WOMEN’S MEDIA SUMMIT

White Paper on Gender Inequality in Film and Television

Women’s Media Action Coalition
# TABLE OF CONTENTS

Introduction  
3

The Process  
4

The Problem  
5
   Women behind the scenes in Film  
6
   Women behind the scenes in Television  
8
   Women’s Representation in Film and Television  
9

The Plan  
16
   Litigation  
17
   Lobbying  
18
   Tax Credits  
19
   Media Incubator and Marketplace  
20
   FundHer  
21
   Marketing  
22
   Consumer Campaign  

Women’s Media Action Coalition  
23

Thanks  
24

References  
25
INTRODUCTION

The purpose of this White Paper is to lay out a practical action plan to achieve equal representation of women behind the scenes and on the screen in film, television and streaming media.

The stories and images that emerge from U.S. entertainment media help define our national ethos. They contribute to the voice of our civilization and are influential in shaping virtually every aspect of our lives. With the expansions of online platforms, media is the most influential cultural form in the U.S. As a result, never before has it been more important for women to take their rightful place as equal participants to in and contributors to our cultural narrative.

Yet, today, women hold only 3% of above-the-line and green-lighting positions in the media industry and are vastly underrepresented as lead characters in film and television. Women of color, older women, and women with disabilities are particularly neglected in entertainment media. Unless women of all backgrounds tell half the stories and gain equal control of the messaging, our most influential cultural export will not only lack the fundamental authenticity of character and spirit that informs the beliefs, customs, and practices that influence our stories, but gender equality in society will remain elusive.

We begin this White Paper with a description of the Women’s Media Summit that generated the ideas shared here (The Process). In the second section, we identify the problem by describing the history and current status of women in media (The Problem). In the last section, we detail seven action plans for effectively addressing gender inequality in media (The Plan). We conclude this White Paper with a description of the Women’s Media Action Coalition, a new organization created to implement the action plan.

Through our efforts, we join the growing movement to bring gender justice to Hollywood while working to expand our visual narrative of human experience to include the voice and perspective of women. Much is at stake. The time for action is now.

“Show up. Dive In. Stay at It.” – Barack Obama
THE PROCESS

On March 31, 2017, 114 women and men convened the first Women’s Media Summit in Provincetown, Massachusetts. The focus of the 3-day forum was to develop an action plan for eliminating gender inequity in U.S. entertainment media. Attendees were thought leaders with expertise in a variety of fields—directors, producers, writers, professors, non-profit leaders, political representatives, attorneys, corporate CEOs, and others. Participants brought considerable experience and many unique perspectives to bear on this longstanding problem.

At the start of the Summit, the organizers made it clear that this was not just another meeting to discuss the problem. The format of the Summit was designed to come up with an action plan with measurable outcomes, specific dates of completion, and mechanisms of accountability.

To this end, attendees heard from a dozen experts over the course of the weekend, starting with film and television director and writer Victoria Hochberg, one of “The Original Six” whose activism and research led to the groundbreaking 1983-1985 class action lawsuit against several Hollywood studios filed by the Directors Guild of America on behalf of women and minority directors.

Participants also heard from Kalpana Kotagal (Cohen Milstein Sellers & Toll) and Gillian Thomas of the ACLU Women’s Rights Project, both leaders in Title VII gender discrimination law who provided an overview of prior efforts to address discrimination against women in Hollywood and the current prospects for reform. They further explained the origins of the ACLU’s 2015 letter to the U.S. Equal Employment Opportunity Commission calling for a federal investigation into discrimination against women directors, the current status of that effort, and potential outcomes.

