

Geena Davis Institute on Gender in Media

THE FIRST GLOBAL SYMPOSIUM ON GENDER IN MEDIA

A transcript of the First Global Symposium on Gender in Media
held on September 23, 2011 at Scandinavia House, New York, NY

www.seejane.org



SPEAKERS



Founder
GEENA DAVIS

Academy Award®-winner Geena Davis is one of Hollywood's most respected actors, appearing in several roles that became cultural landmarks. Earning the 2006 Golden Globe Award® for Best Performance by an Actress in a Television Series - Drama, Davis broke

ground in her portrayal of the first female president of the United States in ABC's hit show *Commander in Chief*.

In 1989, Davis received the Academy Award for Best Supporting Actress for her role as the offbeat dog trainer, Muriel Pritchett, in Lawrence Kasdan's *The Accidental Tourist*. She was again nominated for an Academy Award and Golden Globe for her performance as Thelma in Ridley Scott's *Thelma and Louise*, in which she co-starred with Susan Sarandon.

Davis went on to receive a Golden Globe nomination for Best Actress for her portrayal of baseball phenomenon Dottie Hinson in *A League of Their Own*.

Davis made her feature film debut starring opposite Dustin Hoffman in *Tootsie*. She went on to star in such films as *The Fly*, *Beetlejuice*, *Earth Girls Are Easy*, *Angie*, *The Long Kiss Goodnight*, and *Stuart Little*.

Davis, a member of the genius society Mensa, has worked with the Women's Sports Foundation for over a decade and supports Title IX and girls' participation in sports. Although she took up the sport in 1997, Davis was one of only thirty-two women to qualify to compete in the 2000 Olympic Trials for archery. She attained the rank of thirteenth in the nation the following year.

A longtime advocate for women, Davis is becoming recognized for her tireless efforts on behalf of girls nearly as much as for her acting accomplishments. She is the founder of the nonprofit Geena Davis Institute on Gender in Media and its programming arm, See Jane, which engages film and television creators to dramatically increase the percentages of female characters and reduce gender stereotyping in media made for children eleven and under.

Davis is a partner with the United Nations Development Fund for Women in the effort to change the way media represents women and girls, to help encourage media to present and investigate issues of grave importance to women, and to use a "gender" lens when reporting.



Executive Director
MADLINE DI NONNO

Madeline Di Nonno brings to the foundation over twenty-five years of experience in media, marketing and business development in the entertainment, digital media, and consumer packaged goods industries.

Previously, Di Nonno served as president and CEO of On The Scene Productions, a leader in digital media. She led the company's new business development for short-form "video storytelling" content, for clients such as Nike, Gatorade, Iconix, and PepsiCo.

Prior to On The Scene, Di Nonno served in executive marketing positions for Anchor Bay Entertainment/Starz Media and Echo Bridge Home Entertainment.

As executive vice president and GM for Nielsen EDI, a leading provider of theatrical distribution measurement and information, Di Nonno drove new business development and client management.

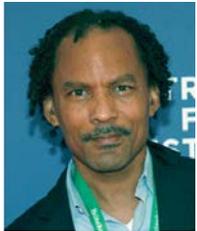
Previously, Di Nonno served as senior vice president of marketing alliances and digital media at the Hallmark Channel, and helped launch the cable channel and establish marketing, digital media, e-commerce, and corporate alliance functions. Di Nonno drove revenue-generating integrated marketing programs with brands such as Johnson & Johnson, Fuji, Mail Boxes Etc., Universal Pictures, Target, Sony Pictures, Chrysler, and Baskin-Robbins. Di Nonno pioneered all digital media initiatives.

Additionally, Di Nonno spent eight years at Universal Studios Home Video as vice president of strategic marketing, where she established the company's first consumer and B2B websites and internet marketing campaigns. Di Nonno supervised marketing campaigns for all theatrical, direct-to-video, and library releases, and spearheaded Universal's launch into DVD.

Di Nonno began her career at ABC Television Network in corporate publicity and worked on the marketing communications campaigns for mini-series, sports and daytime, including *The Winds of War*, *The Thorn Birds* and the 1984 Olympics.

Di Nonno holds a bachelor's degree from Boston University.

SPEAKERS



ORLANDO BAGWELL
Director of the JustFilms Media
Content Fund, Ford Foundation

Orlando Bagwell is director of the JustFilms media content fund at the Ford Foundation and is responsible for the foundation's global program in this field.

In 2004, Orlando Bagwell joined the Ford Foundation as the new media production program officer in the media, arts and culture unit. Orlando has a distinguished career of over twenty-five years as an independent filmmaker and producer. His long list of achievements includes four Emmy® Awards and numerous Emmy nominations, three George Peabody Awards, and the 1994 New York Film Festival Grand Prize, among many others. He was one of the lead producers/directors of Blackside, Inc., and its award-winning series, *Eyes on the Prize*, and was executive vice president in charge of production for this pre-eminent film company from 1991-94. Since 1989 he has been president/filmmaker of Roja Productions, Inc.

As executive producer/filmmaker at WGBH Educational Foundation during 1995-2000, he supervised all aspects of the multi-part historical documentary series, *Africans in America*, for PBS national broadcast and the attendant national educational and community outreach programs. He has produced and represented a number of documentary television series and single programs for national PBS distribution. Orlando has also curated visual exhibits for the National Civil Rights Museum in Memphis, the Smithsonian in Washington, D.C., and the Simon Wiesenthal Museum of Tolerance in Los Angeles.

He earned a bachelor of science degree in film and a master's degree in broadcast journalism from Boston University.



KAREN BARNES
Executive Vice President,
Production & Development
HIT Entertainment

Karen Barnes, executive vice president of production & development, brings more than twenty-one years of television production and broadcast experience to HIT Entertainment. Ms. Barnes is responsible for the existing slate of HIT's classic pre-school entertainment including *Angelina Ballerina™*, *Barney™*, *Bob the Builder™*, *Fireman Sam™*, *Thomas & Friends™*, and *Mike the Knight™*, as well as building new brands through content development and acquisitions. Ms. Barnes also has responsibility for managing the creative and technical production teams worldwide.

In addition, Ms. Barnes acts as executive producer for *Thomas & Friends*, *Angelina Ballerina: The Next Steps*, and *Barney & Friends*.

Prior to coming to HIT, she was self-employed for six years where she served as a production consultant for Sesame Workshop, Hallmark Channel and ToddWorld. Prior to that, Ms. Barnes held several positions at FOX, including executive vice president of development and programming at FOX Kids. Ms. Barnes started her career at The Jim Henson Company, where she was head of production and development for North America. She has received numerous awards and recognition for creative

achievement, including a George Foster Peabody Award and two National Education Association Awards. Before venturing into the creative arena, Ms. Barnes was a business affairs attorney. She is also a certified mediator.

She received her BA from Marymount Manhattan College and JD from Fordham Law School.



MARO CHERMAYEFF
Executive Producer,
Half the Sky

Maro is an award-winning filmmaker, producer, director, author, and former television executive. She is founder and chair of the MFA program in Social Documentary at the School of Visual Arts, and served as a programming executive at A&E Television Networks. Some of her extensive credits include: the six-hour series, *Circus* (CPB/PBS 2010), *Mann v. Ford* (HBO July 2011), *Marina* (HBO 2012), the ten-hour series, *Carrier* (CPB/PBS April 2008), the six-hour series, *Frontier House* (PBS 2002), and feature documentaries, *American Masters: Juilliard* (PBS 2003), *The Kindness of Strangers* (HBO 1999), *Role Reversal* (A&E 2002), *Trauma: Life in the ER* (TLC), and others. Maro is a member of the Directors Guild of America and the Academy of Television Arts and Sciences, and a partner with Jeff Dupre in the film and television production company, Show of Force, represented by CAA.

SPEAKERS



ABIGAIL E. DISNEY
Executive Producer, *Women, War & Peace*

Abigail E. Disney is an executive producer of *Women, War & Peace*; producer of the film, *Pray the Devil Back to Hell*; and writer on *Peace Unveiled*, the third film in the series about Afghanistan. Her longtime passion for women's issues and peacebuilding led her to producing films. She has executive produced films that address various social issues, including *Family Affair*, *Playground*, *Sun Come Up* (Academy Award® nominee 2011, Best Documentary Short), and *Return*, and is involved in several more films in various stages of development and production. Disney, also, along with her husband, Pierre co-founded the Daphne Foundation, which works with low-income communities in the five boroughs of New York City. Her work in philanthropy, women's engagement and leadership, and conflict resolution has been recognized through the Epic Award from the White House Project, the Changing the Landscape for Women Award from the Center for the Advancement of Women, and the prestigious International Advocate for Peace (IAP) Award from the Cardozo Law School's Cardozo Journal of Conflict Resolution.

In addition, Disney holds degrees from Yale, Stanford, and Columbia. She has been a judge at the Tribeca Film Festival; sits on the advisory board of ITVS's groundbreaking initiative, Women and Girls Lead; and is a sought-after public speaker. She frequently travels around the country and across the globe to deliver keynote addresses, commencement speeches and lectures, and has participated in panels in

diverse locations such as The Hague, Davos, the United States Institute of Peace (USIP) and at dozens of universities and community centers. She is a member of the Writers Guild of America.



AMIR A. DOSSAL
CEO, Global Partnerships Forum

Amir Dossal is founder and chairman of the Global Partnerships Forum, an international platform working to address economic and social challenges through the creation of innovative partnerships. He is also the co-initiator of the Pearl Initiative, a CEO-led program, promoting transparency and accountability in the Gulf Region.

Amir is special representative of the secretary-general of the International Telecommunication Union for Global Partnerships and also serves as commissioner of the broadband commission. In December 2010, His Serene Highness Prince Albert II of Monaco, and peace and sport president and founder, Mr. Joël Bouzou, appointed him as ambassador for peace and sport. In October 2010, he received the Humanitarian Award from the United Nations Association of New York, for his accomplishments in Partnerships to End Poverty and World Hunger. In February 2011, Amir was appointed special envoy to the World Youth Peace Summit.

Prior to creating the Global Partnerships Forum and the Pearl Initiative, Amir was the UN's chief liaison for Partnerships. As executive director of this office, he forged strategic alliances with governments, corporations, foundations and

philanthropists while uniting these partners to a common purpose: to achieve the Millennium Development Goals. In 1999, Amir was appointed to manage the one-billion-dollar gift by media mogul Ted Turner to the United Nations. As the primary interface for the UN Foundation, Amir successfully attracted new investments of over \$560 million from various donors, which supported 450 international projects for women and children's health, climate change and bio-diversity. He has developed numerous partnerships and secured sizable social investments from such major names as the American Red Cross, the Bill & Melinda Gates Foundation, Coca-Cola, The Rockefeller Foundation, and Rotary International. Amir also oversaw management of the UN Democracy Fund, which he established in 2005 as an instrument to strengthen democratic institutions and enhance governance in new and restored democracies.



