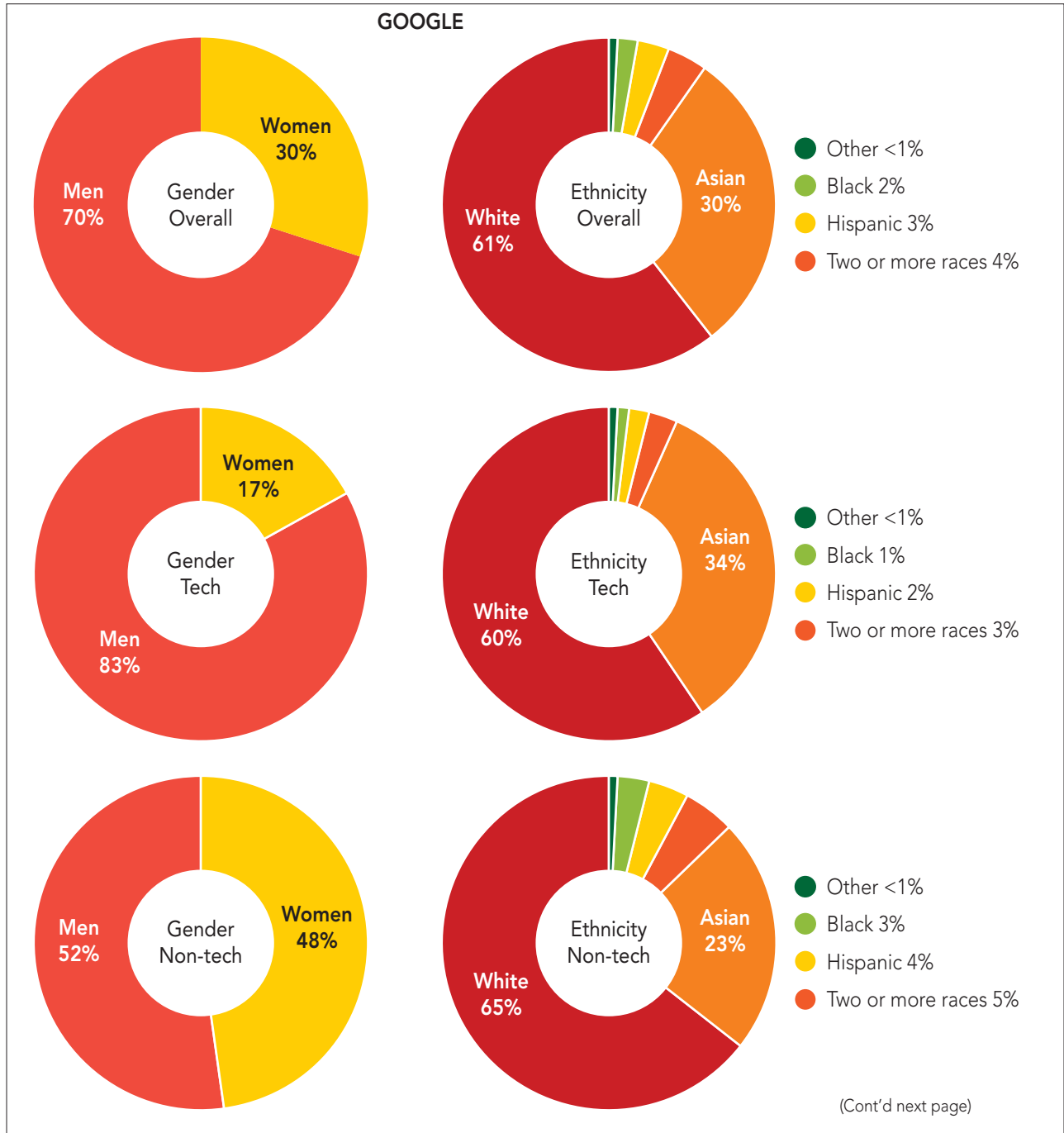
Graphic produced by the Women's Media Center

Source: Facebook



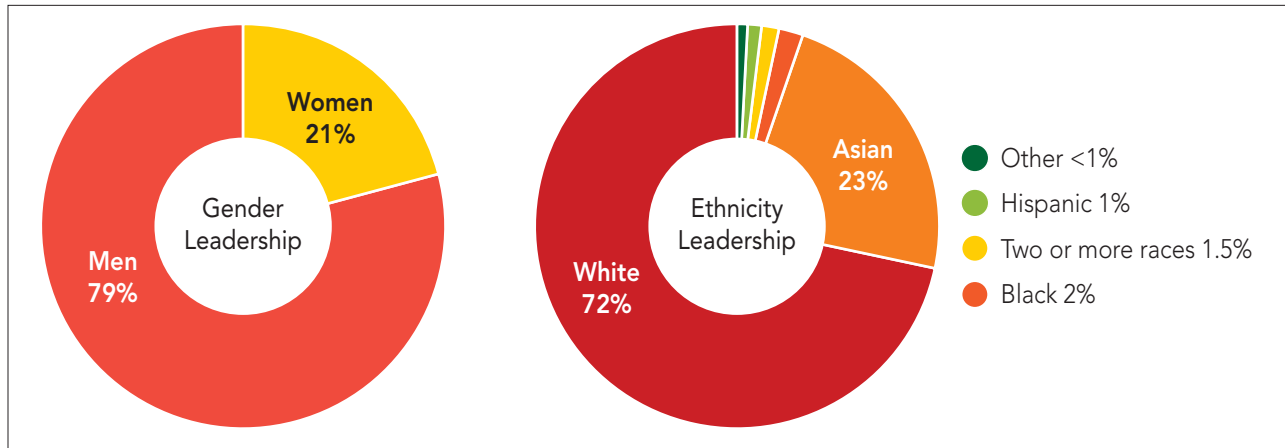
At Google, as of January 2014, 70 percent of all workers were male and 61 percent of them were white.

Additionally, men accounted for 79 percent of Google executives, 83 percent of tech workers and 52 percent of its non-tech workers as of January 2014, the month for which Google [calculated data it released](#) to the public in August 2014.



Source: Google

Graphic produced by the Women's Media Center

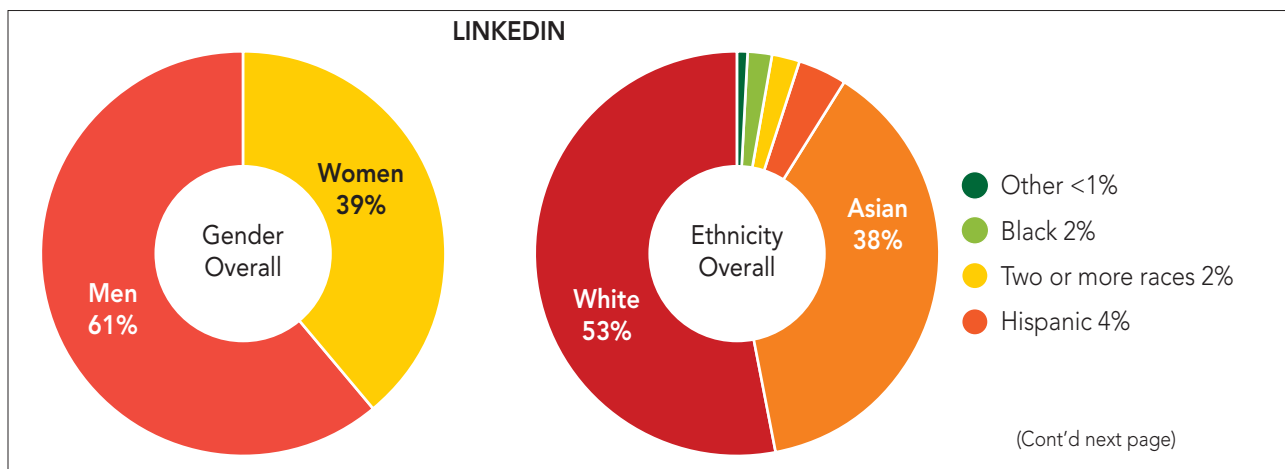


Source: Google

Overall, 30 percent of its employees were Asian, 4 percent were mixed-race, 3 percent were Latino, 2 percent were black and 1 percent did not disclose their race. By race, 72 percent of those who occupy the C-suite at Google were white, 23 percent were Asian, 2 percent were black, 1.5 percent were mixed-race, 1 percent each were either Latino or did not disclose their race.

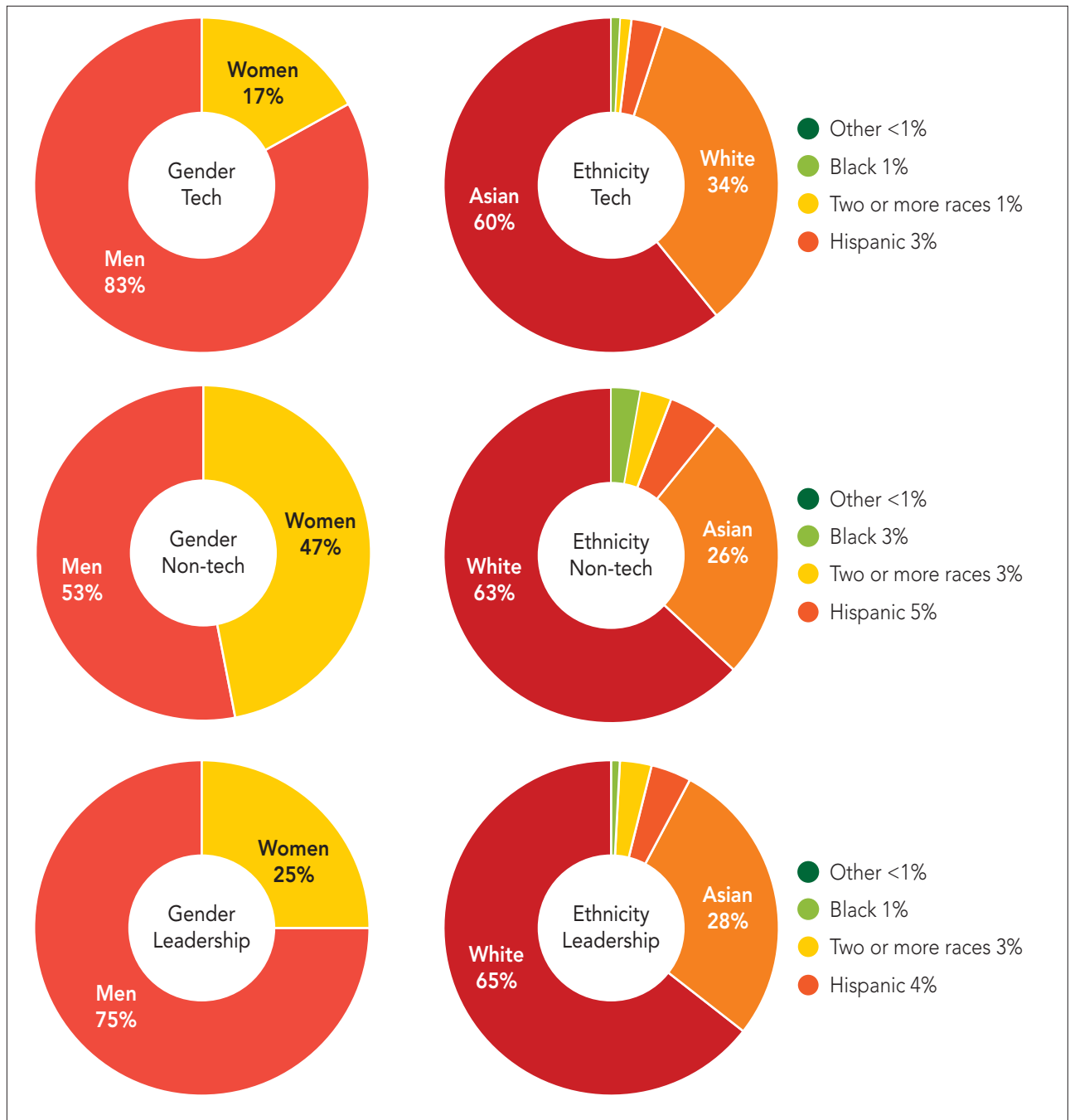
At LinkedIn, 61 percent of the 5,400 employees were men. Of those, according to [numbers the company released](#) in June 2014:

- 75 percent of LinkedIn's leaders were male. Of all company leaders, 65 percent were white, 28 percent were Asian, 4 percent were Latino, 3 percent were bi-racial or multi-racial, and 1 percent each was black or some other race.
- 53 percent of all LinkedIn workers in the United States were white, 38 percent were Asian, 4 percent were Latino, 2 percent were black, 2 percent were bi-racial or multi-racial and 1 percent was of some other race.
- 83 percent of LinkedIn workers in tech jobs were male. Racially, 60 percent of tech workers were Asian, 34 percent were white, 3 percent were Latino and 1 percent each were black, bi-racial or multi-racial, or some other ethnicity.
- Of those in non-tech jobs, 53 percent were male and 47 percent were female. Racially, 63 percent of non-tech job-holders were white, 26 percent were Asian, 5 percent were Latino, 3 percent each were black or bi-racial/multi-racial and 1 percent was some other race.