Other speakers from the dynamic summit panels included Kirsten Schaffer (Women in Film), Dr. Kathleen Tarr (Stanford University, performer/writer/director), Maria Giese (writer/director), Christina Escobar (The Representation Project), Dr. David Gray Adler (The Alturas Institute), Robin A. Wright (The Kirwan Institute), Jodi Hassett Sanchez (director), Maria Agui Carter (writer/director, Emerson College), and Dr. Caroline Heldman (Geena Davis Institute for Gender in Media). Watch the initial Summit panel discussion at [http://bit.ly/2iNNfLz](http://bit.ly/2iNNfLz)

Participants heard from panelists who answered a series of questions about women working behind-the-scenes in the industry: What is the history of women in key storytelling positions in film and television? What obstacles keep women’s numbers low in key storytelling positions in film and television? What progress has been made when it comes to gender inclusion for female filmmakers, and how has this progress been made? What obstacles still exist to women’s full inclusion in filmmaking and television?

Expert panelists also addressed a series of questions about how women are portrayed in film and television: What is the current state of women’s representation in media? What are the effects of persistent gender bias in media? How do gender norms perpetuate problems of women’s representation in media? What obstacles still exist to women’s full and equal inclusion in media content? What progress has been made to improve representations, and how has this progress been accomplished? What can we do today to work toward equitable representation in media?

Summit organizers and participants approached these questions through an intersectional lens that recognizes that women are impacted not only by gender but by intersectional and overlapping identities such as race, ethnicity, class, ability, sexual orientation and so on. Over the course of the Summit, participants discussed the ways in which experiences overlapped, and many agreed that solidarity was the best way to approach issues of
intersecting identities. In the words of aboriginal activist Lilla Watson, “If you have come here to help me, you are wasting your time. But if you have come because your liberation is bound up with mine, then let us work together.”

After spending a day identifying the root causes of the problem, participants broke into nine different working groups to establish priorities and solutions. Each group had twelve participants, including a facilitator and a scribe. These working groups were tasked with coming up with five or so proposals to create immediately actionable solutions to gender inequity in Hollywood. The working groups then presented their ideas to the entire group.

On the last day of the Women’s Media Summit, professional facilitator Marijean Lauzier led the entire assembly in an exercise to pare down 58 proposed solutions to an actionable number. Summit participants prioritized seven action items. This White Paper is the culmination of the intense, thoughtful, and productive work of those who attended the Women’s Media Summit. We believe that the Summit and this White Paper represent a significant new step in the national movement to achieve gender equity in entertainment media.
THE PROBLEM

In this section, we examine the problem of women in media from three angles: 1) women missing behind-the-scenes in film, 2) women missing behind-the-scenes in television, and 3) women missing and misrepresented in film and television content. We describe each of these issues in turn.

Women behind the scenes in Film

When we talk about American cinema today, it is a representative term for the big screen feature films that have managed to permeate the collective consciousness. The stories and images in these films shape the way people see themselves and influence the way the world perceives different groups in society (e.g., women, people of color, the economically disadvantaged, and people with disabilities). Who tells these stories matters at every level, from script, direction, production, acting, filming to editing.

Women are mostly missing from key decision-making positions in film. Of the top-grossing 250 films of 2016, only 7% were directed by women. A ten-year study of the top 100 grossing films each year finds that over the course of the decade only 44 were directed by women, which translates to approximately 24 male directors for every female director. Additionally, the average male director will work as a director from his 20s through his 80s, but the typical female director works from her 30s through her 60s. In other words, female directors start later and have a truncated career.

Women hold only 17% of influential positions behind-the-scenes (i.e., directors, writers, producers, executive producers, editors, and cinematographers). This means that four out of five influential positions creating Hollywood blockbusters are held by men.

The situation for women of color is worse. In the ten-year study of the issue, only three directors were Black women, three were Asian women, and just one director was Latina. In effect, women of color are virtually absent as directors in the top grossing films in Hollywood.

Women’s near invisibility behind-the-scenes in film is a pervasive problem. As Chart 1 shows, women have yet to break through the 20% mark for influential positions on major films, and no progress has been made on this front in two decades.

