

THE STATUS OF WOMEN IN THE U.S. MEDIA 2019



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PROGRESSIVE WOMEN'S VOICES

THE WOMEN'S MEDIA CENTER WORKS TO MAKE WOMEN VISIBLE AND POWERFUL IN THE MEDIA

Founded in 2005 by Jane Fonda, Robin Morgan, and Gloria Steinem, the WMC is an inclusive and feminist organization that works to ensure women's realities are covered and women's voices are heard.

WMC works to make women visible and powerful in the media. We do so by promoting women as decision makers and as subjects in media; training women to be media ready and media savvy; researching and exposing sexism and racism in media; and creating original online and on-air journalism.

Our media programs that address the problems of unequal representation and misrepresentation of women in media include interconnected strategies that:

- Recruit and place diverse women experts in the media — print, broadcast, radio, Internet, social media, and media leadership through WMC SheSource.
- Train diverse women experts to be effective in media, and increase their thought leadership through WMC Progressive Women's Voices and other customized training and leadership programs.
- Investigate, report, create, and publish original media to expand diverse women's voices and representation through *WMC Features*, *WMC Women Under Siege*, *WMC FBomb*, *WMC Speech Project*, and our syndicated radio program and podcast, *WMC Live with Robin Morgan*.
- Research, document, and produce reports that highlight the status of women in U.S. media, equip activists with evidence, and create benchmarks to hold media accountable for sexist and racist coverage.
- Advocate before government officials and agencies on policies affecting women's access to media and technology, ownership of media and technology, and safe and free speech in media and technology.

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“Missing women of color in the newsrooms of this country is an injustice in itself, and an injustice to every American reader and viewer who is deprived of great stories and a full range of facts. Inclusiveness in the newsroom means inclusiveness in the news. Racism and sexism put blinders on everyone.”

**GLORIA STEINEM
WMC CO-FOUNDER**



FOREWORD

It's time for U.S. media to ramp up existing inclusivity efforts

"The Status of Women in the U.S. Media 2019" report includes data from 94 studies and over 250 charts that tell us the standing of women across all media, including legacy and digital news platforms, film, television, radio, technology, literature, and more.

The media is in a state of great disruption, but despite all of the change, one thing remains the same: the role of women is significantly smaller than that of men in every part of news, entertainment and digital media.

Fewer opportunities and promotions for women translate into fewer women reporting the news than men; fewer women creating films and television than men; fewer women driving technology, gaming and innovation. Even artificial intelligence has a gender and racial bias when its machine learning is based on language and structures dominated by men.

Media tells our society (and our young people) what is important and who matters. The data in this report paints a stark picture.

Gloria Steinem, a co-founder of the [Women's Media Center](#), spoke at our Women's Media Awards about the importance and impact of media. She noted, "When men or women turn on the media, and then fail to see women in our true diversity, there is a sense that all or some women are not part of what matters. If women's voices are not in the media, including women of color, as journalists, broadcasters, filmmakers, media creatives, bloggers, and authoritative sources — and also, if matters that affect women's lives are not being covered, women are not seen as crucial in the culture. When women are present — in front of and behind the camera, running newsrooms, creating media companies — stories do get told that would not otherwise be known."

This is why we do the work that we do.

For more than a decade, the Women's Media Center has been at the forefront of the fight for inclusion and equality for diverse women on all media platforms. We know there is not only one solution to the problems of misrepresentation and underrepresentation, and that is why we apply multiple, interconnected strategies to expand women's voices, representation, and power.

We conduct research to report on the status and progress – or regress – of women in media. Our research is more than statistics, it is evidence, a tool for social change, and it creates benchmarks to highlight the status of women in media.

Over the past year, we have released a number of important reports, including:

“WMC Divided 2019: The Media Gender Gap”

“Media and #MeToo: The WMC Report”

“The Status of Women of Color in the U.S. News Media”

“SuperPowering Girls: Female Representation in the Sci-Fi SuperHero Genre” (a joint research project with BBC America)

“WMC Investigation: Gender & Non-Acting Oscar Nominations”

“WMC Investigation: Gender & Primetime Non-Acting Emmy Nominations”

These reports reveal inequality.

It is clear that a cultural, systemic shift is necessary if all parts of the U.S. media are to achieve gender and racial parity and move toward a world where stories fully represent the voices and perspectives of diverse women.

Research spotlighted in this report shows that diversity boosts corporate profits. When boardrooms, newsrooms, studios and tech companies fully reflect the faces, genders and myriad talents of our society, we’re all exceedingly better served.

Change requires creating diversity plans where none currently exist.

Change requires a steady and focused ramping up of existing inclusivity efforts.

It takes deliberate effort to ensure that women — nearly fifty-one percent of the U.S. population — as well as persons of color, have an equal role in determining which narratives the media create.

We’ve got to dig in.

Julie Burton
President
Women’s Media Center

EXECUTIVE SUMMARY

The Status of Women in the U.S. Media 2019 is comprised of original research by the Women’s Media Center and aggregated research from academia, industry and professional groups, labor unions, media watchdogs, newsrooms and other sources.

These are among its key findings in journalism:

- With a record low number of responses to its annual diversity survey — 17.3 percent of newsrooms responded — the American Society of News Editors’ latest tally found that women comprised 41.7 percent and people of color 22.6 percent of the overall workforce in those responding newsrooms.
- Sports desks at 75 of the nation’s newspapers and online news sites earned a “B+” for racial diversity, a “D+” for gender and racial diversity, combined, and a sixth consecutive “F” for lack of gender equity, according to the “Racial and Gender Report Card,” commissioned by the Associated Press Sports Editors.
- Editors of the nation’s 135 most widely distributed newspapers are overwhelmingly male and White, according to the Columbia Journalism Review.
- A record number of women are working in TV news, including as news directors; but fewer women and people of color are employed in radio news, according to the Radio Television Digital Association.
- Women owned 7.4 percent of the nation’s commercial TV stations, according to the federal government’s most recent tally.
- Women were general managers of 17.4 percent of the nation’s AM and FM stations, according to Mentoring Inspiring Women in Radio.
- Articles exploring sexual assault and harassment at 14 of the nation’s largest newspapers surged by 30 percent during the 15 months after Hollywood mogul Harvey Weinstein’s alleged sexual crime hit headlines, according to the Women’s Media Center.
- Women at the four most widely circulated U.S.-based newspapers penned an average of 15 percent of guest-writer op-eds on international issues during 1996, 2006 and 2016, according to the Foreign Policy Institute.
- Twenty-eight female journalists in the United States and 47 of their news counterparts in four other nations said online harassers directed lewd comments, sexual solicitations and rape threats against them, according to the University of Texas Center for Media Engagement.
- Pay gaps persist along gender lines in newsrooms at the Associated Press, Los Angeles Times, The New York Times, San Francisco Chronicle, The Wall Street Journal and The Washington Post, with men earning substantially more than women.
- The percentage of White and male workers in newsrooms was higher than in that of the overall U.S. workforce, according to the Pew Research Center.
- Roughly half of the women journalists from 50 countries, including the United States, surveyed by the International Federation of Journalists said that they faced a range of physical and verbal abuse in the course of their work.
- Male congressional journalists had twice as many followers and maintained a higher profile on Twitter than did women congressional journalists, according to researchers from George Washington and Calvin Universities.
- Female students continued to outnumber male students in journalism programs at colleges and universities, even as overall enrollment declined, according to an Association for Education in Journalism and Mass Communication-commissioned survey.
- Over 12 years, through 2018, men accounted for 93.4 percent, or, 654, of the 704 individual directors of the highest-grossing films. Women accounted for 6.6 percent, or, 46 of those 704, according to the University of Southern California’s Annenberg Inclusion Initiative.

- The number of women working on-screen in television and online streaming entertainment shows declined 2 percentage points from 2016-17 to 2017-18, when 40 percent of all speaking characters were female and 60 percent were men, according to San Diego State University's Center for the Study of Women in Television & Film.
- Females accounted for fewer than a third of speaking characters in 1,100 films released during 11 consecutive years ending in 2017, according to researchers at USC's Annenberg Inclusion Initiative.
- Both relatively low-budget and high-budget films with diverse cast members earned more at the box office than those without diversity among its actors; and people of color also spent more on tickets than Whites, according to the Creative Artists Agency's examination of 641 theatrical films released from January 2014 through August 2018.
- Women comprised 32 percent of film reviewers and men, 68 percent, according to an analysis of 4,111 reviews written in 2018 and posted on the popular Rotten Tomatoes website, according to the Center for the Study of Women in Television & Film.
- The share of women among nominees in the Oscars' 19 non-acting categories rose slightly from 23 percent to 25 percent from 2018 to 2019, but women were shut out of nominations for cinematography, directing, editing, original score and visual effects, according to the Women's Media Center.
- The number of women and people of color directing episodes of entertainment TV shows, for a second consecutive year, hit a record high during the 2017-18 season, according to the Directors Guild of America.
- The proportion of lesbian, gay, bisexual, transgender and/or queer regular (LGBTQ) characters cast during the 2018-19 broadcast TV season — 8.8 percent of 857 regular characters — was the highest tallied in the 14 years that the Gay & Lesbian Alliance Against Defamation has tracked broadcast series characters.
- According to race-parity advocates Color of Change, Black writers were systematically excluded from working on TV entertainment shows, with 17.3 percent of shows having one Black writer, 17.3 percent having two or more Black writers, and the rest none.
- Women were overrepresented as script supervisors and art and production coordinators, among those holding lower-paying craft jobs in Hollywood, according to a two-year study by the Teamsters Union.
- Among non-celebrities covered by the union's largest contract, men were more likely than women to snag new weekly contracts to perform lead roles in plays and musicals. And though more women than men were stage managers, the women managers earned less, according to Actors Equity's first-ever study of the gender gap on stage.
- Over a decade, there was no significant rise in the number of female tech workers and Black tech workers, according to the U.S. Government Accountability Office's most recent data.
- 45 percent of U.S. gamers were female, reflecting continued, year-over-year increases in female gamers, according to the Entertainment Software Association.
- Of mascots displayed on packaging and advertisements for 6,500 consumer products, including 500 top-selling ones, 67.1 percent were male and 31.4 percent were female, according to the Geena Davis Institute on Gender in Media.
- 21.6 percent of 529 start-up founders answering First Round's fourth annual State of Start-ups survey said their company had a formal policy for addressing gender and race diversity. That percentage represented an increase from the prior two years. Also, fewer boards of directors for start-ups — 54 percent — were all-male.
- Corporations with women and minorities in leadership were more profitable, according to global management consultants McKinsey & Co., which concluded that the top 25 percent of companies with a gender-diverse executive team were 21 percent more likely to experience above-average profitability than companies in the bottom 25 percent.

Women’s Media Center study finds male journalists continue to report most news, especially for wires and TV prime-time evening broadcasts

Men report and produce the majority of U.S. news, although the biggest gender gap is at the news wires and TV evening broadcasts, according to the Women’s Media Center’s “Divided 2019: The Media Gender Gap.”

- 69 percent of news wire bylines (AP and Reuters) are snagged by men, 31 percent by women — by far the biggest gender gap in news media.
- 63 percent of TV prime-time news broadcasts feature male anchors and correspondents; 37 percent feature women.
- 60 percent of online news is written by men, 40 percent by women.
- 59 percent of print news is written by men, 41 percent by women.

The WMC annually produces its assessment of where women stand as media writers, reporters, correspondents, and anchors in the major news media platforms, including the prime-time broadcast news programs, print publications, wire services and online news sites. The report reviewed content from the top 28 news outlets: 14 newspapers, two news wire services, four TV networks and eight national online news sites.

“The media is in a state of great disruption, but despite all the change, one thing remains the same: fewer women report the news than men,” said Julie Burton, president of the [Women’s Media Center](#). “Of particular concern is the gender gap at the wires, whose stories are picked up by news outlets across the country. Media tells us what is important and who matters, and when the wires assign 69 percent of the stories to men, the message is clear where women stand. A cultural, systemic shift is necessary if U.S. media is to achieve gender parity — and move toward a world where stories fully represent the voices and perspectives of women.”

Across all media platforms, men received 63 percent of bylines and credits and women received 37 percent.

“Women have been fighting for greater gender parity and equality in news media for decades,” said Maya Harris, co-chair, Women’s Media Center. “This report shows that more work needs to be done to level the playing field. Women and our male allies will not rest until we see wholesale change.”

Over the past year, the gender gap narrowed at ABC, CBS and NBC, where, combined, according to the 2018 report, the gender gap in network TV news was more glaring than in other news sectors that WMC studied. From the previous studied period to the most recent studied period, ABC made the biggest improvement, with credits to male journalists declining from 88 percent to 65 percent of all credits at the network. At CBS, the share of male credits fell from 68 percent to 62 percent. At NBC, the share of male credits decreased from 68 percent to 62 percent. However, at PBS — where a woman, Judy Woodruff, remains the solo primetime news anchor since her former co-anchor, Gwen Ifill died — the share of male credits rose from 55 percent to 64 percent.

“When we watch the evening news, we’re not seeing an America that truly reflects all voices,” said Pat Mitchell, co-chair of the Women’s Media Center. “Too often, the voices we hear and the images we see are men. They are telling the story and shaping the narrative even though women represent over half of the U.S. population.”

“Divided 2019” research, which was conducted by WMC’s Media Lab, also showed that in the print sector, comprised of the Arizona Republic, Chicago Sun-Times, Chicago Tribune, Houston Chronicle, Los Angeles Times, (New York) Newsday, New York Post, The Dallas Morning News, The New York Times, The Philadelphia Inquirer, The (San Jose) Mercury News, The Wall Street Journal, The Washington Post and USA Today:

- The widest gender gap was at USA Today, where 69 percent of articles were written by men and 31 percent by women.
- The narrowest gap was at The Philadelphia Inquirer, where 52 percent of articles were written by men and 48 percent by women.
- Except for a 6 percent year-to-year decline at The Mercury News and an 8 percent drop in female bylines at the Chicago Sun-Times, female journalists fared better overall than during the previous year.
- Overall, women wrote 41 percent and men 59 percent of articles. That marked a decrease in the disparity cited in the previous “Divided,” when women wrote 38 percent and men 62 percent of articles.

At the studied news wire services:

- The share of male bylines at the AP increased from 65 percent to 70 percent; the respective figures for women were 35 percent and 30 percent.
- The share of male bylines increased from 61 percent to 68 percent at Reuters; the respective figures for women were 39 percent and 32 percent.
- At the studied online news sites, combined, the gender gap widened:

HuffPost, Vox and MSNBC performed best when it came to women, with females, respectively, named in 50 percent, 51 percent and 51 percent of bylines.

- The largest gender gap was at The New York Times, where men wrote 67 percent of articles and women 33 percent.
- At The Washington Post, The New York Times and Los Angeles Times, the gender gaps were wider in their online editions than their print editions.

The research also analyzed what topics women and men report on. Overall, men dominate coverage of sports while women are more likely to report on lifestyle and leisure.

At the 14 newspapers, combined, by news topics:

- Women fared worst on sports desks, with 90 percent of those printed sports articles written by men; 10 percent were written by women.
- In male-dominated technology and media coverage, men got credits on 67 percent of articles and women, 33 percent
- In male-dominated international news and political coverage, men got 66 percent of byline credits; women got 34 percent.
- In female-dominated health coverage, women accounted for 58 percent of bylines. For lifestyle/leisure coverage, women took 52 percent of bylines. These were the only two categories dominated by women.

Women were close but still below parity with men in entertainment coverage, where 49 percent of those credits went to women; education coverage, where 48 percent of credits went to women; social and justice issues, where 46 percent of credits went to women; religion, where 46 percent of credits went to women; and science and environment, where 45 percent of credits went to women.

At the news wires, men dominated in technology/media, sports, legal and crime/police. Women are more likely to report on entertainment, education, and lifestyle and leisure. In descending order of where men dominated, the breakdowns were:

- 93 percent of technology and media coverage credits went to men and 7 percent of them to women.
- 86 percent of sports coverage credits went to men, 14 percent to women.
- 80 percent of legal coverage credits went to men, 20 percent to women.
- 73 percent crime and police coverage credits went to men, 27 percent to women.
- 71 percent of arts and culture coverage credits went to men, 29 percent to women.
- 70 percent of international news and politics coverage credits went to men, 30 percent to women.
- 66 percent of weather news coverage credits went to men, 34 percent to women.
- 63 percent of U.S. elections coverage credits went to men, 37 percent to women.
- 63 percent of social and justice coverage credits went to men, 37 percent to women.
- 61 percent of health coverage credits went to men, 39 percent to women.
- 60 percent of science and environment coverage credits went to men, 40 percent to women.
- 60 percent of religion coverage credits went to men, 40 percent to women.
- 59 percent of U.S. policy coverage credits went to men, 41 percent to women.
- 57 percent of business and economy news coverage credits went to men, 43 percent to women.
- 50 percent of lifestyle and leisure news coverage credits went to men, 50 percent to women.

- 42 percent of education news coverage credits when to men, 58 percent to women.
- 35 percent of entertainment news coverage credits when to men, 65 percent to women.

On online news sites, men produced most sports, U.S. elections and legal news. Women were more likely to report on health and lifestyle/leisure. In descending order of where men dominated, the breakdowns were:

- 79 percent of sports news coverage credits went to men and 21 percent of them to women.
- 74 percent of U.S. elections news coverage credits went to men, 26 percent to women.
- 65 percent of legal news coverage credits went to men, 35 percent to women.
- 61 percent of weather news coverage credits went to men, 39 percent to women.
- 60 percent of U.S. policy news coverage credits went to men, 40 percent to women.
- 60 percent of science and environment news coverage credits went to men, 40 percent to women.
- 59 percent of crime and police news coverage went to men, 41 percent to women.
- 59 percent of international news and politics news coverage credits went to men, 41 percent to women.
- 57 percent of technology and media news coverage credits went to men, 43 percent to women.
- 57 percent of business and economy news coverage credits went to men, 43 percent to women.
- 55 percent of religion news coverage credits went to men, 45 percent to women.
- 53 percent of social and justice news coverage credits went to men, 47 percent to women.
- 53 percent of entertainment news coverage credits went to men, 47 percent to women.
- 52 percent of arts and culture news coverage credits went to men, 48 percent to women.
- 52 percent of education news coverage credits went to me, 48 percent to women.
- 43 percent of lifestyle and leisure news coverage credits went to men, 57 percent to women.
- 41 percent of health news coverage credits went to men, 59 percent to women.

WMC annually produces its assessment of where women stand as media writers, reporters, correspondents, and anchors in the major news media platforms, including the prime-time broadcast news programs, print publications, wire services and online news sites.

The “WMC Divided 2019: The Media Gender Gap” research was managed by Eliza Ennis, WMC’s media analyst & data manager.

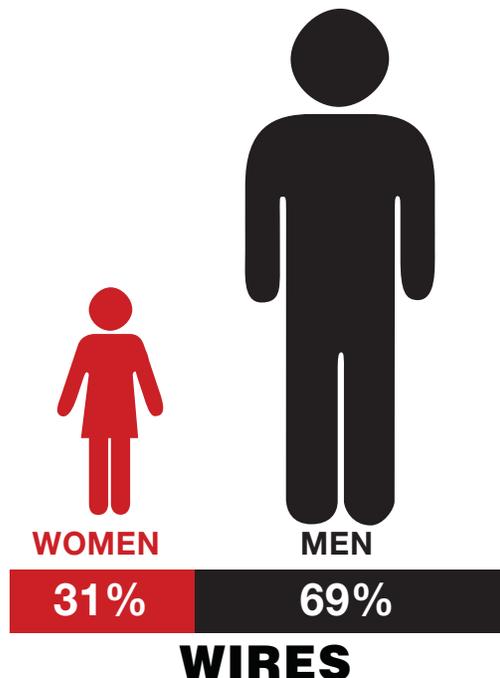
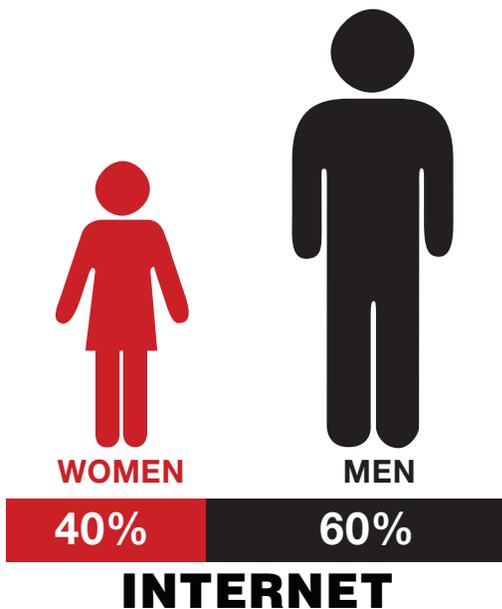
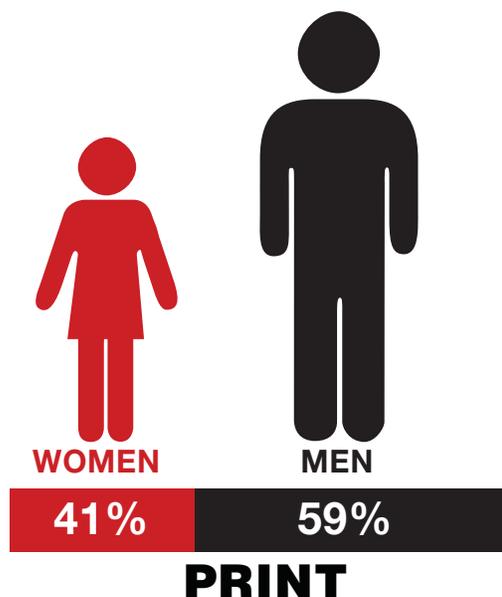
WMC’s most recent analysis expanded the number of print and online outlets and modified the topics men and women report on.

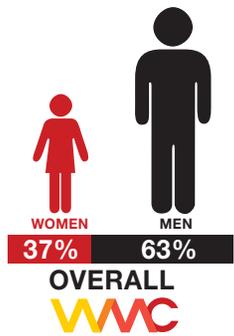
The previous “Divided” report, analyzing 20 top news organizations during three months of 2016, found that 62 percent of male journalists and 38 percent of female journalists snagged byline, on-air and producer credit.

DIVIDED 2019

THE MEDIA GENDER GAP

MEDIA LANDSCAPE





EVENING BROADCASTS

Men report twice as much as women do on ABC, CBS, NBC and PBS.

ANCHORS

PBS NEWSHOUR



Judy Woodruff

abc NEWS



David Muir

CBS NEWS



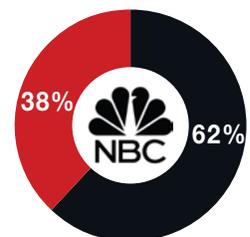
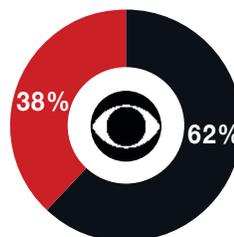
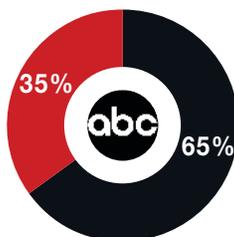
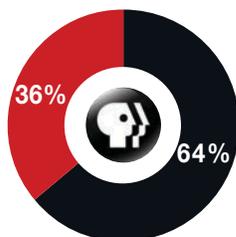
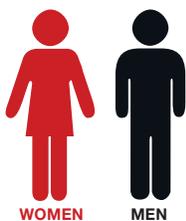
Jeff Glor

NBC NEWS



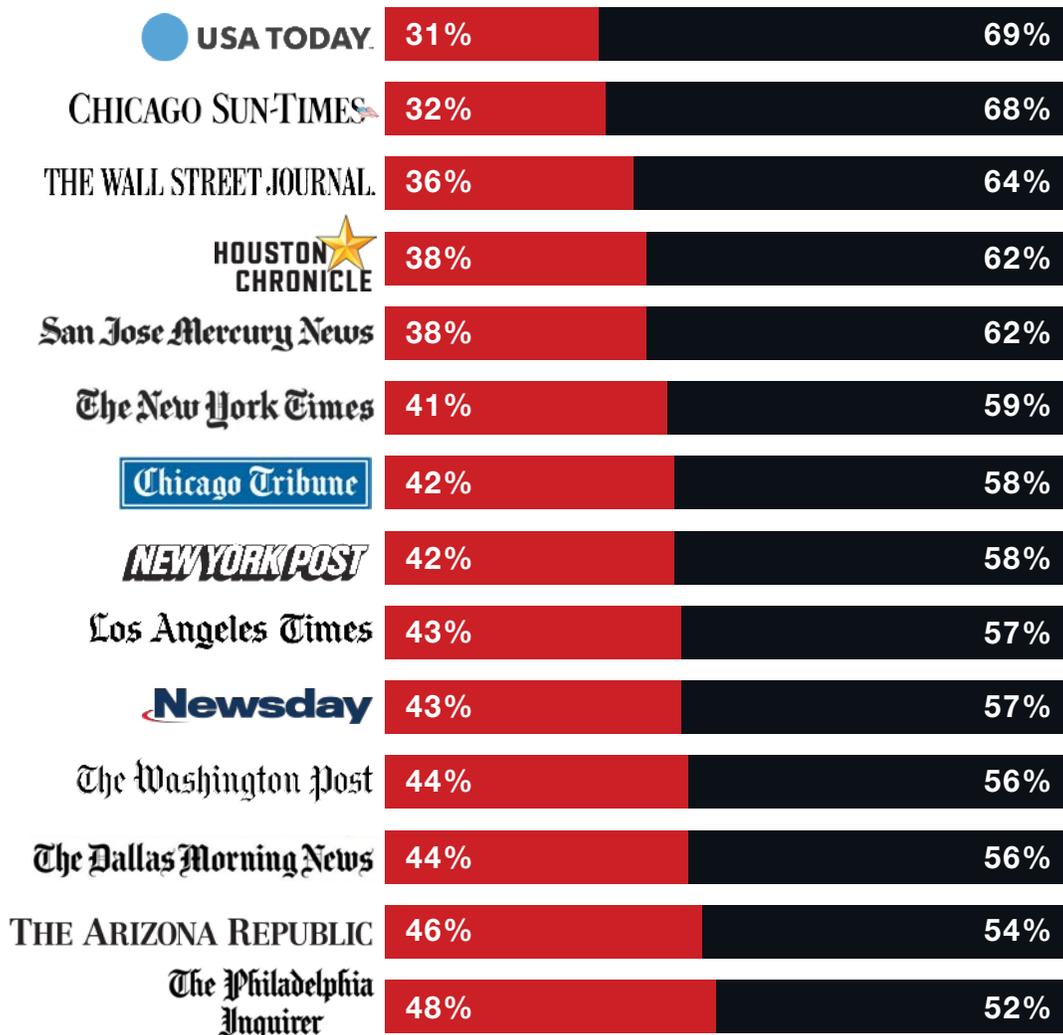
Lester Holt

ANCHORS/CORRESPONDENTS/REPORTERS



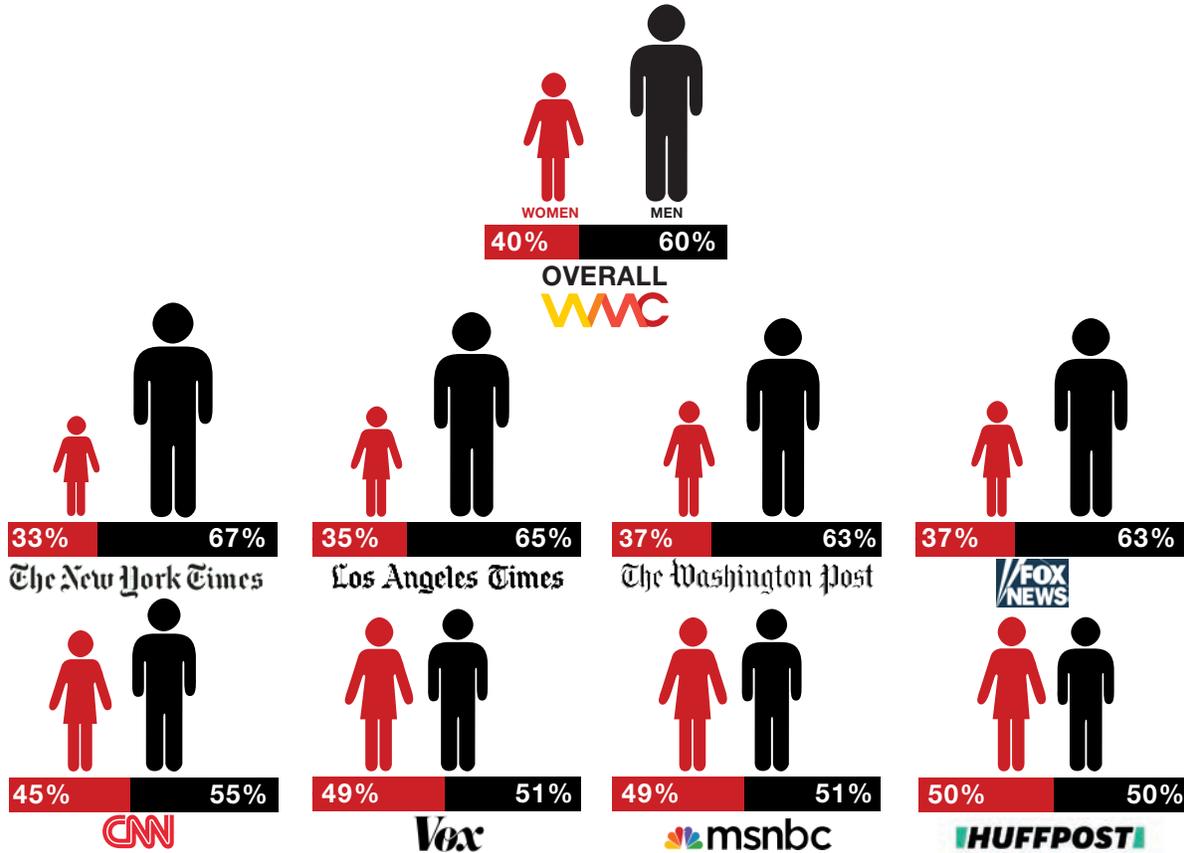
PRINT

None of the print outlets achieve gender parity. The widest gender gap is at USA Today. The Philadelphia Inquirer has the narrowest gap.



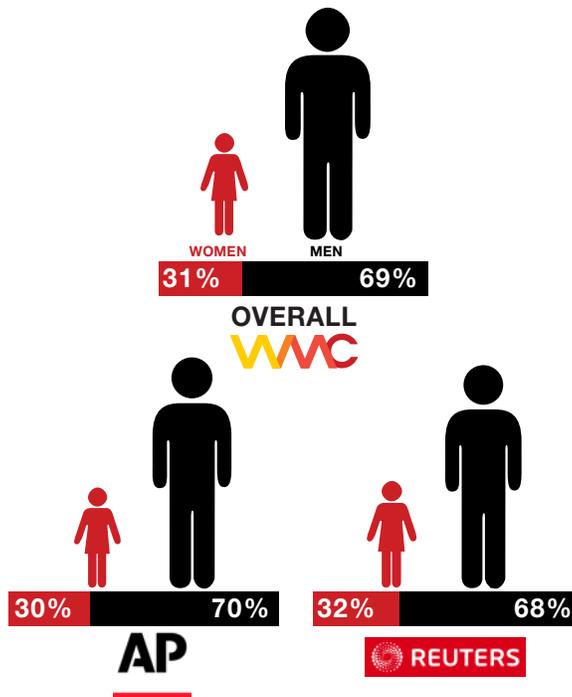
INTERNET

HuffPost achieved gender parity, followed closely by MSNBC and Vox.



WIRES

At both services, the bylines largely went to men.

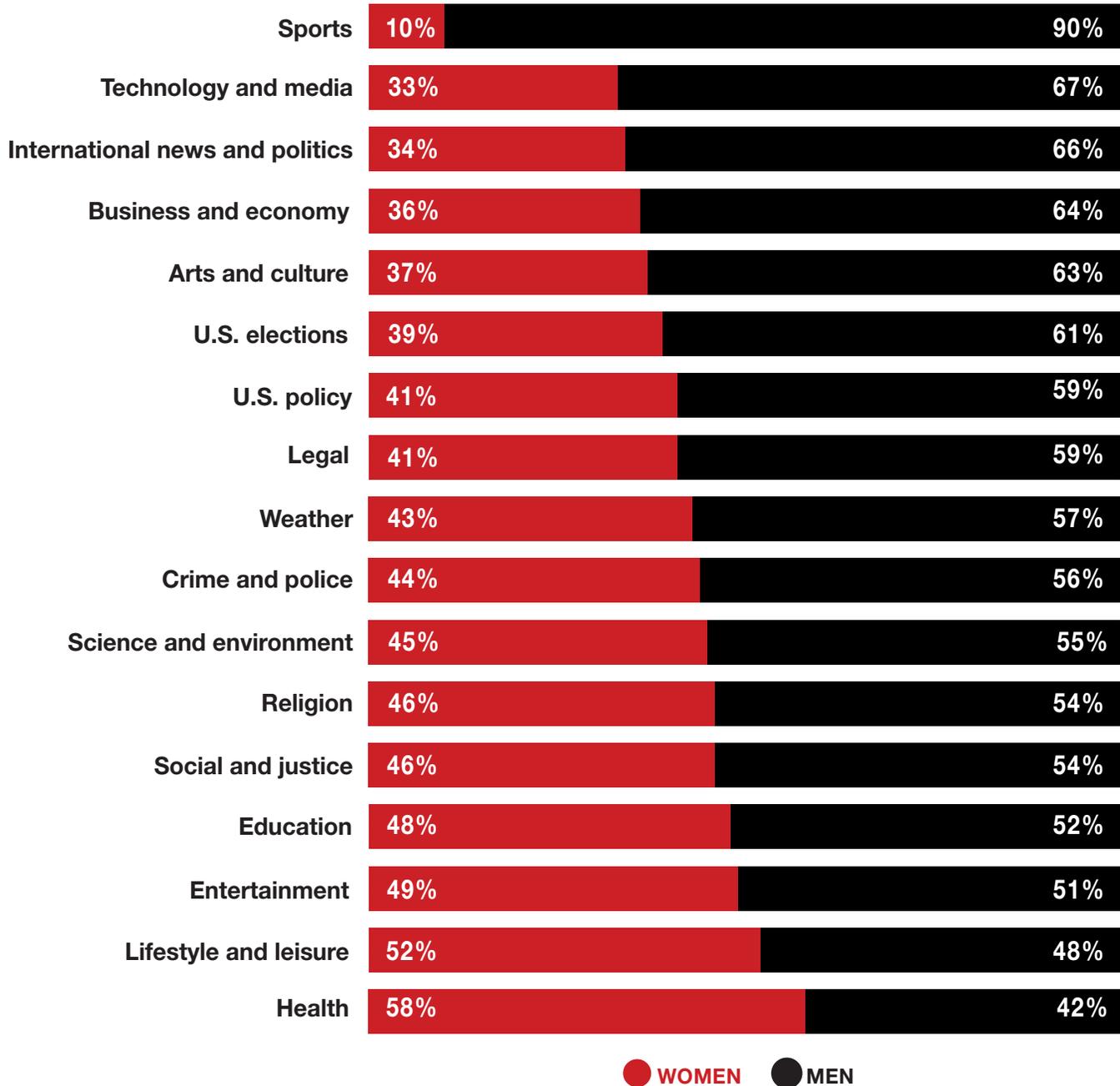


PRINT

WHAT DO WOMEN REPORT ON?

Men produce most sports, technology and media and international news and politics.

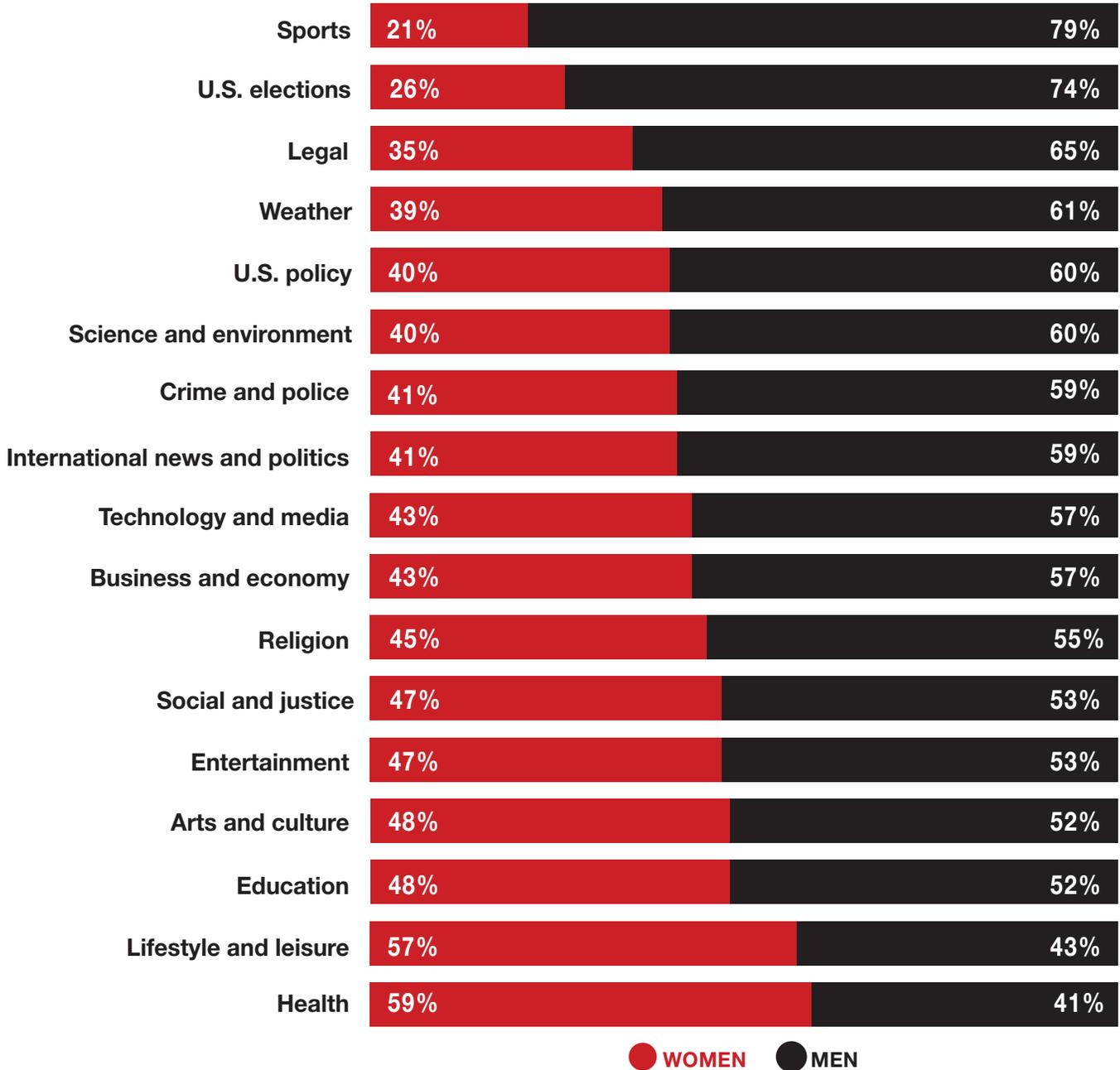
Women are more likely to report on health, lifestyle and leisure.



INTERNET

WHAT DO WOMEN REPORT ON?

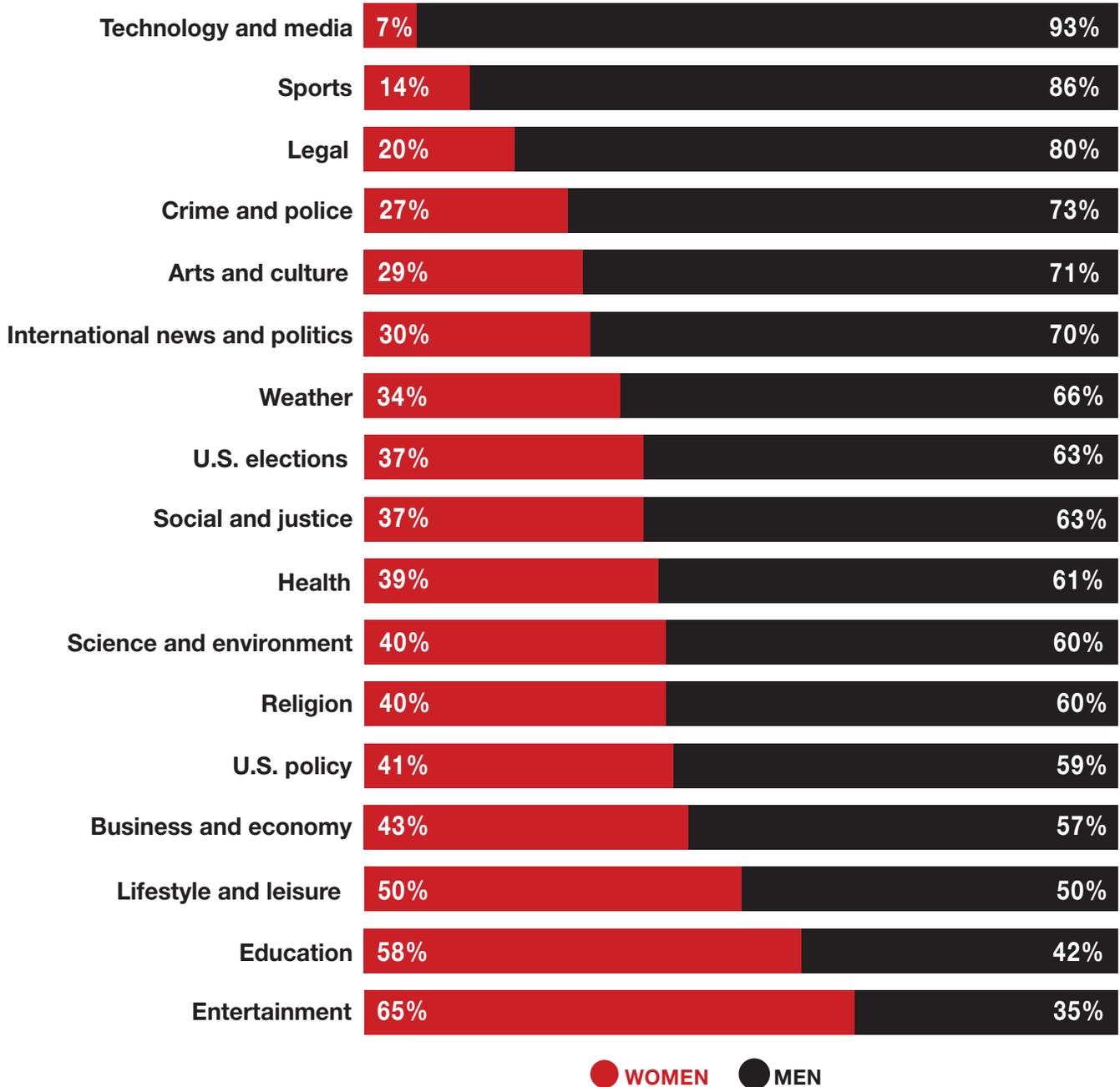
For the Internet, men produce most sports, U.S. elections and legal.
 Women are more likely to report on health and lifestyle and leisure.

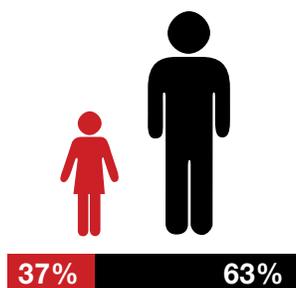


WIRES

WHAT DO WOMEN REPORT ON?

For the wire services, men produce 70 percent or more of articles on technology and media, sports, legal, crime and police, arts and culture, international news and politics.





GENDER INEQUALITY

Men dominate U.S. media. Men receive 63 percent of byline and other credits in print, Internet, TV and wire news. Women receive 37 percent.

METHODOLOGY

The information in WMC’s “Divided 2019: The Media Gender Gap” is derived from an analysis of 52,584 pieces of content from September 1 to November 30, 2017. Selected media include the top 14 national newspapers by circulation, four evening news broadcasts on major broadcast networks; two news wires, and eight major Internet news sites.

Newspapers: Using major commercial content aggregators, articles were collected from the first, or A section, of 13 broadsheets and one tabloid: Chicago Sun-Times, Chicago Tribune, The Dallas Morning News, Los Angeles Times, Newsday (NY), The Arizona Republic, The Wall Street Journal, The Houston Chronicle, The Mercury News, The New York Times, The Philadelphia Inquirer, The Washington Post, USA Today and New York Post.

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 weekday evening news broadcasts on ABC, CBS, NBC, and PBS. Anchors and reporters were 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 eight sites: HuffPost, The New York Times online, The Washington Post online, Foxnews.com, CNN.com, latimes.com, Vox and MSNBC.com.

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

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



NEWS MEDIA: PRINT & ONLINE-ONLY

ASNE cited “encouraging shifts;” as 17 percent of newsrooms gave diversity data

With 17 percent of member organizations responding to the [2018 diversity survey](#) by the American Society of News Editors (ASNE), that organization’s researchers concluded that women comprised 41.7 percent and people of color 22.6 percent of the 2017 workforce overall.

ASNE’s 2017 report, for which 42.5 percent of then 1,734 member-newsrooms responded, showed that women were 39.1 percent and racial minorities were 16.5 percent of the 2016 workforce.

“While we hear newsroom leaders speak often about the importance of diversity and use all the right buzzwords,” Yvette Cabrera, National Association of Hispanic Journalists vice president for online news, told the Women’s Media Center, “It is clear that by choosing not to respond to an important annual endeavor by ASNE, diversity is not a true priority ... And this stems directly from a lack of diversity among newsroom management.”

Citing 2018’s historic low in responses — just 293 of 1,700 newsrooms answered the survey — ASNE delayed releasing results for several months as it implored more newsrooms to participate. “Responses to the 2018 American Society of News Editors Newsroom Employment Diversity Survey are indicative of a sea change in how newsroom representation is measured and discussed,” read an ASNE announcement about the report it released in November 2018. (Since ASNE began issuing reports 40 years ago, they have been released as early as April and as late as July, though the prior two reports were issued in October 2017 and September 2016.)

The announcement cautioned that the data “...cannot be generalized to interpret the landscape of the U.S. journalism industry as a whole because the responses are not drawn from a random sample.”

Added ASNE’s lead researcher Meredith Clark, a University of Virginia assistant professor: “While we are discouraged by this year’s low participation rate, the demographic data from participating organizations, particularly online-only organizations, is encouraging. In these newsrooms, journalists from underrepresented groups are closing the gap, and women of all racial and ethnic backgrounds make up a big part of those gains.”

In the online sphere, 25.6 percent of managers and full-time journalists in online-only news organizations were persons of color, ASNE reported. That compared to 24.3 percent in 2016 and 23.3 percent in 2015.

Its 2018 analysis, conducted with the [Google News Initiative](#), also concluded that in 2017, at a combined total of 189 newspapers, 100 online-only news sites and four organizations that didn't specify whether they were traditional newspapers or digital-first:

- 41.2 percent of daily newspaper employees were female.
- 47.8 percent of online-only news organization were female.
- 22.2 percent of daily newspaper employees were racial minorities.
- 25.6 percent of online-only news site employees were minorities.
- At least one woman was among the top 3 editors in 79.3 percent of all those newsrooms. At least one person of color was among the top 3 editors at 32.7 percent of all those newsrooms.
- Of all newsroom managers, 19 percent were minorities and 41.8 percent were women.

Respondents reported that the industry had lost a net total of 505 journalism jobs in 2017. That was among answers to several open-ended questions that ASNE, in this survey, began asking for the first time as its reporting protocols continue to change.

Among those major changes was ASNE's 2017 decision to begin letting newsrooms, if they chose, go unnamed in the published survey. ASNE officials said they hoped such a move would yield more responses. Journalists of color, in particular, criticized that shift.

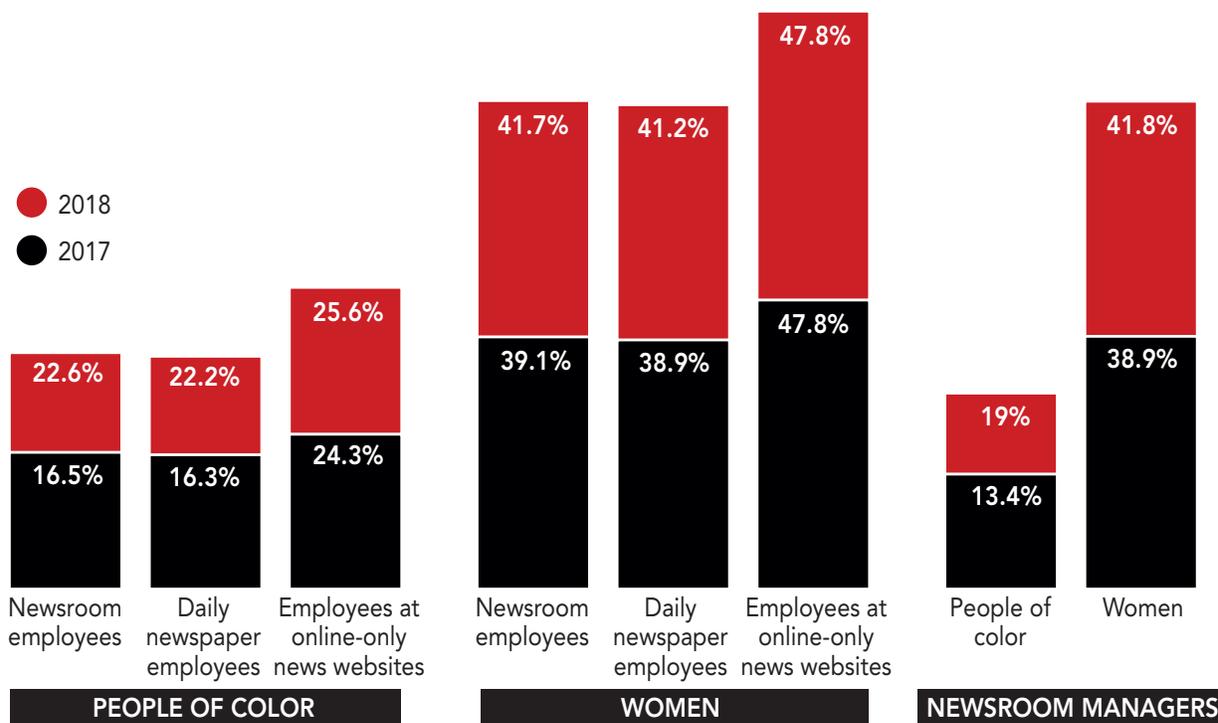
[National Association of Black Journalists](#) President Sarah Glover told the Women's Media Center, "Coverage of diverse communities and diversity staffing gaps continue to exist. The ASNE survey is a tool newsrooms should be using to address those very issues. The lack of reporting may also be an indicator that U.S. newsrooms are not preparing for the majority-minority population shift that's just a quarter century away."

In 2017, 12 newspapers chose not to be named, and nine excluded staffers' gender and race from their responses to ASNE.

The 2017 report had shown that in 2016:

- At least one woman was among the top three editors at 77 percent of those news organizations.
- At least 1 of the top 3 editors at 28 percent of the news organizations was a person of color.
- Females accounted for more than a third of newsroom employees overall, with more employed at online-only sites than at newspapers.
- Almost half of online news employees were women, while women comprised 38 percent of employees at daily newspapers that maintain a printed edition.
- At 37 percent of online sites and 14 percent of daily newspapers, women were the majority of the workforce.
- Among supervisors, women held 37 percent of posts and minorities roughly 13 percent — though the U.S. Census has projected minority groups, combined, will outnumber non-Latino Whites by 2044.
- Whites comprised 83.06 percent of the overall workforce.
- Hispanics comprised 5.44 percent of the workforce.
- Blacks comprised 5.33 percent of the workforce.
- Asians comprised 4.25 percent of the workforce.
- American Indians were 0.39 percent of the workforce.
- Hawaiian/Pacific Islanders comprised 0.14 percent of the workforce.
- People identified as "other" comprised 1.38 percent of the workforce.

2018 American Society of News Editors Newsroom Employment Diversity Survey



Graphic produced by the Women's Media Center

Source: American Society of News Editors

Sports news desks earned "F" for gender, "B+" for racial diversity

For their efforts toward diversity in hiring and assigning sports journalists, 75 of the nation's newspapers and online news sites got an overall grade of "D+," but an "F" for their lack of gender equity and a "B+" for racial diversity.

On the gender front, that was the sixth consecutive "F" that [The Institute for Diversity and Ethics in Sport \(TIDES\)](#), a University of Central Florida research center, issued on its [Racial and Gender Report Card](#). Commissioned by the [Associated Press Sports Editors \(APSE\)](#), the research concluded that the female composition of all sports staffs has seesawed from 11 percent during several of the earliest TIDES studies to 14.6 percent in 2012 to 13.3 percent in 2014 to 17.9 percent in 2017.

Released in May 2018, the newest TIDES report tracks the profile of staffers on the 75 sports desks in 2017. (Typically, the TIDES study of sports journalists is conducted every two years but, researchers said, what would have been a study of who comprised sports news staffs in 2016 was delayed because researchers were occupied with research on diversity in other, non-journalism sectors of the sports world.)

A single news organization among those 75, ESPN, made most of the difference when it came to diversity. ESPN employed two of the 12 persons of color who were sports editors in 2017; 51 of the 70 people of color who were assistant sports editors; 75 of the 89 women who were assistant sports editors; 38 of the 44 women who were columnists at the largest news organizations — and all 11 of the columnists who were women of color.

"In fact ... if we take away the ESPN hires as editors, assistant sports editors and columnists, the percentages of women and people of color in those positions would plummet precipitously," wrote Richard Lapchick, TIDES founder and director.

For women journalists spread across the five studied categories of sports news staffers, the largest surge between the last report and the current one was among assistant sports editors. Females comprised 30.1 percent of those ranks in 2017, up from 9.8 percent in 2014.

Smaller increases of women who were sports editors, columnists or copy editors/layout designers also were counted between 2014 and 2017.

But the number of female sports reporters fell during the same period.

By race, the count of sports editors who were White fell by more than 6 percentage points; and assistant sports editors, by roughly 1 percentage point. Also, from 2014 to 2017, the count of assistant sports editors who were of color spiked roughly 14 percentage points and sports editors who were of color increased roughly 6.5 percentage points.

Other findings included these:

- The combined grade of “D+” was the lowest ever on a TIDES report card.
- The “B+” grade for racial diversity — granted when 20 percent of sports journalists are persons of color — remained unchanged since the 2014 report.
- Women comprised 10 percent of sports editors in 2017 and 9.5 percent in 2014. During the same period, women made up 16.6 percent and 12.4 percent, respectively, of columnists; 11.5 percent and 12.6 percent, respectively, of reporters; and 20.4 percent and 19.2 percent, respectively, of copy editors/designers.
- Men comprised 90 percent of sports editors in 2017 and 90.1 percent in 2014. During the same period, men comprised 69.9 percent and 90.2 percent, respectively, of assistant sports editors; 83.4 percent and 87.6 percent, respectively, of columnists; 88.5 percent and 87.4 percent, respectively, of reporters; and 79.6 percent and 80.8 percent of copy editors/layout designers.
- Whites comprised 85 percent of sports editors in 2017 and 91.5 percent in 2014; 76.4 percent and 90.2 percent, respectively, of the assistant sports editors; 80.3 percent and 83.5 percent, respectively, of columnists; 82.1 percent and 85 percent, respectively, of reporters; and 77.7 percent and 83.3 percent, respectively, of copy editors/layout designers.
- The tally of journalists of color who were sports editors was 15 percent in 2017 and 8.65 percent in 2014; 23.6 percent and 9.8 percent, respectively, of assistant sports editors were of color; 19.7 percent and 16.5 percent, respectively, of columnists were of color; 17.9 percent and 15 percent, respectively, of reporters were of color; and 22.3 percent and 16.7 percent, respectively, of copy editors/designers were of color.

The TIDES grades were derived from the new grading scale TIDES began using in 2017 to better reflect the nation’s changing demographics, the researchers wrote.

When the first report card was published in the 1980s, when 24 percent of the nation’s population was of color, 24 percent of sports journalists had to be of color for those combined staffs to, as one example, earn a “A.”

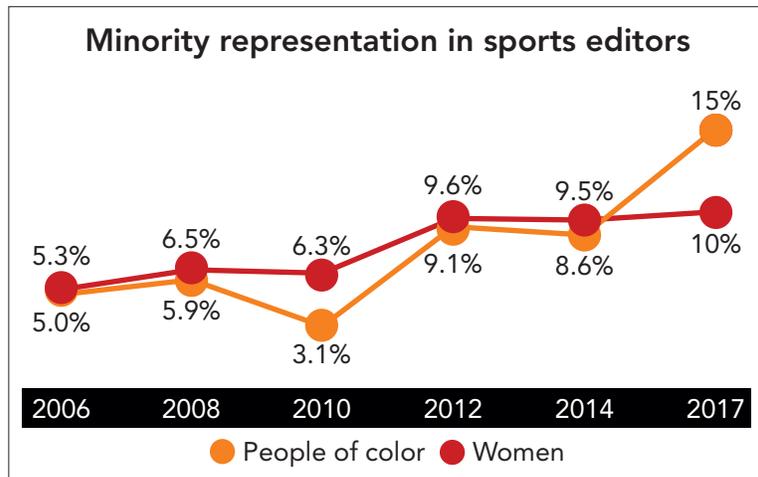
Given current estimates that people of color comprise closer to 35 percent of the population, earning an “A” now required that at least 30 percent of staffers be of color and 45 percent be female. Conversely, “F” grades were given when people of color accounted for 11 percent or less and women for 24 percent or less of workers.

RACIAL AND GENDER REPORT CARD

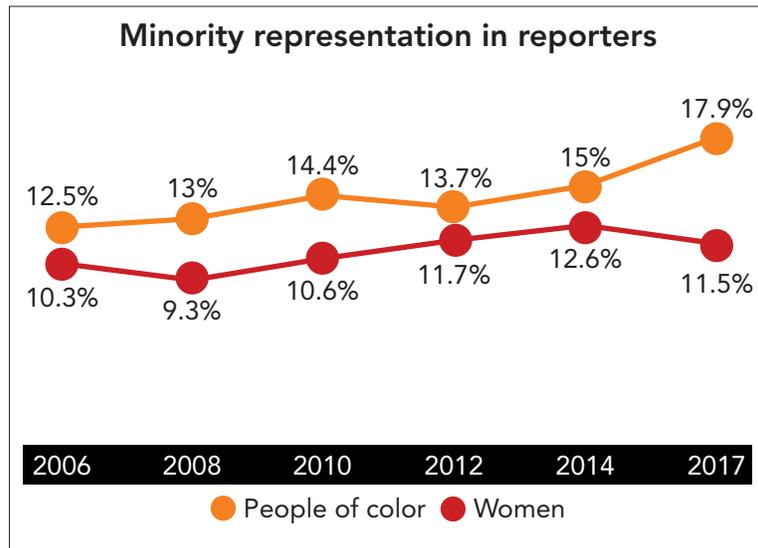
TOTAL STAFFS		
RACIAL HIRING 20%	B+	
GENDER HIRING 17.9%	F	
SPORTS EDITORS		
RACIAL HIRING 15%	C+	
GENDER HIRING 10%	F	
ASSISTANT SPORTS EDITORS		
RACIAL HIRING 23.6%	B+	
GENDER HIRING 30.1%	C-	
COLUMNISTS		
RACIAL HIRING 19.7%	B/B+	
GENDER HIRING 16.6%	F	
REPORTERS		
RACIAL HIRING 17.9%	B	
GENDER HIRING 11.5%	F	
COPY EDITORS/DESIGNERS		
RACIAL HIRING 22.3%	B+	
GENDER HIRING 20.4%	F	

Source: The Institute for Diversity and Ethics in Sports (TIDES)

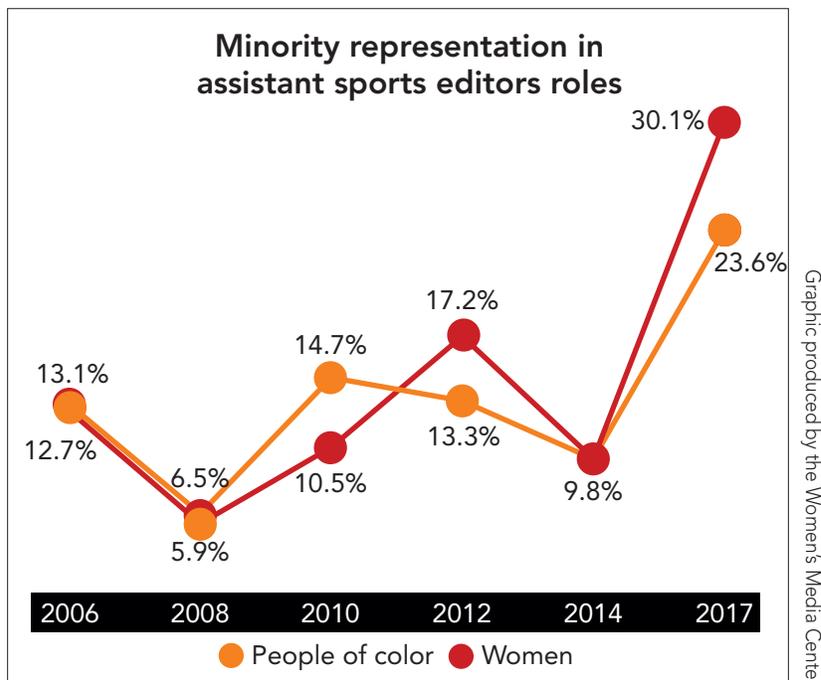
Graphic produced by the Women’s Media Center



Source: The Institute for Diversity and Ethics in Sports (TIDES)



Source: The Institute for Diversity and Ethics in Sports (TIDES)



Source: The Institute for Diversity and Ethics in Sports (TIDES)

Top editors at most circulated newspapers were mainly White, male

Editors of the nation's 135 most widely distributed newspapers were overwhelmingly male and White. They also tended to be well-educated, having, for instance, attended private high schools at twice the national rate. That's according to the Columbia Journalism Review's "Who's the Boss" analysis, released in March 2018.

Of those top editors, it found that:

- 73 percent were male.
- 90 percent were White.
- 7 percent attended an Ivy League school.
- 60 percent earned college degrees in journalism.
- 27 percent had advanced degrees.
- At least 5 of 135 editors didn't finish college, including The New York Times' Dean Baquet, who is Black, and the New York Daily News' Jim Rich, who is White.
- 1 in 3 editors worked near where they grew up.

CJR analyzed top editors at newspapers with a daily and/or weekend circulation of more than 50,000. The analysis excluded, among others, newspapers with interim editors and the Anchorage Daily News, the Chattanooga Times Free Press, Metro, and Warren Weekly. CJR analysts said they lacked adequate data on editors of those publications.

Harvey Weinstein's alleged crimes sparked surge of assault coverage

A Women's Media Center (WMC) 15-month analysis of bylines and headlines on articles published by 14 of the nation's largest newspapers found a 30-percent increase in the number of articles exploring sexual assault and harassment at the end of the study in August 2018 compared to the beginning of the study in May 2017.

The [Media and #MeToo study](#), which also reviewed the content of those 15,228 articles, examined sexual assault and harassment coverage five months before and eight months after The New York Times broke the Harvey Weinstein story. In addition, the study examined coverage of sexual assault and the handling of it, in entertainment, churches, politics and the news media.

The sexual assault articles were published from May 2017 through August 2018 in the Chicago Sun-Times, Chicago Tribune, Los Angeles Times, (New York) Newsday, Tampa Bay Times, The Arizona Republic, The Columbus Dispatch, The Denver Post, the Houston Chronicle, The (San Jose) Mercury News, The New York Times, The Seattle Times, The Washington Post and USA Today.

The study showed that not only did coverage of sexual assault and harassment increase by 30 percent post-#MeToo but also that when articles spotlighting the #MeToo movement were added to the study, the surge in coverage of that movement and sexual assault increased by 52 percent, according to WMC researchers. They found that women drove the coverage of #MeToo when the story first broke, and as coverage of those topics increased, women penned more of those stories. Men, however, wrote most of them overall.

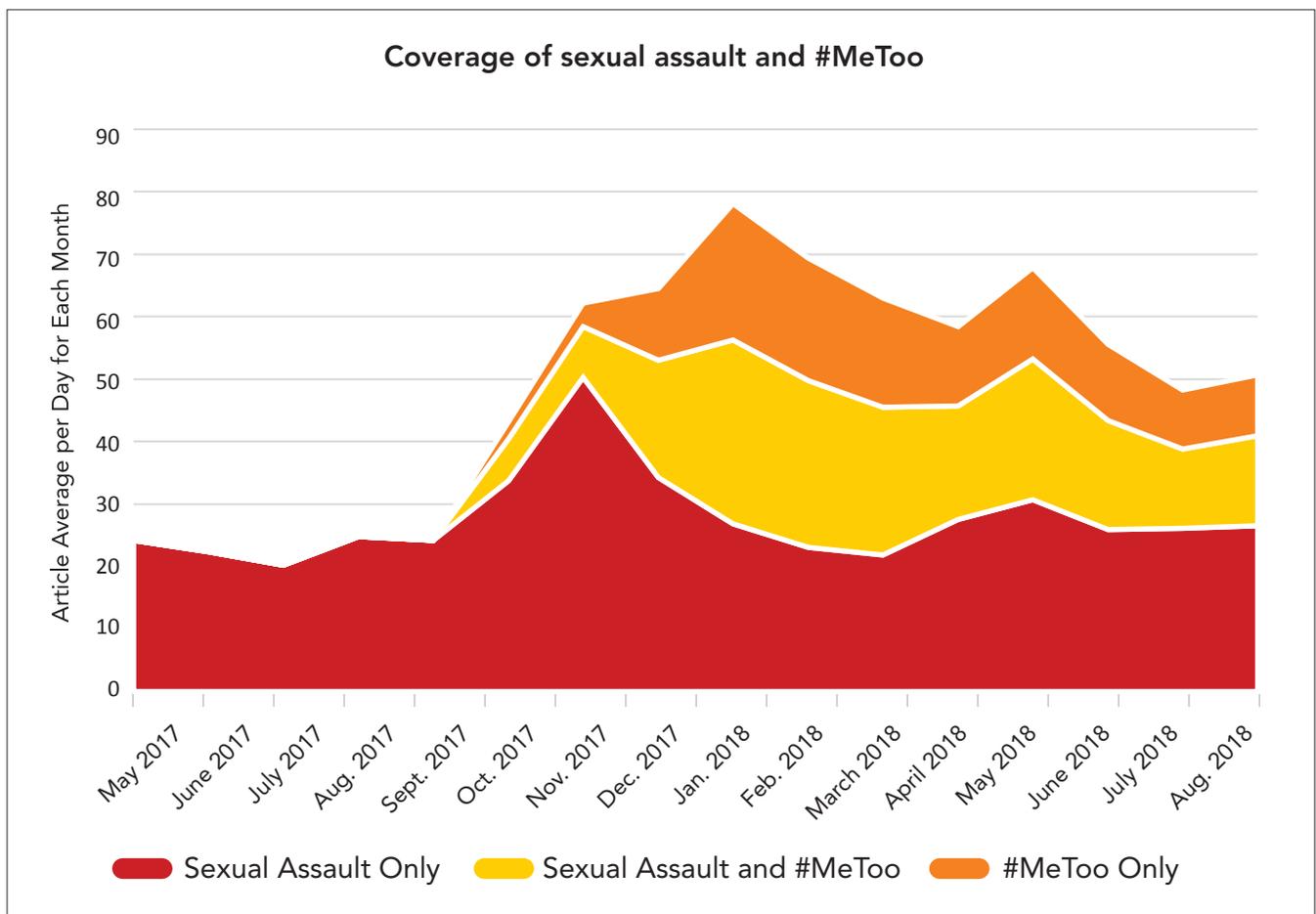
"By exposing horrible individual and institutional practices," WMC President Julie Burton said, "we see an opportunity for a new transparency and permanent changes aimed at greater equality and power for women. We at the Women's Media Center focus on media coverage because of its profound impact in telling society who has power and what matters."

Actor Ashley Judd, one of Weinstein's accusers, and chair of WMC's Speech Project, told the WMC, "The world has permanently changed. We are in a new era. It is messy, imperfect and urgent."

The analysis also found that:

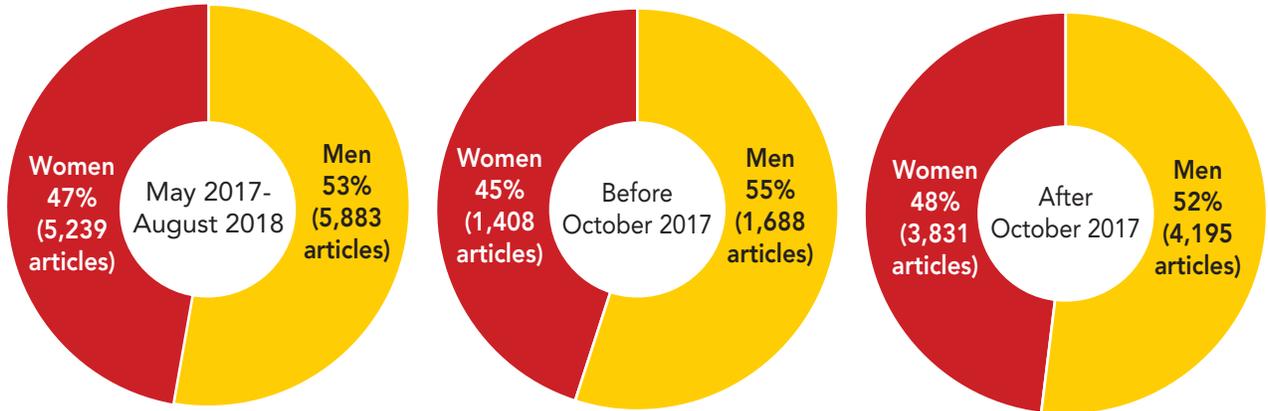
- The name "Trump" appeared in 1,020 headlines on sexual assault or #MeToo movement news articles between October 2017 and August 2018, for an average of 92 stories a month.
- "Weinstein," the second most common name in such headlines during the same period, appeared 424 times, for an average of 39 articles per month.

- Articles that talked about Trump and sexual assault but not #MeToo averaged 16 per day during the same period, peaking at more than 30 per day in November 2017 and December 2017.
- Articles mentioning Weinstein averaged 12 a day from October 2017 to August 2018.
- 1,076 articles, from May 2017 through August 2018, spotlighted sexual assault and/or harassment in newsrooms.
- 2,250 articles, from May 2017 through August 2018, spotlighted sexual assault and/or harassment in churches.
- 2,624 articles, from May 2017 through August 2018, spotlighted sexual assault and/or harassment in politics.
- 4,198 articles, from May 2017 through August 2018, spotlighted sexual assault and/or harassment in Hollywood.
- 45 percent of those news articles were written by women and 55 percent by men between May 2017 and October 2017.
- 48 percent of those news articles were written by women and 52 percent by men after October 2017.
- In October 2017, when the Harvey Weinstein story broke, 52 percent of the articles were written by women and 48 percent were written by men. Researchers said that this suggested that women journalists drove the coverage of #MeToo.