(Cont'd next page)

Source: LinkedIn



Graphic produced by the Women's Media Center

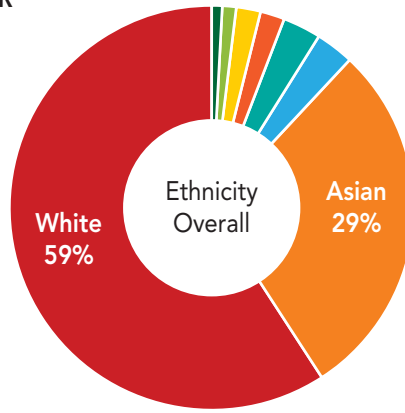
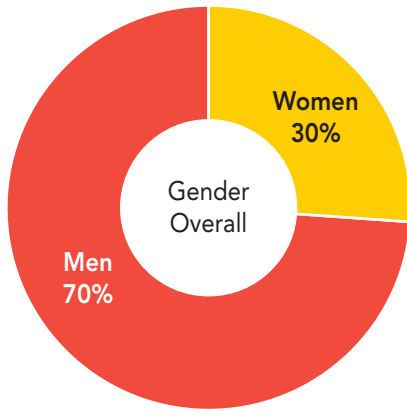
Source: LinkedIn

At [Twitter](#), 70 percent of all employees were male, according to a [report](#) [Twitter](#) executives released in July 2014. Of Twitter's tech employees, 90 percent were male, and its leadership ranks were 79 percent male.

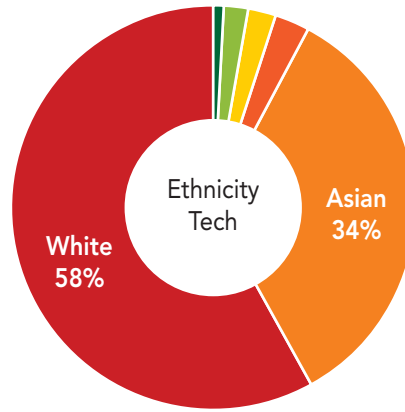
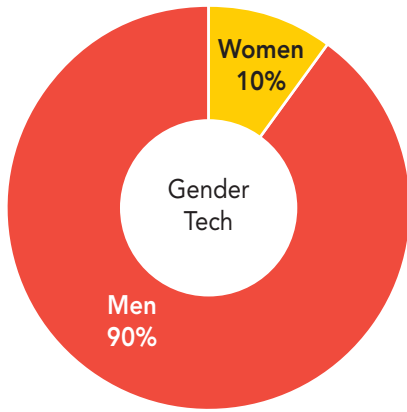
"It makes good business sense that Twitter employees are representative of the vast and varied backgrounds of our users around the world. ... [W]e are joining some peer companies by sharing our ethnic and gender diversity data. And like our peers, we have a lot of work to do," wrote the authors of that report, which also professed Twitter's support for projects such as [Girls Who Code](#), [Black Girls Code](#), [Pyladies](#) and [Technowomen](#).

The report's final line listed Twitter chats aimed at drawing more women: [@JoinTheFlock](#), [@womeng](#), [@TwitterWomen](#), [@blackbirds](#), [@TwitterOpen](#), [@TwitterAlas](#) and [@womenux](#).

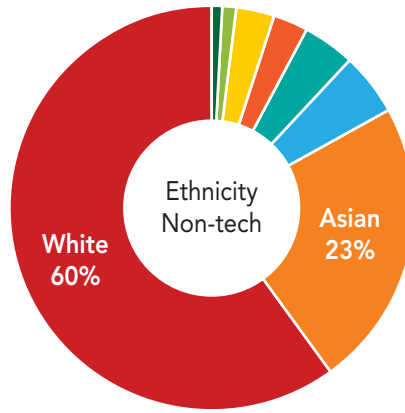
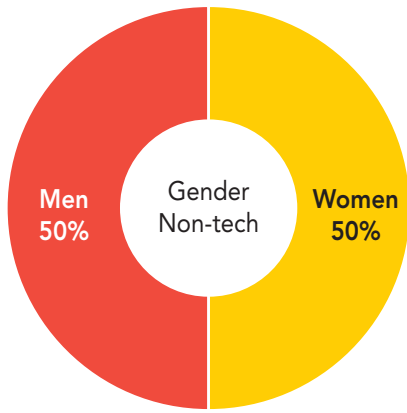
TWITTER



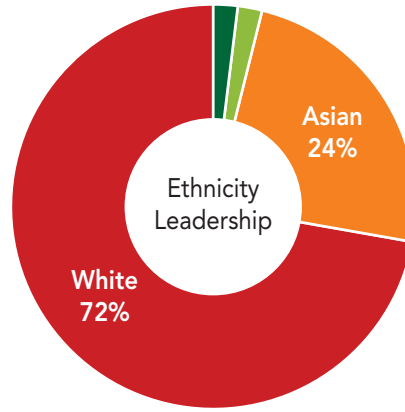
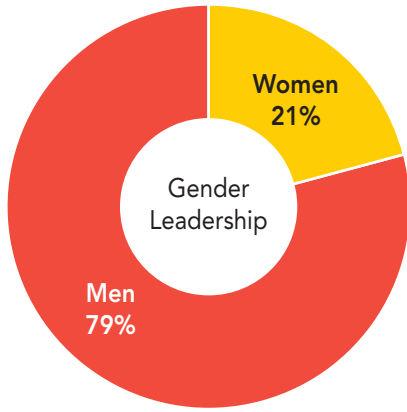
- Native Hawaiian 1%
- American Indian 1%
- Other 2%
- Black 2%
- Hispanic 3%
- Two or more races 3%



- Black 1%
- Other 2%
- Two or more races 2%
- Hispanic 3%



- American Indian 1%
- Hawaiian/Pacific Islander 1%
- Other 3%
- Hispanic 3%
- Black 4%
- Two or more 5%



- Other 2%
- Black 2%

Graphic produced by the Women's Media Center

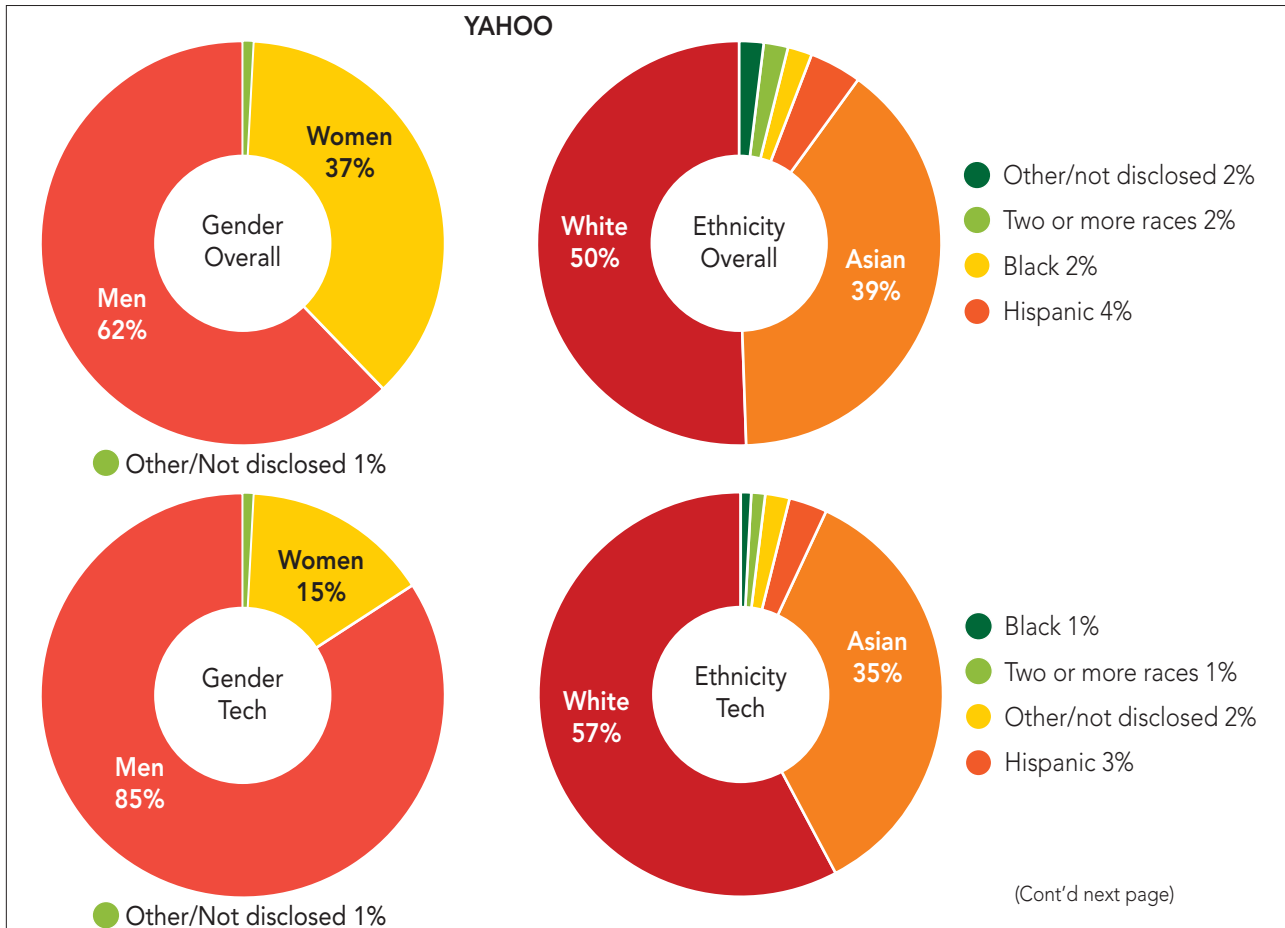
Source: Twitter



Of [Yahoo](#) employees who were at least vice presidents or even higher up the corporate ladder, 77 percent were men, according to [figures Yahoo Chief Development Officer Jacqueline Reses released in June 2014](#). Yahoo has a female CEO, Marissa Mayer.

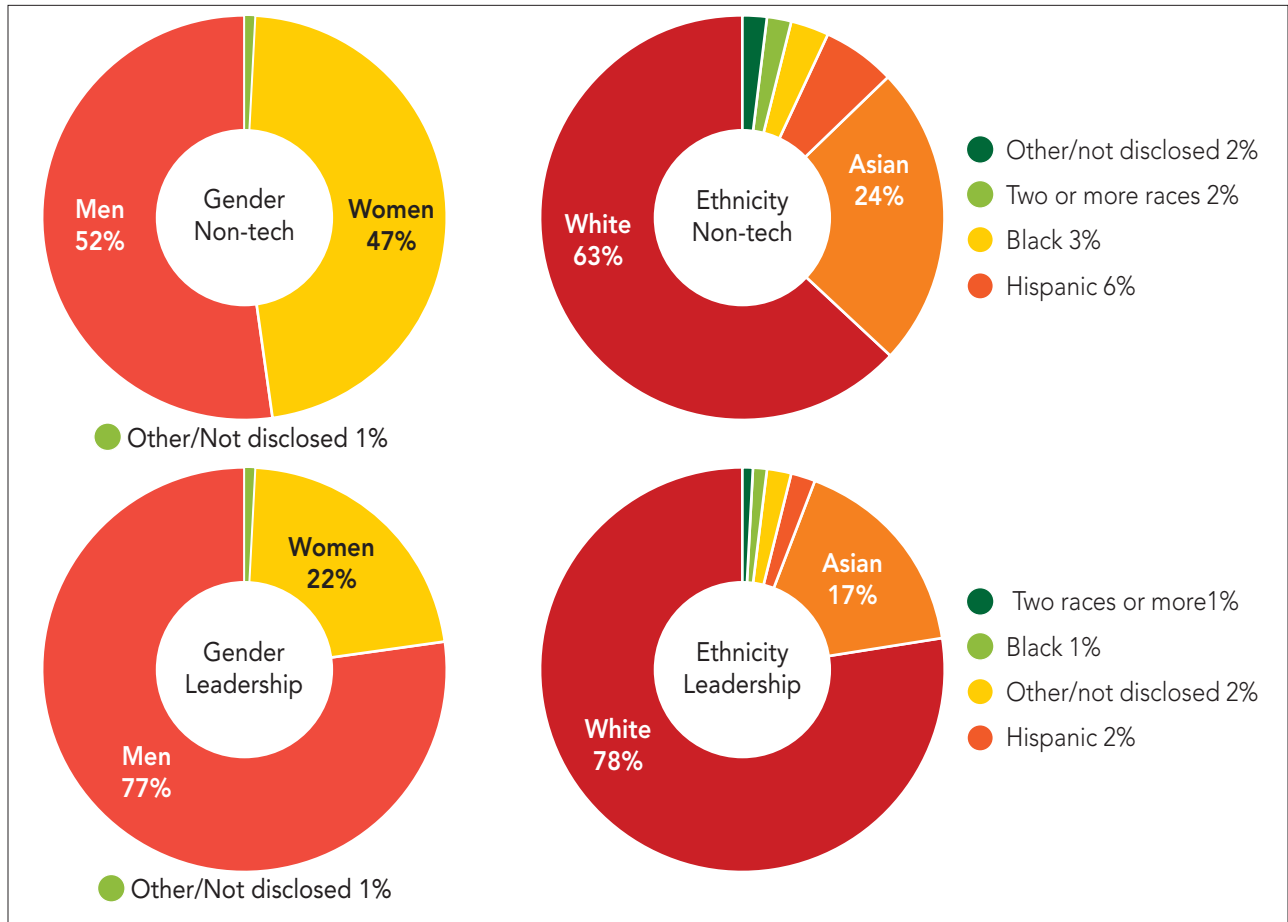
Men held 85 percent of Yahoo tech jobs and 47 percent of non-tech jobs.