DR. MAYA GOETZ
Head of IZI at the Bavarian Broadcasting Corporation

Maya Goetz, Ph.D., is head of the International Central Institute for Youth and Educational Television (IZI) at the Bayerischer Rundfunk (Bavarian Broadcasting Corporation), Munich, Germany, and of the Prix Jeunesse Foundation. Her main field of work is research in the area of children/youth and television and gender-specific reception research. She conducts empirical studies including "Gender representation in children's TV and its meaning for girls and boys" and "What's funny in TV?" and over seventy formative studies to foster quality in current TV

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programs. She has published several books as well as more than 200 articles in the field of children, young people and television. Her publications include *Sexy Girls, Heroes and Funny Losers* (with Dafna Lemish. Peter Lang, upcoming 2012); *Children and Media in Times of War and Conflict* (with Dafna Lemish. Cresskill: Hampton Press 2007); *Media and the Make-Believe Worlds of Children: When Harry Potter Meets Pokémon in Disneyland* (with Dafna Lemish. Mahwah, NJ: LEA 2005; 2006, in German); "Only soap bubbles? The significance of daily soaps for the everyday life of children and adolescents" (2002, in German); "The TV-hero(in)es of girls and boys" (German, upcoming 2012).

She is married and is the mother of two girls, ages six and three.



PATRICIA HARRISON
President & CEO, CPB

The Honorable Patricia de Stacy Harrison is the president and chief executive officer of the Corporation for Public Broadcasting (CPB), the leading funder of public radio and public television programming for the American people. Through her leadership, Ms. Harrison has strengthened public service media through the strategic focus of CPB in three important areas: Digital - CPB investments in innovation and technology; Dialogue - CPB investments in local community engagement, partnerships and service; and Diversity - CPB investments and commitment to diversity of content, talent, and service. To formalize this commitment, Ms. Harrison established the first Diversity and

Innovation Fund for public media, radio, television, online and mobile.

Prior to joining CPB in 2005, Ms. Harrison served as assistant secretary of state for Educational and Cultural Affairs, and acting under secretary for Public Diplomacy and Public Affairs. A former entrepreneur, Ms. Harrison is a frequent speaker and writer on the subjects of leadership, communication strategy and constituency building. She is the recipient of many awards and honors, including the 2008 Leadership Award from the White House Initiative on Historically Black Colleges and Universities, and the U.S. Secretary of State's Distinguished Service Award. She also sits on the boards of the National Italian American Foundation, The American University in Rome, and the Meridian International Center.

Ms. Harrison received her B.A. from American University, Washington D.C., and an honorary doctorate from the American University of Rome in 2002. She is a former Thomas Colloquium on Free Enterprise guest lecturer at Youngstown State University, Ohio; and was a visiting fellow at the Institute for Public Service of the Annenberg Public Policy Center, University of Pennsylvania, in 2002; and at the John F. Kennedy School of Government, Harvard University, in 1992.



MARIA HINOJOSA
Journalist, NPR and PBS

For twenty-five years, Maria Hinojosa has helped tell America's untold stories and brought to light unsung heroes in America and abroad. In April 2010, Hinojosa launched The Futuro Media Group with the mission to produce multi-platform, community-based journalism that respects and celebrates the cultural richness of the American Experience. She is the anchor and managing editor of her own long-running weekly NPR show, *Latino USA*; anchor of the Emmy Award®-winning talk show, *Maria Hinojosa: One-on-One* from WGBH/La Plaza; contributing correspondent for *Frontline* and *Need to Know* on PBS; and weekly King Features Syndicate contributor.

Prior to launching The Futuro Media Group, Hinojosa was a senior correspondent for *NOW on PBS*, the CNN urban affairs correspondent for eight years, a reporter for NPR, and producer for CBS Radio. She has written two books, including her motherhood memoir, *Raising Raul: Adventures Raising Myself and My Son*.

Hinojosa has won top honors in American journalism including two Emmy Awards, the Robert F. Kennedy Award for Reporting on the Disadvantaged, the Edward R. Murrow Award from the Overseas Press Club for best documentary for her groundbreaking *Child Brides: Stolen Lives*, and the Ruben Salazar Lifetime Achievement Award from the National Council of La Raza. In 2009, Hinojosa was honored with an AWRT Gracie® Award for Individual Achievement as Best TV

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Correspondent. In 2011 she received honors from the New York Women's Foundation, Hispanics in Philanthropy, and The Opportunity Agenda.

**MYUNG KANG-HUNEKE**

Chief of Staff, General Counsel,
Sesame Workshop

As Sesame Workshop's chief of staff and general counsel, Myung Kang-Huneke supervises the Legal Department, the

Public Policy Department, and the Strategic Partnerships and Development Department. She also serves as the secretary to Sesame Workshop's board of trustees. Kang-Huneke joined Sesame Workshop's legal department thirteen years ago, providing legal services for its new media and publishing projects, and its corporate sponsorship team. Most recently, she served as executive vice president and general counsel, and she developed Sesame Workshop's Product Safety Assurance Program. Additionally, Kang-Huneke was responsible for supporting the expansion of Sesame Workshop brands through content and product licensing as well as promotional, retail and representation agreements both domestically and internationally. Prior to joining the Workshop, Kang-Huneke was an attorney for the New Media and Cable Group at ABC, Inc. (The Walt Disney Company) where she handled legal and business affairs for ABC's new media ventures. Previously, she was a litigation attorney for ABC, Inc. and represented the company and its affiliates throughout the country in First Amendment and other litigation matters. Kang-Huneke also served as a litigator for the New York City Housing Authority. She began her

**DR. DAFNA LEMISH**

Professor, Southern Illinois
University

Dafna Lemish is professor and chair of the Department of Radio-Television at Southern Illinois University Carbondale and founding editor of *The Journal of Children and Media*. She is author of numerous books on children, media and gender representations including most recently: *Screening Gender on Children's Television: The Views of Producers Around the World* (Routledge, 2010); *Children and Television: A Global Perspective* (Blackwell, 2007); *Children and Media at Times of Conflict and War* (co-edited with Götz, Hampton Press, 2007); *Media and the Make-Believe Worlds of Children: When Harry Potter Meets Pokémon in Disneyland* (with Götz, Aidman, and Moon; Lawrence Erlbaum, 2005). In addition she has published over 120 refereed academic articles and book chapters in these areas in several languages. She is a fellow of the International Communication Association (ICA) and was the first recipient of the Teresa Award for the Advancement of Feminist Scholarship of ICA. She was a visiting scholar at several institutions in the US and Europe, most recently with the Center on Media and Child Health, affiliated with Children's Hospital Boston and Harvard's Medical School (2008-2010). Among her additional activities, she is an advisory board member of the Prix Jeunesse International Festival for Quality Television for Children, and

legal career as an associate for the law firm of Proskauer Rose in New York City. Kang-Huneke graduated from the Columbia University School of Law as a Harlan Fiske Stone Scholar.

**DIANA MANSON**

EVP, Creative & Content
Development, Chorion

Diana Manson has worked in artists' management, theatre, music, radio and television production, and music publishing in Australia, UK and the US for nearly thirty years.

She established ABC Records for the Australian broadcaster, where she signed The Wiggles, and won twenty-two Australian Grammy® equivalents, including one for her original ten-album children's music series, 0-9. She has consulted for Disney, Warner Bros. and Sony Music in the US, and worked for BMG International, London, as director of creative development for their children's television slate.

She has worked on soundtracks for television series and film, and music remains a central enthusiasm.

Diana founded Silver Lining Productions in New York with Amory Millard in 1998, dedicated to creating children's entertainment developed from 'contemporary classic' literary properties.

Silver Lining eventually represented Rosemary Wells, Babette Cole, Ian Falconer, Eric Carle, Debi Gliori, and Anne Gutman and Georg Hallensleben. In 2002, Diana was executive producer of *Beatrix Potter's Nursery Rhymes* recorded in Abbey Road Studios, executive producer of *Timothy Goes to School* (PBS), *Max*

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& *Ruby* (Nick Jr.), and co-producer on *Dr. Dog* (TF1 and ZDF). Silver Lining was acquired by Chorion in 2005 and since then, as Chorion's EVP of creative and development, Diana's vision has molded properties as diverse as the new *Mr. Men* series, Ian Falconer's *Olivia* and the new series of *Noddy in Toyland* for the company.



DR. STACY L. SMITH
Associate Professor, USC
Annenberg School for
Communication & Journalism

Stacy L. Smith (Ph.D., University of California, Santa Barbara, 1999) is an associate professor of entertainment at the Annenberg School for Communication at the University of Southern California. Her research focuses on children's responses to mass media portrayals (television, film, video games) of violence, gender and hypersexuality. Dr. Smith has written nearly fifty journal articles and book chapters on content patterns and effects of the media on youth. Her scholarship has appeared in the *Journal of Communication*, *Journal of Broadcasting and Electronic Media*, *Communication Research*, and *Media Psychology*. Dr. Smith has also received multiple "top paper" awards for her research from the Instructional Developmental Division of the International Communication Association. Most recently, she has been assessing portrayals of males and females in children's media. This body of research informs the work of the Geena Davis Institute on Gender in Media, a program started by Academy Award®-winner Geena Davis. The results from Dr. Smith's research have appeared in a variety of popular media outlets, such as

USA Today, *The Boston Globe*, MSNBC, *salon.com*, and *People*.



RAMONA DIAZ
Filmmaker

Ramona Diaz is a filmmaker whose credits include *Spirits Rising* about the role of women in the 1986 People Power Revolution in the Philippines.

Spirits Rising received a Student Academy Award®, the Ida Lupino DGA Award, a Golden Gate Award from the San Francisco International Film Festival, and a Certificate of Merit from the IDA. Diaz's second film, *Imelda*, about the former First Lady of the Philippines, garnered the Excellence in Cinematography Award for documentary at the 2004 Sundance Film Festival, and the ABCNews VideoSource Award from the IDA. The film was released theatrically in the United States and the Philippines, screened in over fifty film festivals around the world, and was broadcast on *Independent Lens* on PBS in May 2005. Diaz has just finished *The Learning*, a film that follows four Filipino teachers recruited from the Philippines to teach in Baltimore City. The film is funded by ITVS, Sundance Documentary Fund and the CAAM and is part of *POV's* 24th season on PBS.

Diaz is in post-production on *Don't Stop Believin': Everyman's Journey* about the iconic eighties band, Journey, and their new lead singer, Arnel Pineda, whom they discovered through YouTube. Diaz is also in development on *Pacific Rims*, based on a book by the same name written by Rafe Bartholomew, which looks at the Filipino national character through the country's obsession with basketball; and *The Bill*, a film

about maternal and reproductive health rights in the Philippines.

Diaz, who was born and raised in the Philippines, lives with her husband, Rajiv Rimal, in Baltimore, where they are raising their daughter, Sabina Diaz-Rimal, who is now a ninth-grader. Diaz is a graduate of Emerson College, Boston and holds an MA in communication from Stanford University.