Source: WMC Media Lab

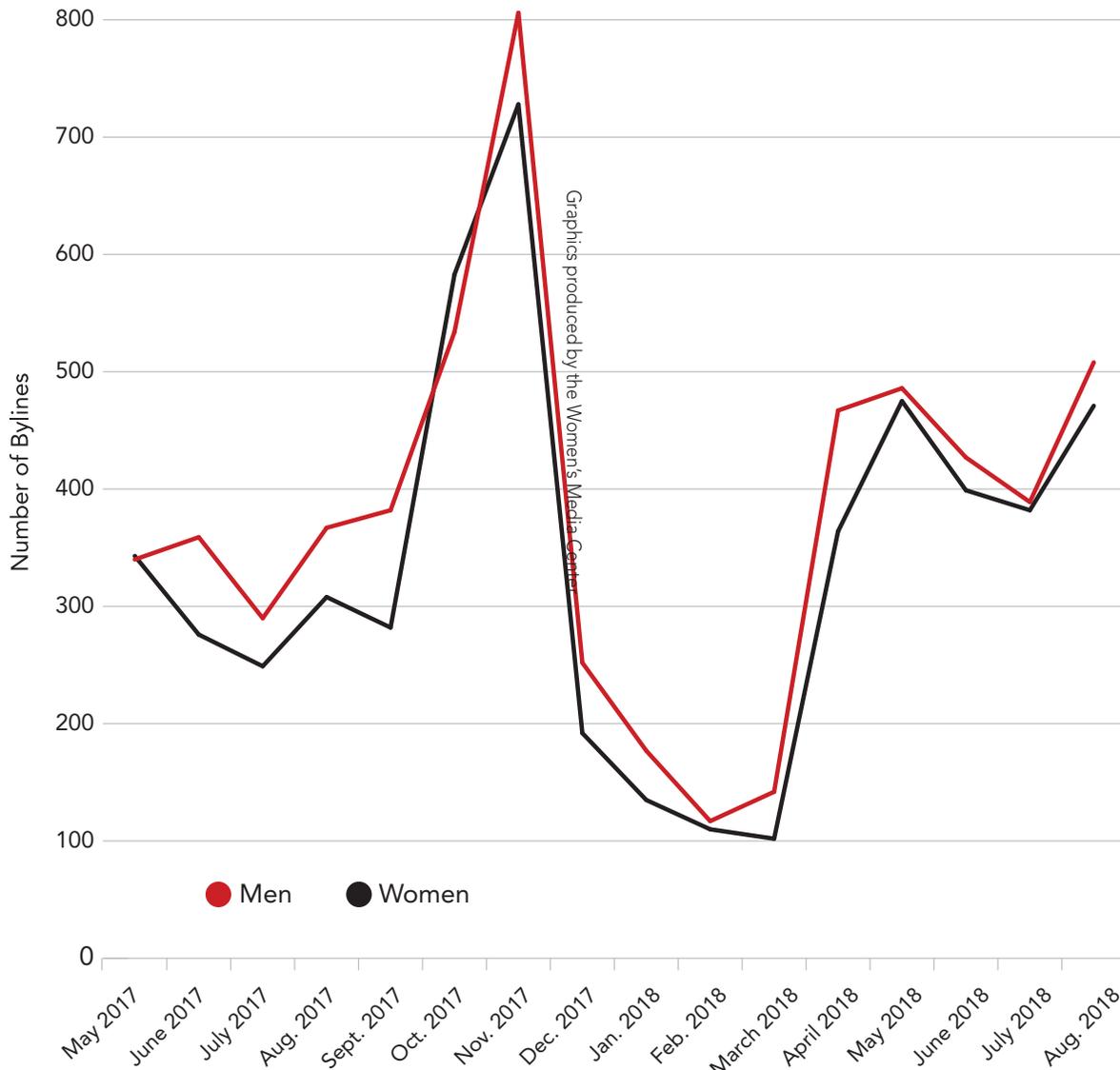
Overall Article Breakdown By Byline



Graphic produced by the Women's Media Center

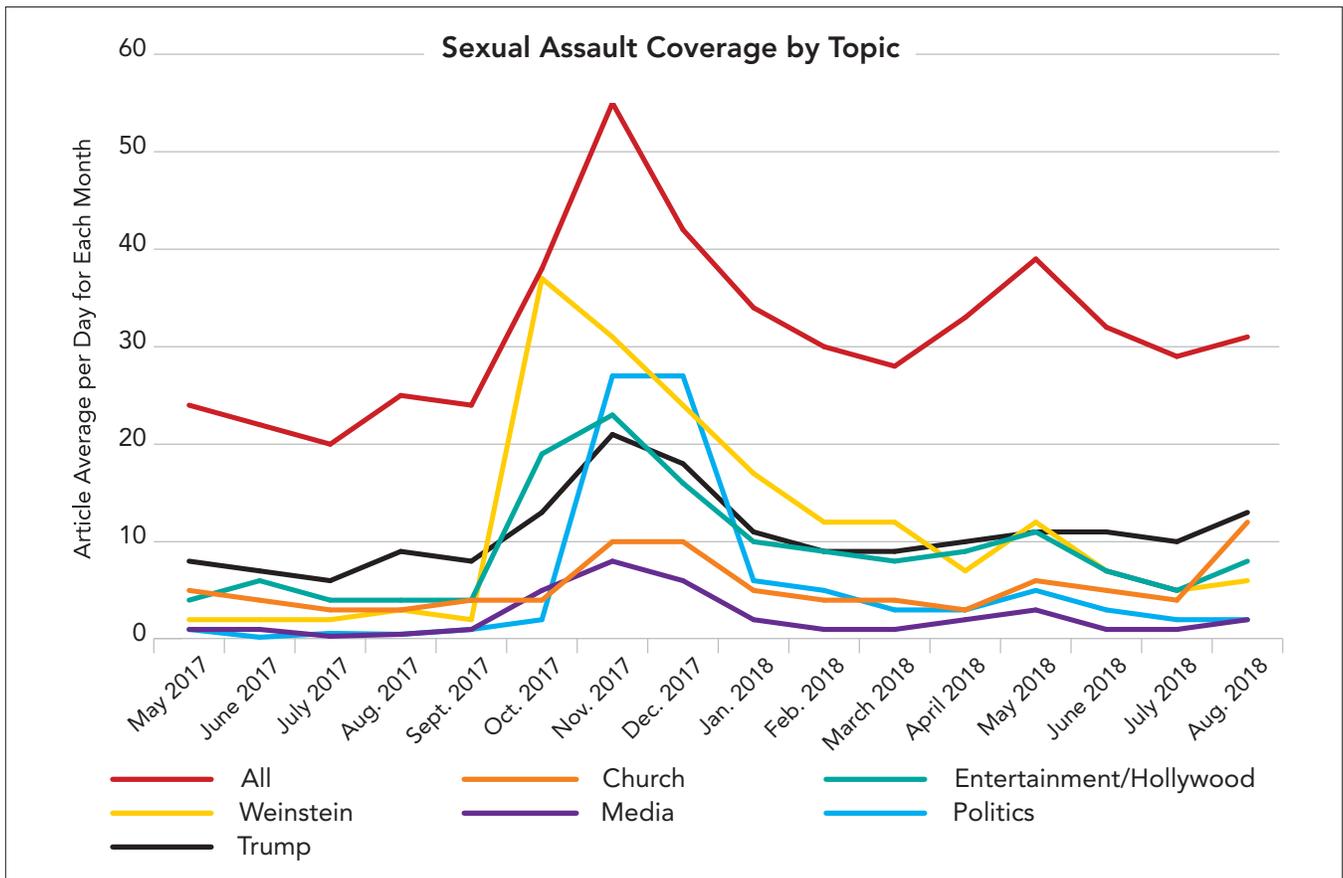
Source: WMC Media Lab

Number of Bylines Per Month by Gender



Graphic produced by the Women's Media Center

Source: WMC Media Lab



Graphic produced by the Women's Media Center

Source: WMC Media Lab

Newswomen of color told Women’s Media Center about their challenges

The ranks of all female journalists of color, combined, are the lowest of all news professionals, according to a first-of-its-kind report from the Women’s Media Center in which some of those women also pinpointed their successes and lingering challenges in the industry.

The Status of Women of Color in the U.S. News Media 2018 culled data from the Radio Television Digital News Association’s annual random sampling and American Society of News Editors yearly survey. (No overall data on race and gender exists for online-only news staffs, though BuzzFeed is one digital-only newsroom that has released such information.)

“Missing women of color in the newsrooms of this country is an injustice in itself, and an injustice to every American reader and viewer who is deprived of great stories and a full range of facts,” said Gloria Steinem, Women’s Media Center co-founder. “Inclusiveness in the newsroom means inclusiveness in the news. Racism and sexism put blinders on everyone.”

Based on the representative data from those news industry organizations, the Women’s Media Center found that Asian, Black, Latino, Native American and other women of color comprised:

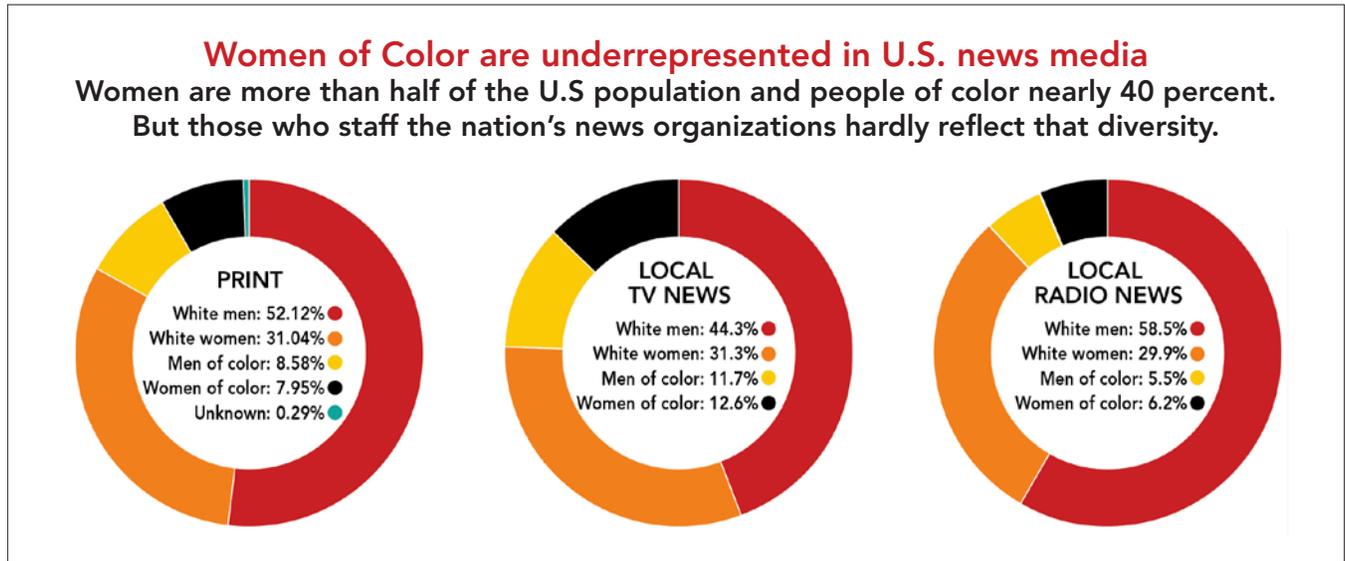
- 7.9 percent of traditional newspaper staffs. Of those staffs, White men constituted 52.1 percent, White women 31 percent, men of color 8.5 percent and those of unknown race .29 percent
- 6.2 percent of local radio news station staffs. Of those staffs, White men comprised 58.5 percent, White women 29 percent and men of color 5.5 percent.
- 12.6 percent of local TV news staffs. Of those staffs, White men were 44.3 percent, White women 31.3 percent and men of color 11.7 percent.

Journalists interviewed for this special report attributed the shortfall of women of color across the news spectrum to several factors:

“It’s still very, very challenging for women of color — particularly women of color who present in a certain way — for those of us who are vocal and push for diversity and want coverage to reflect our society,” MacArthur “Genius Grant” winner Nikole Hannah-Jones, a New York Times Magazine domestic correspondent and co-founder of

the Ida B. Wells Society for Investigative Reporting, told the Women’s Media Center. “I hear all the time how hard it is, how much of a challenge remains, how we often aren’t mentored or groomed in our careers, how our forward advancement often is harmed by us just being who we are. I don’t think newsroom managers have gotten much better at this at all.”

Said Ann Curry, former co-host of NBC’s Today, and executive producer, reporter, and host, of, among other recent projects, “We’ll Meet Again” on PBS: “Many, many talented women of color are rising through the ranks, as they have since the ‘60s and ‘70s. One of the most significant reasons [that some women] fail is that men tend to groom men.”



Source: American Society of News Editors. Print numbers are based only on the fraction of newsrooms that responded to ASNE’s survey. The chart shows Whites and minority percentages of overall workforce, including both newsroom leaders and all others.

Radio Television Digital News Association. Percentage estimates based on random sample.

Note: There is no data on both the race and gender of online-only news staff.

*Unknown: The race of a very small numbers of employees at some organizations is listed as “unknown” because those persons desired not to provide the information.

“Not a lot of women” wrote op-eds: Foreign Policy Institute researchers said

Women at the four most widely circulated U.S.-based newspapers penned an average of 15 percent of guest-writer op-eds on international issues during 1996, 2006 and 2016, according to a [Foreign Policy Institute analysis](#).

Work by regular columnists and regular contributors was not included in the analysis by students and professionals at Bard College, home to the Institute.

“How many female bylines are on the op-ed page? Not a lot, we know,” Institute editors wrote.

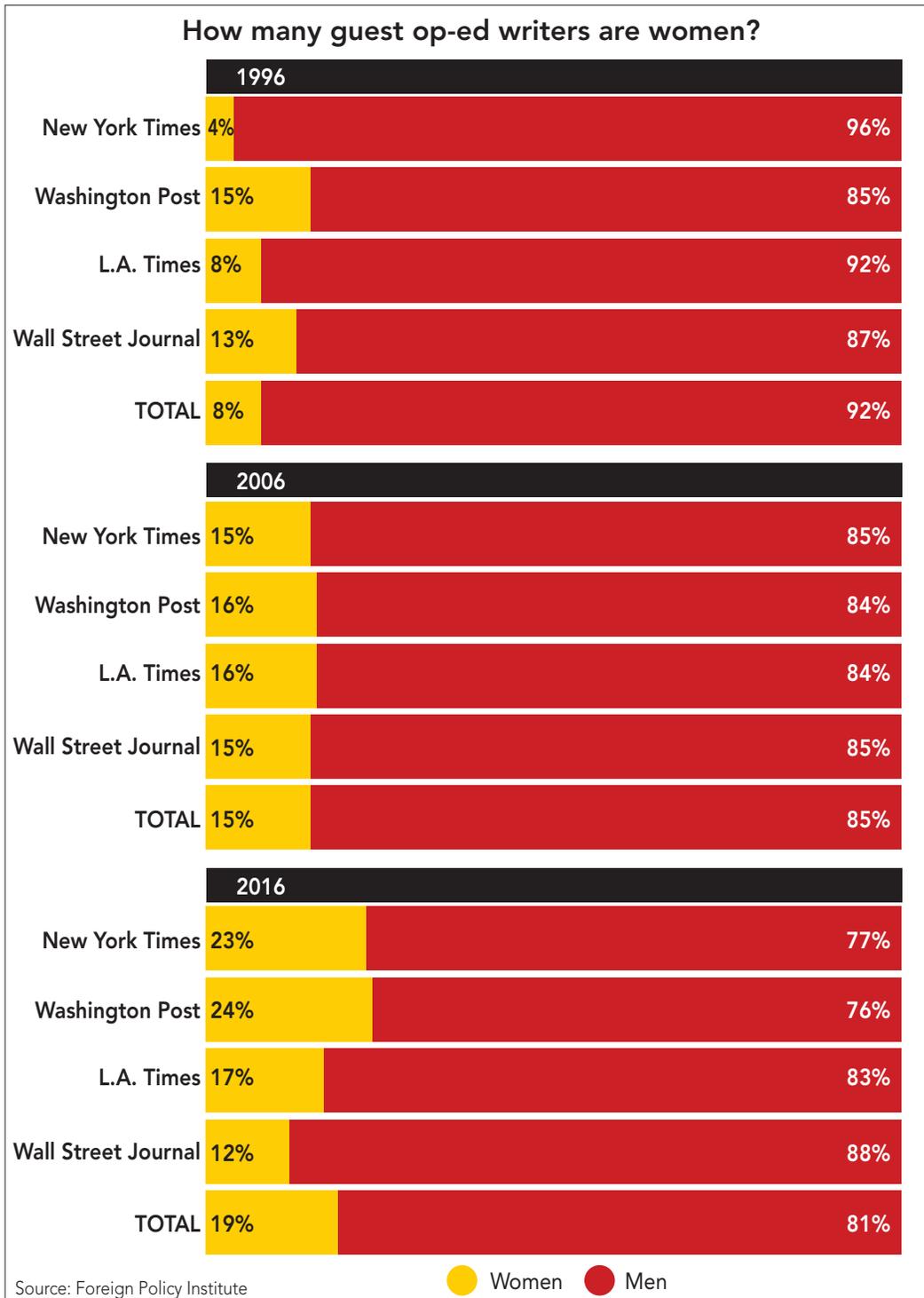
During the studied period, researchers concluded that men wrote 85 percent of op-eds on “global affairs, national security, war, development, human rights, global trade and commerce, bilateral and multilateral issues,” in the Los Angeles Times, The New York Times, The Wall Street Journal and The Washington Post.

Researchers also tracked a numerical increase in the proportion of women op-ed writers across the three years they analyzed. Nevertheless, researchers wrote, the growing percentage “... largely reflects the increase in total content available through online platforms, rather than an improvement in parity.”

Of the three years, the highest annual average was in 2016, when 19 percent of all opinion writers were female and the remainder were male. In 1996 and 2006, the respective averages for females were 8 percent and 15 percent. During the three years, combined, The Washington Post had a greater percentage of female bylines on op-eds than the other news organizations, with 19 percent of Post opinion pieces written by women.

The Foreign Policy Institute analysts also concluded, that:

- Across the three years, women wrote 15 percent of op-eds at The New York Times and 13 percent of op-eds at both the Los Angeles Times and The Wall Street Journal, trailing The Washington Post's rate of 19 percent.
- In 1996, women wrote 4 percent of op-eds in The New York Times, 8 percent in the Los Angeles Times, 13 percent in The Wall Street Journal and 15 percent in The Washington Post.
- In 2006, women wrote 15 percent of op-eds at both The New York Times and The Wall Street Journal, and 16 percent of op-eds at the Los Angeles Times and The Washington Post.
- In 2016, women wrote 12 percent of op-eds in The Wall Street Journal, 17 percent in the Los Angeles Times, 23 percent in The New York Times and 24 percent in The Washington Post.



Graphic produced by the Women's Media Center

The New York Times' special obit project reserved for notable women, others

In a bid to make its highly selective, curated obituary pages more gender-balanced, The New York Times in 2018 launched “Overlooked” as a regular effort to capture staff-generated and reader-suggested obituaries about women and others who lived noteworthy lives.

Some notable females have made it into the Times' regular line-up of prominent dead people. But females and others, clearly, have been in the minority on the Times obit page. As a Times op-ed explained, White men have predominated the international publication's exclusive obit section because White men have dominated so many arenas.

Here's a shortlist of women who've, thus far, been profiled in Overlooked:

- Author Charlotte Bronte.
- Abolitionist and journalist Ida B. Wells.
- Emily Warren Roebling, who oversaw construction of the Brooklyn Bridge.
- Pioneering Bollywood actress Madhubala.

Women and minorities comprised roughly half of Gizmodo's newsrooms

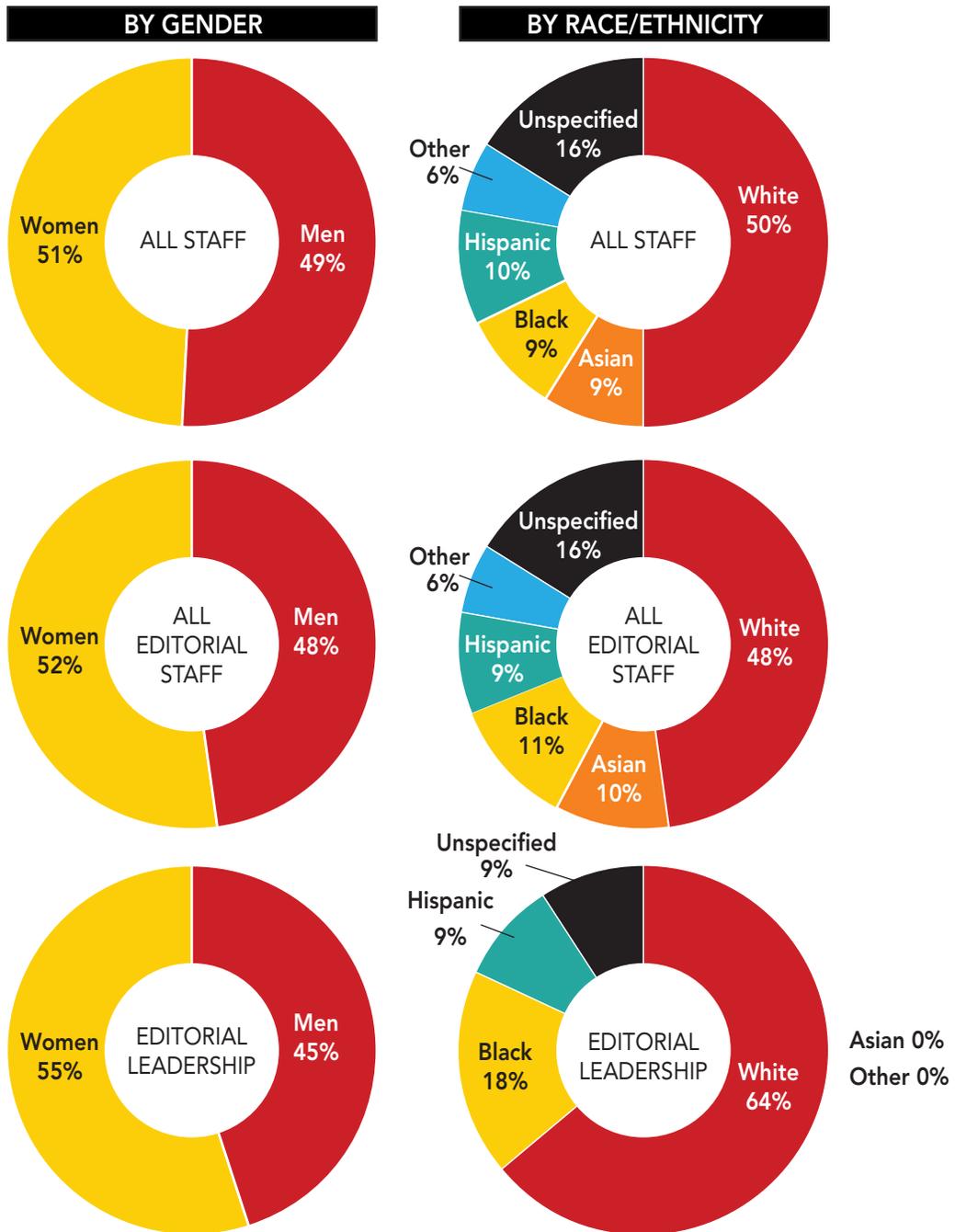
The first diversity report from the global Gizmodo Media Group, whose brands include mainstream, ethnic and women-focused newsrooms, showed that 51 percent of its comparatively small full-time workforce was female and 50 percent was White.

The Gizmodo family included Gawker, Jezebel, The Root and others.

The diversity report, counting a total of 125 female and 120 male Gizmodo employees, also showed:

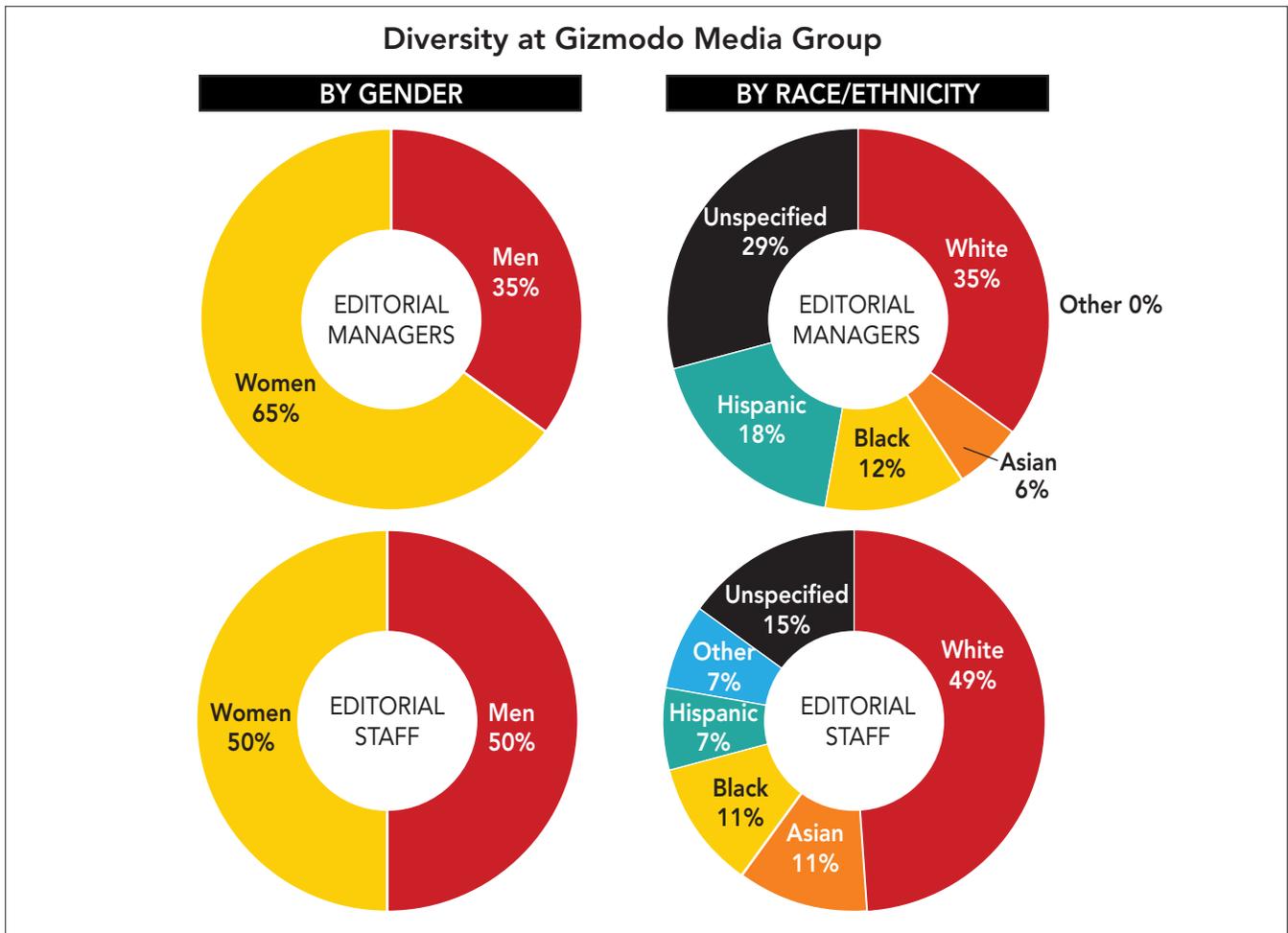
- Across its entire workforce, 122 Whites; 40 people whose race wasn't specified; 23, each, Asian and Latino; 22 Blacks; and 15 people identified as another race.
- Among news employees, 91 women and 85 men; 85 Whites, 29 people whose race wasn't specified; 20 Blacks; 17 Asians; 15 Latinos; and 10 identified as other.
- Among news executives, 6 females and 5 males; 7 Whites; 2 Blacks; 1 person whose race was unspecified; 0 Asians; and 1 Latino.
- Among news managers, 11 females and 6 males; 6 Whites; 5 people whose race wasn't specified; 3 Latinos; 2 Blacks; and 1 Asian.
- Among all non-news employees, 33 females and 35 males; 37 Whites; 11 people whose race wasn't specified; 7 Latinos; 6 Asians; 5 identified as other; and 2 Blacks.
- Among non-news executives, 4 men and women each; 6 Whites; 1 Asian; and 1 identified as other.
- Among non-news managers, 5 females and 8 males; 6 Whites; 3 of unspecified race; 2 identified as other; 1 Asian; and 1 Latino.
- Among other non-news employees, 24 females and 23 males; 25 Whites; 7 of unspecified race; 6 Latinos; 4 Asians; 3 identified as other; and 2 Blacks.
- Among new hires that year, 24 females and 21 males; 28 Whites and 17 non-Whites.

Diversity at Gizmodo Media Group



Graphic produced by the Women's Media Center

Source: Gizmodo Media Group



Graphic produced by the Women's Media Center

Source: Gizmodo Media Group

Women became majority, non-Whites half of Marshall Project journalists

In 2018, women comprised 57 percent and men 43 percent of employees at The Marshall Project, the roughly 4-year-old, criminal justice-focused nonprofit news organization, according to its second annual diversity report.

In 2017, women were 55 percent of the workforce, while men comprised the remainder.

By race, 51 percent of The Marshall Project's news and non-news staffs, combined, were White in 2018 — down from 59 percent in 2017 — and 17 percent were Black, 14 percent were multiracial, 9 percent were Asian, and 6 percent were Latino. The race of the remaining 3 percent was unspecified.

In the newsroom in 2018:

- 54 percent of employees were female — up from 48 percent female in 2017 — and 46 percent were male.
- 50 percent were White — down from 57 percent White in 2017 — 17 percent were multiracial, 13 percent were Black, 8 percent each were Asian or Latino and 4 percent were of an unspecified race.

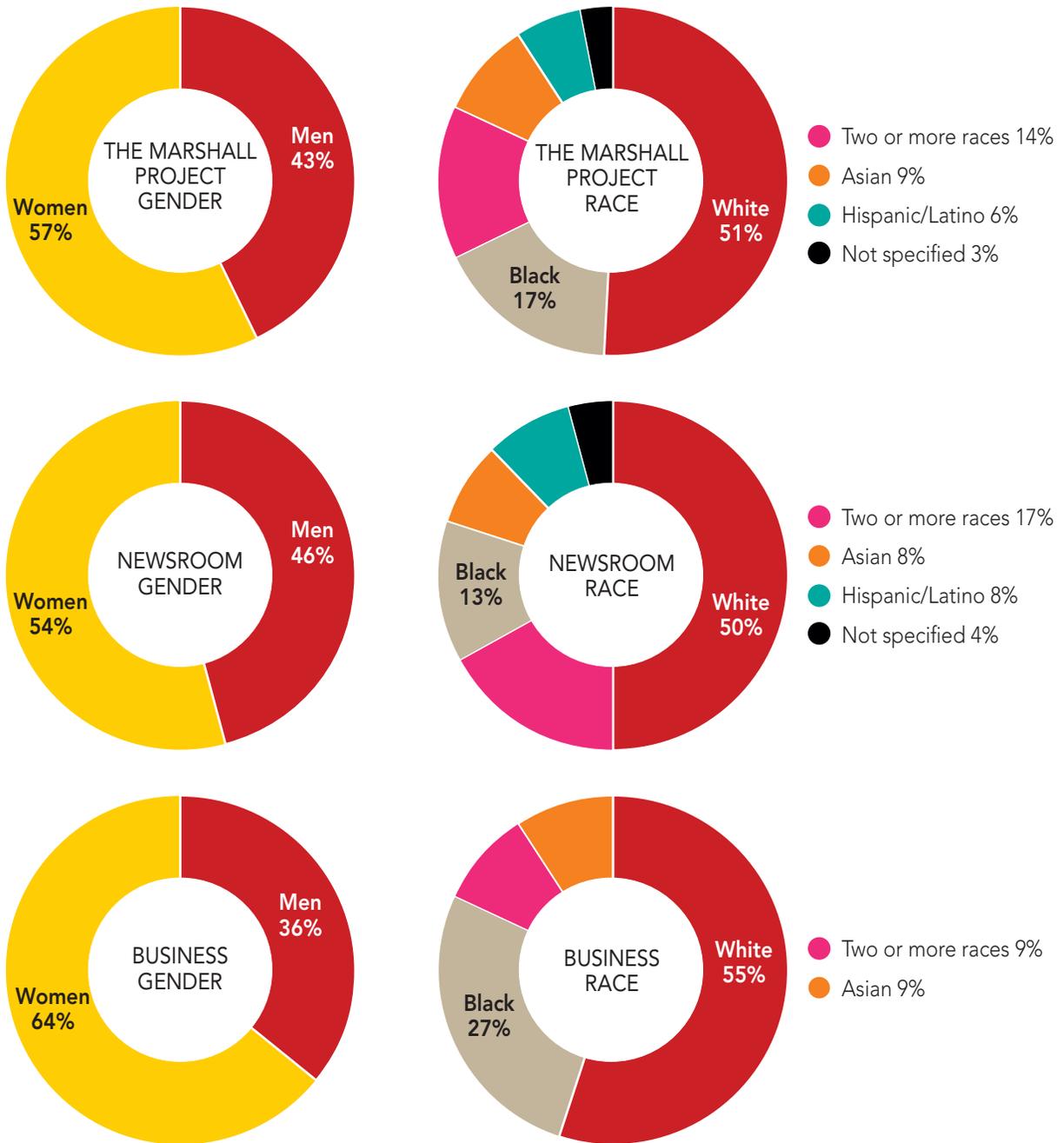
On the business side in 2018:

- 64 percent were female and 36 percent were male.
- 55 percent were White, 27 percent were Black, 9 percent were Asian and 9 percent were multiracial. (The Marshall Project did not release 2017 data on the gender and race of its business employees.)

On its governing board in 2018:

- ▶ 28 percent were female — up from 23 percent female in 2017 — and 71 percent were male.
- 71 percent were White — down from 77 percent White in 2017 — 21 percent were Black and 7 percent were Asian.

The Marshall Project: Women and Non-Whites comprised more of the workforce



Source: The Marshall Project

Graphic produced by the Women's Media Center

More gender than race progress in The New York Times newsroom

In the first of what the company says will be an annual report on its newsroom's personnel profile, The New York Times disclosed that it was progressing on the diversity front but more so in hiring women journalists than in hiring journalists of color.

"Over the past three years, representation of women has increased at every level of [The Times](#). Overall, our employees are now evenly split between men and women" read the Times' March 2018 online release about the inaugural report. "... The trend is not as uniformly positive for people of color. There have been gains in places, including in business leadership, where people of color now make up 21 percent of the total, up from 16 percent in 2015. But gains like this have not been consistent ... "

These were among the Times' newsroom diversity details:

- 46 percent of newsroom leaders were female in 2017, up from 43 percent in 2016 and 38 percent in 2015.
- 19 percent of newsroom leaders were people of color in 2017, down from 20 percent in 2016, and the same as in 2015.
- 47 percent of all staffers were female in 2017, up from 45 percent in 2016 and 43 percent in 2015.
- 23 percent of all staffers were of color, up from 21 percent in 2016 and 22 percent in 2015.
- By race, in 2017, 81 percent of newsroom leaders were White, 11 percent were Asian, 4 percent were Black, 3 percent were Latino and 1 percent were multiracial. The respective figures in 2016 were 80 percent White, 10 percent Asian, 6 percent Black, 3 percent Latino and 1 percent multiracial.
- By race, in 2017, 77 percent of all newsroom staffers were White, 8 percent were Asian, 8 percent were Black, 5 percent were Latino, 2 percent were multiracial. The respective figures in 2016 were 79 percent White, 7 percent Asian, 8 percent Black, 5 percent Latino and 1 percent multiracial.

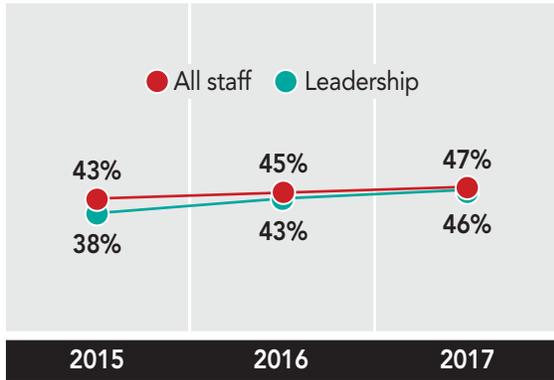
On the non-news, business side of the Times:

- 46 percent of leaders were female, up from 45 percent in 2016 and 41 percent in 2015.
- 21 percent of leaders were people of color, down from 22 percent in 2016 but up from 16 percent in 2015.
- 52 percent of all staffers were female, up from 49 percent in 2016 and 46 percent in 2015.
- 33 percent of all staffers were people of color, up from 31 percent in 2016 and 32 percent in 2015.
- By race, in 2017, 82 percent of business leaders were White, 9 percent were Asian, 5 percent were Black and 4 percent each were Latino or multiracial. The 2016 figures were 78 percent White, 11 percent Asian, 5 percent Black, 4 percent Latino and 2 percent multiracial.
- By race, in 2017, 68 percent of all staffers were White, 14 percent were Asian, 8 percent were Black, 6 percent were Latino, 4 percent were multiracial. The 2016 figures were 14 percent Asian, 8 percent Black, 6 percent Latino and 3 percent multiracial.

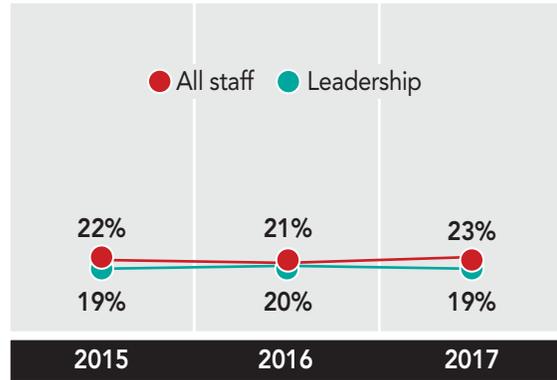
DIVERSITY AT THE NEW YORK YORK TIMES

NEWS AND OPINION DEPARTMENTS

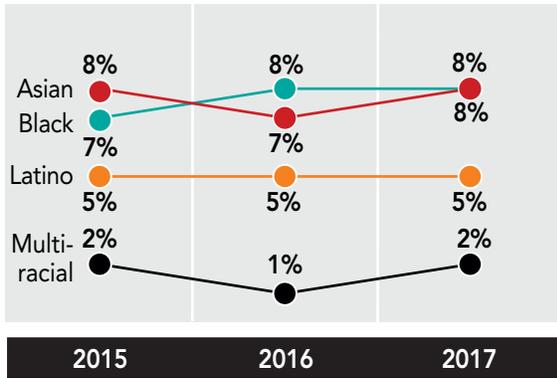
Women — All staff members and leadership



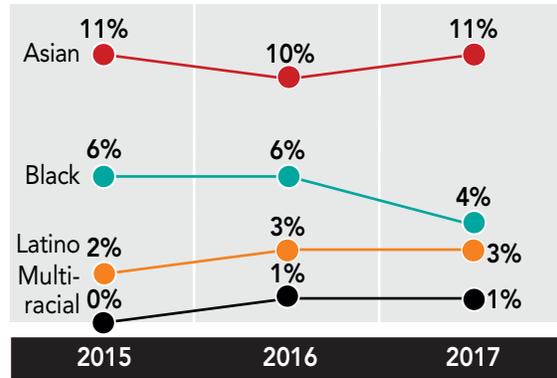
People of color — All staff members and leadership



Ethnicity — All staff members



Ethnicity — Leadership



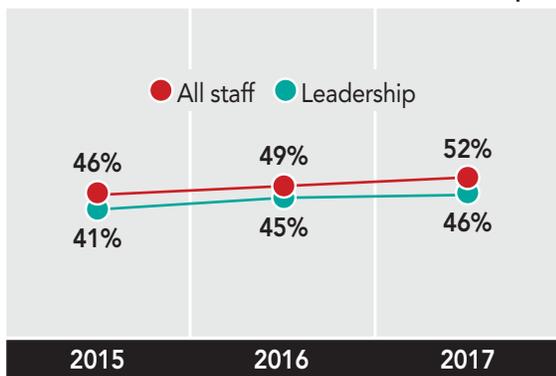
Graphics produced by the Women's Media Center

Source: *The New York Times*

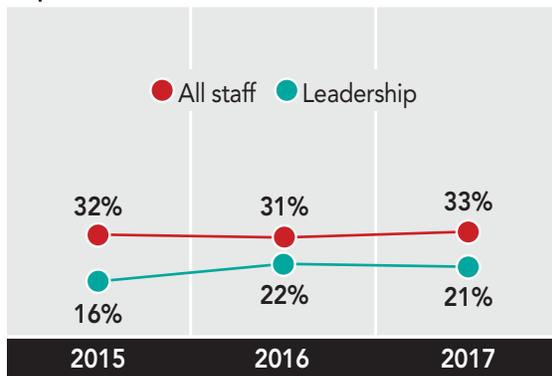
DIVERSITY AT THE NEW YORK YORK TIMES

BUSINESS DEPARTMENT

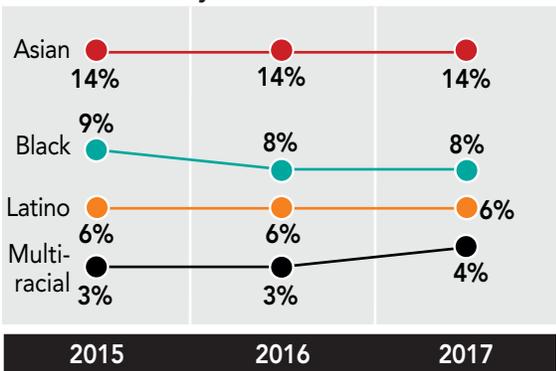
Women — All staff members and leadership



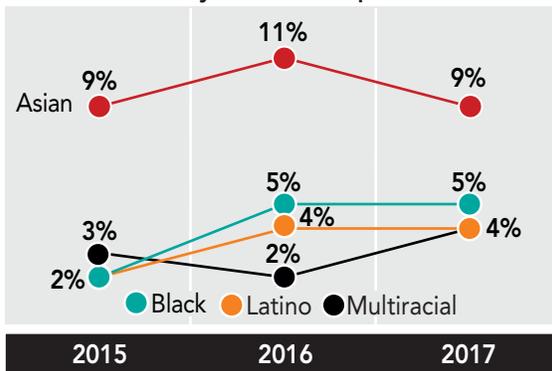
People of color — All staff members and leadership



Ethnicity — All staff members

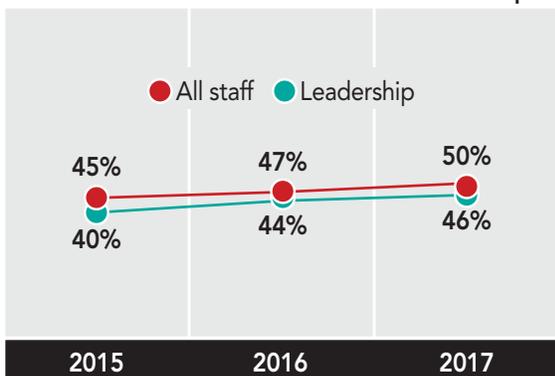


Ethnicity — Leadership

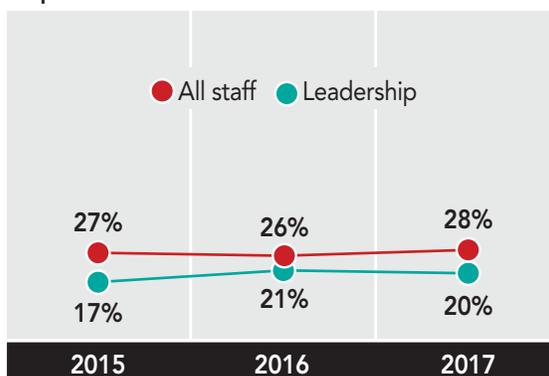


THE NEW YORK YORK TIMES COMPANY

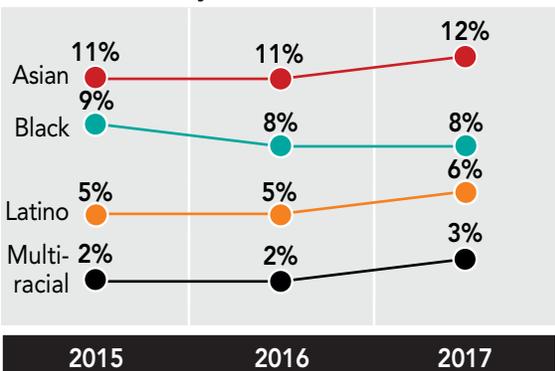
Women — All staff members and leadership



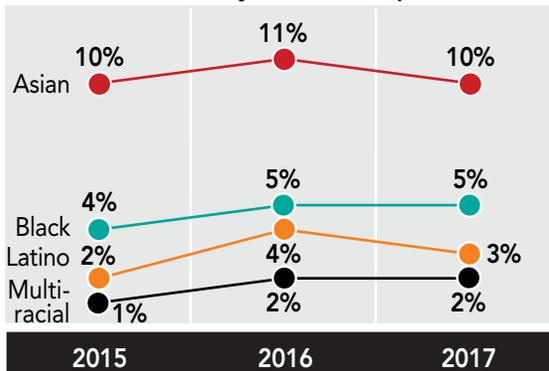
People of color — All staff members and leadership



Ethnicity — All staff members



Ethnicity — Leadership



Source: The New York Times

Graphics produced by the Women's Media Center

ProPublica's news staff was Whiter, more female in 2018 than in 2017

At ProPublica, 45 percent of news staffers were female, 54 percent were male and 1 percent were transgender in 2018, according to the nonprofit news organization's most recent diversity report. That compared to 36 percent, 64 percent and 0 percent, respectively, in 2017.

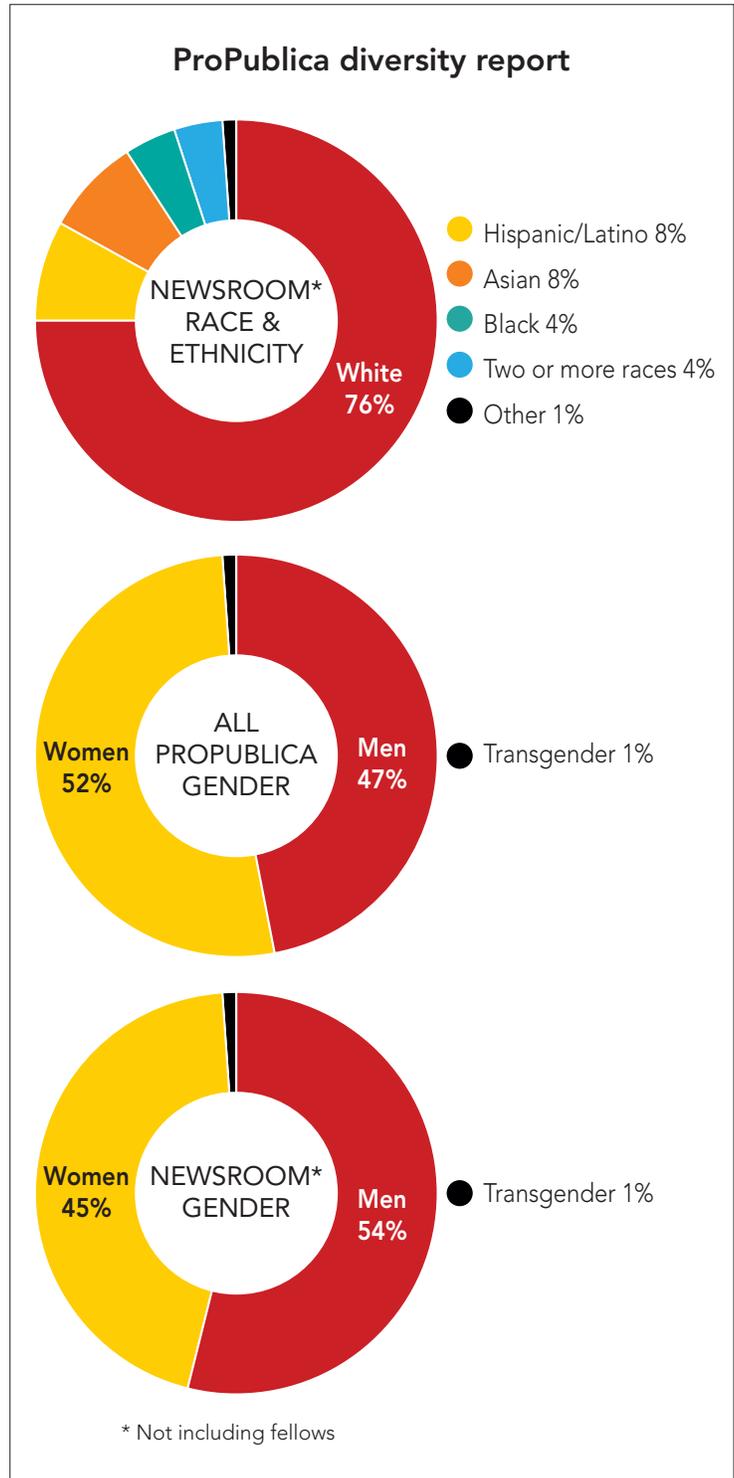
By race in 2018, 76 percent of the news staff was White, up from 73 percent in 2017.

From 2017 to 2018, the proportion of ProPublica's news staff that was:

- Latino dropped from 10 percent to 8 percent.
- Black dropped from 6 percent to 4 percent.
- Asian rose from 6 percent to 8 percent.
- Multiracial remained at 4 percent during both years.
- Identified as "other" dropped from 2 percent to 1 percent.

Of ProPublica's 2018 newsroom and non-news employees, combined, 52 percent were female, 47 percent were male and 1 percent were transgender; in 2017, 43 percent were female, 57 percent were male and none were transgender.

Also, in 2018, Whites comprised 73 percent of all news and non-news employees, up from 70 percent in 2017.



Source: ProPublica

Online sexual harassment alleged by sample of newswomen

Twenty-eight female journalists in the United States and 47 of their news counterparts in four other nations said online harassers directed lewd comments, sexual solicitations and rape threats toward them, according to [University of Texas Center for Media Engagement](#) researchers.

The researchers noted that 75 newswomen was too small a sample from which to draw conclusions about the scope of harassment of women journalists.

By race, 36 of the 75 were Asian, 28 were White, seven were Black and four were Latina. In addition to the 28 U.S.-based journalists, 20 of the women working in Taiwan, 15 in India, seven in Germany and five in the United Kingdom.

University of Texas researchers included the women's responses, obtained in 15- to 47-minute-long interviews, in ["You Really Have to Have a Thick Skin': A Cross-Cultural Perspective on How Online Harassment Influences Female Journalists,"](#) published in an April 2018 issue of [Journalism](#).

A veteran U.S. newspaper journalist told the researchers she received hundreds of messages after writing about President Trump from a Muslim woman's perspective: "I was shocked by the dehumanization and demonization that exploded on Twitter and Facebook as well as direct email — to the point to where I thought I should get security cameras."

A U.S. broadcast journalist said so many misogynistic comments had been left on her professional Facebook page that she began blocking certain words: "I have moderation on my page for the words 'sexy,' 'hot' and 'boobs.'"

According to these researchers, an online editor working in Germany said, "The feedback [on one of her articles] was not criticism, it was threats, it was death threats, it was calls for rape."

The study also found that:

- 73 of the 75 female journalists had experienced negative audience feedback that, more than merely critiquing their work, personally attacked their gender or sexuality.
- Those who tried to engage their harassers said they, as result, felt emotionally spent or physically threatened.
- Women journalists in India, the United Kingdom and United States "felt strong pressure [from their supervisors] to engage online, so they often felt they had no choice but to face the harassment." ("German-speaking journalists in our sample reported less pressure to engage on social media — seen as a key tool of audience development in the United States — and the Taiwanese ones often didn't view social media interaction with their audience as an important part of their jobs," researchers wrote.)
- To insulate themselves against abuse, some of the journalists said they had limited what words could be typed on their Facebook pages or were careful to include a variety of voices in their coverage.
- Some women said that though the harassment raised their stress, they chose not to engage but to ignore their harassers on social media.
- Most of the women said their news organizations could do more to train them on how to handle abuse and to back them up after it happened — rather than view the harassment, as some news organizations did, as the journalists' personal problem.
- The women suggested that their news organizations more stringently moderate and oversee online comments and social media pages.

"Consistently, the journalists we interviewed saw online gendered harassment as hampering their efforts to report the news, engage with the communities they cover, or have a voice in the digital sphere," wrote former journalist [Gina Masullo Chen](#), an assistant professor of journalism at the University of Texas at Austin and leader of the research team.

Chen, assistant director of UT's Center on Media Engagement, and her research team suggested college journalism schools better prepare students to handle online harassment they may encounter when they become professionals.

They also suggested that newsroom managers establish official protocols for harassed journalists to report harassment and have it addressed and that social media managers and comment-moderators be part of efforts to buffer journalists against harassment.

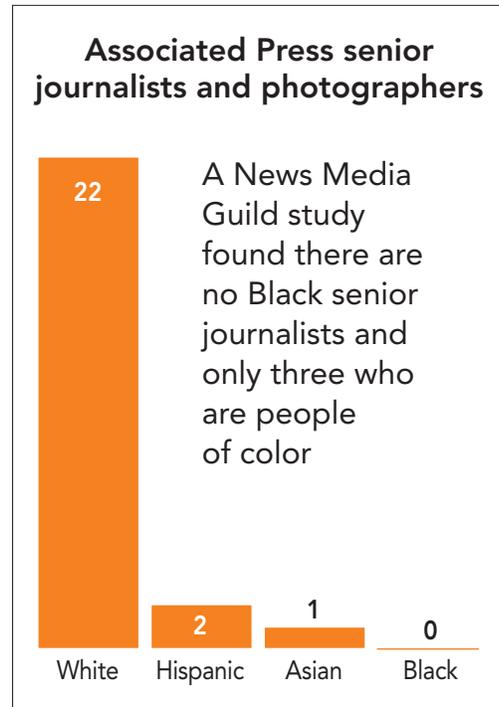
Associated Press's White men were paid most, Black women were paid least

On average, female reporters earned \$2,700 less a year than their male colleagues at the Associated Press where a 2016 [News Media Guild analysis](#) also noted that just four people of color were among the 50 highest paid workers in that 700-newsperson bargaining unit. A third of the 700 were female.

No Blacks were among the 50 most highly compensated workers who, according to the Guild, earned at least twice as much as the typical news staffer at AP.

Additionally, the Guild analysis showed that, in the entire 900-person editorial bargaining unit, which includes some non-journalists:

- White men, the highest paid journalists, earned \$15,000 more annually than Black women, the lowest paid.
- 7 of the bargaining unit's 10 highest paid workers were men and the remainder were women. All of them were White.
- Of the AP's 25 high-ranking senior reporters and photographers, 22 were White, 2 were Hispanic, 1 was Asian and none were Black.
- Roughly 90 percent of photographers were male, and most were White.



Graphic produced by the Women's Media Center

Source: News Media Guild

Dow Jones' "real and longstanding" gender-based journalists pay gap

As it continued to track salary trends at Dow Jones, with its global newswire and Wall Street Journal flagship publication, the union representing Dow Jones journalists said, "Pay disparities at the company are very real, and longstanding."

As a follow-up to its previous study of Dow Jones journalists' pay, the Independent Association of Publishers' Employees/Newspaper Guild commissioned [Strength in Numbers Consulting Group](#) to conduct a [more detailed analysis](#) of unionized workers' pay from 2000 to mid-2016.

Overall, female journalists across Dow Jones earned 84.5 percent of what male journalists earned annually. That meant that, in the most recently studied period, women yearly earned \$64,532 and men earned \$76,127, overall.

Based on their findings, researchers wrote, that "there was a significant gender pay gap in every location, in every quarter, and within the largest single job category here: reporter ... There is a distinct and persistent [overall] gap between pay for men and women at Dow Jones even when they hold the same job title and have acquired the same number of years of experience."

By job category:

- Women reporters earned \$79,289 or 92.8 percent of the \$85,514 that men reporters earned.
- Women senior special writers earned \$124,569 or 95.3 percent of the \$131,123 that men in that category earned.
- Women in all other jobs earned \$59,456 or 83.6 percent of the \$70,843 that men in those other jobs earned.

Across Dow Jones's main offices:

- In New York City, women earned an average of \$70,235 or 88.3 percent of men's \$79,426 yearly salary.
- In Princeton, N.J., women earned \$57,855 or 80 percent of men's \$72,230 salary.
- In San Francisco, women earned \$78,022 or 90.3 percent of men's \$86,580 salary.
- In Washington, D.C., women earned \$76,819 or 85.3 percent of men's \$89,842 salary.

DOW JONES

Overall salaries among full-time men and women, by job title and location (USD)

	Female Mean	Male Mean	Mean Difference	Mean Percent	Significance	Female Median	Male Median	Mean Difference	Mean Percent
Overall	64,532.75	76,127.68	-11,594.94	84.50	***	61,984.00	75,964.72	-13,980.72	81.60
Reporter	79,289.19	85,514.06	-6,224.87	92.80	***	75,000.12	79,999.92	-4,999.80	93.75
Special Writer	95,225.51	94,801.14	424.37	100.90	**	91,025.48	94,999.84	-3,974.37	95.82
Senior Special Writer	124,569.04	131,123.52	-6,554.48	95.30	***	126,986.08	137,185.88	-10,199.80	92.56
Other job	59,456.06	70,843.84	-11,387.78	83.60	***	56,310.80	72,799.48	-16,488.68	77.35
New York City	70,235.11	79,426.97	-9,191.86	88.30	***	63,885.38	75,471.76	-11,586.38	84.65
Princeton	57,855.34	72,230.12	-14,374.79	80.00	***	55,361.28	72,830.16	-17,468.88	76.01
Washington, D.C.	76,819.25	89,842.49	-13,023.23	85.30	***	81,271.84	83,825.56	-2,553.72	96.95
San Francisco	78,022.86	86,580.96	-8,558.11	90.30	***	72,702.24	79,337.18	-6,634.94	91.64
Other city	62,471.74	75,873.60	-13,401.86	82.10	***	62,346.44	72,330.44	-9,984	86.20

Source: Independent Association of Publishers' Employees/Newspaper Guild

LA Times' White male journalists earned more than females, minorities

In what they suggested were "systemic salary gaps by race and gender," leaders of the Los Angeles Times' newsroom union said the newspaper had "underpaid women and journalists of color by thousands of dollars a year."

Women earned 70 cents for every dollar earned by their male colleagues, according to an April 2018 report from the L.A. Times Guild, which also said that 42.8 percent of the unionized workforce was female. Of that workforce 60.7 percent was White.

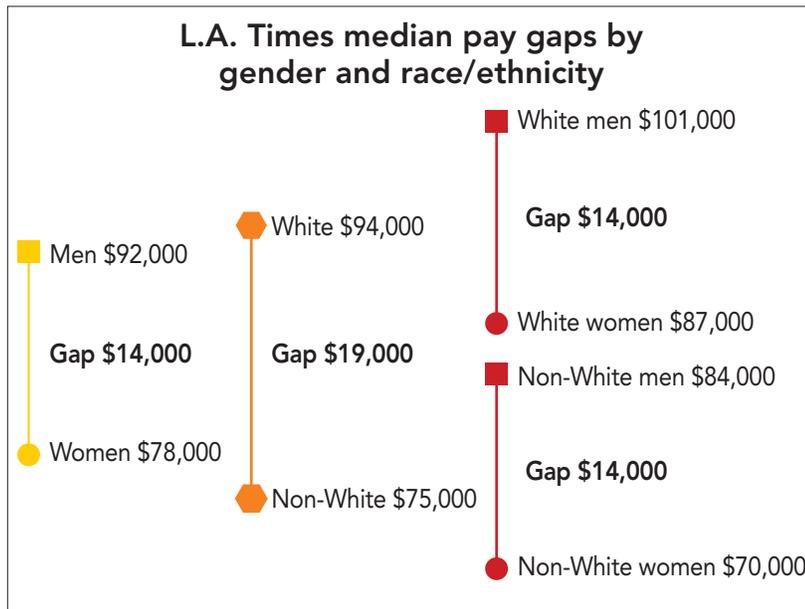
Except for a few instances, Whites earned more than people of color, and men earned more than women, according to the Guild.

Its [report](#) on pay for 320 full-time news staffers covered by the union contract also found that:

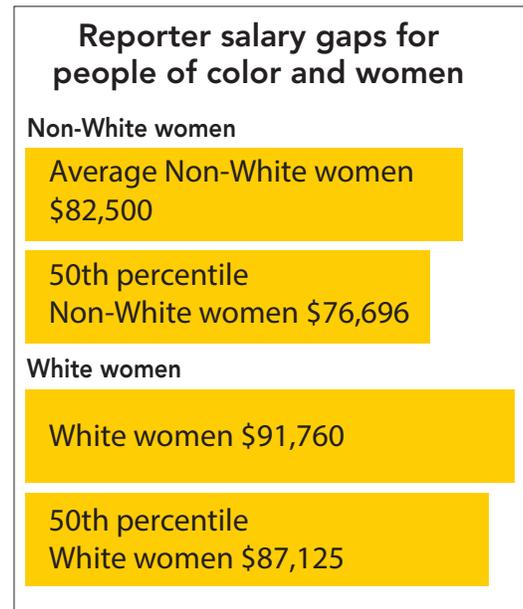
- After adjusting for salary differences attributable to a reporter's age, female reporters, earned an average of \$87,564 annually and male reporters \$101,898. Reporters were the largest single group of Times journalists.
- White male reporters earned an average of \$105,611.
- White female reporters earned an average of \$91,760.
- Minority male reporters earned an average of \$91,130.
- Minority female reporters earned an average of \$82,500.
- Among columnists, average earnings were \$148,309 for women and \$154,149 for men. (For columnists of color, salary data was withheld, according to the Guild.)
- Among photographers — women out-earned men in this sector — females were paid \$101,831 and men \$94,251. White photographers earned \$97,870 and photographers of color, \$93,461.
- Among multiplatform editors, women earned \$87,619 and men \$93,571. White multiplatform editors earned \$94,245 and multiplatform editors of color, \$86,168.
- Among layout designers, women earned \$77,734 and men \$86,503. White designers earned \$83,707 and designers of color, \$77,447.
- Among staffers at LA Times offshoot, Times Community News, the average annual pay was \$40,652 for women and \$38,136 for men. Whites in the community news division earned \$39,910 and people of color, \$36,857.

■ 60.7 percent of the unionized workers were White, 15.8 percent were Asian, 14.6 percent were Latino, 5.6 percent were Black and 3.2 percent were multiracial.

Many of the Times' most senior, best-paid journalists were White men, which accounted for some of the pay disparity, Guild officials said. Nevertheless, individual women and journalists of color made thousands of dollars less than White men of similar age and job title.

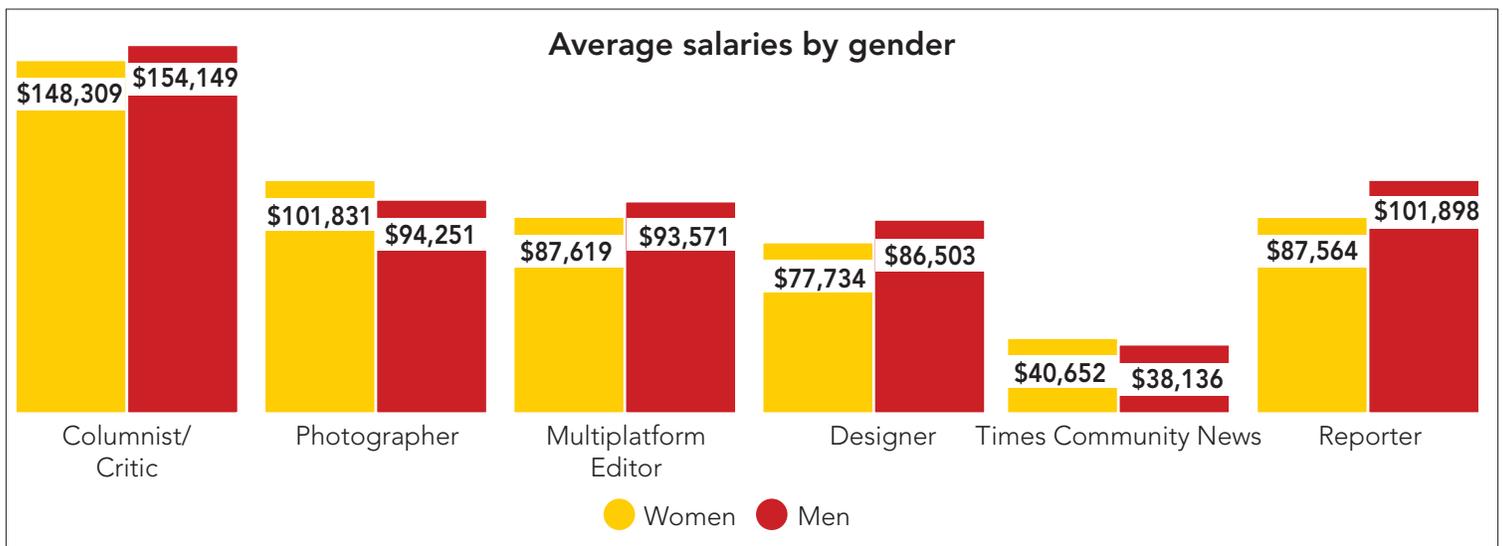


Source: LA Times Guild
Note: Figures rounded to the nearest thousand



Source: L.A. Times Guild

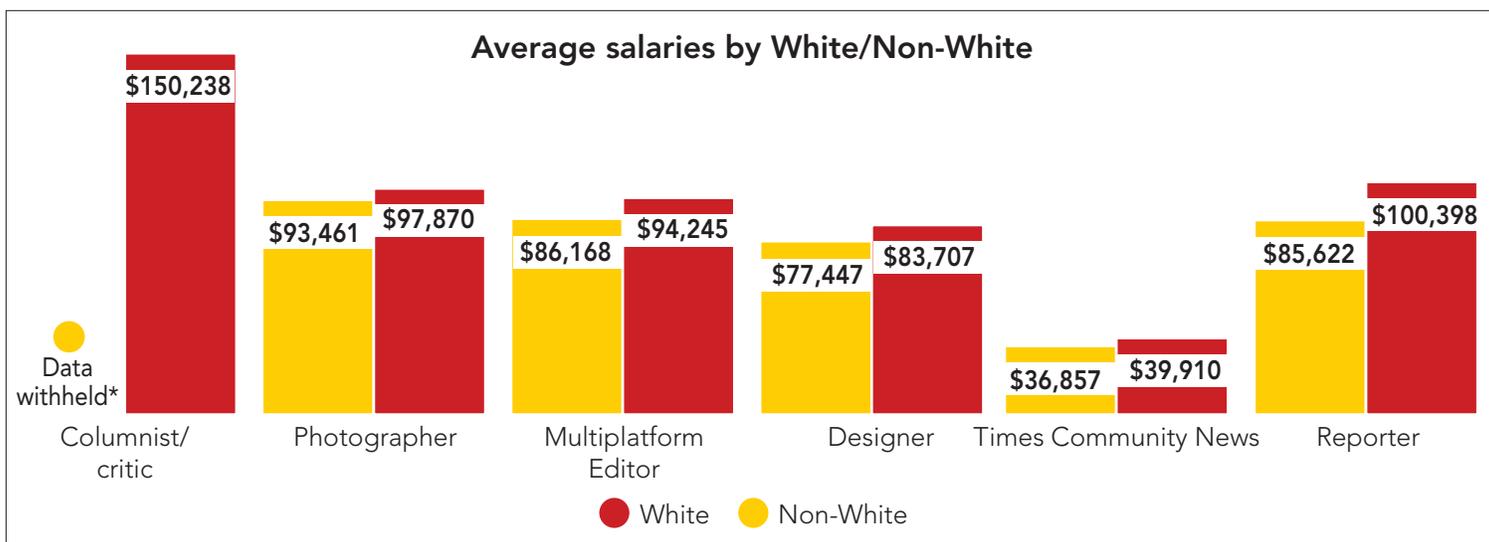
Graphics produced by the Women's Media Center



Source: L.A. Times Guild

Graphic produced by the Women's Media Center

Average salaries by White/Non-White



Source: L.A. Times Guild

Graphic produced by the Women's Media Center

Top paid men at San Francisco Chronicle earned three times more than women

Among those San Francisco Chronicle journalists earning more than the pay usually assigned to their job category — those paid “overscale” — men earned an average of three times more than women, according to the union representing those workers.

Men being paid above the pay scale got \$18,293 in additional annual earnings, while women got \$6,115, according to the [Pacific Media Workers Guild](#), which represented 72 men and 40 women at the San Francisco Chronicle when those June 2016 salaries were tabulated. The union is pushing for more equal pay for the assistant editors, columnists, copy editors, critics, editorial writers, Washington bureau and all other reporters at the Chronicle. The union also represents editorial assistants, clerks who are not working journalists.

Those being paid above scale included 61 of the 72 men, or 85 percent of male staffers, and 26 of the 40 women, or 65 percent of female staffers.

Columnists were one of two categories where women earn higher median, above-scale pay than men: \$488 versus \$333 weekly.

The Guild also concluded that:

- White news staffers earned almost twice the average, weekly above-scale pay of non-White employees: \$96 versus \$58.
- 100 percent of all male reporters were paid above the pay scale, while 72 percent of all female reporters were.
- Above-scale pay for all male reporters was \$3,945 annually, while above-scale pay for all female reporters was \$2,587.
- Average weekly above-scale pay for all male reporters was \$110 versus \$50 for all female reporters.
- Among all reporters who were at least 50 years old and earning above-scale pay, men got an average of \$115 more weekly and women, \$96.
- Among all reporters younger than 50, and earning above-scale pay, men earned three times more than women, on average: \$42 versus \$13.
- Male artists, designers and graphics experts earned 15 times the weekly above-scale pay earned by their female counterparts: \$89 versus \$6.
- White columnists earning above-scale pay got 52 percent more money than non-White columnists.
- Among copy editors earning above-scale pay, men got an average of \$77 weekly versus \$37 for women.
- Among photographers, all the men earned more than any women photographer. (“Giving further detail would compromise members’ privacy,” the Guild wrote, regarding pay gaps in that group.)
- White photographers earned more than 7 times as much as non-White photographers: \$94 in average above-scale weekly pay versus \$13.

New York Times' men, White business and news staffers earned more overall

Unionized female workers at The New York Times earned, on average, 7 percent less than men, and minorities earned 10 percent less than their White colleagues, according to a 2016 New York News Guild [analysis](#) based on 2015 salary data.

"The disparities persist regardless of whether the job is male- or female-dominated, whether it is a high-paid or low-paid job, and the number of years at the company," according to a Guild announcement about the pay analysis for 1,100 union-represented workers, conducted by researchers at the Guild's parent, Communications Workers of America.

Women comprised 46 percent of the Times' workforce, wrote the researchers. They concluded that the wage gap was wider among unionized newsroom employees than among unionized business division employees. On the business side, women, overall, earned 5 percent more than men.

Guild findings included these:

- Newswomen earned an average of \$1,953 weekly, while men earned \$2,136.
- Women in the business division earned \$1,630 and men \$1,545.
- Among the most senior workers, for whom the pay gap was the widest, women earned 89 percent of what men earned.
- As staff editors, across the span of ages, women earned an average of \$1,995, while men earned \$2,039.
- As reporters, women earned \$2,318, while men earned \$2,382.
- Of those earning \$150,000 a year or more, 22 were female and 39 were male.
- Of those earning between \$100,000 and \$150,000 a year, 256 were female and 374 were male.
- Men dominated the highest paid news jobs, those being critic, domestic correspondent, reporter, art director, graphics/multimedia editor and photographer. The percentage of women working as critics was 15.8 percent; as domestic correspondents, 37.9 percent; as reporters, 37.4 percent; as art directors, 40 percent; as graphics/multimedia editors, 28.6 percent; and as photographers, 35.7 percent.
- By race, among news professionals, Whites earned 3 percent above the average of salaries paid to everyone. Asians earned 5.6 percent below the average; Blacks, 10.3 percent below; and Latinos, 11.4 percent below.
- By race, among business professionals, Native Americans/Native Alaskans earned 22 percent above, Asians earned 8.9 percent above and Whites earned 4.6 percent above the average salary. Blacks earned 7.4 percent below and Latinos 27.4 percent below the average.
- People of color were overrepresented in the lowest-paid jobs: staff editor, intermediate journalist, senior news assistant, assistant video journalist, sales planner, news assistant, telephone sales incentive representative, help desk analyst, security guard and office person.

OVERVIEW OF UNIT BY GENDER

	Female		Men		Female % of workforce	Female wage % of male
	Count	Average wage	Count	Average wage		
Business	93	\$1,630	107	\$1,545	47%	105%
News, Editorial & Columnists	413	\$1,953	499	\$2,136	45%	91%
Total	506	\$1,893	606	\$2,031	46%	93%

Source: New York News Guild

AVERAGE WAGE BY ETHNIC GROUP

	Business		News, editorial, & column		Total	
	Average wage	% Average wage	Average wage	% Average wage	Average wage	% Average wage
White	\$1,658	104.6%	\$2,113	103.0%	\$2,035	103.4%
Black/African American	\$1,468	92.6%	\$1,842	89.7%	\$1,745	88.7%
Hispanic/Latino	\$1,150	72.6%	\$1,819	88.6%	\$1,654	84.0%
Asian/Pacific Islander	\$1,726	108.9%	\$1,937	94.4%	\$1,919	97.5%
American Indian/Alaska Native	\$1,933	122.0%		0.0%	\$1,933	98.2%
Not available	\$1,149	72.5%	\$1,792	87.3%	\$1,693	86.0%
Employees of color	\$1,415	89.3%	\$1,868	91.0%	\$1,733	90.1%
Total	\$1,584		\$2,053		\$1,968	

Source: New York News Guild

The Washington Post’s female reporters earned less than its White male reporters

White male reporters at The Washington Post earned an average of 20 percent more than their female colleagues and colleagues of color, combined, according to a [2016 analysis](#) that found women were paid an average of 86 cents for every dollar White men were paid.

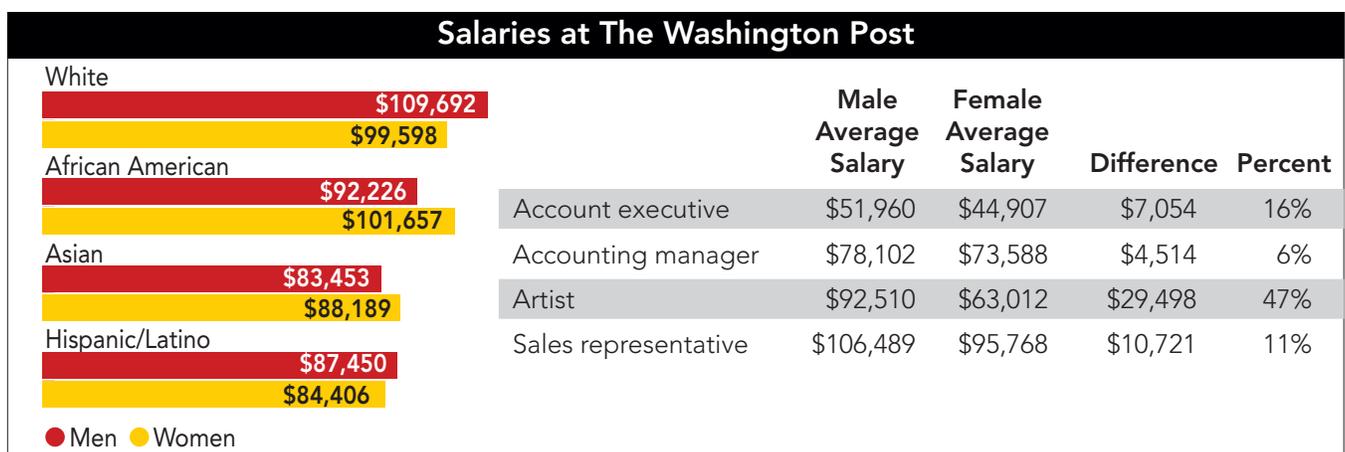
The Washington-Baltimore News Guild analysis, based on 2014 salary data, was used as part of 2018 salary negotiations. Post executives have [disputed the figures](#), attributing salary gaps to such factors as experience; those who’ve been on the job longer tend to get paid more.