The extensive research and data on this issue are incontrovertible and reveal a massive gender bias in an industry that inexplicably prides itself on being progressive.
The Problem here is obvious: there are few women given clout-positions in film. This reflects a deeply entrenched legal and moral failure in which women can neither participate equally in our cultural narrative, nor control their own messaging. Women in the industry have been fighting against this blatant gender discrimination for more than half a century. Today, women constitute 50% of film school graduates but garner only 20% of the key decision-making jobs in the industry.

The primary law governing employment discrimination in Hollywood is the landmark Civil Rights Act of 1964 that prohibits employment discrimination based on race, color, religion, sex, or national origin. Since the 1960s, female filmmakers have used the Civil Rights Act, grassroots activism, federal complaints, and lawsuits to demand gender equality in the industry. The Equal Employment Opportunity Commission (EEOC), the federal agency that enforces laws against workplace discrimination, first held hearings in 1969 and discovered that women and racial minorities were not being hired behind-the-scenes, but failed to offer any remedies to improve the hiring of women. In 1978, the EEOC published a second report on gender and race discrimination in the industry which produced a lengthy study documenting the problem. No action was taken on the study. The EEOC conducted further inquiries into race and gender discrimination in the 1980s, but again, they resulted in no substantive changes in the industry.

As a result of these failures, Hollywood has enjoyed the privilege of self-policing — without correcting systemic bias. Self-management of diversity hiring allows industry insiders to maintain the status quo. Industry efforts toward legal action have also failed. The Directors Guild of America tried to move the gears of change in the early 1980s by filing a class action lawsuit against two major studios challenging their hiring of women and racial minorities. The case was dismissed in 1985, however, after the DGA was disqualified from leading the class based on a conflict of interest (i.e., this union predominantly run by its successful male members had little interest in sacrificing their lion’s share of jobs by advancing their female counterparts, and as follows, according to the court ruling, could not fairly represent women and minorities as a class).
The resulting DGA-studio diversity programs based on collective bargaining agreements have also affected little change. These programs include mentoring, fellowships, publicity, and education, but each has failed to increase the number of female hires for two decades.

Thanks to years of activism from the DGA Women’s Steering Committee, in 2014 the ACLU launched a campaign for women directors in Hollywood that led to a federal investigation into the matter. The EEOC is currently reportedly in settlement talks with all six major Hollywood studios, but given history that is no guarantee the industry will make the necessary changes.

American colleges and universities contribute to the gender and racial inequity present in today’s entertainment industry hiring. For generations, our nation’s higher education film, television, and theater programs have embraced a Euro-American centric worldview and taught Hollywood/Broadway production models that relegate marginalized communities to the fringes of mainstream media. UCLA’s Bunche Center for African American Studies and USC’s Annenberg School for Communication and Journalism both published groundbreaking research analyzing the structural injustices of our entertainment industry. However, most of our film/television/theater programs fail to incorporate these findings into their curricula. Beyond failing to champion the ethical, moral, and legal imperatives of media production diversity, our colleges and universities also fail to follow examples set by law schools (with legal clerking), medical schools (with comprehensive residency programs), and engineering programs (with professional industry collaborations).

Our schools do not to provide these essential programs or equitable access to the industry. They neglect their female and racial minority student bodies. In relegating film, television, and theater production solely to the humanities and rejecting solid professional development, our universities leave their graduates to the fate of failed public relations “diversity initiative” campaigns and worthless internships - all of which have failed to change the complexion of the entertainment industry for more than two decades. In this way, in the face of overwhelming evidence and research, our higher education system is complicit in proliferating the structural racism and sexism plaguing America’s entertainment industry.

**Women behind the scenes in Television**

Women are better represented in television than film, but their numbers are still disproportionately low. In 2016, women held only 26% of key storytelling roles in television (i.e., creators, directors, writers, producers, executive producers, editors, and directors of photography). Broadcast network television (27%) and streaming programs (27%) had more women in key roles than cable programs (22%), but women remain underrepresented in all programs.

The situation for women of color behind-the-scenes in television is especially discouraging. Only 2% of the showrunners in the 2016-17 seasons were women of color. A recent study of the ten most popular late night shows finds that out of 155 writers, only 8 are women of color.