PROGRAM OVERVIEW

WELCOME AND OPENING ADDRESS

Madeline Di Nonno
Executive Director, Geena Davis Institute on Gender in Media

Amir Dossal
CEO, Global Partnerships Forum

KEYNOTE SPEAKERS

Geena Davis, Academy Award®-winning actor and advocate
Patricia S. Harrison, President and CEO of CPB

GLOBAL TELEVISION PANEL

Leading content creators and researchers showcasing best practices in children's television

Moderated by: Dr. Dafna Lemish, Professor, Southern Illinois University

Panelists

Karen Barnes, SVP Programming & Development, HIT
Dr. Maya Goetz, Head of IZI, Bavarian Broadcasting Corporation
Myung Kang-Huneke, Chief of Staff and General Counsel, Sesame Workshop
Diana Manson, EVP, Creative & Content Development, Chorion

Moderated by: Orlando Bagwell, Ford Foundation

GLOBAL FILMMAKER PANEL

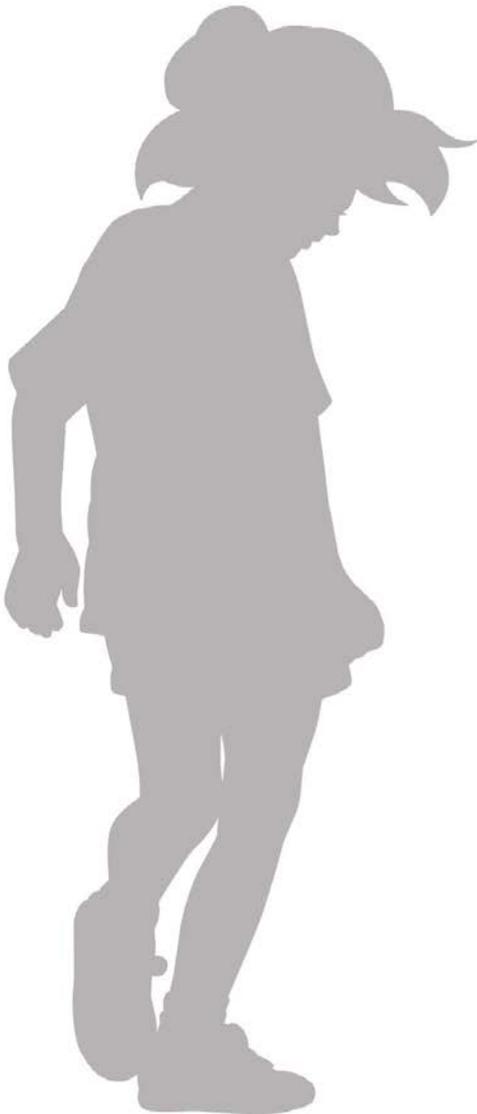
Gender representation in film; challenging stereotypes

Panelists

Maro Chermayeff, Executive Producer, Half the Sky
Abigail Disney, Executive Producer, Women, War & Peace
Maria Hinojosa, Journalist, NPR and PBS
Pratibha Parmar, Writer, Director, Producer, Alice Walker: Beauty In Truth
Dr. Stacy Smith, Associate Professor, USC Annenberg School for Communication & Journalism

CLOSING COMMENTS

Geena Davis



THE FIRST GLOBAL SYMPOSIUM ON GENDER IN MEDIA 2011

“*The one thing that unites all of us is our passion and tireless commitment to gender equality and the empowerment of women and girls.*”

— Madeline Di Nonno



Madeline De Nonno

Madeline Di Nonno: I'm Madeline Di Nonno, executive director of the Geena Davis Institute on Gender in Media.

Thank you for joining us at the end of a very busy week in the pouring rain, of course, for our First Global Symposium on Gender in Media. And I want to thank our partners, ITVS, CPB, and the Global Partnership Forum, and they have a terrific team: Beatrice, Steve and Zachary who have worked round the clock in making this event a reality. So I just want to give them a quick round of applause.

[applause]

Today you will hear from our distinguished keynote speakers, Pat Harrison and Geena Davis. You will also hear from two panelists: world-renowned content creators and subject matter experts, all focused on the challenges and opportunities to achieve gender equality and the empowerment of women in children's film and television.

Although their areas of work and expertise may greatly vary from our own, the one thing that unites

all of us is our passion and tireless commitment to gender equality and the empowerment of women and girls.

So without further delay I would like to introduce our dear friend and colleague, Amir Dossal, who is the CEO of the Global Partnerships Forum, which is an international platform working to address economic and social challenges through the creation of innovative partnerships. Amir is the co-initiator of the Pearle Initiative, which is a CEO-led program promoting transparency and accountability in the Gulf Region. Amir is also the special representative for the secretary-general of the International Telecommunications Council. He also serves as their Commissioner of the Broadband Commission. In December 2010, his Serene Highness, Prince Albert II of Monaco and the Peace in Sport founder, Joël Bouzou, named Amir Ambassador of Peace in Sport. In October 2010, Amir received the Humanitarian Award from the United Nations Association of New York for his accomplishments in partnership to end poverty and world hunger.

In February of 2011, Amir was appointed special envoy to the World Peace Youth Summit. Prior to creating the Global Partnerships Forum and the Pearle Initiative, Amir was the UN's chief liaison for Partnerships. As executive director of that office, he forged and achieved partnerships with foundations, corporations and governments while uniting these partners for a common goal, and that is to achieve the Millennium Development Goals. In 1999, Amir was appointed to manage a one-billion-dollar gift that was given to the UN by media mogul, Ted Turner.

Before Amir comes up, we wanted to show you a brief video from one of our new children's initiatives that we piloted at Boston University. It's called *Guess Who?* This video series will be expanded through our partnership with ITVS and CPB and the Women and Girls Lead campaign. So, Steve, will you please roll the video?

[video]



Amir A. Dossal

Amir Dossal: Thank you very much indeed for the kind introductions. A very warm welcome to all of you. Thank you so much for joining us. This is really exciting for the United Nations. For a long while we have been trying to address women's issues. In the entire UN family, we have had about five different organizations which deal with issues relating to women:

women in employment, women in media, women in health, education, etcetera. So Secretary-General Ban Ki-Moon, earlier this year was very successful in creating a new organization, called UN Women.

I have to tell you, Geena has been a huge supporter of this, a huge part of that effort. Last year, on the occasion of World Literacy Day, Geena participated with the secretary-general on how to change the stereotyping. I'm sorry to say my species has been part of that process, and a few of them are here so they can take the message back, that we really have to think differently. Yes, we can have a mathematician, and a baker, and a nuclear scientist as a woman, and a leader, too. It's going to happen. At the UN, Secretary-General Ki-Moon has started that process. I am delighted to say that you see those results with the women leaders now coming to the fore.

So today's session, which is a multi-part discussion, is the launch of the excellent research Geena has done in terms of addressing the stereotyping, the perception of women in media and so on. But we have a powerhouse from the media sector, Pat Harrison. I'm so thrilled that Pat has decided to be a part of this initiative. Pat Harrison doesn't really need an introduction. She is the president and CEO of the Corporation for Public Broadcasting. She's

“This is really exciting for the United Nations. For a long while we have been trying to address women's issues.”

— Amir A. Dossal

also a leading funder of public radio. She's a rare commodity, a successful entrepreneur. She led the program of the Department of Education. She was assistant secretary for Education. More importantly, Mrs. Harrison has brought digital media to the fore. While we tend to think that it's the young people who are trying to do these things—Mark Zuckerberg, etcetera—but it is actually Pat Harrison that has pushed for it. So I hope that Mark recognizes that.

I want to tell you that aside from all of the things I have mentioned, she is a very successful author. You should read her book—a very interesting book. What is it, about ten dollars? [laughter] *A Seat at the Table: A Guide to America's New Women Leaders*. And also *America's New Women Entrepreneurs*. So it's very inspirational. I read the second one, and I'm very impressed with how you reach out to young women and say, “It can be done.” Pat, I know you have a number of honors ahead of you, given to you and we are thrilled and honored that you have decided to be a part of this initiative. So a warm welcome to Mrs. Pat Harrison.

[applause]

Pat Harrison: Good afternoon. And I'm so happy you all made it through the rain. I want to thank you all for being here at the third annual Geena Davis Institute on Gender in Media Symposium. I think you can see, this is a powerful clip, the stories are amazing. Ordinary women doing basically extraordinary things. This is an amazing gathering right here of leaders from so many diverse worlds—business and politics, public and commercial media, film and nonprofit organizations. It is a tribute to Geena and her institute that you are all here today, to work together to help us to identify ways that we can effect positive change for women



Patricia Harrison

“Everyone has a story worth telling, not just the powerful and the famous.”

— Patricia Harrison

and girls. How they are portrayed in media is a really big part of this challenge.

So my world is the public media, and through the Corporation for Public Broadcasting, we support the work of the institute and its partnership with media leadership. In terms of public media, radio, online and in the community, we begin with the premise that everyone has a story worth telling, not just the powerful and the famous. We tell these character-driven stories through compelling documentaries—Abigail Disney, Stanley Nelson, David Sutherland, you saw a clip, *Kind-Hearted Woman*, stories of authenticity and integrity. And then on NPR through the wonderful StoryCorps collection—stories of ordinary women confronting extraordinary challenges, but the important thing about their story is not that they're not afraid. They are afraid, but they are moving through their own fears to make a difference for their families, and their communities, and ultimately, their countries.

When I served at the state department, I ran a bureau of educational and cultural affairs which managed over 30,000 professional cultural educational exchanges annually and I had the distinct privilege of hearing so many stories of women who were eager to meet with you—with women leaders in the United States—and share information about: *How do you run for office? How do you fight for clean water or fight the stigma of HIV/AIDS?* We had people coming to the United States and sometimes, out of great personal tragedy, something positive emerges. So organizations such as Race for the Cure, or Mothers Against Drunk Driving, or Take Back the Night, that came out of one person's personal experience, and that person's will to make things better for others.

There was one young woman from Tajikistan—Lara—and she asked me, "Why do Americans volunteer so much? Why do you give away your time for free?" Basically she was saying, "Why are you so stupid?" The interesting thing with Lara is that after visiting a shelter for battered women in Atlanta, Georgia and

listening to the stories of those women, she really identified with the women, and then she started talking about what she felt was almost an epidemic of violence against women in her own community, and once she heard these stories she could no longer look away. And that's the power of storytelling.

In that case, it was one-on-one. But in order to maximize the impact, we need to see stories like this on film, on television, online, on your tablets. A postscript about Lara: she returned to Tajikistan and she developed the first shelter for abused women. She said, "I felt I could make a difference and felt like I didn't need someone to give me permission to do the thing that was in my heart."