Guild analysts wrote: “Male reporters make, on average, \$7,000 more. Male columnists make \$23,000 more than women doing the same jobs. Male foreign correspondents make about \$8,000 more. For producers, the disparity is about \$4,000. For photographers, it’s about \$6,000. Even male editorial aides make about \$7,000 more than their counterparts. We see the same troubling pattern when we look at race.”

The findings from the 2016 analysis, which reviewed job categories with more than five employees, also included these:

- In 8 of the 12 analyzed job categories, men out-earned women.
- In 9 of the 12 job titles, Whites out-earned people of color.
- On average, men at the Post earned \$89,932 annually and women \$76,084 annually—a difference of more than \$13,000.
- Among men, Whites earned the most, an average of \$109,692. Blacks earned \$92,226, Asians \$83,453 and Latinos \$87,450.
- Among women, Blacks earned the most, an average of \$101,657. Whites earned \$99,598, Asians \$88,189 and Latinos \$84,406.
- Only as multi-platform editors did women editors, on average, earn more than men in the sector: \$82,963 versus \$80,863.
- White columnists earned 13 percent more than columnists of color.
- White assistant editors earned 15 percent more than their counterparts of color.
- White web content producers earned 14 percent more than their counterparts of color.
- Editorial aides of color — largely clerical staffers who, industry wide, tend to be young, aspiring journalists or persons not trained as journalists — earned 25 percent less than White editorial aides.
- Outside the newsroom, in the business division, men also earned more than women: 47 percent more among artists; 16 percent more among advertising account executives; 11 percent among sales representatives; 6 percent among advertising account managers.

The analysts noted that using salaries from 2014 was a limitation of the analysis.



Graphic produced by the Women's Media Center

Source: The Washington-Baltimore News Guild
Based on 2014 salary data

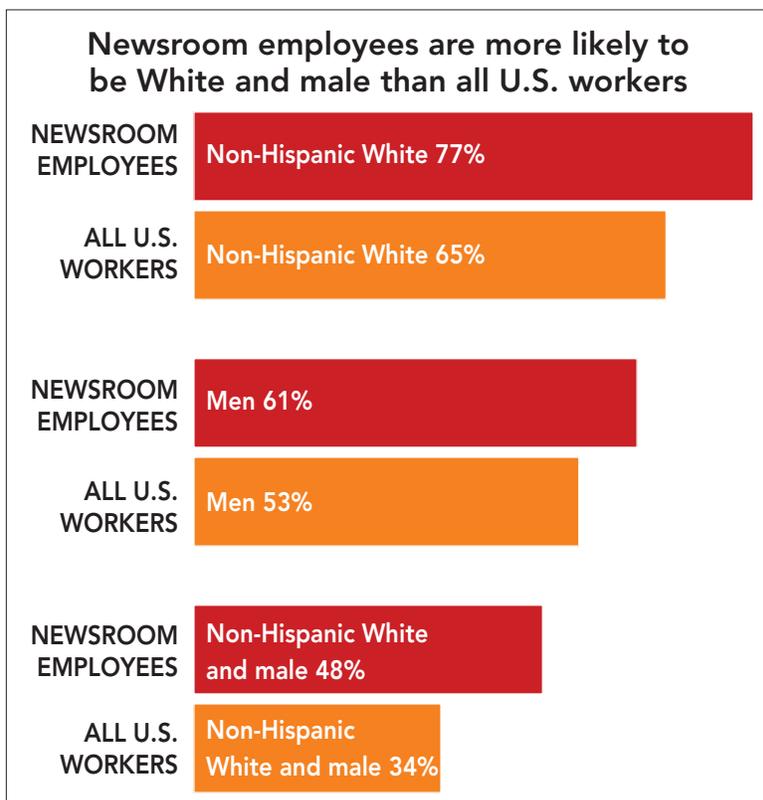
Newsrooms more White, male than most of the U.S. workforce

During four years ending in 2016, an average of 77 percent of newsroom employees was White and 61 percent was male. That was a less diverse worker pool than the overall U.S. workforce, which was 65 percent White and 53 percent male during the same period, according to a Pew Research Center [analysis](#).

Diversity was greater, however, among newsroom employees aged 29 and under, according to Pew's analysis of 2012 through 2016 U.S. Census Bureau data.

During those four years, Pew also concluded that:

- 48 percent of newsroom employees were White men, while 34 percent of U.S. workers were White men.
- 74 percent of 18- to 29-year-old newsroom employees were White, while 59 percent of all U.S. workers in that age group were White.
- Men of all races aged 18 to 29 accounted for 51 percent each of newsroom employees and the overall U.S. worker pool.
- White men aged 18 to 29 made up 38 percent of newsroom employees but 30 percent of the overall U.S. workforce.
- 74 percent of 30- to 49-year-old newsroom employees were White, while 61 percent of all U.S. workers in that age group were White.
- All men aged 30 to 49 accounted for 65 percent of newsroom employees and 53 percent of U.S. workers overall.
- White men aged 30 to 49 accounted for 48 percent of newsroom and 33 percent of U.S. employees.
- 85 percent of newsroom employees aged 50 and older were White, while 74 percent of all U.S. workers in that age group were White.
- All men aged 50 and older accounted for 66 percent of newsroom employees and 52 percent of the U.S. workforce were men in that age group.
- White men aged 50 and older were 56 percent of newsroom and 39 percent of U.S. employees.



Source: Pew Research Center

Note: Based on population ages 18 and older employed in the civilian labor force. Non-Hispanic Whites include only single-race Whites.



NEWS MEDIA: RADIO AND TELEVISION

Record-setting diversity numbers in TV, but far less progress in radio

In 2017, TV news registered its highest-ever percentage of professionals who were women or people of color, though the latter uptick still did not mirror the growth among minority groups in the U.S. population.

The number of women and minority employees in radio news declined from 2016 to 2017. While the percentage of minorities in radio inched away from a previous low, the increase was not enough to match a record high set more than two decades ago.

Those were the mixed outcomes in diversity noted in the 2017 [Radio Television Digital News Association/Hofstra University Newsroom Survey](#), which began in 1995.

“Comparing women in the full-time U.S. workforce with women working full time in TV news [shows that] women are above parity in the reporter and anchor ranks,” Hofstra University Journalism Professor Emeritus Bob Papper, lead researcher for RTDNA’s survey, told the Women’s Media Center.

“But that’s not the case for women news directors, and it’s not even close in the case of women general managers. Part of that is probably plain discrimination. But part of it may also be the inherently family-unfriendly nature of the business. There’s a lot of evidence that women interrupt or end their careers in TV news in order to have a family. Women shouldn’t be put in the position of having to make that choice.”

Added Papper, also a Knight Foundation researcher on the future of local television news, “Too many in the industry have missed why [gender and race] diversity matters. Yes, it’s morally right to have a diverse workforce. But ... every different voice in a newsroom brings a different perspective and different information on a different community that a station covers ... It’s also good business.

Conducted during the fourth quarter of 2017, the RTDNA/Hofstra survey is based on valid responses from 1,333 — 79.2 percent — of the nation’s 1,683 operating, non-satellite television stations. Its radio projections were based on responses from a random sample of 415 radio news directors and general managers who represent 1,110 of the nation’s 3,542 radio stations. Some of the data are a complete census, including women TV news directors, and not projections based on a smaller sample.

The RTDNA/Hofstra report also showed that, in TV news in 2017:

- A record high of 44.4 percent of local TV news staffers were female, up from 44 percent in 2016.
- Females accounted for 43.1 percent of staffers at stations in the top 50 markets; 44 percent of staffers at the next largest 51 to 100 markets; and 46.5 percent in markets larger than 100.
- 98.8 percent of TV stations had at least one woman on staff.
- A record 34.3 percent of news directors were female, up from 29.8 percent in 2016.
- 17.4 percent of news directors were people of color, up from 14.9 percent in 2016 and breaking a record 17.1 percent set in 2015. (Excluding Spanish-language stations, 14.3 percent of news directors were of color.)
- 90 percent of TV networks' local affiliate stations had at least one news staffer of color.
- 24.8 percent of staffers in local TV, overall, were people of color, up from 24.4 percent in 2016. The previous record was 24.6 percent, set in 2001.
- 21.4 percent of staffers at network affiliates were people of color, down slightly from 2016's 21.8 percent.
- At Spanish-language stations, 93.6 percent of the overall news workforce was Latino, up from 87.6 percent in 2016. The remaining 6.4 percent were White. For the first time, RTDNA found no Asians, Blacks or Native Americans at Spanish-language stations answering the survey.
- Local affiliates of the Fox network were about 5 percent more diverse than any of the other network affiliates, which were all about the same.
- Overall, women news directors were most likely to be found in the biggest markets and in the largest and smallest newsrooms.
- The Northeast, of all regions, had the lowest percentage of female news directors.
- Again, this year, no Fox affiliates reported having general managers of color.
- General managers of color were most likely to be found at NBC and, next, at CBS affiliates. Of all regions, the Midwest had the lowest percentage of general managers of color.

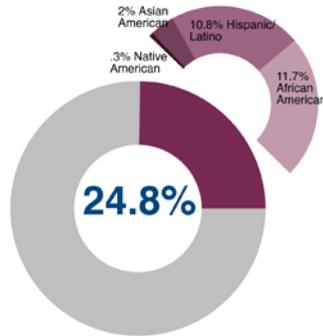
In radio news in 2017:

- The number of women fell to 34.3 percent of the local and network workforce from 36.1 percent in 2016.
- At local stations, the tally of women dropped nearly 4 percentage points in the previous year.
- 51.7 percent of all radio news staffs included at least one woman.
- 28.3 percent of news directors were women, up from 23 percent in 2016.
- 22.2 percent of general managers were women, up from 21 percent in 2016.
- By race, 5.9 percent of news directors were persons of color, down from 6.2 percent in 2016.
- 5.7 percent of general managers were persons of color, up from 4 percent in 2016.
- The tally of people of color in local radio rose to 11.3 percent from 10.9 percent in 2016.
- Overall, 14.9 percent of radio newsrooms had at least one staffer of color, down from 16.8 percent in 2016.
- Asian, Black and Latina women outnumbered their male counterparts of color.
- Native American and White males outnumbered their female racial counterparts, and White men outnumbered White women by 2.3 to 1.
- Overall, woman and people of color were a lesser proportion of small and medium markets than of large and major markets.
- Overall, people of color were a larger proportion of non-commercial station staffs than commercial station staffs.

RTDNA/Hofstra University Newsroom Survey

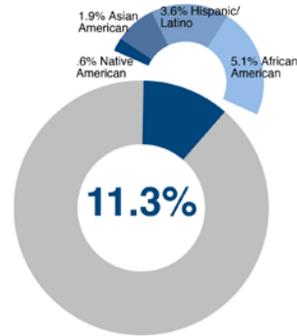
2018

Newsroom Diversity



of TV newsroom staff are people of color

+4%



of radio newsroom staff are people of color

-4%

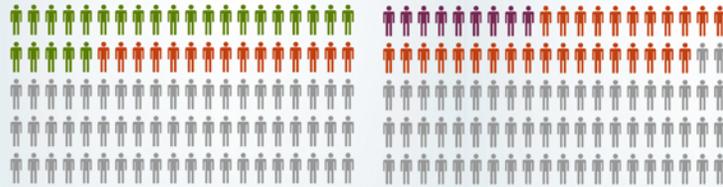


[Per 100 people in the U.S. there are about 38 people of color]

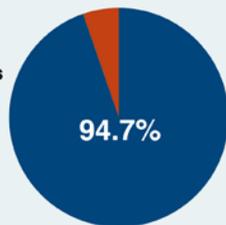


{ Per 100 TV news staff there are about 25 people of color }

{ Per 100 radio news staff there are about 9 people of color }



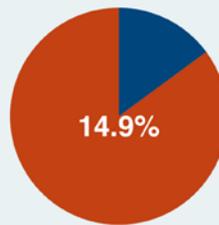
-0.8% vs 2016



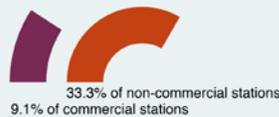
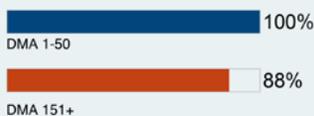
of TV newsrooms have at least 1 staff person of color



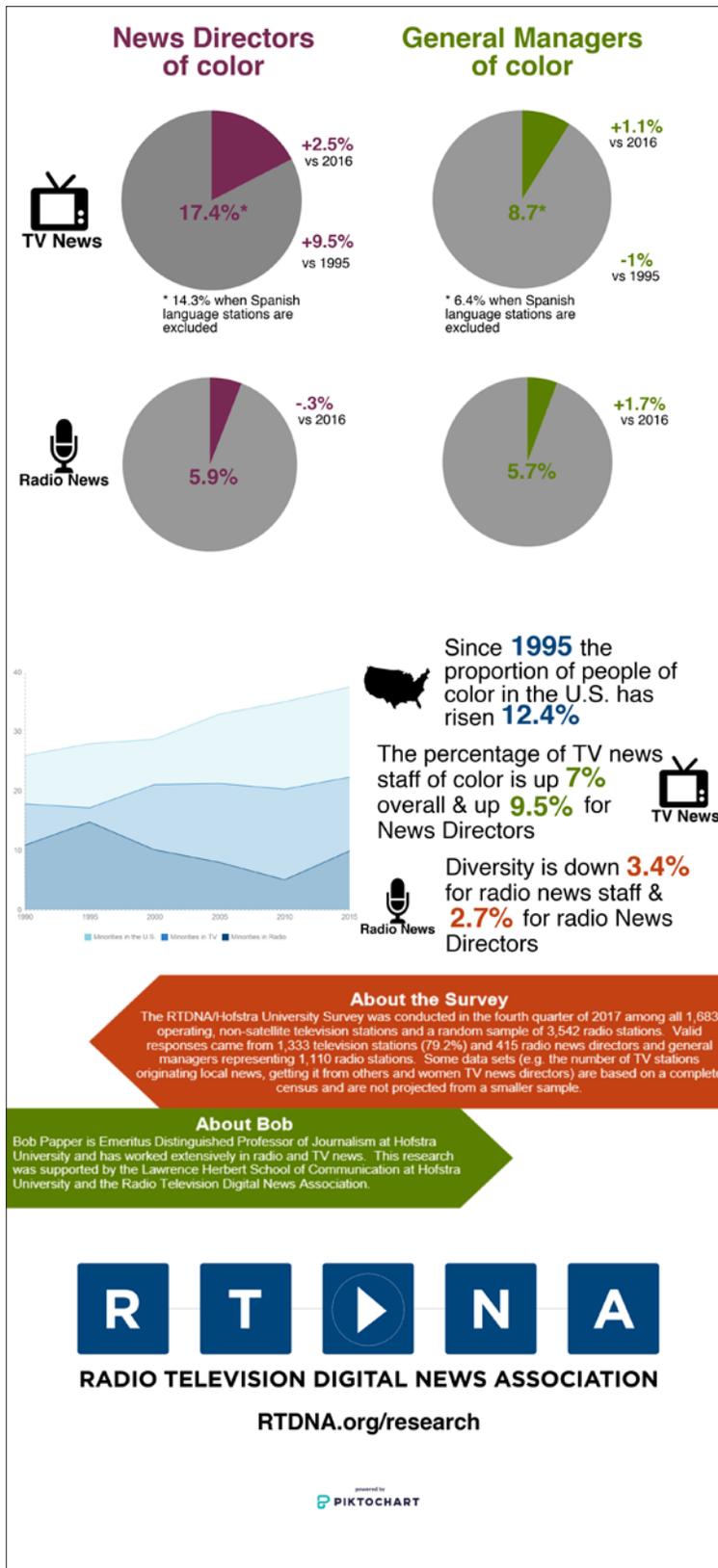
-1.9% vs 2016



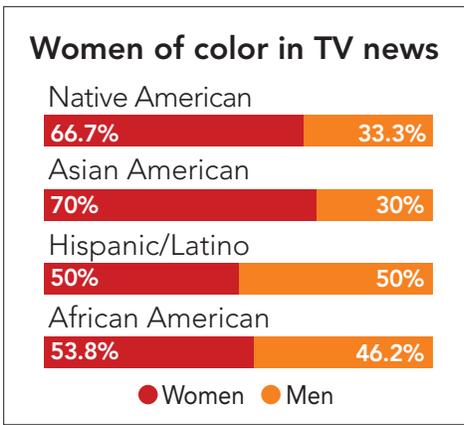
of radio newsrooms have at least 1 staff person of color



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

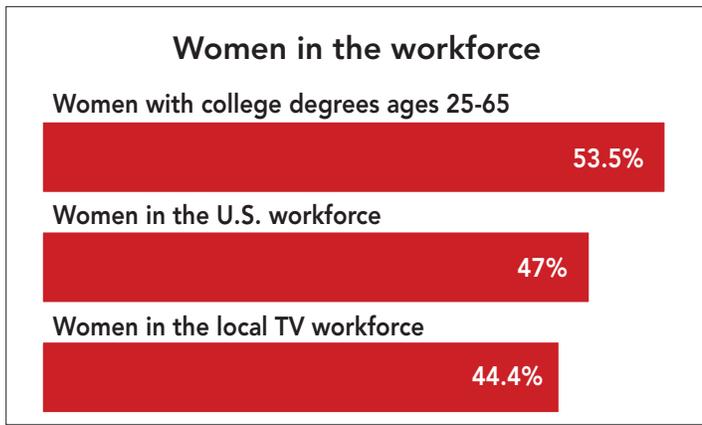


Source: TV and Radio News Staffing and Profitability Study/RTDNA/Hofstra University



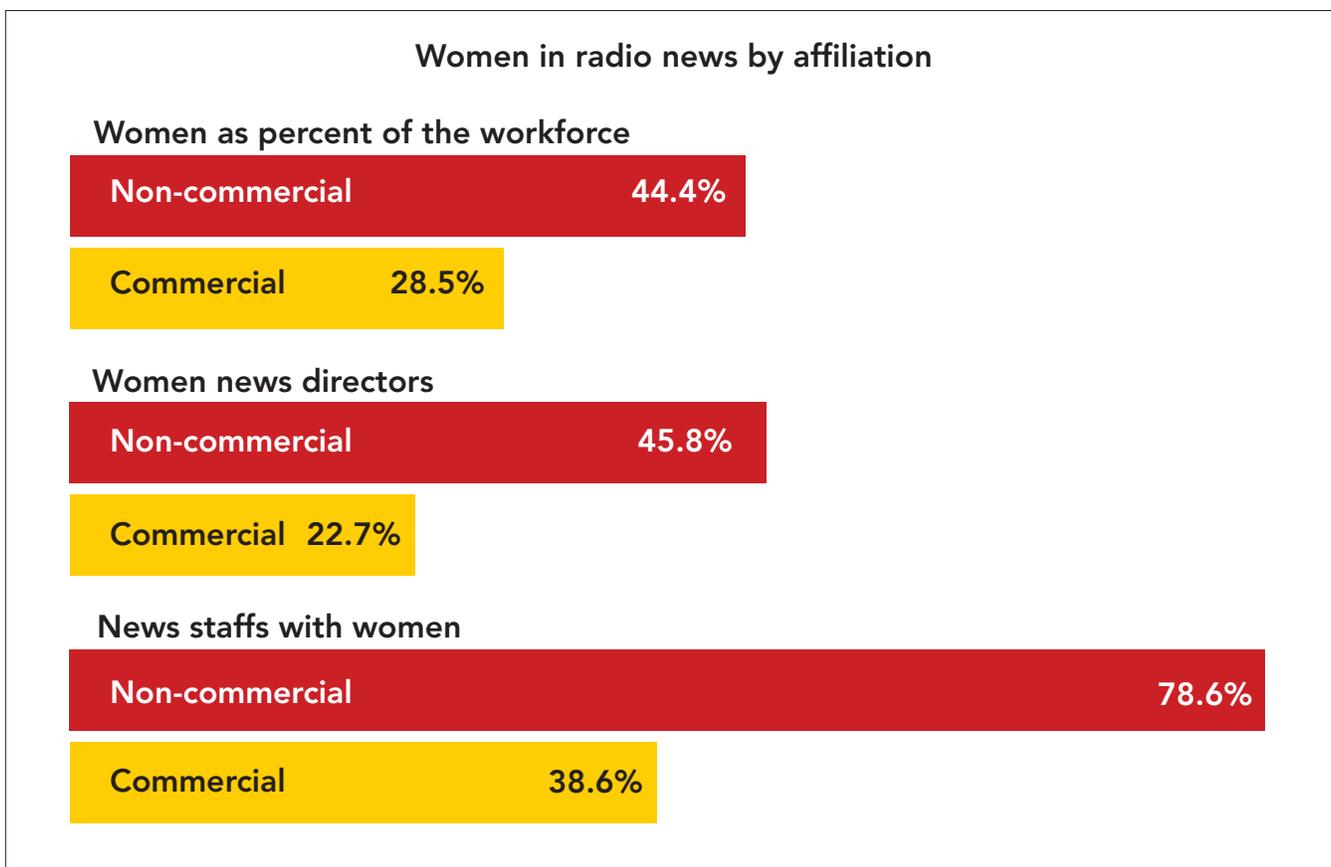
Graphic produced by the Women's Media Center

Source: RTDNA/Hofstra University Newsroom Survey 2018



Graphic produced by the Women's Media Center

Source: RTDNA/Hofstra University Newsroom Survey 2018



Graphic produced by the Women's Media Center

Source: RTDNA/Hofstra University Newsroom Survey 2018

NPR's White newswomen dominated; minorities were 40 percent of news managers

Of the 396 people comprising National Public Radio's news and information division in 2018, 57 percent were female, up slightly from 2017.

Of those 227 females, 156 were White women, that news organization's largest demographic group, according to NPR Ombudsman Elizabeth Jensen's [annual critique of the network's diversity](#) aims, successes and challenges.

Persons of color comprised 27 percent of the news staff, up from 25 percent in 2017: "Latinx employees now make up 8 percent of the newsroom staff," Jensen wrote on the organization's blog. "Keith Woods, NPR's vice president of newsroom training and diversity, said that is more than double the percentage from five years ago. But, he noted, it's also less than half the percentage of the U.S. Latinx population. NPR has a way to go."

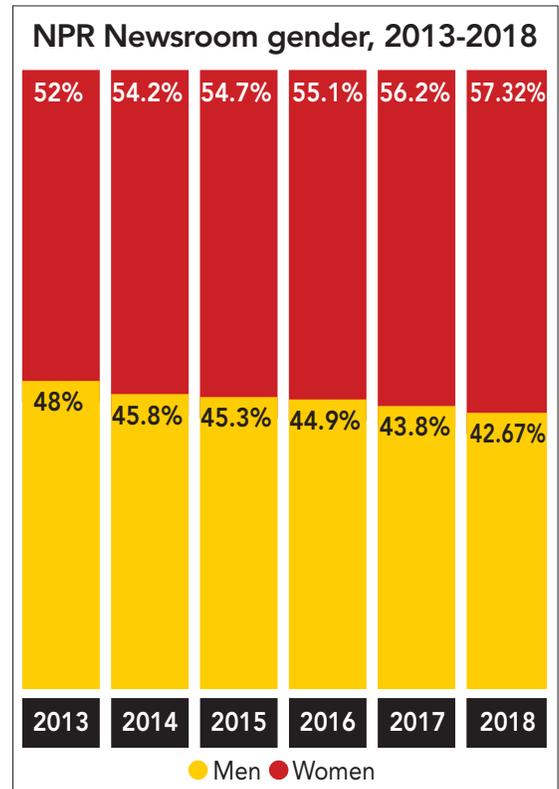
Still, a February 2018 expansion resulted in five persons of color and seven women hosting NPR's 11 news-magazines.

Among the 35 deputy managing editors, regional bureau chiefs and heads of national, international and other news desks for NPR, 14, or 40 percent, were of color and 22, or 63 percent, were female. They include newspaper veteran Nancy Barnes, who left the Houston Chronicle newsroom's top job to become NPR's chief news executive in November, filling a year-old vacancy left when Michael Oreskes, accused of sexual harassment, was forced to resign.

Jensen's critique quoted NPR's leaders saying that raw data don't adequately reflect staffing assignments that make for more varied on-air reporting. She also wrote that:

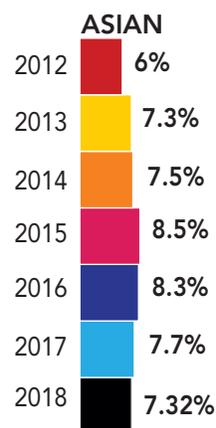
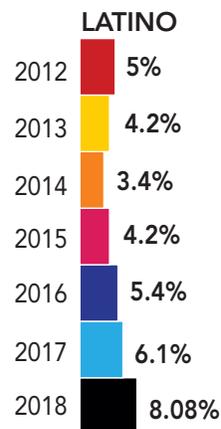
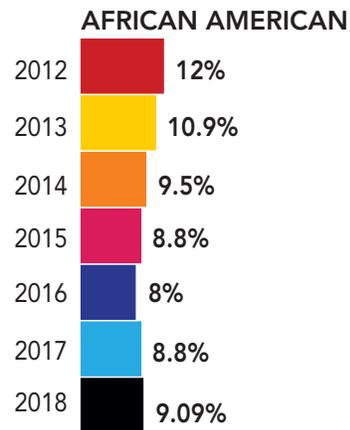
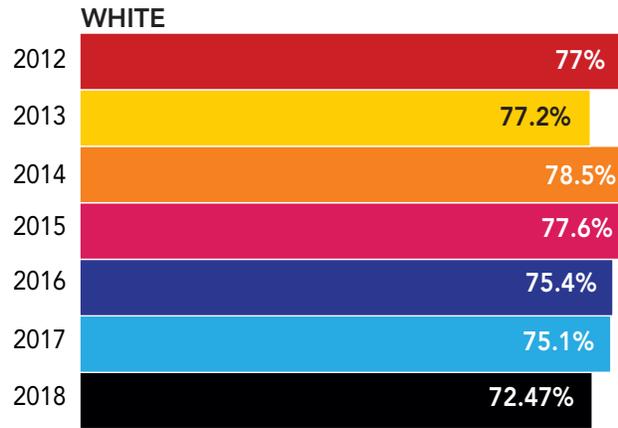
- 72.4 percent of the news division's 396 staffers were non-Latino Whites, down from 75.1 percent of 377 staffers in 2017 and 75.4 percent of 350 newsroom employees in 2016.
- 9 percent of staffers were Black in 2018, up slightly from 8.8 percent in 2017 and 8 percent in 2016.
- 8 percent of staffers were Latino in 2018, up from 6.1 percent in 2017 and 5.4 percent in 2016.
- 7.3 percent of staffers were Asian in 2018, down slightly from 7.7 percent in 2017 but down from 8.3 percent in 2016.
- 2.2 percent of staffers were multiracial in 2018, up from 0 percent in 2016 but down from 2.6 percent in 2016.
- .25 percent of staffers were Native American in 2018, marginally changed from .3 percent in both 2017 and 2016.
- 0.5 percent — two persons — chose not to specify their race in 2018.
- A 1 percentage-point increase, between 2017 and 2018, in female journalist ranks gave NPR its highest tally of women in six years. The lowest, in recent years, was 52 percent in 2013. In 2016, it was 55.1 percent; and, in 2017, 56.2 percent.

"The numbers also don't reflect all sorts of other ways that the newsroom could and should look inward as it assesses whether it is staffed appropriately to cover the world," Jensen said. "Each year when I post these numbers, for example, I'm asked if NPR specifically tracks the number of employees with physical disabilities, or the number of transgender employees, or the number of employees who self-identify as Arab American. The answer is no."



Source: NPR HQ

NPR Newsroom Diversity, 2012-2018



The number of employees identifying as "two or more" increased to nine in 2018 from eight, and the number of identifying as "American Indian" did not change.

Graphic produced by the Women's Media Center

Source: NPR HQ

Women news commentators in Talkers' "Heavy Hundred" fell to 38 percent

Five fewer women were on Talkers' "Heavy Hundred" list of general news and commentary talk-radio hosts in 2017, when eight females made that roster. According to its website, Talkers magazine is "the leading trade publication serving the talk media industry in America."

In 2016, 13 women were selected in what Talkers describes as a subjective process, aimed, nevertheless, at reflecting the diversity among thousands of radio shows. In 2015 there were 12 women, and in 2014 there were 17.

Author, political commentator and Fox News contributor Laura Ingraham again was the top-rated woman among the "Heavy Hundred," rising to No. 8. She had been No. 20 in 2016 and No. 17 in 2015.

Runners-up to Ingraham in 2017:

- Texan Dana Loesch, of *The Dana Show: The Conservative Alternative*, was No. 20, up from No. 24 in both 2016 and 2015.
- California political humorist Stephanie Miller came in at No. 30, down from No. 28 in both 2016 and 2015.
- Arizonian Kim Komando was No. 40, down from No. 29 in 2016 and No. 39 in 2015.
- Coloradan Mandy Connell, the host who once called former President Barack Obama a "half-breed" but later apologized on air, was No. 46, up from No. 49 in 2016 and No. 60 in 2015.
- Floridian Joyce Kaufman was No. 70, up from No. 79 in 2016 and No. 88 in 2015.
- New Yorker Karen Hunter—who is Black and the only woman of color among the female heavy hitters—rose to No. 76, up from No. 98 in 2016 and No. 99 in 2015.
- Dr. Daliah Wachs, a Nevada physician, was No. 85; she was not on the 2016 list.

Among the Heavy Hundred in 2016 but not in 2017 were NPR's Terry Gross; Wendy Snyder, who'd co-hosted with Bill Leff; Leslie Marshall; Elisha Krauss, who'd co-hosted with Brian Whitman and Ben Shapiro; Leah Brandon, who'd co-hosted with John Ziegler; and psychologist Joy Browne, who died in August 2016.

Two women commentators on Talkers' top-ranked sports radio shows

Two women — both White — were among the sports news broadcasters and commentators on Talkers 2018 "Heavy Hundred" of sports talk shows. In 2017, no women were among those top sports broadcasters, who either were at the mic solo or in teams of two or more.

In 2018:

- Maggie Gray was on the show ranked 29th, "Chris Carlin, Bart Scott & Maggie Gray," airing on WFAN-AM/FM in New York City.
- Dawn Davenport was on the show ranked 87th, "Brent Dougherty, Mickey Ryan & Dawn Davenport," airing on WGFX-FM in Nashville.
- Of the 190 men among the 100, 15 were Black and two were Latino.

Women, minorities appeared less on Sunday shows to talk about climate issues

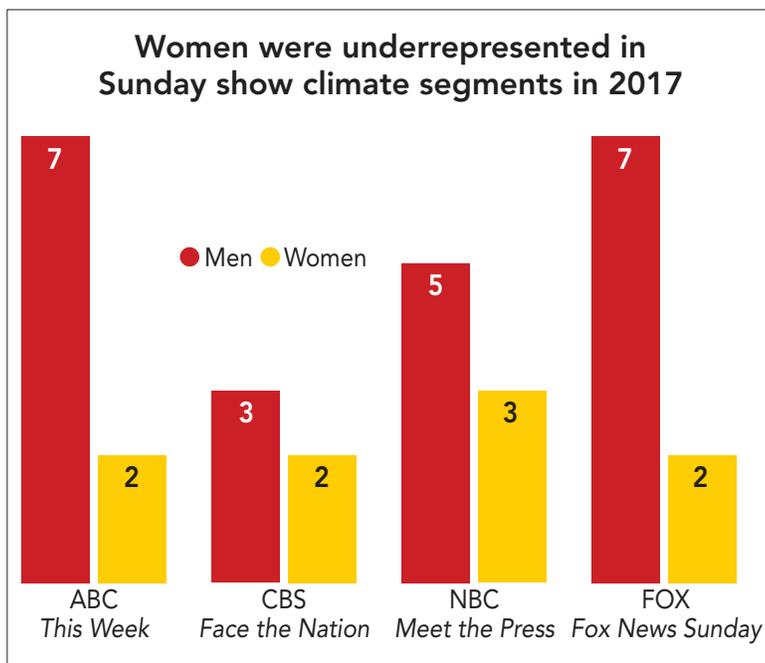
Women journalists and commentators accounted for roughly a third of guests and minority journalists and commentators within the 13 percent of guests addressing the hot topic of climate change on television's four main, nationally televised Sunday talk shows in 2017, according to a [Media Matters for America analysis](#).

Media Matters' review of segments airing from Jan. 1, 2017 through Dec. 31, 2017 on ABC's "This Week with George Stephanopoulos," CBS's "Face the Nation," NBC's "Meet the Press" and Fox's "Fox News Sunday" examined the gender and race of guests discussing climate change and whether those guests were media professionals, elected officials, White House officials or scientists.

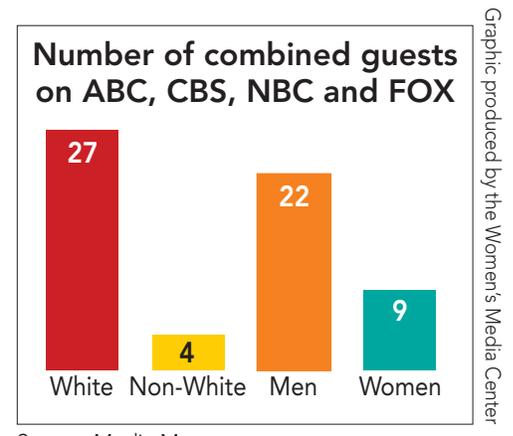
The analysts noted that havoc caused by climate change disproportionately affects poor people and minorities.

They found that, of those discussing climate change:

- 9 among a total of 31 guests — 29 percent — were female in 2017, up from 0 percent in 2016 and 17 percent in 2015.
- 4 of the 31—13 percent — were persons of color in 2017. In 2016, 1 guest was a minority.
- No climate scientists or climate journalists were among guests in 2017 or 2016.
- The 31 guests on 25 segments in 2017 represented an increase from 10 segments and 10 guests addressing climate change in 2016.
- Members of President Trump's administration accounted for a third of guests in 2017.



Source: Media Matters



Source: Media Matters

Against journalism guidelines, cables news often used “illegal immigrant”

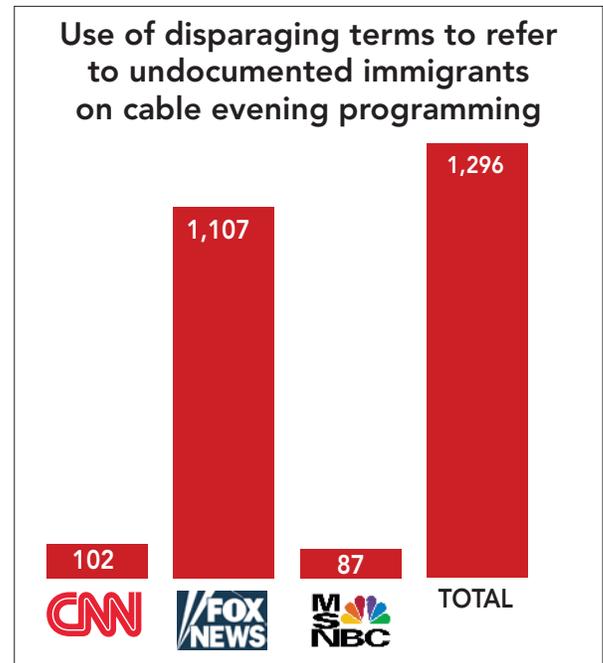
Though the AP Stylebook says the term “‘illegal’ should describe only an action, not a person,” the term “illegal immigrant” and variations of it were widely used on the CNN, MSNBC and, especially, Fox cable news networks, a Media Matters study concluded.

The Associated Press Stylebook suggests that the term be used only in direct quotes, which journalists are not supposed to edit. The stylebook’s guidelines are widely used in conventional newspapers and their online versions. But some magazines and online versions of broadcast newsrooms sometimes adhere to different standards.

Media Matters, nevertheless, found that, during 5 p.m. through 11 p.m. news and commentary programming, from January through July 2017:

- Fox News’ evening shows used “anti-immigrant language to describe undocumented immigrants” 1,107 times.
- CNN’s evening shows used “disparaging terminology to describe undocumented immigrants” 102 times.
- MSNBC’s evening shows used “denigrating language to refer to undocumented immigrants” 87 times. Chris Matthews, host of MSNBC’s “Hardball” accounted for 31 of the 87, repeatedly using some variation of the disparaging term “illegal immigrant” when referring to President Donald Trump’s birther smear, falsely claiming that former President Barack Obama is an undocumented immigrant from Kenya.

“In April 2013,” Media Matters wrote in its online announcement of its count, “as a result of the ‘Drop the I-Word’ ... campaign launched by the national racial justice organization Race Forward, The Associated Press (AP) announced that it had changed its style guidelines, writing that one should use the term illegal ‘only to refer to an action, not a person.’”



Graphic produced by the Women's Media Center

Source: Media Matters

Women news directors in local TV, radio generally earned less than men

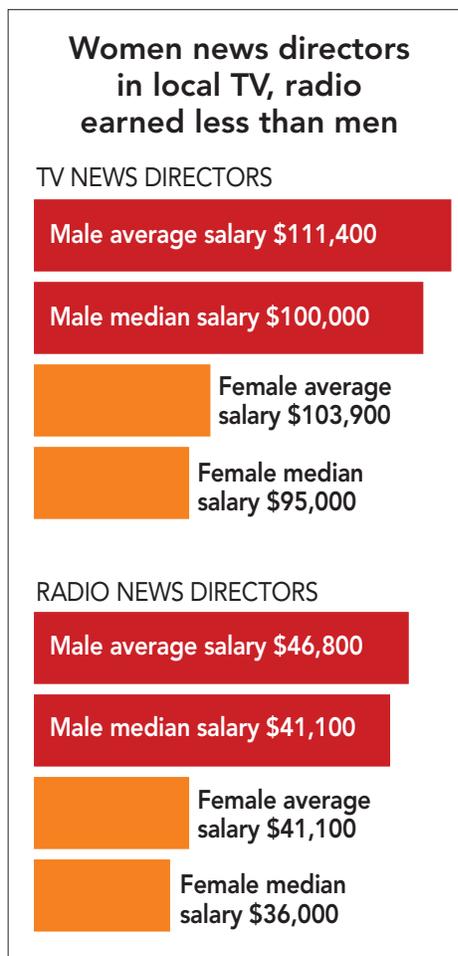
Overall, television news directors who were female earned less than their male counterparts. That earnings gap was even wider between men and women news directors in radio, according to the Radio Television Digital News Association/Hofstra University Newsroom Survey diversity report.

Men news directors in TV earned 6 percent more, on average, than women; in radio, men news directors earned an average of 12 percent more than women news directors, according to RTDNA's analysis.

Conducted in the fourth quarter of 2017, it included valid responses about income for news directors and other staffers from 1,333 of all the nation's 1,683 operating, non-satellite television stations and a random sample — 415 — of 3,542 radio stations.

The analysis found that:

- \$103,900 was the average salary of female news directors in TV in 2017.
- \$111,400 was the average salary of male news directors in TV in 2017.
- \$41,100 was the average salary of female news directors in radio in 2017.
- \$46,800 was the average salary of male news directors in radio in 2017.
- 34.3 percent of TV news directors in 2017 were women, up from 17 percent 25 years prior.
- 44.4 percent of all local TV news professionals in 2017 were female, up from 37 percent 25 years prior.
- In 2001, when RTDNA last parsed workforce diversity, 24.6 percent of local TV professionals were people of color. In 2017, the respective rate was 24.8 percent, a very slight change.
- At non-Hispanic local stations, 21.8 percent of news staffs were of color in 2001. In 2017, the respective rate was 22.7 percent.
- From 2001 to 2017, the overall proportion of TV news directors of color increased from 8 percent to 17.4 percent.
- At non-Hispanic stations, the respective figures were 5.3 percent and 14.3 percent.
- Women earned more than men when they directed at least 51 news staffers; 21 to 30 staffers; or 11 to 20 staffers.
- Men earned more than women when they directed 31 to 50 staffers or one to 10 staffers.
- Women earned more than men at ABC and Fox stations.
- Men earned more than women at CBS stations.
- Earnings were even at NBC stations.



Source: RTDNA

Graphic produced by the Women's Media Center

More radio women supervised sales, not entire station staff

Women were general managers at roughly one-fifth of almost 2,000 of the nation's AM and FM radio stations in 2017, according to the Mentoring and Inspiring Women in Radio Group.

More precisely, women **comprised 18.1 percent** of general managers at 1,974 stations as of Dec. 31, 2017. In 2016, the figure was 17.8 percent and, in 2004, it was 14.9 percent, according to the women's radio group, whose count covers stations in **PrecisionTrak's** database.

The women's radio group also concluded that:

- In the top 100 radio markets, 18.5 percent of general managers were female in 2017, up slightly from 17.7 percent in 2016.
- The tally of female managers in radio continued to be highest in the stations' sales divisions. In 2017, 31.9 percent of stations had a female sales manager; that was a half-percentage point higher than in 2016.
- In the top 100 radio markets, 32.7 percent of stations had female sales managers in 2017 and, in 2016, 31.7 percent had female sales managers.
- Of all groups of radio managers, women were the least likely to be program directors: Females occupied that position at 10.5 percent of stations, the same rate for each of the last 11 years.
- At the top 100 radio stations, 11.7 percent of program directors were female in 2017, a rate down slightly from 2016.

Mentoring and Inspiring Women in Radio cautioned that its data might be limited because it's based on what radio stations report to PrecisionTrak.

FCC: Women, most minority groups owned less than a 10th of big TV stations

Of the nation's 1,385 full-power commercial TV stations, 102 — 7.36 percent — were owned by individual women or groups mainly comprised of women in October 2015, according to the Federal Communications Commission's most recent ownership report, released in May 2017. Of those women, 82.6 percent were White.

By comparison, men owned 833 — 60.1 percent — of those 1,385 top-tier TV stations, according to the FCC, which records the gender and race of owners separately, not together, to account for who owns all broadcast stations. Of men with majority voting interests, 97.1 percent were White.

In its previous ownership report, released in October 2013, the FCC concluded that Whites held majority interests in 99.1 percent and women 81 percent of the full-power TV stations. Its 2011 report showed the respective figures were 98.8 percent and 78.5 percent.

The 2017 report also showed that, of the 1,385 full-power commercial TV stations:

- 180 — 12.9 percent — were owned by Blacks.
- 152 — 10.9 percent — were owned by Asians.
- 62 — 4.4 percent — were owned by Latinos.
- 40 — 2.8 percent — were owned by Native Americans or Alaska Natives.
- 20 — 1.4 percent — were owned by Native Hawaiians or Pacific Islanders.
- 10 — .7 percent — were owned by multiracial people.

The FCC's additional accounting of owners at smaller TV stations and at all radio stations showed that individual or groups of women held a majority of voting interests at:

- 37 — 9.3 percent — of 396 Class A TV stations
- 125 — 11 percent — of 1,137 low-power TV stations.
- 314 — 8.9 percent — of 3,509 commercial AM radio stations.
- 446 — 8.1 percent — of 5,492 commercial FM radio stations.

Individual or groups of men held a majority of the voting interests at:

- 293 — 74 percent — of the 396 Class A TV stations.
- 837 — 73.6 percent — of 1,137 low-power TV stations.
- 2,549 — 72.6 percent — of 3,509 commercial AM radio stations.
- 4,044 — 73.6 percent — of 5,492 commercial FM radio stations.

Asians, Blacks, Native Americans/Alaska Natives and Native Hawaiians/Pacific Islanders, combined, held a majority of voting interests at:

- 7 — 1.8 percent — of the 396 Class A TV stations.
- 27 — 2.4 percent — of the 1,137 low-power TV stations.
- 204 — 5.8 percent — of the 3,509 commercial AM radio stations.
- 128 — 2.3 percent — of the 5,492 commercial FM radio stations.

Latinos, whom the FCC report categorized separately, held majority interests in:

- 53 — 13.4 percent — of the 396 Class A TV stations.
- 152 — 13.4 percent — of the 1,137 low-power TV stations.
- 176 — 5 percent — of the 3,509 commercial AM radio stations.
- 228 — 4.2 percent — of the 5,492 commercial FM radio stations.



NEWS CONSUMPTION: RACE ANALYSES; HABITS OF READERS, VIEWERS AND LISTENERS

Male congressional journalists had higher Twitter profiles, more followers

Male congressional journalists had twice as many followers and maintained a higher profile on Twitter than did women congressional journalists, according to researchers from George Washington and Calvin Universities.

The findings were based on public Twitter accounts of 2,292 full-time journalists in the Washington, D.C.-area who were credentialed to cover Congress.

These researchers examined Twitter activity from June 1, 2017 through July 31, 2017. Women accounted for 43.3 percent, or 993, of those 2,292 credentialed congressional reporters with public Twitter accounts, the researchers wrote; men accounted for 56.7 percent. (Not all journalists, male or female, tweet with a prescribed regularity or method about news or non-news; nor is tweeting a job requirement for all journalists.)

The researchers' study, "[Twitter Makes it Worse: Political Journalists, Gender Echo Chambers, and the Amplification of Gender Bias](#)," covered a total of 817,136 tweets collected using the open-source Social Feed Manager software, researchers wrote. These researchers concluded that during the studied period:

- Male journalists averaged 20,181 followers on Twitter; females averaged 11,609 followers.
- Men tweeted 115,993 original messages and women tweeted 83,838 original messages.
- Three of the Top 25 "power users" were women.
- Five of the 25 most retweeted journalists were women.
- When Beltway journalists retweeted other journalists, 68.9 percent of retweets were of men's tweets and 31.1 percent were of women's tweets.
- Male journalists retweeted other male journalists three times more often than they tweeted female journalists.
- Women journalists retweeted male journalists more than female journalists: 59.6 percent versus 40.4 percent.
- One woman was in the Top 10 of the most retweeted journalists.
- Female journalists replied more to female journalists.

“Male journalists’ accounts,” these researchers wrote, “have more cues that legitimate them in the eyes of other Beltway journalists. Men are more likely to have the all-important sign-off as a verified Twitter account, a sign they are a public figure in the eyes of the tech company (or the news organization that may have submitted their account for verification). They have more followers as a whole and they tweet more, cues for their cultural capital on the platform ... ”

Also, researchers wrote, “Women may be at a disadvantage in terms of influence among their male peers because they simply do not craft as many original tweets.”

Twitter activity related to top 25 power users

Gender-directed Twitter activity	Men	Women
Original tweets by top twenty-five accounts	22%	3%
Replies to power users by...		
all journalists	21%	4%
male journalists	25%	0%
female journalists	3%	22%
Top power users followed by...		
all journalists	22%	3%
male journalists	21%	4%
female journalists	21%	4%
Retweets to power users by...		
all journalists	20%	5%
male journalists	18%	7%
female journalists	22%	3%

Source: George Washington and Calvin Universities

Engagement indicators of male and female beltway journalists

Gender-directed Twitter activity	Men	Women
Journalists followed by female journalists who were...	62.0%	38.0%
Journalists followed by male journalists who were...	62.3%	37.7%
Journalists followed by all journalists who were...	62.2%	37.8%
Twitter replies issued by...	76.5%	23.5%
Male journalist replies to...	91.5%	8.5%
Female journalist replies to...	27.9%	72.1%

Source: George Washington and Calvin Universities

Legitimation indicators of male and female beltway journalists

Twitter activity	Men	Women
Total followers by gender	20,181.31	11,609
Original tweets issued by...	64.4%	35.6
Original tweets by account	115,993	83,838
Verification	56%	51.4%
Mentions by other journalists...	6.38	6.042

Source: George Washington and Calvin Universities

Legitimation indicators of male and female beltway journalists

Twitter activity	Men	Women
Retweets by beltway journalists of other beltway journalists	68.9%	31.1%
Male retweets of beltway journalists by gender	74.2%	25.8%
Female retweets of beltway journalists by gender	59.6%	40.4%

Source: George Washington and Calvin Universities

50 years after Kerner Report, agreement and disagreement on race portrayals

Most of the 3,000 people answering a [Ford Foundation-commissioned poll](#) marking the 50th anniversary of the [Kerner Commission Report](#) on America's race problem said more diversity among news professionals would improve the quality and expansiveness of news coverage.

Conducted by [Quadrant Strategies](#) in February 2018 — a half-century after President Lyndon Johnson established the Kerner Commission — the poll aimed to gauge what had and hadn't changed about news coverage of race issues since the original report.

The poll's respondents were 1,852 Whites; 482 Latinos; 361 Blacks. In terms of age, there were 503 younger Millennials aged 18 to 24; 485 older Millennials aged 25 to 34; 1,081 Gen X-ers aged 35 to 54; and 931 Baby Boomers, aged 55 and up. The poll's key findings included these:

- 50 percent of Whites, 71 percent each of Blacks and Latinos and 67 percent of Asians agreed that greater diversity among reporters and editors would improve the news.
- 59 percent of Whites and 37 percent of Blacks said that the media portray race relations as worse than they actually are.
- 18 percent each of Whites and Latinos, 13 percent of Blacks and 12 percent of Asians said the media portray Blacks more positively than they really are.
- 46 percent of Whites, 62 percent of Blacks and 50 percent each of Latinos and Asians said the media portray Blacks more negatively than they really are.
- By age group, 59 percent of younger Millennials, 48 percent each of older Millennials and Gen X-ers and 46 percent of Baby Boomers said the media portray Blacks more negatively.
- 15 percent of Whites, 16 percent of Latinos, 14 percent of Blacks and 10 percent of Asians said the media portray Latinos more positively than they are.
- 42 percent of Whites, 44 percent of Asians, 45 percent of Latinos and 48 percent of Blacks said the media portray Latinos more negatively.
- 53 percent of younger Millennials, 43 percent of older Millennials, 42 percent of Gen X-ers and 41 percent of Baby Boomers said the media portray Latinos more negatively.
- 71 percent of Whites, 68 percent of Latinos, 65 percent of Asians and 64 percent of Blacks said the media accurately portray Asians.
- By age group, 19 percent each of Gen X-ers and Baby Boomers and 17 percent each of younger and older Millennials said the media portray Asians more negatively than they are.
- Whites were almost three times as likely as Blacks and Asians to say the media negatively portrayed Whites: 30 percent of Whites, 17 percent of Latinos and 11 percent each of Blacks and Asians agreed with that sentiment.
- 49 percent of younger Millennials, 47 percent of Older Millennials, 33 percent of Gen X-ers and 25 percent of Baby Boomers said Whites were portrayed more positively than they are.
- 30 percent of Baby Boomers, 25 percent of Gen X-ers, 20 percent of younger Millennials and 18 percent of older Millennials said Whites were more negatively portrayed than they actually are.
- More than 70 percent of those polled said fake news is a big problem.
- 67 percent of those polled said they read the news daily, with the highest readership among Boomers and the lowest among younger Millennials.

Do you think the media portrays African Americans more positively, more negatively, or about the same as the reality?	White Americans	African Americans	Hispanic Americans	Asian Americans
More positively than the reality	18%	13%	18%	12%
About the same as the reality	36%	25%	32%	38%
More negatively than the reality	46%	62%	50%	50%

Do you think the media portrays Hispanic or Latino Americans more positively, negatively, or about the same as the reality?	White Americans	African Americans	Hispanic Americans	Asian Americans
More positively than the reality	15%	14%	16%	10%
About the same as the reality	43%	38%	39%	46%
More negatively than the reality	42%	48%	45%	44%

Do you think the media portrays White Americans more positively, more negatively or about the same as reality?	White Americans	African Americans	Hispanic Americans	Asian Americans
More positively than the reality	26%	59%	48%	45%
About the same as the reality	44%	30%	35%	44%
More negatively than the reality	30%	11%	17%	11%

Do you think the media portrays Hispanic or Latino Americans more positively, more negatively, or about the same as reality?	Younger millennials (18-24)	Older millennials (25-34)	GenX (35-54)	Boomers (55+)
More positively than the reality	13%	14%	14%	16%
About the same as the reality	34%	43%	44%	43%
More negatively than the reality	53%	43%	42%	41%

Do you think the media portrays Asian Americans more positively, negatively, or about the same as the reality?	White Americans	African Americans	Hispanic Americans	Asian Americans
More positively than the reality	10%	20%	14%	18%
About the same as the reality	71%	64%	68%	65%
More negatively than the reality	19%	16%	18%	17%

Graphic produced by the Women's Media Center

Source: Ford Foundation/Quadrant Strategies

Do you think the media portrays White Americans more positively, more negatively or about the same as reality?	White Americans	African Americans	Hispanic Americans	Asian Americans
More positively than the reality	26%	59%	48%	45%
About the same as the reality	44%	30%	35%	44%
More negatively than the reality	30%	11%	17%	11%

Do you think the media portrays White Americans more positively, more negatively or about the same as reality?	Younger millennials (18-24)	Older millennials (25-34)	GenX (35-54)	Boomers (55+)
More positively than the reality	49%	47%	33%	25%
About the same as the reality	31%	35%	42%	46%
More negatively than the reality	20%	18%	25%	30%

Thinking about “fake news” (inaccurate news stories meant to deliberately misinform people), which is closer to your view?	White Americans	African Americans	Hispanic Americans	Asian Americans
Fake news is a large problem that is having a substantial impact on our society.	76%	72%	76%	79%
Fake news is not so serious a problem.	24%	28%	24%	21%

Which of the following is closer to your view? Showing percent strongly and somewhat agree	White Americans	African Americans	Hispanic Americans	Asian Americans
I feel optimistic about the way things are going in America.	45%	41%	45%	54%

Graphic produced by the Women's Media Center

Source: Ford Foundation/Quadrant Strategies

Flouting facts, news often mischaracterized Black families, including mothers

Despite the fuller empirical facts, Black American families are 1.5 times more likely than White ones in similar circumstances — even in areas where White dysfunction exceeds that of Blacks — to be featured in news articles and news editorials on socio-economic instability, according to a Color of Change–commissioned study, “A Dangerous Distortion of Our Families.”

News coverage of trends in crime, poverty and other social maladies tended not to accurately capture how those maladies involved and affected different races of people but rather to over-populate stories with Black people, according to the researchers.

“When talking about Black families, it’s implied and communicated that, overall, they add to a decline in society,” the University of Illinois at Urbana-Champaign’s Travis Dixon told the Women’s Media Center. “That’s the big takeaway: The news media present this view that Black families detract from society and White families do not.”

Dixons, a communications scholar and the study's lead researcher, also said that a lingering tendency, at times, by some news outlets, to "present Black parents as not being a couple, together" overplays the absence of some Black fathers and underplays the presence of active Black fathers. That, he added, is "still so suggestive of that Black welfare queen stereotype. That came up some in the data, even if not as strongly as we thought it would."

The study analyzed "relevant stories" aired from Jan. 1, 2015 through Dec. 31, 2016 on cable and network news shows, published in national and local newspapers and appearing on online opinion news pages.

In more detail, the study also concluded that:

- White families represented 17 percent of the poor in news and opinion media but, according to the most recent data, account for 66 percent of those subsisting at or below the nation's official poverty line.
- Black families represented 59 percent of the poor in news and opinion media but account for 27 percent of those subsisting at or below the nation's official poverty line.
- News coverage and op-eds overrepresented Black family poverty by 32 percentage points and underrepresented White family poverty by 49 percentage points.
- Black families constitute 42 percent of welfare recipients but 60 percent of recipients profiled in news articles and opinion pieces.
- Fewer than 10 percent of the examined news stories explained structural, historic or systemic barriers that have stifled Black earnings and wealth-building.
- More than White fathers, Black fathers were depicted as uninvolved with their children.
- News articles and op-eds were 1.32 times more likely to associate Black family members than White family members with criminality. In addition, news media overrepresented Black family members as criminals by 11 percentage points while underrepresenting White family members as criminals by 39 percentage points.
- Of those featured in the news as alleged criminals, 37 percent were Black and 28 percent were White.
- Crime data showed that 26 percent of those arrested for alleged crimes were Black and 77 percent were White.
- Mischaracterizations existed across the media-scape, not just from such new organizations as Fox and Breitbart that were presumed to have an anti-Black ideological bent. They also existed at such news organizations as The New York Times, The Washington Post and USA Today.

Said Dixon, in a press release about the study: "News and opinion media propagate racialized cause-effect explanations for social problems, cumulatively characterizing Black families, Black people and Black culture as presenting a fundamentally destabilizing force in their own communities and beyond while lessening the credibility of Black people as a stabilizing force."

More Americans got news on social media than from print newspapers

For the first time, a greater percentage of U.S. adults said they “often” got their news through social media than those who said they “often” got their news from print newspapers, according to a December 2018 Pew Research Center analysis.

According to Pew’s survey of 3,425 adults, aged 18 and older, television news remained the No. 1 pick for news consumers, overall. Most of those aged 50 years and younger — 76 percent — but fewer of those aged 50 and older — 46 percent — preferred to consume news via the web.

In descending order of where Americans said they “often” get their news, Pew concluded that:

- 49 percent got news from television in 2018, down from 57 percent in 2016.
- 33 percent got news from news websites in 2018, up from 28 percent in 2016.
- 26 percent relied on radio for news, up from 25 percent in 2016.
- 20 percent relied on social media, up from 18 in 2016.
- 16 percent relied on newspapers in 2018, down from 18 percent in 2016.

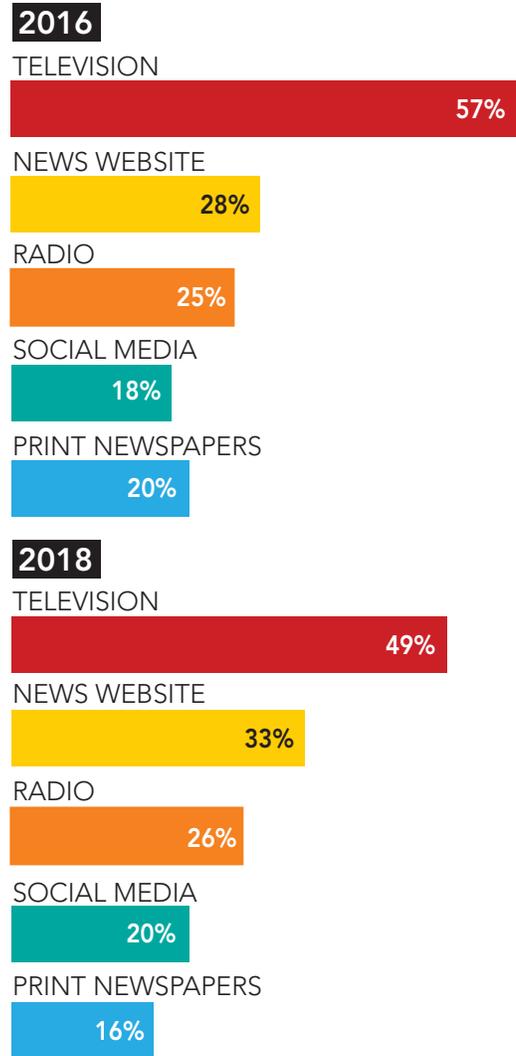
In further analysis of that same data, Pew also concluded that:

- 44 percent of all survey respondents in 2018 vs. 46 percent in 2016 said they preferred getting news from television.
- 34 percent of all respondents in 2018 vs. 28 percent in 2016 preferred accessing news online.
- 14 percent of all respondents in 2018 vs. 12 percent in 2016 preferred getting news via radio.
- 7 percent of all respondents in 2018 vs. 11 percent in 2016 preferred getting news from printed newspapers.
- 76 percent of 18- to 49-year-olds who said they prefer to read the news, prefer to do so online, while 8 percent prefer to do so with printed newspapers. The respective figures for those aged 50 and older were 43 percent and 33 percent.

- 61 percent of 18- to 49-year-olds who said they prefer watching the news prefer to do so on television, while 34 percent prefer to do so online. The respective figures for those aged 50 and older were 86 percent and 10 percent.
- 53 percent of 18- to 49-year-olds who said they prefer listening to the news said they prefer to do so via radio, while 27 percent said they like to do so online and 13 percent said they like to do so via television. The respective figures for those aged 50 and older were 52 percent, 9 percent and 34 percent.

More Americans get news often from social media than print newspapers

Percent of U.S. adults who get their news often on each platform



Source: Pew Research Center
Survey conducted July 30 to August 12, 2018.

Graphic produced by the Women's Media Center

Reliance on social media for news slows as Americans suspect inaccuracies

A small increase from 67 percent to 68 percent of Americans getting their news from social media sites such as Facebook and Snapchat reflected a slowdown in reliance on social media for news, according to a Pew Research Center analysis.

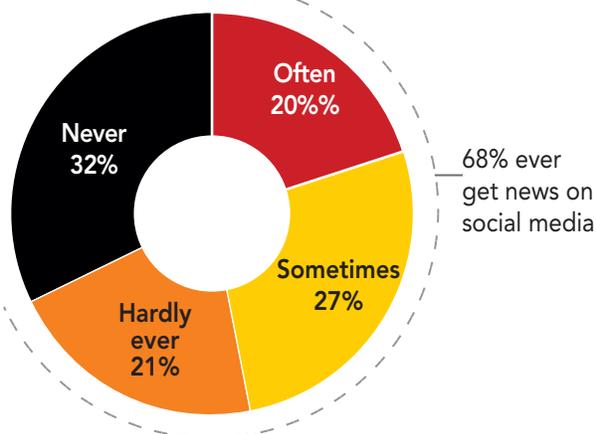
That 1 percentage-point increase between 2017 and 2018 in people getting news from social media compared to a 5 percentage-point increase in news consumption from social media between 2016 and 2017.

Pew concluded that 57 percent of Americans judged news they got from social media to be “largely inaccurate,” while 42 percent said news from social media was “largely accurate.” Also, 36 percent of Americans said the news they’d consumed on social media helped them, while 15 percent said it confused them.

Conducted from July 30, 2018 through Aug. 12, 2018, “[News Use Across Social Media Platforms 2018](#)” also found that:

- 21 percent of Americans “hardly ever” got news from social media, 27 “sometimes” got their news from social media and 20 percent “often” got their news from social media. That compared, respectively, to 20 percent, 27 percent and 20 percent in 2017; and to 18 percent, 26 percent and 18 percent in 2016.
- Of Americans who got news from social media but deemed that news largely inaccurate, 68 percent preferred to get their news from printed publications; 61 percent preferred radio news; 59 percent preferred a news website or mobile app; 58 percent preferred TV news; and 42 percent preferred social media.
- Of Americans who got news from social media and deemed that news largely accurate, 58 percent preferred to get their news on social media, 41 percent preferred TV news, 39 percent preferred a news website or mobile app; 38 percent preferred radio news; and 30 percent preferred news from printed publications.
- In descending order, Facebook, YouTube, Twitter, Instagram, LinkedIn, Reddit, Snapchat, WhatsApp and Tumblr were the preferred sites for getting news. 43 percent of Americans got their news from Facebook versus, for example, 1 percent getting their news on Tumblr.
- Of all sites, Reddit had the greatest percentage of subscribers who got their news on that site: 73 percent. That compared to 68 percent in 2017. (Reddit’s executives overhauled some usage rules on that site, which previously had supported free speech, after Reddit was criticized for allowing forums devoted, for example, to child pornography and White supremacy.)

About two-thirds of Americans get news on social media % of U.S. adults who get news on social media



Graphics produced by the Women’s Media Center

Source: Pew Research Center

- Of the sites where an increased number of subscribers got their news — Instagram, LinkedIn, Reddit and YouTube — LinkedIn experienced the greatest increased usage: 30 percent. That was up from 23 percent in 2017.
- 21 percent of Americans liked the convenience of getting news on social media; 8 percent enjoyed interacting with others, regarding news headlines, on social media; 3 percent liked the diversity of news sources available through social media; and 2 percent liked being able to tailor the news content they get.

All social media news users



Source: Pew Research Center

- Reddit and LinkedIn were the No. 1 and No. 2 sites, respectively, for men across all age groups.
- Snapchat, then Facebook were No. 1 and No. 2 for women across all age groups.
- Of all users, those aged 18 through 29 mainly got their social media news from Snapchat, then, at equal rates, Instagram and Reddit. Those aged 30 through 49, preferred LinkedIn, then, Twitter. Those aged 50 through 64, preferred Facebook, then, LinkedIn; those aged 65 and older preferred Facebook, then, YouTube.
- By educational attainment, those who graduated or dropped out of high school preferred Instagram, then, at equal rates, Facebook and YouTube. Those who attended but didn't finish college preferred, equally, Snapchat and YouTube, then, Instagram. Those with college degrees preferred LinkedIn, then, Reddit.
- Whites preferred Facebook, then, Twitter.
- Non-Whites preferred Instagram, then, Snapchat.
- Persons aged 18 to 29 relied most on social media for news, while those aged 65 and older were the least reliant on social media for news.

TV news viewing slid; females, minorities relied more on local, cable stations

Women and people of color were more likely than men and Whites to frequently consume news from local TV stations, even as consumption of local and national TV news has been declining.

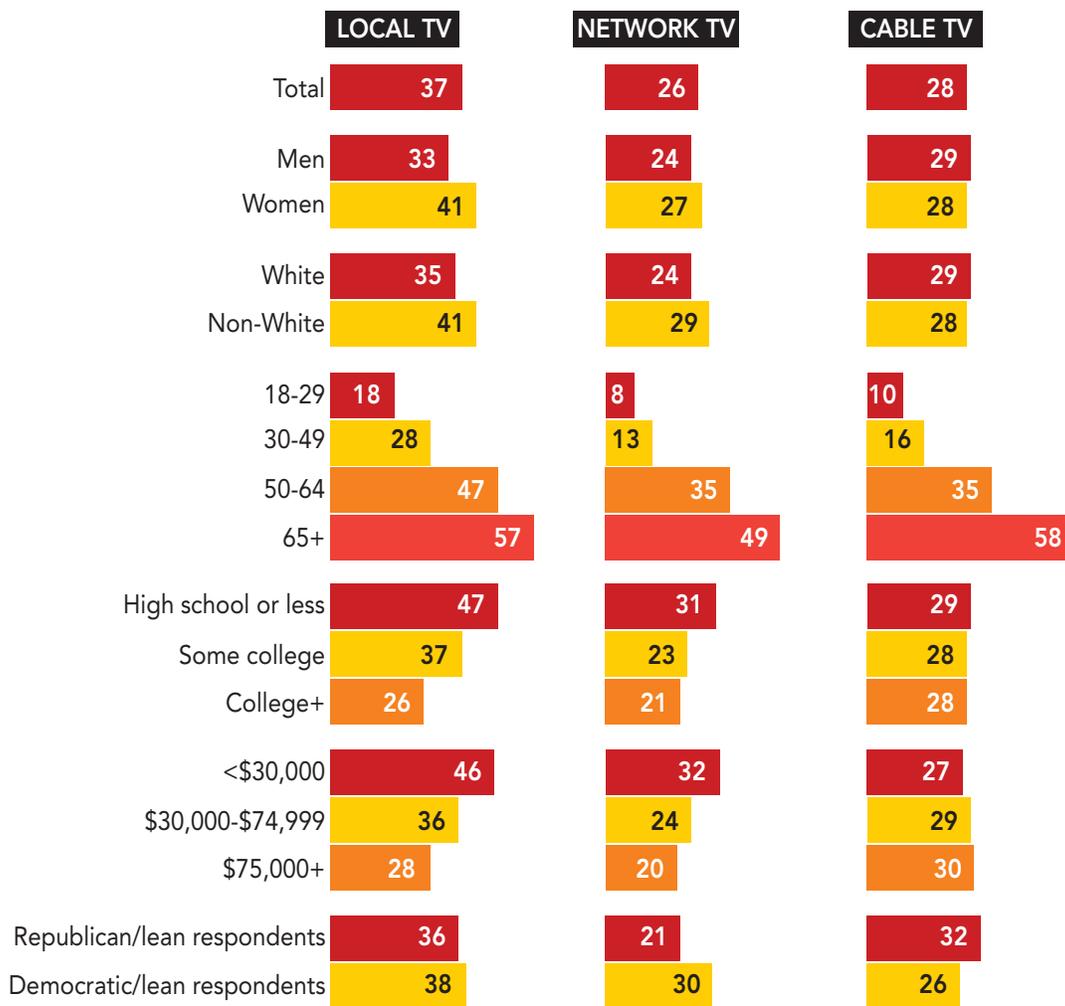
That is one of the findings of a [Pew Research Center study](#) conducted August 8-21, 2017, which also indicated that news from the traditional TV networks was less frequently watched than local and cable news.

The responses were gathered from 4,971 persons, including English and Spanish speakers, randomly recruited via landline telephones and cell phones. The respondents logged their viewing habits via self-administered web surveys.

The study concluded that:

- 41 percent of people of color and 35 percent of Whites "often get" their news from local TV.
- 41 percent of women and 33 percent of men often get their news from local TV.
- The tally of persons in the United States who often relied on local TV for news fell from 46 percent in 2016 to 37 percent in 2017.
- During the same period, reliance on traditional network TV news declined from 30 percent to 26 percent; and reliance on cable TV news dropped from 31 percent to 28 percent.
- 8 percent of those aged 18 to 29 and 49 percent of those aged 65 and older often got news from network TV.
- Among adults with college degrees, 26 percent often relied on local TV news and 21 percent often relied on network TV news.
- Among adults with high school diplomas, the respective figures were 47 percent and 31 percent.
- News viewing on cable varied little by education or income.
- 30 percent of Democrats and Democratic-leaning independent voters and 21 percent of Republicans and Republican-leaning independent voters often got news from network TV.
- 26 percent of Democrats/Democratic-leaning respondents, compared with 32 percent of Republicans and Republican-leaning respondents often got news from cable TV.
- Given the study's margin of error, there was no difference by party in local TV news viewing: 36 percent of Democrats and Democratic-leaning respondents and 38 percent of Republicans and Republican-leaning respondents often got news from cable TV.

Percent of U.S. adults who often get news from...



Graphic produced by the Women's Media Center

Source: Pew Research Center

Reuters Institute study: Slightly more women than men trust the news

The United Kingdom-based Reuters Institute for the Study of Journalism concluded that 44 percent of respondents to its global [Digital News Report 2018](#) trusted the accuracy of news they consumed. In 2017, 43 percent did, according to Reuters, which maintains news operations in the United States.

By gender, in 2018, 45 percent of U.S. women and 44 percent of U.S. men surveyed by Reuters said they trusted the news they consumed. The respective figures for 2017 were 43 percent and 42 percent.

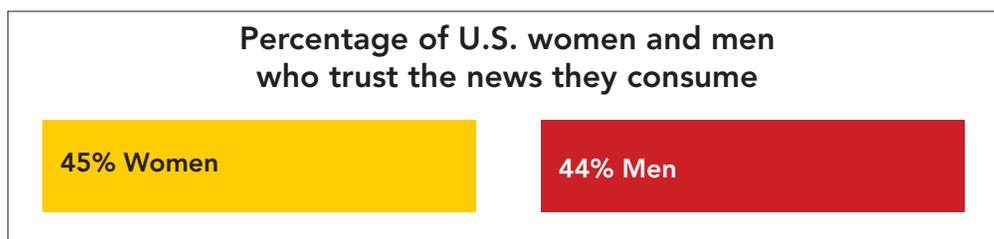
Use of social media to get U.S. news had grown steadily from 27 percent in 2013, peaking at 51 percent before declining to the current 45 percent. Wrote researchers: "To some extent this represents a readjustment after the social media frenzy around the Trump inauguration last year ... "

Reuters's 2018 analysis was based on questionnaires answered in late January and early February 2018 by individuals in 37 European, North and South American and Asia-Pacific nations who had consumed online news within the month preceding the survey.

Reuters researchers noted that political partisanship deeply influenced trust levels. Their report quoted Marty Baron, editor of The Washington Post, as he delivered the Reuters Institute Memorial Lecture: "... tribalism in media consumption is becoming more pronounced." And that, researchers wrote, "is why attempts to improve trust levels with better facts or more transparency alone may not be enough. Inclusive reporting that bridges political divides and reflects different perspectives and voices will need to be part of the solution too."