Martha Lauzen has found that having women at the top matters because they hire more women in key creative roles than men. For example, women comprise 32% of writers for television programs headed by women compared to only 8% for programs headed by men. This means that hiring more women at the top has a ripple effect that benefits women across the board.

This dynamic may explain why a recent study finds that female showrunners are a rarity in television. Showrunners have the power to determine the creative direction of their shows, and they also have the authority to hire and mentor the next generation of creators. However, women constituted just 11% of showrunners in the 2016-17 season. Another study finds that white, male showrunners tend to mentor people who look like them, leading to more shows run by white men.
As Chart 2 indicates, while women have made some progress in influential roles in television within the last twenty years, the numbers have stalled for the past decade. Women have yet to break the 30% mark when it comes to above-the-line and greenlighting positions.

Chart 2: Percentage of Women in Key Positions in Prime Time TV by Year

The persistent gender gap in influential positions in television is more important today than it was in the past due to the sheer reach of the content. Thanks to the recent rapid advancement of technology and the proliferation of the internet, media is ubiquitous and readily available to people on TV screens and mobile devices. Viewers are experiencing an plethora of content produced for little screens, including features, series shows, documentaries, commercials, and a deluge of new media. This ongoing revolution in technology is also influencing ease of production as people everywhere can inexpensively and simply create, produce, and distribute content. The result is a democratization of entertainment media that could result in greater gender balance over time.

Starting in the 2000s, television entered what some are calling a new Golden Age, a “creative renaissance” characterized by high quality production value that now routinely attracts film stars. Americans are watching more television than a decade ago, and they are accessing it across various devices. Getting more women in influential content roles for television is more important than ever given the expanded reach of this medium in our society.

Women’s Representation in Film and Television

Despite nearly five decades of research and activism on the issue, women are still under-represented in film, television, and other media domains. Women constitute 51% of the population in the U.S., but make up only 29% of leading characters in the top grossing films.

Women of color are particularly underrepresented in movies. Although 19% of the U.S. population is comprised of women of color, among major females characters in the top films of 2016, 90% are white while only 4% are Black, 4% are Latina, and 2% are Asian with almost no representation of indigenous women. Only two lead characters in the top grossing films of 2016 are women of color.
The GD-IQ, a new automated analysis tool from the Geena Davis Institute on Gender in Media, allows us to uncover even more gender bias in media. The GD-IQ finds that male characters in the top grossing films appear twice as often as female characters, and they speak twice as often. This means it is not enough to simply add more female characters; they have to be written to have equal prominence in the script.

As Chart 3 shows, some progress has been made in the past two years when it comes to more female leads and major characters, but men still appear twice as often as women in these roles.

**Chart 3: Percentage of Female Leads and Major Characters in the Top 100 Films by Year**

Women are better represented in major roles in television than film, but they still fall far behind men. Women constituted 38% of major characters in primetime television in 2016. Women of color have even lower rates of representation in television. When it comes to major female characters in broadcast TV shows, 83% are white women, 6% are Black women, 5% are Asian women, and 5% are Latinas.
As shown in Chart 4, progress for women in television shows has reversed in the past decade. This is a troubling trend given the activism around this issue in recent years.

**Chart 4: Percentage of Major Female Characters in Prime Time TV by Season**

When women are portrayed in film and television, it is often in stereotypical ways. For example, female characters are sexualized more often than male characters. One-in-three (34.3%) female characters is shown in sexy attire compared to just 7.6% of male characters. Older male actors are often paired with far younger women as romantic interests, and there are twice as many major male characters in movies over the age of 50 than female characters.

A lack of women in key decision-making roles in film and television is tied to how women are portrayed on the screen. Having women in charge behind-the-scenes means more diversity on the screen. Also, female creators write female characters differently. For example, female characters are killed off at a higher rate than male characters because most creators are men.