Now some of you have heard me talk about the Afghan women who came to the United States to strengthen their teaching skills as part of an educational exchange in conjunction with the program we supported through the University of Nebraska. They had been teaching girls how to read and write and moving their makeshift classroom from place to place to avoid the Taliban. Women's literacy in Afghanistan is very low and Afghan women really believe that their lack of access to education is one of their biggest challenges. These teachers were wives, they were mothers, they were neighbors, basically. By teaching these young girls, they were putting their own families at risk. So I asked one of the teachers, "How did you find the courage to do this?" And I'll never forget, she just looked at me and said, "It wasn't courage. It was the right thing to do."

So at the time, we thought that the right thing for us to do was to help tell these stories. I wasn't associated with public media, but we did set up interviews for them in commercial and public media, especially on NPR, and for the first time, Americans could hear their stories, connect to their stories, and identify ways to support them. So when media holds up these stories of conflict, courage, and—we hope—triumph, status is conferred. Attention is paid. And that encourages

“One out of every three women will be a victim of gender-based violence in her lifetime. But it doesn't have to be that way.”

— Patricia Harrison

other women to move past their fear to create a better life for themselves and others. And then perhaps those numbers will move—the ones that tell us that more than two-thirds of women and girls live in poverty worldwide. And one out of every three women will be a victim of gender-based violence in her lifetime. But it doesn't have to be that way.

These films are really a celebration—to watch the struggle and to see what can be done. Because the more we are able to shine a light on the real person behind the statistics, we can change the statistics. This is really public media's mission, and just one of the many reasons we are so proud to support the work of the Independent Television Service (ITVS), led by Sally Pfeiffer. And as you know, or may not know, ITVS works with the independent filmmaking community, particularly documentary filmmakers from all over the world. When Sally and I met, maybe four years ago, I had a conversation with her. I had just left the State Department, and had been involved with exchanges dealing with women who had been trafficked and how to help them. And I talked to Sally about what we could do through now, the Corporation of Public Broadcasting, telling the story of these women and girls trafficked into the equivalent of twenty-first-century slavery? And that we really needed to give voice to these victims whose lives had been stolen from them.

But Sally—you don't have a conversation with Sally unless you really want something to happen. So she shaped and built out this idea and as a result, we now have an initiative called Women and Girls Lead, a three-year—on our part—public media commitment comprising local television radio stations, new media tools and games, partnerships with educators and NGOs. Women and Girls Lead is built around a core of more than fifty documentary films.

So here is what you are going to be able to see coming up in the next several years. Let's start with the special mini-series that was part of the short

clip, *Half the Sky*, that was based on the best-selling book by Nicholas Kristof and Sheryl WuDunn. It tells the story of women trafficked and their struggle to reclaim their lives. The *Women, War & Peace* series comprises the documentary, *Pray the Devil Back to Hell*, and takes us to Colombia, Afghanistan and Bosnia. *Kind-Hearted Woman* brings us back to the United States, and it is a profile of a Native American woman, who in extraordinary courage—I think it took David Sutherland three years to complete this—she has to go against her own family and her community to tell her story of abuse, because no one would listen. Not law enforcement, not any of the religious organizations, community organizations. It really was a silent epidemic within her community.

As a part of Women and Girls Lead, we created an advisory board—which I am so very proud to chair with Geena Davis and a few names you might recognize: Queen Noor, America Ferrera, Doris Roberts, Lidia Bastianich, who is with us today, and actors working with *Half the Sky*—Nicole Kidman, Lucy Liu, and it's going to be a growing list. We're going to ensure that these stories connect with the public. Now so many of you today are addressing these issues and the fact is it's going to take all of us, working together, to make an impact, if we're really going to move the needle.

So let me leave you with this thought: what if we had an umbrella organization making it easy for you, and others in commercial media, to tap into the work of the institute, and ITVS, and what other organizations have started?

The challenge is great, but the mission is worthy, and together we can really make it happen. Thank you.

[applause]

Amir: Thank you, Pat, for your inspirational remarks and in fact, when you think of it, Pat has spent most of her life telling stories about others, but actually, you have a wonderful story and that's a story we should

be telling. As you saw, probably on posters and so on, we're privileged to have ITVS and CPB as part of our sponsors. I'll tell you a little background about how we started. I remember when Geena and I had a brief discussion about launching something around the time of the United Nations and guess what? Madeline Di Nonno heard about it and said, "Let's do this together." And I have to thank Madeline for her dedication, passion, efficiency, and commitment. I know a lot of the team members contributed to this process and I'd like to thank all of them for being a part of this.

“A person like Geena Davis is the kind of person we need at the United Nations, who can actually help make change.”

— Amir A. Dossal

So, why are we here? We're only here because of Geena. I know in the proverbial sense, Geena doesn't need any introduction. She's been such an inspiration for many of us and it's rare when a person can transcend sectors, and be able to handle them with such elegance and grace. Geena, it is such an honor and a delight and a pleasure to work with you. Aside from being an Academy Award®-winner, I'll tell you a little-known secret. She's an Olympian—an archer—she did the Olympic trials for archery so she has the sports arena on her side, as well. So she has the film, media, etcetera, and now, of course for women, which is unbelievable. The moment we mention—and this goes to show how much our value has gone up because of Geena—that we are looking to do something with Geena Davis on the role of women and media, stereotyping, etcetera, immediately people say, "I think you could make a difference if you work with Geena."

The secretary general—and I'm going to quote him—said, "A person like Geena Davis is the kind of person we need at the United Nations, who can actually help make change." We are honored that Michelle Bachelet runs UN Women—the former president of Chile—but more importantly, what we have now is a voice from the outside and we hope to engage a lot more in the inside, to do a lot of things. And without further ado, I'd like to introduce Geena Davis, our friend and global advocate.

[applause]

Geena Davis: Thank you very much. Distinguished delegates and ladies and gentlemen, welcome and thank you so much for joining us at our very first Global Gender in Media Symposium. Our sincere thanks go to Amir Dossal, our dear friend and supporter, and to the Global Partnerships Forum. He is invaluable to us and I'm very grateful to have him in my life. Also, we're very grateful to have ITVS, CPB, and the Global Partnerships Forum as our partners. And certainly all of us can be grateful for Secretary General Ban Ki-Moon for forming UN Women, which will help all of us achieve our goals.



Geena Davis

I've appeared on-screen as everything from a pirate captain, to the parent of a rodent, to the president of the United States, but the first role I ever played was a man. As a little girl back in the sixties, my best friend and I after school would play characters from TV Westerns. That shows how old I am. Because I was tall, I would usually be the father and she would be my son. Because we were young, we never noticed that there weren't any female characters that we wanted to pretend to be from movies or TV. There were never any women swashbucklers or sheriffs or adventurers or experts.

This happened to all of us when we were kids. We were all raised watching movies or TV, where there were very few female characters that we wanted to be like. There were some series with female lead characters. *I Dream of Jeannie* and *Bewitched*, for example, both had really cool superpowers. But when you think about it, almost every episode was about the men wanting them not to use their superpowers. This happened in several of my marriages [laughter].

I've spent most of my adult life advocating for women and girls, in part by seeking roles that I thought were unique for a female character, where the female character gets to do something, where they're in charge of their own fate. I've been really fortunate to see firsthand the effects that characters in stories have on people. I still have girls come up to me and say that they play softball or other sports because of seeing *A League of Their Own*. And after just one season of playing the president on a TV show, studies showed that people familiar with the show *Commander in Chief* were 58% more likely to say they would have no problem voting for a woman presidential candidate. That's the impact of only one year.

Lately I've been spending a lot of my time working for women's empowerment with the UN, as an appointee to the California Commission on the Status of Women, with The White House Project, the Girl Scouts, and of course my Gender in Media Institute. I started the institute because I wanted the data on one very specific thing: how many female characters were there in movies and TV shows made for kids?

See, when my daughter was two years old—she's nine now—I started watching G-rated videos and little kids' TV shows with her, and with this “spidey sense” I had developed through my acting roles about female presentations, I was absolutely floored to see—with notable exceptions like *Dora*—that there seemed to be far fewer female characters than male characters, and a great deal of stereotyping in the entertainments that were aimed at very young children. I checked with my friends. I said, “Did you notice that there was only one female character in the whole movie? Except for, of course, the mother who dies in the first five minutes.” And no one was noticing.

So it occurred to me, as a mother, that in the twenty-first century, boys and girls should see each other as sharing the sandbox equally. I wanted to talk to the creators of kids' media about it but I realized

“Studies showed that people familiar with the show *Commander in Chief* were 58% more likely to say they would have no problem voting for a woman presidential candidate.”

— Geena Davis

that I would need the numbers first, instead of just my observations. So friends and I raised the money to sponsor the largest content analysis ever done on G-rated movies and children's television programs. This was conducted at USC's Annenberg School for Communication & Journalism by Dr. Stacy Smith, who's here today and she's going to be on the film panel.

The results of the study were stunning. The worldview that our culture is projecting to children is very unbalanced. In G and PG films, for every one female character, there are three male characters. I want to point out that in preschool shows, particularly on PBS, they're doing much better than films that are aimed at kids. They're very close to gender balance and they have great representations. But in movies, first of all, the female characters that did exist were highly stereotyped and/or sexualized, serving very often as eye candy. Significantly, the ratio of the male to female characters did not improve in now nearly twenty years of family films that we have studied.

Consider this: in G-rated movies, the female characters are shown in the same percentage of revealing clothing as in R-rated movies. In animated films, the female characters often have waists so tiny, it's questionable whether they can actually support a spinal column. Certainly they couldn't exist in real life. Actually, let me amend something I said earlier: I shouldn't have said there was no improvement in the ratio of male-to-female characters, because there was some. In fact, if we add female characters at the rate that we have been, we will achieve parity in 700 years. [pause] I say that's too slow. I say we pledge today to cut that in half.

[laughter]

So what message are we sending to boys and girls at a very vulnerable age if the female characters are one-dimensional, sidelined, hypersexualized or simply not there at all? That women and girls' value

“The worldview that our culture is projecting to children is very unbalanced.”

— Geena Davis

is less than that of men and boys. And that message is sinking in: The more hours of TV a girl watches, the fewer options she thinks she has in life; the more hours a boy watches, the more sexist his views become. By feeding our youngest kids a seriously imbalanced world from the very beginning, we are enculturating yet another generation to accept that women and girls are less important to our society than men and boys.

“Empowering women is very important for all of us, around the world. It’s time to make real change happen.”

— Geena Davis

Since that original study, we’ve conducted eighteen studies—actually, Stacy has—and we’ve amassed the largest body of research done in gender and media, covering a twenty-year span. And since 80% of the media consumed worldwide is created in the US, we are exporting these harmful images of women and girls around the world. Just last week, a woman from the Congo came up to me and asked why we were distributing such negative images of women to them. Why were we sending them *Real Housewives of Beverly Hills* in the Congo? Media images, as all of you know, are a very powerful force in shaping how women are viewed around the world. Women are underrepresented or misrepresented across nearly all sectors of society, but for the most part, we simply don’t notice.

As I said, I’m on the board of The White House Project. This is a nonprofit that seeks to increase women in leadership positions, in business and politics.