Based on answers from 2,401 respondents in the United States, Reuters concluded that:

- Local TV news was the most trusted among 15 sources of news analyzed. The Wall Street Journal ranked second and ABC News as third in 2018.
- Politically Right-leaning Breitbart News was at the bottom of that roster of 15 ranked news organizations. Fox News was second from the bottom and BuzzFeed, third.
- 17 percent of respondents self-described as right-leaning trusted the news in 2018, down from 20 percent in 2017 and 23 percent in 2016.
- The trust figures for those described as left-leaning were 49 percent in 2018, 51 percent in 2017 and 34 percent in 2016.
- 50 percent of women and 50 percent of men trusted the news they consumed in 2018.
- 35 percent of women and 34 percent of men trusted in all news in 2018.
- 25 percent of women and 27 percent of men trusted news delivered by search engines in 2018.
- 13 percent of women and 14 percent of men trusted news they consumed on social media in 2018.
- 50 percent of women and 58 percent of men used computers to get their social media news in 2018.
- 52 percent of women and 60 percent of men got news on their smartphones in 2018.
- 20 percent of women and 23 percent of men got news on their tablets in 2018.
- 3 percent of women and 5 percent of men got news from smart speakers in 2018.
- In rank order, among social media platforms, men got their news from Facebook; YouTube; Twitter; Facebook Messenger; Instagram; WhatsApp; Snapchat; LinkedIn or Google Plus; Viber or WeChat in 2018.
- In rank order, among social media platforms, women got their news from Facebook; YouTube; Twitter; Facebook Messenger; Snapchat or Instagram; LinkedIn or WhatsApp; and Google Plus in 2018.
- Trust in news was highest among those aged 45 and older in 2018.



Source: Reuters Institute for the Study of Journalism

Graphic produced by the Women's Media Center

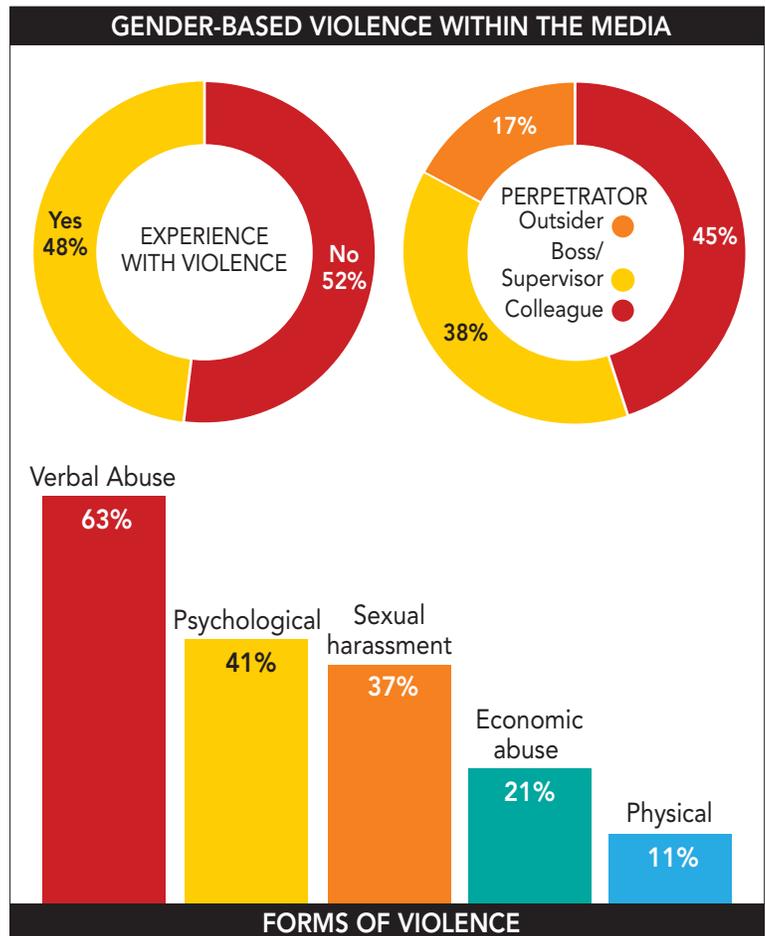
Report: 1 in 2 surveyed women journalists from 50 countries alleged abused at work

Roughly half of 400 female journalists from 50 countries, including the United States, said that in the course of their work, they faced a range of physical and verbal abuse.

Those women were responding to an online questionnaire from the Belgium-based [International Federation of Journalists](#), whose website said it aims to protect journalists and the interests of journalists globally. Via email, a Federation communications officer wrote that 10 percent of the journalists were from the United States and Canada, combined, and that the organization did not break down which journalists were freelancers and which were full-time staffers with a news organization.

Released in November 2017, the results of that voluntary survey also showed that:

- 48 percent had suffered gender-based violence at work.
- 11 percent said they had been physically assaulted.
- 37 percent had been sexually harassed.
- 63 percent said they'd been verbally attacked.
- 41 percent they'd been psychologically assaulted.
- 21 percent said they had faced economic abuse.
- 44 percent said they were harassed online.
- 45 percent said their perpetrators included sources for their news stories, politicians, readers and listeners.
- 38 percent said their perpetrator was a boss or supervisor.
- 39 percent of those who suffered abuse did so at the hands of anonymous assailants.
- 66 percent of them did not file a formal complaint.
- 84.8 percent of those who did file formal complaints said insufficient action was taken against the perpetrator; 12.3 percent said they were satisfied with the response to their complaint.
- 26 percent of women participating in the survey said their workplace had a policy covering gender-based violence and sexual harassment.





Entertainment Media: Film, TV & Online Streaming

USC: During a dozen years, men were 93.4 percent of directors on top movies

Over the past 12 years (2007 through 2018), men accounted for 93.4 percent, or, 658, of the 704 individual directors of the highest-grossing films. Women accounted for 6.6 percent, or, 46 of those 704, according to an [Annenberg Inclusion Initiative](#) study.

In 2018 alone, of the 112 directors of the 100 biggest money-making films, 108 were men. That's 96.4 percent. The remaining 3.6 percent of directors were women. For 2017's top 100 movies, 92.7 percent of directors were men, and 7.3 percent were women.

"Inclusion in the Director's Chair? Gender, Race & Age of Directors Across 1,200 Top Films from 2007 to 2018" also found that only five Black females, three Asian females and one Latina directed movies during that entire 12-year period, when there were 1,335 directing jobs. Some directors helmed more than one film.

Additionally, the University of Southern California Annenberg researchers concluded that:

- A disproportionate number of male directors, in comparison to female directors, started their careers in their 20s and worked into their 70s and 80s, longer than women directors did. During the studied period, there were no female directors in their 20s, 70s or 80s.
- Men directed up to 17 movies and women up to 4 movies during those 12 years.
- Among the male directors, Tyler Perry, who is Black, directed the most films, a total of 17, during those 12 years.
- Among the women, Anne Fletcher directed the most films, a total of 4, during those 12 years.
- Most men and most women directed just 1 movie during the 12-year span. But fewer men — 54 percent — than women — 83 percent — were in that category.
- 13 percent of female directors versus 21 percent of male directors helmed just 2 films.
- 2.2 percent of females versus 13.1 percent of males directed just 3 films.
- During 8 of the 12 years, no Black females were counted among the Black directors.

- During 9 of the 12 years, no Asian females were among the Asian directors.
- Of 46 female directors, across the 12 years, 39 were White, 4 were Black, 2 were Asian and 1 was Latina.
- In 2018, there were more Black directors than ever on the top 100 films: 16. One of the 16 Black directors was female.
- Females accounted for 4.2 percent of directors of 2016's top 100 films, 2.7 percent of the top 100 films in 2007 and 8 percent of the top 100 films in 2008, the peak year for female directors during the period studied.

Of the seven major media companies distributing the bulk of movies during those 12 years:

- Warner Bros. distributed the most films — 12 — by women directors.
- Paramount distributed the fewest films by women directors, 3 movies.
- Lionsgate distributed the most films by Black directors, 20.
- Walt Disney Studios distributed the fewest films by Black directors, 2.
- Universal Pictures distributed the most films by Asian directors, 13.
- Lionsgate distributed the fewest films by Asian directors, 1 movie.

Of the 98 executives in the C-suite of the seven major media companies:

- 17.3 percent were female; 82.7 percent were men.
- 20 of 80 seats, or 25 percent, on boards of directors were occupied by women.
- In executive film management, 18.2 percent of chairpersons were women; 22.5 percent of presidents/chiefs were women; 36.4 percent of all executive vice presidents, senior vice presidents and vice presidents were women.
- 50 percent of board seats at Viacom were occupied by women, the most of any of the major companies.
- 1 woman was on the board of directors at 21st Century Fox, the least among the major companies.

INCLUSION IN THE DIRECTOR'S CHAIR? EXAMINING 1,200 POPULAR FILMS

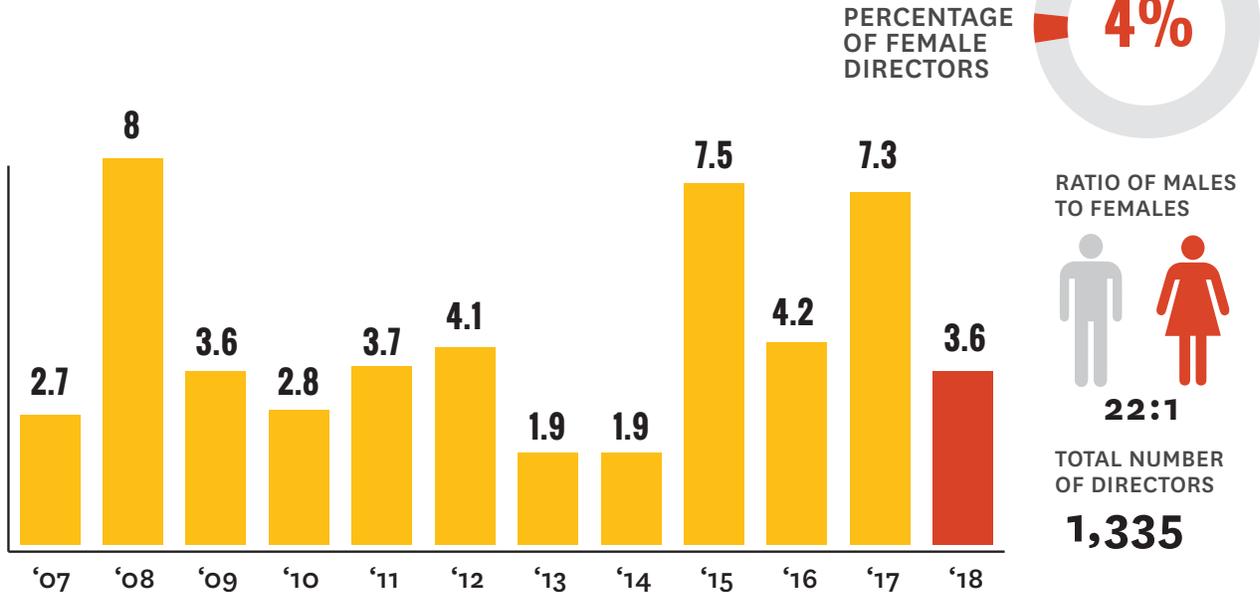
USC ANNEBERG INCLUSION INITIATIVE

 @Inclusionists

FEMALES ARE OUTNUMBERED IN THE DIRECTOR'S CHAIR

PREVALENCE OF FEMALE DIRECTORS ACROSS 1,200 FILMS

in percentages



THE DIRECTOR'S CHAIR IS WHITE AND MALE

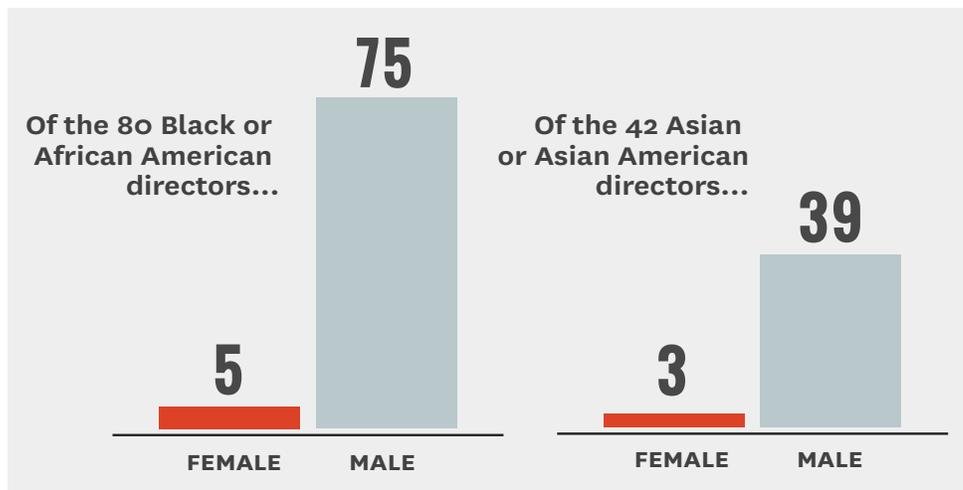
ACROSS 1,200 FILMS AND 1,335 DIRECTORS...

6%

OR 80 WERE BLACK OR AFRICAN AMERICAN

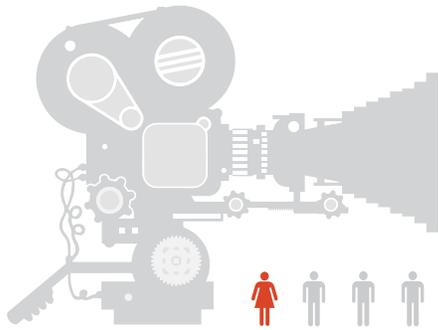
3.1%

OR 42 WERE ASIAN OR ASIAN AMERICAN



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

FOR BLACK DIRECTORS, 2018 WAS A BANNER YEAR



16

**BLACK DIRECTORS
WORKED ACROSS
THE 100 TOP-GROSSING
FILMS OF 2018.**

IN 2007, 8 BLACK DIRECTORS WORKED ACROSS THE 100 TOP FILMS. IN 2017, THE NUMBER WAS 6.

AGE IS RELATED TO DIRECTING ASSIGNMENTS FOR FEMALES

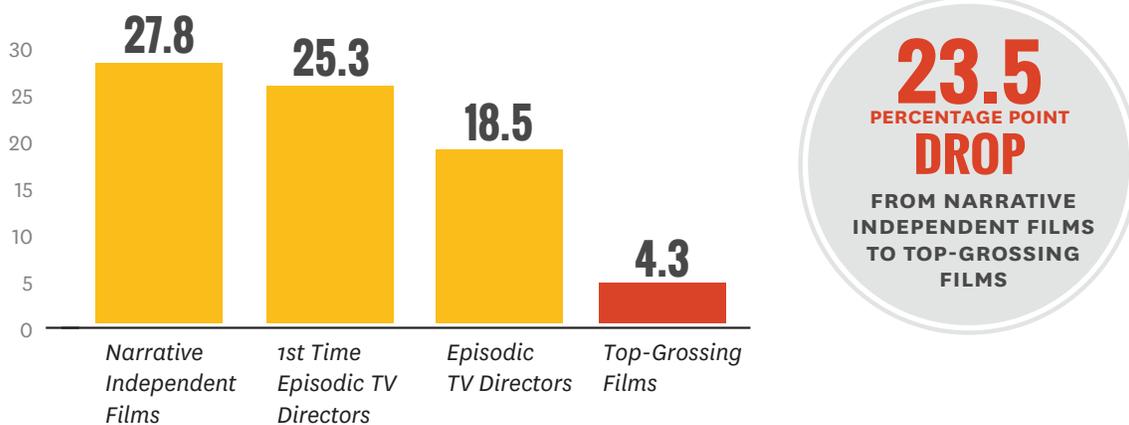
DIRECTOR GENDER BY AGE

	20s	30s	40s	50s	60s	70s	80s	TOTAL
FEMALES	0	12	29	8	7	0	0	56
MALES	9	286	580	281	81	27	9	1,273

Information for 6 individuals could not be confirmed.

PIPELINE PROBLEMS: CAREER PROGRESS STALLS FOR FEMALES

PERCENTAGE OF FEMALE DIRECTORS BY MEDIA PLATFORM



© 2019 DR. STACY L. SMITH

USCAnnenberg
Inclusion Initiative

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

BLACK AND ASIAN DIRECTORS ARE CROPPED OUT OF FILM

# OF BLACK DIRECTORS	8	7	7	5	2	6	7	5	4	7	6	16	80 OUT OF 1,335
OUT OF	112	112	111	109	108	121	107	107	107	120	109	112	
# OF ASIAN DIRECTORS	3	3	1	4	4	2	6	0	6	5	4	4	42 OUT OF 1,335
OUT OF	112	112	111	109	108	121	107	107	107	120	109	112	
	'07	'08	'09	'10	'11	'12	'13	'14	'15	'16	'17	'18	TOTAL

UNDERREPRESENTED FEMALES ARE INVISIBLE AS COMPOSERS



HOLLYWOOD'S IMAGE OF A FEMALE DIRECTOR IS A WHITE WOMAN

Race/ethnicity of 46 individual female directors across 1,200 films



39
ARE
WHITE



4
ARE
BLACK/
AFRICAN
AMERICAN



2
ARE
ASIAN



1
IS
HISPANIC/
LATINA

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

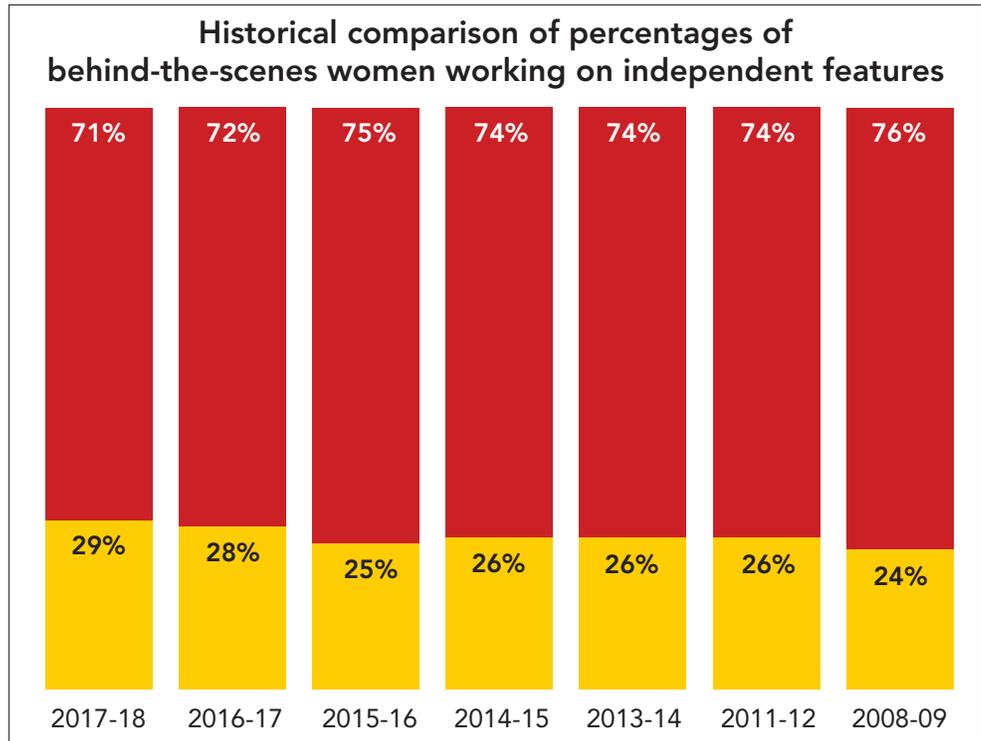
At 2017-18 festivals, women creators inched up but remained outnumbered

In 2017-18, an average of 16 independent narrative feature films directed by men and six directed by women were screened at the 23 major U.S. film festivals, according to San Diego State University's [latest available data](#) on the subject.

Overall, independent films screened at those festivals employed more than twice as many men as women in key behind-the-scenes roles in 2017-18, according to researchers at the university's Center for the Study of Women in Television & Film.

Those researchers also concluded that, collectively, for those festival entries, during the studied period:

- Women accounted, combined, for 29 percent of directors, writers, executive producers, producers, editors and cinematographers working on U.S.-made documentaries and narrative features. That compared to 28 percent in 2016-17 and 26 percent in 2008-09.
- Overall, in 2017-18, women fared best as producers, accounting for 36 percent of all producers vs. 29 percent of directors; 27 percent of editors, a historic high, since this study started; 26 percent of executive producers; and 17 percent of cinematographers, another historic high for this study.

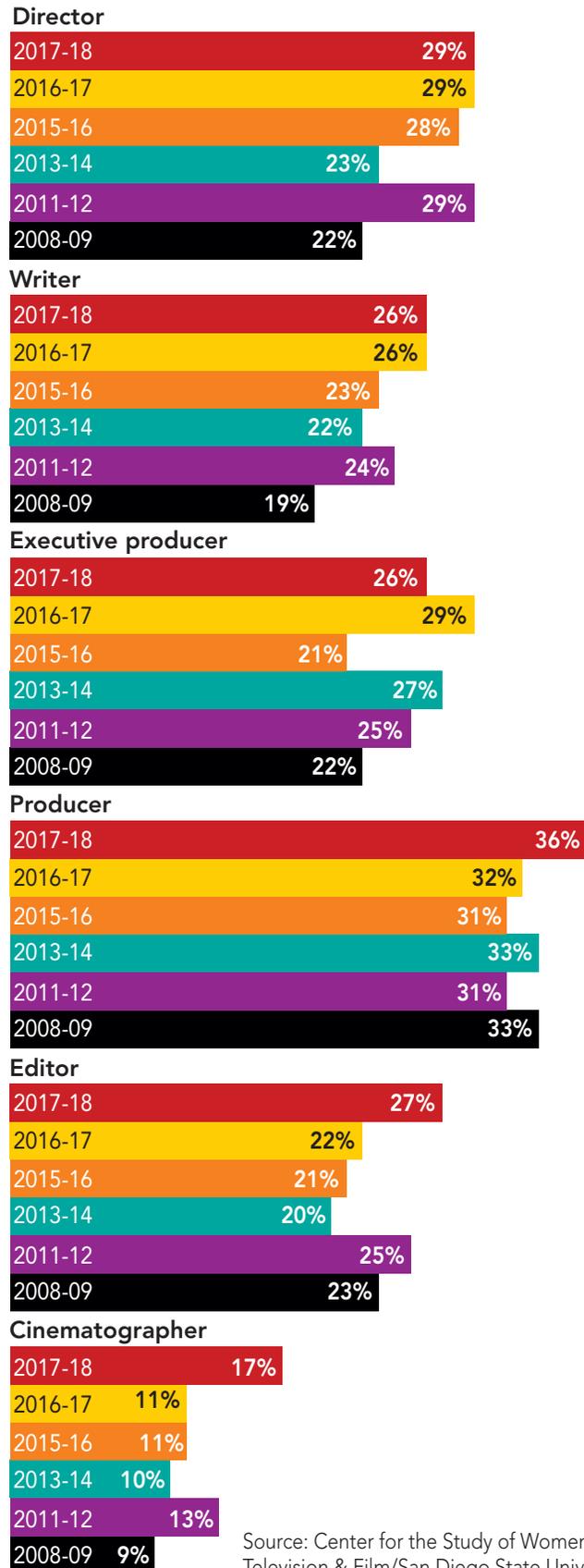


- In documentaries and narrative features, since 2016-17, there was a 6 percentage-point increase in female cinematographers; a 5 percentage-point increase in female editors; a 4 percentage-point increase in female producers; a 0 percentage-point increase each in directors and writers; a 3 percentage-point decrease in executive producers.
- In narrative features alone, since 2016-17, there was a 7 percentage-point increase in female cinematographers; 4 percentage-point increase in female editors; a 3 percentage-point increase in female writers; a 2 percentage-point increase in female producers; a 2 percentage-point decrease in female directors; and a 3 percentage-point decrease in female executive directors.
- In documentaries, since 2016-17, there was an 8 percentage-point increase in female producers; a 6 percentage-point increase in female cinematographers; a 4 percentage-point increase in female editors; a 1 percentage-point increase in female directors; a 1 percentage-point decrease in female executive producers; and a 7 percentage-point decrease in female writers.
- 85 percent of festival-screened films had no women cinematographers.
- 77 percent had no women writers.
- 73 percent had no women editors.
- 67 percent had no women executive producers.
- 33 percent had no women producers.

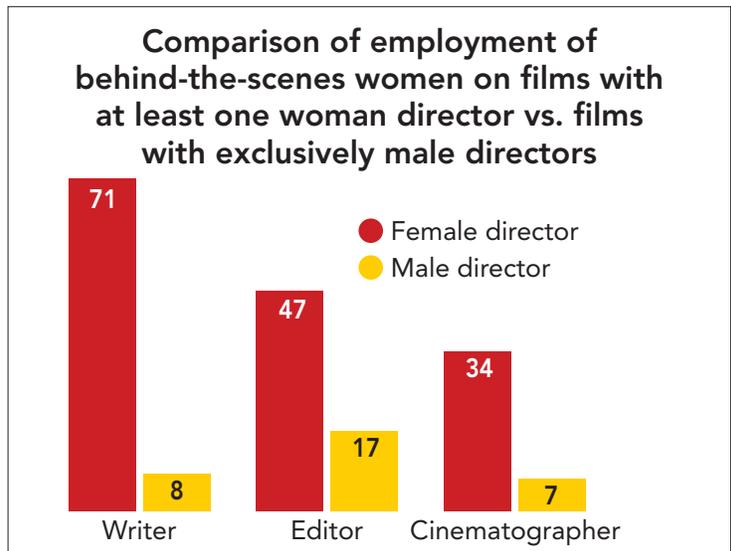
- 34 percent of all key behind-the-scenes employees on documentaries were female, up from 31 percent in 2016-17. That compared to 26 percent of employees on narrative features, the same rate as 2016-17.
- On films with at least 1 female director, women comprised 71 percent of writers, down from 31 percent the year before; 47 percent of editors, up from 36 percent; 34 percent of cinematographers, up from 23 percent.
- On films exclusively directed by men, 8 percent of writers were female, up from 7 percent in 2016-17; 17 percent of editors, the same as the previous year; and 7 percent of cinematographers were female, up from 6 percent.

The analyzed festivals were the AFI Fest; Atlanta Film Festival; Austin Film Festival; Chicago International Film Festival; Cinequest Film Festival; Cleveland International Film Festival; Florida Film Festival; Hamptons International Film Festival; Los Angeles Film Festival; Nashville Film Festival; New Directors, New Films; New York Film Festival; Palm Springs International Film Festival; Rhode Island International Film Festival; St. Louis International Film Festival; San Francisco International Film Festival; Santa Barbara International Film Festival; Seattle International Film Festival; Slamdance Film Festival; Sundance Film Festival; SXSW Film Festival; Telluride Film Festival; and Tribeca Film Festival.

Historical comparison of percentages of women working on films (documentaries and narrative features) screening at high profile U.S. festivals

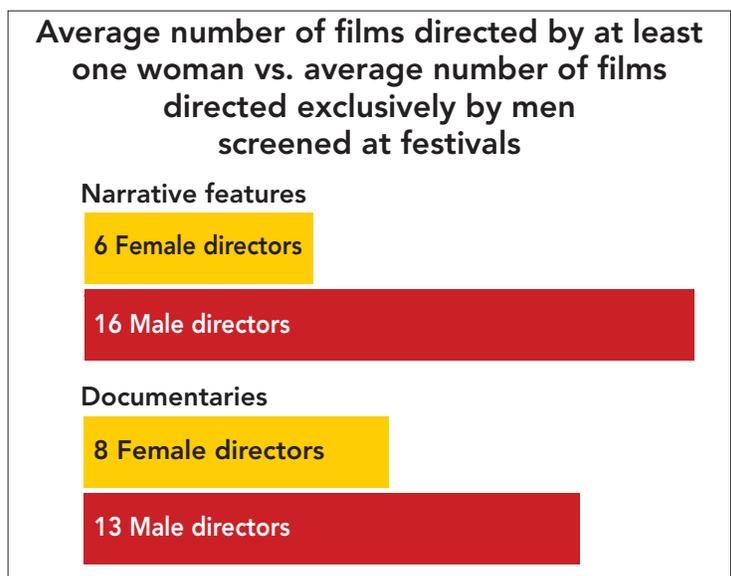


Graphic produced by the Women's Media Center



Graphic produced by the Women's Media Center

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



Graphic produced by the Women's Media Center

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

At diversity-focused SXSW Film Festival, 40 percent of film directors were female

At **SXSW** (South by Southwest) 2018, women directed eight of 10 films in the narrative competition — one of three categories where female-made films comprised roughly half or more of the festival's film entries, according to a [Texas Monthly report](#).

Also, according to Texas Monthly, women directors helmed:

- 3 of 5 — or 60 percent — of films in the Headliners category.
- 8 of 17 — 47 percent — of films in the Narrative Spotlight category, featuring high-profile premieres.
- 7 of 15 — 46.6 percent — of films in the Festivals Favorites category of films premiered at other festivals.
- 3 of 15 — 20 percent — of films in the Visions category.

In total, 40.3 percent of SXSW's 2018 film directors were women. According to Texas Monthly, the festival's female showing is "a whole lot better than [that of] the film industry as a whole."

SXSW's independent filmmakers from past festivals have gone on to direct and distribute top-rated and -ranked films.

“Boxed In”: Drop in on-screen, behind-the-scenes women from 2016 to 2018

The number of women working on-screen in television and online streaming entertainment shows declined 2 percentage points from 2016-17 to 2017-18, when 40 percent of all speaking characters were female and 60 percent were men.

Among creators, directors, writers, producers, executive producers, editors or directors of photography who were female, there was a 1-percentage point decline from 2016-17 to 2017-18, when 27 percent of such professionals were women.

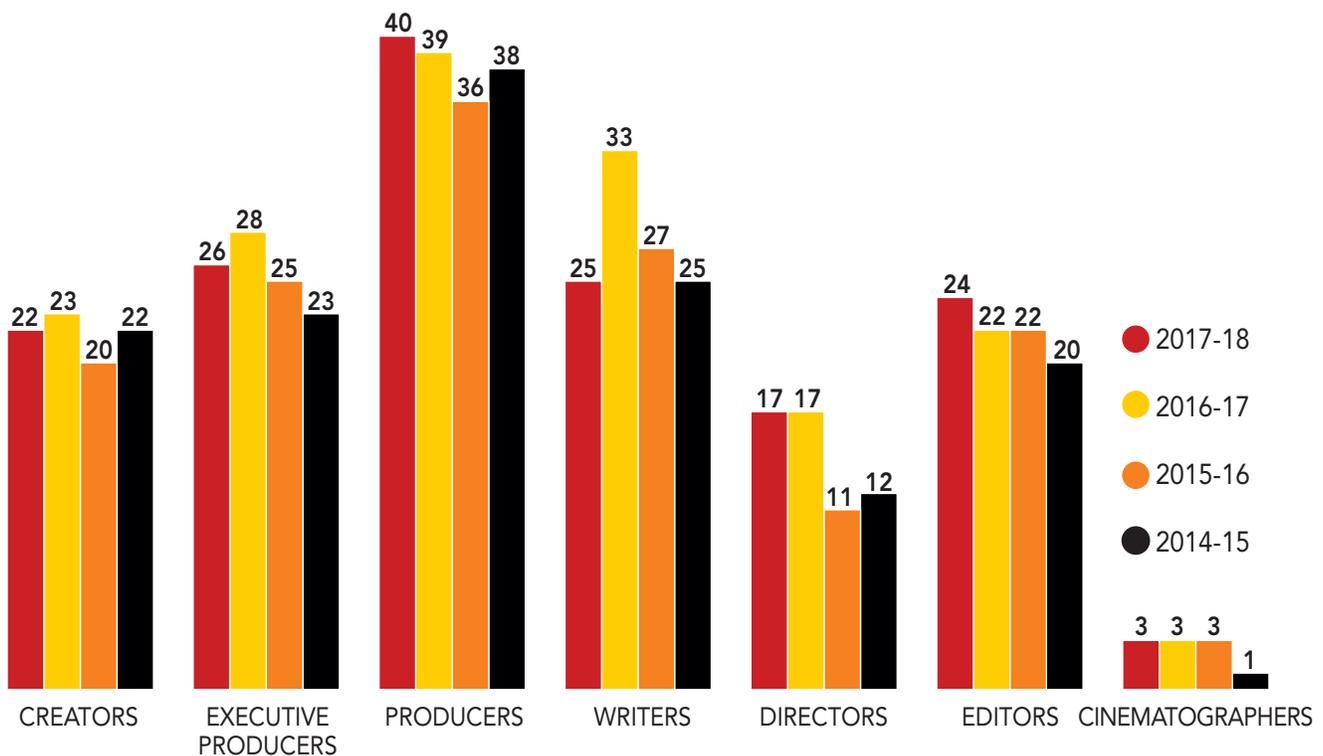
Those statistics came from the Center for the Study of Women in Television & Film’s most recent annual **“Boxed In”** report about on-screen and key behind-the-scenes females. The report also concluded that, for another year, shows with women creators and directors employed more women, overall.

For its 2017-18 report, the center, housed at the University of California at San Diego, examined the gender of 4,833 speaking characters and 5,195 credits for behind-the-scenes work in drama, comedy and reality series airing from September 2017 through May 2018. The data were based on a randomly selected episode of each series broadcast by the ABC, CBS, NBC, Fox and CW networks; A&E, AMC, Animal Planet, BET, Bravo, Discovery, Disney, E, Freeform, FX, HBO, HGTV, History, Nickelodeon, Showtime, TBS, TLC, TN and USA cable channels; and Amazon, Hulu and Netflix streaming channels.

After studying all these shows, the researchers concluded that:

- 68 percent had more male characters than female characters.
- 11 percent had equal numbers of female and male characters.
- 97 percent had no women photography directors; 86 percent had no women directors; 76 percent had no women editors; 75 percent had no women creators; 74 percent had no women writers; 25 percent had no women producers; 22 percent had no women executive producers.
- 67 percent of female characters were White, down from 69 percent in 2016-17.
- 19 percent of female characters were Black, unchanged from the previous year.
- 7 percent of female characters were Latina, up from 5 percent.
- 6 percent of female characters were Asian, unchanged from 2016-17.
- 1 percent of female characters were of some other race, unchanged from the previous year.
- 40 percent of producers were female, up from 39 percent in 2016-17.
- 26 percent of executive producers were female, down from 28 percent.
- 25 percent of writers were female, down from 33 percent.
- 24 percent of editors were female, up from 22 percent.
- 22 percent of creators were female, down from 23 percent.
- 17 percent of directors were female, unchanged from the previous year.
- 3 percent of photography directors were female, unchanged.
- 42 percent of the major characters were female in the casts of shows with at least 1 female executive producer vs. 33 percent for shows where men were the executive producers.
- Shows with at least 1 female creator had director crews that were 27 percent female vs. 13 percent for shows with only male creators.
- 69 percent of shows employed 5 or fewer women in the behind-the-scenes roles; 13 percent employed 5 or fewer men.
- 2 percent of shows employed 14 or more women in the studied behind-the-scenes roles; 45 percent employed 14 or more men.

Historical comparison of women working in key behind-the-scenes roles



Graphic produced by the Women's Media Center

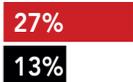
Source: Center for the Study of Women in Television & Film/San Diego State University

Comparison of programs with at least one woman creator vs. programs with exclusively male creators

Major female characters



Directors



Editors

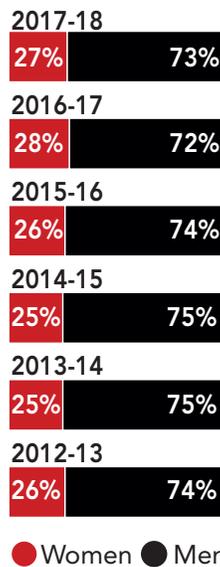


Writers



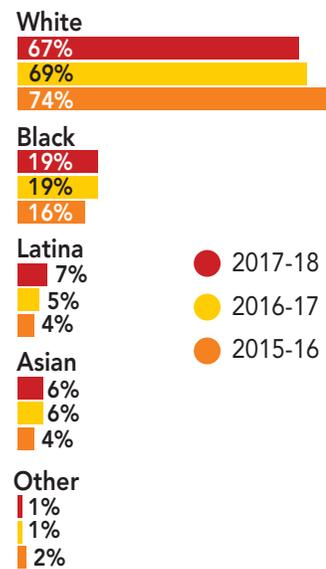
● At least one woman creator
● Men only creators

Historical comparison of women and men creators across platforms



● Women ● Men

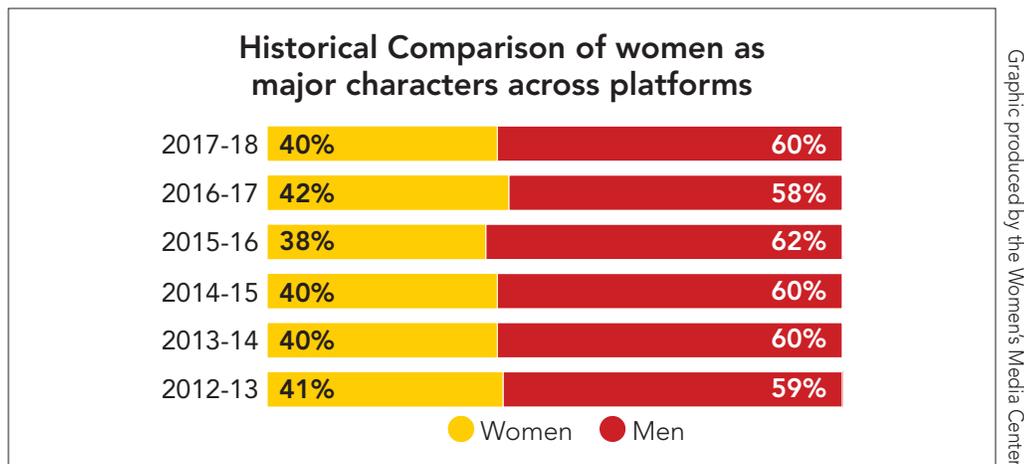
Historical comparison of race and ethnicity of female characters



● 2017-18
● 2016-17
● 2015-16

Graphic produced by the Women's Media Center

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



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

Women were 20 percent of behind-the-scenes image-shapers, decision-makers

Just 1 percent of 2018's top 250 money-making films made in the United States employed 10 or more women as directors, writers, producers, executive producers, editors and cinematographers, while 74 percent of those top films employed 10 or more men in those key positions.

That was the same rate as in 2017, according to researchers at the [Center for the Study of Women in Film & Television](#). Their analysis also concluded that women accounted for 20 percent of professionals in those key decision-making, image-shaping jobs. On 2017's top 250 films, females comprised 18 percent of those positions.

["Celluloid Ceiling: Behind-the-Scenes Employment of Women on the Top 100, 250, and 500 Films of 2018"](#) was conducted by researchers at the San Diego State University center, which began analyzing the top 100 and top 500 films in 2015. It has been analyzing the top 250 films for more than two decades.

The center's latest study also found that of the top 250 films in 2018, 92 percent had no women directors; 73 percent had no women writers; 42 percent had no women executive producers; 27 percent had no women producers; 74 percent had no women editors; 96 percent had no women cinematographers.

On 2018's top 250 films, women accounted for:

- 8 percent of directors, down from 11 percent in 2017 and 9 percent in 1998.
- 16 percent of writers, up from 11 percent in 2017 and 13 percent in 1998.
- 21 percent of executive producers, up from 19 percent in 2016 and 18 percent in 1998.
- 26 percent of producers, up from 25 percent in 2017 and 24 percent in 1998.
- 21 percent of editors, up from 16 percent in 2017 and 20 percent in 1998.
- 4 percent of cinematographers, the same as in 2017 and 1998.

On the top 100 films in 2018, women comprised:

- 16 percent of the total number of directors, writers, executive producers, producers, editors and cinematographers, the same as in 2017 and 2015.
- 4 percent of directors, the same as in 2017 but up from 1 percent in 1980.
- 15 percent of writers, up from 10 percent in 2017 and 1980.
- 18 percent of executive producers, up from 15 percent in 2017 and 4 percent in 1980.
- 18 percent of producers, down from 24 percent in 2017 and 9 percent in 1980.
- 14 percent of editors, the same as in 2017 and up from 8 percent in 1980.
- 3 percent of cinematographers, up from 2 percent in 2017 and 1 percent in 1980.

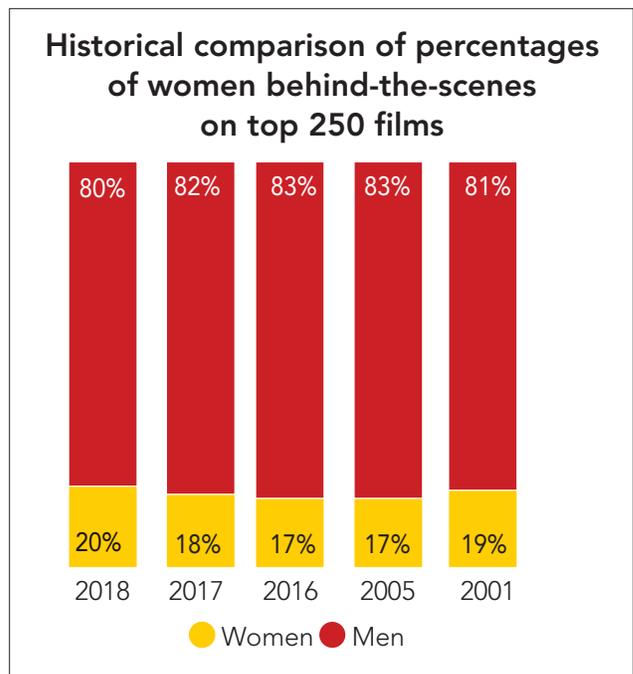
On the top 500 films in 2018, women were:

- 23 percent of the total number of directors, writers, executive producers, producers, editors and cinematographers, up from 21 percent in 2017 and 2015.
- 15 percent of directors, down from 18 percent in 2017 and up from 12 percent in 2015.
- 19 percent of writers, up from 16 percent in 2017 and 15 percent in 2015.

- 22 percent of executive producers, up from 21 percent in 2016 but down from 23 percent in 2015.
- 29 percent of producers, up from 28 percent in 2017 and 26 percent in 2015.
- 23 percent of editors, up from 18 percent in 2017 and 21 percent in 2015.
- 6 percent of cinematographers, the same as in 2017 and down from 10 percent in 2015.

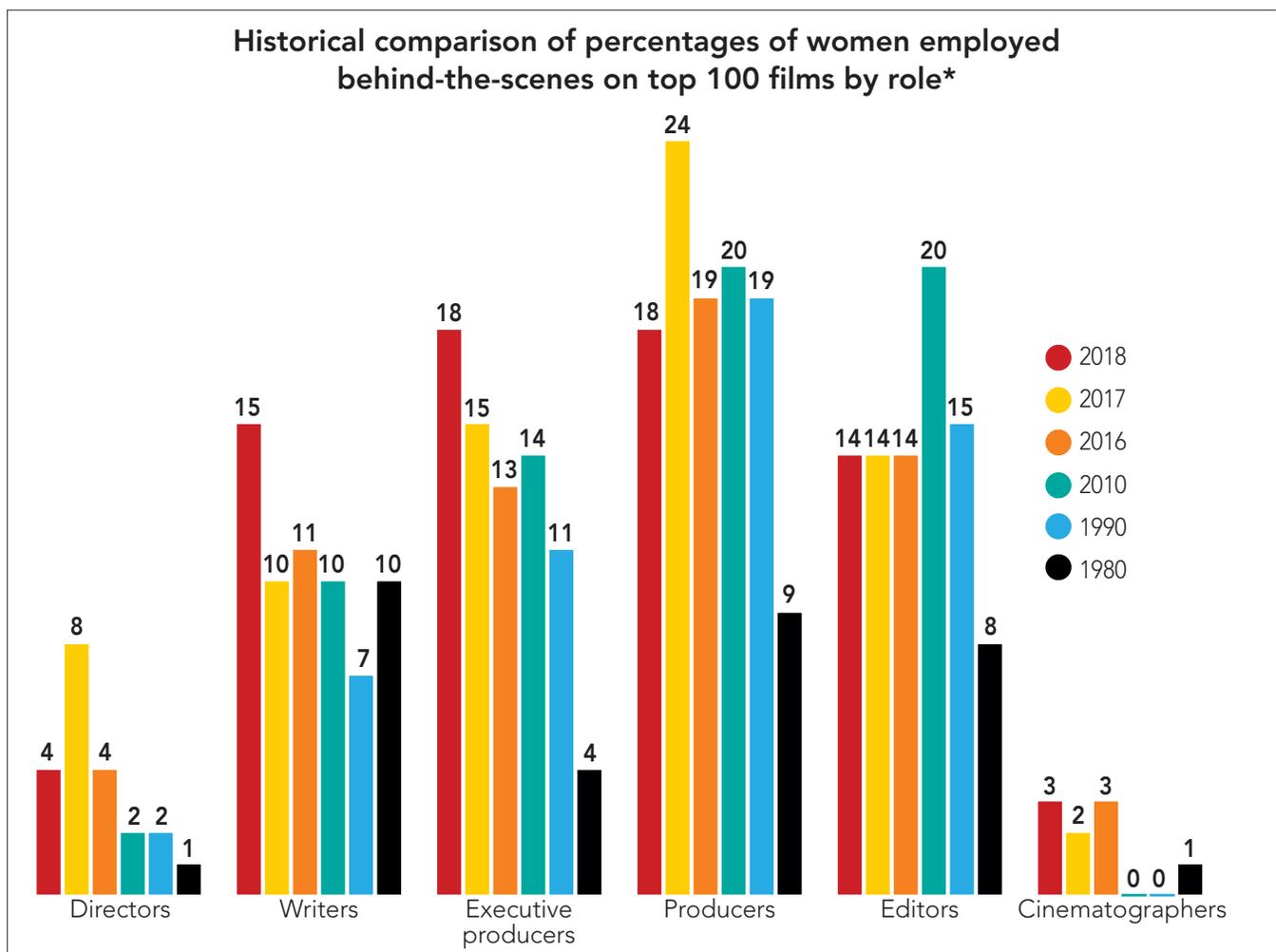
On films with at least one female director in 2018, women comprised:

- 71 percent of writers, compared to 13 percent of writers on films with only male directors.
- 47 percent of editors, compared to 19 percent of editors on films with only male directors.
- 19 percent of cinematographers, compared to 3 percent of cinematographers on films with only male directors.
- 24 percent of composers, compared to 7 percent of composers on films with only male directors.



Graphic produced by the Women's Media Center

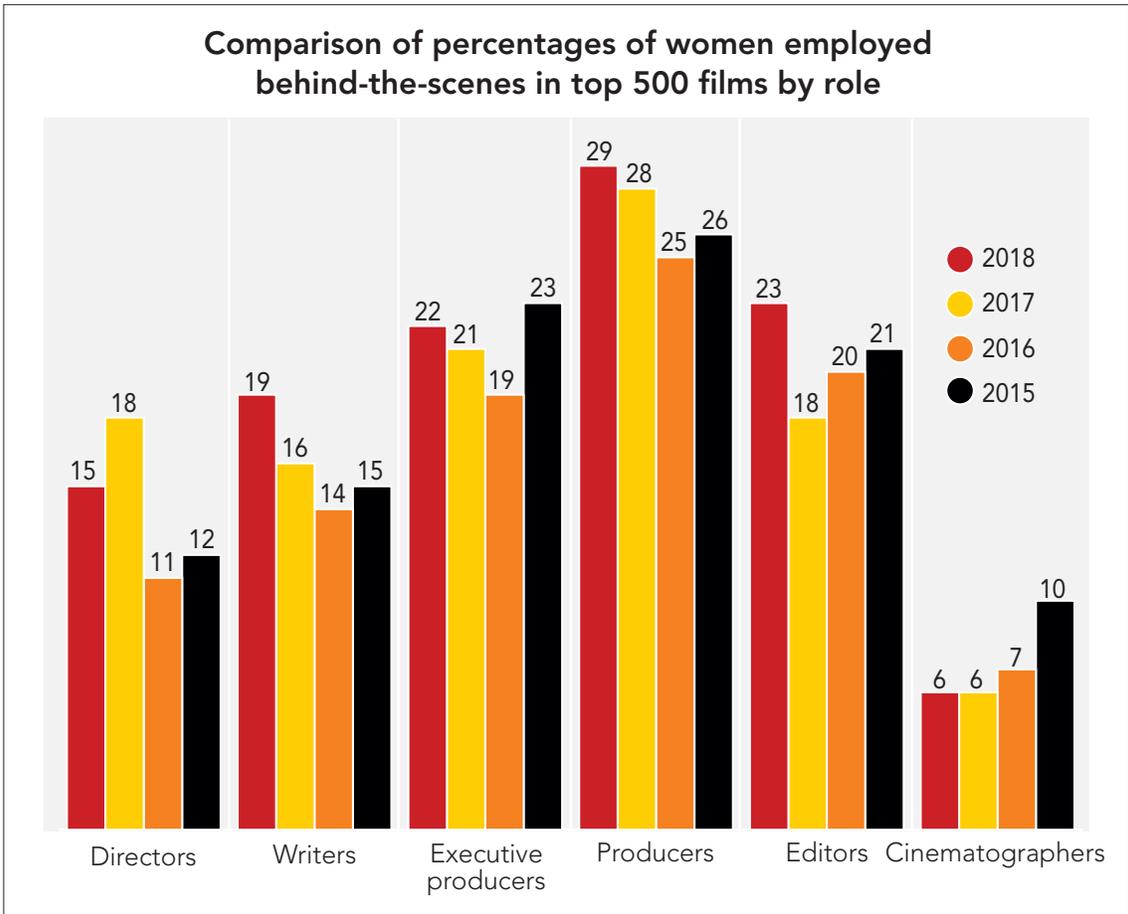
Source: Center for the Study of Women in Television & Film/San Diego State University



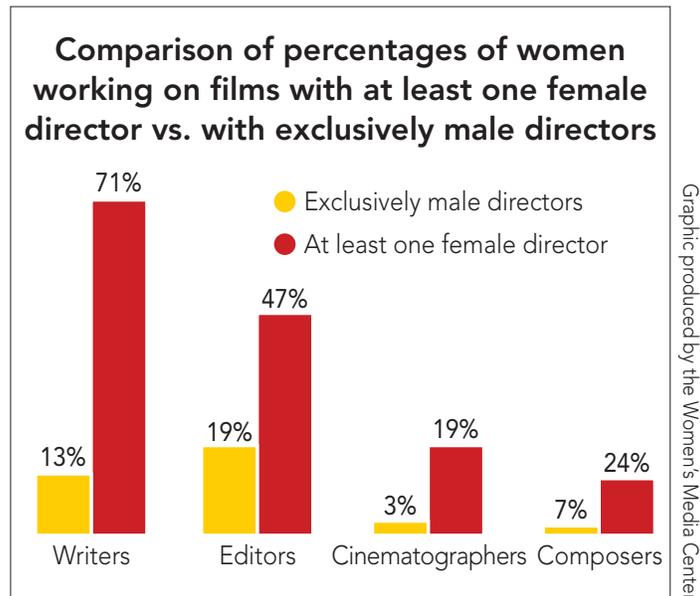
Graphic produced by the Women's Media Center

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

*Note that relatively minor fluctuations in the numbers affect this sample to a greater extent than the other samples included in this report due to its smaller size.



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



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

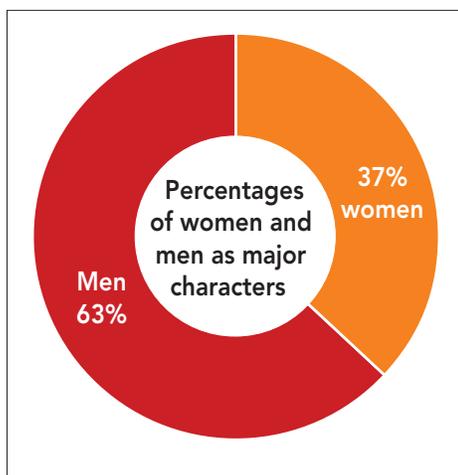
Tally of leading female protagonists dropped in 2017's top-grossing 100 films

Women actors played roughly one-quarter of lead characters in the 100 top money-making films released in 2017 in the United States, a 5-percentage point drop from 2016, concluded the [Center for the Study of Women in Television & Film](#) at San Diego State University.

"It's a Man's (Celluloid) World: Portrayals of Female Characters in the 100 Top Films of 2017" also found that the percentage of female characters of color increased, and that, overall, women comprised 37 percent of all major characters in the top 100 films. The latter figure was the same as that for 2016. Men were 63 percent of all major characters. The center's results were derived from a survey of 2,361 characters.

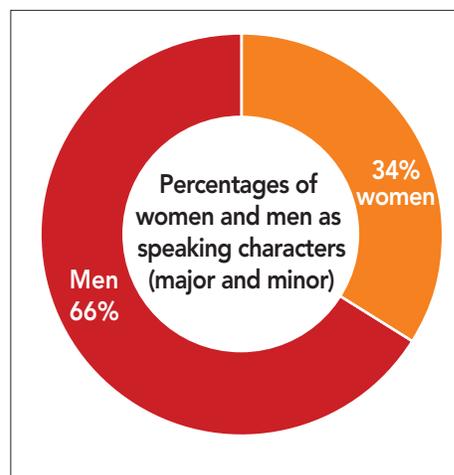
Among the study's findings:

- 24 percent of protagonists were women, down from 29 percent in 2016.
- 34 percent of all speaking characters were women, up from 32 percent in 2016. Men were 66 percent.
- 74 percent of major female characters were White, 14 percent were Black, 6 percent were Latina, 4 percent were Asian, 2 percent were of some other race or ethnicity.
- 68 percent of major and minor female characters were White, down from 76 percent in 2016; 16 percent of all female characters were Black, up from 14 percent in 2016; 7 percent were Latinas, up from 3 percent in 2016; 7 percent were Asian, up from 6 percent in 2016; 2 percent were other, up from 1 percent in 2016.
- Overall, 18 percent of films featured from 0 to 4 female characters who spoke; 50 percent had 5 to 9 speaking females; 32 percent had 10 or more females in speaking roles.
- By contrast, 5 percent of films featured from 0 to 4 male characters with speaking roles; 16 percent had 5 to 9 males; 79 percent had 10 or more males with speaking roles.
- Females comprised 45 percent of protagonists, 48 percent of all major characters and 42 percent of all speaking characters in films with at least 1 director and/or writer who was a woman.
- Females accounted for 20 percent of protagonists, 33 percent of all major characters and 32 percent of all speaking characters in films whose directors and/or writers were only men.



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

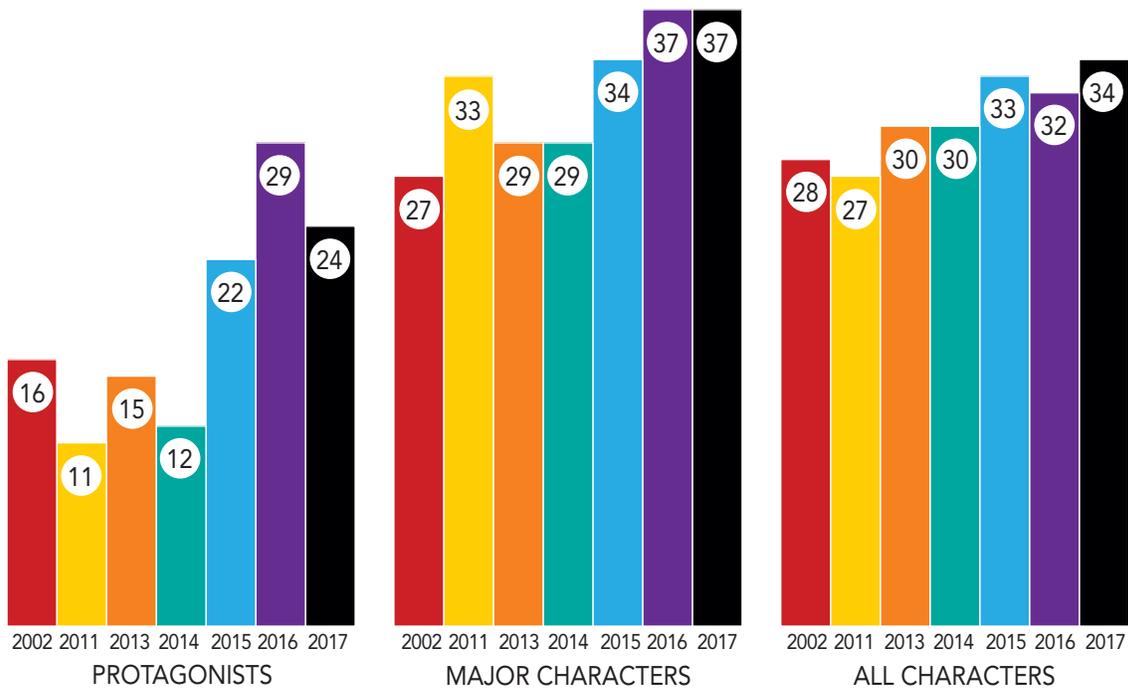
Graphic produced by the Women's Media Center



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

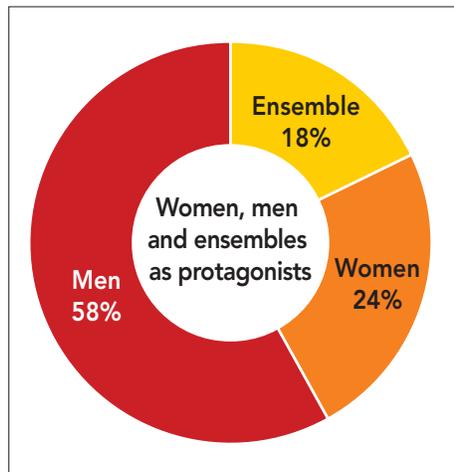
Graphic produced by the Women's Media Center

Historical comparison of percentages of females as protagonists, major characters and all speaking characters



Graphic produced by the Women's Media Center

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



Graphic produced by the Women's Media Center

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

Limited gender, race diversity among showrunners, characters across 11 years

Females accounted for fewer than a third of speaking characters in 1,100 films released during 11 consecutive years ending in 2017, according to researchers at the [University of Southern California Annenberg Inclusion Initiative](#).

In those 2007 through 2017 releases, 30.6 percent of a total of 48,757 on-screen characters were women or girls, according to these researchers, whose study also examined the numbers and portrayals of characters by race, disability status and sexual orientation. The report also examined who was calling the shots off-camera. Across that spectrum, women were not hired nor portrayed in numbers commensurate with their count in the nation's population.

Also among the findings of [“Inequality in 1,100 Films: Examining Portrayals of Gender, Race/Ethnicity, LGBT & Disability from 2007 through 2017”](#):

- 13 percent of the total number of films had casts whose racial makeup reflected the nation's.
- 43 different women directors were counted among those 1,100 films.
- Of those 43, 7 were women of color.
- Out of a total of 1,223 directors, 53 or 4.3 percent — were women. (Some of those shot-callers directed more than 1 film.)
- 64 of the 1,223 directors — 5.2 percent — were Black; 4 of those 64 were Black females.
- 38 of the 1,223 directors — 3.1 percent — were Asian; 3 of the 38 were Asian females.
- 16 — 1.3 percent — of the 1,218 composers were female.
- Less than 1 percent of the speaking characters was lesbian, gay, bisexual or transgender; that group was 3.5 percent of the U.S. population in the most recent federal data.
- 2.5 percent of the speaking characters had a disability; people with disabilities were 18.7 percent of the U.S. population in the most recent federal data.
- 4.8 percent of the speaking characters were Asian, a group that was 5.7 percent of the U.S. population.
- 6.2 percent of speaking characters were Latino, a group that was 17.8 percent of the U.S. population.
- 12.1 percent of speaking characters were Black, a group that was 13.3 percent of the U.S. population.
- In the top 100 films of 2017, 31.8 percent of all speaking characters were female; 29.3 percent were persons of color; 1 percent was lesbian, gay, bisexual or transgender.
- Of 2017's top 100 films, 43 had no Black female characters; 65 had no Asian female characters; 64 had no Latinas; 78 had no females with disabilities; 94 had no non-heterosexual female characters.
- Of the leading or co-leading characters in 2017's top 100 films, 33 were female — down from 34 in 2016, but up from 32 in 2015 — and 57 were male.
- Of those male leads and co-leads of 2017, 17 were men of color. Of the female leads and co-leads, 4 were women of color.

INEQUALITY IN 1,100 POPULAR FILMS

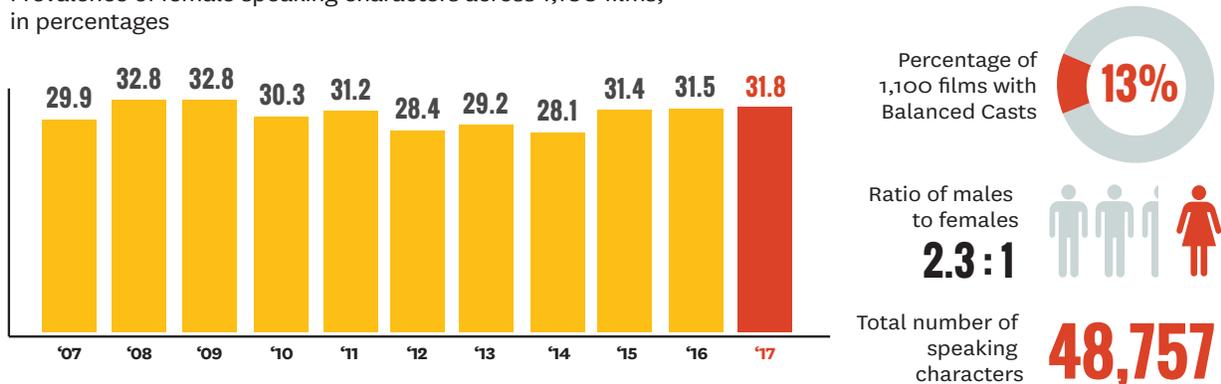
ANNENBERG INCLUSION INITIATIVE

USC ANNENBERG

[@Inclusionists](#) [Facebook.com/AnnenbergInclusion](#)

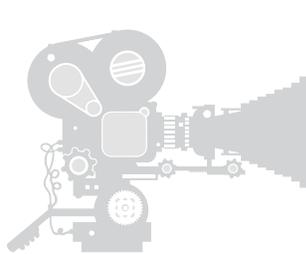
THE NEEDLE IS NOT MOVING ON SCREEN FOR FEMALES IN FILM

Prevalence of female speaking characters across 1,100 films, in percentages



LEADING LADIES RARELY DRIVE THE ACTION IN FILM

Of the 100 top films in 2017...



32 films in 2015 and 34 in 2016 depicted a female lead or co lead.

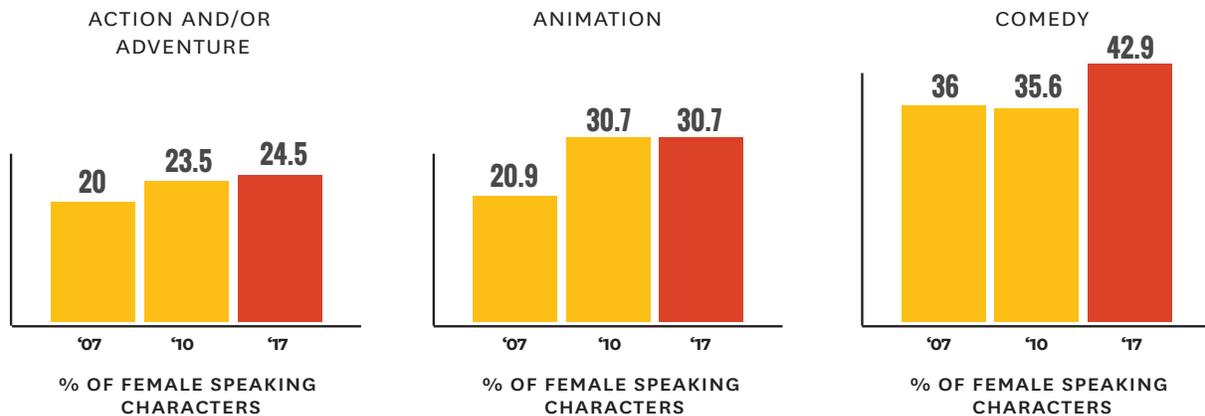
And of those Leads and Co Leads*...

4 Female actors were from **underrepresented racial / ethnic groups**

5 Female actors were at least **45 years of age or older**

*Excludes films w/ensemble casts

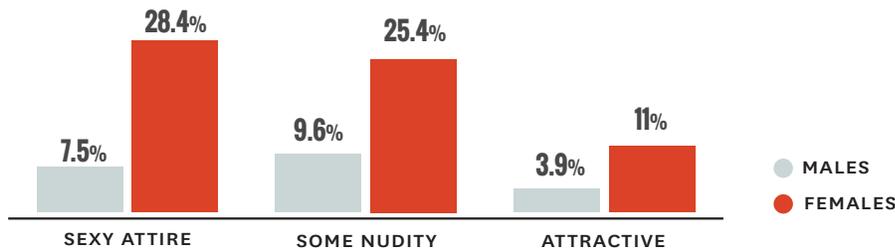
GENDER & FILM GENRE: FUN AND FAST ARE NOT FEMALE



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

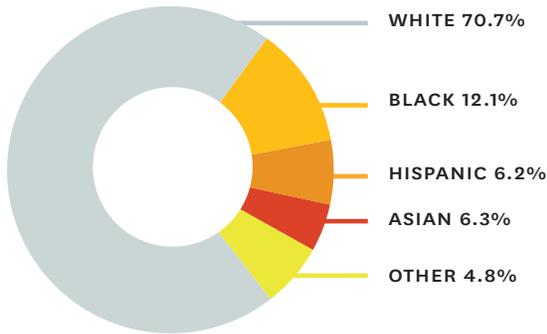
THE SEXY STEREOTYPE PLAGUES SOME FEMALES IN FILM

Top Films of 2017



13-20 yr old females are just as likely as 21-39 yr old females to be shown in sexy attire with some nudity, and more likely to be referenced as attractive.

HOLLYWOOD IS STILL SO WHITE



*The percentages of Black, Hispanic, Asian, and Other characters have not changed since 2007. The percentage of White characters has decreased 6.8%.

percentage of **under-represented** characters: **29.3%**

20 films have **NO Black or African American** speaking characters

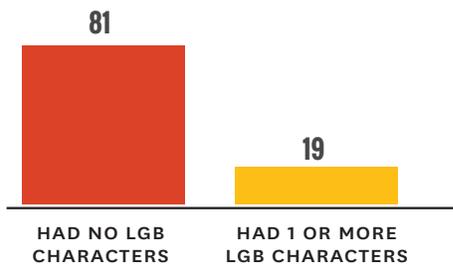
43 films have **NO Latino** speaking characters

37 films have **NO Asian** speaking characters

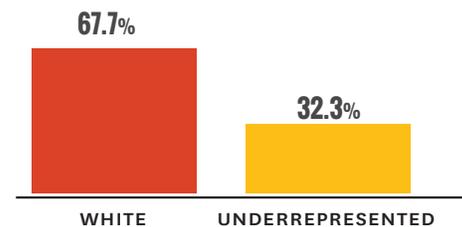
LGBT CHARACTERS ARE LEFT BEHIND IN FILM

Of	'14	'15	'16	'17		'14	'15	'16	'17	
4,403 speaking characters only...	12	19	36	16	GAY	5	5	6	6	BISEXUAL
	4	7	9	9	LESBIAN	0	1	0	0	TRANSGENDER

of the 100 top films of 2017...



of the 31 LGBT characters...



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

USC: Too few child, teen and young adult females were in movies

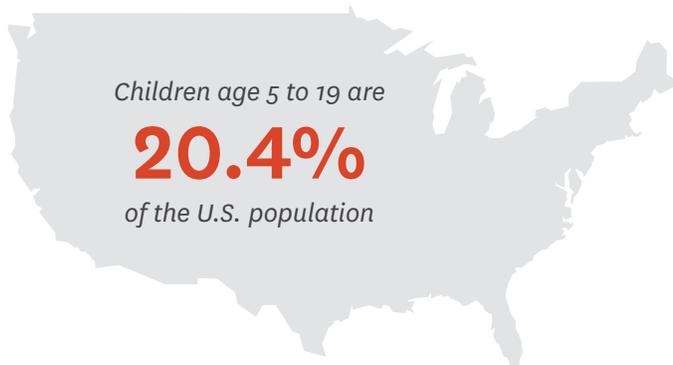
In 900 films made since 2007, children, teens and the youngest adults and females within those groups were not portrayed in proportions mirroring their share of the U.S. population, according to a University of Southern California analysis.

The Media, Diversity, & Social Change Initiative at [USC's Annenberg School of Communication and Journalism](#) evaluated the gender, race, disability status and hyper-sexualization of 6- through 20-year-old characters in 100 of the most popular films released each year from 2007 through 2016, excluding 2011. It also assessed those characters' academic pursuits, relationships and leisure activities, concluding, for example, that 93.2 percent of those young females did chores stereotypically presumed to be women's work.

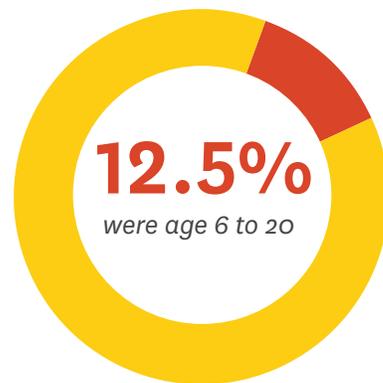
USC's ["The Future is Female? Examining the Prevalence and Portrayal of Girls and Teens in Popular Movies"](#) concluded that out of 37,912 speaking characters in those 900 films:

- 12.5 percent were aged 6 to 20, while the U.S. Census reported that 20.4 percent of the population was aged 5 to 19 in 2010.
- Females accounted for 39.7 percent and males for 60.3 percent of elementary school-aged children and teen characters.
- In 2016, a roughly equal number of males and females had speaking roles, with the female count at 48.2 percent. That was more than 9 percentage points higher than in 2007 and 6 percentage points higher than in 2015.
- Of characters whose race could be discerned, 77 percent were White, 10.8 percent were Black, 6.1 percent were Asian, 3.8 percent were Latino, 2.4 percent were identified as other and 1.9 percent were of mixed race.
- Of the 944 characters assessed in the 200 most popular films of 2015 and 2016, 28 — 3 percent — were depicted with a disability. The Census has estimated that 5.2 percent of the nation's 5- to 17-year olds have disabilities.
- 39.5 percent of female teens and 10.2 percent of male teens wore tight or alluring clothes.
- 35 percent of female teens — a 12 percentage-point spike between 2007 and 2016 — and 14.1 percent of male teens were in varying degrees of nudity.
- 8.1 percent of females showed academic interests or goals.
- 12.2 percent of female characters mentioned or were shown taking part in activities related to science, technology, engineering or math.
- 35.8 percent of females were shown doing chores in movies. 93.2 percent were doing stereotypical household chores — and just 2 girls were shown farming, roofing or doing other "male" work.

CHILDREN AND TEENS ARE UNDERREPRESENTED IN POPULAR FILM

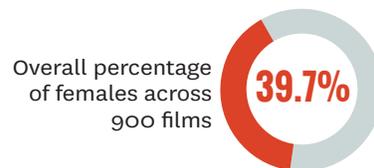
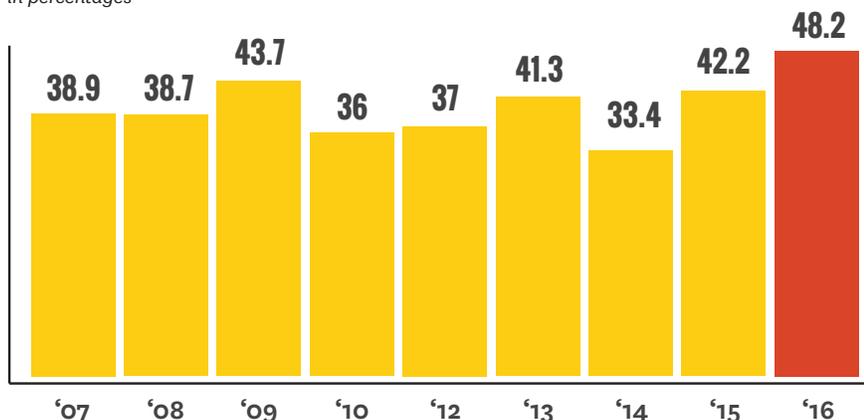


Yet out of **37,912** speaking characters...



CHILD AND FEMALE TEEN SPEAKING CHARACTERS ACHIEVE PARITY IN 2016

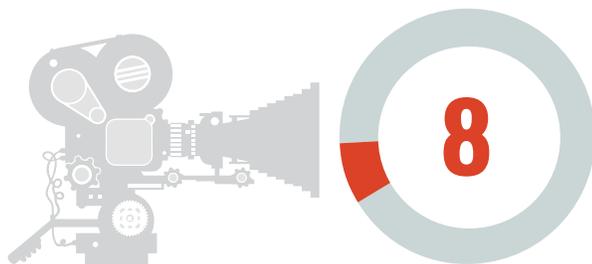
Prevalence of child and teen female speaking characters across 900 films, in percentages



Total number of speaking characters **4,370**

YOUNG FEMALES RARELY DRIVE THE ACTION IN FILM

Of the 100 top films in 2016...



Depicted a **Young Female Lead or Co Lead**

7 films depicted a young female lead or co lead in 2015.
6 films depicted a young female lead or co lead in 2007.

And of those Leads and Co Leads*...