Researchers, activists, and women in the industry have long been critical of the vast under-representation of women. They have also been critical of the ways in which women are represented when they do appear. In 1973, Laura Mulvey first identified a “male gaze” in cinema, the idea that most popular movies are filmed in ways that cater to heterosexual male desires. Mulvey wrote that women are characterized by their “to-be-looked-at-ness” in cinema through narrow standards of physical beauty and camera angles that ogle. By the end of the 1970s, the conversation of how women are represented in film moved into public circles with Jean Kilbourne’s powerful documentary Killing Us Softly (1979).

Given a lack of progress on this issue, several organizations formed to tackle it using diverse strategies. In the late 1990’s, Dr. Martha Lauzen created the Center for the Study of Women in Television & Film. Her research
has raised considerable public awareness of the issue, and has been used as the basis for consumer activism campaigns and in discrimination lawsuits. The Geena Davis Institute on Gender in Media was created by Academy Award-winning actor Geena Davis in 2004 to produce research on the problem and to lobby the major movie studios for greater gender inclusion in their content. In 2015, Dr. Stacy Smith established the Media, Diversity & Social Change Initiative at the University of Southern California. Her research has been used in social media campaigns including the trendy #OscarsSoWhite and #OscarsSoMale.

Jennifer Siebel Newsom’s popular documentary Miss Representation (2011) once again put this issue on the public radar. Echoing ideas from the 1970s, Miss Representation showed that “The media is selling the idea that girls’ and women’s value lies in their youth, beauty, and sexuality and not in their capacity as leaders. Boys learn that their success is tied to dominance, power, and aggression. We must value people as whole human beings, not gendered stereotypes.” Siebel Newsom’s The Representation Project has been a pioneer in boycott campaigns around this issue.

Today, dozens of initiatives and organizations are working to improve women’s representations in media, working to make change both within the industry and through outside pressure on the studios. Nonetheless, women are still underrepresented as protagonists and major characters in film and television, especially women of color. When they are included, female characters are too often reduced to sidekicks, sex objects, and damsels in distress.

To summarize, the industry’s demonstrable gender inequity encompasses four related problems:
1. Very few women hold clout positions in film.
2. Few women hold clout positions in television.
3. Women are under-represented as protagonists and major characters in film and television and:
4. Female characters in film and television are frequently portrayed in stereotypical and sexist ways.

As noted above, grassroots activism on these issues began half a century ago, and in the past few decades, many organizations and programs have formed to advocate for gender equity in the film and entertainment industry, including the following partial list:

- ABC Directing Fellowship
- AFI Conservatory Directing Workshop for Women
- Alliance for Women in Media, Southern California
- Alliance of Women Directors
- Big Vision, Empty Wallet
- Black Laurel Films
- CBS and NYFA Diversity
- Cal State/Shooting Women
- Camp Reel Stories
- Center for the Study of Women in Television & Film
- Chicken & Egg Pictures
- Cinem femme
- Cleo Journal
- Common Sense Media
- DGA Women's Steering Committee
- Digital Bolex Grant
- Digital Bolex Grant for Women Cinematographer
- Directed By Women
- Diversity in Cannes
- Etheria Film Night
- Female Filmmakers Initiative
- Feminist Frequency
- Film Fatales
- Film Fatales LA
- Film Powered
- Gamechanger Films
- Geekettes
- Geena Davis Institute on Gender in Media
- HBO Directing Fellowship
- Hedgebrook Screenwriters Lab
- Her Process
- Hollywood Shorts
- Iris Films
- iWe
- Ms in the Biz
- New York Women in Film and Television (NYWIFT)
- PGA Women’s Impact committee
- Refinery 29 Shatterbox
- ReFrame
- Represent/Represent School of Acting and Media Arts
- Scriptd
- Seed & Spark
- Seeking Our Story
- She Does
- Sony IFP Diversity Programs
- Sundance Initiative
- Tangerine Entertainment
- The Bitch Pack
- The Director List
- The Diversity Project (USC)
- The Diversity Report (UCLA)
- The Paley Center for Media
- The Provincetown Film Society/Women Filmmaker's Residency Program
- The Representation Project
- The Women Filmmakers Initiative at Sundance
- The Women’s Media Project
- USC Annenberg study
- Vimeo: Share the Screen
- WGA Women’s Committee
- Warner Bros Directing fellowship
- WeForShe
- Women At Sundance | Sundance Institute
- Women Directors in Hollywood
- Women In Film
- Women In Media
- Women Make MoviesWomen and Hollywood
- Women in Film Foundation Mentoring Program
- Women in Film and Television International
- Women in Film: Finishing Fund
- Women in Focus Conference
- Writers Lab
- X Factor Films
- Yeah, I Said Feminist
- Youtube: Women Create
- 21st Century Fox’s Mentoring Program