Geena Davis

Last year, they released a benchmark report that looked across ten sectors of society: academia, business, media, law, politics, etcetera, to find the percentage of women in those positions of leadership and authority. The average across the board, in all of those ten most important sectors of society, was 18%. How can that be? All of the most important sectors of society level out at

18%? But that percentage is actually all around us if you look, and I’m sure you will now look. The number of women in Congress, for example, is 16%. The percentage of movie narrators is 17%. That’s also the percentage of women in the Animators Guild. My body fat is 17%. That’s weird, isn’t it? [laughter]

Adding women in leadership positions makes a difference on-screen, in filmmaking, on television and at every level of every industry. It’s been universally acknowledged that raising up women has a tremendous impact on all of the world’s problems. They certainly appreciate this at the UN. They know that raising up women will impact all of the other MDGs: hunger, the environment, conflict, poverty. Empowering women is very important for all of us, around the world. It’s time to make real change happen. There are so many roads to empowering women and many people with the passion to make it happen and all of us are seeking, in the end, the same goal: adding women and changing everything. I hope that all of you will join us in creating a sea change around the world in the status of women and girls by improving media images. Thank you so much for being here and I hope you enjoy the program.

[applause]

Amir: Geena, thank you so much for those inspiring remarks. In fact, what you said early on about commitment, that’s exactly what we’d love you to do when you go back to your desk, your homes and onward. Please think about how you might change the way that women are portrayed in media and maybe you might give a small commitment of action, even just a voice or an advocate and you will see that next panel, we will give you ample food for thought about how you might contribute to this process. Before I invite the moderator of this panel, I also would like to acknowledge the presence of Her Royal Highness, Princess Dina Mered, who has joined us, and I am delighted that Princess Dina is here. Thank you for joining us, Princess Dina.

[applause]

We are so happy to have Dr. Dafna Lemish, who is going to moderate the next panel, the Global Television Panel. Dafna is professor of communication and chairperson of the Southern Illinois University, and editor of the academic *Journal of Children in Media*. She is also researcher and author of numerous books. She has written eight books, 120-plus articles—Dafna, I don't know how you get the time to do all this. And she focuses on changing the way things work in the media sector.

Please give a warm welcome to Dafna. Thank you.

[applause]



Dafna Lemish

Dafna Lemish: Thank you very much for this warm introduction. May I invite our participants of the panel to please join me?

I'm so honored and delighted to be moderating this panel with such fantastic, accomplished and talented women. Each one of them could fill the entire hour without blinking an eye. My goal is to just discipline them to stick to the time limit we have.

So let me please start introducing them all very briefly because you've got in your booklet lots of information about them. Karen Barnes, right here on my left, is the executive vice president of production and development for HIT Entertainment.

Next to her is Dr. Maya Goetz, the head of the Prix Jeunesse International Festival and the head of the International Center Institute for Youth and Educational Television at the Bavarian Broadcasting Corporation in Munich, Germany.



From left to right: Dafna Lemish, Karen Barnes, Maya Goetz, Myung Kang-Huneke, and Diana Manson

Next to her is Myung Kang-Huneke, who is the chief of staff at the Sesame Workshop and on the far left is Diana Manson, who is the executive vice president of creative and content development at Chorion.

So this is quite a wonderful panel that we have here. Let me start by making three brief points. And in a way, I am kind of summarizing the wonderful introduction we heard from Geena Davis. The first point is that we have a cumulative research suggesting that there are gender differences, there is inequality and there are stereotypes, both in terms of numbers and in terms of the content we see in media in general and more specifically in media for children.

The second point is that those gender inequality representations do make a difference. They make a difference in self-perception, they make a difference in aspirations, they make a difference in relationship to each other, they do make a difference.

And the third point I want to make that I want to start with is sharing the sense that we are not hearing enough from girls themselves. We are not listening to their voices and what they have to say about the media they consume. In order to bring a bit of girls' voices into this room, I want to share with you a clip. It is not the high production venue clip you may be expecting to see from professional media. It was

“Gender inequality representations do make a difference.”

— Dafna Lemish

done in a group in a classroom for media literacy in New England with the teacher James Valastro from Memefilms, who just taught the girls to use video and express themselves. So let's see this clip of the girls.

[clip]

I want to move on and start by illustrating some of the points that Geena Davis made in her opening inspiring speech and ask Dr. Maya Goetz to share with us some of the international research: everything you wanted to know about gender and television in three minutes.

Maya Goetz: What we did is we analyzed the everyday life of children's television in twenty-four countries, so we analyzed more than 26,000 characters. So what do you find all over the world in how girls are depicted?



Maya Goetz

Well, first of all if you just count the main character, it is the same all over the world. We have definitely more male characters than female characters. It is at least two male main characters to one female character. So this is clearly imbalanced. And this gets worse if you look at what is the nature of the main character. If it's a human being or a magical creature or an

animal, it makes no difference if you give an animal a male or female name. What you can see is that the more it's constructed, the more it is male. One of the reasons is that men have the power of definition.

Let's start with the classic example of the Smurfs. Invented by a man and then the series was made by four men. And of course, the Smurf itself is male. We have 104 male Smurfs, and then we have Smurfette and Sassette. We can learn even more from the

Smurfs. Every Smurf is named after his attitude: so Lazy is the lazy one, Grouchy is the grouchy one, Brainy is the brainy one, and then there's Smurfette. So either you're brainy, or you're a woman, and that is not a representation of women like 50% of human beings, but as an attitude.

So this is something that you find in children's television worldwide if you look at the girl characters. From a statistical basis, girls speak less, are less often the leaders, are more often part of the team, they are more involved in consumerism, they don't use technology. There are very few examples, like Disney's Kim Possible, but most of them just use the power that comes out of their body, the magical power. They are over-emotional more often. And the nice one is blonde and the strong one is a redhead. So there are some exceptions but on the whole, girls in children's television are stereotypes.

Let me take you one step deeper. What we did is we analyzed the body of the female character.

This is a photo of a model. And all the women in the room know that to have such a body for most of us is not possible. But for some very gifted [women], it is, and it means lifelong diet, daily training, and it's a third job. And the question is: do you really want to have that? But at least it's possible. In attraction research, there is a typical way of measuring attraction: the waist-to-hip.

This model has the waist-to-hip ratio of 0.8—healthy and slim. The 90-60-90 is 0.7. So now we started to measure the animated characters made for girls. The classical Barbie is 0.68 so we all know that to reach the body of Barbie you have to be two meters and fifteen [centimeters], or to cut off the last rib by beauty surgery. If we look at cartoon characters, they are even thinner, like Disney's Cinderella with 0.56. So now let's have a look at one of the current characters who's out there, Winx Club—0.36. Well, you might say, "Oh, it's just the Winx Club."

Then we analyzed 102 animated characters which are broadcasted all over the world. Two-thirds of them are thinner than Barbie. So this means that our girls are growing up with the inner picture of the human body—of the female body—that we never, ever can reach.

But we could say, “OK, don’t we have the boy characters with the big shoulders and the thin hips?” And, yes, there are some, which are definitely not reachable at all. Then we counted again, 102 globally marketed and broadcasted characters. And this is the “Arnie Line.” This is the maximal with a lot of training, you can reach this Arnold Schwarzenegger line, and all the rest is possible. So what is clearly left is the girl character who is what research calls, “hypersexual.”

So we have three points: we have not enough characters, we have stereotypes, and especially we have hypersexual.

Dafna: Thank you, Maya. Oftentimes, women are criticized for complaining all the time: the images are not equal, we are being stereotyped, so what about changing them? What kind of effort has been made to present some practices that are positive, that are empowering girls? We have three women here who are actually involved in those kind of practices, so we’re going to hear from them. So I’m going to start with Myung Kang-Huneke from the Sesame Workshop who is going to share with us some of the efforts they have been doing around the world.

Myung Kang-Huneke: I want to say that Sesame Street next week will launch its forty-second season and from the beginning, Sesame Street has been devoted to this idea of respect, sharing, and inclusion, whether you’re a monster or a fairy, regardless of race, gender, etcetera. Around the world we are seen in 150 different countries, but in about thirty of those countries we have what we call co-productions, where we go in and we talk with the local educators and talk about what are the curricular needs of the

children in their countries and we create these co-productions.



Maya Goetz and Myung Kang-Huneke

In some of those co-productions, we’ve had the opportunity to work explicitly and directly with the issue of girls’ education and for today, I have three minutes allotted to me and I just wanted to share with you a story about a girl. Her name is Fatma and when this was taped, she was a seven-year-old girl living in Cairo with three older brothers and her parents in a two-room apartment. And she talks about how she was influenced by a character on our co-production called *Alam Simsim*, which began to air in Egypt in the year 2000. Following that I just wanted to show you the character, Khokha, who is four years old, she’s a lot of fun, and her ambitions are boundless. She models positive self-esteem and the idea that she can do anything. So we’re going to go to the clip and I just want to show you the remarkable power that media has.

[clip]

Dafna: Thank you for this example. We were checking before and one of the questions they raised to Myung was the interesting fact that for some reason when you go to countries that are developing countries,

when the urgency of gender equality is so clear to everybody, there seems to be a lot more openness to changing images than here in the States. And this reminds me, in this book I interviewed 135 producers from 65 countries around the world and one of the issues I want to just throw into the discussion is to remember that the issues of gender are highly tied to the issues of culture. They can not be separated and when we talk about diversity issues, they are all tied together in one very complicated box of concepts. So we're moving on to other examples and I'd like to ask Karen Barnes, if you would mind sharing with us a bit about Angelina, the character.

Karen Barnes: Yes, Angelina is a ballerina. She is based on a series of books written by Katharine Holabird. We redeveloped this property a few years ago after we did some research. We talked to parents and one of the things they said to us is that they wanted their daughter to have a passion for something other than fashion or boys, something that they believed in and that really gave purpose to what they did everyday. We thought Angelina was perfect for that. We were very careful in how we designed her. She's eight, she's got a little tummy, she looks like a girl, not a teenager and not a woman. She's somebody who is very passionate about ballet and about making her dreams come true.

I'm going to set this clip up really quickly. This is from a story when Angelina and her girlfriends got together and decided they're making a club, which is something we do when we're eight years old. They wanted a special handshake for the club, a special song for the club, but somewhere along the way they decided they didn't want any boys in the club. They have two friends who are boys and the boys were very hurt by this so they resolved this by making the club more inclusive and finding the perfect song for the club. Here's the Angelina club song.

[clip]

A couple of things. We created a music and dance curriculum for this show because we also were very concerned about how the arts are falling out of the schools. You know, we debated a lot. We have a co-producer at WNET here in New York and we debated a lot about how to keep this balanced. And what we're finding, believe it or not, this is seen as a girls' show, but we've got almost as many boys watching the show as girls. I have to tell you I'm surprised by that. I really didn't have that expectation because it's pink and it says *Angelina Ballerina* and she wears a tutu, but it's definitely happening.