2 Female actors were from **underrepresented racial / ethnic groups**
(None in 2015)

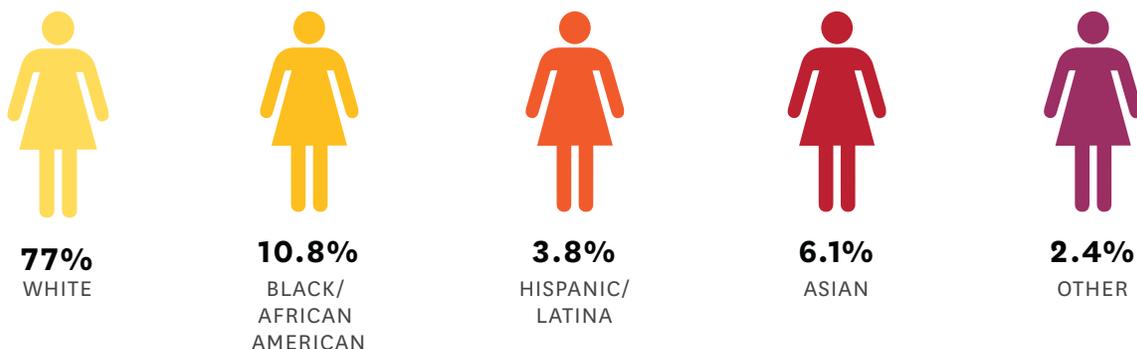
8 Films with female leads in 15-16 were horror/thrillers.

*Excludes films w/ensemble casts

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

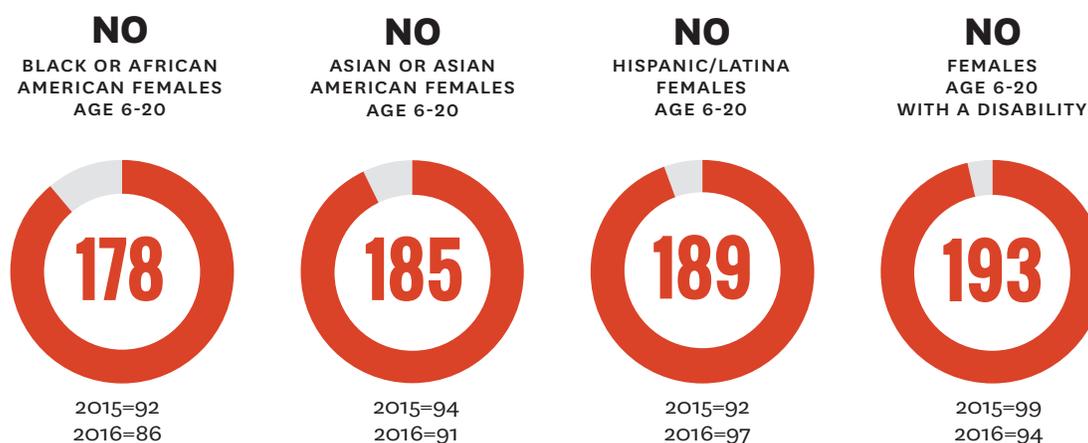
CHILD AND TEEN FEMALES IN FILM ARE RARELY FROM UNDERREPRESENTED GROUPS

Race/ethnicity of female child and teen characters across 900 films, in percentages



YOUNG FEMALES FACE AN INVISIBILITY CRISIS IN FILM

Of the 200 top films of 2015 and 2016, the number of films with...

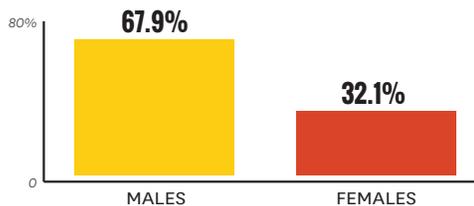


YOUNG LGBT FEMALES ARE LEFT OUT OF FILM

Of **947** child or teen speaking characters only... **3** GAY **1** BISEXUAL **0** LESBIAN **0** TRANSGENDER

NOT ONE LGBT FEMALE CHARACTER AGE 6 TO 20 APPEARED ACROSS 200 POPULAR MOVIES FROM 2015 AND 2016.

YOUNG FEMALES WITH DISABILITIES ARE DISMISSED IN FILM



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

Indiewire: Top 25 female-led films earned more \$\$ than male-led for a decade

Movies with female protagonists were a bigger boon to the box office than those starring men during the decade ending in 2015, according to [Indiewire](#).

On the top 25 movies from 2006 to 2015, films with a female lead grossed an average of \$126 million — almost \$50 million more than the \$80.6 million in average receipts for top films with male leads, Indiewire editors found.

Yet, according to the Indiewire analysis, released in 2017, women held a fraction of key movie-making roles, compared to men, during several years of the decade.

Among Indiewire's "[Top Things to Know About Women in Hollywood in 2017](#)" :

- Women made up 52 percent of moviegoers and bought 50 percent of tickets.
- Of films released in U.S. theaters from 2010 through 2015, those with female script-writers yielded the highest return on investment.
- Films with diverse casts earned, on average, the highest box office receipts globally and the highest return on investments.

Film, tech innovators: Female-led, domestic movies out-earned male-led ones globally

Women actors played roughly one-quarter of lead characters in the 100 top money-making films released in 2017 in the United States, a 5-percentage point drop from 2016, concluded the Center for the Study of Women in Television & Film at San Diego State University.

[Of the 350 films](#) (105 women-led, 245 men-led) included in the study the two organizations found that those films with production costs of:

- Less than \$10 million earned an average of \$79 million when the leads were female actors and \$77 million when the leads were male actors.
- \$10 million to \$30 million earned an average of \$107 million when female-led but \$75 million when male-led.
- \$30 million to \$50 million earned an average of \$137 million when female-led but \$133 million when male-led.
- \$50 million to \$100 million earned an average of \$318 million when female-led but \$243 million when male-led.
- \$100 million or more earned an average of \$586 million when female-led but \$514 million when male-led.

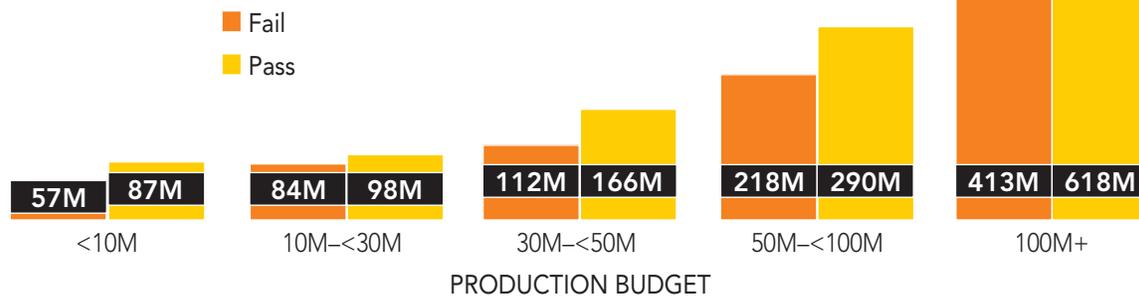
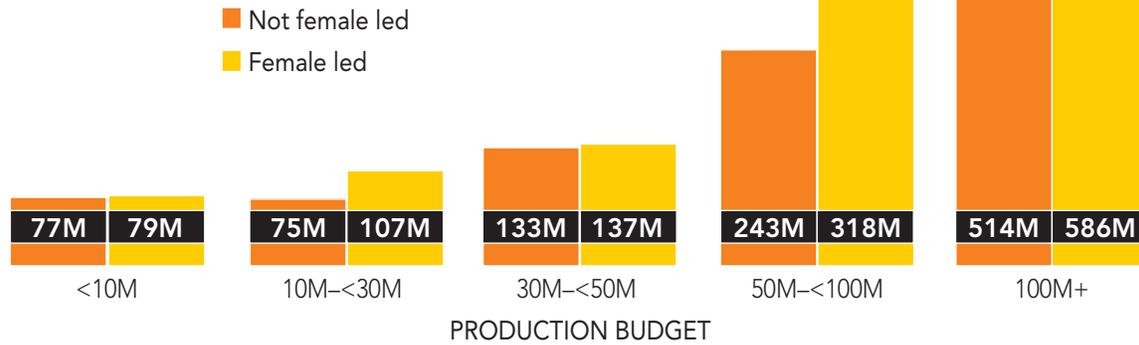
The researchers also found that films passing the Bechdel Test out-earned movies that failed the test. (A movie that meets the Bechdel Test has at least two female characters who talk to one another about topics other than men.)

Globally, those passing the Bechdel Test earned:

- \$87 million versus \$57 million (production costs of \$10 million or less).
- \$98 million versus \$84 million (production costs of \$10 million to \$30 million).
- \$166 million versus \$112 million (production costs of \$30 million to \$50 million).
- \$290 million versus \$218 million (production costs of \$50 million to \$100 million)
- \$618 million versus \$413 million (production costs of \$100 million or more).

The researchers wrote that their findings were based on film box-office and production figures from Studio System by Gracenote, owned by Nielsen, the international markets research firm.

Female-led movies out-earned male-led movies globally



Graphic produced by the Women's Media Center

Source: shift7 and the Creative Artists Agency

*Films that passed the Bechdel test—where two female characters have a conversation about something other than a man—made more revenue at the box office at every budget level than films that failed the test.

Minorities bought more film tickets; films with diverse casts earned more

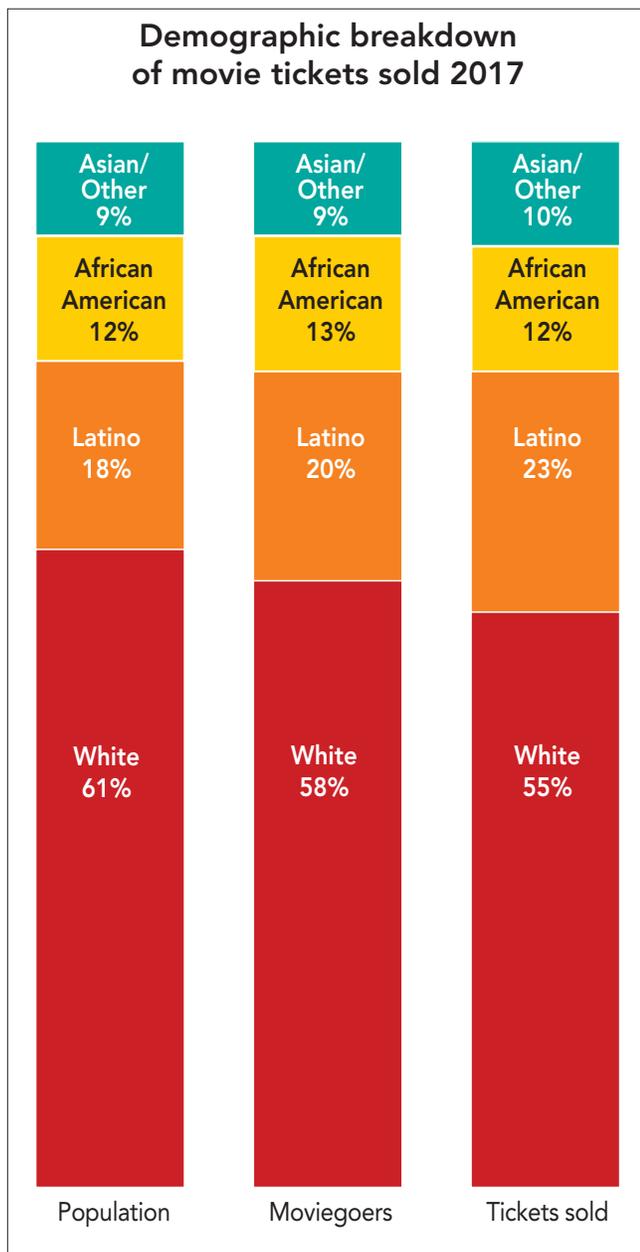
Both relatively low-budget and high-budget films with diverse cast members earned more at the box office than those without diversity among its actors, according to a [Creative Artists Agency](#) study.

People of color also spent more on tickets than Whites, according to the study which examined 641 theatrical films released from January 2014 through August 2018; the race of 6,313 actors and actresses in the releases; and ticket sales for those movies in the United States and Canada.

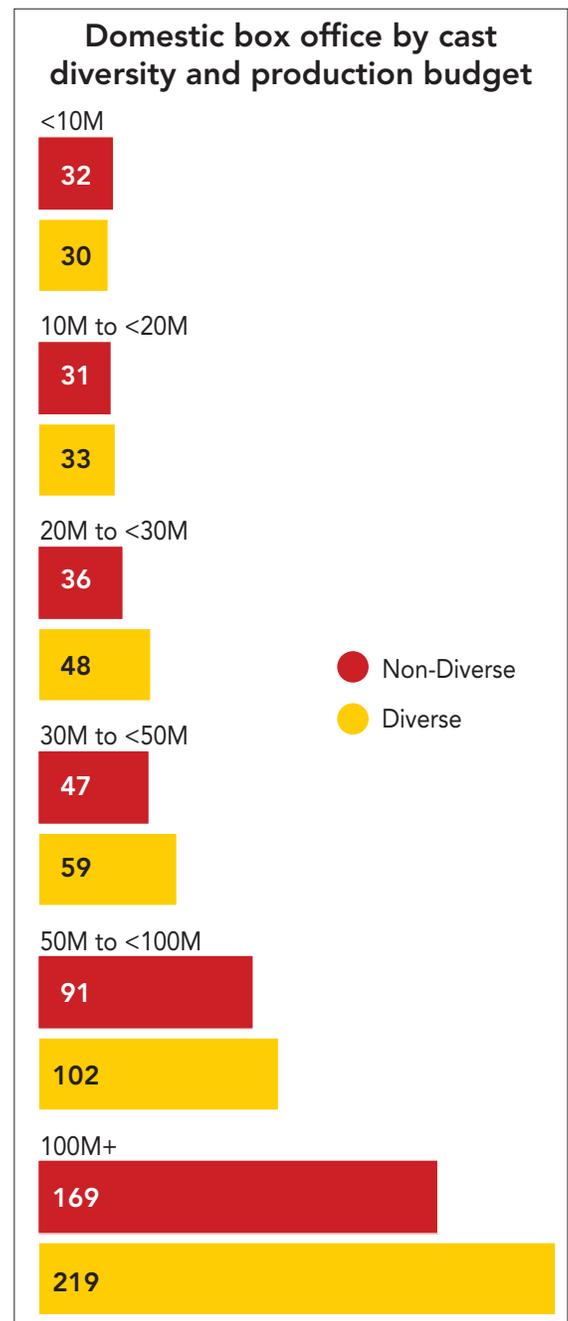
The study by the Creative Artists Agency, which in January 2018 launched its [Amplify Database](#) of hire-able entertainment television writers of color, also concluded that:

- 45 percent of 2017 movie-ticket buyers were minorities, who collectively comprised 39 percent of the U.S. population.
- 42 percent of 2017 moviegoers were people of color.

- People of color comprised 50 to 60 percent of audiences for 7 of the top 10 money-making films of 2017.
- People of color dominated opening-weekend audiences for all movies with productions costs of \$10 million to \$20 million, \$20 million to \$30 million, \$30 million to \$50 million, \$50 to \$100 million and \$100 million or more.
- Whites dominated opening-weekend audiences for all movies whose production costs were \$10 million or less.
- Opening-weekend profits for movies with diverse casts outpaced those without diverse casts on films costing \$10 million to \$20 million, \$20 million to \$30 million, \$30 million to \$50 million, \$50 to \$100 million and \$100 million or more.
- Opening-weekend profits for movies with non-diverse casts outpaced those with diverse casts on productions costing \$10 million or less.



Source: Creative Artists Agency



Source: Creative Artists Agency

Thumbs Down” report: Women were roughly one-third of movie-reviewers

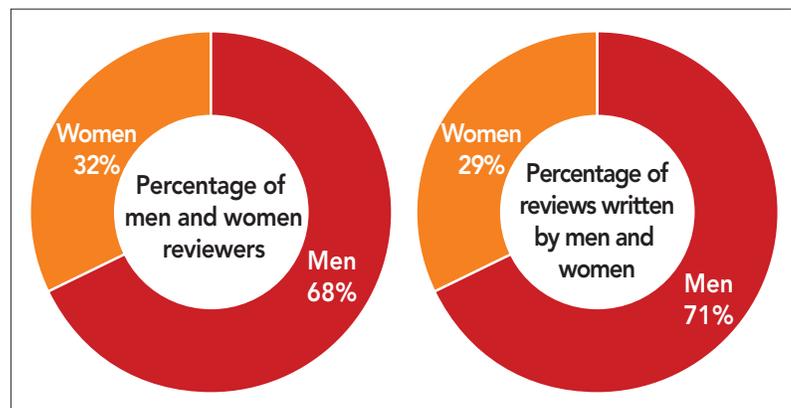
Women comprised 32 percent of film reviewers and men, 68 percent, according to a analysis of 4,111 reviews written in spring 2018 and posted on the popular Rotten Tomatoes website, according to San Diego State University researchers.

The annual “Thumbs Down: Film Critics by Gender, and Why it Matters” report conducted by San Diego State’s [Center for the Study of Women in Television and Film](#), also found that women wrote 29 percent and men wrote 71 percent of the studied reviews.

“These gender imbalances matter because they impact the visibility of films with female protagonists and/or women directors, as well as the nature of reviews,” Martha Lauzen, the center’s founder, executive director and lead researcher, said in a SDSU Newsroom article about the study. “Something as simple as the mention of a director’s name in a review, and labeling that individual as a ‘master’ of the filmmaking craft can help shape the narrative surrounding that director.”

The study of reviewers whose work was published in print or online and across the airwaves also found that:

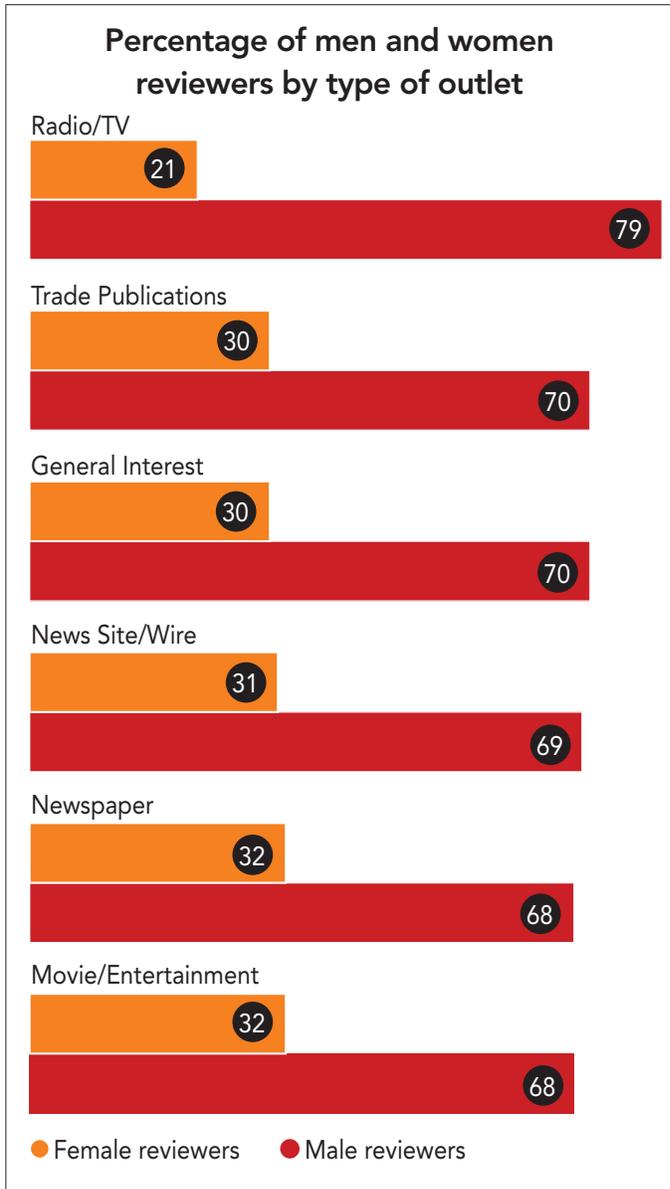
- 83 percent of all female critics were White; 14 percent were of color; 3 percent were of an unknown race.
- 82 percent of all male critics were White; 9 percent were of color; 9 percent were of an unknown race.
- Women directed 25 percent of films that women reviewed and 10 percent of those that men reviewed.
- Men directed 75 percent of films that women reviewed and 90 percent of those that men reviewed.
- 51 percent of reviews written by women and 37 percent written by men were about films with at least one female protagonist.
- 49 percent of women’s reviews and 63 percent of men’s reviews were about films with only male protagonists.
- Women reviewers, on average, gave films featuring female protagonists a 74 percent favorable rating; men reviewers gave such films a 62 percent favorable rating, on average.
- Women reviewers, on average, gave films featuring male protagonists a 73 percent favorable rating; men reviewers gave such films a 70 percent favorable rating.



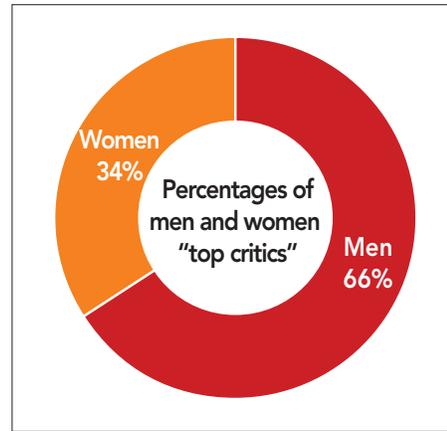
Source: Center for the Study of Women in Television & Film/San Diego State University

Graphic produced by the Women’s Media Center

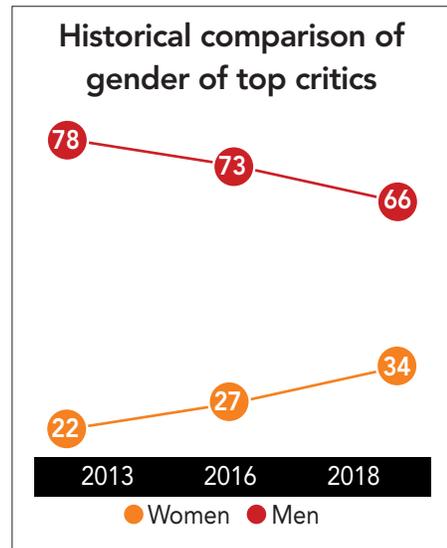
- Women comprised 34 percent and men 66 percent of U.S.-based “top critics” whose work was posted on Rotten Tomatoes. It defines top critics as those published by print outlets that, by circulation, are in the nation’s top 10 percent; those who’ve been a film critic for at least five years at a national broadcast outlet; those doing film criticism for a news website that, for at least three years, had more than 1.5 million unique visitors; or a film critic that Rotten Tomatoes’ staffers deemed especially influential and eloquent.
- Among top critics fitting Rotten Tomatoes’ criteria, females wrote an average of 12 reviews and males an average of 18 reviews over the study period.
- The proportion of female top critics has increased by 12 percentage points over the last six years, accounting for 22 percent of top critics in 2013 but 34 percent in 2018.
- 81 percent of female top critics were White; 16 percent were people of color; and 3 percent were of an unknown race.
- 82 percent of male top critics were White; 7 percent were people of color; and 11 percent were of an unknown race.



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



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



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

Graphic produced by the Women's Media Center

Graphic produced by the Women's Media Center

Graphic produced by the Women's Media Center

USC: For three years, men wrote more than three-quarters of film reviews

Men wrote 78.7 percent of the roughly 60,000 reviews of 2015's through 2017's top money-making domestic films, according to a University of Southern California Annenberg Inclusion Initiative analysis.

The report also found that men accounted for 67.1 percent of the 2,413 movie critics in the United States.

Female critics — a smaller fraction of whom were women of color — authored 21.3 percent of the reviews, according to "[Critics Choice 2: Gender and Race/Ethnicity of Film Reviewers Across 300 Top Films from 2015-2017](#)." But the overall tally of female critics rose from 27.3 percent of all critics in 2015 to 30.4 percent in 2016 to 31.7 percent in 2017.

As an example of racial and gender disparities among critics, there were no women critics of color writing about 48.3 percent of those 300 films; none on 45.4 percent of 108 films with female-focused plots and women stars; and none on 35.1 percent of the 57 films with minorities as the lead characters.

The report from the Initiative, based at USC's Annenberg School of Communication and Journalism, also concluded that, of the 2,413 individual movie reviewers and tens of thousands of movie reviews:

- Women comprised 22.7 percent of a smaller group of top critics on the popular Rotten Tomatoes film reviews site.
- 67.7 percent of top critics were White men, while 20.5 percent were White women, 9.6 percent were men of color and 2.2 percent were women of color.
- 16.8 percent of all critics were of color, while 83.2 percent were White.
- 11.8 percent of top critics were of color, while the remainder were White.
- The overall number of top critics who were female increased from 21.3 percent to 23 percent to 24 percent, respectively, over the three years.
- The number of top critics who were people of color slid from 12.9 percent to 11.2 percent to 11.1 percent.
- White men gave films with minority women leads an average score of 5.9, on a 10-point scale, while women critics of color scored them at 6.8.
- White men gave films with White male leads an average score of 6.1, while women critics of color scored them at 6.2.
- 96 percent of women critics of color wrote 50 or fewer movie reviews, as did 89 percent of White women critics, 84 percent of men critics of color and 79 percent of White male critics.
- White men wrote an average of 31.3 reviews. Men of color wrote 23; White women, 18.3; and women of color 10.4.

CRITIC'S CHOICE 2: GENDER AND RACE/ETHNICITY OF FILM CRITICS ACROSS 300 TOP FILMS FROM 2015-2017

USC ANNENBERG INCLUSION INITIATIVE

[@Inclusionists](#) [Facebook.com/AnnenbergInclusion](https://www.facebook.com/AnnenbergInclusion)

MOVIE REVIEWS ARE MAINLY AUTHORED BY WHITE MALES

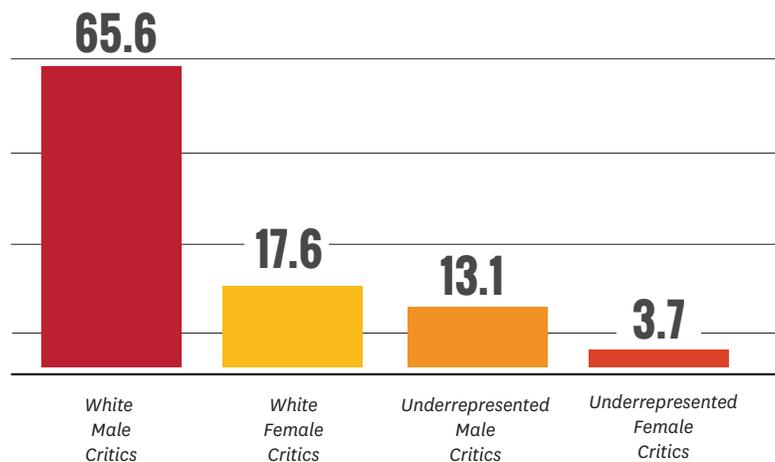
Of the reviews of the 300 top films from 2015-2017...

	MALES	FEMALES	WHITE	UNDER-REPRESENTED
ALL CRITICS	78.7%	21.3%	83.2%	16.8%
TOP CRITICS	77.3%	22.7%	88.2%	11.8%

WOMEN OF COLOR ARE WRITTEN OFF AS CRITICS

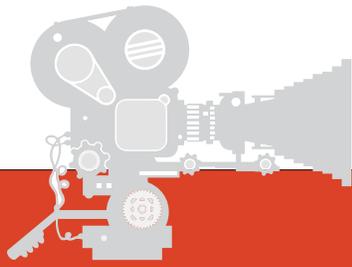
GENDER AND RACE OF FILM REVIEWERS ACROSS THE 300 TOP FILMS FROM 2015-2017

in percentages



61.9
PERCENTAGE POINT
DECLINE
BETWEEN WHITE MALES
AND FEMALES OF
COLOR WRITING
FILM REVIEWS

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

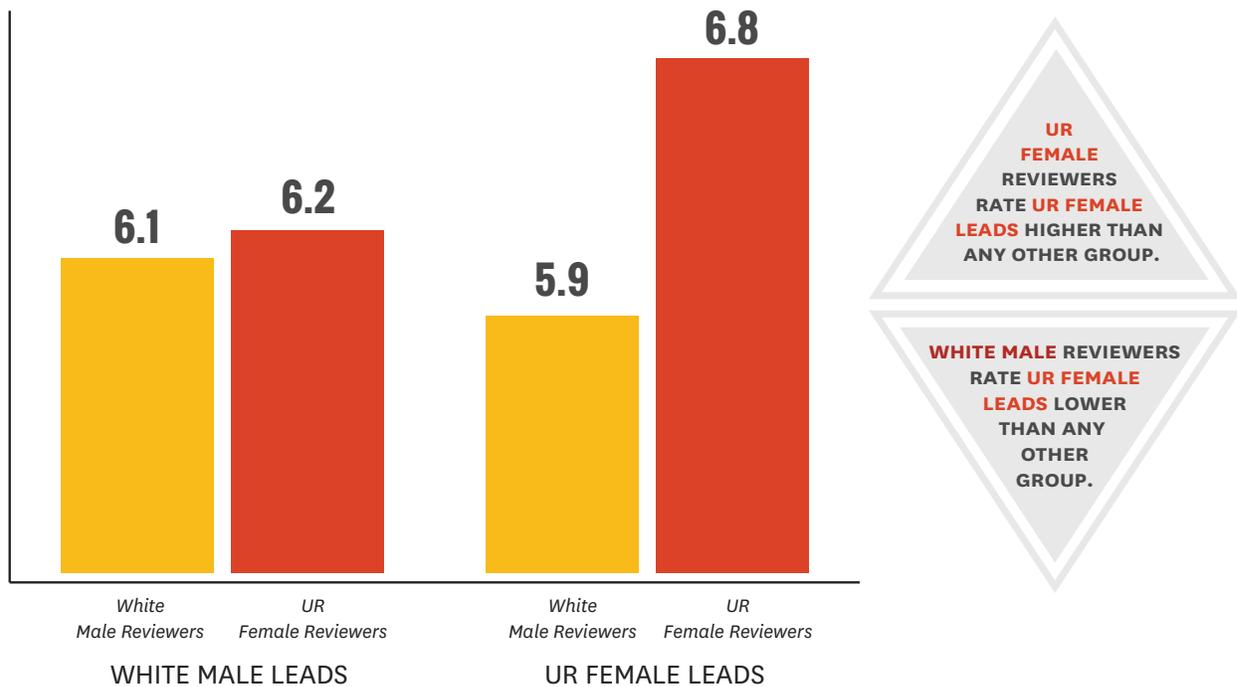


DISPARITIES IN CRITICS' REPRESENTATION BY FILM DISTRIBUTOR

	WHITE MALE TOP CRITICS	WHITE FEMALE TOP CRITICS	UR MALE TOP CRITICS	UR FEMALE TOP CRITICS
20TH CENTURY FOX	67%	20.6%	9.9%	2.5%
PARAMOUNT PICTURES	71%	18.4%	9.2%	1.4%
SONY PICTURES	68.5%	20.2%	9.5%	1.7%
UNIVERSAL PICTURES	64.1%	24.5%	9.1%	2.3%
WALT DISNEY STUDIOS	69.7%	18.3%	9.6%	2.5%
WARNER BROS. PICTURES	68.8%	19%	10.4%	1.8%
LIONSGATE	67.2%	20.4%	10.1%	2.3%
OTHER	67.1%	21.2%	8.6%	3.1%
OVERALL	67.7%	20.5%	9.6%	2.2%

DOES A CRITIC'S IDENTITY IMPACT FILM REVIEWS?

Average review scores out of 10 by reviewer gender & race/ethnicity across all critics



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

Oscar's female, non-acting nominees inched up; zero women in key categories

The share of women among nominees in the Oscars' 19 non-acting categories rose slightly from 23 percent to 25 percent from 2018 to 2019, but women were shut out of nominations for cinematography, directing, editing, original score and visual effects.

Year to year, there was a declining proportion of non-actor female nominees in such key categories as Best Picture, Original Screenplay, Directing, Editing, both Writing categories, Cinematography, Original Song, Documentary (Short Subject), Sound Editing and Animated Feature, a [Women's Media Center analysis](#) found.

Women nominees were up this year in comparison to 2018 in the categories of Documentary Feature, Costume Design, Makeup and Hairstyling, Sound Editing, Sound Mixing, Live Action Short and, and Animated Short.

By absolute numbers, women accounted for 51 of the 207 nominations for 2019 non-acting Oscars. By comparison, women accounted for 43 of 191 non-acting nominees in 2018. Men accounted for 156 of the 207 nominations in 2019.

"Again this year, women's talent has not been recognized in many of the most powerful behind-the-scenes categories such as Directing, Cinematography, and Editing," said Julie Burton, president of the Women's Media Center. "Since the Women's Media Center started counting the number of women nominated for non-acting Academy Awards as of 2006, the overall percentage of women nominees has increased from 18 to 25 percent. By that calculation, it will take another 50 years for women to be equally represented by the Academy. We need industry leaders to get on board and hire more women, especially women of color, in front of and behind the camera."

The analysis found that, in key categories for 2019, women garnered:

- 0 of 5 — or 0 percent — of nominations for directing, compared to 20 percent in 2018.
- 0 of 5 — 0 percent — nominations for cinematography; down from 20 percent.
- 0 of 5 — 0 percent — nominations for film editing, down from 17 percent.
- 1 of 12 — 8 percent — for writing an adapted screenplay, down from 11 percent.
- 1 of 8 — 12.5 percent — nominations for writing an original screenplay, down from 43 percent.
- 5 of the 25 — 20 percent — best picture nominations, down from 27 percent.
- 2 of 9 nominations — 22 percent — for a documentary short, down from 38 percent.
- 8 of 15 — 53 percent — nominations for a documentary feature, up from 31 percent.

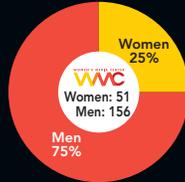
Other hallmarks of the Oscars' gender gap or gender progress included:

- Women were 0 of 20 — 0 percent — nominees in the Visual Effects category, a percentage unchanged from 2018.
- Women composers were 0 of 5 — 0 percent — nominees in the Original Score category for the second straight year.
- Women snagged 2 of 17 — 12 percent — of sound-mixing nominations, which was up from 6 percent last year.
- Women were 3 of 10 — 30 percent — of sound-editing nominations, up from 0 percent in 2018.
- Women were 4 of 13 — 31 percent — of nominees in the Original Song category, down from 40 percent in 2018
- Women were 5 of 10 — 50 percent — of nominees in the Live Action Short category, up from 25 percent last year.
- Women were 5 of 10 — or 50 percent — nominees in the Production Design category, up from 33 percent in 2018.
- Just one female writer, Nicole Holofcener, was nominated. She received the nod for her script for *Can You Ever Forgive Me?*, Its director, Marielle Heller, was not a nominee in the Directing category, and the film was not nominated for Best Picture.
- For the first time ever, a female-directed Pixar short, "Bao," was nominated.
- Producer Dede Gardner, nominated in the Best Picture category during six of the last seven years—winning for *Moonlight* and *12 Years a Slave*—was nominated in 2019 for *Vice*.
- Co-producer Gabriela Rodriguez, of *Roma*, was the first Latina to be nominated as producer.
- In the Costume Design category women again dominated, sweeping all 5 of the nominations.

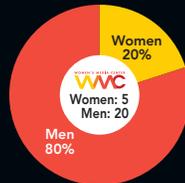


WMC INVESTIGATION 2019: GENDER AND NON-ACTING OSCAR NOMINATIONS

Academy Award Nominations
for all 19 Non-Acting Categories*



Academy Award Nominations
for Best Picture



Academy Award Nominations
for Cinematography



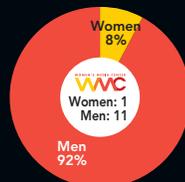
Academy Award Nominations
for Directing



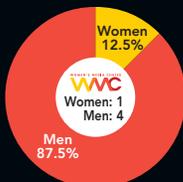
Academy Award Nominations
for Film Editing



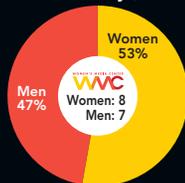
Academy Award Nominations for Writing
(Adapted Screenplay)



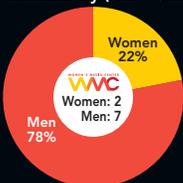
Academy Award Nominations for Writing
(Original Screenplay)



Academy Award Nominations
for Documentary (Feature)



Academy Award Nominations
for Documentary (Short Subject)



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

THIS ANALYSIS IS FOR FILMS RELEASED IN 2018. FOR A FULL LISTING OF CATEGORY TOTALS, PLEASE VISIT WOMENSMEDIACENTER.COM.

Source: Oscars.org; Analysis: Women's Media Center © 2019 Women's Media Center



womensmediacenter.com

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Directors Guild: Count of female, minority TV episode directors hit all-time high

In an occupation still dominated by White men, the [Directors Guild of America](#) found, nevertheless, that the number of women and people of color directing episodes of entertainment TV shows, for a second consecutive year, hit a record high during the 2017-18 season.

Women directed 25 percent of all episodes, a rise of 4 percentage points from 2016-17; men directed 75 percent. Minorities directed 24 percent of all episodes, a rise of 2 percentage points from 2016-17.

The [Directors Guild's annual tracking of race and gender diversity](#) among directors at TV networks, cable networks, Amazon and Netflix online streaming services analyzed 4,300 episodes that were produced in 2017-18. That number was down from a previous record of roughly 4,500 episodes in 2016-17.

"It's encouraging to see that the compass is pointing in the right direction, yet progress is mixed," Guild President Thomas Schlamme said in announcement about the analysis. "The bright spot here is that the doors are finally opening wider for women, who are seeing more opportunities to direct television. But it's disappointing the same can't be said for directors of color. The studios and networks who do the hiring still have a long way to go, and we are committed to continuing this important fight."

The 10 entertainment studios analyzed by the Guild produced 75 percent of the shows, according to the Guild. Additional findings about the 2017-18 season included:

- Women directed 1,085 episodes, a 14-percent increase from last season's 955 episodes.
- 262 women directors were employed in episodic television, up from 180 women in 2015-16, representing a 45-percent increase.
- 205 minority directors were employed, up from 104 in 2015-16 and an increase of 46 percent.
- Minorities directed 1,017 episodes, 11 more than last season's 1,006 episodes, a 1-percent increase.
- White women directed 813 episodes, up from 714 last year.
- Women of color directed 261 episodes, up from 236.
- White men directed 2,414 episodes, 335 fewer episodes than last season.
- Men of color directed 756 episodes, 14 fewer episodes than last season.
- White men and women, combined, directed 76 percent of all 2017-18 entertainment TV episodes, down from 77 percent the prior season.
- Blacks directed 13 percent of 2017-18 episodes, unchanged from the 2016-17 season.
- Asians directed 6 percent, up from 5 percent the prior season.
- Latinos directed 5 percent, up 4 percent previously.
- Twentieth Century Fox hired the most and Netflix the fewest women and minority directors.

First-time female, minority entertainment TV directors spiked; challenges remain

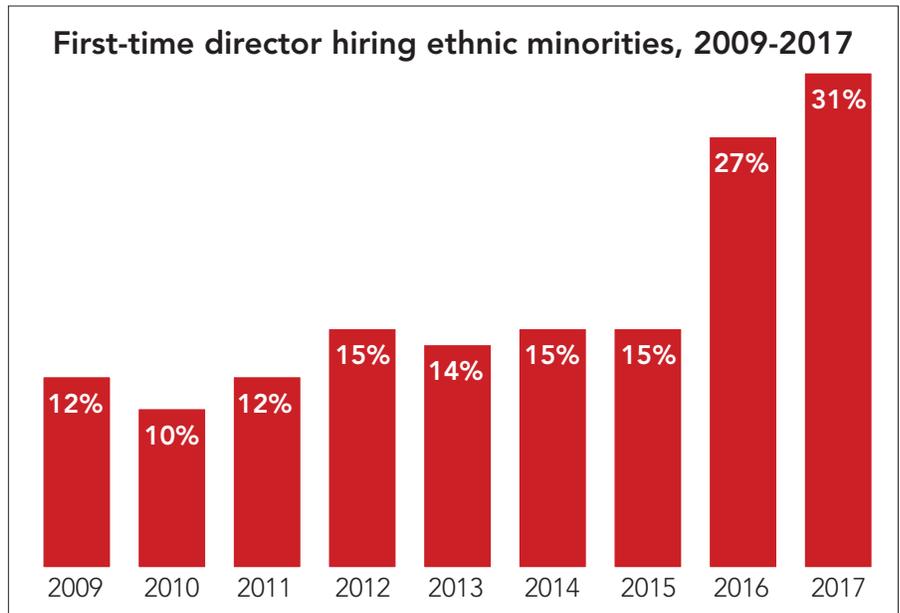
A record percentage of women and people of color were hired as first-time directors for the 2017-18 season on episodes of entertainment TV shows — the second straight year for such a surge, according to the [Directors Guild of America](#), which issued a caveat alongside that data.

“...Beneath the surface,” the Guild announced, releasing its most recent data on first-time directors, “progress on inclusion is complicated by a hiring dynamic in the industry. The study shows that while some actors, writers and others connected to a series do pursue directing after a first-break opportunity, the vast majority do not.

“The ongoing employer practice of ‘gifting’ out directing jobs to these series-connected individuals who do not go on to pursue a career as a director has a damaging effect on new and established directors alike. The practice acts as a bottleneck to the pipeline, limiting first breaks for diverse directors.”

Of the 202 first-time directors of entertainment TV episodes in 2017-18:

- 31 percent were directors of color. That compared to 27 percent of first-time directors in 2016-17 season and was almost triple the 2009-10 season’s 12 percent.
- 41 percent were women overall, up, respectively, from 33 percent and 11 percent.
- 13 percent were women of color, up, respectively, from 9 percent and 2 percent.
- 58 percent had been writers, producers, actors or crew members on series for which they later were hired as directors.
- 35 percent were first-time directing episodes for their respective series in 2017-18 but already were “career-track directors” who got their new jobs based on that prior experience.
- Female directors and directors of color accounted for 38 percent of career-track directors.
- Female directors and directors of color accounted for 25 percent of those who had worked as writers, producers, actors and crew members on TV series for which they became first-time directors.



Source: Directors Guild of America



Source: Directors Guild of America

GLAAD found highest-ever percentage of LGBTQ entertainment TV characters

The proportion of lesbian, gay, bisexual, transgender and/or queer regular (LGBTQ) characters cast during the 2018-19 entertainment TV season — 8.8 percent of 857 regular characters — was the highest of any during the 14 years that the Gay & Lesbian Alliance Against Defamation (GLAAD) has been tracking where, how and how many such characters were slated to appear.

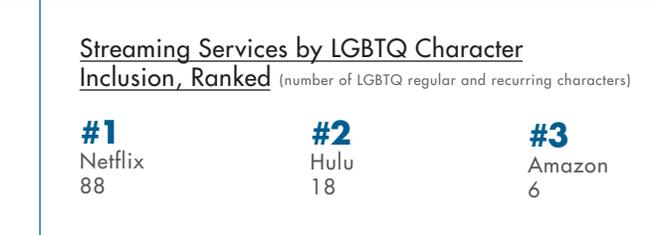
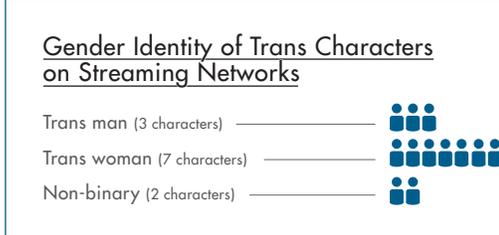
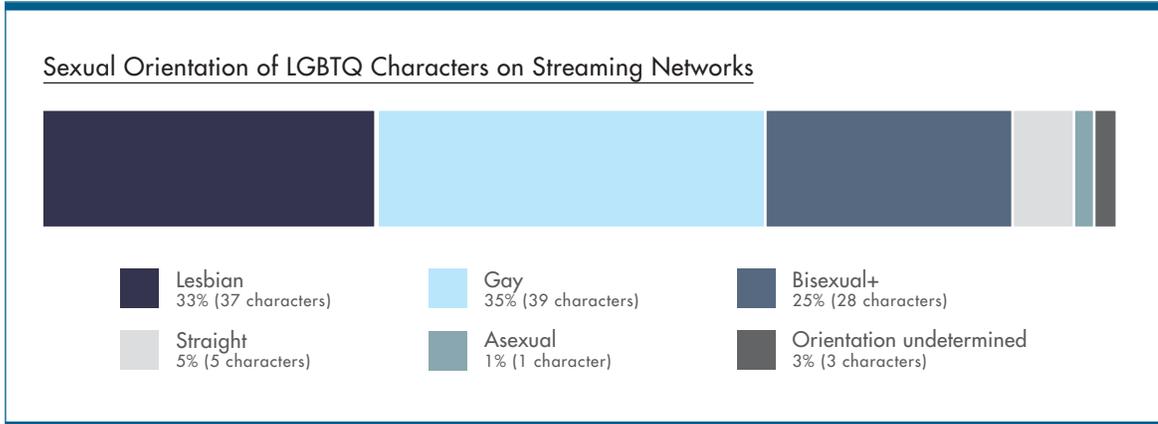
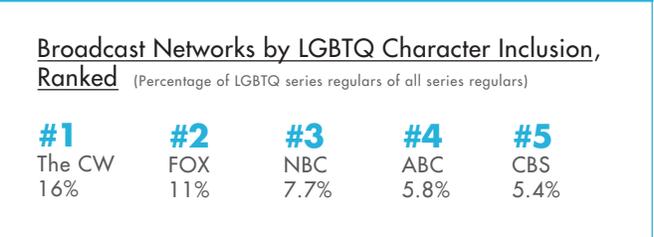
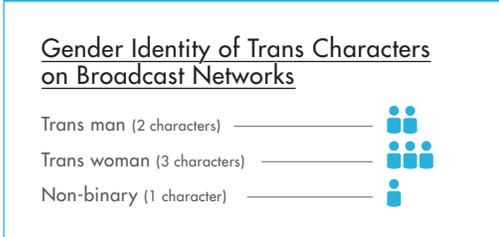
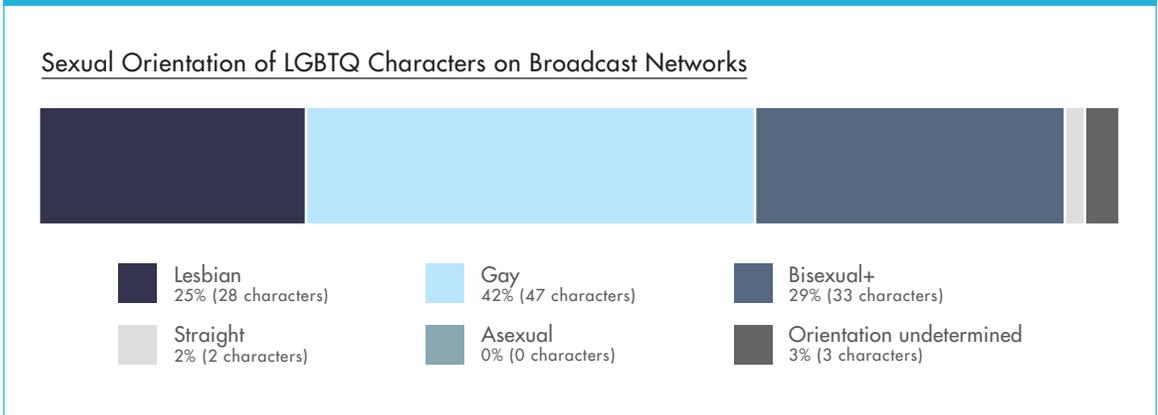
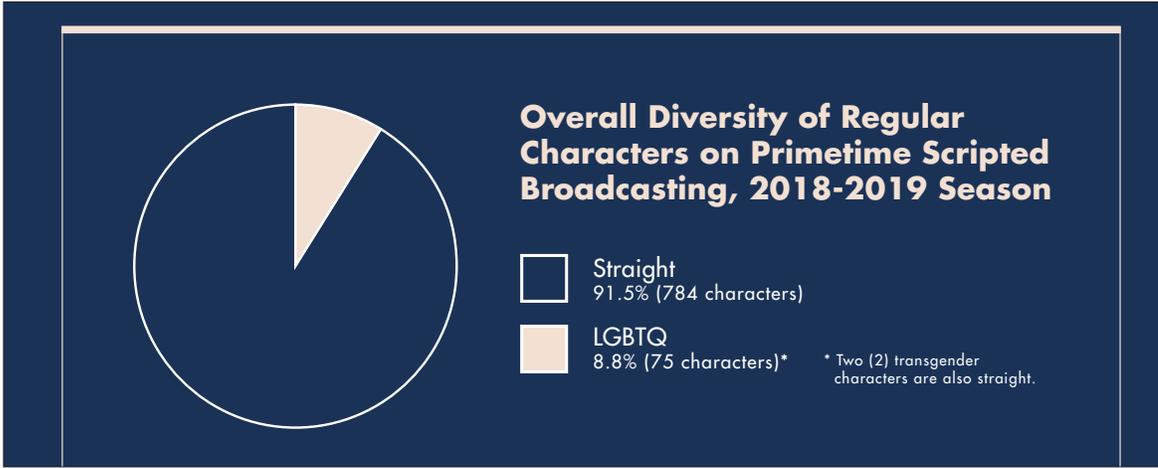
In 2017-18, the respective rate was 6.4 percent.

Shows on ABC, CBS, The CW, FOX and NBC were analyzed for GLAAD's "Where We Are on TV" report which, for a fourth year, also measured the presence or absence of LGBTQ characters streamed online by Amazon, Hulu and Netflix.

"Our reports have shown a general upwards trend when it comes to inclusion of LGBTQ characters on television, with the most recent year for the first time including regular and recurring asexual characters and non-binary characters. But there is still work to be done ... " Megan Townsend, GLAAD's director of entertainment research and analysis, told the Women's Media Center. "To keep moving forward networks should keep up with what audiences have responded to, as they've made inclusive shows like "One Day at a Time," "Brooklyn Nine-Nine," "Shadowhunters" and more hits ... [I]nclusion [must] become part of the thought process at every level ... "

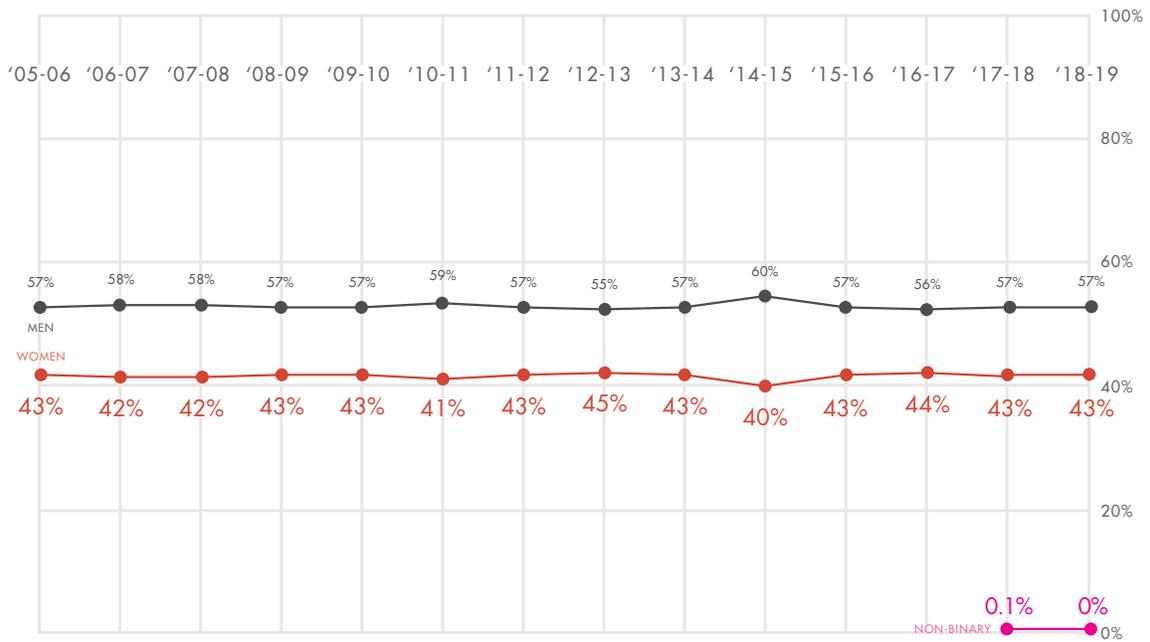
The main findings from the latest analysis from GLAAD, which has conducted 14 such analyses, were these:

- Of the 857 regular characters in scripted primetime series on traditional broadcast networks in 2018-19, 75 — or 8.8 percent — were LGBTQ. That compared to 6.4 percent of the 901 characters in the 2017-18 season. Straight characters accounted for 91.5 percent, or 784 characters.
- An additional 38 characters with less frequent but recurring roles brought the total of LGBTQ characters on traditional networks' shows in 2018-19 to 113, up from a combined total of 86 in the previous season.
- The number of regular LGBTQ characters counted on scripted primetime cable shows increased to 120, and recurring characters increased to 88, totaling 208 characters on cable. That compared to a total of 173 regular and recurring characters during the prior season.
- Amazon, Hulu and Netflix original scripted series had 75 LGBTQ regular characters and 37 recurring ones, for a total of 112. During the 2017-18 season, the total was 70.
- 47 — or 42 percent — of the 113 regular and recurring LGBTQ characters on traditional network TV shows in 2018-19 were gay men, a decrease of 5 percentage points from the previous season.
- Of the regular and recurring LGBTQ characters on traditional network TV shows in 2018-19, 28 — or 25 percent — were lesbians. That was up 1 percentage point from the previous season but down from two years ago, when lesbians were 33 percent of regular and recurring LGBTQ characters.
- On online streaming originals, 52 percent of LGBTQ characters were White in 2018-19, down from 77 percent in 2017-18.
- On cable, 54 percent of LGBTQ characters were White in 2018-19, down from 64 percent in 2017-18.
- On the traditional TV networks, 49 percent of LGBTQ characters were White in 2018-19, down from 62 percent in 2017-18.
- Bisexual characters who were attracted to more than one gender or were gender-fluid made up 27 percent of the total number of LGBTQ characters (traditional, cable, and streaming). Of those 117 characters, 84 were women and 33 were men.
- Of the 26 regular and recurring transgender characters on all three platforms — previously there were 17 — 17 were trans women, 5 were trans men and 4 were non-binary.
- Characters with disabilities on traditional TV network shows, proportionately, increased to 2.1 percent from 1.8 percent in 2017-18.
- 7 characters were HIV-positive, across the three platforms. There were 2 such characters during the 2017-18 season.



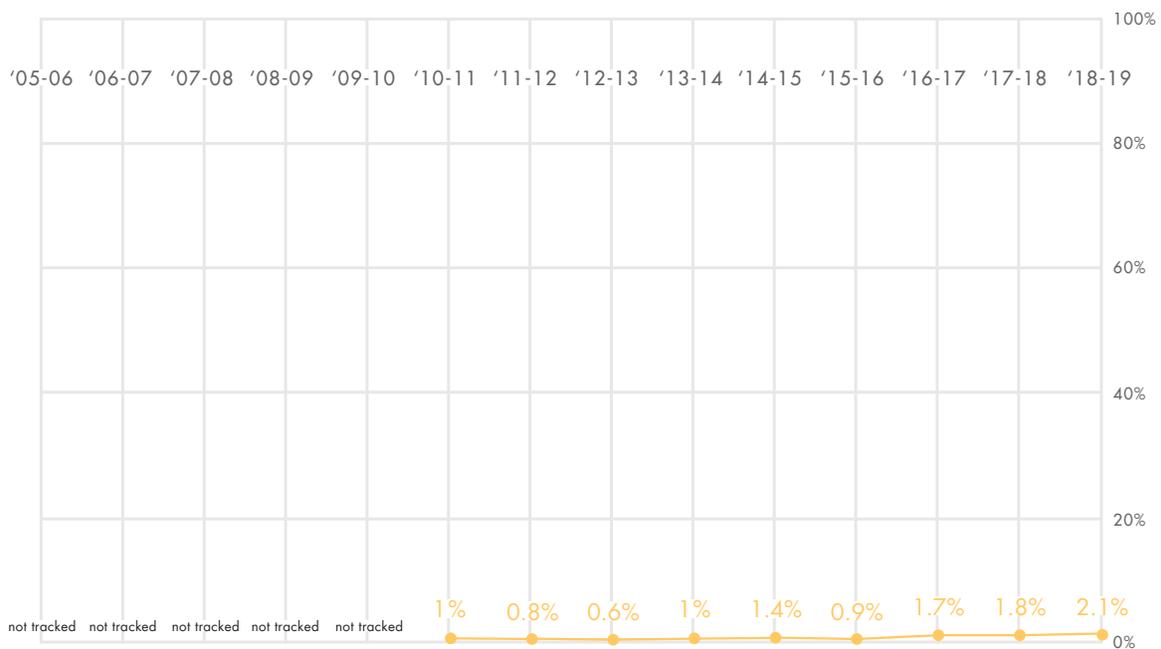
Source: GLAAD

Broadcast Gender Balance of Series Regular Characters Over Time



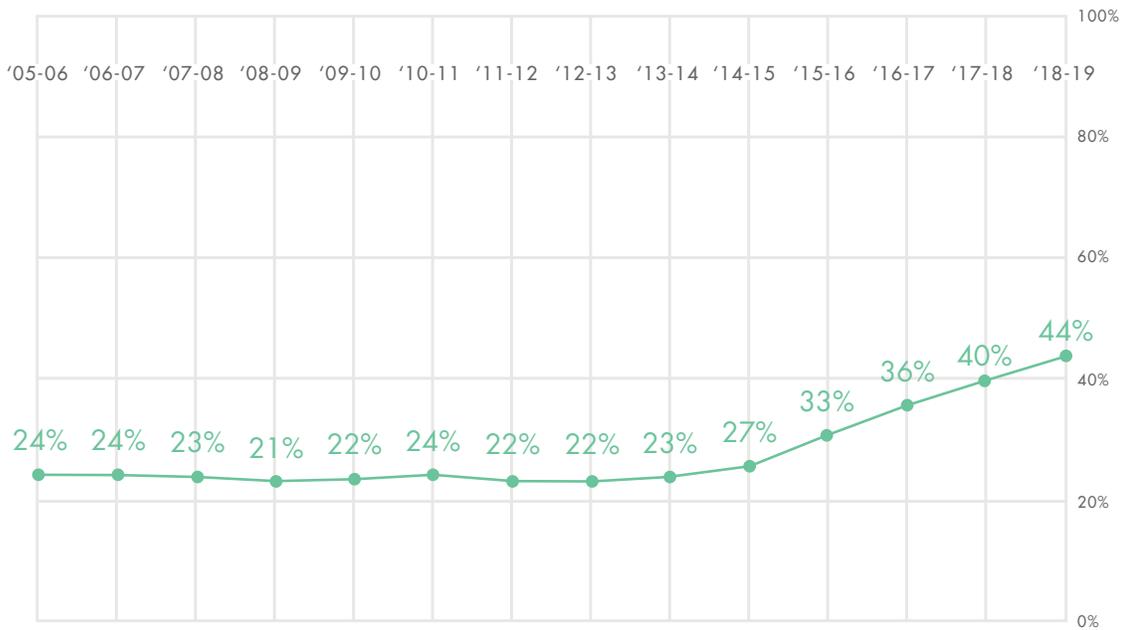
Source: GLAAD

Broadcast Representation of Characters with Disabilities Over Time, Series Regulars

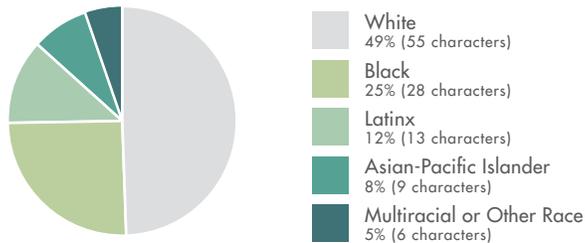


Source: GLAAD

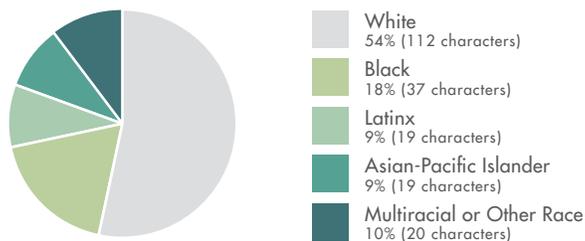
Broadcast Representation of People of Color Over Time, Series Regulars



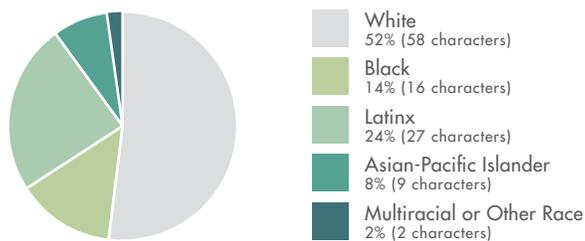
Racial Diversity of LGBTQ Characters on Broadcast



Racial Diversity of LGBTQ Characters on Cable



Racial Diversity of LGBTQ Characters on Streaming



Representation of People of Color by Broadcast Network

#1
NBC 47%



#2
The CW 46%



#3 (tie)
ABC 45%



#3 (tie)
FOX 45%



#5
CBS 37%



Source: GLAAD

Asian, Pacific Islander TV and online show characters were few, stereotyped

Whites accounted for almost 70 percent of roles as regulars on TV and online entertainment shows, but Asians and Pacific Islanders (AAPI), jointly, received just 4 percent of roles as series regulars.

That paucity of AAPI series regulars was true even for entertainment TV and online shows set in U.S. cities where people of Asian or Pacific Island descent are a sizable chunk of the population, according to [“Tokens on the Small Screen: Asian Americans and Pacific Islanders in Prime Time and Streaming Television.”](#)

It analyzed 242 shows, with a total of 2,052 regular characters, airing on traditional TV networks, cable networks and digital platforms during the 2015-16 season.

AAPI regulars disproportionately were typecast as the “forever foreigner, yellow peril, model minority, emasculated men, exoticized women, sidekicks to White characters ...” or some other stereotype, researchers wrote.

Jenny Jong-Hwa Lee, a University of California at Los Angeles graduate student researcher and PhD candidate, acknowledged that there’s been considerable progress for AAPI characters since several AAPI interest groups analyzed this topic in 2005 and 2006. But, added Lee, a researcher on the latest iteration of the prior studies, there hasn’t been nearly enough progress.

“There are more characters, but they are so underrepresented as characters onscreen and characters with complexity while onscreen,” Lee told the Women’s Media Center. “... In real-life, Asians interact with other Asians, they have Asian family members. So many of these shows have just one Asian, which means they’re props, just in the background.

“We appreciate the gains of ‘Fresh Off the Boat,’ which is more rooted in reality. [Our study referenced] some of the scholarship on ‘cultural citizenship,’ which is especially critical in this current atmosphere, such a contested period of asking ‘What does America mean?’ There are these troubling portrayals that America means only what White males say it means. America has never been just White men. We can’t let ourselves be fooled by those false portrayals.”

Findings of the new study included these:

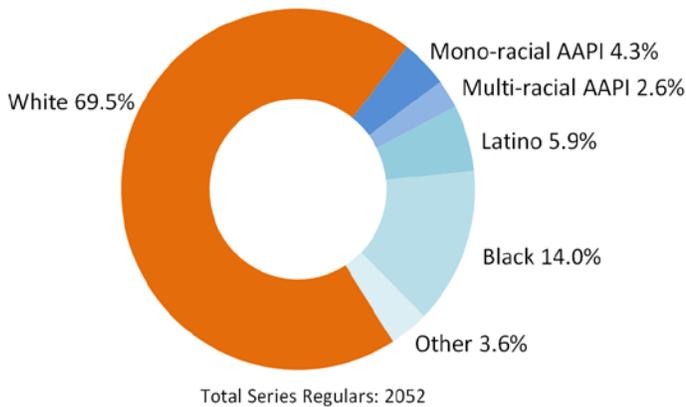
- There were roughly equal numbers of Asian and Pacific Islander men and women who were series regulars.
- AAPI men snagged 10 hours and 41 minutes of screen time during the 2015-16 season, while women snagged 8 hours and 53 minutes.
- No AAPI persons were series regulars in 64 percent of all shows.
- Whites were regulars in 96 percent of all shows.
- Of all shows featuring AAPI series regulars, 68 percent had only 1 AAPI regular.
- Of all AAPI series regulars, 87 percent were on-screen for less than half an episode.
- Of all AAPI regulars, 17 percent had the lowest screen time of any regulars on their show.
- White regulars were on-screen 3 times longer than AAPI regulars.
- On shows featuring AAPI regulars, 3 times as many White regulars were involved in romantic and/or familial relationships.
- 56 percent of AAPI female characters were in romantic and/or familial relationships, as were 43 percent of AAPI men. (Though the published study doesn’t include this detail, researcher Lee told the Women’s Media Center, for example, that AAPI female characters who were in romantic relationships were onscreen 2.5 percent of the time during their respective shows and those not in romantic relationships were onscreen .8 percent of the time.)
- 56 percent of AAPI female characters and 39 percent of AAPI male characters were in familial relationships.
- More than a third of all AAPI series regulars appeared on 11 shows during the studied period. More than half of those shows were cancelled.

The researchers did compile a list of “exemplary” shows with a fairer share and representation of AAPI series regulars: HBOs “The Night Of,” AMC’s “The Walking Dead,” Netflix’s “Master of None” and ABC’s “Fresh Off the Boat.”

The researchers did not provide apple-to-apple comparisons of their most recent findings and the prior findings, which did not include shows that streamed online.

TV SO WHITE

TV Series Regulars by Race



PACIFIC ISLANDERS

4 series regulars:

1. Dwayne Johnson on *Ballers* (HBO)
2. Uli Latukefu on *Marco Polo* (Netflix)
3. Keisha Castle-Hughes on *Roadies* (Showtime)
4. Cliff Curtis on *Fear the Walking Dead* (AMC)

0.2%
of all series regulars,
half of their U.S.
population

Television vs. U.S. Population

	TV Series Regular %	U.S. Population % ²
AAPI (monoracial)	4.3%	5.9%
Black	14.0%	13.3%
Latino	5.9%	17.8%
White	69.5%	61.3%

Source: AAPI

96% of TV shows have at least one White series regular.

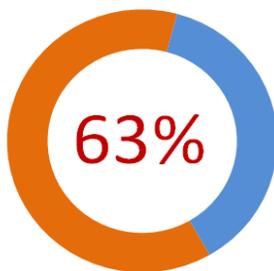
MISSING IN ACTION



TV shows out of 242 have **no AAPI** series regulars.

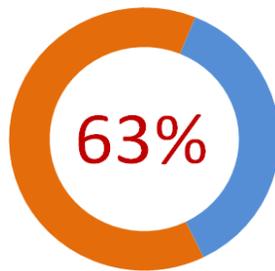
TV shows across every television platform have NO AAPI Series Regulars.

Broadcast TV
ABC, CBS, CW, FOX, NBC



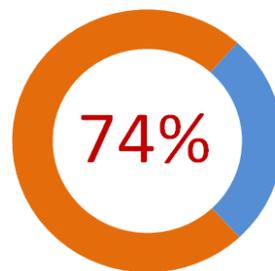
Total Shows: 104

Basic Cable
Top 25



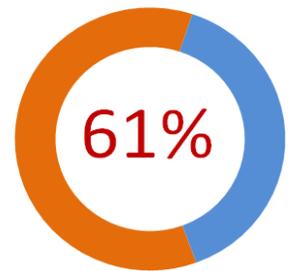
Total Shows: 71

Premium Cable
Cinemax, HBO, Showtime, Starz



Total Shows: 34

Streaming TV
Amazon, Hulu, Netflix



Total Shows: 33

■ NO AAPI Series Regulars

A majority of shows set in high AAPI-populated cities have NO AAPI series regulars.



Source: AAPI

Aging U.S. population not reflected in TV entertainment show characters

As the U.S. population grows older, the number of older characters in TV shows has not kept pace with that shift. That is a key takeaway from a University of Southern California Annenberg School of Communication and Journalism [analysis of 1,609 speaking characters](#) on 72 unique episodes of popular shows, including 28 shows that, based on Nielsen Media Research ratings, were popular with both the 18-to-49 and 65-and-older age groups.

The analysis found, among other things, that:

- 9.4 percent of the 1,609 speaking characters were aged 60 and older, a group that accounted for 19.9 percent of the U.S. population in the latest available Census data.
- 22 percent of the 72 show episodes had no senior speaking character on screen.
- 8.2 percent of regular characters on the 72 episodes were seniors.
- 27.8 percent of the 60-and-older characters were women.
- 52.8 percent of the 72 shows had no older women.
- By race, across the 72 unique shows, 72.2 percent of senior characters were White, 14.6 percent were Black, 6.6 percent were Latino, 1.3 percent were Asian and 5.3 percent, combined, were either multiracial or identified as something other than those races.
- None of the episodes featured an Asian senior female character.
- 70 of the 72 shows had no Latino senior female character.
- 64 shows had no Black senior female character.
- Men of color comprised 28.2 percent of senior male series regulars across the 72 shows.
- Women of color comprised 27.3 percent of senior female series regulars across the 72 shows.
- Seniors accounted for 4 of 48 lesbian, gay, bisexual or transgender series regulars across the 72 shows; 3 of them were male and 1 was female.
- 68 of the 72 shows had no senior LGBT series regulars.

Of a total of 296 behind-the-scenes content creators for those 72 unique episodes:

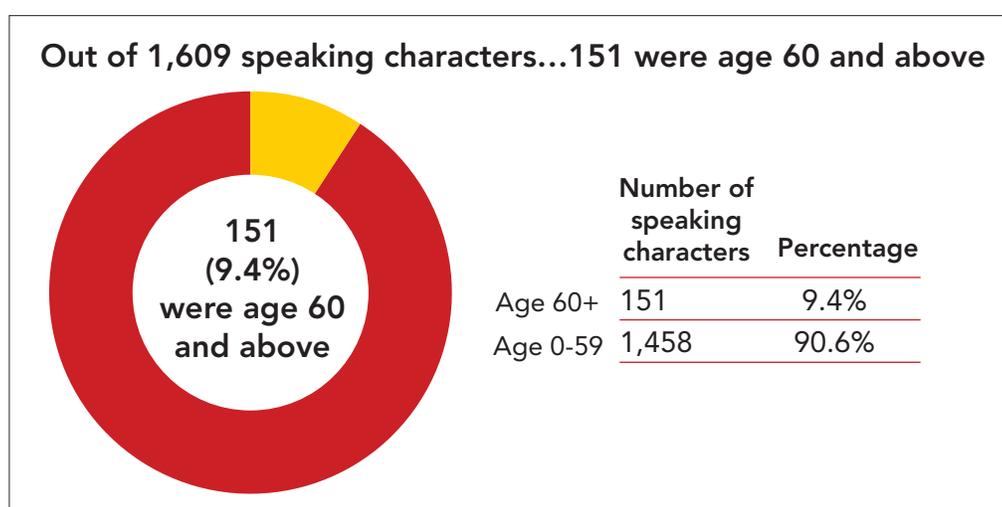
- 83.1 percent were male; 16.9 percent were female.
- 8.2 percent were people of color.
- 12.6 percent were aged 60 and above.
- 25.3 percent — or 19 — of the 75 directors of the 72 shows were 60 years or older. 2 of the 19 were female and 17 were male. 5 were of color.
- 5 percent — or 6 — of the 121 writers with credits across the 72 episodes were 60 years or older. 1 of them was female. 0 were of color.

The researchers did offer a caveat: “We discuss overall trends for the 72 unique series across both samples [of viewers aged 18 to 49 and those 65 and older]. Due to the overlap between samples and the small number of characters included in some analyses, however, caution should be exercised when interpreting differences between the 18-49 and 65-plus samples.”

Speaking characters' age by sample type			
	Popular shows 18-49 years	Popular shows 65 years and older	Overall
0-20 years	13.1	7.6	11.4
21-39 years	46.2	50.8	47.2
40-59 years	31.2	31.8	31.9
60 years and above	9.5	9.8	9.4
Number of characters	1,129	1,147	1,609
Number of TV shows	50	50	72

Source: University of Southern California Annenberg School of Communication and Journalism

*Note: Each column sums to 100% within age grouping. The overall column represents unique shows in the sample. Twenty-eight of the same shows are included in both samples (18-49 years, 65 years and above) of popular content.



Source: University of Southern California Annenberg School of Communication and Journalism

Color of Change: Black writers “systematically” excluded from TV, digital shows

TV networks and digital entertainment companies have “systematically” excluded Black writers from their payrolls. “[Race In The Writers’ Room: How Hollywood Whitewashes The Stories That Shape America](#)” made that argument as it concluded that 65 percent of shows from the 2016-17 season had no Black writers at all.”