Yahoo provided a racial breakdown for its U.S. workforce only: 50 percent of employees were white, 39 percent were Asian, 4 percent were Latino, 2 percent each were black, of mixed race or did not disclose their race. In the C-suite of Yahoo's U.S. offices, 78 percent of executives were white; 17 percent were Asian; 2 percent each were either Latino, of mixed race or did not disclose their race; and 1 percent was black.



Source: YAHOO

Graphic produced by the Women's Media Center



Source: YAHOO

Graphic produced by the Women's Media Center

## Men comprised 70 percent of computer, mobile giant Apple's workforce

Apple [reported that seven out of 10](#) members of its global workforce are men. The [Cupertino, California-based company's](#) announcement was based on summer 2014 personnel data.

To temper the stark reality that its workforce is 70 percent male—and 55 percent white—Apple [posted its figures](#) on its website on a page prominently featuring “Michele E.,” identified as Apple’s global retail training manager, and a turban-clad “Simran S.,” an engineer, and photos of groups of employees that were mainly white and male, marching in a San Francisco gay pride parade and posing with CEO Tim Cook in Apple’s Austin, Texas, offices.

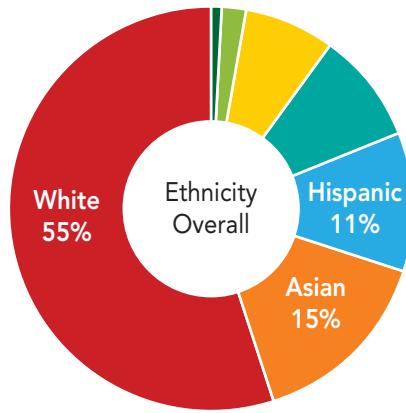
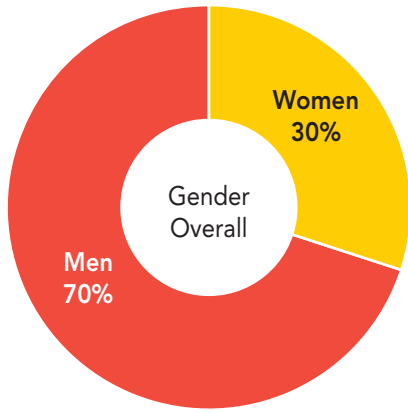
On the same online press release, Cook vowed to mix things up much more: “I’m not satisfied with the numbers. ... They’re not new to us and we’ve been working hard for quite some time to improve them. ... All around the world, our team at Apple is united in the belief that being different makes us better.”

Apple reported that females accounted for:

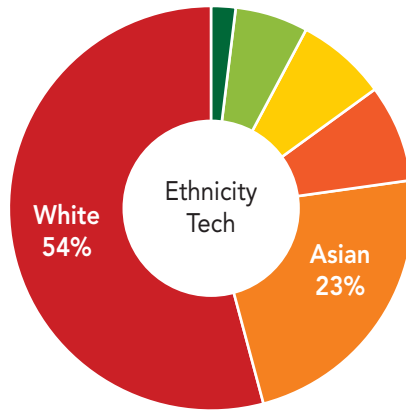
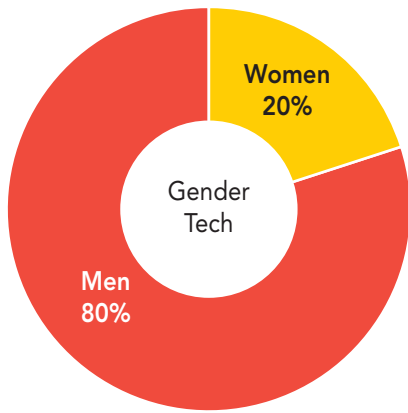
- 28 percent of its leader ranks.
- 35 percent of its non-tech employees.
- 20 percent of its tech employees.

Source: Apple Inc.

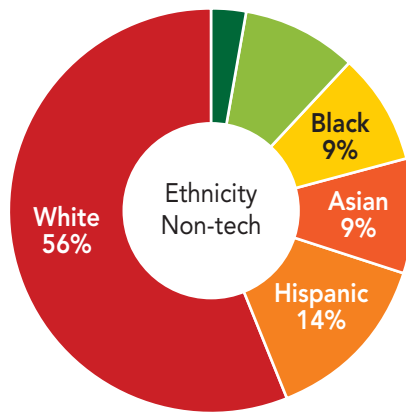
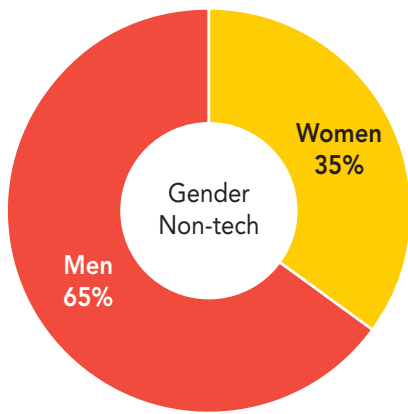
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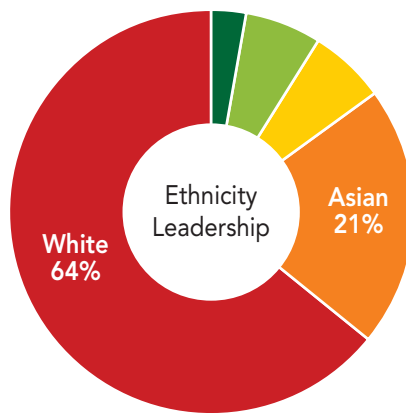
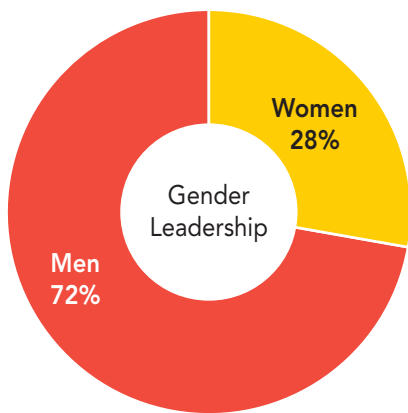
- Other 1%
- Two or more races 2%
- Black 7%
- Undeclared 9%



- Two or more races 2%
- Black 6%
- Hispanic 7%
- Undeclared 8%



- Two or more races 3%
- Undeclared 9%



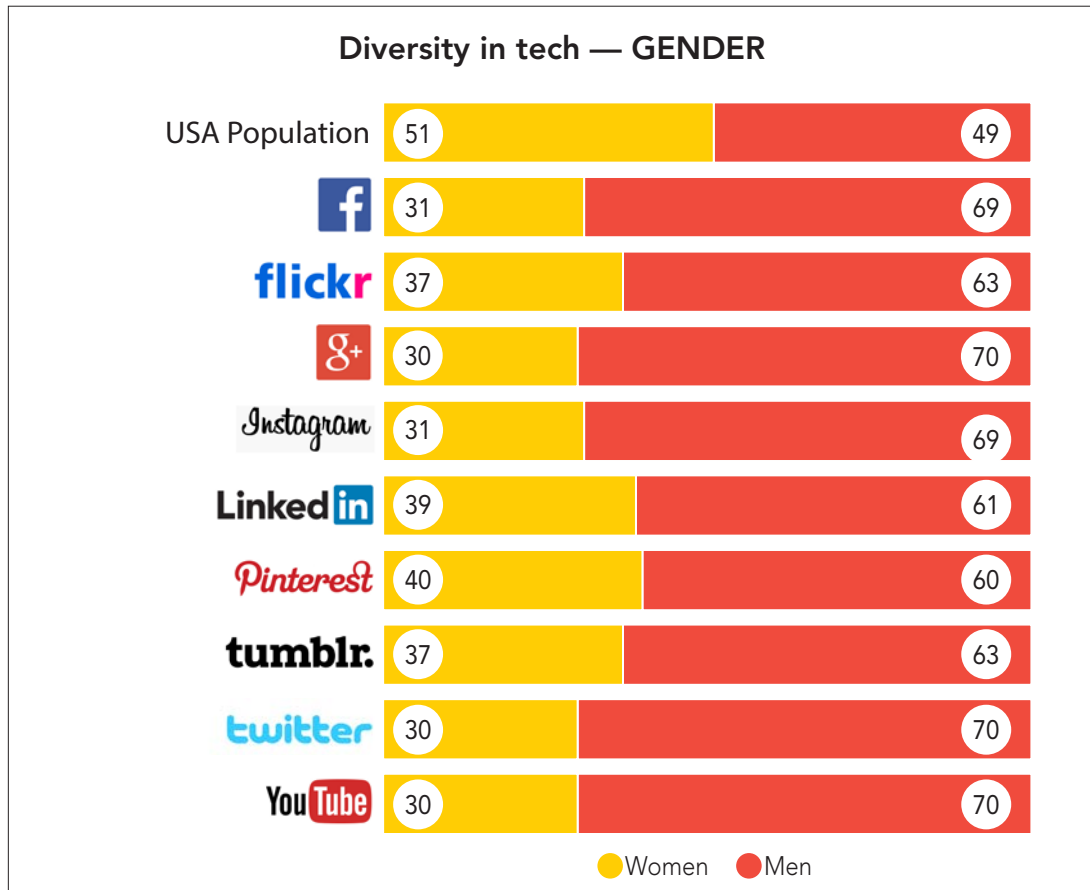
- Black 3%
- Undeclared 6%
- Hispanic 6%

Graphic produced by the Women's Media Center

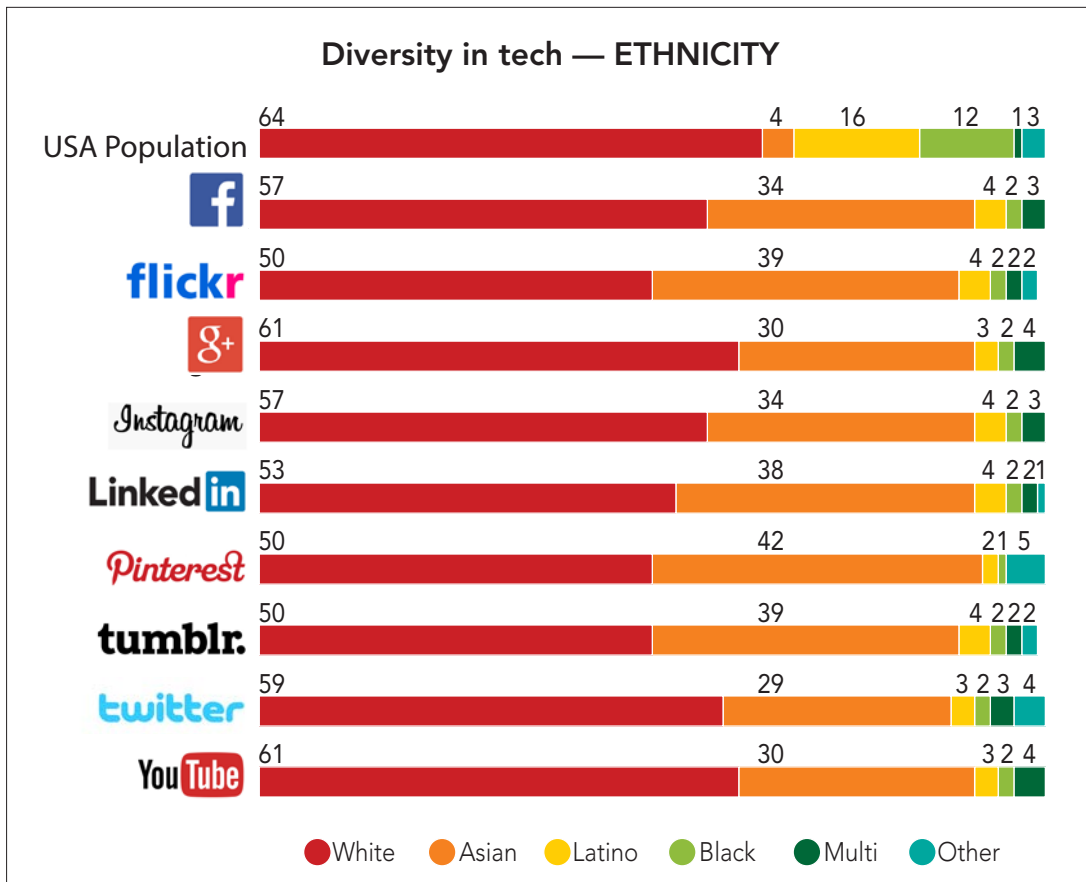
Source: Apple

## Information is Beautiful project: Tech firms trail older, non-tech companies in gender and race progress

The [Diversity in Tech info-graphic](#) from [Information is Beautiful](#), a media visualization project run by London-based data journalist and designer David McCandless, further reflected the extent to which tech firms lag behind older, non-tech companies in employment of women and non-whites.