Dafna Lemish and Karen Barnes

Dafna: I felt like dancing. I don't know about you. But you're raising a really interesting issue here. In interviewing these producers, I found that there are all kinds of myths in the industry that everyone believes are truths from God above, the God of television. Nobody ever actually checked them. One of the myths—one of the axioms—is that boys won't watch girls' TV, but girls will watch everything. If you want to be efficient or make money, produce something that will cater to boys because the girls will find themselves watching it but not necessarily the other way around. We have quite a few examples that show that this is not the case. This is really not the case. *Angelina the Ballerina* is one example.

If you compare Angelina's figure with what Maya showed us before, she certainly looks different than the hypersexualized figures. And it's interesting because I often hear when I talk with parent and teacher groups. They ask me, "Is it okay if my daughter really wants to wear pink? Can I be a feminist and still have my daughter wear pink and a dress?" Yes, you can be a feminist and wear anything you want! Including a pink tutu and be a pink ballerina.

So we'll move on to Diana Manson. *Olivia* is one of the flagships—

Diana Manson: Thank you. I'm honored to be here and I personally have found the speeches very terrific. This is a third career for me and I came to it with all the expectations of an unreconstructed feminist. And I'm looking to make a difference. I came to New York twenty years ago to try to make children's television, and I think that as you've seen from Maya's examples, most animators are guys. Our industry is filled with guys. And when you talk to them about interior decorating, for example, on the set, or clothing, or hats or anything, you get what guys think it should be.



Diana Manson

The work that I've done is very niche-y, very boutique-y. I adapt successful children's books, and the thrill of that for me was working with many children's authors. So the deal was: that book is going to be around in fifty years' time—I believe that book will be around in fifty years' time. So one of them was *Olivia* by Ian Faulkner, who is a cartoonist for *The New Yorker*.

And he had written a book for his sister's daughter whose name was Olivia. In the development period of anything, as Karen's just said, you go through it in your mind. It's like being in a

pinball machine, and one of the pinball places is the conventional wisdom of "boys won't watch a girls' program." So what do you have to do to your girl characters to make them successful?

However, a few years ago the Cartoon Network had this incredibly successful series called *The Powerpuff Girls*. They enshrined the conventional wisdom for the next decade by making a movie of *The Powerpuff Girls*, and it totally flopped, because girls would go to see it, but boys wouldn't be seen dead going to see a film called *The Powerpuff Girls*. They might watch it in the comfort of their own home, but they sure wouldn't want to be seen out in public.

So we tread these fine lines as we develop our shows, and *Olivia* was an interesting thing. It was a line drawing that we wanted to make into a 3D character. I hired an Irish company that had never done a series before, but I liked their sense of humor and I figured that an Australian would get on just fine with the Irish. Friday, if they're not in the office, you just call the pub and, I understand people like that, they're my people.

The guys were having a really hard time getting the character of this pig. Not an attractive, big mouth motif, big black hole, you know—and a pig. So I went over to Dublin, I noticed that they had one female animator and I said, "Give the test to her." We tried everything else, so I said, "Give the test to her." I'd like to play the test clip that we got back after four tries, but this is the clip when we knew we had it.

[applause]

More women animators is what I think.

Dafna: Let's pick up on this really important point: when we have women with a conscience, when we have women who are dedicated, they can make a difference. They create different animation, they write different content. When I was talking to

“When we have women with a conscience, when we have women who are dedicated, they can make a difference.”

— Dafna Lemish

producers around the world, they had a vague idea that the media profession in general, and children's media in particular, are going through feminization. That it's becoming a women's worldview, a women's area. Is it the case? What do we know now in terms of the effects of how many women, what percentage of women, particularly in the areas of animation, in the area of writing, of directing, creating programs with children? And Maya has some new research.

Maya: So what we did, this is last year's MIPCOM Jr. catalogue of currently available programs for kids, and we just counted: Who is writing the show? What are the names which are clearly identifiable? Who is writing the children's shows? And what we found out is clearly we have many more male writers than female writers. Actually, 70% of the kids' shows are written by men.

Now let's have a look at who is directing children's television. Well, here are the data. In front of the television, we have 50-to-50 sitting there, and they are watching shows that are made, produced and especially directed, by men.

Dafna: We know other ratios as well. Animation, we heard, is maybe 10% female. Some researchers say it is even less than that. We know that both in the film industry and the television industry in the United States, very similar results. A study just came out in 2011 that presents similar results. Between 10% and 15% of creators of content for children's programming are female. This does not mean that men can't produce wonderful, creative quality children's programming or that only women can do that. That is not the argument. It has to be men and/or women who do care about creating a different type of content. However, we do find that women are more conscientious on this issue, more sensitive, while men, on the other hand—though this is an overgeneralization—tend to produce, particularly in the field of animation, something that may be perceived as their own fantasy world of what female

figures should look like, or whatever ideas that they have from their own consumption of media for adults. And you raised something else, Dafna—but first, anybody else want to comment about more women in the industry? Has that been your experience?

Geena Davis: Absolutely. It is still overwhelmingly male.

Myung: Even in the educational children's media, the numbers were much better than in some of the other areas, but nevertheless, it's still skewed.

Diana: In the preschool area, if you took all of the women off shows, there wouldn't be any staff on shows. In the preschool area, where I'm interested—the Jesuits said a long time ago, "Show me the child before the age of seven and I'll show you the man." And I think what I'm engaged in is working in preschool to make sure those girls have access to important things, like curiosity and imagination and everything else. And the other thing that I think in our business is a really important thing I call the force-of-personality clause. There are a lot of guys out there who are really terrific directors, and they just need something forcibly pointed out to them. That's what producers do.

Dafna: It's interesting that you are talking about preschool because preschool is the area where we see more advancement, more equality for children. So I wonder if it's coincidental that this is where there are more women and more devotion to issues of equality.

Karen: Even for preschool, the animators are overwhelmingly male.

Diana: It's the area in which we can make the most. I've worked in almost every area of the arts. Preschool is where no kid has paid a ticket to go to the show, no kid has had to find a babysitter or park the car, or anything else. That kid just sits there with the remote



and there is absolutely nothing making that child sit in front of the television to watch your show. That makes that audience the most exciting for me—the most discerning. They lack any kind of prejudice, or cynicism, and if you can speak to them during those years, you hopefully make some change in one or two of them that want to grow up to be oceanographers.

Dafna: So let me get back to one other point you were making before, and then we'll open it up to some of your comments and questions. And I want to say that it's wonderful to see some men in the audience as well, I want to compliment you for being here, and for reminding us that gender is not only an issue that women are concerned about. It's an issue for men just as much as an issue for women. It's an issue for all of us that want to maximize the human potential.

I want to talk some more about the issue about the programs that boys don't want to watch and that argument. An interesting thing, an example that you brought up about *The Powerpuff Girls*, and also about *Dora*—somebody mentioned *Dora*. So here is a story about *Dora*.

Dora is being viewed quite equally by young boys and young girls, but when it comes to merchandising, buying t-shirts with the *Dora* figure, or a bedspread with the *Dora* figure, then immediately it's segregated again to becoming a girls' product. One of the issues is really interesting and I want to add it to the mix before we open it up to questions and comments

from you here, is the relationship between the media, the screen—whether it's film or television—and the market outside, the merchandising. We know a lot of the products are making its money, its revenue from the products off the screen not on the screen, whether the market is pushing, or maintaining, or holding back this attempt to make a difference. It's an interesting question and I'd like to know if anyone would like to comment on this.

Karen: Yes, I can speak to that because HIT is one of the largest independent producers, and while we are very proud of *Angelina*, if you look at my bio and see the other shows that I do, you will see the names of Mike and Barney, and Sam and Bob and Thomas. So, yes, it is a challenge. It is very much a challenge. Thomas is viewed almost—I think it's 42% of the audience for *Thomas and Friends* are girls, and the rest are boys. And I think that that is not a bad split for any network. To try to get fifty-fifty I think is ideal, but not always achieved. But when it comes to selling toys, and Thomas is the number one selling children's toy around the world, it is a boys' property. And it does affect how we develop and create. So we are in the process of developing a show that is a bit of a spinoff of *Thomas*.

So there are two points I'd like to make about it. One is, I fight with people within my company about what it needs to be to be successful. So it's not only outside the company, it's also within the company that I have to explain to people that their thinking is maybe 1960s. But also, we women sometimes lose our perspective on this. It's not just a male thing, really. I did a very preliminary pitch of this property to a broadcaster who is one of the smartest, one of the most conscious broadcasters out there, and she said to me, "You know, it's a nice property, but it has an engineering curriculum." We have two very strong girl characters because we want to help girls appreciate science and make them comfortable with it from a very young age. And she said "It's about construction. How am I going to sell this as an equal boy-girl property?"

Well, if we're going to say that teaching engineering through construction will not appeal to girls, how are we going to get girls interested in things like science? And this is one of, as I said, one of the smartest, one of the best of the broadcasters out there. So I realize, this sort of took me back, and I thought, "We have to rethink." Sometimes it's not always what we think, it's also what we have to sell. We know that we can't always sell what we know. But I don't want to just put it on guys. I think that women have to step in there, too, and recognize that one, we have to be conscious, and two, we have to make other people more conscious and speak up more.

Diana: It's a commercial thing, isn't it? At the beginning of the development of any show, the boss will say, "Will this be in the girls' aisle at Toys R Us, or in the boys' aisle or in the preschool aisle? And forget about the preschool aisle, because nobody goes down there."

Recently we've been developing an updated version of *Peter Rabbit*, where we wanted to have a third character in the road movie of Peter and Benjamin's life who was a girl, and we very naturally reached for a hedgehog, but we were told after several months that she was simply too ugly for any girl to consider buying, so that is another way in which characters are—

Maya: If we want to make a change, we really have to work on these stereotypes which are out there. And sometimes they are just made by saying it again and again and again. For example, from perception research, it is very clear that girls and boys are looking for characters that are strong, that are active, that are doing something. And they could choose whatever we offer them. So it's really a question of how we can make a change by breaking these stupid stereotypes.

Myung: This harks back to what Diana was saying about who's producing. Maybe it's coincidental, but our executive producer is a woman, and I can't recall

exactly how long she's been in that position. But most recently, several seasons back, we introduced a girl character, Abby Cadabby. And I remember the Halloween after Abby Cadabby was launched and there was an actual product out there, and I walked around, I went to my daughter's elementary school Halloween parade and I took every picture of a boy in that costume. I saw boys in that costume! I was emailing it back to our CEO, and I was saying, "Hey, that's a boy!" Sometimes we underestimate kids. But especially from my experience, having an ensemble of different characters, different personalities on the show, it's very interesting to see, I always get a chuckle. The other day I saw the sweetest girl on the subway in her perfect dress and her little Mary Jane shoes, and she was clutching an Oscar the Grouch doll. Having that diversity, it resonates with children in different ways, and it's all really about having that diversity.