Our goal is not to duplicate existing efforts. Instead, Summit participants were asked to identify creative and actionable approaches that have not been advanced much to date. In the next section, we lay out the seven action plans generated by Summit participants.
THE PLAN

Women’s Media Summit participants identified seven creative action plans for addressing gender gaps in entertainment media:

1. **Litigation** against gender discriminatory practices.
2. **Lobbying** policymakers at the federal level to address persistent gender discrimination in entertainment media.
3. **Tax credits** to encourage the hiring of more female filmmakers.
5. Development of a **promotion fund** to advertise films made by women (FundHer).
6. **Marketing** to educate the public about the issue of gender discrimination in Hollywood.
7. A **Consumer campaign** to encourage viewers to vote with their dollars for gender equity in Hollywood.

The first two action plans, litigation and lobbying, use government leverage to reform the media industry by compelling better oversight and possibly, incentives, from the judicial, executive, and legislative branches. The next three action plans (tax credits, investment, promotion) use financial leverage to increase the number of female content producers. The last two action plans leverage the public to reform the industry through increased awareness of the problem and getting viewers to pressure the industry to hire and feature more women through consumer activism.

We describe each of these action plans below and specify their intended outcome, one-year goals, and five-year goals.
1. Litigation
Summit participants identified litigation as an important but underutilized tool in the fight for gender justice in the industry. Therefore, this committee will explore and pursue a variety of remedies to address discrimination against women behind the scenes in U.S. entertainment media, particularly focusing on industry structures and unfair hiring practices that keep women shut out. Organizations of interest include studios, networks, agencies and unions, among others.

The Litigation Committee will identify key problem areas that could be mitigated, including the challenges of federal enforcement of Title VII in an industry that blacklists people who speak out, flawed DGA-studio diversity programs that divert rather than help solve the under-employment of women directors, and film schools that enroll female students at parity but help perpetuate gender disparity by teaching a male-biased curriculum and provide little follow-through to support female graduates entering industry professions.

Outcome:
Increase the number of women in key storytelling positions in US entertainment media.

1 Year Goal(s)
- To explore obstacles to fair competition that women face in seeking behind the scenes industry jobs.
- To work with law firms and co-litigants in pursuit of legal remedies.

5 Year Goal(s)
- Establish an organization to oversee and enforce Title VII (prohibiting employment discrimination) in Hollywood.
- Generate a report that identifies ongoing conflict of interest issues in DGA diversity initiatives that also includes a plan for addressing this conflict.
- Explore legal options for holding institutions accountable for gender discrimination in entertainment media.
2. Lobbying
Summit participants identified national legislation as an underutilized tool in the fight for gender equity in the industry. To this end, they prioritized lobbying Congress and the executive branch to bring about better enforcement of existing laws and the creation of new laws.

Outcome:
Increase the number of women in entertainment media behind-the-scenes and on the screen.

1 Year Goal(s)
- Raise funds to hire a lobbyist to represent the interests of women in media in Washington, D.C.

5 Year Goal(s)
- Strengthen existing laws pertaining to women in media.
- Improve enforcement of existing employment discrimination laws for women in the entertainment industry.
- Draft and promote new legislation to increase the number of women in media.
3. Tax Credits
Summit participants identified tax credits for female filmmakers as an important tool to increase the number of women behind the scenes. Illinois has already established tax credits for racial and gender diversity in hiring, and New York and California are considering similar legislation.