Source: Information is Beautiful



Graphic produced by the Women's Media Center

Source: Information is Beautiful

## American Association of University Women's "Solve the Equation" infographic cited the decline in women computer engineers

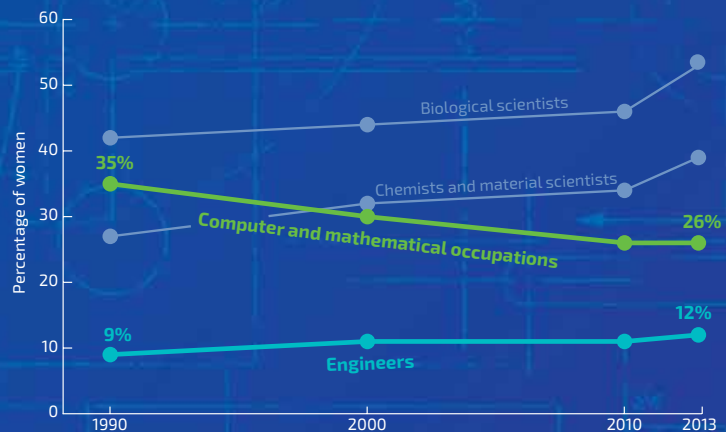
The share of women in computing and math-related jobs dipped from 35 percent in 1990 to 26 percent in 2013, in a time when the number of women engineers inched from 9 percent to 12 percent, according to the American Association of University Women.

In that same infographic, the AAUW spotlighted Harvey Mudd College in Claremont, California, for its spike in the proportion of computer science grads who were female; that figure was 6 percent in 2007 and 38 percent in 2014. (That rate, nevertheless, peaked at roughly 20 percent in 2011.)

# WHY ARE THERE STILL SO FEW WOMEN IN ENGINEERING AND COMPUTING?

Just 12% of engineers are women, and the number of women in computing has fallen from 35% in 1990 to just 26%.

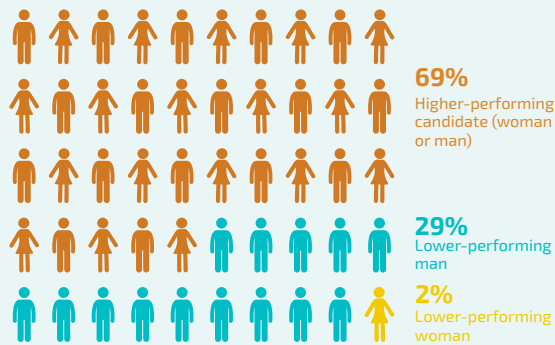
WOMEN IN SELECTED STEM OCCUPATIONS, 1990–2013



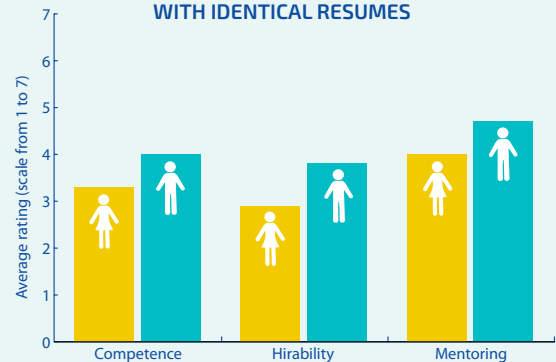
## Stereotypes and biases hold everyone back.

Think you're hiring the right person? You might not be. Studies show that stereotypes and biases often lead employers—both men and women—to select male candidates, regardless of qualifications.

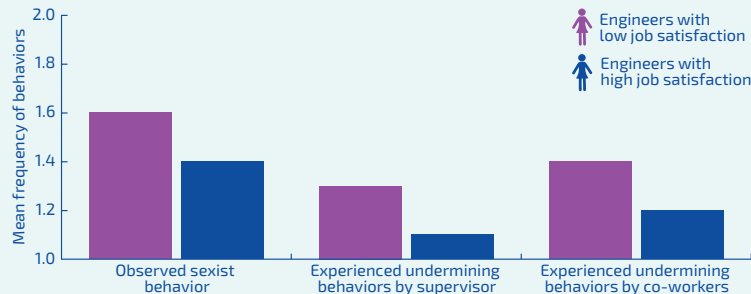
CHANCE OF CHOOSING THE RIGHT CANDIDATE



HOW EMPLOYERS RATE MALE AND FEMALE CANDIDATES WITH IDENTICAL RESUMES



JOB SATISFACTION OF WOMEN ENGINEERS IN THE WORKFORCE



One study found that the women who leave engineering are just like the women who stay. The difference is the workplace culture.

**A record number of women were gaming, despite comparatively low numbers of female game developers and threats against female gamers**

Women aged 50 and older constituted the largest number of new video gamers in 2014, surging by 32 percent over the prior year, according to the Entertainment Software Association’s [annual survey](#).

That survey also concluded that:

- Overall, 48 percent of gamers were female.
- Women and men each purchased 50 percent of video games.
- Women aged 18 and older were 36 percent of gamers, while boys aged 18 and younger were 17 percent of gamers.
- On average, all adult gamers have been playing for 16 years; women have been playing for 13 years, on average, and men for an average of 18 years.

Those data were released at a fraught moment: Game developer Zoe Quinn, who, with her two male co-game developers, used her real-life depression to create “Depression Quest,” was attacked online by who were presumed to be male

game developers and/or game players. Anonymous posters threatened to maim her. They also blasted her personal details, including her home address, online. Another female developer, Brianna Wu, also was similarly attacked.

Source: Entertainment Software Association

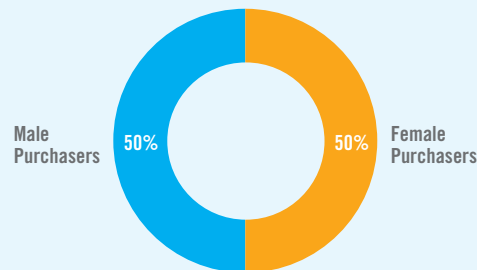
**WHO IS BUYING**  
GAMER PURCHASING

**WHO BUYS COMPUTER AND VIDEO GAMES?**

The average age of the most frequent game purchaser:

**35**

Of the most frequent game purchasers



**44%**

of game players state that computer and video games give them the most value for their money, compared with DVDs, music, or going out to the movies

**48%**

of gamers said the quality of game graphics, an interesting storyline, a sequel to a favorite game, or word of mouth was the most important factor in their decision to purchase a computer or video game

**21%**

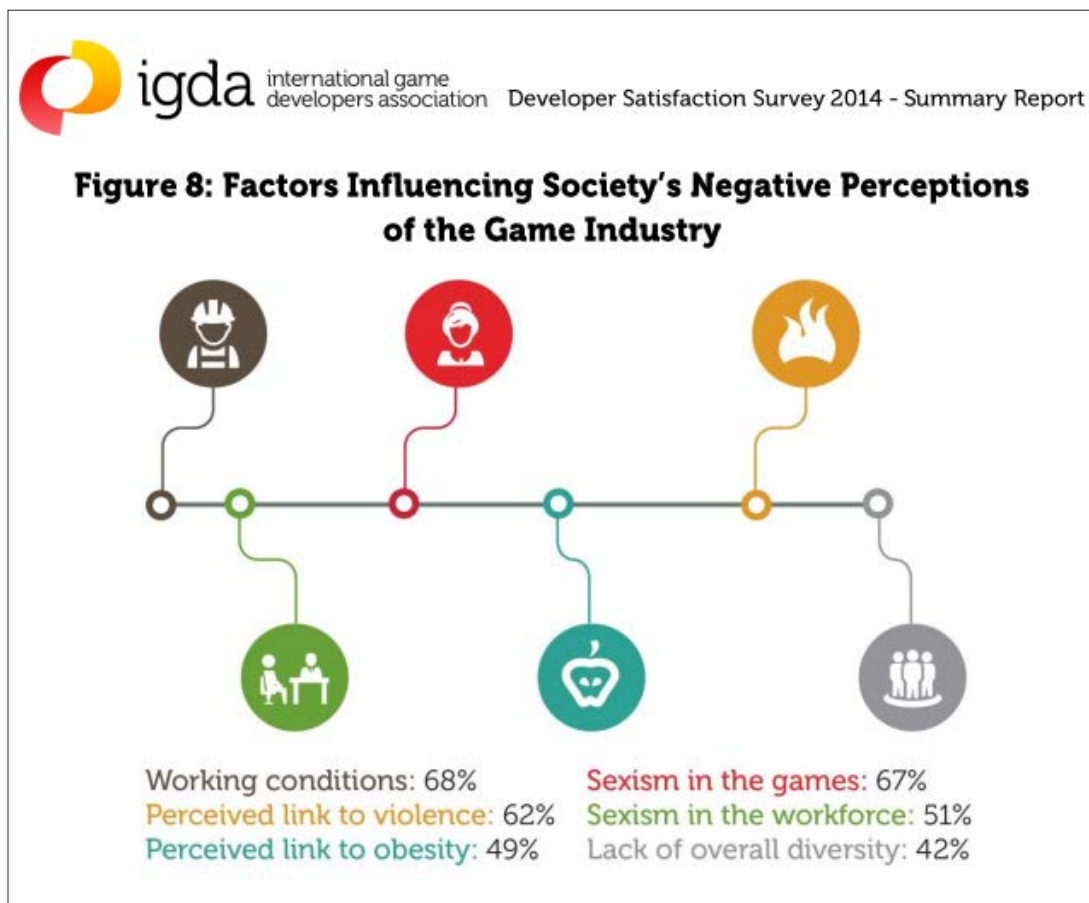
of gamers said the price was the most important factor in their decision to purchase a computer or video game

## Buttressing the Entertainment Software Association's report, developer group cited negative public perceptions of gaming industry

The International Game Developers Association's [2014 Developer Satisfaction Survey](#) garnered responses from 2,202 developers, 76 percent of whom were male.

Among other conclusions, 67 percent of survey respondents said that sexism in the games themselves, and 51 percent said sexism in the game developer workforce, were among factors fueling negative public perceptions of the industry. Also, 79 percent of respondents reported that they believed diversity is important for the industry.

Poor quality of life was the reason 39 percent gave for decisions to leave game developing, while 15 percent attributed their departures to burnout. This graphic shows what respondents said were the factors influencing society's negative perceptions of the industry:





# GAME DEVELOPERS AT A GLANCE 2014

Results from the IGDA's Game Developer Satisfaction Survey



## Gender

Men: 76%  
Women: 22%  
Transgender/Androgynous: 2%



## Where We Work

Independent: 48%  
First-party developer: 27%  
For-hire studio: 17%  
Third-party developer: 15%  
Second-party developer: 11%

## Where Developers Are Located

North America: 65%  
Europe: 18%  
Asia: 6%  
Oceania: 5%  
Latin America: 5%  
Middle East & Africa: 1%



## Diversity Is...

Important in the Industry: 79%  
Important In the Workplace: 74%



## Age

Over 50: 1%  
40-50: 16%  
30-39: 44%  
25-29: 25%  
< 25: 14%



## Employment Status

Full Time: 76%  
Student: 12%  
Part Time: 10%  
Unemployed: 10%



## Why We're Here

To Make a Living: 41%  
Because Games Are My Passion: 40%



## Why We Leave

Better Quality of Life Elsewhere: 39%  
I Burned Out: 15%

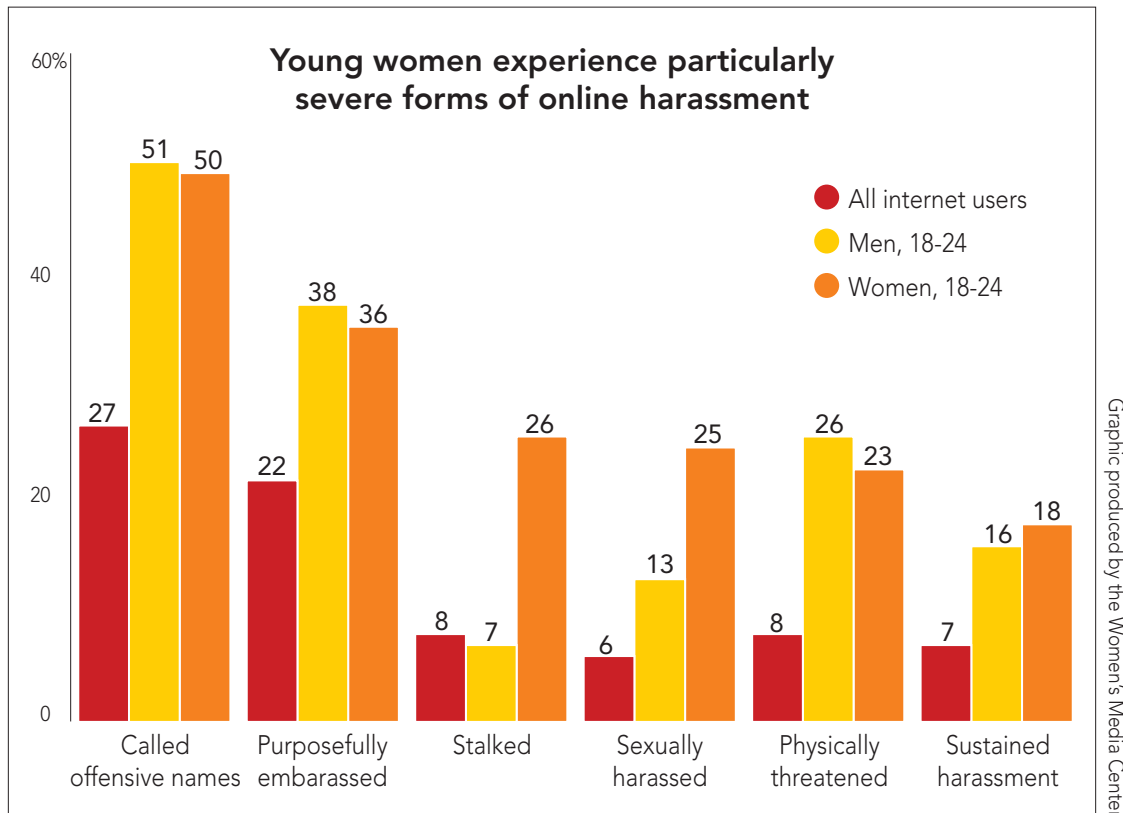


© 2014, International Game Developers Association | Study Authors: Kate Edwards, Johanna Weststar, Wanda Meloni, Cella Pearce, Marie-Josée Legault  
Art: Shutterstock.com/Antun Hirsman & bioraven | Graphic Design: Cat Wendt

## In Pew survey, 25 percent of young women reported being sexually harassed and/or stalked online

While women and men tell of being harassed online, harassed young women were reportedly subjected to online sexual insult, threat and stalking more often than harassed men who, instead, reported enduring more name-calling and efforts to embarrass them, according to the [Pew Research Internet Project](#).