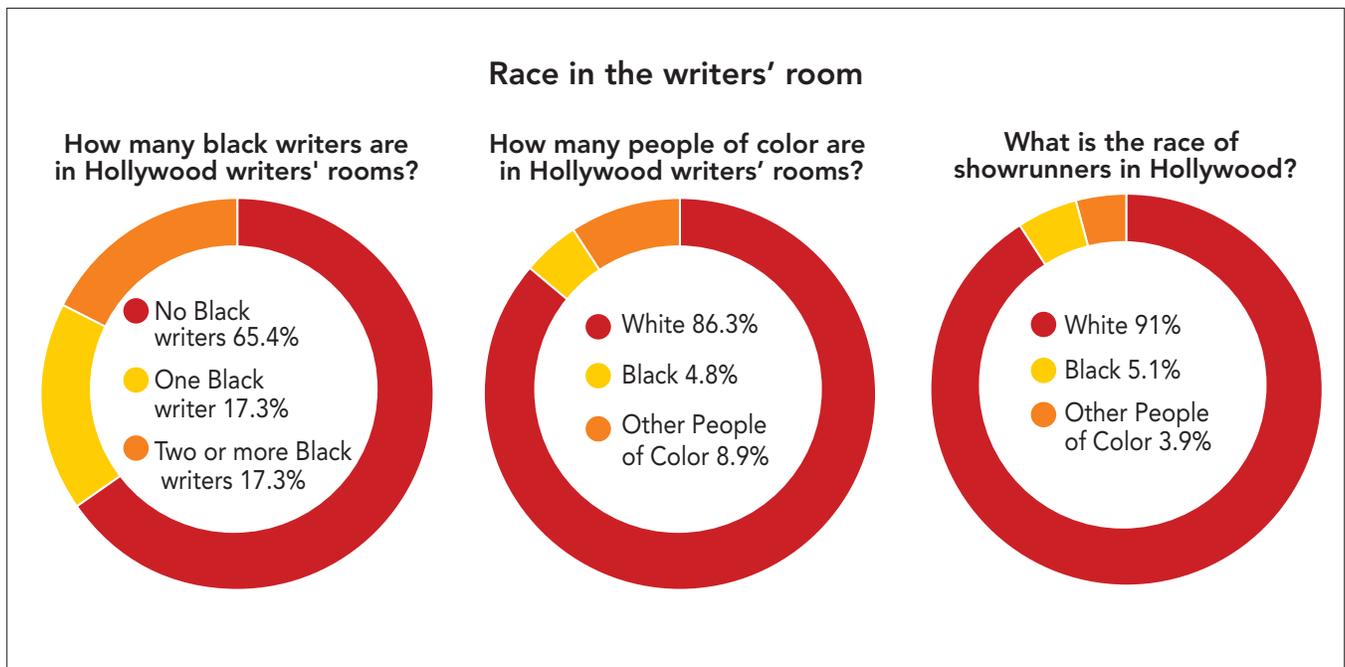
Of those 234 shows, with a total of 3,817 writers, 17.3 percent had one Black writer and 17.3 percent more than one Black writer. Of all the writers working on a total of 1,678 original, scripted comedy and drama series airing or streaming on 18 networks, less than 5 percent were Black, according to the report, commissioned by [Color of Change](#), a national racial justice advocacy organization.

The report indicates that the shortfall in Black writers could be attributed to the fact that 91 percent of show-runners — producers, directors and others with the last word on show management — were White during the studied period. Also, 80 percent were male, 5.1 percent were Black and 3.9 percent were other persons of color, wrote University of California Los Angeles Social Sciences Dean Darnell Hunt, the report’s lead researcher.

A lack of Black writers often results “in content that furthers stereotypical, inaccurate and harmful representations of Black people,” according to the report. “This dynamic is especially evident in the proliferation of harmful stereotypes about Black people in procedural crime dramas. One Black writer, who worked on several crime procedurals for which she was the lone Black writer, described how ‘we had a dynamic where the good guy is White and blue-eyed and all of the bad people were people of color.’”

The report also concluded that:

- 13.7 percent of scripted shows had writers of color.
- 4.8 percent of those writers of color were Black; 8.9 percent were other persons of color.
- 69.1 percent of shows led by White showrunners had 0 Black writers; 17.4 percent had 1; 9.6 percent had 2; 3.9 percent had 3 or more.
- Every show with a Black showrunner had 2 or more White writers.
- AMC, TBS and TNT had 0 showrunners who were women or persons of color.
- 92 percent of shows on CBS — whose 25 analyzed shows were the most- watched and second in number only to Netflix shows — had 1 or 0 Black writers.
- On cable TV, AMC had the worst record for hiring women and people of color as writers with 86 percent of their shows having no Black writers and 20 percent with no women.
- On network TV, CBS and CW had a “Black Problem”; they hired women and other people of color writers but no Black writers.
- Hulu had no Black writers.
- Out of 9 procedural crime dramas analyzed, 0 had Black showrunners; only 1 had more than 1 Black writer.
- In the 17 percent of cases where a show had just 1 Black writer, those writers reported that they frequently weren’t allowed to help shape the creative process — even when race issues were central to a storyline — and that they were passed over for career-advancing promotions.



Graphic produced by the Women's Media Center

Source: Color of Change

Just one woman composer worked on multiple 2017-18 TV series

A single woman — [Sherri Chung](#) — composed music for more than one TV show during the 2017-18 television season, according to [Refinery 29](#), an entertainment and lifestyle news site.

Of 117 scripted prime-time network TV episodes of the 2017-18 season, **a total of seven listed a woman composer**. In other words, 6 percent of television scores were written by women and 94 percent by men.

Women composers were also distinctly in the minority on cable TV and online streaming entertainment shows, where 5.5 percent — 11 of 201 series episodes produced or co-produced in the United States — had a woman composer. Mainly, women composers shared credits with men composers.

While Chung composes for the “Riverdale” and “Blindspot” shows (her mentor, a male composer, helped put her in the pipeline) most female composers are not working on more than one show. And just four female composers from 2017-18 had their own, singular, unshared credit, Refinery 29’s Courtney L. Smith wrote.

“Women composers simply aren’t getting the same opportunities, even though they have the same training, the same capacity to create, and the same passion for writing music,” Smith wrote in the July 2018 report.

She cited composers’ 2016 earnings, as calculated by the [Berklee College of Music](#), as being:

- \$1,500 to \$7,500 per episode for a half-hour show.
- \$2,000 to \$15,000 for an hour-long show.

Organizations that protect composers’ performance rights, including copyright royalties, paid those composers additional fees for each show’s airing.

“In short,” Refinery 29’s Smith wrote, “the more shows you have a composing credit on, the more money you can make in a year. If you share credit with another composer, your fee is split in half and shared between the two of you, as well as the writing credit.”

Some Emmy categories saw slightly more women nominees, some didn’t

Men snagged 74 percent of 2018’s Primetime Emmy Award nominations for directing, producing, writing and editing, according to a [Women’s Media Center \(WMC\) analysis](#) that also found a 2 percentage-point increase overall in non-acting nominations of women.

Women got 30 percent of nominations across a total of 96 non-acting categories. In 2017, when there were 88 such categories, women received 28 percent of nominations.

From the 2017 Emmy season to the 2018 season, nominations of female directors slid from 10 percent to 6 percent, one of the most marked declines for those female showrunner nominees. Unchanged during the same period were the nomination rates for women producers and editors.

Except for one category — Outstanding Writing for a Comedy Series, where men and women were tied — men nominees outnumbered women in the 43 most influential categories of producing, editing, writing and directing.

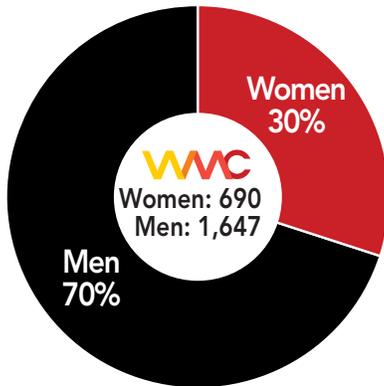
“The numbers over the past year show little change in the status of female creators in television,” said Julie Burton, president of the Women’s Media Center. “Improvement has been slow both in the employment numbers of women in key behind-the-scenes roles and in the number of women nominated for their achievements and impact as writers, directors, producers, or editors.”

Details of the WMC analysis included these:

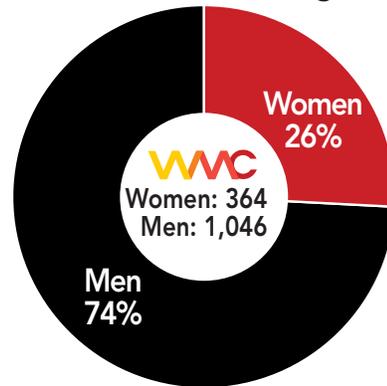
- 6 percent of nominated directors — 13 of 201 directors — were female. That compared to 10 percent in 2017.
- 20 percent of nominated editors — 23 of 115 editors — were female. That was the same rate as in 2017.
- 23 percent of nominated writers — 34 of 150 writers — were female. That compared to 21 percent in 2017.
- 31 percent of nominated producers — 294 of 944 producers — were female. That was the same rate as in 2017.
- 30 percent of all non-acting nominees — 690 of 2,337 — were female. That was the same rate as in 2017.
- 3 women and 3 men received a nod for comedy series outstanding writing, the only category among the 43 most influential categories in which women were not outnumbered.

WOMEN'S MEDIA CENTER INVESTIGATION: 2018 REVIEW OF GENDER & NON-ACTING EMMY PRIMETIME NOMINATIONS

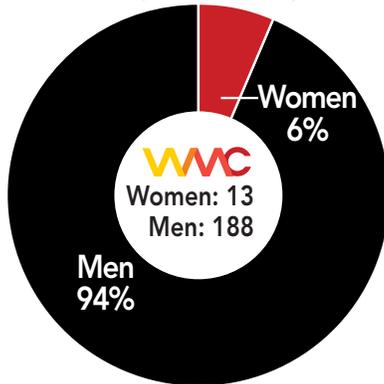
Overall Total



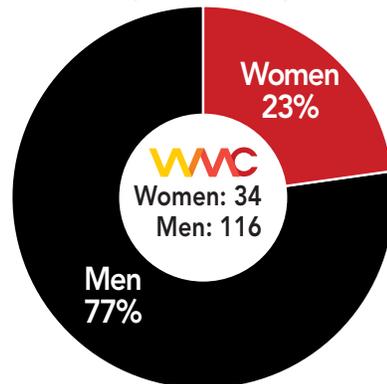
Overall Writing, Directing, Editing, Producing Nominations, All Categories



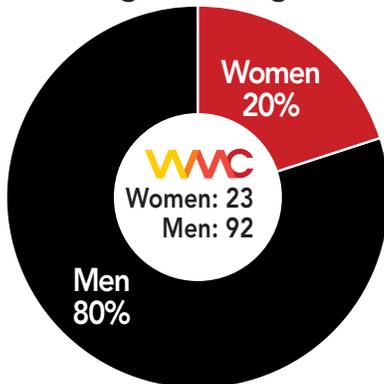
Emmy Nominations for Outstanding Directing, All Categories



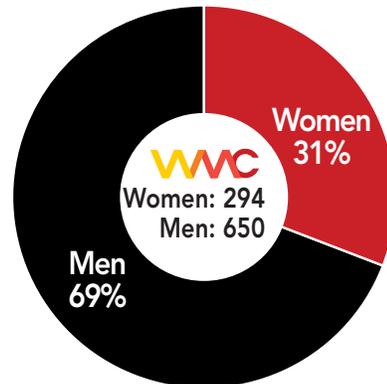
Emmy Nominations for Outstanding Writing, All Categories



Emmy Nominations for Outstanding Editing, All Categories



Emmy Nominations for Outstanding Producing, All Categories



Graphic produced by the Women's Media Center



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

UCLA cited Hollywood's "Five Years of Progress and Missed Opportunity"

In its fifth annual release of data backing its argument that diversity pays off in dollars and cents, the University of California at Los Angeles Ralph J. Bunche Center for African American Studies noted improvements made since its last report. But the underrepresented --- persons of color and women --- "remained underrepresented on every front in 2015-16," wrote researchers for Hollywood Diversity Report 2018.

The report examined 174 theatrical films released in 2016 and 1,251 entertainment shows from the 2015-16 season that either aired on television or streamed online. The researchers concluded that women increased their ranks, proportionately, in several sectors but not in four critical career categories: film directors, acting leads in scripted network TV shows, creators of cable TV shows and creators of scripted TV shows.

Said Darnell Hunt, UCLA's social sciences dean and Ralph Bunche Center director: "Most of the sustained progress we've seen over five years has been in television, mostly in front of the camera. People of color and women have posted notable gains in TV and, particularly, in digital ... But film has been static."

Hunt told the Women's Media Center, "There has not been much progress in film at all. Part of the problem is that we are in this renaissance period in TV and digital --- some of the most amazing, diverse programming in history --- and that has created opportunity for people who don't normally get a shot ... We're making fewer films now. The industry has become more selective in terms of what it green-lights. A handful of smaller films and diverse films have gotten critical acclaim. But in the whole universe ... "Black Panther" and "Crazy, Rich Asians" are outlier successes ... In film --- and even in TV, where there's been progress --- we're still not where we need to be. For women and people of color, there just aren't enough opportunities."

The researchers wrote that since their previous report the trio of talent agencies dominating their industry added even more film directors, film lead actors, film writers, cable show creators and others to their roster during 2015-16. That was good news, the researchers wrote, but only to a point: "People of color posted significant gains among the broadcast scripted leads represented by both the dominant and remaining agencies, and more modest gains among credited film directors and digital scripted show creators. Nonetheless, minorities remained severely underrepresented on the rosters of these powerful industry gatekeepers."

The researchers from the Bunche Center's Hollywood Advancement Project also concluded that although minorities comprised 38.7 percent of the U.S. population, according to what then was the latest census, they remained underrepresented in film and television. In 2015-16, minorities constituted:

- 13.9 percent of lead actors in films, roughly the same as 2014-15's 13.6 percent.
- 12.6 percent of film directors, up from 10.1 percent.
- 8.1 percent of film writers, up from 5.3 percent.
- 18.7 percent of scripted leads in network TV entertainment shows, up from 11.4 percent.
- 20.2 percent of scripted leads in cable TV entertainment shows, up from 15.8 percent.
- 12.9 of scripted leads in shows streaming online, up from 11.1 percent.
- 7.1 percent of creators of scripted network TV shows, down from 8 percent.
- 7.3 percent of creators of scripted cable TV shows, roughly the same as the previous 7.5 percent
- 15.7 percent of creators of scripted shows streaming online, up from 5.6 percent.

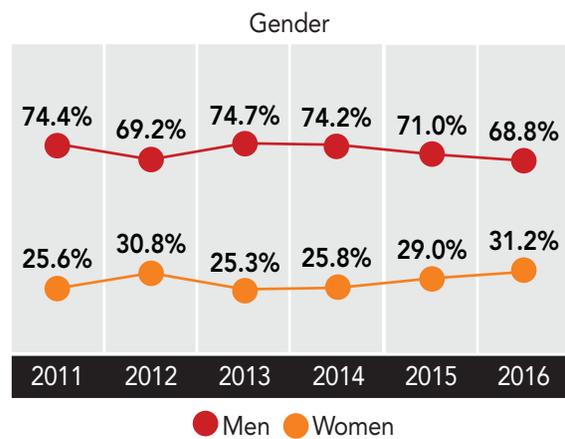
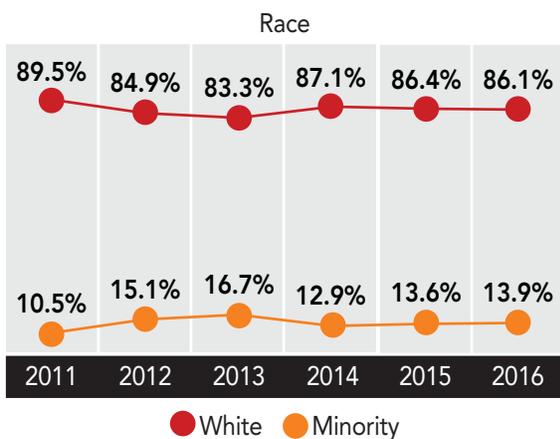
Women also remained underrepresented, comprising, in 2015-16:

- 31.2 percent of film leads, slightly up from 29 percent in 2014-15.
- 6.9 percent of directors, down from 7.7 percent.
- 13.8 percent of film writers, slightly up from 13 percent.
- 35.7 percent of scripted leads in network TV entertainment shows, down from 38.2 percent.
- 44.8 percent of scripted leads in cable TV entertainment show, up from 35.6 percent.
- 43.1 percent of scripted leads in shows streaming online, up from 35.2 percent.
- 22.1 percent of creators of scripted network TV shows, roughly the same as the previous 22.4 percent.
- 16.9 percent of creators of cable scripted shows, down from 20.9 percent.
- 31.5 percent of creators of scripted shows streaming online, up from 20.4 percent.

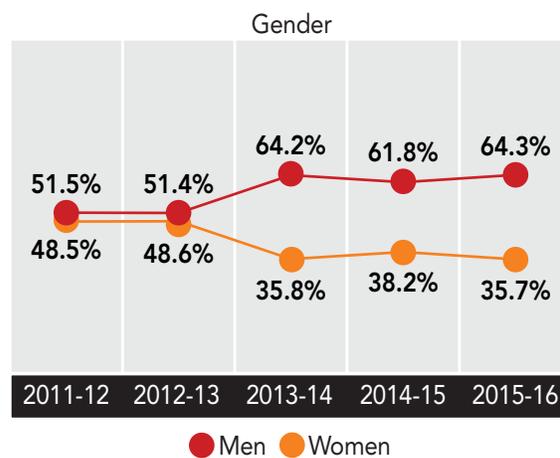
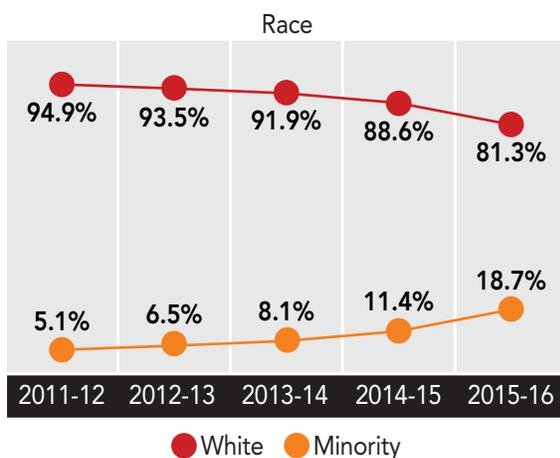
Regarding box office receipts, the researchers found that:

- In 2015-16, cable TV shows where at least 21 percent of the casts were people of color were preferred viewing for Asian, Black and Latino households and constituted half of the top 10 shows viewed by White households and 18- to 49-year-old audiences.
- People of color bought most of the tickets, globally, for 5 of 2016's top 10 money-making films.
- Films where people of color comprised 21 percent to 30 percent of the cast had the highest average global box office receipts and the highest average median return on investment.
- Films with the most racially and ethnically homogenous casts reaped the least profits.
- Films with Black and Latino leads and majority-minority casts were released, on average, in the fewest international markets in 2016.

Leads by race and gender, top theatrical films, 2011-2016



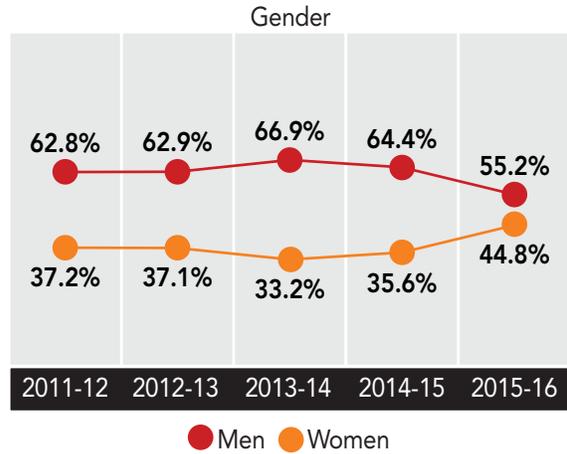
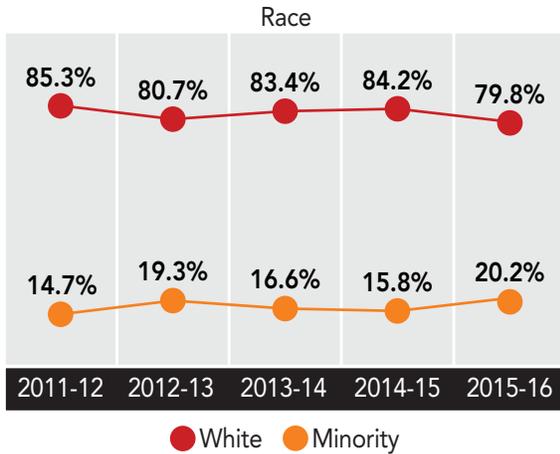
Leads by race and gender, broadcast scripted, 2011-12 to 2015-16 seasons



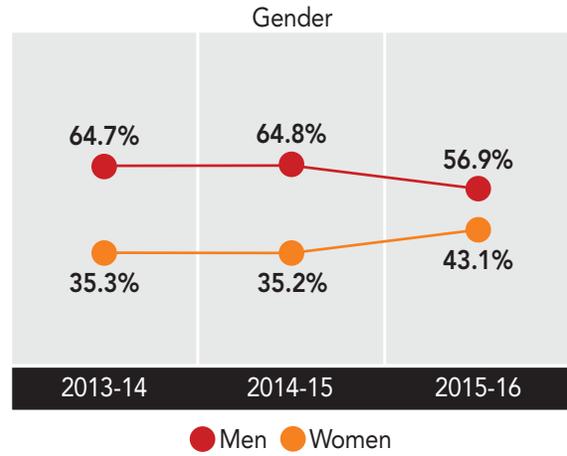
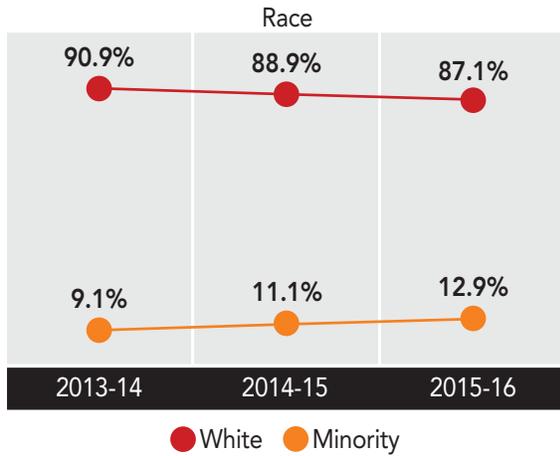
Source: UCLA/Ralph J. Bunche Center for African American Studies

Graphics produced by the Women's Media Center

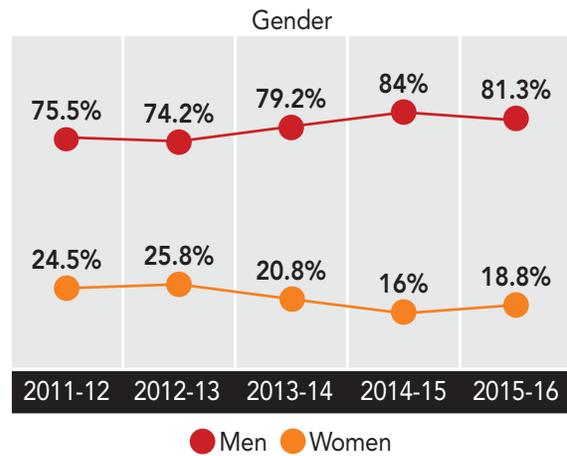
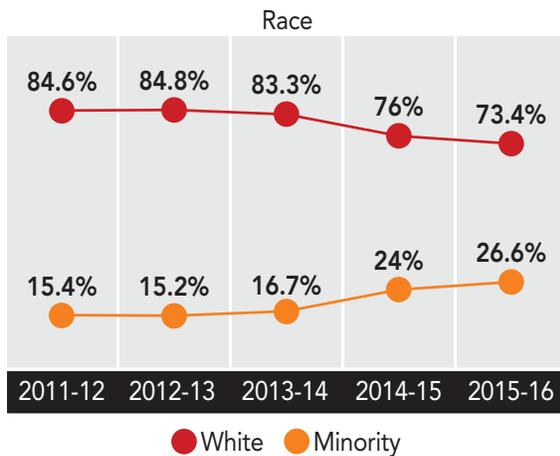
Leads by race and gender, cable scripted, 2011-12 to 2015-16 seasons



Leads by race and gender, digital scripted shows, 2013-14 to 2015-16



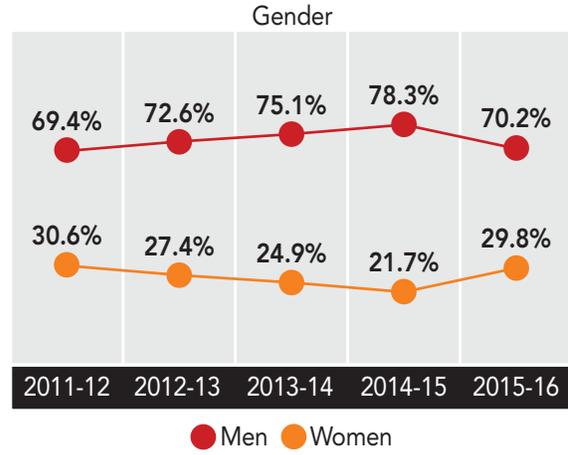
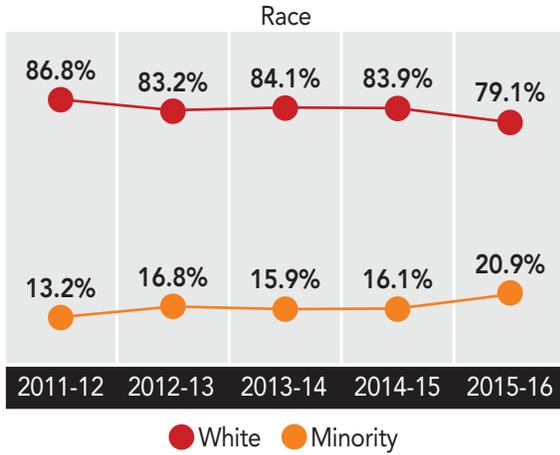
Lead talent by race and gender, broadcast reality and other shows, 2011-12 to 2015-16



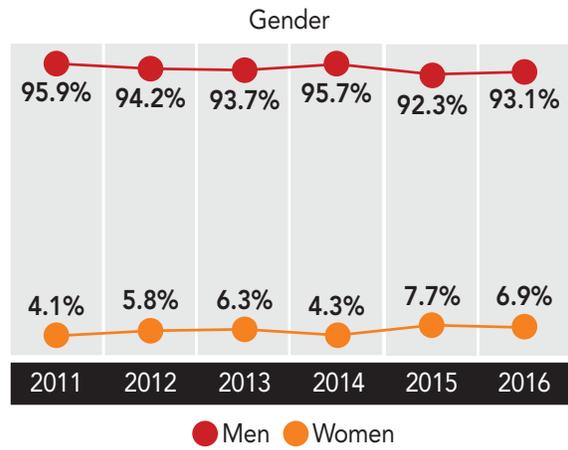
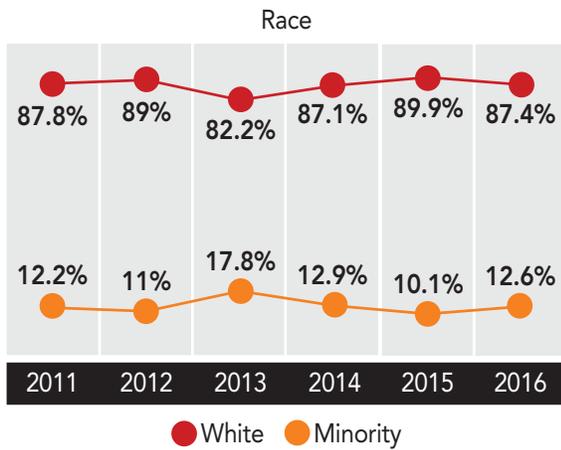
Source: UCLA/Ralph J. Bunche Center for African American Studies

Graphics produced by the Women's Media Center

Lead talent by race and gender, cable reality and other shows, 2011-12 to 2015-16



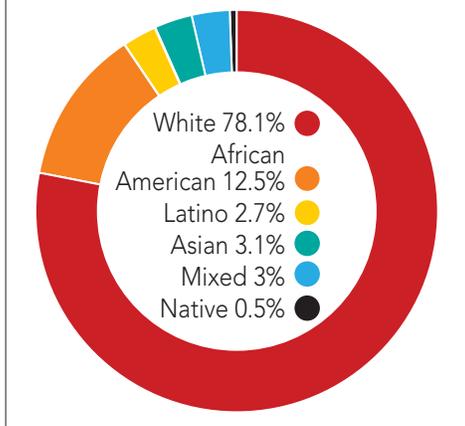
Director race and gender, top theatrical films, 2011-16



Source: UCLA/Ralph J. Bunche Center for African American Studies

Graphic produced by the Women's Media Center

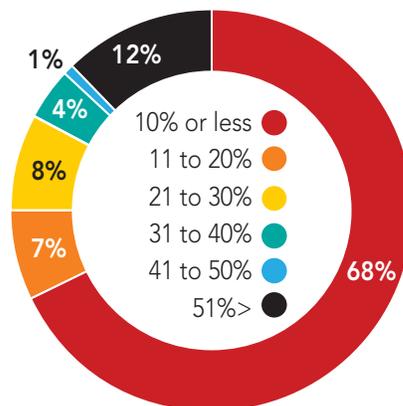
Share of film roles by race, 2016



Source: UCLA/Ralph J. Bunche Center for African American Studies

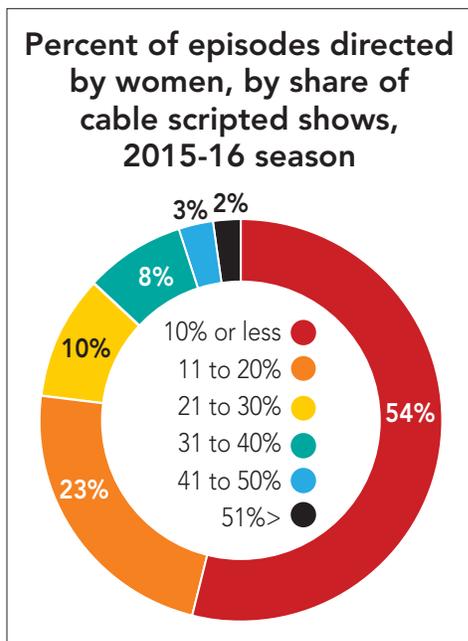
Graphic produced by the Women's Media Center

Percent of episodes directed by women, by share of digital scripted shows, 2015-16 season



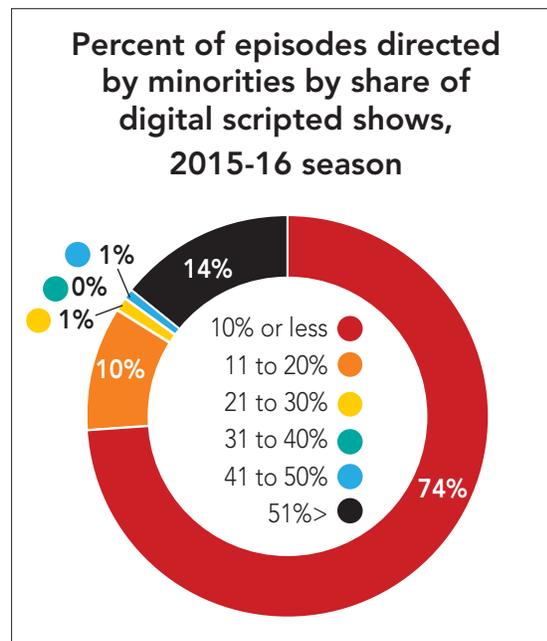
Source: UCLA/Ralph J. Bunche Center for African American Studies

Graphic produced by the Women's Media Center



Graphic produced by the Women's Media Center

Source: UCLA/Ralph J. Bunche Center for African American Studies



Graphic produced by the Women's Media Center

Source: UCLA/Ralph J. Bunche Center for African American Studies

Union: Women paid less, harassed more in female-dominated Hollywood jobs

Women were overrepresented in script supervisor, art and production coordinator and other lower-paying craft jobs, according to a study commissioned by the [2,000-member Local 871 of the Teamsters Union](#), representing those workers.

The [“Script Girls, Secretaries and Stereotypes: Gender Pay Equity on Film and Television Crews”](#) study, conducted by [Working Ideal](#), looked at four Hollywood sectors mainly employing women. The study was conducted from November 2016 through January 2018.

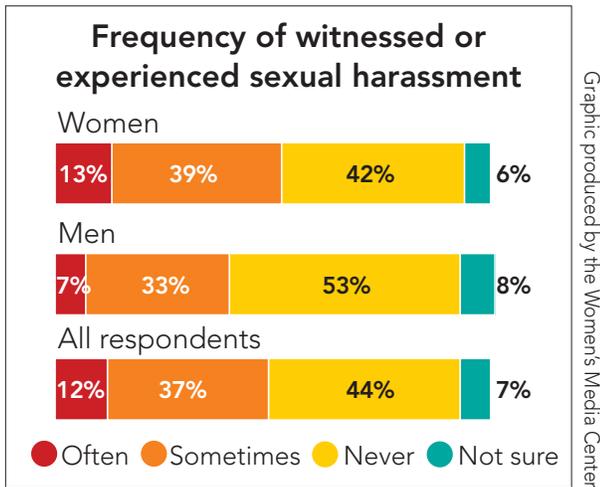
“Longstanding gender segregation in film and television productions, a past history of gender stereotyping in these crafts, and a current practice of sexual harassment, gender bias and gender stereotyping” resulted in a failure to equitably value and compensate the union members’ contributions, researchers wrote.

In four job sectors — script supervisor, art department coordinator, production coordinator and assistant production coordinator — women occupied anywhere from 61 percent to 92 percent of the jobs. By comparison, men occupied from 65 percent to 77 percent of higher-paying crafts jobs as first assistant director, second assistant director and key assistant location manager.

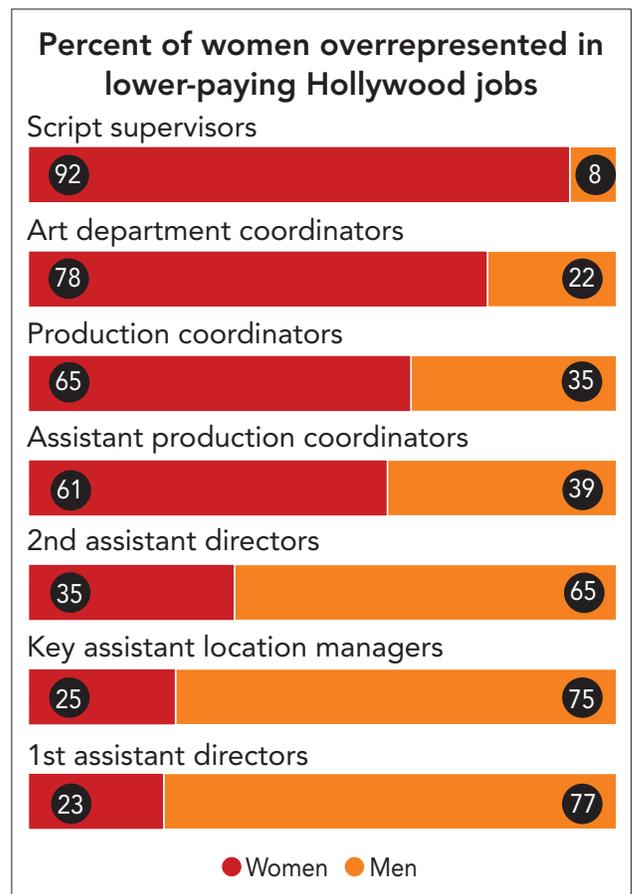
Additional findings included:

- TV script supervisors earned \$2,573 a week in 2016, while TV first assistant directors earned \$4,465 and TV second assistant directors earned \$3,101; the pay gaps were higher on film projects.
- Art department coordinators earned \$1,238 a week in 2016, while key second assistant location managers earned \$1,687.
- 52 percent of women said they’d experienced or witnessed workplace sexual harassment during the prior three years.
- 40 percent of men said they’d experienced or witnessed workplace sexual harassment during the prior three years.

The study’s authors told the Los Angeles Times that they didn’t have access to all the salary data they sought or to information on workers’ years of experience on the job, preventing the researchers from drawing definitive conclusions. But what they did gather, researchers wrote, was strong evidence of a persistent pay gap.



Sources: IATSE Local 871, DGA, Teamsters 399
 Note: From participants in a 2017 voluntary online survey of Local 871 members.



Sources: IATSE Local 871, DGA, Teamsters 399

Geena Davis Institute: When women are stereotyped, women hit the off-switch

Women frustrated by female stereotypes are quite likely to switch off films and TV shows with such depictions, according to the [Geena Davis Institute](#) on Gender in Media and London-headquartered [J. Walter Thompson Worldwide](#).

That [joint survey of 1,000](#) women in the United States and United Kingdom concluded that:

- 1 in 4 women reported that they stopped watching films and TV shows lacking female characters.
- Among respondents who were Millennials, a group ranging in age from 22 to 37, 46 percent said they stopped watching films and shows lacking female characters.
- 51 percent of surveyed U.S. women and 38 percent of surveyed U.K. women said that they purposely watched a film, ad or TV show that presented a lot of female characters.
- 74 percent of U.S. Millennials purposely watched a film, ad or TV show that presented a lot of female characters.
- 79 percent of U.S. and 73 percent of U.K. respondents strongly agreed that they were "tired of seeing the attractive, ditsy female character."

Geena Davis Institute: Successful film, TV female characters motivated real women

The majority of 4,300 women surveyed in nine nations, including the United States, said seeing empowered female characters in entertainment movies and TV shows was a source of motivation.

The joint research by the U.S.-based [Geena Davis Institute on Gender in Media](#) and the London-based [J. Walter Thompson Worldwide](#) surveyed women in Brazil, China, India, Saudi Arabia, South Africa, Russia, Australia, the United Kingdom and the United States.

The survey concluded that:

- 90 percent of women globally said that female role models in film or TV are important.
- 61 percent said female role models in film and TV have positively influenced their lives.
- 58 percent said that women characters in entertainment TV and film have inspired them to be more ambitious or assertive.
- 53 percent of women globally said there was a lack of female role models in film and TV.
- 74 percent said they wished that growing up they had seen more female role models.
- 80 percent said women should have greater cultural influence.

"... Media images can also have a very positive impact on our perceptions. In the time it takes to make a movie, we can change what the future looks like," the researchers wrote. "There are woefully few women CEOs in the world, but there can be lots of them onscreen."

Fictional female, "Dr. Dana Scully," swayed some women toward STEM

The groundbreaking fictional TV character Dr. Dana Scully, a physician-turned-paranormal detective, did more than upend Hollywood stereotypes of females. Featured on Fox's "The X-Files" from 1993 through 2002 and returning in 2016, Scully persuaded real-life women that they could succeed in science, technology, engineering and mathematics (STEM) careers, according to the [Geena Davis Institute for Women and Media](#) study "[The 'Scully Effect:' ... I Want to Believe in STEM.](#)"

Co-conducted by The [J. Walter Thompson Intelligence](#) and [21st Century Fox](#), the survey was designed to [investigate why](#) women constitute about half the college-educated workforce in the United States but less than a quarter of the STEM workforce.

Of the 2,021 study participants, who were surveyed in February 2018, 29 percent were aged 25 to 39; the remaining 71 percent were aged 40 or older. Forty-nine percent of them had studied a STEM field in college or were working in STEM. Sixty-eight percent of them had seen at least one episode of "The X-Files."

Researchers divided the respondents into two groups: viewers who had watched fewer than eight episodes and viewers who had seen eight or more episodes. The latter group comprised 39 percent of those surveyed and the former comprised 61 percent.

Among the researchers' findings were:

- The 39 percent of women who were "medium/heavy watchers" of The X-Files more positively viewed STEM than the 61 percent who were non/light watchers.
- 63 percent of women familiar with Dana Scully said she heightened their belief in STEM's importance.
- 56 percent of medium/heavy viewers and 47 percent of non/light viewers believed women should be encouraged to study STEM.
- 53 percent of medium/heavy viewers and 41 percent of non/light viewers strongly agreed with the statement, "I would encourage my daughter/granddaughter to enter a STEM field."
- 27 percent of medium/heavy viewers and 17 percent of non/light viewers strongly agreed with the statement, "If I could go back and do it again, I would have studied or worked in an industry that is STEM."
- 40 percent of medium/heavy viewers and 28 percent of non/light viewers had considered working in a STEM field.
- 24 percent of medium/heavy viewers and 16 percent of non/light viewers had worked in a STEM field.

Female STEM characters influenced girls' career choices

The lack of female professionals in the science, technology, engineering and math (STEM) fields can be tied to a range of factors; researchers at the Geena Davis Institute on Media and Gender have concluded that a lack of female STEM characters in film, TV and online entertainment may be fueling the shortage.

Conducted with the [Lyda Hill Foundation](#), the Institute's [Representations of STEM Characters in Media](#) study analyzed roughly 22,000 female characters in the 100 most watched TV entertainment shows, 100 most profitable films and 60 most-watched online streaming shows from 2007 through 2017. Across those platforms, researchers counted 1,007 female STEM characters among that total of 22,000 women characters.

Additionally, researchers from the [GfK Global](#) analyzed survey results about STEM characters in entertainment shows from 306 female respondents who were in middle school, 305 who were in high school and 304 who were in college.

Researchers wrote: "We found mixed results: entertainment media both projects and disrupts damaging gender messages about STEM ... Media portrayals of STEM characters send the profoundly negative message that STEM professions are for White men. This narrow representation has not improved in the last decade."

The researchers found that:

- 62.9 percent of STEM characters were male and 37.1 percent were female.
- Whites comprised 71.2 percent, Blacks 16.7 percent, Asians 5.6 percent, Latinos 3.9 percent and those of Middle Eastern descent 1.7 percent of STEM characters.
- 6.4 percent of female characters vs. 11.8 percent of male ones were physical scientists; 2.4 percent of female characters vs. 13.7 percent of male characters were engineers; 8.6 percent of females vs. 11.5 percent of males were computer professionals.
- 43 percent of STEM characters were shown as sacrificing their personal life to their professional STEM pursuits.
- 50.5 percent of female characters and 50 percent of male ones were portrayed as leaders in STEM.
- 82.7 percent of the surveyed females said it was important to see women STEM characters in film and television, and the majority of those planning to pursue STEM careers said that popular STEM characters in entertainment media fed their aspirations.
- A third of the surveyed females said they had considered a STEM career.
- A quarter of them said they would go into STEM.
- STEM aspirations varied by race. More than any group, females who identified as "other" racially, expressed their intentions to go into STEM; Black females expressed that intention the least.

2 WHAT DO GIRLS & WOMEN THINK ABOUT STEM?

WHEN IT COMES TO OVERALL INTENTIONS OF PURSUING STEM:

ONE-IN-THREE
GIRLS & WOMEN
have considered
A STEM CAREER

ONE-IN-FOUR
GIRLS & WOMEN
plan to go into
A STEM CAREER

INTEREST IN STEM CAREERS IS:

highest
IN MIDDLE SCHOOL

↕

lowest
IN HIGH SCHOOL



GIRLS & WOMEN HAVE POSITIVE PERCEPTIONS OF STEM

- 72.7% SAW STEM WORK AS COLLABORATIVE
- 68.9% SAW STEM PROFESSIONALS AS SERVING THE COMMUNITY

STEM PROFESSIONS ARE NOT SEEN AS FAMILY FLEXIBLE

- 51.1% OF GIRLS & WOMEN SAID STEM WORK DOES NOT ALLOW TIME FOR FAMILY

MEDIA REPRESENTATIONS MATTER

Four-in-Five
GIRLS & WOMEN SAID IT IS IMPORTANT TO SEE WOMEN STEM CHARACTERS ON TELEVISION

82.7%

GENDER BIAS SEEN AS A BARRIER

NEARLY HALF OF GIRLS & WOMEN
AGREED THAT WOMEN IN STEM HAVE TO **Work Harder** THAN MEN

47.9%

SUPPORT FROM FAMILY, FRIENDS & TEACHERS IS IMPORTANT

- 30.9% OF GIRLS & WOMEN HAVE A Role Model IN STEM
- 19.8% OF GIRLS & WOMEN HAVE Friends WHO ENCOURAGED THEM TO PURSUE STEM
- 40.3% OF GIRLS & WOMEN HAVE Teachers WHO ENCOURAGED THEM TO PURSUE STEM
- 36.6% OF GIRLS & WOMEN HAVE Family WHO ENCOURAGED THEM TO PURSUE STEM

FACTORS THAT INCREASE GIRLS & WOMEN'S INTENTION TO GO INTO STEM:

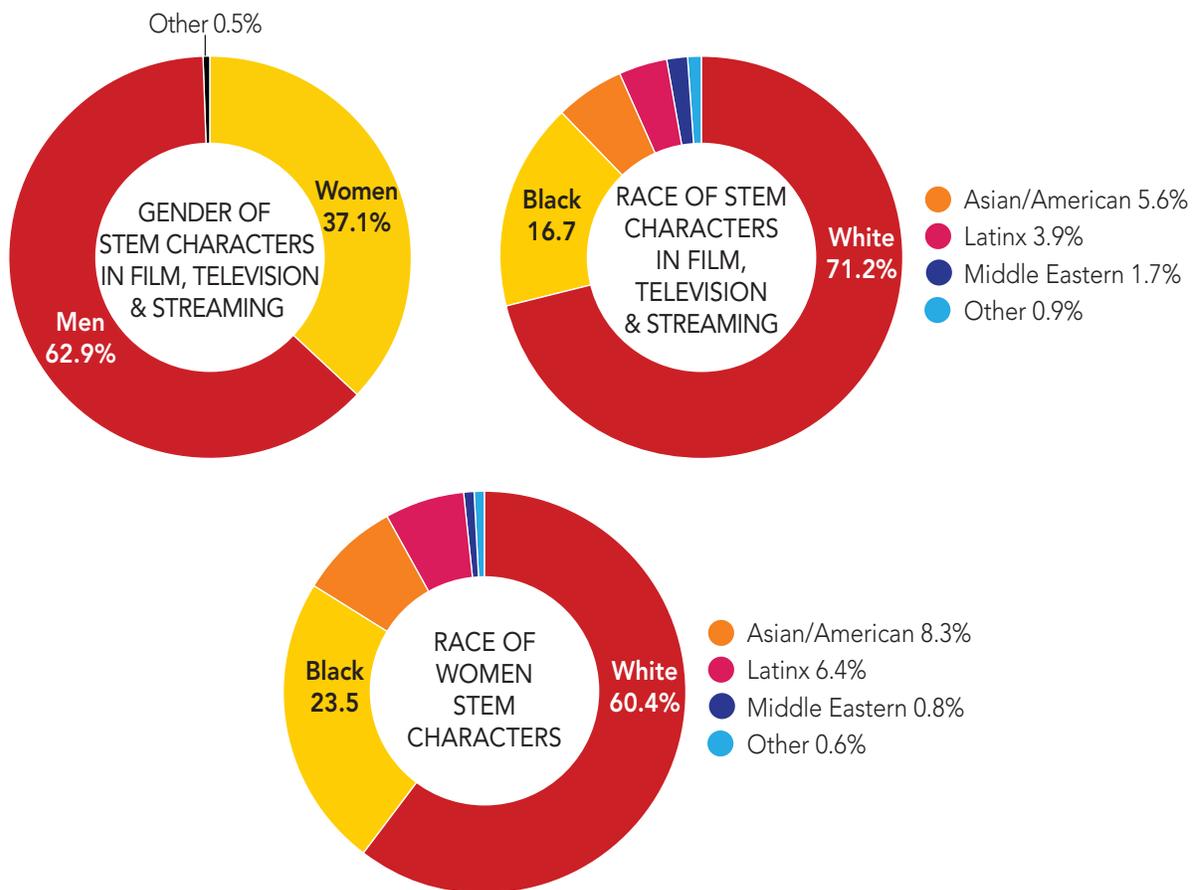
1. SEEING STEM AS SERVING THE COMMUNITY
2. SEEING STEM AS FAMILY FLEXIBLE
3. PERSONALLY KNOWING SOMEONE IN STEM
4. HAVING A ROLE MODEL IN STEM
5. HAVING TEACHERS THAT ENCOURAGE STEM
6. HAVING FRIENDS THAT ENCOURAGE STEM
7. HAVING FAMILY MEMBERS THAT ENCOURAGE STEM
8. HAVING A STEM ROLE MODEL IN MEDIA

FACTORS THAT DECREASE GIRLS & WOMEN'S INTENTION TO GO INTO STEM:

1. SEEING STEM WORK AS SOLO RATHER THAN COLLABORATIVE
2. PERCEIVING THAT WOMEN IN STEM FACE SEXISM

Source: Geena Davis Institute on Gender in Media

STEM characters in film, television and streaming



Graphic produced by the Women's Media Center

Source: Geena Davis Institute on Gender in Media

Female sci-fi heroes inspired girls more than male superheroes inspired boys

Female film and television science-fiction characters, including superheroes, inspired girls at higher rates than male sci-fi and superhero characters inspired boys, says an [analysis](#) jointly commissioned by the Women's Media Center and [BBC America](#).

"SuperPowering Girls: Female Representation in the Sci-Fi/Superhero Genre" was the first in a series of studies intended to measure how media representations of gender may influence girls' and boys' self-perceptions, gender perceptions and aspirations.

"It's important that television and film provide an abundance of roles and role models for diverse girls and young women," said Women's Media Center President Julie Burton. "We know that representation matters ... Our research found that female sci-fi and superhero characters help bridge the confidence gap for girls, making them feel strong, brave, confident, inspired, positive and motivated."

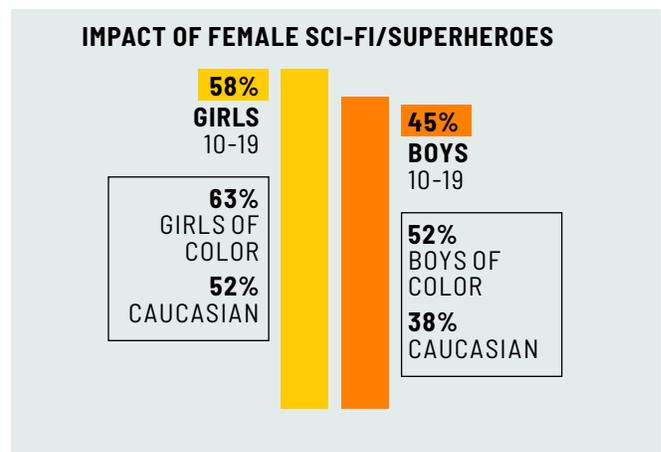
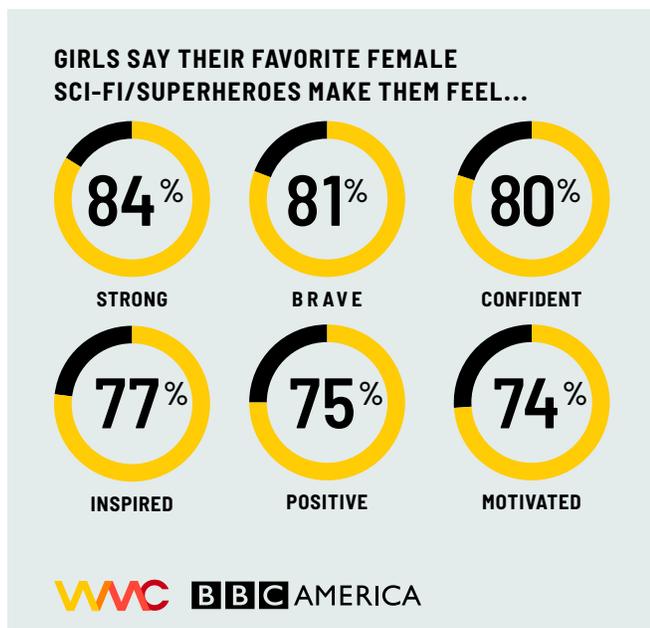
The analysis, conducted by Screen Engine/ASI, was based on an online survey of 2,431 respondents. They included even numbers of males and females aged 10 to 19 and of parents of 5- to 9-year-olds who answered on behalf of their youngsters. By race, the sample reflected people counted in the U.S. Census.

Girls described themselves less often than boys did as brave, confident and listened-to when they speak, according to the analysis. More girls than boys agreed with the statement that females have fewer chances to become leaders.

The analysis also found that:

- 58 percent of girls and 45 percent of boys in the ages 10-19 category strongly agreed that female sci-fi/superheroes make them feel they can achieve anything they put their minds to.
- 63 percent of girls of color and 52 percent of White girls strongly agreed that female sci-fi/superheroes make them feel like they can achieve anything they put their minds to.
- 70 percent of girls aged 10 to 19 saw female sci-fi/superheroes as powerful; 60 percent of them saw male sci-fi/superheroes as powerful.
- 70 percent of girls aged 10 to 19 saw female sci-fi/superheroes as smart; 60 percent of them saw male sci-fi/superheroes as smart.
- 65 percent of girls aged 10 to 19 vs. 40 percent of boys aged 10 to 19 said there were not enough film and TV characters of their gender to whom they could relate.
- 45 percent of girls named Wonder Woman and 46 percent of boys named Batman as their favorite superheroes, reflecting same-gender preferences in superheroes.
- 26 percent of girls ages 10-19 named Batman as their No. 2 favorite superhero; and 25 percent named Spiderman as their No. 3 favorite superhero.
- Wonder Woman was No. 13 on the favorites list for 5- to 9-year-old boys and No. 14 for 10- to 19-year-old males.
- 28 percent of Blacks, 6 percent of children of other races, named Black Panther as their favorite. Black Panther was the second favorite among all Black children.
- 25 percent of teen girls vs. 57 percent of teen boys said they would pursue careers in science, technology, engineering and math, disciplines often highlighted in science fiction and among superheroes.
- 87 percent of girls and 88 percent of boys were, nonetheless, optimistic about their futures.

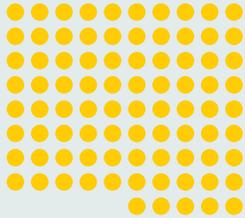
“If you can’t see her, you can’t be her,” BBC America President Sarah Barnett said. “It’s time to expand what gets seen, and we hope this report will contribute to sparking change in the stories we see on screen.”



**% WHO WANT TO SEE MORE FEMALE SCI-FI/
SUPERHEROES IN MEDIA**

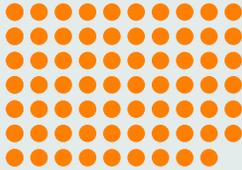
GIRLS 10-19

85%



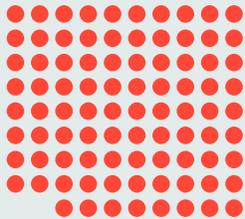
BOYS 10-19

69%



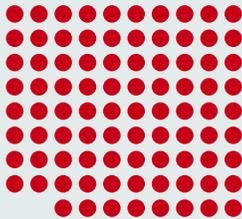
PARENTS OF GIRLS 5-9

88%



PARENTS OF BOYS 5-9

75%



**% WHO WANT TO SEE MORE SCI-FI/
SUPERHEROES WHO LOOK LIKE THEM**

74%

**GIRLS
10-19**



68%

**BOYS
10-19**



83%
AFRICAN
AMERICAN

78%
HISPANIC

70%
CAUCASIAN

82%
AFRICAN
AMERICAN

74%
HISPANIC

62%
CAUCASIAN

**Our research reveals a clear
lack of strong, relatable
female characters in film
and television.**

■ GIRLS 10-19
■ BOYS 10-19



#NotEnough **role models** of their gender



#NotEnough **relatable characters** of their gender



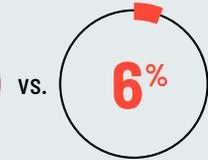
#NotEnough **strong characters** of their gender



MENTIONED BY



AFRICAN AMERICANS



OF OTHERS SURVEYED

FAVORITE SCI-FI/ SUPERHERO

GIRLS 10-19



BOYS 10-19



GIRLS 5-9



BOYS 5-9





ENTERTAINMENT: STAGE

Men dominated main theater jobs; 71 percent of lead stage actors were White

A first-of-its-kind [Actors' Equity study](#) showed that, among non-celebrities covered by the union's largest contract, men were more likely than women to snag new weekly contracts to perform lead roles in plays and musicals staged from 2013 through 2015. Men were also more likely than women to be part of the chorus of productions at big, marquee theaters in cities including New York and Los Angeles,

During the same period, more women than men were stage managers — though they earned less — according to the study of 63,603 unique, new weekly jobs.

Further, Whites with principal performer contracts were hired for 71 percent of those jobs. The figures were based on cast membership on a play's opening night. Blacks held 7.56 percent of those jobs, Latinos 2.2 percent and Asians 1.5 percent. Whites and men also got most of the League of Resident Theatres principal contracts, which are under a separate, smaller Actors' Equity contract.

During the studied period, the union's membership of 50,920 was almost equally divided between men and women, noted Actors' Equity, whose first national diversity director is a [Black woman](#). Sixty-eight percent of members were White; 16 percent opted not to identify their race; 7.5 percent were Black; 3.6 percent were multiracial; 2.5 percent were Latino; 2.2 percent were Asian; less than 1 percent were Native American or Pacific Islander.

Contracted jobs paying at least \$10,000 weekly and positions that were long-running or casual/daily ones were not included in that analysis.

"This study raises questions about how we measure progress," wrote Actors' Equity officials in the summary of the study, an outgrowth of a September 2015 resolution on improving diversity and inclusion in theater employment. " ... 'The Color Purple,' 'Shuffle Along,' 'On Your Feet' and 'Hamilton' made it seem like diversity issues on Broadway were solved. But how do we move as an industry to a place where there are more roles for women and people of color in all productions ... How can our industry reach the nation if it doesn't represent the nation?"

Apart from detailing who got key onstage roles — and highlighting Equity theaters who are diversifying as part of [#ChangeTheStage](#) — the study revealed that:

- Whites got 74 percent of stage contracts, nationally.
- Though female stage managers outnumbered male stage managers, women stage managers earned less.
- Excluding weekly contracts of at least \$10,000, average weekly earnings across contract types was \$746.
- Of the 30,452 lead actors in major plays on Broadway and other big theaters, 60.9 percent were men; 39.1 percent were women.
- Of the 14,834 performers in major musicals, 58.7 percent were men; 41.3 percent were women.
- Of 6,685 performers in major choruses, 57.1 percent were men, 42.9 percent were women.
- Of 11,632 stage managers at major venues, 34.1 percent were women; 65.9 percent were men.

At smaller, regional theaters employing Actors' Equity members:

- Of 8,296 lead actors in plays, 61.4 percent were men; 38.6 percent were women.
- Of 2,196 leads in musicals, 58.9 percent were men; 41.1 percent were women.
- Of 1,316 choral performers, 60 percent were men; 40 percent were women.
- Of 2,749 stage managers, 34.6 percent were men; 65.4 percent were women.



TECH, SOCIAL MEDIA, GAMING, ENGINEERING

U.S. Gov't: Over 10 years, no significant rise in female, Black tech workers

There was no substantial growth in the tally of female and Black tech workers, overall, during the span of a decade ending in 2015, when the numbers of Asian and Latino tech workers increased more significantly, according to the U.S. Government Accountability Office (GAO).

For its [Diversity in Tech](#) report, the GAO reviewed federal data on what tech companies report about their employees and information on federal oversight of employer compliance with laws against employment discrimination. Released in November 2017, the report contained results of GAO interviews of researchers, academicians, corporate leaders and other stakeholders who suggested the shortfall in the number of women and Blacks in tech resulted from, among other things, a comparative shortage of females and people of color earning college degrees in tech and inadequate diversity-focused corporate hiring and retention practices.

The comparatively higher-paying tech workforce grew 24 percent during the studied decade, when the general workforce grew 9 percent, according to the GAO.

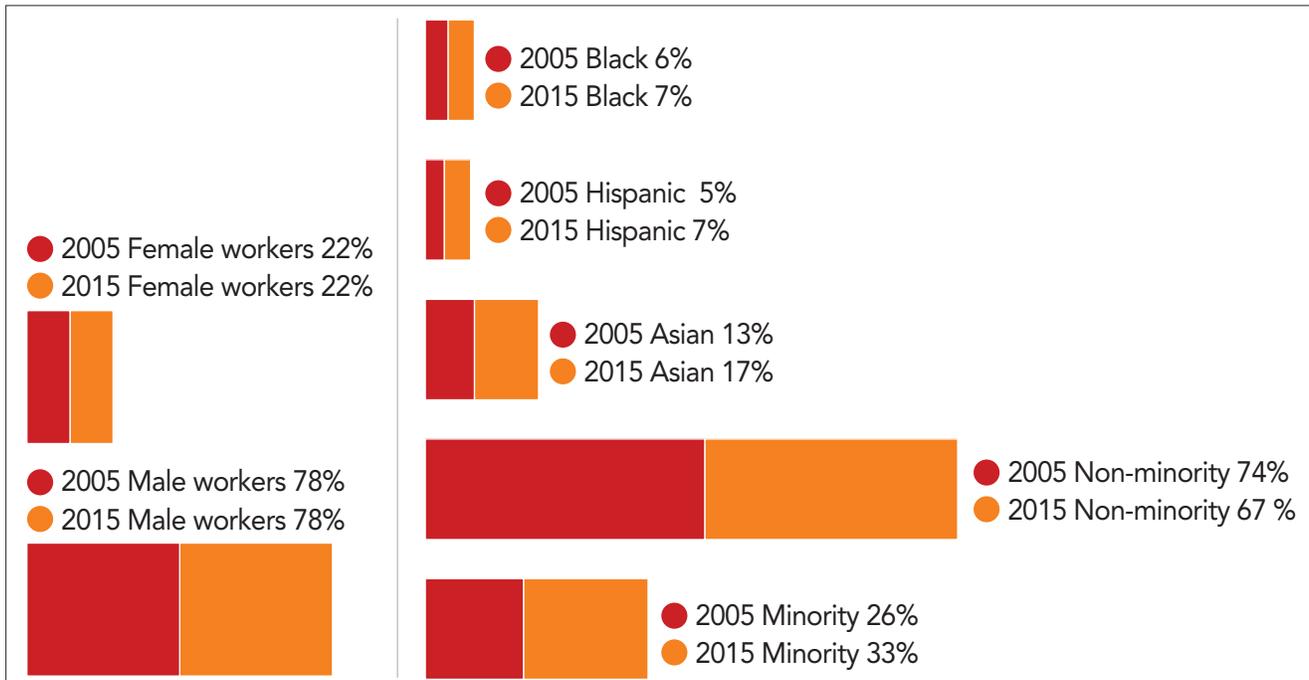
Its report found that, of technology workers, an estimated:

- 22 percent were female and 78 percent were male in 2005 and 2015.
- 33 percent were minorities in 2015, up from 26 percent in 2005.
- 7 percent were Black in 2015, a “statistically insignificant” increase from 6 percent in 2005.
- 7 percent were Latino in 2015, up from 5 percent in 2005.
- 17 percent were Asian, up from 13 percent in 2005.
- 13.6 percent were White women in 2015.
- 4.1 percent were Asian women in 2015.
- 2.1 percent were Black women in 2015

- 1.6 percent were Latinas in 2015.
- 0.6 percent were women of some other race in 2015.
- 53.5 percent were White men in 2015.
- 12.5 percent were Asian men in 2015.
- 5.6 percent were Latinos in 2015.
- 4.5 percent were Black men in 2015.
- 1.9 percent were men of some other race in 2015.
- 20 percent of top executives at leading tech companies were female and 80 percent were male in 2015.
- 28 percent of mid-level managers at leading tech companies were female and 72 percent were male in 2015.
- 44 percent of non-professional and non-tech workers at leading technology companies were female and 56 percent were male in 2015.

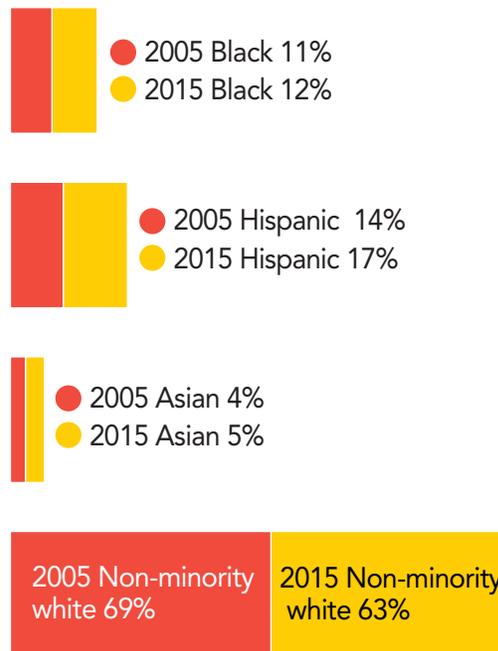
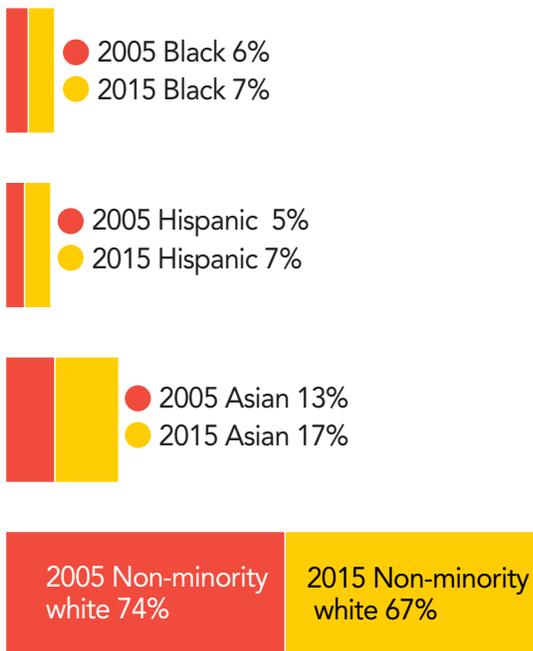


Estimated percentage of technology workers by gender and race/ethnicity, 2005-2015



Technology workforce

General workforce



With figures from Estimated Percentage of Workers in the Technology Workforce and General Workforce by Race/Ethnicity, 2005-2015

Graphic produced by the Women's Media Center

Source: U.S. Government Accountability Office analysis of American Community Survey 1-year public use microdata sample data from the U.S. Census Bureau

More women than men said they left tech jobs because of unfair treatment

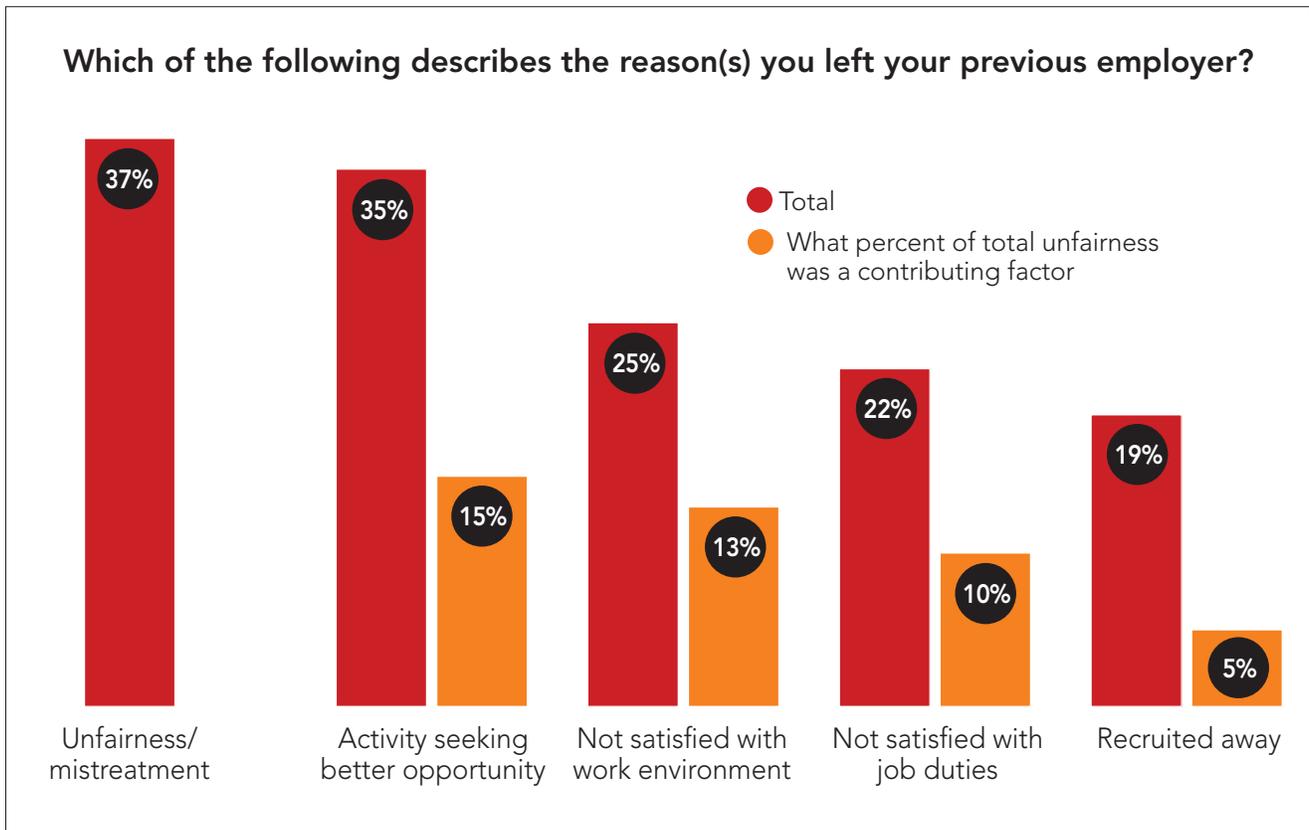
Thirty-seven percent of a nationwide cross-section of 2,006 men and women told researchers for 2017's [Tech Leavers Study](#) that they left a technology job largely because they'd been mistreated in the workplace..

Also, among women who'd left a tech job, one out of 10 said they had been subjected to unwanted sexual attention.

Administered by the [Kapor Center](#) and [The Harris Poll](#) via an online questionnaire from Dec. 19, 2016 through Jan. 19, 2017, the survey examined those who'd left a job at a tech firm or a tech position at a non-tech firm within the last three years. Of the study participants, 36 percent were female, 63 percent were male and 1 percent had some other gender identity. Racially, 73 percent were White, 11 percent were Latinx, 7 percent were Black, 6 percent were South or East Asian or Pacific Islander, 1 percent were either Native American or Alaskan Native.

These researchers also found that:

- 78 percent of study participants reported experiencing some form of unfair behavior or treatment.
- 28 percent of White and Asian women but 36 percent of underrepresented women of color cited workplace unfairness as a major reason for leaving a tech job; 39 percent of White and Asian men but 40 percent of underrepresented men of color said the same.
- 47 percent of White and Asian women but 32 percent of underrepresented women of color said they were dissatisfied with their company's leadership.
- 30 percent of underrepresented women of color reported being passed over for promotion.
- Roughly 25 percent of underrepresented men and women of color; 14 percent of White and Asian men; and 12 percent of White and Asian women reported being negatively stereotyped in their former job.
- 20 percent of lesbian, gay, bisexual, transgender or queer people who left a job said they had been bullied; 24 percent experienced public humiliation or embarrassment.
- 13 percent of non-LGBTQ workers said that they had been bullied or publicly humiliated or harassed.
- Of White and Asian males, 16 percent said they experienced bullying, 16 percent said they had been publicly humiliated and 25 percent said they had been dealt with rudely at their former job. For underrepresented men of color, the respective figures were 9 percent, 11 percent and 19 percent.
- 53 percent of those who'd been bullied or treated with hostility said senior-level employees committed those acts.
- 62 percent of all the workers said they would have remained in their former jobs if their company had taken steps toward creating a more positive and respectful work environment.
- 57 percent of workers said they would have stayed if their company had taken steps toward creating a fairer, more inclusive workplace culture.
- 64 percent of underrepresented employees of color and 54 percent of Whites and Asians said they would have stayed if their old company's culture had become fairer and more inclusive.



Source: Kapor Center/The Harris Poll

Fewer U.S. Whites at Apple; gender imbalance unchanged, globally

Women accounted for 32 percent of [Apple's](#) 130,000-person global workforce in 2017, a rate unchanged from 2016. The company also reported that, during July 2017 when it last analyzed the make-up of its 83,000-person U.S. workforce, there were fewer White employees than in 2016.

Apple, where a Black woman helms the diversity and inclusion programs, also disclosed that, of the overall U.S. workforce:

- Men comprised 68 percent of employees in 2017.
- Whites comprised 54 percent of employees in 2017, down from 56 percent in 2016..
- Asians comprised 21 percent, up from 19 percent.
- Hispanics comprised 13 percent, up from 1 percent.
- Blacks comprised 9 percent, the same as in 2016.
- Multiracial people comprised 3 percent, up from 2 percent.
- Those in the "other" category comprised 1 percent, the same as last year.

Among Apple executives in 2017:

- Globally, 71 percent were men; 29 percent were women.
- Racially, among the U.S. workforce, 66 percent were White; 23 percent, Asian; 7 percent, Latino; 3 percent, Black; 1 percent, multiracial.

Among tech workers in 2017:

- Globally, 77 percent were male; 23 percent were female.
- Racially, among the U.S. workforce, 52 percent were White; 31 percent, Asian; 8 percent, Latino; 7 percent, Black; 2 percent multiracial; 1 percent, other.