Dafna: So the thing we're saying here is one of the biggest challenges we have is our own perceptions, our own stereotypes, our own inequalities in our various societies. I'd love to hear comments or questions from anybody here in the audience.

Audience member: This is really a fascinating discussion. I'm in the toy industry. I consult with toy companies. I've done quite a bit of research on girls and toys and one of the things we find is what you were alluding to, which is the problem we run into when we run into a retailing concept that is based on a binary choice between boys' toys and girls' toys. We find many times that wonderful products become gender based when they move into the toy aisle. I like to ask my audiences when I speak with people in the toy industry, "If you were to run Barbie from right to left, and you were to run G.I. Joe from left to right, what would be in the middle?" That's what we're missing. Finally, there's an organization that I've been working with in Spain that is trying to look at children from the point of view of social profiles instead of gender. I would love for the toy industry

“ Sometimes
we underestimate
kids. ”
— Myung Kang-
Huneke

to begin merchandising according to social profiles, meaning children that were interested in technology, or children that were interested in sports, and if you start merchandising in that way I think there will be a whole lot more business.

Dafna: Good point. One of the interesting things about the merchandising is just the packaging. You can take the same toy exactly and package it in pink and put it in the girls' aisle in pink or take the same toy exactly with no difference and package it in metallic blue colors and put it in the boys aisle, then you've already gendered it. The toy could be exactly the same toy.

Diana: We know that the audience is completely male/female, almost fifty-fifty. We know that kids are watching, and because of the aforementioned, they simply don't think in the horrible stereotypes that we do, that we bang into them when they get to school. When they get to the toy store, it's completely divided.

Maya: I'm very glad. Part of my work is to help public broadcasting producers to make better programs. And we often just test it. And one of the typical things that we see is that if you take out the gender stereotypes it gets more attractive to the boys. For example, if you take the "too girlish" out, when you make it stronger, it gets more and more attractive to both. So it's really a question of making it not as stereotypical.

Karen: From a very practical point of view, what you just said is very wise. If we can make it more specific in terms of interests, because until that happens, there will be this dichotomy. Because we know that is what is paying for these programs. I would love to see it succeed, and if I can help, let me know.

Thank you. More questions, please?



Majora Carter: Hi. My name is Majora Carter and I am the host and producer of my own national public radio show called *Promised Land*, and it's all about visionaries and it won the Peabody Award last year, which is very exciting, and actually Oscar the Grouch is still my absolute favorite character. My executive producer and most of the people on my team are women and we have gender parity in terms of all of our guests, but one of the interesting things that I was reminded of when I was listening to your stats is this very interesting saying I heard about the glass ceiling. They said, "The glass ceiling doesn't actually exist. It's just a thick layer of men." So many of the actual people who are responsible for production in media are actually men and I'm just wondering, are there any specific programs or a particular approach that will actually support other women moving into these fields toward a level where we can actually say we're actually producing the kind of TV and other types of media that we want young girls, women, boys, and men to see and feel proud of, so we can actually say that things are actually changing?

Maya: There are people in the audience. Make a change. Please make such a program because we need the young women who are so creative, and they don't have a chance.

Dafna: Thank you for your comment and good luck to you with your program.

Christina Warren: Hi, my name is Christina Warren and I'm the entertainment editor at mashable.com,

which is a website that covers technology, social media, and digital culture. We saw a lot of anthropomorphic and non-human characters that are women and how they're presented on TV, but my question is more about the actual human characters. All of the human characters in the Egypt clip were men and it was great that they were singing along with the song of "I'm a little girl and I can be happy and brave and strong," but they were all men. So I'm wondering about what's the parity when it comes to human characters and what can be done to have more characters that are human? And are there any movements going on that focus on what you can be, rather than: *this is the cartoon character, this is the lovable thing I'll carry with me on the train* versus *this is someone I can actually hope to grow up and be like*?

Myung: I don't know the exact statistics for the Egyptian production but I think that in the US version, we do have a significant number and a diverse cast of female characters and real life situations. That particular clip—I'm sorry you didn't see the beginning of that clip; there was a problem with the DVD. One of the points that was made in the introduction of that clip, and the reason we chose that particular song is that Fatma, the young Egyptian girl, talks about wanting to be a lawyer and that's something she learns from Khokha and what's interesting is that her twelve-year-old brother said, "Oh, I think she's better off being a doctor," which is really interesting because it's not just the impact on girls and their idea of what women's contribution to society can be, but it's also boys and in that particular clip, I just wanted to show the support that Khokha had from the male members on her street.

Dafna: I think you're raising a really important question because in some ways, it's easier to deal with preschool programs—animation and puppets where the skin color doesn't matter because you can make them red and purple so you have diversity automatically built in. It becomes problematic when you get into preteen years. If you have a real person,

how are you going to show her? If you have a blonde person, is she going to be really good-looking or is she going to be plain and nonthreatening? That's where it's much more difficult to break the stereotype, so I think you're raising a very, very important point.

Maya: We have a new trend, which is live action with a preteen audience and of course the big hit is *Hannah Montana*. So, we have some of the producers, and again it's male producers, who are producing it in a very clever way, and from the fan's view—which we analyzed—you can see she's really reflecting what girls this age are feeling. They feel like part of the star, like Hannah, but at the same time they have problems like we have, focusing on the deficits, then, they are Miley. The point is with all these great shows, with *High School Musical* out there which Disney's producing, it's always the fantasy of being a star somewhere, dancing and singing. If you have a clever girl, she's usually wearing glasses—they're unsexy, nobody likes them, you know? If they are there. So this is one of the most important parts: that we give girls pictures, that girls can be everything. But what we are doing is, *Be a top model. Be a star in the singing area.*

Audience Member: Hello, I work for the United Nations in the office of Violence against Children. As you have noticed, three days ago for the first time, a woman president opened the general debate—the president of Brazil—so I think all of the women here should be proud. And in around two or three hours, the debate will be closed by the prime minister of East Timor, a small island near Australia where the most famous cartoon is a young lady. Her name is Martha and it's very interesting to see, as Geena mentioned before, that things are evolving, I think. I base my work on violence against children and particularly the sale of children, child pornography, child prostitution. I don't want to take too much of your time but there are some data that prove that all countries have violence against women within their borders. And the media is a very strong tool to address the issue, to prevent violence and discrimination.

Maya: Absolutely. We often underestimate the interest of kids in these heavier issues. At the Prix Jeunesse International you will find some really strong programs also in these problematic areas. But commercial broadcasters often say, “No we can’t do this. Our children only want funny, sunny whatever.” And that’s not true. Girls and boys want to be taken seriously and they’re very interested in these things and we really have to bring these ideas and movements all over the world.

Karen: I don’t know, though, that what needs to be addressed should be addressed to preschool children. I think that we’re talking about areas of violence against children. It’s not disconnected from violence against women and violence in the world in general so, you know, I don’t know the answer to your question. I don’t know, though, that showing children violence is any way to solve the problem, quite frankly. It doesn’t start there. And children who grow up in well-adjusted homes don’t grow up to be violent.

Maya: What you can do is what you do with preschoolers. Make them strong. Let them say, no. “Say, ‘no’ if something is happening.”

Dafna: I’m going to stop the conversation here because this is going to take us somewhere else but just to make a direct connection to the beginning of our panel, this might seem like a big leap but there is evidence that shows that hypersexualization and oversexualization and objectification of women in the media is supportive of attitudes that treat women like sexual objects, so even if this might seem like three steps different, not a direct effect—watch twenty-five hours of hypersexualization, you become a rapist—this is not what I’m suggesting. But what I’m suggesting is that this approach [that] continues to eternalize a view of women and girls from a very young age as hypersexual is cultivating the perspective that this is what women are all about, and that is contributing to potential violence against women. If you tie this to

child pornography, if you tie this to beauty pageants of girls being already put on the stage as hypersexual, it’s again a whole area of interest both for research and for changing the world. So we need to close and I’m sure there are many unanswered questions here and I hope we’re able to talk during the break. Maybe just one last sentence, each one of you. Do you want to say a last word of hope for change, so we come out of here optimistic?

Karen: I’m probably one of the oldest people in the room—

Dafna: Did you see my hair?

Karen: I can look back in my lifetime and see how much things have changed. I had another life as a lawyer, and there were less than 17% in my class—my graduating law school class—of women. So I am hopeful, but I think that it doesn’t happen automatically. It happens because we continually shine the light on the issue and raise our consciousness about what has to happen and I have no doubt that we can get there in less than 300 years.

Maya: I’m not so optimistic—350 years, maybe. But it will not happen on its own. It will happen if we do something, if we have events like this one, if we’re going on and sensitizing ourselves and sensitizing our industry, doing more and more research, trying to break all these norms, and we have to do something.

Myung: I just wanted to echo some of the optimism. A lot has changed. Let’s not become complacent. There’s a ways to go. But we’ve come a long way and that should just fuel our efforts going forward and I am optimistic.

Diana: I’m an eternal pessimist. For me it’s about—forgive my language but Australians do this—it’s continuing to piss in the ocean, against the headwind, to keep on trying to make great stuff that kids receive. My pessimism has to do with the amount

“Girls and boys want to be taken seriously.”
— Maya Goetz

of time I spend in research with parents and how little parents understand about their children and that's my pessimism because you'll have parents in one room saying, "Oh, George will hate that," and George is laughing his head off in the next room.

Dafna: So we have two optimists and two pessimists and me included, all five of us, truly believe that we need to work towards change and having all of you share this discussion with us is one step forward. Thank you so much. Thank you to my panel.

[break]

Tamara Gould: Thank you so much for joining us today and taking part in this very important conversation. I'm Tamara Gould and I'm vice president of ITVS International. It has been our pleasure to partner with the Geena Davis Institute on Gender and Media and the Global Partnership Forum to bring you to this first global symposium looking at how women and girls are represented on television and in film, and looking more specifically on how we can do it better. Since our creation twenty years ago, ITVS has been deeply committed to supporting independent films that tell untold stories and allow us to hear underrepresented voices. With the steadfast support of the Corporation for Public Broadcasting, Ford Foundation, and others, we have supported over 1,000 documentary films made by filmmakers from this country and by eighty countries around the world. We've built partnerships with over twenty-five public broadcasters around the world, from every continent of the globe and today, I'm so proud to announce the launch of the Women and Girls Lead initiative, a three-year public media effort to raise the profile of issues facing women in this country and far beyond our borders. I hope that many of you in the room are already partners or will be after today.

One of our supporters is with us today and will moderate this amazing panel looking at the challenges and opportunities in gender representation in global

filmmaking. It is my pleasure to have Orlando Bagwell with us today to moderate this amazing group of filmmakers. Orlando is the director of the JustFilms content fund at Ford Foundation, where he brings over twenty-five years of experience as an award-winning filmmaker with such series as *Eyes on the Prize* and *Africans in America*. Orlando is a true leader in the field and a supporter of films and institutions that move the dial on issues that are facing us all as a global society. With no further ado, Orlando.