A project study, [Online Harassment](#), is based upon 2,849 male and female Web users who self-administered online responses to the Pew Research Center's American Trends Panel, conducted in a May 30, 2014, through June 30, 2014, survey.

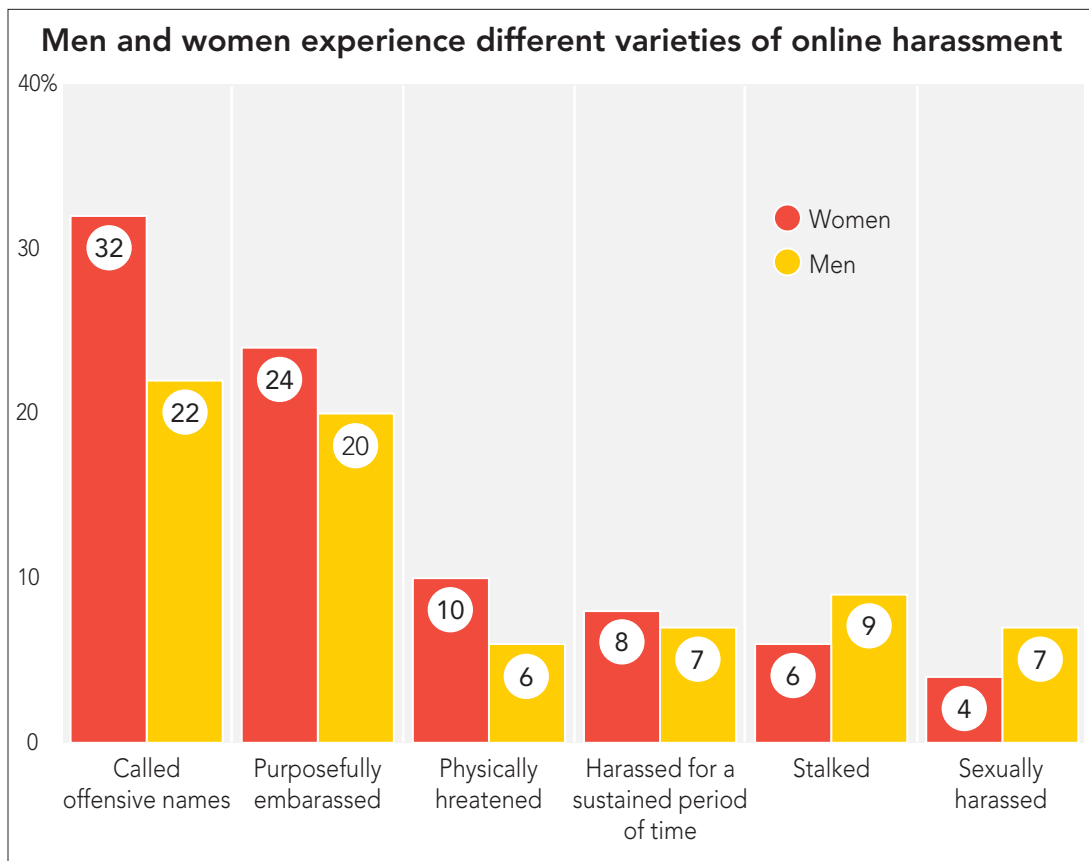


Source: American Trends Panel (wave 4). Survey conducted May 30-June 30, 2014. n=2,839.

Most of the reported harassment occurred on social media but online gaming and Internet comment sections also were avenues for heckling and threatening others, Pew researchers wrote.

Of the survey's adult respondents, 40 percent said they had been harassed online and 73 percent said they witnessed another person being harassed. A stranger harassed 38 percent of those reporting such abuse, while 26 percent of survey respondents said they had no way of knowing their harassers' true identity.

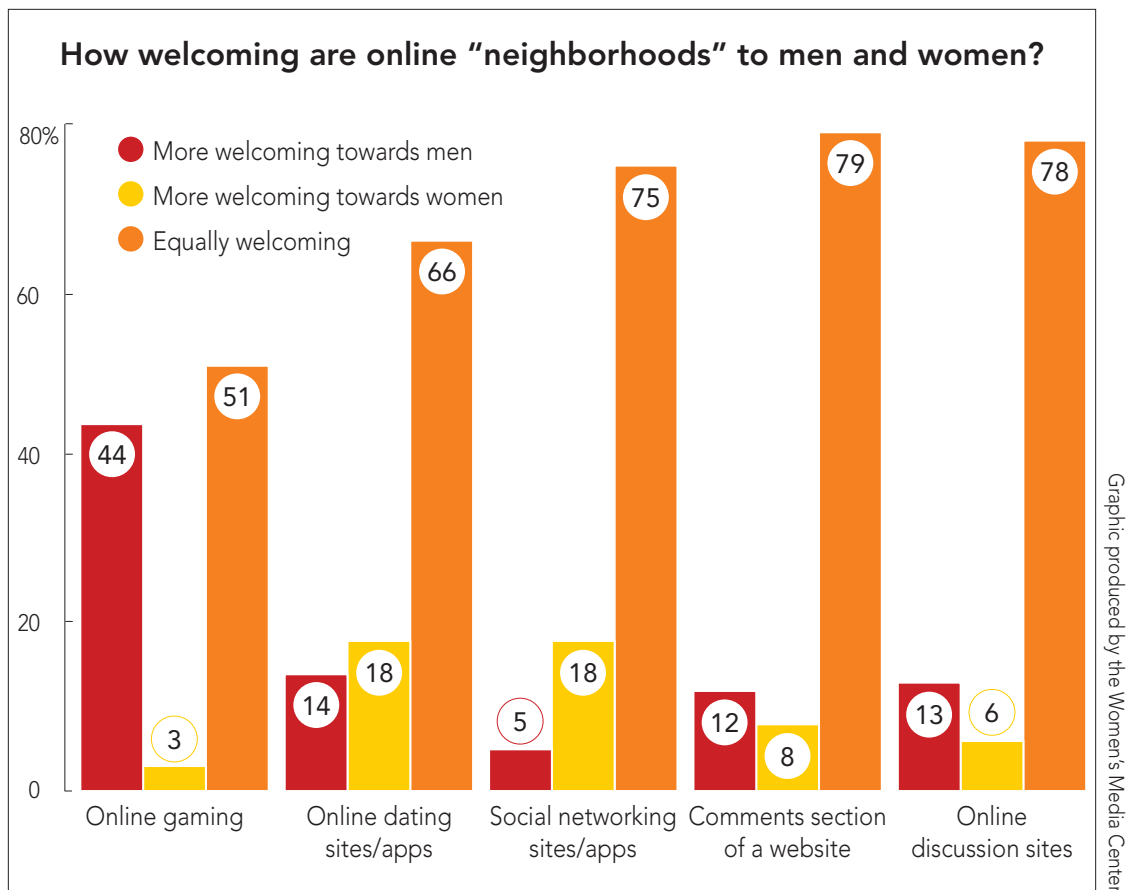
Pew concluded that 18- to 29-year-old men and women were the most likely of any demographic group to endure online harassment. Of that entire group, 65 percent reported being harassed and among the youngest of that group, persons aged 18-24, the rate was 70 percent.



Source: American Trends Panel (wave 4). Survey conducted May 30-June 30, 2014. n=2,839.

By the sexes, Pew also found:

- Of young women aged 18-24, 26 percent said they had been stalked online and 25 percent said they were sexually harassed online, and that some of those threats were sustained over an extended period.
- In addition, women said "they do not escape the heightened rates of physical threats and sustained harassment common to their male peers and young people in general."
- Women were more likely than men to find their most recent experience with online harassment extremely or very upsetting; 38 percent of those women and 17 percent of those men described their suffering in those terms.



Source: American Trends Panel (wave 4). Survey conducted May 30-June 30, 2014. n=2,839.

Based on what women and men reported about being personally harassed, Pew concluded that, overall:

- 27 percent of them had been called offensive names.
- 22 percent had been deliberately embarrassed.
- 8 percent had been physically threatened.
- 8 percent had been stalked.
- 7 percent had been harassed for a continuous, extended period.
- 6 percent had been sexually harassed.

Of where they were most recently harassed:

- 66 percent said the problem occurred on a social networking site or app.
- 22 percent, on a website's comments section.
- 16 percent, during online gaming.
- 16 percent, via personal email.
- 10 percent, on a discussion site such as Reddit.
- 6 percent, while on an online dating site.

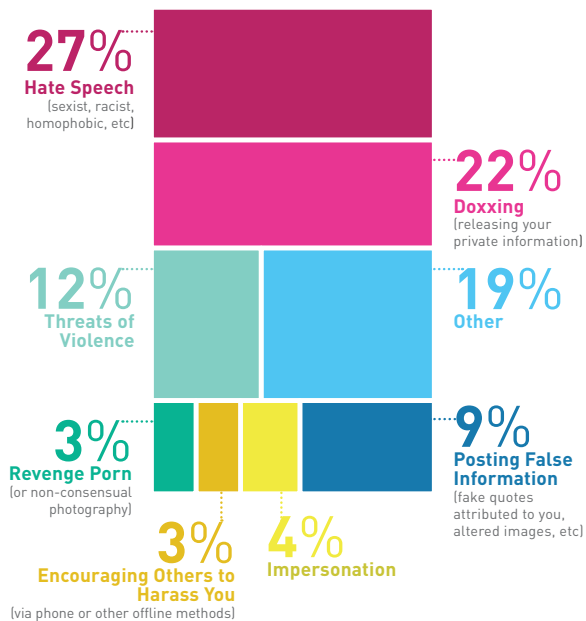
Women, Action & the Media produced [its own infographic](#), based on what others self-reported to that organization and on Pew's research, and argued that online harassment had reached "crisis proportions."

# REPORTING, REVIEWING, AND RESPONDING TO HARASSMENT ON TWITTER

**Vicious attacks against women on Twitter have reached crisis levels.** A recent Pew research study found that women overall are disproportionately targeted by the most severe forms of online abuse. Women, Action, & the Media (WAM!) released *Reporting, Reviewing, And Responding To Harassment on Twitter*, a new report that examines gendered harassment and abuse on the platform. WAM's report finds that additional policy solutions are needed.

## THE MANY FACES OF HARASSMENT ON TWITTER

Among reports submitted to WAM!, the % that self-identified with the following options on the WAM! reporting form.



SOURCE: WAM! Harassment Reports, Nov 6-26, 2014 n-317

## CURRENT CHALLENGES

A call for new policy and tools



### TWEET AND DELETE: THE PROBLEM OF EVIDENCE

Twitter currently requires URLs and rejects screenshots as evidence; consequently, Twitter's review process doesn't address 'tweet and delete' harassment, which often involves doxxing.



While Twitter updated its reporting system in February 2015 to accept reports of doxxing,<sup>1</sup> there have been no public changes with regard to evidence it accepts for harassment reports.



Twitter's default URL requirement makes it complicated to report harassment that is not associated with a URL, such as exposure to violent or pornographic profile images or usernames via follower/favorite notifications.



Suspensions for harassment or abuse are indistinguishable from suspensions for spam, trademark infringement, etc.



### HARASSMENT ISN'T LIMITED TO TWITTER

17% of reports mention harassment taking place on other platforms like Facebook, Instagram, Tumblr, Reddit and YouTube to humiliate or embarrass targets publicly. In some cases, reporters mentioned harassment that threatened individuals directly through email, personal blogs, phone calls, and physical channels.