Among non-tech workers in 2017:

- Globally, 61 percent were male; 39 percent were female.
- Racially, among the U.S. workforce, 56 percent were White; 17 percent, Latino; 12 percent, Asian; 11 percent, Black; 3 percent, multiracial; 1 percent, other.

Among retail staff in 2017:

- Globally, 68 percent were men; 32 percent were female.
- Racially, among the U.S. workforce, 57 percent were White; 18 percent, Latino; 13 percent, Black; 7 percent, Asian; 3 percent, multiracial; 1 percent, other.

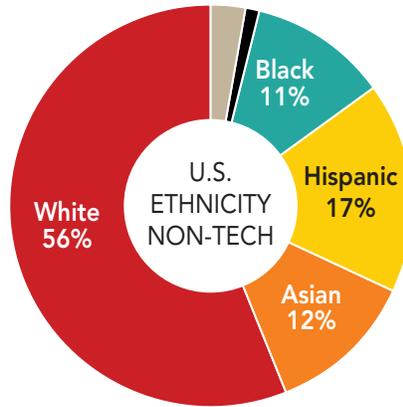
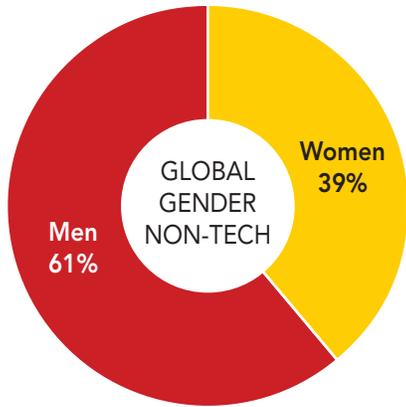
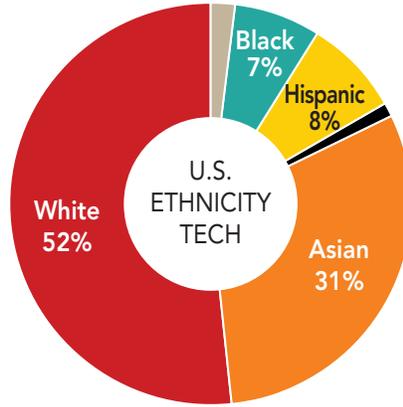
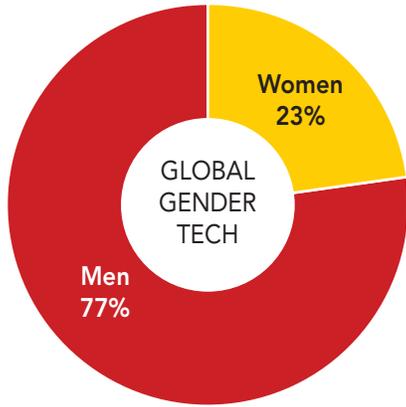
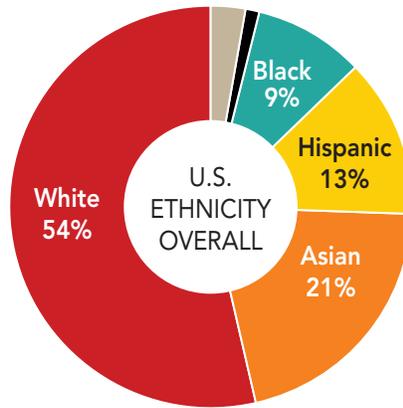
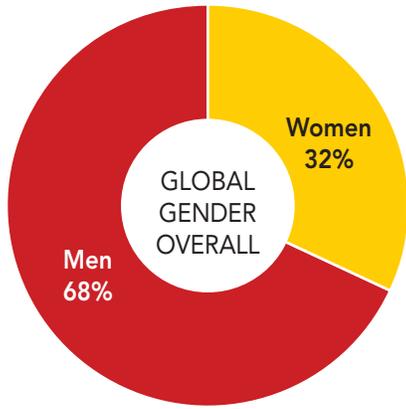
Among retail leadership in 2017:

- Globally, 67 percent were male; 33 percent were female.
- Racially, among the U.S. workforce, 76 percent were White; 11 percent were Latino; 5 percent, Asian; 5 percent, Black; 2 percent, multiracial; 1 percent, other.

From July 2016 to July 2017, according to Apple, half of the company's new hires in the United States were "from historically underrepresented groups in tech," including women and people of color.

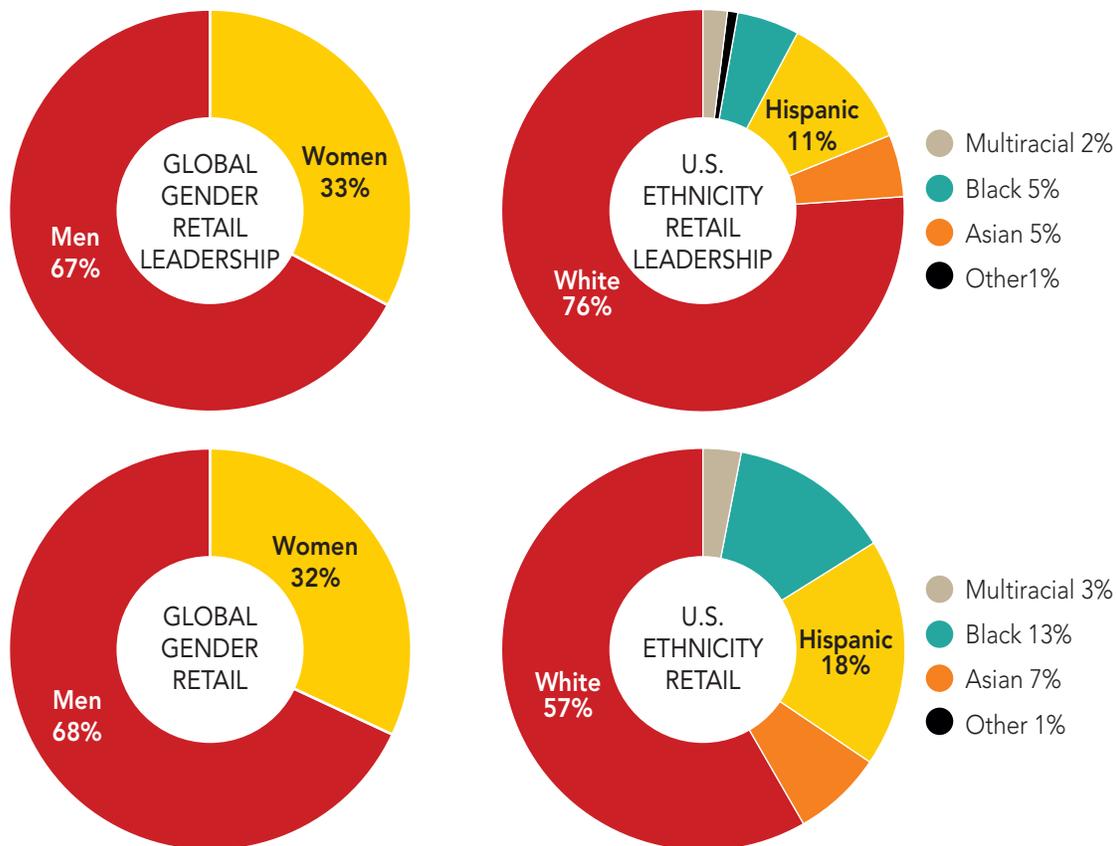
"For example," Apple disclosed, "11 percent of Apple's new hires were Black compared to its current Black employee population of nine percent."

Apple also disclosed that while "[it] has a larger percentage of Black and Hispanic employees than many other tech companies, it's important to note that some of them are in lower-paying retail roles. Eighteen percent of Apple's retail employee base is Hispanic, 13 percent are Black, 7 percent are Asian and 57 percent are White."



Graphic produced by the Women's Media Center

Source: Apple



Graphic produced by the Women's Media Center

Source: Apple

Women were one-third of Facebook; U.S. workers mostly White, Asian

Facebook's 2018 diversity report showed that 36.3 percent of its global workforce was female. That's up from 35 percent in 2017. The report said that rise was the fifth such yearly increase for Facebook, whose report did not break down U.S. employees by gender.

Its report of progress in racially diversifying its employees was more mixed. Of the 2018 U.S. workforce at Facebook, the company reported that overall:

- 46.6 percent was White, down from 49 percent in 2017.
- 41.4 percent was Asian, up from 40 percent.
- 4.9 percent was Latino, down from 5 percent.
- 3.5 percent was Black, up from 3 percent.
- 3 percent was multiracial, unchanged from 2017.
- 0.6 percent was some other race, down from 1 percent.

Of its U.S. senior leaders:

- 69.7 percent were White, down from 71 percent in 2017.
- 21.6 percent were Asian, slightly up from 21 percent.
- 3.3 percent were Latino, slightly up from 3 percent.

- 2.4 percent were Black, down from 3 percent.
- 2.4 percent were multiracial, up from 2 percent.
- 0.5 percent were some other race, compared to less than 1 percent.

Of its U.S. technical workforce:

- 42.7 percent were White, down from 45 percent in 2017.
- 50.3 percent were Asian, up from 49 percent.
- 3.1 percent were Latino, up from 3 percent.
- 1.3 percent were Black, up from 1 percent.
- 2.2 percent were multiracial, up from 2 percent.
- 0.4 percent were some other race, compared to less than 1 percent.

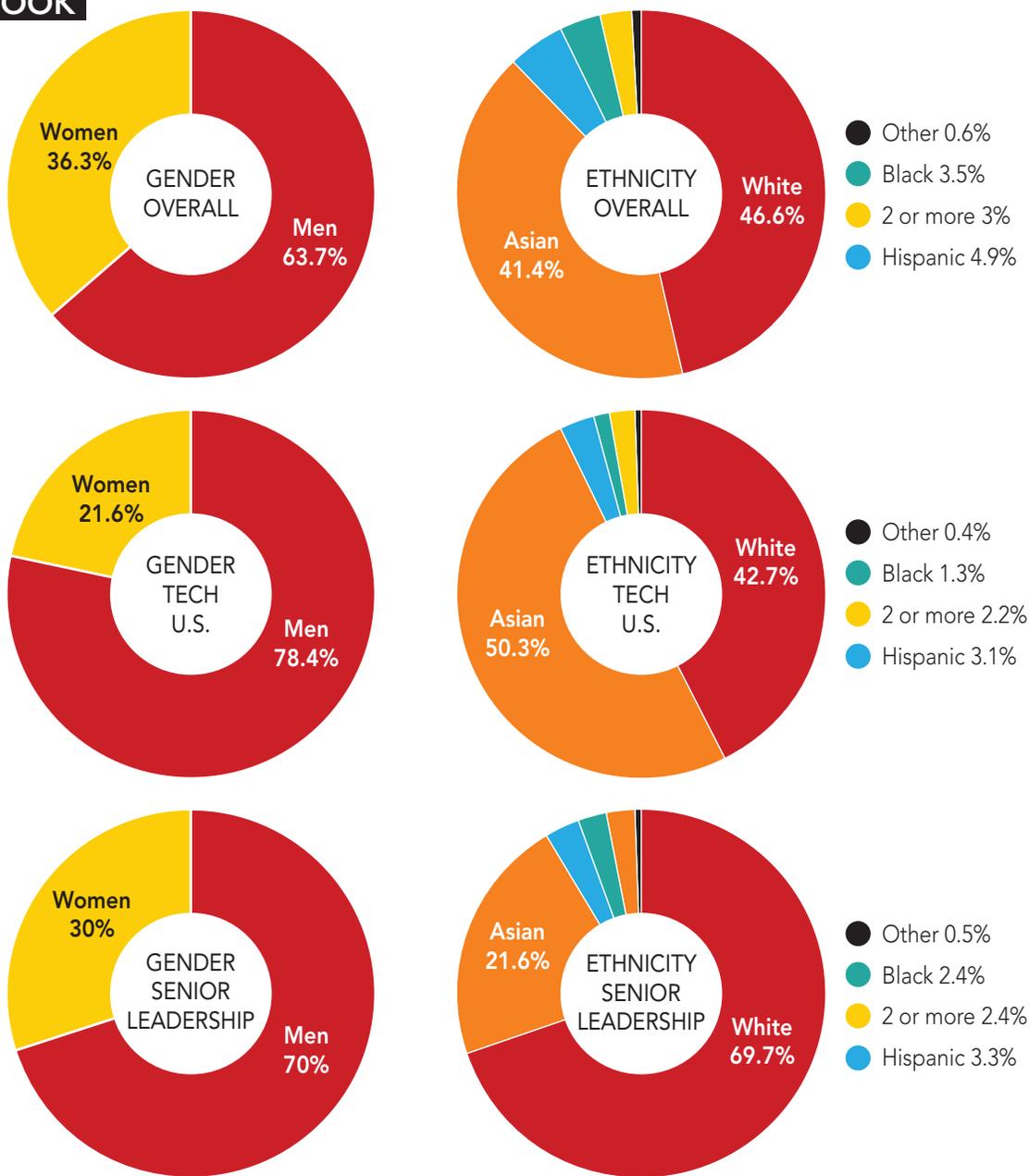
Of its U.S. business and sales workforce:

- 53.9 percent were White, down from 57 percent in 2017.
- 24.5 percent were Asian, down from 25 percent.
- 8.4 percent were Latino, up from 8 percent.
- 7.6 percent were Black, up from 6 percent.
- 4.5 percent were multiracial, up from 4 percent.
- 1.2 percent were some other race, up from 1 percent.

The Wall Street Journal **reported** that female engineers' code got rejected more often than code by male engineers. Company officials said their own internal analysis concluded that the rejections had less to do with gender than with less experienced coders having their work rejected more often. That prompted some observers to ask if women disproportionately occupy the lower, less experienced ranks of Facebook coders.

A woman who previously worked at Facebook did the initial analysis of rejected coding.

FACEBOOK



Graphic produced by the Women's Media Center

Source: Facebook

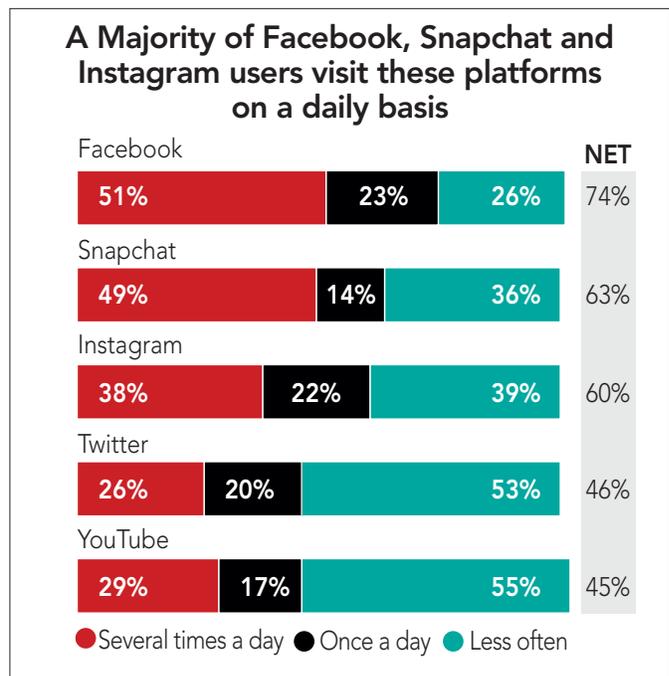
While Facebook was being scrutinized, more U.S. adults used that site

Even as Facebook was scrutinized in 2018 for wrongly sharing data on tens of millions of its users with a political consulting firm during the 2016 election, Facebook use increased among U.S. adults, according to the Pew Research Center.

A [Pew analysis](#), whose results were released in June 2018, found that:

- 68 percent of U.S. adults used Facebook, up from 54 percent in 2012.
- Facebook ranked second to YouTube, which was used by 73 percent of adults, in social media use by adults. 35 percent of Americans said they used Instagram, while smaller shares said they used Pinterest, Snapchat, LinkedIn, Twitter and WhatsApp.
- 74 percent of U.S. women and 62 percent of U.S. men used Facebook.

- 81 percent of those aged 18 to 29 and 41 percent of those aged 65 and older used Facebook.
- Among that older group, Facebook usage had doubled since 2012, when 20 percent of the 65-and-older set reported using Facebook.
- 74 percent of U.S. users said they visited the site daily, the same rate as in 2016. That compared to 63 percent of Snapchat and 60 percent of Instagram users who said they visit those sites at least once a day.
- 45 percent of all U.S. adults said they got news from Facebook. That compared to 18 percent of YouTube users, 11 percent of Twitter users, 7 percent of Instagram users and 5 percent each of Snapchat and LinkedIn users who said they consumed news on those platforms.
- 5 percent of U.S. adults who were online said they have “a lot” of trust in the information they get from social media sites; 33 percent said they have “some” trust in it.



Graphic produced by the Women's Media Center

Source: Pew Research Center

Note: Respondents who did not give an answer are not shown. “Less often” category includes users who visit these sites a few times a week, every few weeks or less often.

Google’s overall diversity hiring rose, but racial parity still far-off goal

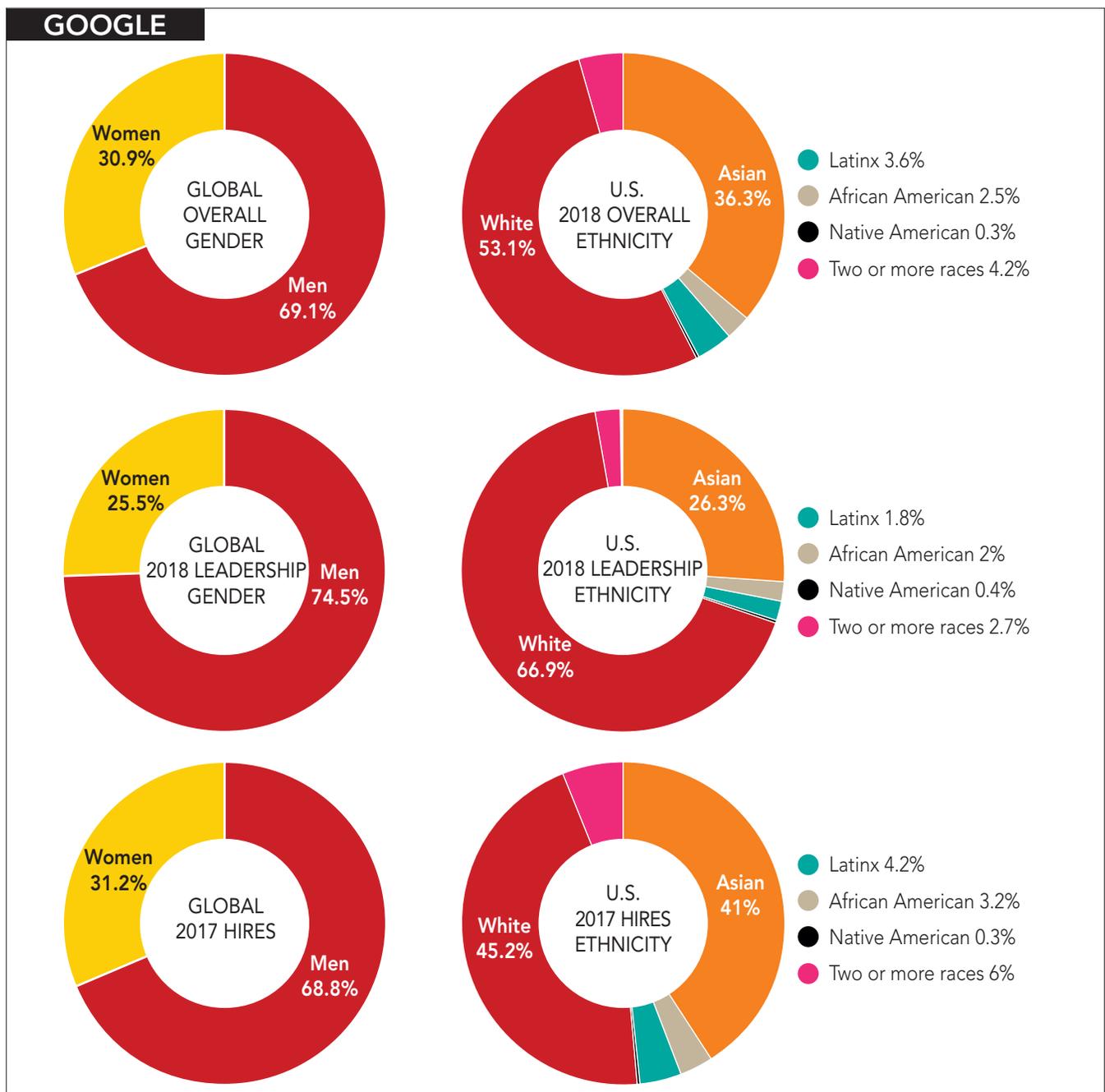
At Google, the U.S. workforce was slightly more diverse by race and gender in 2017 than the year before. Still, certain groups, including Black and Latino women, remain a sliver of Google’s overall personnel, the company **reported**. Globally, women, overall, were a quarter of its workforce; Black women were 1.2 percent, and Latinas were .2 percent.

For the fifth annual diversity report, the company’s most recent, Google opted to focus on the race and gender of people it hired, rather than — as it did previously — on the race and gender of all existing employees across tech, non-tech and other sectors of its workforce. Google said the change represented “the beginning of our exploration of intersectional data in the U.S., and we invite others in the tech industry to join us in a more rigorous examination of this space.”

Google reported that:

- 25.5 percent of its executives, globally, were women — up from 20.8 percent four years ago — and 74.5 percent were men in 2017.
- 53.1 percent of the overall U.S. workforce was White, down from 56 percent in 2017; 36.3 percent was Asian, down from 35 percent; 2.5 percent was Black, up slightly from 2.4 percent; 3.6 percent was Latino, down slightly from 4 percent; .3 percent was Native American, Alaska Native, Native Hawaiian or Pacific Islander, down slightly from 1 percent; 4.2 percent were two or more races.
- 5.4 percent of executives hired globally in 2017 were Black, accounting for a .5 percentage point overall rise in the tally of Black executives between 2017 and 2016.
- 66.9 percent of its executives in the United States were White; 26.3 percent were Asian; 2 percent were Black; 1.8 percent were Latino; and .4 percent were Native American.

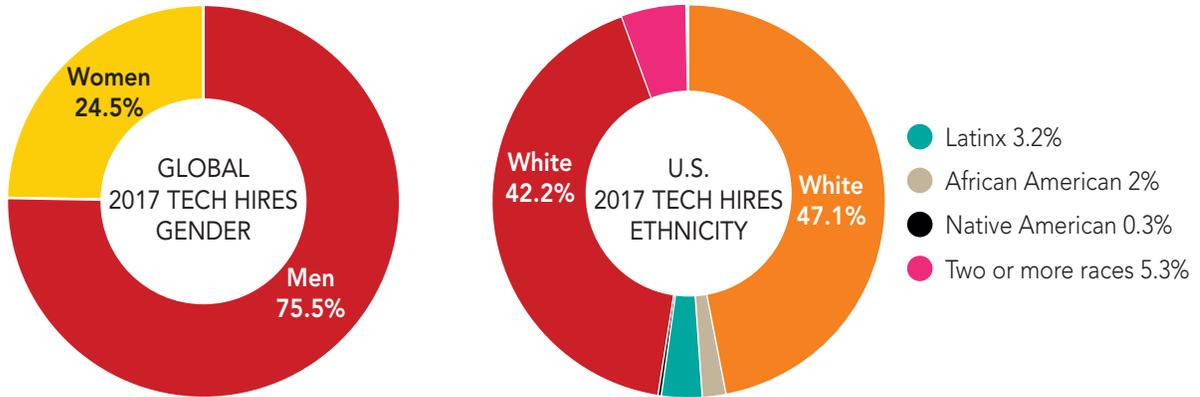
- Men of color continued to outnumber women of color in its U.S. workforce: The tally of Black men rose .5 percentage points to 1.8 percent overall between 2014 and 2017; while the tally of Black women rose .1 percentage point to 1.2 percent during the same period. Also, during that period, Latino men saw a .6 percentage-point increase in their numbers, while Latinas saw a smaller increase of .2 percentage points.
- Among women, Whites and Asians accounted for most of Google's diversification in the U.S. Asian females accounted for 12.5 percent of the workforce, up from 10 percent in 2014. That compared to 25.7 percent and 21.4 percent, respectively, for Asian men.
- The tally of White females among Google's leaders rose to 16.4 percent in 2017 from 14.3 percent in 2014. The tally of Asian females among company leaders rose to 7.3 percent from 6.1 percent, during the same period.
- The tally of White men in leadership fell to 52.4 percent from 53.8 percent during the same period.



Source: Google

Graphic produced by the Women's Media Center

GOOGLE



Graphic produced by the Women's Media Center

Source: Google

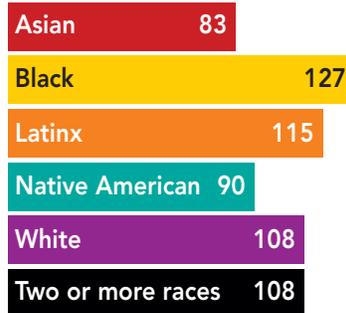
2017 attrition by gender, global*



* Attrition rates indicate how many employees leave a company annually.

Source: Google

2017 attrition by race/ethnicity, U.S.*

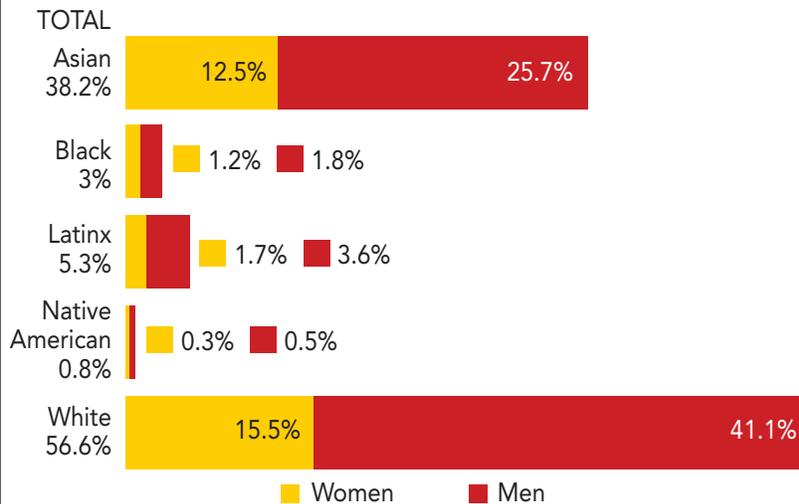


* Attrition rates indicate how many employees leave a company annually.

Source: Google

Graphic produced by the Women's Media Center

2018 overall representation, U.S.



Source: Google

Graphic produced by the Women's Media Center

Intel's workforce was one-quarter female, mainly White and Asian

In 2018, women accounted for 26.8 percent of all U.S. employees at Intel, barely moving up from 26.5 percent in 2017 and 25.8 percent in 2016. Also, females accounted for 20.7 percent of company leadership; that compared to almost 19 percent in 2017.

Previously, Intel [reported](#) that, of its overall workforce, in 2017, 38.5 percent had been Asian, 8.7 percent were Latino, 3.9 percent were Black, .7 percent were Native American and .2 percent were multiracial. Boosting Intel's tally of Black employees was proving hardest of all, according to a [spring 2018 Fortune magazine article](#) quoting Intel Chief of Diversity and Inclusion Barbara Whyte, an engineer who is Black.

Additionally, in 2018 at Intel's U.S. offices:

- Females accounted for 23.9 percent of tech workers and 56.3 percent of non-tech workers.
- 46.2 percent of its overall workforce was White, 38.9 percent was Asian, 9.2 percent of the overall workforce was Latino, 4.6 percent was Black, .7 percent was Native American and .3 percent was multiracial.
- Of "exempt senior grade" company leaders, 58.3 percent were White, 34.3 percent were Asian, 4.5 were Latino, 2.2 percent were Black and .7 percent were Native American and .1 percent were multiracial.
- Of tech workers, 44.2 percent were White, 41.3 percent were Asian, 9 percent were Latino, 4.5 percent were Black, .7 percent were Native American and .3 percent were multiracial.
- Of non-tech workers, 66.2 percent were White, 15.3 percent were Asian, 11.3 percent were Latino, 5.9 percent were Black, 1 percent were Native American and .3 percent were multiracial.

By comparison, in 2017, among tech workers:

- 22.7 percent were female and 77.3 percent were male.
- 44.9 percent were White, 41.9 percent were Asian, 8.4 percent were Latino, 3.7 percent were Black, .7 percent were Native American, .2 percent were multiracial.

Among non-tech workers:

- 50 percent each were female and male.
- 66.2 percent were White, 17 percent were Asian, 10.2 percent were Latino, 5.2 percent were Black, .8 percent were Native American, .3 percent were multiracial.

Among chief executives:

- 19 percent were female and 81 percent were male.
- 60.5 percent were White, 32.2 percent were Asian, 4.3 percent were Latino, 2.1 percent were Black, .7 percent were Native American, .05 percent were multiracial.

Count of women rose slightly in LinkedIn's global C-suite, overall workforce

According to LinkedIn's 2018 [diversity report](#), globally, women occupied 39.1 percent of its C-suite offices. That was up from 38 percent in 2017 and 35 percent in 2016. LinkedIn did not break down its U.S. workforce by gender.

In addition, 42.9 percent of its overall global workforce was female in 2018, fractionally up from 2017, when women were 42 percent of all workers. Men were 57.1 percent of 2018's workers.

Globally, females accounted for 21.8 percent of tech workers in 2018, compared to 21 percent in 2017. Females accounted for 54 percent of non-tech workers in 2018, up from 53 percent in 2017. LinkedIn did not provide gender details for its U.S. employees.

Racially, among all LinkedIn's U.S. workers in 2018:

- 49.3 percent were White, down from 51 percent in 2017.
- 39 percent were Asian, up from 38 percent.
- 5.7 percent were Latino, down from 6 percent.
- 3.3 percent were Black, up from 3 percent.
- 2.5 percent were multiracial, up from 3 percent.
- Less than 1 percent were identified as some other race, the same as in 2017.
- 1.6 percent were disabled, down from 2 percent.

Among U.S. executives in 2018:

- 63.3 percent were White, up from 61 percent in 2017.
- 30.5 percent were Asian, down from 31 percent.
- 3.2 percent were Latino, down from 4 percent.
- 2.5 percent were multiracial, down from 4 percent.
- .5 percent were Black, down from 1 percent.
- 0 percent were identified as other, the same as in 2017.

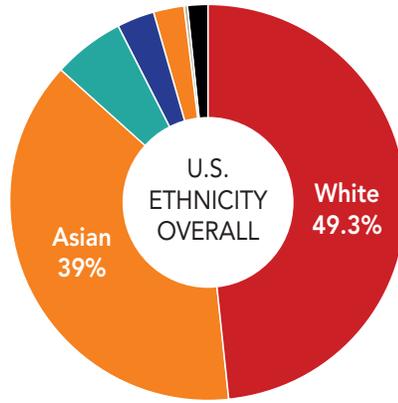
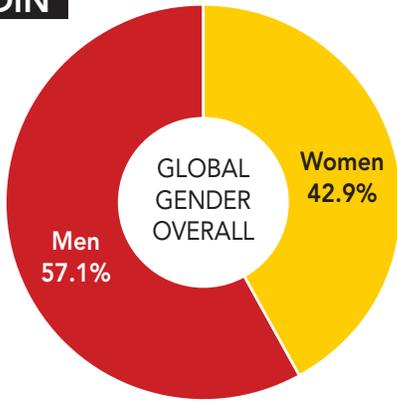
Among U.S. tech workers in 2018:

- 63.3 percent were Asian, up from 62 percent in 2017.
- 29.7 percent were White, down from 32.
- 3.4 percent were Latino, up from 3 percent.
- 2.2 percent were multiracial, up from 2 percent.
- 1.3 percent were Black, up from 1 percent.
- Less than 1 percent were other, unchanged.

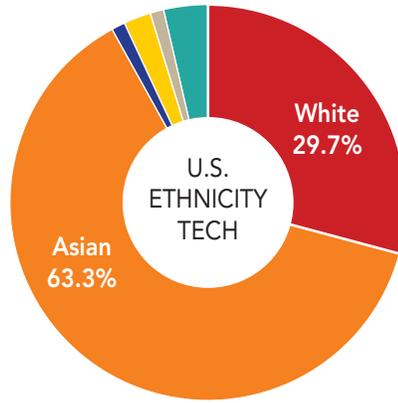
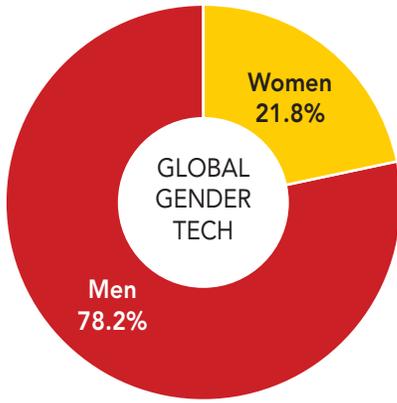
Among U.S. non-tech workers in 2018:

- 66 percent were White, a rate unchanged from 2017.
- 18.3 percent were Asian, about the same as 2017's 18 percent.
- 7.6 percent were Latino, fractionally up from 7 percent.
- 5.1 percent were Black, about the same as 2018's 5 percent.
- 2.7 percent were multiracial, a group that accounted for 3 percent previously.
- Less than 1 percent were other, unchanged.

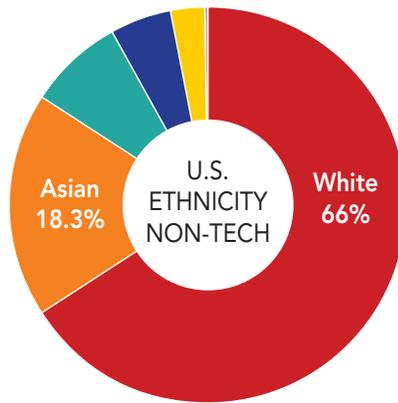
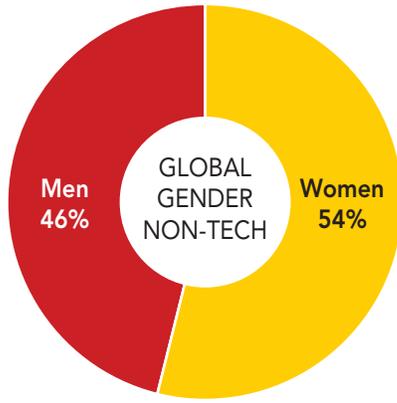
LINKEDIN



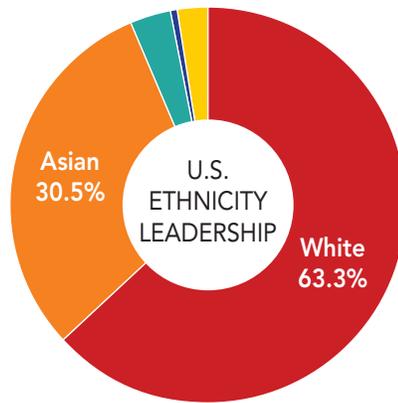
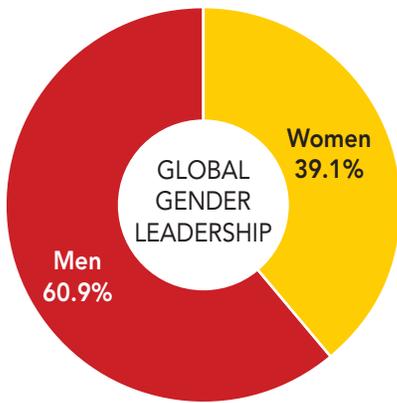
- Disability 1.6%
- Other 0.2%
- 2 or More 2.5%
- Black 3.3%
- Latino 5.7%



- Other <1%
- 2 or More 2.2%
- Black 1.3%
- Latino 3.4%



- Other <1%
- 2 or More 2.7%
- Black 5.1%
- Latino 7.6%



- Other 0%
- 2 or More 2.5%
- Black 0.5%
- Latino 3.2%

Graphic produced by the Women's Media Center

Source: LinkedIn

Microsoft saw slight growth in number of women workers, who mainly were in non-tech

Women were 26.6 percent of Microsoft's global workforce in 2018, slightly up from 25.9 percent in 2017.

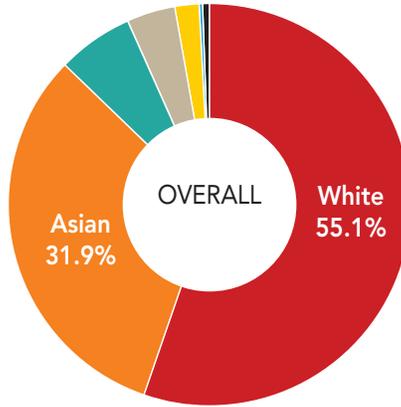
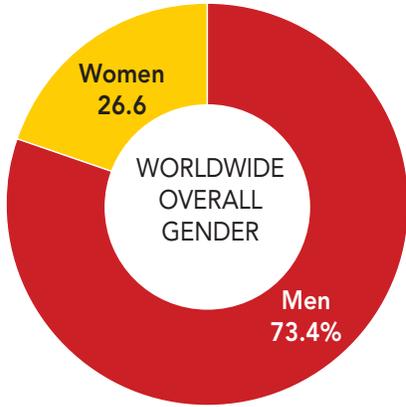
In the C-suite at **Microsoft**, women were 19.7 percent, globally, while men accounted for 80.2 percent of company executives. In 2017, the respective figures were 19.1 percent and 80.9 percent.

The largest proportion of women continued to work in non-tech jobs at Microsoft: 38.2 percent in 2018 and 38.5 percent in 2017.

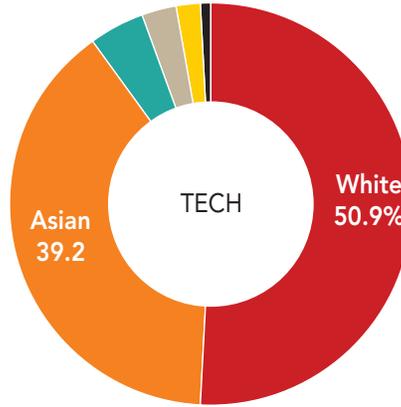
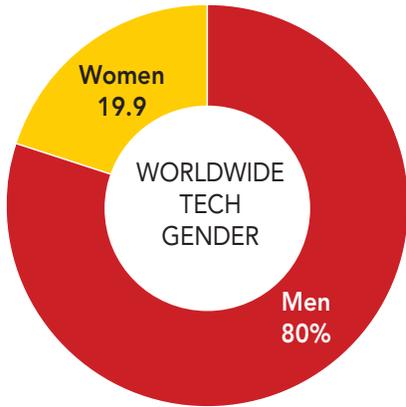
In 2018 at Microsoft's U.S. offices:

- 65.9 percent of its leadership was White, down from 66.8 percent in 2017; 25.9 percent was Asian, up from 25.2 percent; 4.4 percent was Latinx up from 4.3 percent; 2.4 percent was Black, up from 2.2 percent; 1 percent was multiracial, up from .9 percent; and .3 percent was Native American/Alaska Native, the same as in 2017.
- 50.9 percent of tech workers were White, down from 52.3 percent in 2017; 39.2 percent were Asian, up from 38.2 percent; 4.5 percent were Latinx; up from 4.3 percent; 2.8 percent were Black, up from 2.7 percent; 1.8 percent were multiracial, up from 1.6 percent; and .6 percent were Native American/Alaska Native, unchanged.
- 64.2 percent of non-tech workers were White, down from 65.3 percent in 2017; 15.9 percent were Asian, 2 percent were multiracial, up from 1.8 percent; .4 percent were Native American/Alaska Native, unchanged.
- 44.9 percent of retail workers were White, up from 44.6 percent in 2017; 24.1 percent were Latinx, down from 24.5 percent; 18.6 percent were Black, down from 18.9 percent; 9.3 percent were Asian, up from 9 percent; 1.6 percent were multiracial, unchanged from 2017; .4 percent were Native American/Alaska Native, unchanged

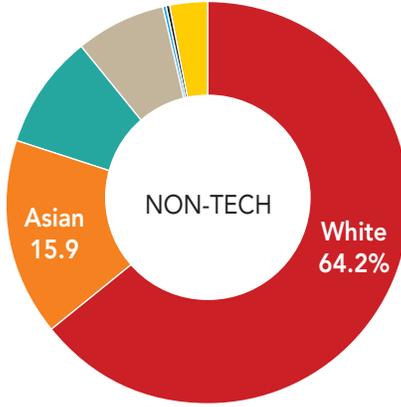
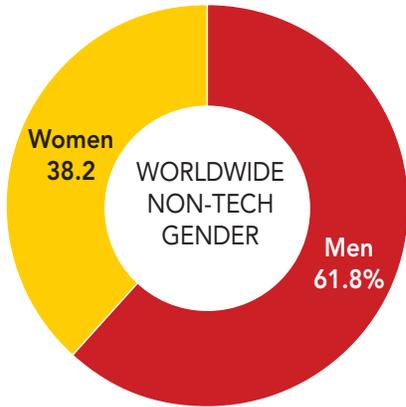
MICROSOFT



- Hispanic Latinx 6%
- African American 4.1%
- Multi-Racial 1.8%
- Native Hawaiian/Pacific Islander 0.2%
- American Indian/Alaska Native 0.5%



- Hispanic Latinx 4.5%
- African American 2.8%
- Multi-Racial 1.8%
- Native Hawaiian/Pacific Islander 0.2%
- American Indian/Alaska Native 0.6%

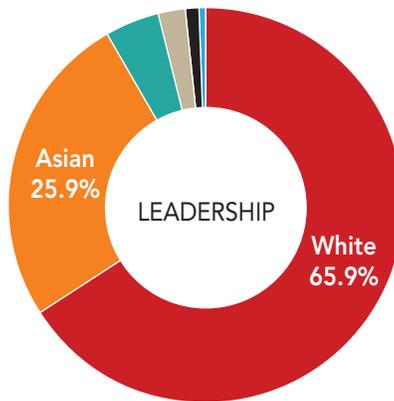
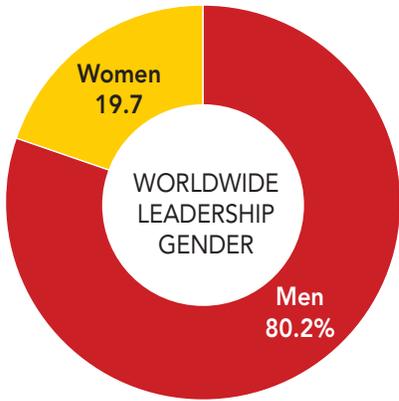


- Hispanic Latinx 9.1%
- African American 7.1%
- Multi-Racial 2%
- Native Hawaiian/Pacific Islander 0.4%
- American Indian/Alaska Native 0.4%

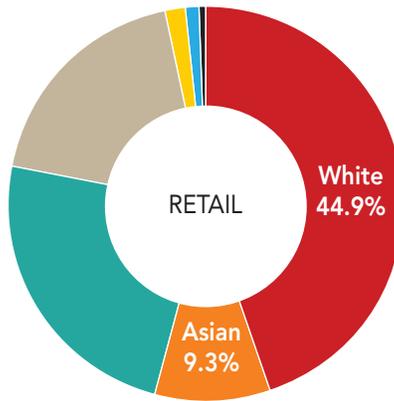
Graphic produced by the Women's Media Center

Source: Microsoft

MICROSOFT



- Hispanic Latinx 4.4%
- African American 2.4%
- Multi-Racial 1%
- Native Hawaiian/Pacific Islander 0.1%
- American Indian/Alaska Native 0.3%



- Hispanic Latinx 24.1%
- African American 18.6%
- Multi-Racial 1.6%
- Native Hawaiian/Pacific Islander 1.1%
- American Indian/Alaska Native 0.4%

Graphic produced by the Women's Media Center

Source: Microsoft

Pinterest met some diversity goals; increased females by 2 percentage points

Social media platform Pinterest **reported** that 47 percent of its workforce in 2018 was female, up from 45 percent in 2017. Men comprised 53 percent and 55 percent of the workforce, respectively, during the same years.

Among company leadership, 28 percent were female in 2018, up from 19 percent in 2017.

Pinterest also reported that it met its 2018 hiring goal for women engineers, with that group accounting for 25 percent of engineering hires. It did not meet its engineering hiring goal for Latino, Black, Native American and other under-represented minorities, with that group accounting for 7 percent of newly hired engineers. The goal had been 8 percent.

Also in 2018, among all Pinterest employees:

- 47 percent were White, down from 48 percent in 2017.
- 42 percent were Asian, up from 41 percent.
- 5 percent were Latino, down from 6 percent.
- 4 percent were Black, up from 3 percent.
- 1 percent were multiracial, down from 2 percent.
- 1 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, unchanged.

In the C-suite:

- 61 percent were White, down from in 2017.
- 32 percent were Asian, up from 26 percent.
- 3 percent were multiracial, up from 0 percent.
- 2 percent were Latino, down from 7 percent.
- 2 percent were Black, up from 0 percent.
- 0 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, unchanged.

Of tech workers:

- 30 percent were female, up from 29 percent in 2017.
- 62 percent were Asian, up from 57 percent.
- 31 percent were White, down from 36 percent.
- 4 percent were Latino, unchanged.
- 2 percent were Black, unchanged.
- 1 percent were multiracial, unchanged.
- 0 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, unchanged.

Of its engineering workforce:

- 24 percent were female, up from 22 percent in 2017.
- 66 percent were Asian, up from 63 percent.
- 27 percent were White, down from 32 percent.
- 4 percent were Latino, up from 3 percent.
- 2 percent were Black, unchanged.
- 1 percent were multiracial, unchanged.
- 0 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, unchanged.

Of its retail/business workers:

- 63 percent were female, up from 62 percent.
- 61 percent were White, up from 60 percent.

- 25 percent were Asian, up from 24 percent.
- 7 percent were Latino, down from 8 percent.
- 5 percent were Black, unchanged.
- 2 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, up from 1 percent.
- 1 percent were multiracial, down from 2 percent.

Of engineering interns:

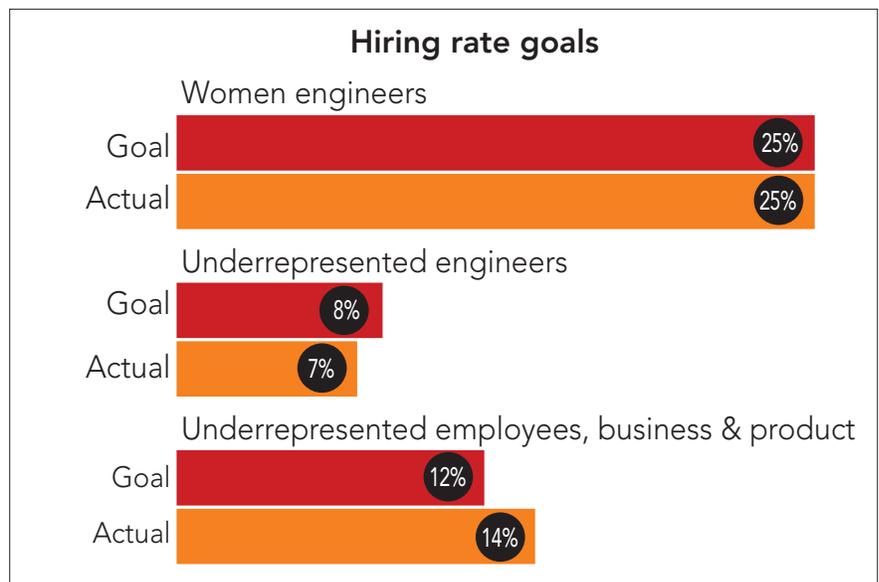
- 34 percent were female, down from 39 percent.
- 69 percent were Asian, up from 62 percent.
- 14 percent were Latino, up from 12 percent.
- 10 percent were White, down from 18 percent.
- 5 percent were Black, down from 7 percent.
- 2 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, unchanged.
- 0 percent were multiracial, unchanged.

Of its retail/business workers:

- 62 percent were female, down from 66 percent in 2016.
- 60 percent were White, down from 63 percent.
- 24 percent were Asian, up from 23 percent.
- 8 percent were Latino, up from 5 percent.
- 5 percent were Black, up from 4 percent.
- 2 percent were multiracial, down from 3 percent.
- 1 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, up from 0 percent.

Of engineering interns:

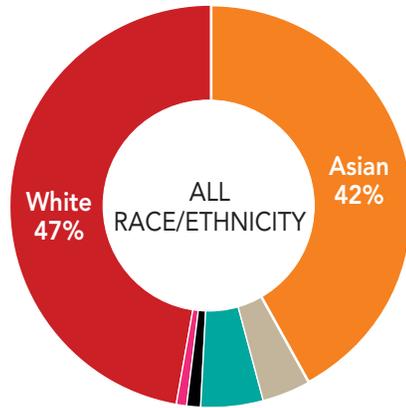
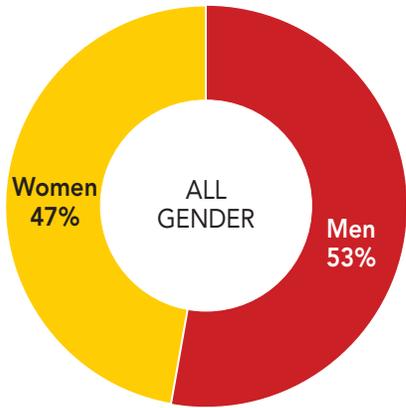
- 39 percent were female, down from 49 percent.
- 62 percent were Asian, up from 56 percent.
- 18 percent were White, down from 22 percent.
- 12 percent were Latino, up from 8 percent.
- 7 percent were Black, down from 12 percent.
- 2 percent were Native American/Alaska Native/Native Hawaiian/Pacific Islander, up from 0 percent.



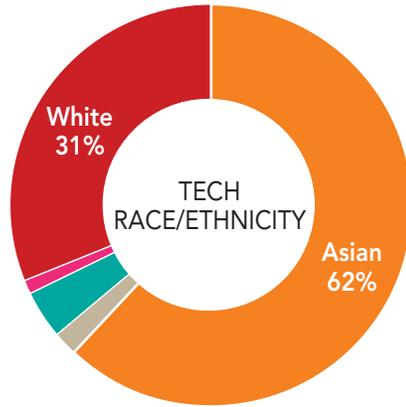
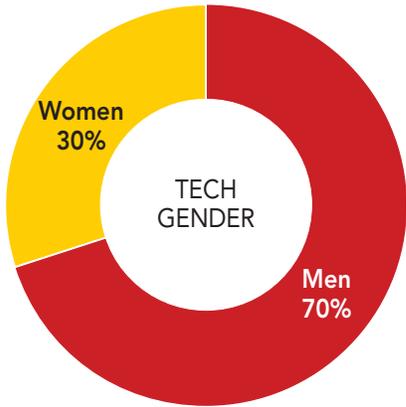
Source: Pinterest HQ

Graphic produced by the Women's Media Center

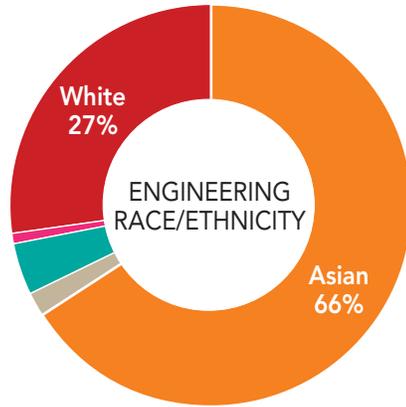
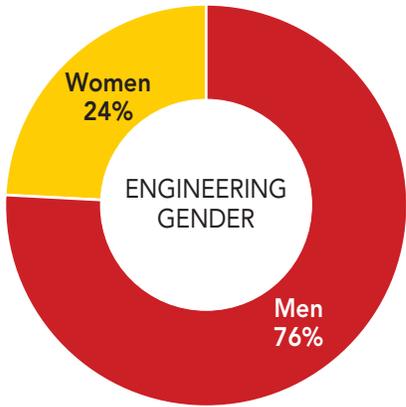
PINTEREST



- Black 4%
- Hispanic/Latino 5%
- American Indian or Alaska Native 1%
- Two or more races 1%



- Black 2%
- Hispanic/Latino 4%
- American Indian or Alaska Native 0%
- Two or more races 1%

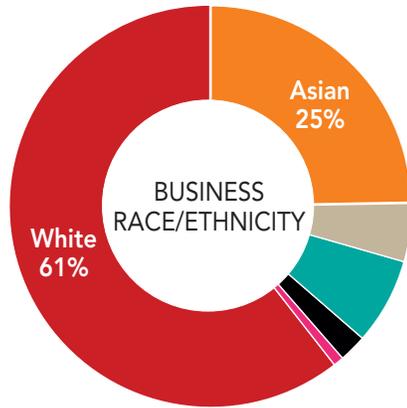
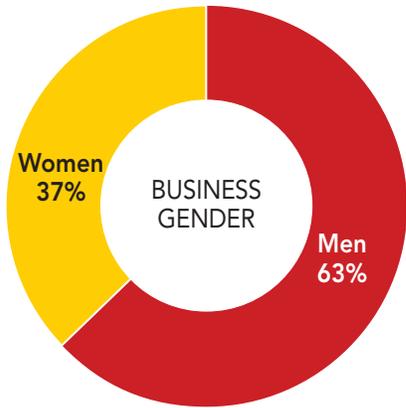


- Black 2%
- Hispanic/Latino 4%
- American Indian or Alaska Native 0%
- Two or more races 1%

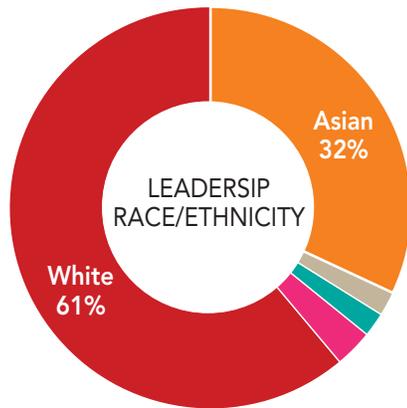
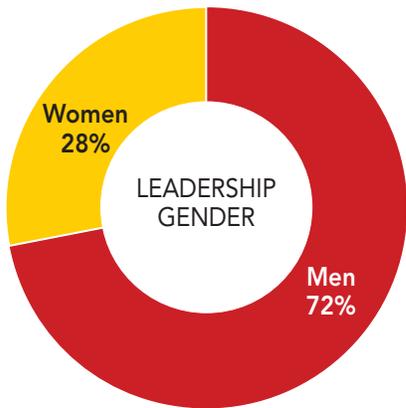
Graphic produced by the Women's Media Center

Source: Pinterest HQ

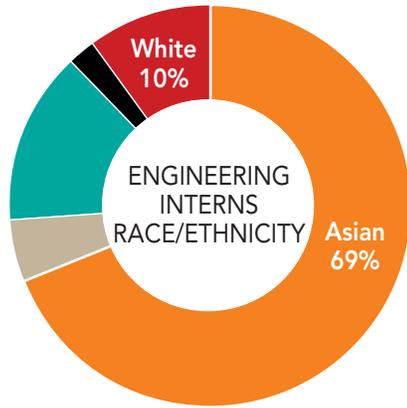
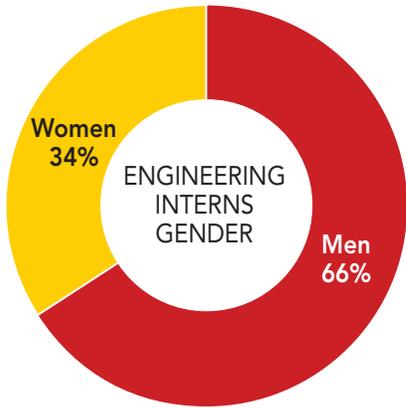
PINTEREST



- Black 5%
- Hispanic/Latinx 7%
- American Indian or Alaska Native 2%
- Two or more races 1%



- Black 2%
- Hispanic/Latinx 2%
- American Indian or Alaska Native 0%
- Two or more races 3%



- Black 5%
- Hispanic/Latinx 14%
- American Indian or Alaska Native 2%
- Two or more races 0%

Graphic produced by the Women's Media Center

Source: Pinterest HQ

Slack showed slight rise in females globally; more Whites in U.S. C-suite

In 2016 Slack was criticized in news reports for issuing an [employee diversity report](#) that was flawed because it was based on employees' voluntarily, anonymously reporting their race and gender. The Silicon Valley software developer's 2017 report is based on official 2017 diversity data that it submitted to [2017 report](#).

Here's how Slack summarized its federal Equal Employment Opportunity Commission 2017 diversity data:

- 58.7 percent, overall, of U.S. workers were White, down from 2016's voluntarily, anonymously reported 63.1 percent.
- 24.4 percent were Asian, up from 22.8 percent.
- 6.9 percent were Latino, up from 5.3 percent.
- 4.9 percent were Black, up slightly from 4.4 percent.
- 4.4 percent were multiracial, a group unreported in 2016.
- 0.4 percent were Native Hawaiian or Pacific Island, unreported in 2016.
- 0.3 percent were Native American or Alaska Natives, down from 1.5 percent.

Of U.S. tech workers in 2017:

- 56 percent were White, down from 64.4 percent in 2016.
- 27.4 percent were Asian, up from 17.8 percent.
- 7 percent were Latino, up from 5.6 percent.
- 5.5 percent were Black, down from 8.9 percent.
- 3.8 percent were multiracial, an unreported group in 2016.
- 0.3 percent were Native American or Alaska Natives, also unreported in 2016.

Of U.S. non-technical workers in 2017:

- 62.1 percent were White, up from 59.1 percent in 2016.
- 20.6 percent were Asian, down from 24.9 percent.
- 6.8 percent were Latino, up from 5.8 percent.
- 5.1 percent were multiracial, up from 4.4 percent.
- 4.2 percent were Black; roughly the same as 4 percent in 2016.
- 1 percent were Native Hawaiian or Pacific Islander; down slightly from 1.8 percent.
- 0.3 percent was Native American or Alaska Natives, a group not counted among Slack's 2016 workforce.

Among U.S. managers in 2017:

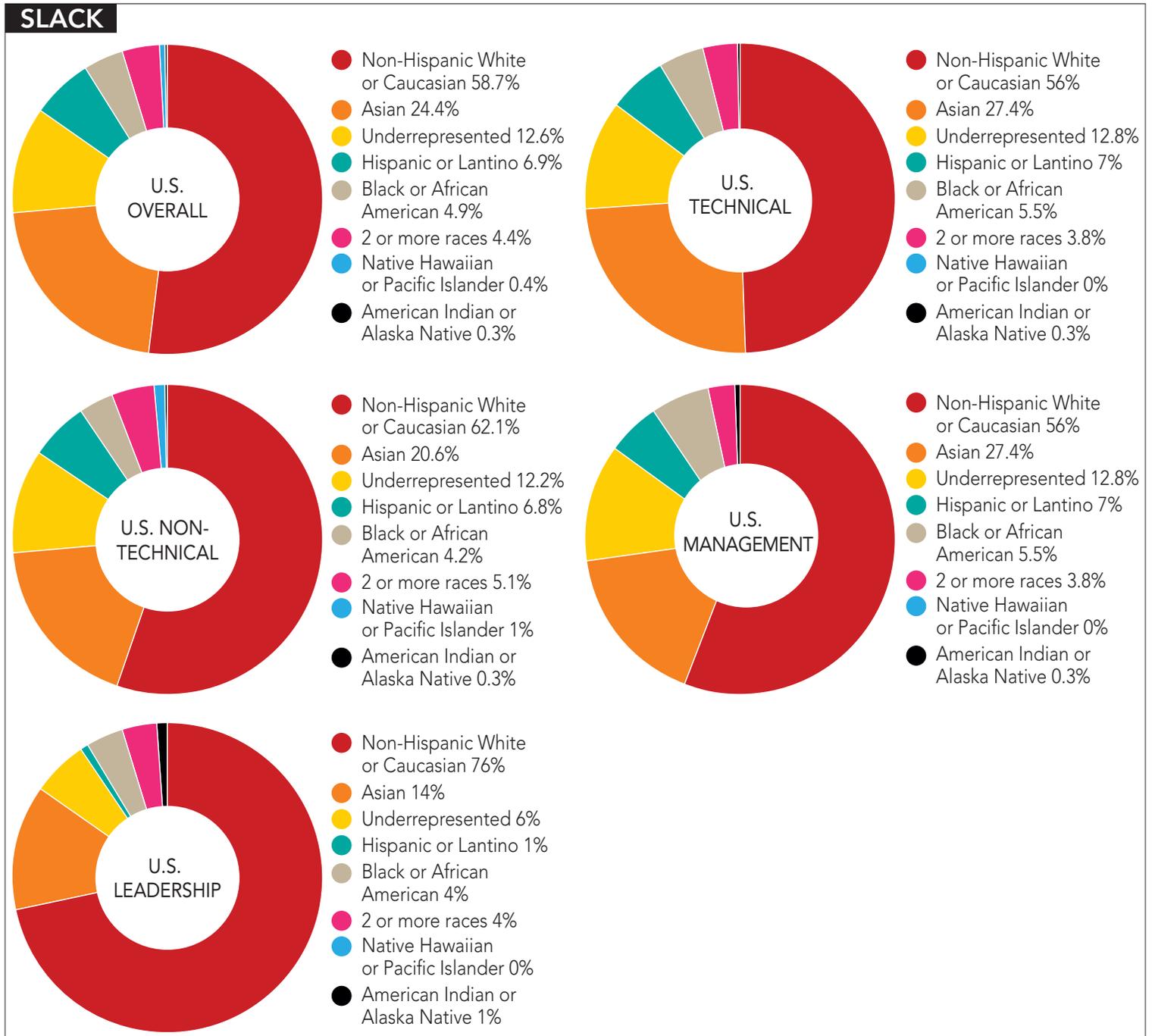
- 64 percent were White, slightly down from 64.9 percent in 2016.
- 19.2 percent were Asian, down from 20.6 percent.
- 7 percent were Black, up from 5.3 percent.
- 6.4 percent were Latino, up from 5.3 percent.
- 2.9 percent were multiracial, down from 3.8 percent.
- 0.6 percent were Native American or Alaska Natives, a group unreported in 2016.

In the U.S. C-suite in 2017:

- 76 percent were White, up from 72.9 percent in 2016.
- 14 percent were Asian, down from 17.6 percent.
- 4 percent were Black, a group not reported in 2016.
- 4 percent were multiracial, up slightly from 3.5 percent.
- 1 percent each were Latino or Native American/Alaska Natives, also not reported in 2016.

Slack did not report the gender of its U.S. workforce but reported that, globally:

- 44.7 percent of all workers were women, up from 43.5 percent in 2016.
- 34.3 percent of tech workers were women, up from 29.8 percent.
- 53.7 percent of non-tech workers were women, up from 56.3 percent.
- 48 percent of managers were women, roughly the same as 2016's 48.1 percent.
- 30.6 percent of C-suite executives were women, up from 28.3 percent



Source: Slack

Graphic produced by the Women's Media Center

Twitter reported increased female employment; was questioned on race data

Twitter **reported** that it exceeded several of its gender goals in December 2017, when women accounted for 38.4 percent of its overall workforce, up from 37 percent in 2016.

Twitter also reported that in 2017 women were:

- 32.5 percent of its corporate leadership, up from 30 percent in 2016.
- 17.3 percent of its technical workforce, up from 15 percent in 2016.
- 53.7 percent in the non-technical workforce, up from 53 percent in 2016.

By race, Twitter did not break down who was in its non-technical workforce but reported that:

- Twitter's leadership was 53.8 percent White, 14.9 percent Asian/Pacific Islander, 3.6 percent Black, 2.3 percent Latinx, 1.8 percent multiracial and 0 percent Native American/Alaskan. 23.6 percent of workers either declined to give their race or their race was unknown.
- Twitter's tech workforce was 37.6 percent White, 31.5 percent Asian/Pacific Islander, 2.3 percent Latinx, 2.2 percent Black and .1 percent Native American/Alaskan. 23.6 percent were of unknown races or declined to disclose their race.
- Twitter's overall workforce was 43.5 percent White, 25.8 percent Asian/Pacific Islander, 3.4 percent Black, 3.4 percent Latinx, 2.7 percent multiracial and .1 Native American. 21.1 percent were of unknown race or declined to disclose their race.

Fast Co. magazine was among those challenging the accuracy of Twitter's data, given the percentages of workers of unknown or undisclosed race. "A year ago," according to Fast Company, "Twitter was **57 percent White**. Now, the tech company claims it is just 43% White — a data point belied by [its] accompanying graphic ... "

TWITTER

WOMEN 2017

OVERALL

2016 Report	37%
2017 December	38.4%

LEADERSHIP

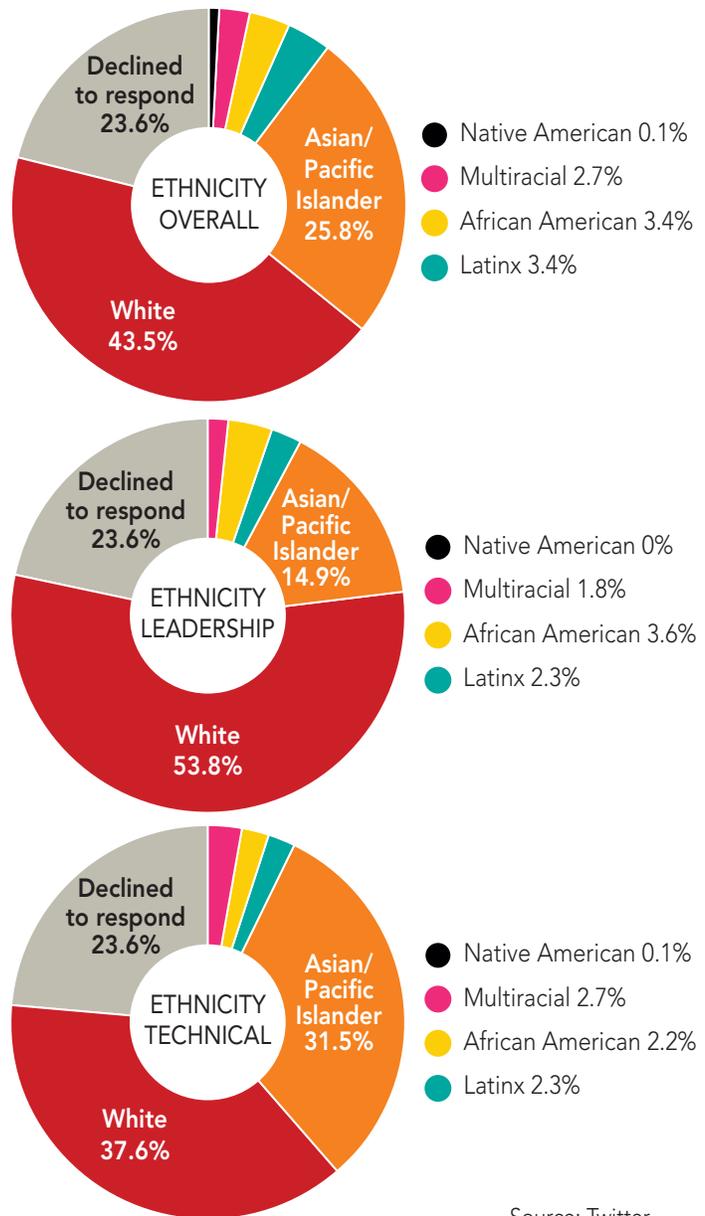
2016 Report	30%
2017 December	32.5%

TECHNICAL

2016 Report	15%
2017 December	17.3%

NON-TECHNICAL

2016 Report	53%
2017 December	53.7%



1.1 million angry, threatening tweets mentioned women

On Twitter, 7.1 percent of a year's worth of messages to or mentioning female journalists and politicians in the United States and the United Kingdom were deemed problematic or abusive by an Amnesty International-commissioned analysis.

The international human rights organization's **Troll Patrol analysis**, led by the software firm Element AI — and relying on information from 6,500 crowd-sourced volunteers from 150 countries that the firm said it trained — found that 1.1 million abusive and problematic tweets were sent to 778 of those women from January through December 2017. The research captured 14.5 million tweets, **researchers wrote**.

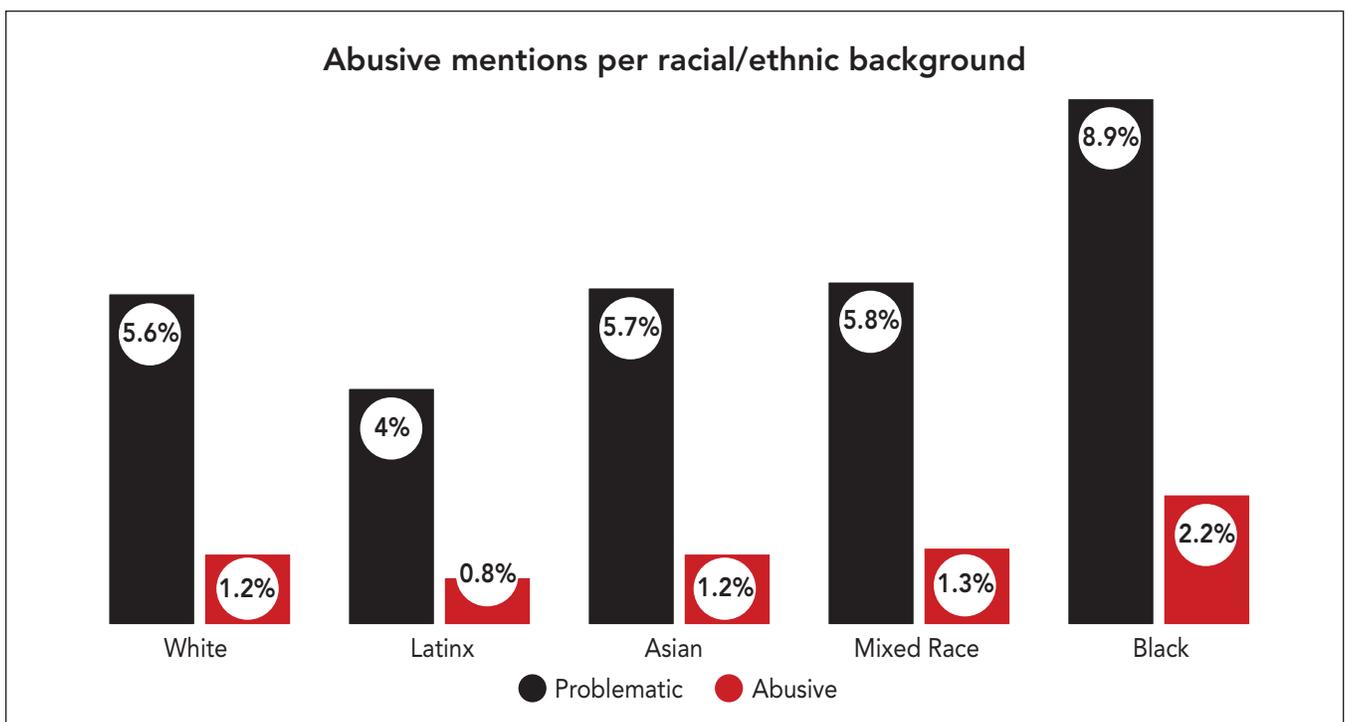
Women of color, and Black women in particular, were disproportionately harassed on Twitter, they added. The online abuse targeted women of all political parties.

Among the examples of tweets that the researchers characterized as abusive were ones that read, "... If she was raped, would she keep her mouth shut?" and "I would rather hit you in the face with a large sledgehammer you white hating racist bitch. Retire NOW!!!!" and "... hope you need the emergency services and they fucking refuse to help you. Sour faced twat."

The report, released in December 2018, blurred or blacked out the names of the targeted females and the identity of those who were tweeting the abuse.

The researchers did offer a key caveat regarding their methods: "While it is far from perfect, the model has advanced the state of the art compared to existing models and, on some metrics, achieves results comparable to our digital volunteers at predicting abuse. Even so, it still achieves about a 50% accuracy level when compared to the judgement of our experts, meaning it identifies 2 in every 14 tweets as abusive or problematic, whereas our experts identified 1 in every 14 tweets as abusive or problematic."

"Element AI is making its model available to try out here for three weeks to demonstrate the potential and current limitations of AI technology ... "



Source: Amnesty International

Graphic produced by the Women's Media Center

The analysis also concluded that:

- Black, Asian, Latinx and mixed-race women were 34 percent more likely to be mentioned in abusive tweets than White women:
- Compared to White women, Black women received 60 percent more problematic tweets and 84 percent more of the abusive tweets.
- Of all the online harassment, most was racist, with Black women getting 70 percent more racist tweets than White women.
- 1 out of 15 — or 6.7 percent — of the abusive tweets sent to or mentioning White women were abusive or problematic.
- Latinx women were less abused on Twitter than White women but were 81 percent more likely than White women to receive threats involving physical harm.
- Asian women were the most likely of all women to be mentioned in tweets with ethnic, racial or religious slurs and 70 percent more likely than White women to be targeted in that way.
- Mixed-race women were abused across the board, with threats that were sexist, racist, physical and sexual.
- 225,766 tweets mentioning or sent to 454 journalists were abusive or problematic.
- 7 percent of Twitter mentions of women journalists were harassing; with 5.9 percent being problematic and 1.4 percent abusive.
- 6.57 percent of all tweets mentioning female journalists working for media groups that researchers labeled as left-leaning were problematic or abusive.
- Female journalists working for right-leaning media groups were mentioned in 64 percent more tweets that were abusive or problematic than those working for those labeled as left-leaning.
- 867,136 of abusive or problematic tweets were sent to or mentioned 324 female politicians.
- 7.12 percent of Tweets mentioning female politicians were harassing; with 5.85 percent of mentions being problematic and 1.27 percent abusive.
- Female politicians labeled as left-leaning received 23 percent more problematic and abusive tweets than their right-leaning counterparts.
- 6.18 percent of mentions of right-leaning politicians were problematic or abusive.