Outcome:
Increase the number of female filmmakers.

1 Year Goal(s)
- Create or collaborate with an organization to run a 50-state and Indian Nation film commission to develop a female filmmaker tax credit campaign.
- Draft model legislation to offer production access and additional tax incentives to production companies that hire women above and below the line.

5 Year Goal(s)
- Pass legislation for a female filmmaker tax credit in at least 10 states.
4. The Women’s Media Incubator and Marketplace

The Women’s Media Incubator and Marketplace is an initiative aimed at cultivating more funding for female filmmakers. One of the reasons there are so few women behind the scenes is gender discrimination in funding from studios and investors. This plan tackles this issue head on by creating partnerships with female filmmakers, policy makers, non-profit organizations, and investors. These partnerships will be incubated at an annual conference and throughout the year through various events, outreach, and the development of a funding network.

Outcome:
Increase funding for female filmmakers.

1 Year Goal(s)
- Host the first annual Media Incubator and Marketplace event.
- Identify and prioritize policy imperatives and generate an action plan.

5 Year Goal(s)
- Create or collaborate with a network of funders for female filmmakers.
- Establish a board/body of organizers to plan conferences and cultivate the network.
- Host five annual conferences.
5. **FundHer**
A recent study shows that, even though films produced, written, and directed by, and starring women, have a better return on investment, they receive smaller promotion budgets and 63% less distribution than films made by or starring men. FundHer aims to close this “trust gap” in the industry by essentially increasing the promotion budgets of films made by women. This fund would also dispel the myth that men make more profitable films.

**Outcome:**
*Increase the profit of films made by women.*

**1 Year Goal(s)**
- Create or collaborate with a P&A (print and advertising) fund to augment the promotion of films made by women.
- Establish criteria for funding and a fundraising plan.

**5 Year Goal(s)**
- Establish an organization (FundHer) to raise and distribute promotion funds.
- Secure $20 million from investors to fund FundHer.
6. **Marketing**

Summit participants identified the public as a key stakeholder in addressing gender inequities in the industry. To this end, they specified an action plan that seeks to raise public awareness of the status of women in the industry and what is at stake culturally.

**Outcome:**

*Raise public awareness about gender inequality in entertainment media.*

**1 Year Goal(s)**
- Create or collaborate with an organization to run a national campaign to raise awareness about gender discrimination in the industry. This organization would include a publicist to generate press coverage, PSAs to expose the problem, and an online campaign.
- Raise awareness about the cultural and creative impact of the lack of gender equity in our storytelling.

**5 Year Goal(s)**
- Launch a social movement that makes gender discrimination in the industry part of the national dialogue.
7. **Consumer Campaign**

A common theme throughout the Women’s Media Summit was the power of the consumer in bringing about change for women in media. To this end, participants proposed harnessing audience power to put pressure on industry leaders to hire and feature more women using consumer activism.

**Outcome:**

*Increase the number of women in entertainment media behind the scenes and on the screen.*

**1 Year Goal(s)**
- Create or collaborate with an organization specially aimed at mobilizing consumer activism to push for gender equity in the industry.
- Establish a grading system that evaluates films before they are released so that consumers can vote with their dollars (GradeMyMovie.com).

**5 Year Goal(s)**
- Have production companies adopt a labeling system, similar to the “No animals were harmed in the making of this film,” but for equitable gender representation behind-the-scenes and on the screen (ReFrame). This label would be based on multiple measures of gender representation behind-the-scenes and on the screen.
- Cultivate two million activists that regularly use GradeMyMove.com and the ReFrame label to boycott films that score poorly on gender equity including at demographic intersections.
These seven action plans require considerable time, resources, and an oversight organization to bring to fruition. To this end, the founders of the Summit have created the Women’s Media Action Coalition (WeMAC). This new organization is charged with the task of taking immediate action on the seven priorities established at the Women’s Media Summit. WeMAC includes seven standing action committees (one for each of the action plans), chaired by an expert on the subject. Committee members are volunteers from the Women’s Media Summit and beyond who would like to work on that particular priority.