### ON-GOING HARASSMENT WAS A CONCERN FOR REPORTERS

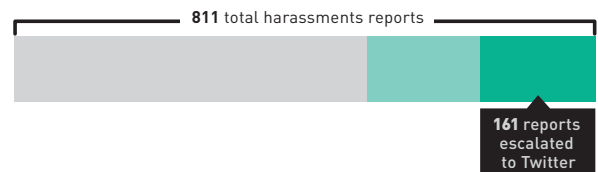
29% of reporters mentioned that harassment had begun more than three weeks before submitting a report.

Most submitters who reported to WAM! claimed to have notified Twitter previously. 67 mentioned notifying Twitter previously at least once about a case of harassment; 18% of submitters claimed they had notified Twitter at least 5 times previously.

1. Bhatnagar, Tina. "Update on user safety features." Twitter, February 26, 2015

## WAM! IN ACTION

In three weeks, WAM! reviewers assessed 811 incoming reports of harassment, and of the 317 genuine reports, WAM! escalated 161 to Twitter.

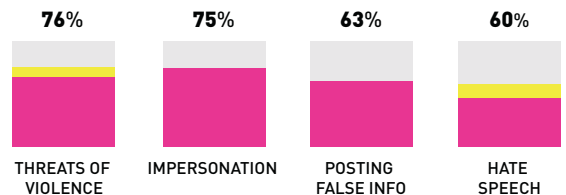


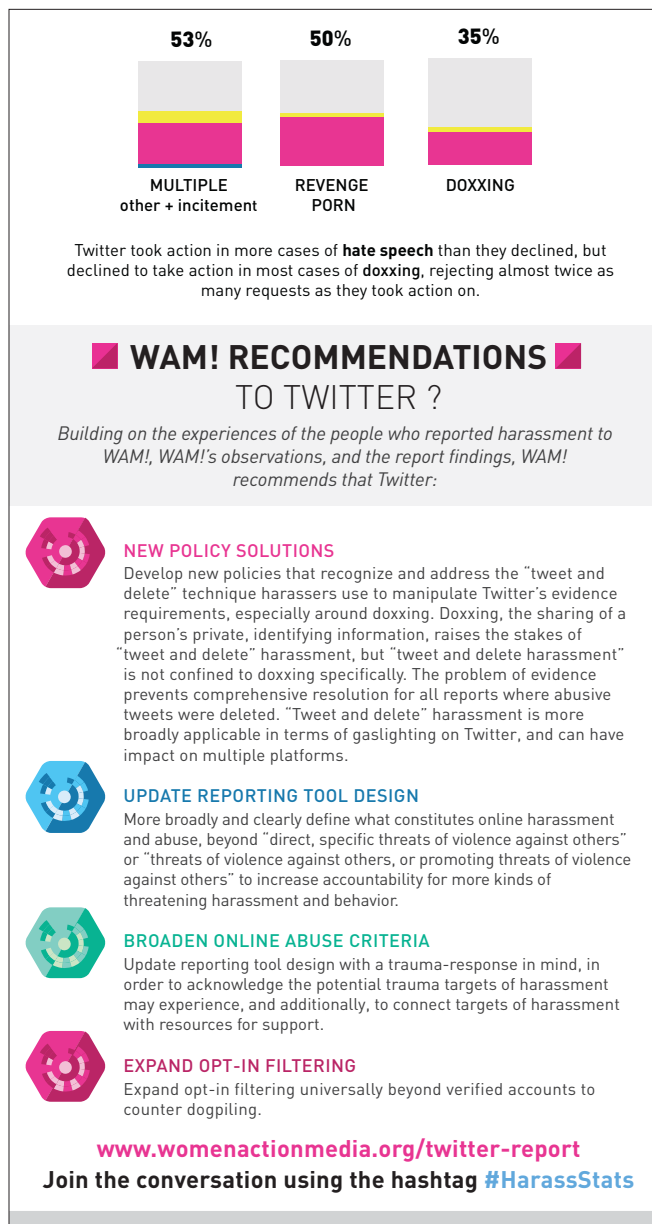
## HOW DID TWITTER RESPOND TO ESCALATED REPORTS?

From the 161 harassment reports escalated by WAM!, Twitter took action on 55%, resulting in:



### ACTIONS TAKEN BY TWITTER, BY TYPE OF HARASSMENT as a % of tickets escalated by WAM





## Pew: Adult social media habits were unchanged, year-to-year

[Internet habits of American adults](#) remained largely unchanged from 2013 to 2014, according to the Pew Research Center.

Facebook, which 71 percent of adults used in both those years, remained the most widely used among whites, blacks and Latinos; 71 percent of whites and 73 percent of Latinos used Facebook during the studied years. The number of blacks on Facebook, however, declined from 76 percent to 67 percent during that period.

Also, during that period, the number of adult:

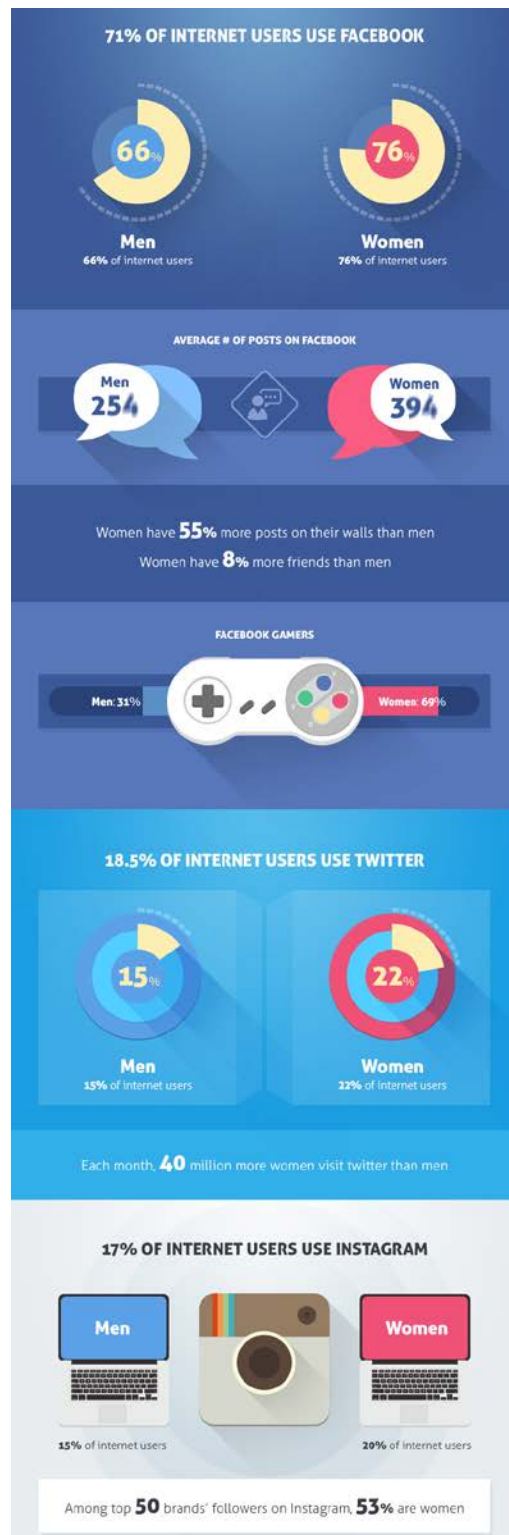
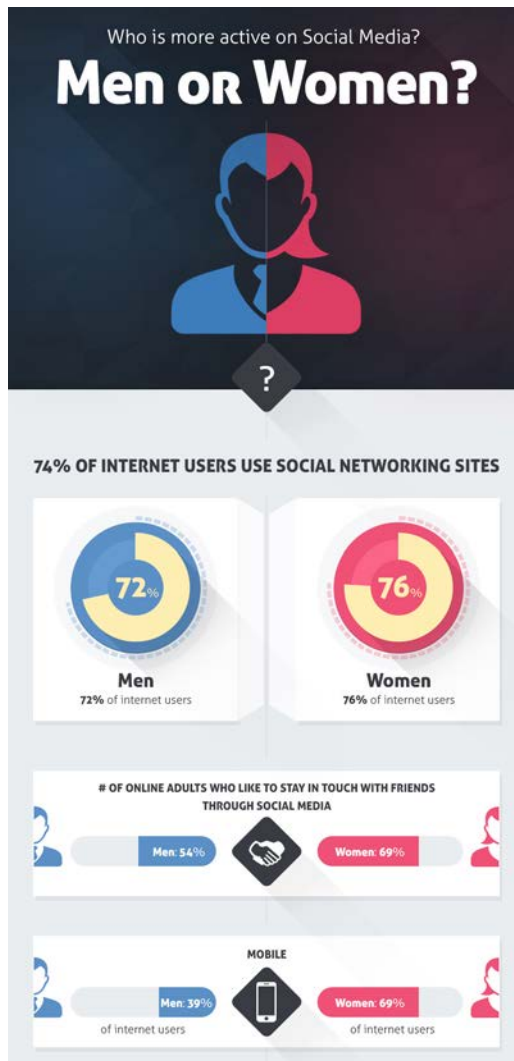
- Twitter users rose from 18 percent to 23 percent.
- Instagram users, from 17 percent to 26 percent.
- Pinterest users, from 21 percent to 28 percent.
- LinkedIn users, 22 percent to 28 percent.

## Women's use of social media exceeded men's, watchers say

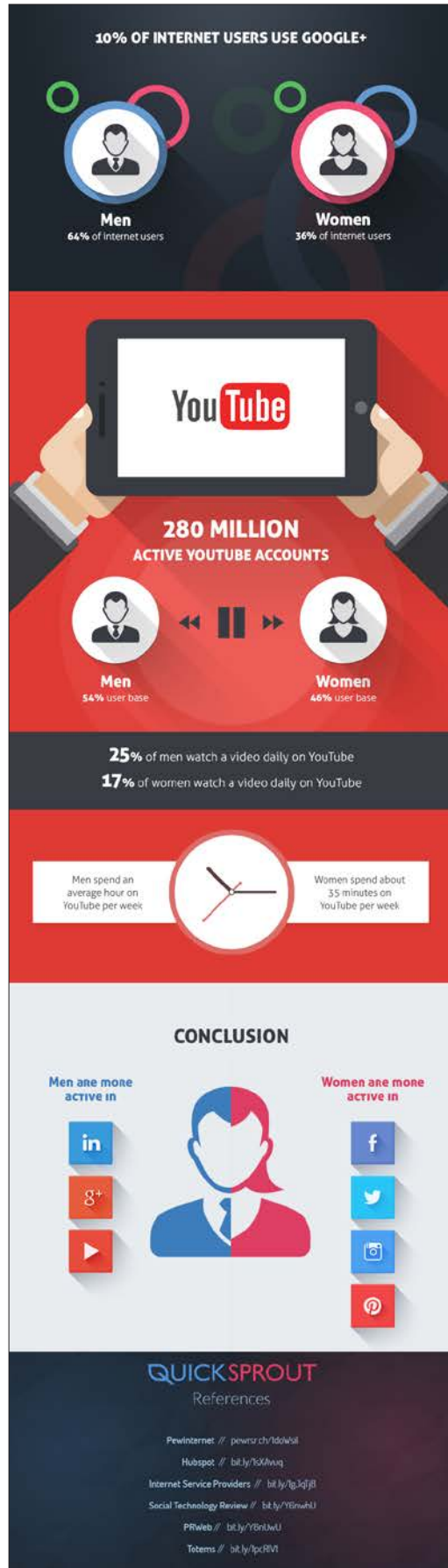
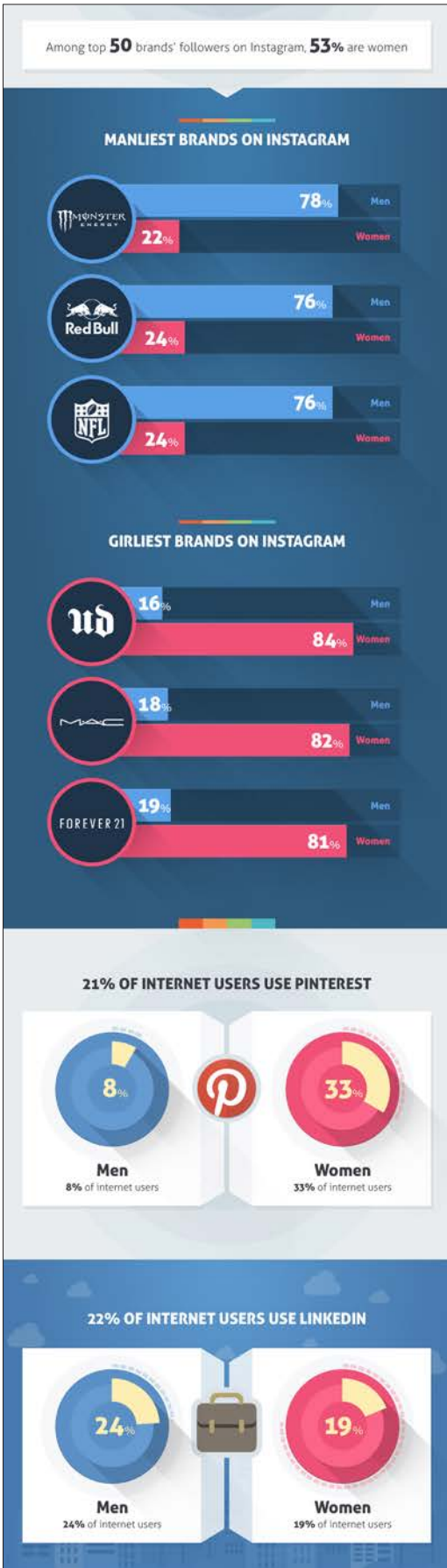
While women and men were almost neck-and-neck in their use of social media networking sites—76 percent of females and 72 percent of men do so—women had 55 percent more Facebook posts than men and 8 percent more Facebook friends than men.