The merits and shortcomings of using emerging forms of artificial intelligence, across several spheres and disciplines, is still being debated.

Universe of female gamers kept climbing, year over year

Forty-five percent of gamers in the United States were female during the period captured by the [2018 Entertainment Software Association survey](#). The Association report, issued in 2017, concluded that 41 percent of U.S. gamers were women.

Yearly, the association surveys more than 4,000 U.S. households, heads of household and each household's most frequent gamers about their video-gaming habits and attitudes about video-gaming.

In an industry where spending on gaming hardware, software and accessories totaled \$36 billion in 2017, the association also concluded that, in 2018:

- The most frequent game-buyer, on average, was 34 years old.
- 39 percent of those frequent buyers were women, up from 37 percent in 2017. Respectively, men constituted 61 percent and 63 percent of frequent buyers.
- The average age of female gamers was 36; male gamers were 32.
- 64 percent of U.S. households had a game-playing device, the same rate as 2017.
- There was an average of two gamers per household, the same as in 2017.

AT-A-GLANCE



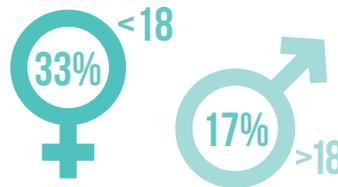
64% OF US HOUSEHOLDS OWN A DEVICE THAT THEY USE TO PLAY VIDEO GAMES.

The average gamer is **34 YEARS OLD.**

Gamers age 18 or older represent more than **70 PERCENT** of the video game-playing population.

60 PERCENT of Americans play video games daily.

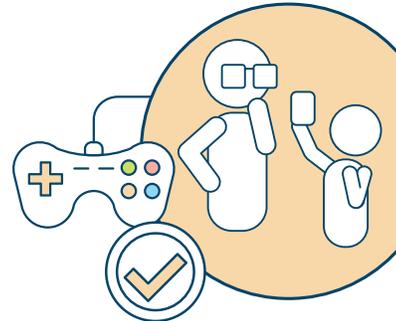
ADULT WOMEN represent a greater portion of the video game-playing population (33%) than boys under 18 (17%).



70% OF PARENTS BELIEVE VIDEO GAMES HAVE A POSITIVE INFLUENCE ON THEIR CHILDREN'S LIVES.

90% of parents are present when their child acquires a video game.

94% of parents pay attention to the video games played by their child.



THE AVERAGE AGE OF THE MOST FREQUENT GAME PURCHASER IS 36.

Of the most frequent game purchasers:

61% ARE MALE

39% ARE FEMALE

Source: Entertainment Software Association

THE GAMER HOUSEHOLD

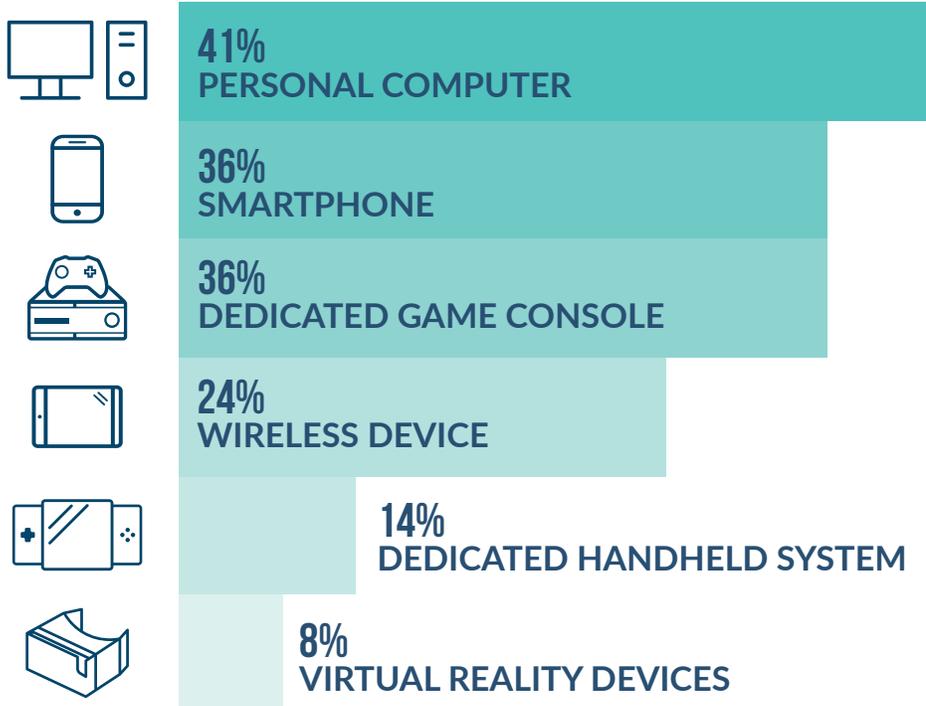
64% of US households own a device that they use to play video games.

There are an average of **2 GAMERS** in each game-playing US household.

60 PERCENT of Americans play video games daily.*



HOW MANY US HOUSEHOLDS PLAY GAMES ON THE FOLLOWING DEVICES?

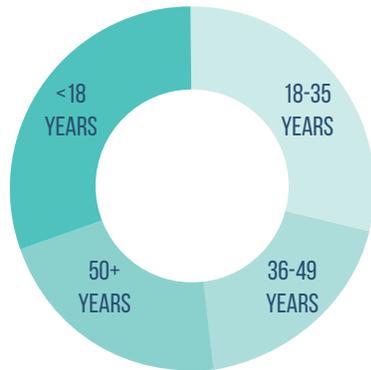


Source: Entertainment Software Association

THE AVERAGE GAMER

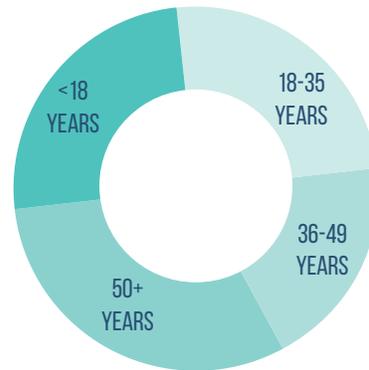
The average gamer is 34 years old.

AVERAGE GAMERS BY AGE GROUP



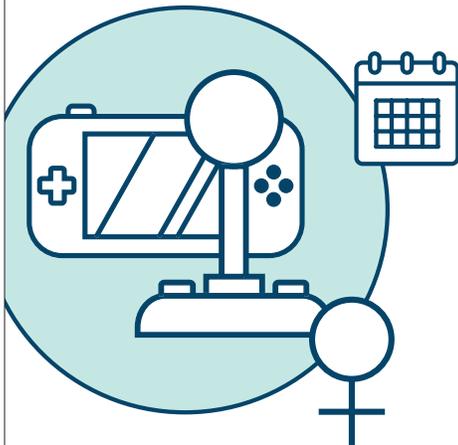
MALE

UNDER 18 YEARS OLD: 17%
18-35: 16%
36-49: 12%
AGE 50+: 11%



FEMALE

UNDER 18 YEARS OLD: 11%
18-35: 13%
36-49: 8%
AGE 50+: 12%



The average female video game player is **36**, and the average male video game player is **32**.

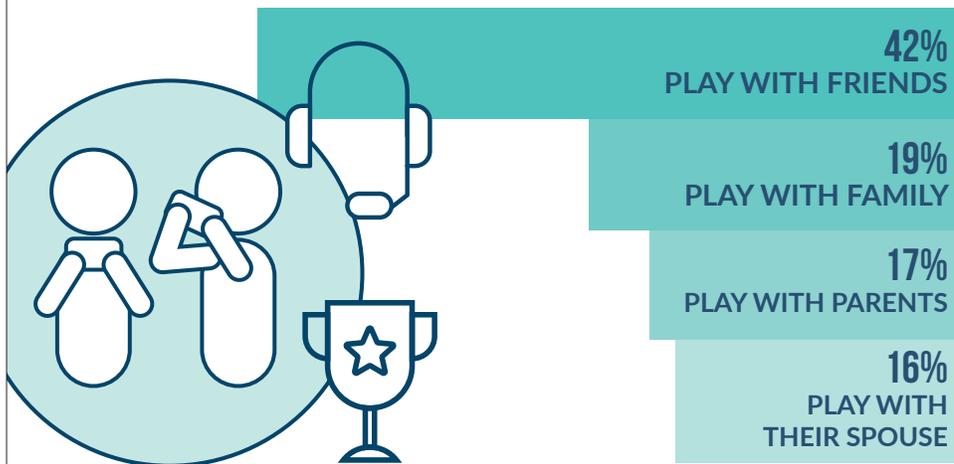
45% of US gamers are women.

Source: Entertainment Software Association

AT PLAY

56% of the most frequent gamers play multiplayer games at least once a week, spending an average of 7 hours playing with others online and 6 hours playing with others in person.

WHO ARE THE MOST FREQUENT GAMERS PLAYING WITH?



55% of the most frequent gamers say that video games help connect them with their friends.

46% say it helps their family spend time together.

MOST PLAYED MULTIPLAYER GENRES:



35% SHOOTER



28% ACTION



27% CASUAL

Source: Entertainment Software Association

Female video-gamers were younger, outnumbered by males overall

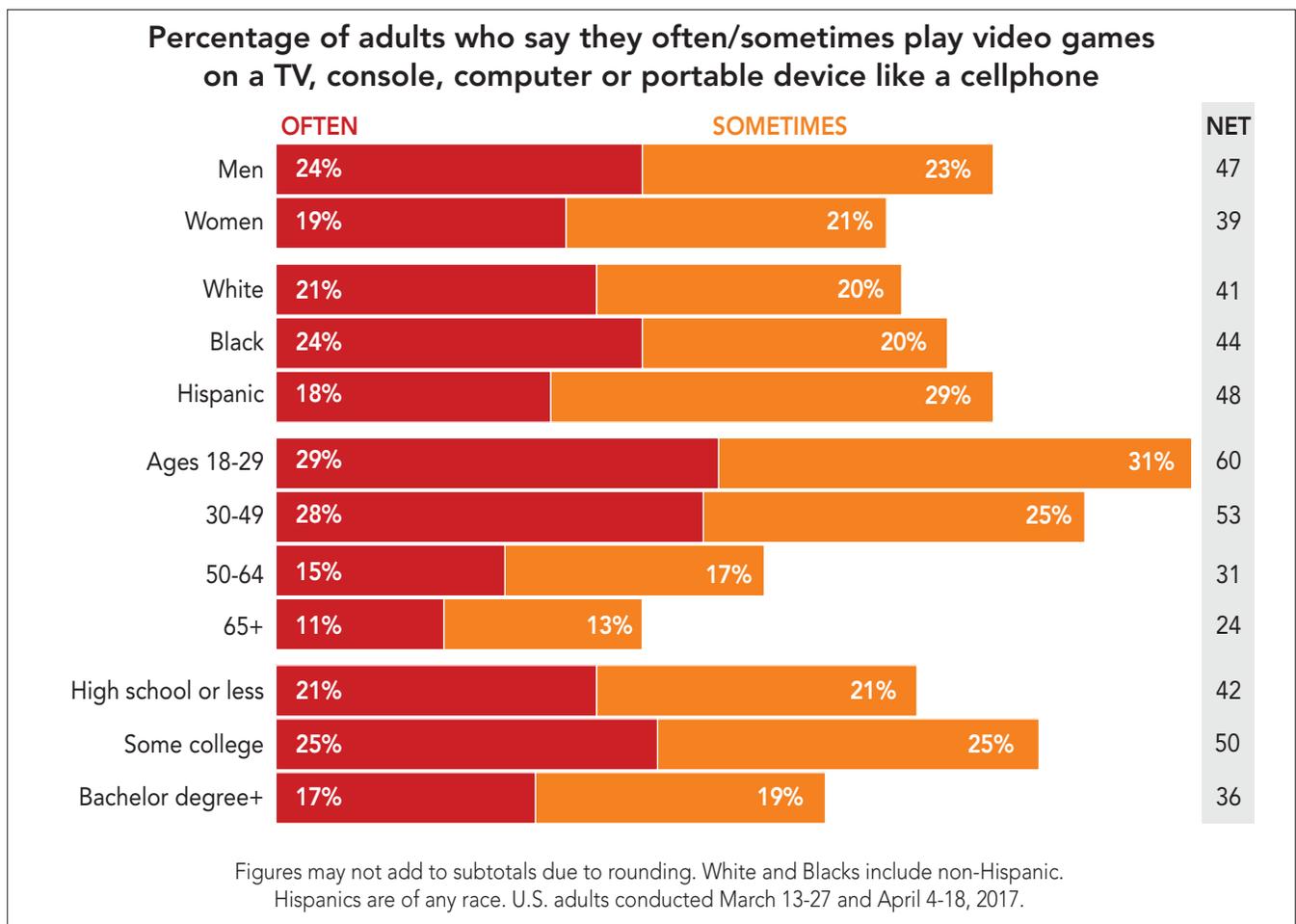
Women were less likely than men to play video games in 2017, according to the Pew Research Center. The center found that 49 percent of females aged 18 to 29 and 72 percent of males in that age group “often or sometimes” played such games. But the number of young women — and men — who described themselves as gamers was up from 2015. Pew’s [previous survey](#), conducted that year, found that 9 percent of young women and 33 percent of young men said they were gamers.

(There also is a comparative lack of female game developers, who, presumably, would make some games that appeal to women.)

The 2017 [survey](#) found that 43 percent of U.S. adults, overall, played video games via computer, TV, game console or mobile devices.

Pew researchers also concluded that, in 2017:

- 48 percent of 30- to 49-year-old women and 58 percent of men those ages often or sometimes played video games.
- 29 percent of 50- to 64-year-old women and 34 percent of men those ages often or sometimes played.
- 23 percent of females and 25 percent of males aged 65 and older often or sometimes played.
- 11 percent of teenage girls and 41 percent of teen boys said they spent too much time playing video games.
- 24 percent of Blacks, 21 percent of Whites and 18 percent of Latinos reported that they often played video games.
- 25 percent of those who’d completed some college courses but didn’t earn a degree, 21 percent of high school dropouts or those with a high school diploma, and 17 percent of those with college degrees reported that they often played video games.



Source: Pew Research Center

Women played mobile games more often, Jun Group researchers said

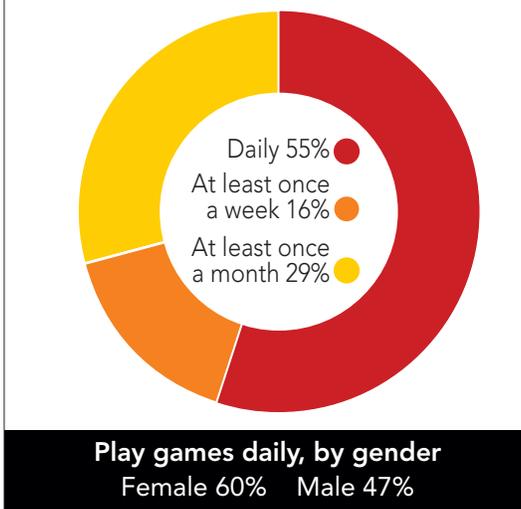
Women play mobile games daily more often than men do, according to researchers at [Jun Group](#). Sixty percent of women said they play daily; that compared to 47 percent of men, according to Jun, which develops software and apps, does corporate branding and helps drive traffic to its clients' websites.

Jun Group researchers acknowledged that results of their study, released in July 2017, differed drastically from findings by a January 2017 [Fluent](#) study of U.S. smartphone users. Fluent concluded that 36 percent of men played a mobile game "often" or more frequently, and that 27 percent of women did.

Jun, however, focused on mobile games, which are downloadable onto tablets, smartphones, desktop and laptop computers and other devices, and not just on gaming via smartphones.

Jun's researchers also found that 37 percent of surveyed women and 35 percent of surveyed men named games as their favorite type of mobile app.

Frequency with which U.S. mobile gamers play mobile games, by gender, July 2017



Graphic produced by the Women's Media Center

Source: Jun Group, "Audience Insights Study: Mobile Gaming Apps," September 2017

Note: Ages 13-65

Majority of surveyed tech start-ups had no gender, race diversity policy

Just 21.6 percent of the start-up founders answering the fourth annual State of Startups survey said their company had a formal policy for addressing gender and race diversity. That was an increase from 17 percent in 2017 and 14 percent in 2016, according to First Round, which helps launch and support start-ups and conducted the annual survey.

In 2018, First Round received responses from 529 start-up founders, compared to 829 in 2017 and 700 in 2016. Of the 529 respondents, 17.3 percent said they were female; the rest said they were male.

The 2018 survey also found that 55.4 percent of start-ups had informal diversity policies, down from 58.4 percent in 2017; 7.5 percent said they had no existing policy but planned to create one, down from 8.9 percent in 2017; and 15.5 percent said they had no policy and no plan to create one. That was about the same as in 2017, when the rate was 15.6 percent.

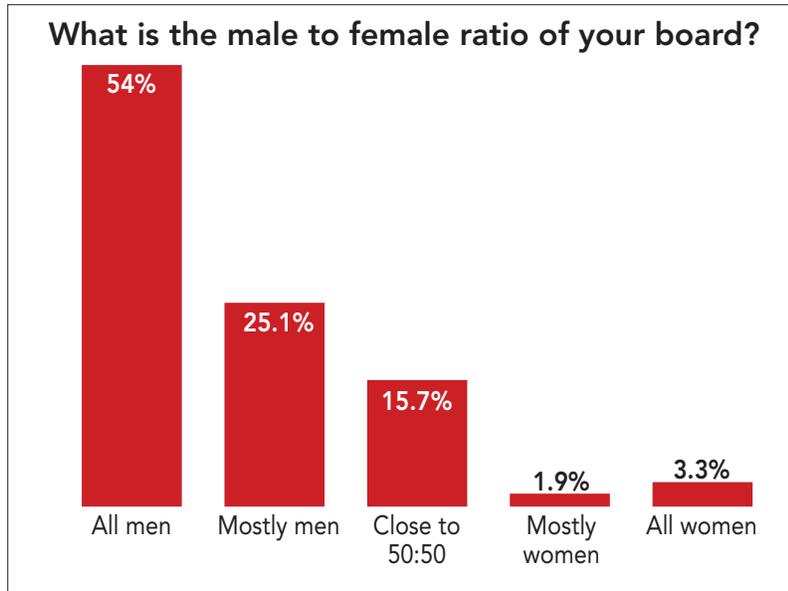
Start-up founders, additionally, said that, in 2018:

- 54 percent of their board of directors were all-male, down from 59.5 percent in 2017 and 61 percent in 2016.
- 3.3 percent of their boards were all-female, up from 1.7 percent in 2017 and 2 percent in 2016.
- 15.7 percent of boards were almost evenly composed of men and women, up from 13.6 percent in 2017.
- 5.4 percent of their work teams were all-male, down from 7.1 percent in 2017.
- 1.4 percent said their work teams were all-female, up from .8 percent in 2017.
- 43.4 percent said their work teams were mostly male, down from 51.3 percent in 2017.
- 9.2 percent said their work teams were mostly female, about the same as 2017's 9.1 percent.

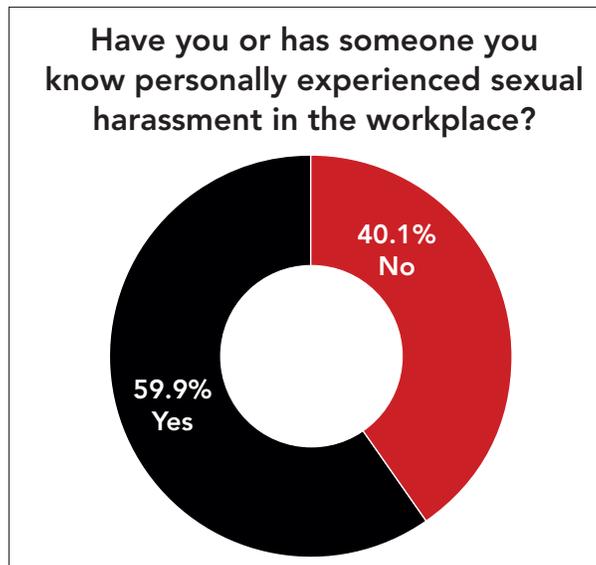
- 40.6 percent said their works teams were about evenly male and female, up from 31.7 percent in 2017.
- 36.6 percent of start-up founders attributed the lack of gender and race diversity in tech to a lack of women and minorities applying for jobs, down from 41.6 percent who said the same thing in 2017.
- 23 percent of founders attributed the lack of diversity to unconscious bias in hiring, promotions and compensation, down from 41.6 percent who said the same thing in 2017.
- 3.5 percent attributed the lack of diversity to intentional bias, up from .8 percent who said the same in 2017.
- 88.7 percent said older people face age discrimination in tech — a question First Round didn't ask in 2017 — while 11.3 percent said they do not believe such bias exists.
- 26.7 percent said age discrimination starts when potential tech employees are 36 to 40 years old; 26.5 percent said such age discrimination starts when potential employees are 46 to 50 years old.
- 66.4 percent of founders said hiring good people was one of their top three business concerns, down from 72 percent in 2017. In rank order, their other concerns were about acquiring new customers, revenue growth; raising follow-on capital; corporate culture; customer churn; competition; market correction; team work/life balance; and team diversity. Just 4.7 percent of founders ranked team diversity among their top three priorities.
- 59.9 percent of founders said they either had been sexually harassed at work or knew someone who had been, up from 53.1 percent who said the same in 2017.

Unlike the 2018 report, the 2017 start-ups survey had focused more heavily on how men and women perceived sexual harassment and gender bias in the workplace, finding that:

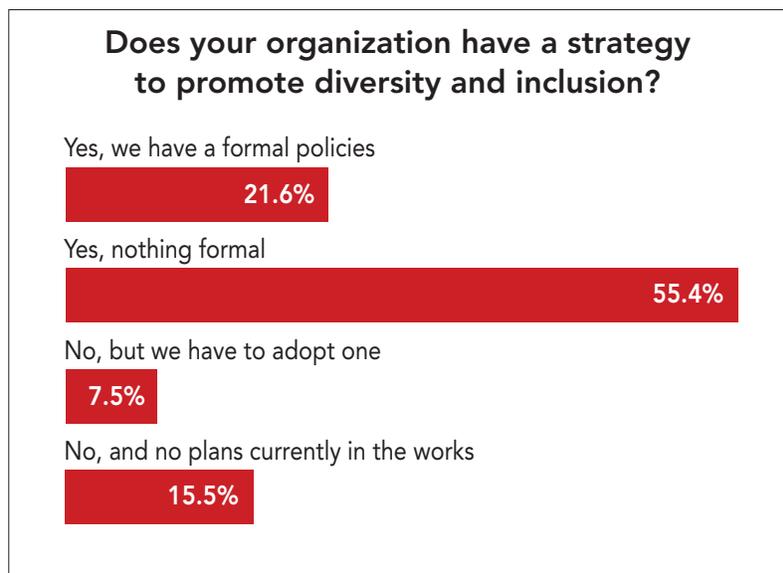
- 70 percent of female founders and 35 percent of male founders said sexual harassment in the tech industry was underreported.
- 22 percent of men and 5 percent of women said the media had overblown the issue of workplace sexual harassment.
- 66 percent of women and 12 percent of men said their particular gender made it harder for them to raise venture capital.
- One-third of men said being male enhanced their fundraising capacity.



Source: First Round



Source: First Round



Source: First Round

Tech women said they were asked for sexual favors, passed over for promotion

Suggestions to a woman that she leave her job before starting a family. Work-related questions directed to men instead of the women who would know. Work ideas stolen by male colleagues. Propositions for sex.

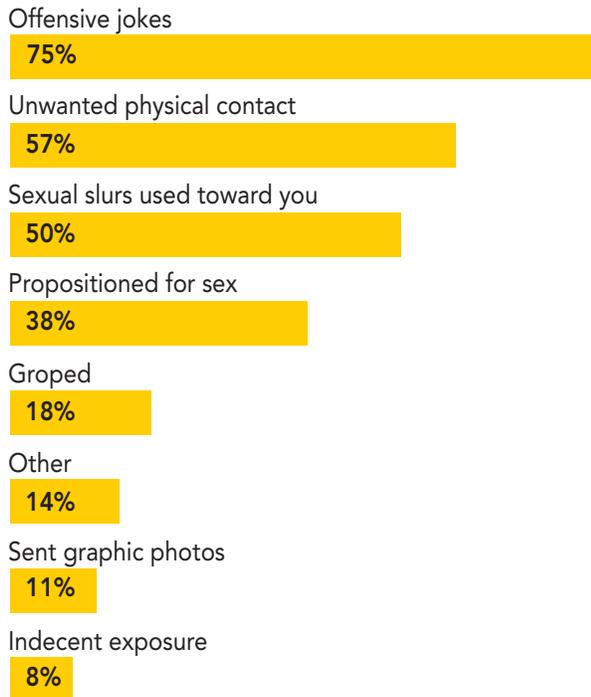
Women working in tech said they experienced those and other, sometimes illegal, infractions and slights, according to a survey commissioned by [Women Who Tech](#). To a much lesser degree, men had similar complaints.

[Lincoln Park Strategies](#) conducted the “[Tech and Startup Culture Survey](#)” of 750 women and 200 men, noting that, given the make-up of that surveyed group, “some data and findings may vary when compared to the industry at large.”

Their findings included these:

- 53 percent of women and 16 percent of men said they had been harassed at work.
- 37 percent of women and 38 percent of men said they had witnessed harassment at work.
- Of those who said they were harassed, 63 percent of women and 40 percent of men said the culprit was a peer; 41 percent of women and 43 percent of men said their harasser was a supervisor; 28 percent of women and 20 percent of men said their harasser was a C-suite executive.
- Of women who were harassed, 72 percent said they’d experienced sexism; 51 percent, offensive slurs; 45 percent, sexual harassment; 15 percent, racism; and 11 percent in the form of stalking.
- Of women who were sexually harassed, 75 percent said they had endured offensive jokes; 57 percent said they had endured unwanted physical contact; 38 percent had been propositioned for sex; 18 percent had been groped; 11 percent were sent graphic photos; 8 percent had a co-worker expose parts of his/her body.
- Of women who’d been propositioned for sex, 13 percent said they were asked for sex in exchange for a promotion, raise or other form of advancement; 84 percent said no exchange was suggested, only that they were sexually propositioned; 3 percent preferred not to explain the nature of the proposition.
- 0 percent of men who said they’d been propositioned for sex said the sex was in exchange for a promotion, raise or other advancement.
- 50 percent of women and 42 percent of men did not report the harassment to human resources staff.
- 23 percent of women and 12 percent of men reported the harassment to senior leaders at their company; 41 percent of women and 65 percent of men did not report the harassment to senior leaders.
- 65 percent of women who founded tech companies and 0 percent of male founders said that potential funders had asked them for sex in exchange for funding.
- 56 percent of Black survey respondents and 75 percent of Whites trusted their companies to properly handle harassment claims.
- 71 percent of women and 16 percent of men said “a co-worker asked a colleague of another gender a question that they should have” gone to the overlooked respondent about.
- 34 percent of women and 7 percent of men said it was suggested that they leave the company if they were planning to start a family.
- 34 percent of women and 29 percent of men said they worked more hours than they should.
- 49 percent of women and 55 percent of men said they had a good work-life balance.
- 51 percent of White respondents and 41 of minority respondents said they had a good work-life balance.
- The older a respondent, the more likely they were to report that a co-worker stole their ideas.

Women employees who have been sexually harassed



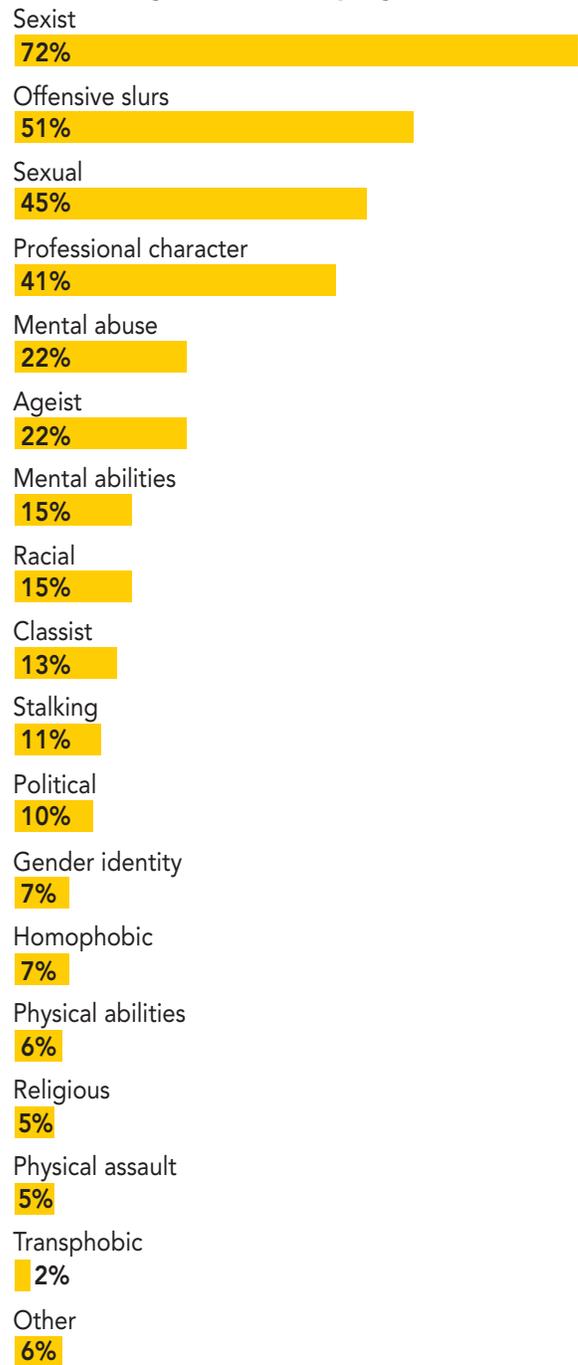
Source: Women Who Tech/Lincoln Park Strategies

Tech employees who experienced harassment



Source: Women Who Tech/Lincoln Park Strategies

Type of harassment experienced by women employees



Source: Women Who Tech/Lincoln Park Strategies

Graphic produced by the Women's Media Center

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Graphic produced by the Women's Media Center

U.S. Gov't: Women, some minorities underrepresented in science, engineering

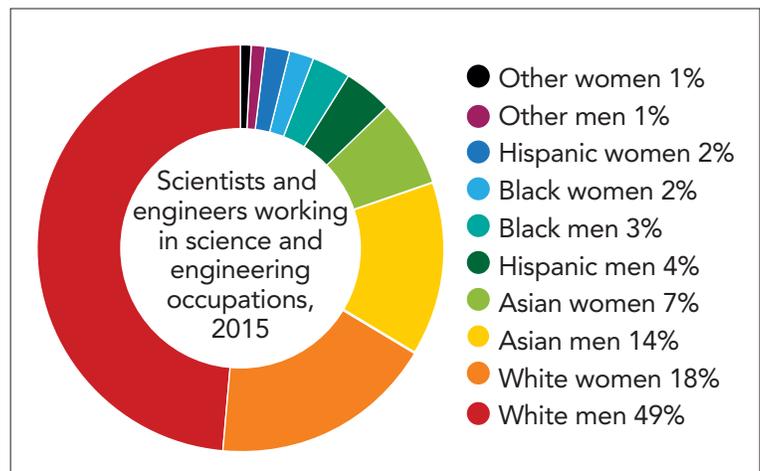
Women, persons with disabilities, Blacks, Latinos, Native Americans and Native Alaskans were underrepresented in science and engineering, including sectors that feed the pipeline to certain jobs in technology, gaming, software development, social media and other media, [according to National Science Foundation data](#).

The federal agency's most recent [analysis also found that](#) while women earn just as many science and engineering degrees, they comprise "disproportionally smaller percentages of employed scientists and engineers than they do of the U.S. population."

The agency's report on the standing of females, the disabled and minorities in science and engineering academic programs and in the workplace also showed that Asians were overrepresented among science and engineering college degree-holders and as employed personnel in those fields. (The agency's analysis also included data on those with degrees in, for example, psychology and other social or life sciences.)

The report, released in 2017, included these and other findings:

- Combined, Asian women and underrepresented minority women comprised about 1 in 10 persons employed in science and engineering jobs.
- In the last 10 years captured in this report, both the number and proportion of computer sciences bachelor's degrees earned by women declined. The proportion of women in computer sciences was highest at the master's level.
- White men constituted about 50 percent of scientists and engineers employed in science and engineering jobs.
- In all racial and ethnic groups, more men than women worked in science and engineering jobs.
- Across the races, men were more likely than women to be employed in the business sector and women were more likely than men to work in educational institutions.
- Most scientists and engineers worked in the private sector, regardless of gender, race, ethnicity, or disability status.
- Scientists and engineers with disabilities were slightly more likely than those without disabilities to be employed by the government.
- While Blacks comprised 12 percent of the U.S. workforce, they occupied 5 percent of jobs in science and engineering.
- Like Latinos, Blacks earned larger shares of bachelor's degrees in psychology and social sciences, but they also earned larger shares in computer sciences.
- In the past two decades, Blacks' share of degrees in psychology, social sciences, and biological sciences increased, but they declined in the other science and engineering fields, most notably in mathematics and statistics.
- In the past two decades, Native Americans or Alaska Natives earned about 1 percent of the bachelor's degrees in each of the broad science and engineering fields.
- The share of Asians earning science and engineering bachelor's degrees rose between 1995 and 2005 and held relatively steady in the past decade. The share of Asians earning science and engineering master's and doctoral degrees was stable between 2000 and 2010 but has declined slightly since then.



Source: National Science Foundation

NOTES: Hispanic may be any race. Other includes American Indian or Alaska

Graphic produced by the Women's Media Center

Women engineers of color said they confronted particular inequities at work

Females of color in engineering often face specific obstacles to success in an arena that **women, disenchanted, typically leave prematurely** more often than do men engineers.

Co-conducted by the National Society of Black Engineers and the Society of Women Engineers, **the small, qualitative study** was based on one-on-one, 15 minute-to-hour-long interviews of 31 women engineers of color. Eighty percent of the women were younger than 30; and three of them had children. Eighteen of them were Black; eight were Latina; two were Native American; two were Asian/Pacific Islander; and one was multiracial.

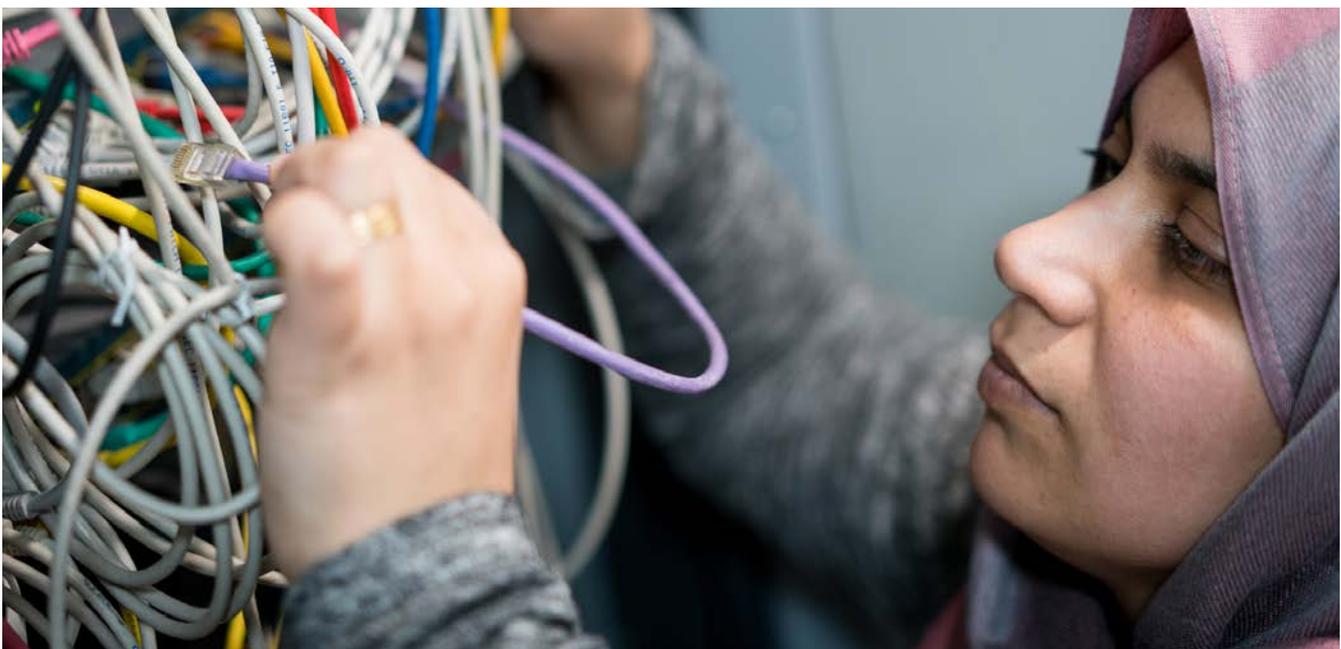
Roberta Rincon, the Society of Women Engineers's research manager, told the Women's Media Center, "Women of Color in engineering have historically been overlooked ... in the profession. Only six percent of engineering bachelor's degrees are earned by women of color, and many encounter implicit bias in the workplace associated with both gender and race ... "

She continued: "Our hope is that the findings from this study will encourage organizations ... to consider the challenges that women of color experience early in their career, and provide supports to help them address those challenges. In particular, focusing on diversifying organizational leadership, relevant event and workshop topics, and mentorship opportunities may help retain women of color in the engineering profession."

Regarding at-work challenges, the women, whose particular training could qualify some of them for jobs in engineering, said they:

- Sometimes faced both gender and racial bias and were stereotyped as ill-suited and unqualified to do the job.
- Lacked professional role models and mentors.
- Did not believe their work as engineers granted them enough impact.
- Were dissatisfied with their salaries and benefits.
- Were evaluated unfairly on their workplace performance.
- Were not given enough honest feedback about their performance.
- Had difficulty getting employer-initiated or -funded professional development.

To remedy those challenges, the women suggested, among other things, that they might hone their own self-confidence and build stronger professional and familial support networks and mentor relationships. They also suggested that engineering colleges and professional associations might do more to spotlight and mitigate some of these challenges as women engineers of color begin their careers.





ON OTHER MEDIA FRONTS

Women dominated journalism schools; overall enrollment kept dropping

The most recent analysis of roughly 180 college journalism and mass communications programs showed that the number of undergraduate journalism students continued to decline between 2013 and 2015, and that women still dominated journalism enrollment, according to the [2015 Survey of Journalism and Mass Communication Enrollments: Challenges and Opportunities for a Changing and Diversifying Field](#).

During the same period, according to that Texas Tech study, there was an increasing number of undergraduates studying strategic communications, as possible preparation for careers in public relations, advertising and related fields.

Published in 2017 in the journal *Journalism & Mass Communications Education* and commissioned by the Association for Education in Journalism and Mass Communication, the survey sought participation from 474 colleges and universities. Of those, 177 that had responded to the 2013 survey — then in its final of several years of being conducted by the University of Georgia — also responded to the 2015 one. Not all colleges answered all questions.

The survey found that:

- 92,962 undergraduate students were enrolled at 169 college journalism/communications programs in 2015, down from 94,128 in 2013.
- 20,614 baccalaureate degrees at 138 colleges were granted, up from 19,671 during those respective years.
- 65.4 percent of undergrads were female in 109 journalism/communications programs whose educators reported that 2015 gender data.
- Among 74 colleges reporting undergrads' gender in both 2013 and 2015, female enrollment increased by more than 2 percentage points, from 63.6 percent to 65.8 percent.

- 66.1 percent of bachelor's degrees went to women at 94 programs disclosing the gender breakdown of degree-earners.
- 67 percent of bachelor's degrees were earned by females in both 2013 and 2015 at 54 programs reporting that information.
- 33.7 percent of undergrads in 2015 were persons of color at 85 programs reporting that information.
- 34.1 percent of 2013's and 31.3 percent of 2015's undergrad enrollees were of color at 57 programs providing information on race.
- 30.6 percent of 2015 bachelor's degrees were earned by students of color at 58 colleges providing information on race.
- 23.8 percent of bachelor's degrees granted in 2013 and 27.3 percent of those granted in 2015 went to minority undergrads at 34 programs reporting that information.

While the decreased enrollment in journalism programs was alarming, researchers wrote that nevertheless they were optimistic about what will result from an increasing number of online journalism/mass communications courses being offered by colleges and universities.

Survey: Female communications grads in first job earned more than men

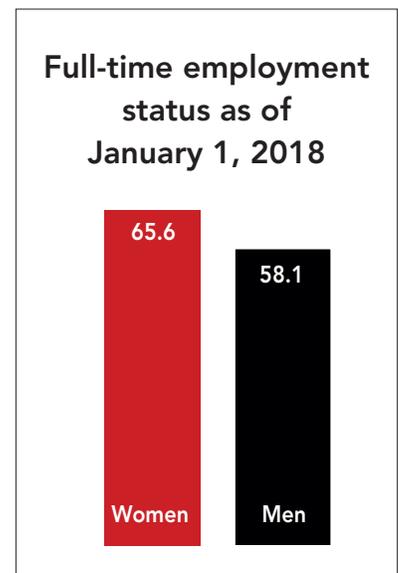
Of 390 recent graduates of 19 college journalism programs, 76.2 percent of those with bachelor's degrees and 88.9 percent of those with master's degrees got at least one job offer, post-college, according to an Association of Schools of Journalism and Mass Communication-commissioned study, released in November 2018.

The study also showed that newly minted women with bachelor's degrees earned more than their male counterparts and that, by race, Latinos earned the most and Blacks the least among new grads with bachelor's degrees.

Conducted by Texas Tech University's Center for Communications Research, the analysis was based on survey questions that recent graduates answered via email and social media links.

The study also found that, as of Jan. 1, 2018, among those responding to the survey:

- 63.9 percent of grads with bachelor's degrees and 69.3 percent of those with master's degrees were working full time.
- Among those with bachelor's degree who were working full time, 65.6 percent were women and 58.1 percent were men.
- By race, 72.7 percent of Asians with bachelor's degrees, 67.4 percent of Blacks with bachelor's degrees, 61.1 percent of Latinos with bachelor's degrees and 60.6 percent of Whites with bachelor's degrees were working full time.
- Based on the focus on their college studies, 68.7 percent of those who'd concentrated on strategic communication were working full time, as were 66.7 percent of those who concentrated on electronic media and production and 54.9 percent of those who'd concentrated on journalism.
- 81.6 percent of bachelor's degree recipients who had jobs were employed in a communication field.
- Of those in communications jobs, 44.9 percent worked in strategic communication, 17.3 percent in journalism, 14 percent in social media and 11.2 percent in creative media.



Source: Texas Tech University's Center for Communications Research

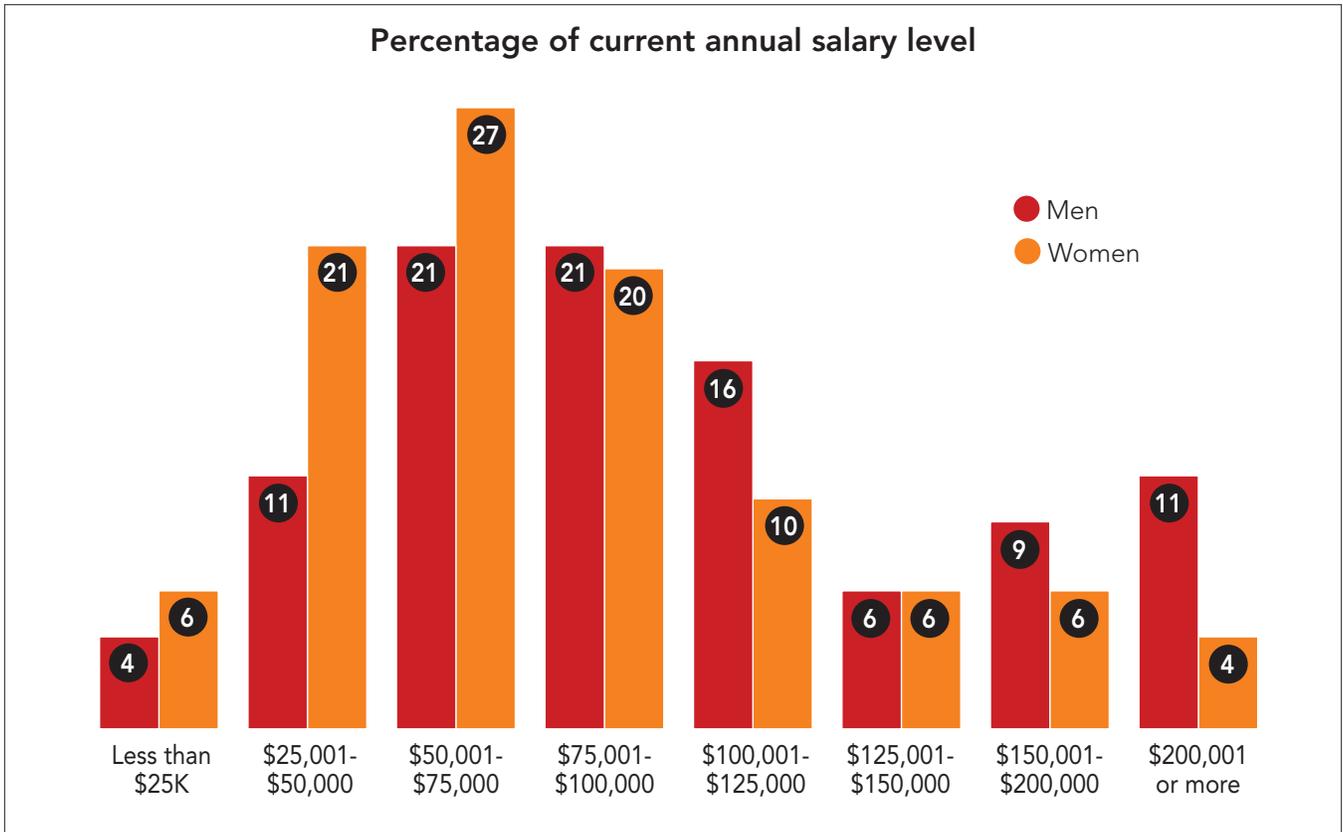
- The average annual salary for female grads with bachelor's degrees was \$39,305.53 and, for male grads with bachelor's degrees, \$38,363.17.
- By race, average annual earnings among grads with bachelor degrees were \$46,058.67 for Latinos, \$41,050.00 for Asians, \$39,320.26 for Whites and \$32,335.13 for Blacks.
- Grads with master's degrees earned a yearly average of \$62,757.92
- Among grads with bachelor degrees, 18.2 percent had health insurance fully financed by their employers; and 39.2 percent had theirs partially paid by their employers.

Women in communications fields said they hit glass ceiling in pay, promotions

Women from 22 organizations representing communications professionals — spanning news media, marketing and advertising — told Florida International University researchers that their negative experiences at work included being passed over more often than men for jobs they believe they merited, and, overall, not earning as much as men.

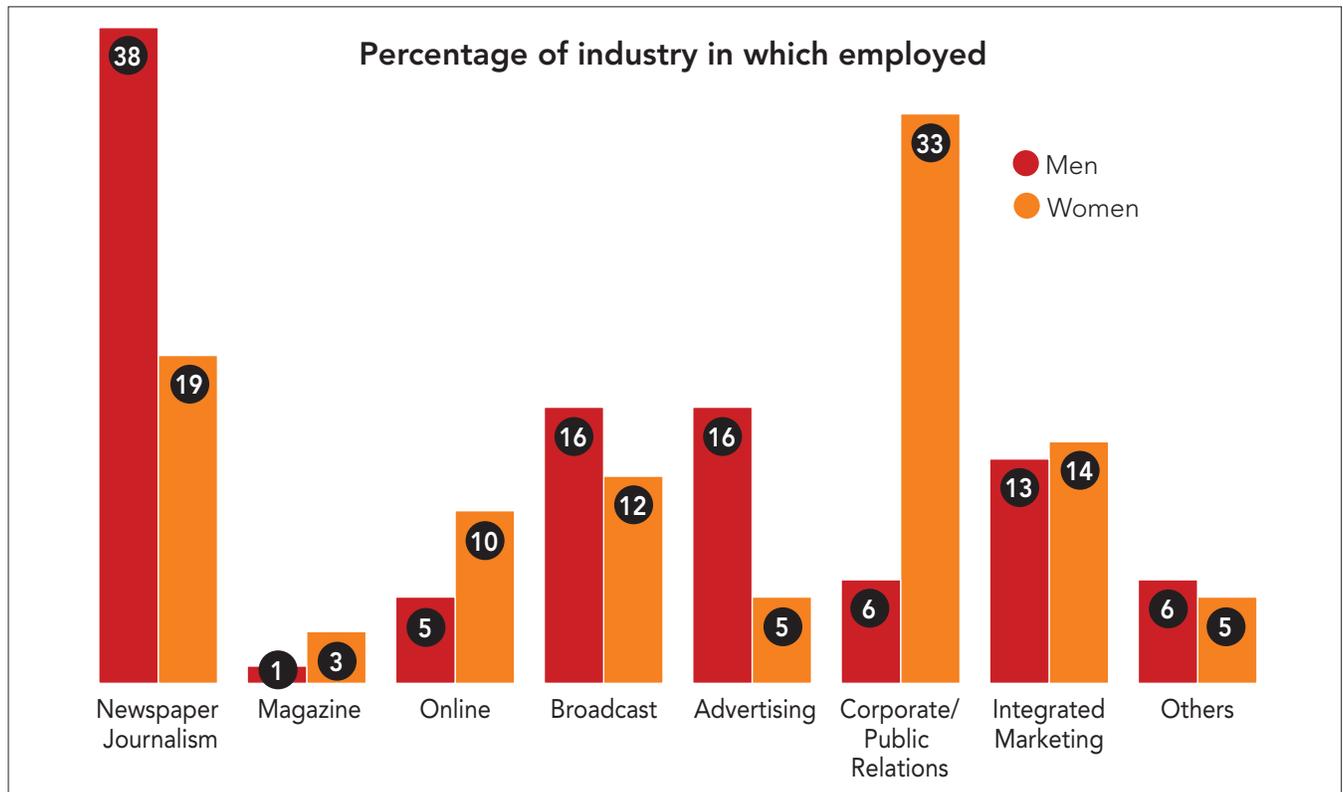
"The Role and Status of Women in the Communication Industries: Are Communication Professionals Achieving their Potential?" study was based on responses from 750 women and 148 men who were members of 22 professional organizations for their industries. Conducted from September 2017 through January 2018 by the university's Kopenhaver Center for the Advancement of Women in Communications, the study concluded that:

- 25 percent of female and 60 percent of male respondents reported that they were either publisher, general manager, chief executive officer, president, owner/principal/managing partner, chief communication officer or chief creative officer.
- 42 percent of women and 22 percent of men reported that they were in such middle-management jobs as section editor, manager, director, supervisor, account executive, executive producer, department head or senior reporter/buyer/writer.
- 17 percent of women and 7 percent of men described being in such rank-and-file jobs as reporter, assistant account executive, copywriter, producer or technician.
- 54 percent of women and 36 percent of men earned \$75,000 or less annually.
- 90 percent of female respondents believed their chances for career advancement had, without merit, been stymied. That was up from 75 percent in 2016.
- 20 percent of respondents faulted corporate/organizational culture as the reason they didn't advance; 18 percent faulted biases against workers perceived as too young or too old; 8 percent faulted their own lack of confidence.
- 87 percent of female respondents—and 39 percent of all respondents—said a person of an opposite gender had opted not to promote the respondent into company management. That compared to 87 percent and 25 percent, respectively, in 2016.
- 22 percent of women and 28 percent of men attributed being passed over for promotions to favoritism and office politics; 15 percent attributed it to organizational culture; 13 percent attributed it to a prevailing "men only" culture that minimized the status of women.
- 22 percent of men said they were passed over by people with more professional expertise.
- By race, 59 percent of Whites and 41 percent of minorities said they had been unfairly passed over for management positions.
- 18 percent of women and 16 percent of men attributed race and a company's lack of diversity to their being passed over for promotions.



Graphic produced by the Women's Media Center

Source: Florida International University's Kopenhagen Center for the Advancement of Women in Communications



Graphic produced by the Women's Media Center

Source: Florida International University's Kopenhagen Center for the Advancement of Women in Communications

Gender of writers with literary bylines varied, publication by publication

VIDA: Women in Literary Arts saluted Granta, Poetry and Tin House for the gender diversity of writers they published and called the 23.3 percent of female bylines in The New York Review of Books “shockingly low” in its yearly tabulation of who penned book reviews, author profiles, poetry and other things literary.

“Correcting the imbalance isn’t ‘book burning,’” VIDA board members Sarah Clark and Amy King wrote in their introduction to the [2018 VIDA Count](#), an analysis of who reviewed books, got their books reviewed, or their poetry, essays and such published in 2017.

“It is ensuring,” Clark and King continued, “the creation of countless books by women and non-binary people, books that would never stand a chance in climates of violence that deny access, audience, and the freedom and safety to create in the ways White [straight] men have enjoyed since the beginnings of American letters.” Who does reviews and whose work gets reviewed reflects — and can help determine — who gets contracted to write books, other prose and poetry.

VIDA cited some positives in 2017. The Times Literary Supplement published the greatest number of writers who don’t identify as either straight or gay. Poetry magazine published the largest number of women and non-binary writers of color, with those two groups representing 37 percent of Poetry’s selections. All but one magazine that VIDA analyzed had at least one woman or non-binary writer who self-identified as disabled.

Vida’s “main count” analyzed the 15 most widely circulated literary-focused publications. At 8 publications out of the 15, less than 40 percent of published or profiled writers were female.

In descending order, between 2016 to 2017, the tally of female bylines rose to:

- 54 percent from 50 percent at Granta.
- 50 percent from 49 percent at Poetry.
- 43 percent from 34.7 percent at The Paris Review.
- 42 percent from 41 percent at The New Republic.
- 42 percent from 37 percent at Harper’s.
- 40 percent from 38 percent at The New Yorker.
- 36 percent from 35 percent at The Atlantic.
- 36 percent from 33 percent at The Nation.
- 36 percent from 27 percent at the Times Literary Supplement.
- 33 percent from 32 percent at The Threepenny Review.
- 27 percent from 22 percent at London Review of Books.

And fell, between 2016 and 2017, to:

- 38 percent from 51 percent at the Boston Review.
- 46 percent from 50 percent at The New York Times Book Review.
- 23 percent from 25 percent at the New York Review of Books.
- 50.6 percent from 49.7 percent at Tin House.

Among publications for which VIDA did a gender breakdown of book reviewers, women garnered:

- 36 percent of bylines in 2017 and 33 percent of bylines in 2016 at The Atlantic.
- 100 percent and 28.5 percent, respectively, at the Boston Review.
- 42 percent and 50 percent at Harper’s.
- 27 percent and 18 percent at the London Review of Books.

- 36 percent and 39.2 percent at The Nation.
- 42 percent and 43 percent at The New Republic.
- 23 percent and 21 percent at New York Review of Books.
- 46 percent and 48 percent at the Times Literary Supplement.
- 50 percent, during both years, at Tin House.

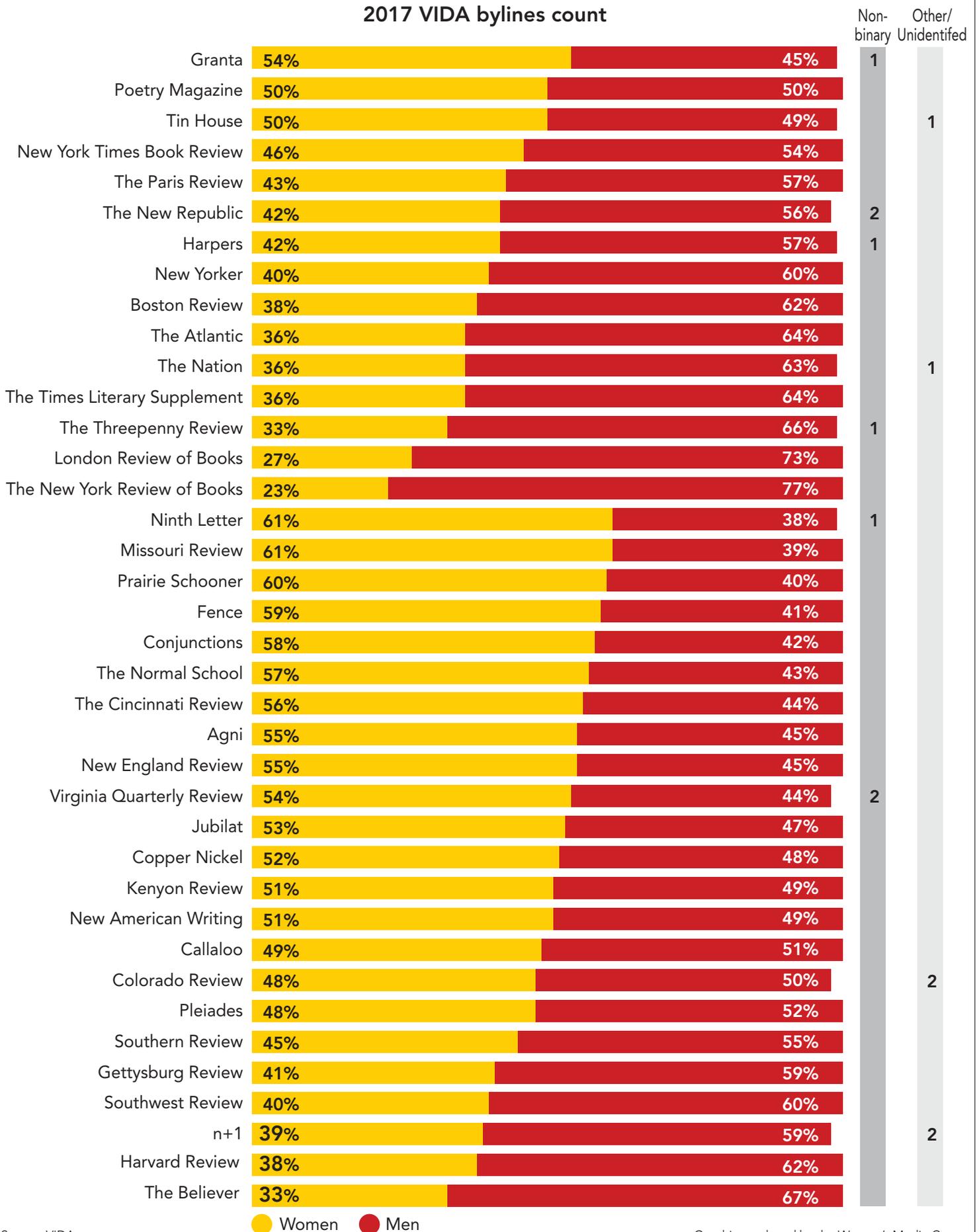
Among publications for which VIDA did a gender breakdown, female-authored books that were reviewed accounted for:

- 44 percent of books reviewed in 2017 and 39 percent of books reviewed in 2016 at The Atlantic.
- 100 percent and 27 percent, respectively, at the Boston Review.
- 70 percent and 36 percent at Harper's.
- 28 percent and 26 percent at the London Review of Books.
- 31 percent, both years, at The Nation.
- 47 percent and 38 percent at The New Republic.
- 43 percent and 44 percent at The New York Times Book Review.
- 23 percent and 27 percent at the New York Review of Books.
- 32 percent and 29 percent at the Times Literary Supplement.
- 33 percent and 50 percent at Tin House.

Overall, women at smaller publications garnered more bylines than did women at larger publications. VIDA's "larger literary landscape" analysis showed that, in 2017, females accounted for 61 percent of all bylines both at Ninth Letter and Missouri Review; 60 percent at Prairie Schooner; 59 percent at Fence; 58 percent at Conjunctions; 57 percent both at A Public Space and The Normal School; 56 percent at The Cincinnati Review; 55 percent both at Agni and New England Review; 54 at Virginia Quarterly Review; 53 percent at Jubilat; 52 percent at Copper Nickel; 51 percent both at Kenyon Review and New American Writing; 49 percent at Callaloo; 48 percent both at Colorado Review and Pleiades; 45 percent at Southern Review; 41 percent at Gettysburg Review; 40 percent at Southwest Review; 39 percent at n+1; 38 percent at Harvard Review; and 33 percent at The Believer.



2017 VIDA bylines count



Source: VIDA

● Women ● Men

Graphic produced by the Women's Media Center

As in past years, some Super Bowl ads objectified and subjugated women

Ad Age spotlighted Super Bowl product advertisements that continue what that trade magazine says is a longstanding practice of needlessly objectifying women during the highly viewed Super Bowl.

As anecdotal proof of its argument, during the run-up to Super Bowl 2018, last January, the publication cited [six ads](#) that it labeled “the most sexist” in Super Bowl history. They included a 2004 Budweiser beer depiction of a referee who could tune out a raging, shouting coach because the ref had learned to put up with his wife’s nagging and a 2015 Victoria’s Secret lingerie ad suggesting that male Super Bowl fans could expect after-the-game sex with their female partners.

Analysts told Ad Age that the gender gap resulted largely from the lack of women who create ad campaigns. Ad Age’s archive of Super Bowl ads, excluding promos for movies and TV shows, also found that:

- During the 2017 Super Bowl, there were 2.5 times more ads with men in lead roles than ads with women leads; 61 of leading roles went to men and 23 to women.
- By comparison, the 2012 Super Bowl had men in three times the number of lead roles as women; there were 60 men versus 18 women.
- Of the ads with adults, 14 didn’t include any women; just one excluded men.

Mascots marketing products disproportionately conveyed sexism, racism

Mascots displayed on packaging and advertisements for 6,500 consumer products, including 500 top-selling ones, disproportionately were racial stereotypes when they reflected persons of color. In addition, when a product aimed to convey something about power, the mascots were more likely to be male than female, according to [research](#) commissioned by the [Geena Davis Institute on Gender in Media](#). Its results were released in May 2018.

Of the mascots, 67.1 percent male and 31.4 percent were female, while gender of 1.5 percent was not apparent, according to “Gender and Race in Consumer Packaged Goods Mascots,” jointly conducted by the Institute and Jel Sert Company, a Chicago-based food and beverage manufacturer. As motivations for the study, the researchers cited as examples the racial stereotypes of Frito Bandito (Frito Lay retired the caricature in 1971, four years after it appeared on TV and Latinos began protesting it) and a brown-skinned janitor in a Sugar Pops cereal ad that a 2017 social media outcry caused Kellogg to remove.

“Brand mascots,” researchers wrote, “are also important because they convey meaning with just one image, and if that image reflects bias, they can be a lightning rod for public criticism that brings unwanted attention to the brand.”

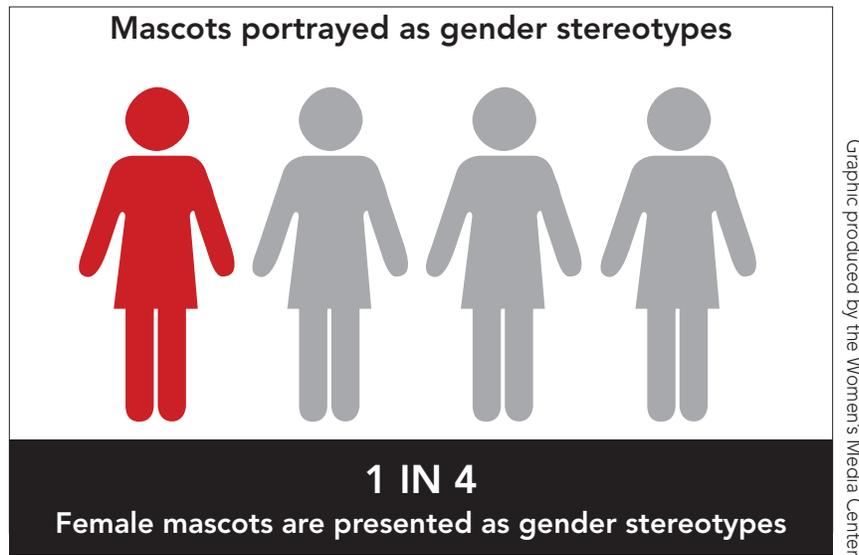
The analyzed products were in 13 categories: bakery, beauty care, dairy, deli, frozen foods, general merchandise, grocery, health care, household care, meat, produce, pet care and personal care. In all, 1,096 mascots were used in marketing campaigns for those products.

The researchers concluded that in terms of gender:

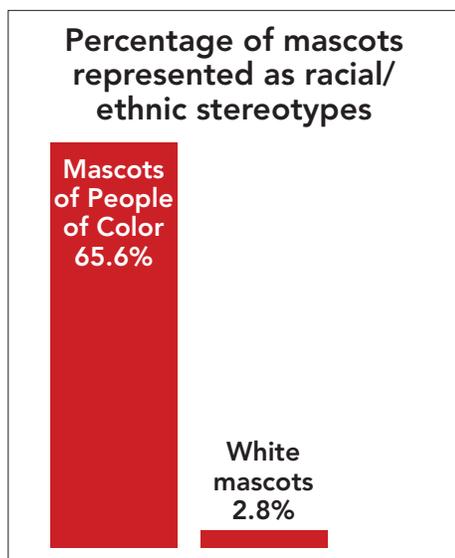
- Male mascots outnumbered female mascots 2 to 1.
- 25 percent of female mascots were gender stereotypes; 15.9 percent of males were.
- Female mascots were authority figures 14 percent of the time, while male mascots were authority figures roughly 23 percent of the time.
- 4.1 percent of male mascots and 1.5 percent of female mascots were shown as threatening.
- In terms of body type, 19.4 percent of female mascots were skinny or very skinny; 11 percent of male mascots had unusually large muscles.
- 8 percent of female mascots and 1 percent of male mascots wore revealing clothing.
- 7.5 percent of female mascots but .3 percent of male mascots were partially nude.

By race:

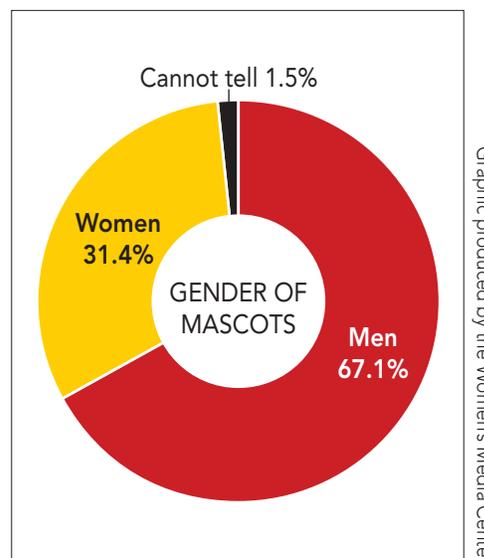
- 15.2 percent of mascots were people of color, a group comprising 38 percent of the U.S population.
- Among mascots of color, 18.1 percent were female and 12.7 percent were male.
- 28.1 percent of mascots of color and 10.6 percent of White mascots were shown cooking or preparing food.
- 65.6 percent of mascots of color were racial stereotypes vs. 2.8 percent of White mascots.
- 4.7 percent of mascots of color and 1.7 percent of White mascots were portrayed as threatening.
- 27 percent of White mascots but 14.1 percent of mascots of color were shown as commanding.



Source: Geena Davis Institute on Gender in Media



Source: Geena Davis Institute on Gender in Media



Source: Geena Davis Institute on Gender in Media

McKinsey & Co.: Women and minority executives bolstered corporate bottom lines

Companies with women and minorities in leadership were more profitable, according to global management consultants McKinsey & Co.'s "Delivering through Diversity" report.

Building on McKinsey's previous research connecting diversity to corporate bottom lines, the January 2018 report was based on 2017 data from more than 1,000 companies in 12 countries. McKinsey's researchers wrote that they measured diversity's effect on pre-tax and pre-interest profitability and longer-term value, but also how well companies measured and planned for diversity beyond gender and race.

Based on the 2017 data, researchers found that:

- The top 25 percent of companies with a gender-diverse executive team were 21 percent more likely to experience above-average profitability than companies in the bottom 25 percent. A smaller set of diversity data in a 2014 McKinsey study said that top quartile of companies with gender diversity among executives were 15 percent more likely to have above-average profitability than those in the bottom quartile.
- The top 25 percent of companies with an ethnically and culturally diverse executive team were 33 percent more likely than those in the bottom 25 percent to be more profitable than their industry peers. That compared to 35 percent in 2014.
- Though companies that outperform their corporate peers had more women executives in revenue-generating "line roles" than women executives in staff positions, women remained underrepresented in line roles. That was true even for more profitable companies in the top-quartile for gender diversity.
- Still, companies in the top quartile for gender diversity had 10 times more females in their executive ranks than those in the bottom quartile.
- Companies in the bottom quartile for both gender and ethnic diversity were 29 percent more likely to underperform, in terms of profit, than their industry peers.
- Ethnic and cultural diversity on executive teams in the United States and United Kingdom was low: Blacks comprised 10 percent of U.S. college graduates but 4 percent of senior-executive positions. The respective figures for Latinos were 8 percent and 4 percent; and for Asians, 7 percent and 5 percent. (A wider disparity in the United Kingdom showed that "22 percent of university students identify as Black and minority ethnic, yet only 8 percent of U.K. executives in our sample do.")
- Women of color, more than White women, were in a disproportionately smaller number of line roles.
- Black female executives, specifically, were more than twice as likely to be in staff roles than in revenue-generating line roles that tend to be a more likely path to the position of CEO.
- Women comprised 21 percent of company executives in Australia, which had a greater proportion of female executives than any of the 12 researched countries. In the United States and United Kingdom, respectively, women occupied 19 percent and 15 percent of executive jobs.
- Women held 30 percent of board positions in Australia, 26 percent in the United States and 22 percent in the United Kingdom.

21 U.S. women in tech, media, entertainment on Forbes' "Most Powerful" list

Forbes magazine's 2018 list of the [World's 100 Most Powerful Women](#) included 21 women based in the United States and working in media, entertainment and technology. Forbes wrote that it wanted to focus not just on setbacks women were experiencing but also on strides women have made.

By rank order on the global list of 100, the 21 women were:

- No. 7, Susan Wojcicki, Youtube's CEO.
- No. 10, Ginni Rometty, IBM's CEO.
- No. 11, Sheryl Sandberg, Facebook's CEO.
- No. 13, Angela Ahrendts, Apple's senior vice president for retail.
- No. 14, Safra Catz, Oracle's co-CEO.
- No. 20, Oprah Winfrey, OWN Network founder.
- No. 21, Ruth Porat, CFO of Alphabet, Google's parent company.
- No. 28, Amy Hood, Microsoft's CFO and executive VP.
- No. 31, Shari Redstone, president of National Amusements.
- No. 36, Bonnie Hammer, chairwoman of Cable Entertainment Group, NBCUniversal and Comcast.
- No. 48, Anna Wintour, artistic director of Conde Nast Publications.
- No. 50, Beyoncé Knowles, song artist.
- No. 52, Dana Walden, Fox Television Group's CEO.
- No. 68, Taylor Swift, song artist.
- No. 69, Belinda Johnson, AirBnB's chief business affairs/legal officer.
- No. 71, Kathleen Kennedy, president of Lucasfilm.
- No. 74, Shonda Rhimes, Shondalanda's founder and CEO.
- No. 77, Arianna Huffington, Thrive Global's founder and CEO.
- No. 75, Judy Faulkner, Epic Systems's founder and CEO.
- No. 80, Meg Whitman, Quibi, CEO.
- No. 92, Anne Wojcicki, 23andMe, co-founder, CEO.

Toward Parity: A Women's Media Center roadmap

For Every Media Sector

Conduct a personnel audit. What is the gender and ethnic make-up of your organization's rank-and-file employees, 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 constructive 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 for how, when and where they conduct 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 yourself and your colleagues, bosses, neighbors and friends about areas of film, TV, radio, newspapers and online information and entertainment where women and people of color are acutely underrepresented and/or misrepresented and about how those realities impact the corporate bottom line and 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, racial and ethnic diversity and how different groups, ideals, et cetera intersect.

Diversify the source list. The Women's Media Center's [SheSource.org](https://www.womensmediacenter.com/she-source), an 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 available at Amazon.com and elsewhere.

Create a workplace free from sexual harassment. 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 of ensuring they don't creep into the workplace. The Freedom Forum Institute's female-focused [Power Shift Project](#) offers training and advice on how to ensure integrity on gender-related issues in 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 or provocative, maliciously racist or sexist or a vehicle for spreading disinformation.

For Entertainment Professionals

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

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

For Concerned Consumers of Media

Demand accountability:

Write letters to top editors and station managers, or take other action—collectively, if necessary—when you’ve 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. 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 your wallet do the talking. Whether at the box office, newsstand or local game store, women consumers and consumers of color are spending their dollars. As needed, let the media powers-that-be know that you can choose when and where to spend that cash.



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THE STATUS OF WOMEN IN THE U.S. MEDIA 2019

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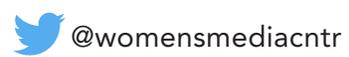
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