WeMAC leadership will meet on a regular basis to make sure that each of the action committees is making meaningful progress on its goals. WeMAC will also host an annual Women’s Media Summit that will serve as a yearly mechanism of accountability. The organization will issue regular updates on action committee progress and accomplishments to its members. WeMAC is open to anyone who has the time and energy to fight for gender justice in the industry. For more information, about this new organization, please visit www.wemac.org.
THANKS

As the Women’s Media Summit, we owe a debt of gratitude to many people who worked tirelessly to make the Summit an unmitigated success.

We thank the organizing committee members for their diligence and commitment: Allison Baldwin, Amyana Bartley, Heidi Bolinder, Nathan Butera, Jay Chritchley, Diane DiCarlo, Melinda Fox, Maria Giese, Wendy Haines, Caroline Heldman, Michelle Kantor, Megan Kelly, Anne Kim, Lise King, Jeanne Leszczynski, Nadine Licostie, Michelle Lu, Jody Lauren Miller, Ilene Mitnik, Sarah Nitsch, Kathleen O’Reilly, Glyne Pease, Tracy Pease, Kate Perotti, Kelly Rocherolle, Julie Rockett, Frank Vasello, Terri Viani, Christine Kunewa Walker, Imogen Whist, and Gwen Wynne.


Heartfelt thanks to the Provincetown Film Society and its board of directors and staff, Jeanne Leszczynski and Diane DiCarlo owners of Sage Inn and Lounge, Alix Richie and Marty Davis and the Mallrd Foundation, the Provincetown Economic Development Fund and the Provincetown inns, restaurants and businesses that graciously hosted us. Special thanks to: Penny Ashman, David Bowd, John Braden, Polly Burnham, Mike Calaman, Nick Cassidy, Sophie Cowley, State Representative Julian Cyr, Tristan Divincenzo, Anthony Edwards, Marian Evans, Paul Fanizzi, Neal Fitzgerald, Graham Giese, Jacob Henderson, State Representative Paul Heroux, Bob Klytta, Pat Lisdon, Liz Lovati, Rick McCarthy, Rick Murray, Cathy Nagorski, Rob Nitsch, Kevin O’Shea, State Representative Sarah Peake, Jeff Peters, Judith Richland, Steve Roderick, Dan Schultz, Kevin Shea, Sarah Thompson, Dan Vanwaus, Napi and Helen VanDereck, Bryan Walker, Rosemary Watson, and Annie Weatherwax.

Time to dive in!

Maria Agui Carter
Maria Giese
Caroline Heldman
Kathleen Tarr
Christine Kunewa Walker
REFERENCES


3 Ibid.

4 Ibid.

5 Ibid.

6 The data for this chart is drawn from annual reports from Martha Lauzen’s Center for the Study of Women in Television & Film, http://womenintvfilm.sdsu.edu/.


8 We are grateful to Dr. Myrton Running Wolf for contributing this content on gender and race discrimination at American colleges and universities.

9 Ibid.


11 Ibid.

12 Ryan, “Showrunners for New TV Season”


14 Martha Lauzen, The Center for the Study of Women in Television & Film


17 The data for this chart is drawn from annual reports from Martha Lauzen’s Center for the Study of Women in Television & Film, http://womenintvfilm.sdsu.edu/.


23 The data for this chart is drawn from reports from Martha Lauzen’s Center for the Study of Women in Television & Film, http://womenintvfilm.sdsu.edu/.
24 The data for this chart is drawn from reports from Martha Lauzen’s Center for the Study of Women in Television & Film, http://womenintvfilm.sdsu.edu/.
25 Lauzen, “Boxed In 2015 – 16”
29 Ibid.