In addition to Facebook, women were more active on Twitter, Instagram and Pinterest. Overall, men were more active on the business networking site LinkedIn and on Google and YouTube.

Those were among details [in an October 2014 social media behavior infographic by Quicksprout](#)—other social media monitors also marked the gender differences in this sphere—which helps businesses grow their traffic and, presumably, stoke their bottom line:





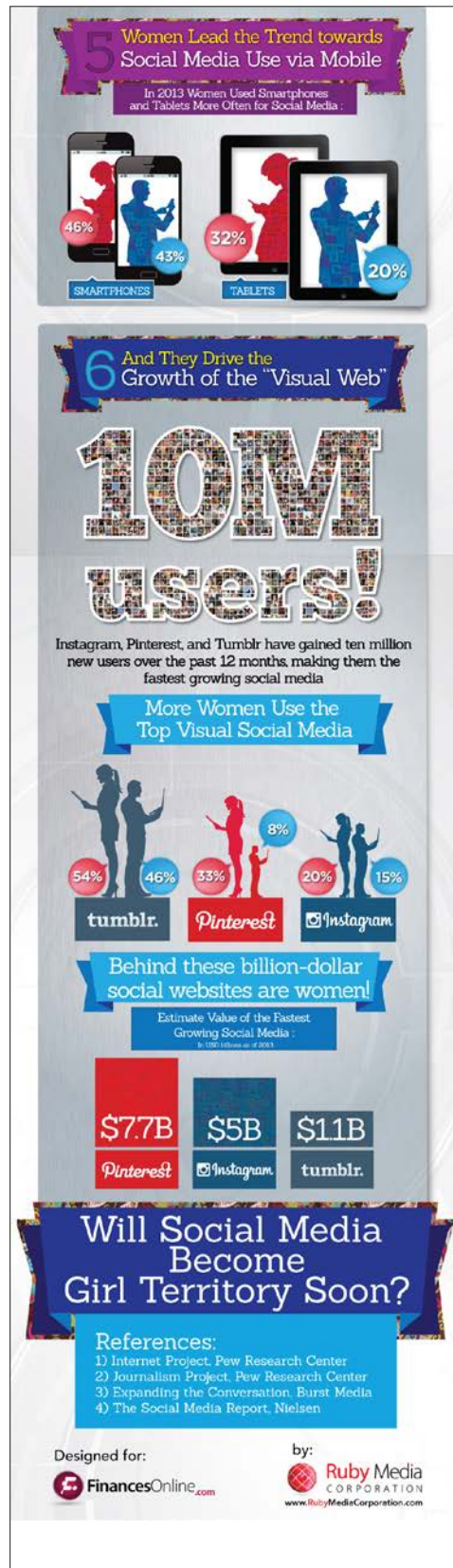




And

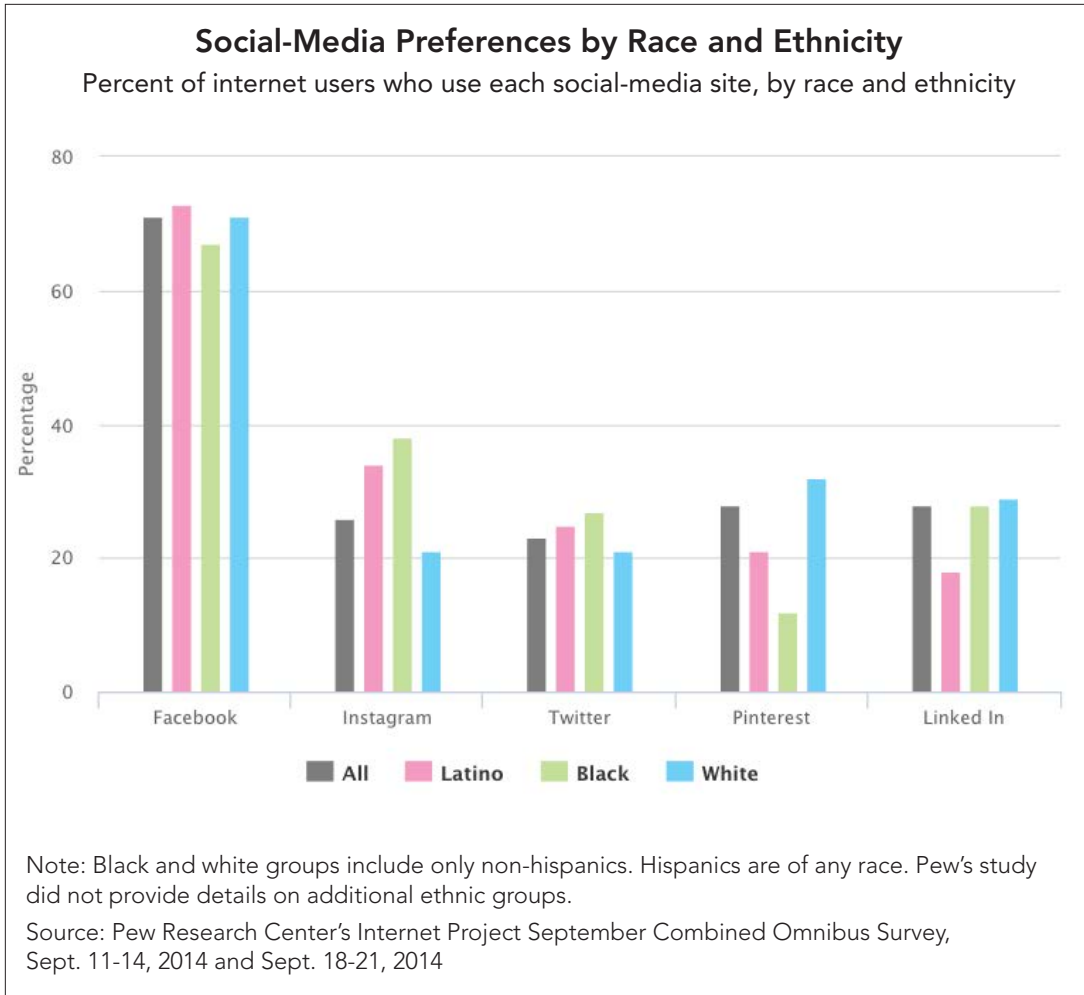
## FinancesOnline—social media usage by gender

The journalists at FinancesOnline.com, drawing on several studies, also noted how women's social media usage outdistances that of men.



## Ad Age measured social media habits among races of people

With much of what gets played across the media landscape driven by who advertises—long the main source of media income—and their target audiences, [Ad Age](#) took its own look at the preferred social media sites of different ethnic groups.



## ■ ■ ■ ■ On other media fronts

### Women authors, book critics gained ground but still lag behind

For its [fifth annual “The Count,”](#) VIDA: Women in Literary Arts reported that it was proud to cite upticks—and saddened to note some backsliding—in the number of women book reviewers and of women authors appearing in the most widely circulated literary journals in the United States and abroad.

Specifically, it applauded, among other successes, how *Harper’s* female book reviewers accounted for 40 percent of all reviewers in 2013-14, up from 29 percent in the previous count; the respective figure at *The New Republic* was 29 percent, up from 7 percent.

At *Boston Review*, women outnumbered men in the publication’s briefer micro-reviews, accounting for 71 percent of micro-reviewers.

And at *Crab Orchard* and *Gettysburg Review*, women reviewers outnumbered male reviewers.

Also, with its eyes toward analyzing a more diverse literary field, VIDA took a stab at its first ever [Women of Color Count](#). It got responses from 45 writers of color. But, deeming that insufficient to draw sound conclusions, VIDA pledged to aim for a more expansive, scientifically sound survey during its next annual accounting.

“This year’s attempt at counting women of color paves the way for a deeper public conversation about who has power and privilege at all levels of the literary landscape—and how that impacts whose voices are heard,” Jamia Wilson, executive director of Women, Action, and the Media, said, according to a press release about VIDA’s survey.

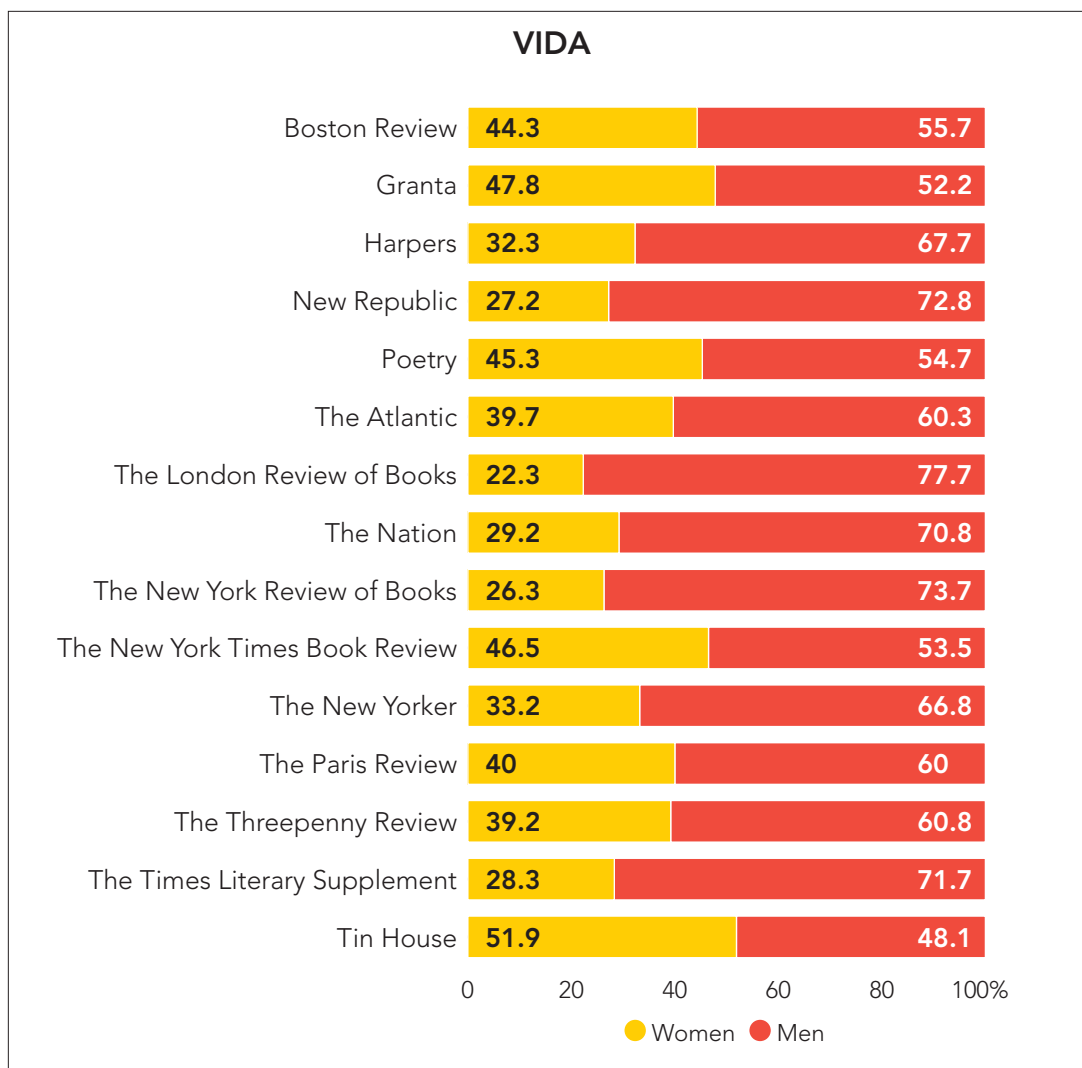
VIDA’s count also showed these, among other, positive changes:

- *The Atlantic*, reversing a three-year slide in the tally of women reviewers, saw that figure rise from 26 percent to 32 percent of all its reviewers between 2013 and 2014.
- At *The New York Times Book Review*, 52 percent of reviewers were female in 2014, continuing to trend upward since 2010, when 40 percent of reviewers were female.
- At *Tin House*, 60 percent of women wrote the reviews, but 38 percent of its reviewed authors were female in 2014, down from 42 percent in 2012.
- In 2014, 51 percent of *Colorado Review* critics were female.
- At *Jubilat*, 47 percent of reviewers were female, up from 2013’s 42 percent.
- At *McSweeney’s*, the share of female authors whose work was reviewed rose from 23 percent in 2013 to 48 percent in 2014.

And VIDA’s count reflected these, among other, negatives:

- At *The Paris Review*, which VIDA celebrated for having women comprise 51 percent of all reviewers in 2013, that same figure dropped to 40 percent in 2014.
- The *Times Literary Supplement* continued to show no forward movement, with the share of women reviewers remaining at 27 percent for each of the five years, except for in 2014 when it rose slightly to 28 percent.
- At *The Nation*, a nagging gap has persisted in the number of female book writers who were reviewed. Though their share rose from 16 percent of all reviewers to 20 percent in 2014, female authors were a fifth of reviewed authors at that publication.
- At *Ninth Letter*, the number of male reviewers jumped from 30 percent of all reviewers in 2013 to 66 percent in 2014.

Overall, the combined counts of female book reviewers and female-authored books garnering reviews rang up like this:



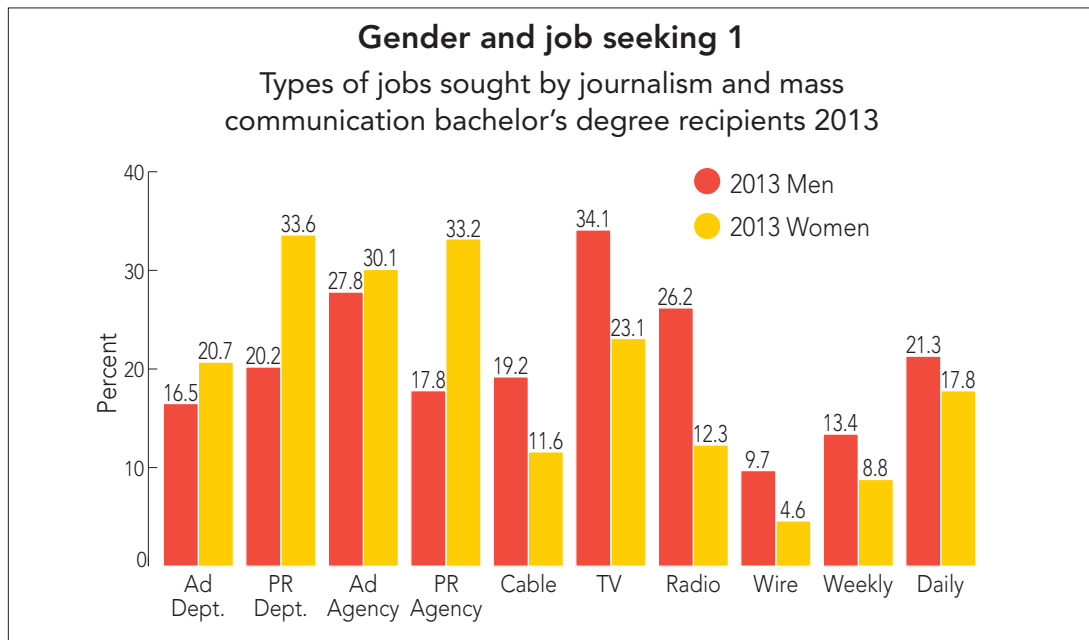
Source: VIDA

- *The Atlantic*, previously a monthly magazine that now publishes online only, saw its combined female author and book critic ranks rise to 39.7 in 2014 from 32.4 percent in 2013.
- The female figures at *Boston Review*, published six times a year, decreased to 32.72 percent in 2014 from 42.5 percent in 2013.
- The number of female critic and author names in *Harper's*, published monthly, rose to 32.3 percent in 2014 from 25.8 percent in 2013.
- At *The New Republic*, published 22 times a year, the combined tally of women book writers and book reviewers rose to 27.2 percent in 2014 from 21.4 percent in 2013.
- The female author plus female critic census at the *New York Review of Books* rose to 26.3 in 2014 from 20.5 percent in 2013.
- The combined yearly figure for female book authors and critics at *The New York Times Book Review* was 46.5 percent in 2014, up from 44.7 percent in 2013.
- The combined yearly figure at *The New Yorker*, a weekly magazine, was 33.2 percent in 2014 and 31.3 percent in 2013.
- The combined number of female reviewers and authors in *The Paris Review* dropped to 40 percent in 2014 from 50.5 percent in 2013. That compares to 20.4 percent in 2012, and 30.3 in 2011. (The 2011 data excludes two among a total of 66 *Paris Review* writers who were listed as anonymous on VIDA's report.)

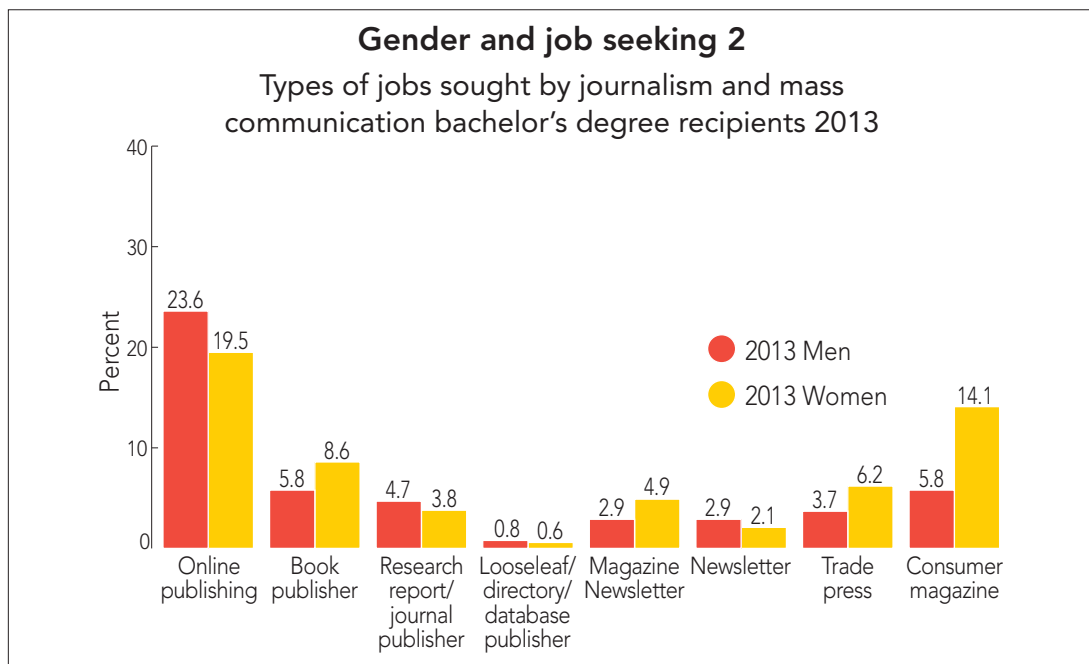
■ At the *Times Literary Supplement*, published once a year, the combined number of women authors and reviewers rose to 28.3 percent in 2014 from 26.9 percent in 2013. It had been roughly 27 percent during 2012 and 2011.

## More women journalism grads than men found jobs, while number of minority journalism students finding full-time work fell

Women continued to outnumber men enrolled in journalism schools, representing two-thirds of that student body in 2013 and, at 60.3 percent, comprising the highest-ever tally of journalism doctoral candidates in 2013, according to the most recent [University of Georgia's Annual Survey of Journalism & Mass Communications Graduates](#).



Source: AEJMC Annual Survey of Journalism & Mass Communication Graduates



Source: AEJMC Annual Survey of Journalism & Mass Communication Graduates



Likewise, the annual census of new grads' employment prospects, hiring and job satisfaction concluded that women graduating in 2013 and tracked through mid-2014 found more jobs than men. Women job-winners also continued a long-standing trend of mainly choosing positions in advertising and public relations over careers in the news industry.

Among racial minorities, the most recent year's report showed an almost 5 percentage point, year-to-year decline in new grads landing full-time jobs:

- Of newly matriculated minorities with bachelor's degrees, 55.1 percent landed full-time jobs. That's down from 60.3 percent in 2012 and 58.7 percent in 2011. During the survey's 26-year history, minority bachelor's degree holders fared best in 1995, when 68.3 percent of them found full-time jobs.
- By comparison, 72.8 percent of white grads with bachelor's degrees landed full-time employment in 2013. That compares to 72.7 percent in 2012 and 69.9 percent in 2011. The figure for whites peaked at 81.9 percent in 1999.
- Overall, of 2013 graduates who earned bachelor's degrees, 70.4 percent of females found full-time jobs and 65.9 percent of males did.

The survey concluded that workplace prospects for these graduates have stalled since their industry began recovering in 2009 from an extended slump in hiring and salaries. Nevertheless, according to a press release about the survey, "Bachelor's degree recipients from journalism and mass communication programs around the country in 2013 reported the same level of job offers as a year earlier, the same level of employment as did 2012 graduates, and the same level of success in finding work that is in the field of professional communication."

It, too, concluded that journalism and mass communication programs continue to improve financially in 2013, continuing a trend begun in 2010 when their operating budgets increased. More than eight out of 10 program administrators reported that they faced no hiring freezes and that there was no talk of cutting their programs.

## ■ ■ ■ ■ Afterword

The findings in this report tell an important story about what's going wrong and what's going right in the overall workplace and, most definitely, in media.

We'd be remiss in not shedding some light on shining examples of progress and right intentions: Executive Director Jane McDonnell and Board President Meredith Artley of CNN—two women—lead the 2,234-member Online News Association. Half the association's members are female, as were half the attendees at each of ONA's last two annual conferences. People of color represented 35 percent of panelists and other expert presenters at ONA's 2014 conference.

"We're very proud of that," McDonnell told the Women's Media Center. "It's a rarity in the conference world."

McDonnell's association has partnered with the Knight Foundation to provide students from historically black colleges and universities scholarships to attend that conference. She continued: "Our newest initiative, aimed at women leaders, is the tuition-free ONA-Poynter Leadership Academy for Women in Digital Media. ... [It's] focused on the real-world issues impacting women moving up the ladder in digital journalism and technology organizations and the documented challenges they encounter on the path to leadership."

Diversity, she added, is "baked into everything we do. ... Digital media was supposed to be a game-changer for diversity in hiring and coverage, but that hasn't been the case."

Bloomberg News is another organization with a similar ethos. Five years ago, Bloomberg News, a global player, took a look at the stark gender imbalance among its own staff and news sources. Partly following the model set decades ago by USA Today and its parent company Gannett, which insisted that its reporters include more racial minorities among its sources, Bloomberg, mapped a plan to limit the overabundance of men in its news articles.

Its strategy:

- Identify all female experts in every field its journalists covered.
- Insert a female voice into each and every news story.
- Set a numerical target yearly for adding female voices to the news cycle, then increase that numerical target annually.
- Assign mentors and coaches to women wanting to become newsroom managers.
- Create more flextime for working mothers.

The Women's Media Center also offers a blueprint for news organizations, entertainment conglomerates, interview bookers and media decision-makers of all stripes and on every level who—for fiscal, ethical and other practical reasons—striving to tell the fullest possible story with input from a robust array of workers.

## ■ ■ ■ ■ 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 conversations 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 bottom line 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](http://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 organization's system for 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, writers, 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:

- **Write** letters to the editor and station managers or taking other action—collective, if necessary—when you have concerns about coverage, newsroom staffing, et al. Press news executives for a speedy, reasonable and reasoned response.
- **Know** Federal Communications Commission (FCC) rules on broadcast media ownership and join 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.
- **Let** the media powers-that-be know that whether at the box office, newsstand or local game store, women consumers and consumers of color can choose when and where to spend their dollars.

## ■ ■ ■ ■ WMC resources for the media

- WMC's 2015 "Status of Women in the U.S. Media Report"
- "Women's Media Center Live with Robin Morgan" radio program is syndicated to 9,000 broadcasters and is in 111 countries, giving it an audience reach of 118 million listeners. It is also available online at [iTunes](#). Follow us on twitter [@WMC Live](#)
- WMC is a social media thought leader. WMC has nearly 100,000 Twitter followers. Follow us [@womensmediacntr](#) for the latest news on gender and media.
- WMC Women Under Siege Project documents and reports how rape and sexualized violence are used as strategic tools in genocide and conflict. [Womenundersiege-project.org](#) and [@womenundrsiege](#).
- WMC FBomb is a major media platform for young, diverse feminist writers and editors. [Thefbomb.org](#).
- WMC SheSource is an online brain trust of nearly 900 diverse female experts. It is a resource for journalists to find expert women sources to interview, quote, and feature. Sign up for our weekly email highlighting five experts who can talk knowledgeably on the events of the coming week. [Shesource.org](#) and [@shesource](#).
- WMC Features are original articles on important issues by women journalists and experts. Our reports and commentaries provide progressive women's perspectives on both headline stories and timely events ignored or misrepresented in the mainstream media. Sign up to receive weekly WMC Features: <http://www.womensmedia-center.com/page/s/join-wmc>
- WMC's Progressive Women's Voices is the premier media and leadership training program for women in the country. Representing a range of expertise and diversity across race, class, geography, sexual preference, ability, and generation, participants receive advanced, comprehensive training and tools to position themselves as media spokeswomen in their fields, thereby changing the conversation on issues that fill headlines.

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## ■ ■ ■ ■ This report's producers

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 teaches in the Department of Film & Media at Hunter College. 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.

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