Orlando Bagwell: Thank you, Tamara. I just want to say how wonderful it is to be a part of this panel with such a great group of talented women that are documentary filmmakers, journalists, and scholars. I think this is going to be a pretty exciting conversation because in the last session, we were talking about the construction of images in the media and the construction of characters, who are not real characters but fictional characters. In this section, we're talking about nonfiction work, whether it's filmmaking, documentary, journalism, and whatever ways we think about that as we consume it as media consumers. It's really about how we think about the idea of gender representation, how we address stereotypes, how in many ways our work can either confront them or in some way reinforce them.



Orlando Bagwell

When you're in the world of nonfiction work and you're dealing with people, on the ground working, it's not just an issue of who you're representing but how you're representing them. Are they always in the position of victims? Are they also part of creating a solution to the problems, leading those problems? I think we will hear a lot about that today. So this is really about how we deal with representation, how we talk about breaking stereotypes, and how

we stimulate empowerment, at the same time encouraging leadership. So hopefully I'm not going to say very much today. We're really going to hear what the panelists have to say. But I will introduce each one, we'll take the time to look at a clip from some of them—most of them—and each will talk about the work they're involved in right now and then we'll open it up to more of a conversation about those things.

Next to me is Maro Chermayeff, executive producer of a wonderful new series that's an anchor series for the Women and Girls Lead campaign, *Half the Sky*. Pat Harrison talked about this earlier.

Next to her is Ramona Diaz, also a producer and a director of films, director of the film *The Learning*.

Next to her is Abigail Disney, executive producer of *Women, War & Peace* and the film that was mentioned before, *Pray the Devil Back to Hell*.

Next to her is Maria Hinojosa, journalist working with NPR, PBS, and a personality that we all hear and see often in our homes.

At the end is Stacy Smith, from USC, who is really responsible for all the research and the thought that has gone into the research that's supported a lot of Geena Davis's work in supporting these issues.

So I'm going to start first with Maro, and talk about *Half the Sky*, your work, and maybe you can set up the clip and talk about what you're trying to achieve.

Maro Chermayeff: Well, people who are working for or thinking about women's and girls' issues now on a global level probably know the great inspiration that I'm fortunate to be working on which is the work of Nicholas Kristof and Sheryl WuDunn and their critically important work for this field, *Half the Sky: The Oppression and Empowerment of Women Worldwide*. So for me, I wouldn't say that this was an easy task because it's



From left to right: Orlando Bagwell, Maro Chermayeff, Ramona Diaz, Abigail Disney, Maria Hinojosa, Stacy Smith

an incredibly far-reaching book with enormous issues and enormous subjects and stories there to tell, but as opposed to starting at ground zero and starting with a very seminal piece of work with a very diverse and wonderful team—and we're sort of getting a double perspective, as a husband-and-wife team but also a male-and-female team who are both bringing a lot of ideas and thoughts to the women and girls issue. So we are just to briefly describe because it's a very elaborate and advanced transmedia project, we are doing a four-hour television series which will broadcast on PBS in 2012, with wonderful partners at ITVS, CPB. This is something that Pat Harrison was behind very strongly at a very early point in terms of moving into this space and telling critical stories from the voices of women and girls.

We are also, then, bouncing out of just a television broadcast. We're also doing mobile games, Facebook games, we have two advocacy-related websites. On PBS also, we have one, not focused on advocacy, but delving more into the material that we're creating within the program content and then additionally, in a partnership with more than fifty-four NGOs, we're creating unique content: 30-50 short films in partnerships with NGOs that are very specifically targeted—still from a storytelling perspective, still from a character perspective—but to fill the capacity of NGOs around the world with storytelling that can help them on the ground to make substantive change within their local communities. So this is a multi-year

project that I'm really proud to be associated with. The partnerships like the Ford Foundation, the MacArthur Foundation, Nike, Gates, Ikea—as a filmmaker, and Abby will tell you, we have these massive projects. It's an enormous undertaking that is truly reaching its momentum in creating partnerships that aren't just about financing or platforms but really about large strategic public partnerships and private partnership buy-in where we can really try to effect change and urge dialogue and really track the evaluation and the impact of the work that we're doing. So if that didn't seem like a mouthful, come down to my office. There's so much work to be done.

But it's very exciting and today we're sharing a little clip. In our television series, we have the distinct pleasure of traveling around the world with six globally active actresses, people who are following in the steps, or the sidesteps, along with Geena and other really talented people who are really putting their heart in the right place. So our trips have been to Somaliland with Diane Lane. In the piece that you're going to see now, we were doing a story on sex trafficking and sexual prostitution in India with America Ferrera. We just returned from Kenya, where we did a story on economic empowerment in the Kenyan slums and also, as well, in rural villages. So we are actually in the midst of this production. So we're just going to show a little piece from a rough cut in Kolkata with America and Nicholas Kristof and the wonderful subject who is actually originally written about in the book, and the critical work she's doing with young girls and prostitutes within the red light district. So I'll show you a little bit so you can get a sense of where this program is going and you can see all four hours over two nights next fall on PBS.

[clip]

Orlando: If you think about the piece, you see multiple characters. You see the young woman caught in what some would call the cycle of tradition. You see tradition and culture all around the story. You see the

woman activist who is trying to make a difference and then you see those from afar who care about what's happening there, who are intervening and trying to be part of the solution. So much can happen in a short scene in a nonfiction film.

I'd like to move on to Ramona and talk about your work and learn about how you chose this piece as something you wanted to make, but also something that you feel fits very strongly in this larger effort that ITVS and some others are part of.

Ramona Diaz: Yes, so the title of the piece, of my film is *The Learning*. It's just been on POV actually this last Tuesday. It's still streaming, so for all of you who want to watch it, it's online, just as a little plug. *The Learning* actually explores the same issues of some of the other films we've explored. It's a continuation. Starting with *Spirits Rising*, which was about middle-class women who actually took to the streets in the Philippines to take on the dictator, Ferdinand Marcos, in the mid-eighties and that resulted, of course, in the first female president of the Republic. I mean it wasn't only that. It was a lot of circumstances. You know, just to simplify things, it led to Corazon Aquino becoming president. My next film explored the persona of Imelda Marcos, who is the mother of all representations, be it good or bad. It's turning out that it's good and bad, forgiving her for her sins but history is showing that a lot of women who saw Mrs. Marcos as the big female figure, like twenty-four hours a day building all of these edifices and all this, have become empowered. They can also be at the forefront of making change, which is very weird but, you know, it's bearing out now twenty-nine years after they were ousted.



Ramona Diaz

The Learning is my third film and it's part of this continuum and it follows four Filipino teachers who are recruited from the Philippines to teach in Baltimore City. I wanted to show women who are saving themselves. In the Philippines, you can't wait for the government to save you because you'll be like *Waiting for Godot*. So these are women who do that, leaving everything they know to come to America, a place they are unfamiliar with. It's not even the America of their media-fed dreams. It's Baltimore City, you know? So I followed them for the first year, from recruitment through their first year, back to the Philippines to reunite with their families and then back to Baltimore for the first day of their second year. It's called *The Learning*, and we'll see a three-minute clip.

[clip]

Orlando: Thank you for that. We'll come back and hear more about that later. Before we show the clip from *Women, War & Peace*, I just want to say that it's broadcasting October 11th on PBS. Talk a bit about the genesis of that project. It kind of takes a different track in terms of what it's trying to represent [about] the way we see women's leadership, women's activism, and—help us out with that. Why did you decide to pursue a series on the subject?

Abigail Disney: Right, well, *Women, War & Peace* is a five-part series, as you mentioned, starting October 11th for five consecutive Tuesday nights at five o'clock on PBS. It started when we made *Pray the Devil Back to Hell*, which is this incredible story of Liberian women and what they did in terms of bringing that civil war to an end. My favorite documentaries are true, they confirm what you know and then they completely surprise you, you know? You thought you knew stuff, and it turns out you don't know anything at all. That's what these women are like. You go out into the world, and it's this unbelievably stressed place where life is just so difficult you can't imagine it getting worse and then you find out these people there aren't victims

at all. They're not objects, they're subjects. They're incredible, lively, creative, brilliant people who are not just surviving, but thriving. And that's what we found in *Pray the Devil Back to Hell*.

But we also knew that this was true globally, and we also knew that there was this enormous stream of energy flowing into space of trying to understand—not only are women more central to the story about war than we ever gave them credit for being, we have millennia of war stories, and they tend to be just male-only landscapes, so we've always left [women] out of that story but they're more in the middle of the story now than they ever have been. But the really exciting news is that they're also in the center of the story about peace and in many, many places, they really are stepping up and demanding peace in a way they never have before. So we really wanted to show that it wasn't just in Liberia that this happened. We wanted you to see these moments of strikingly similar vocabulary, ethics, senses of humor, and all kinds of things—these strands of commonality that run through the nationalities and regions from woman to woman around the world. It's really powerful to take an American woman and show her herself in a woman in Liberia, in Bosnia and so forth.

So we have five parts. The first is called *I Came To Testify*. It's about Bosnia and how Bosnian women really stepped up and they were—we all know that sexual violence was used to epic amounts in that war—but they really stepped up and demanded justice in a way that has changed international law for all women. In fact, I just showed this in Bosnia just a month ago and when I said to them, “You do realize that the law has been changed and that it will never be the same,” they actually didn't know that and it was the first they were hearing it so it was sort of a crazy moment. The second hour will be *Pray the Devil Back to Hell*. The third hour is Afghanistan. We follow three women. It's called *Peace Unveiled*. We follow three women who are trying to be part of the peace process, trying to make sure that women do

“*War is not at all what we thought it was and that it looks very different from a woman’s eyes.*”
— Abigail Disney

not get sold up the river in this peace process. One of the women in our film was just injured in the Rabbani bombing just last week and two of the women in our film left the building five minutes before that bombing and thankfully were not hurt. The fourth hour is about Colombia, and the pressure on lands and how women are right at the center of this modern war on land. There are a lot of reasons, like the gold rushes and resource rushes, global warming is making more valuable which is putting pressure on civilians and they’re fighting to hold onto their land for their community. The fifth hour is called *War Redefined*. We just watched it last week at the Ford Foundation and it’s really an essay that brings all of these pieces together.

It’s really amazing, I have to tell you, to sit in an edit room and watch a woman from Colombia use exactly the same words, adjusted for translation, that a woman from Afghanistan uses to describe what it feels like to be displaced. It’s an extraordinary thing and it sort of does, to me, move me so deeply and I find it could so easily be me and that’s what we’re trying to locate in American audiences—men and women, and trying to get everybody to rally high in this notion that war is not at all what we thought it was and that it looks very different from a woman’s eyes. So we’re actually going to be the first big project from ITVS’s big project, *Women and Girls Lead*. We’re really excited to be leading off as one of the big, big new series and we’re so grateful to ITVS for the support. So we’re going to see just a short two-minute trailer that gives you a flavor of what we’re trying to do with a song from Mary J. Blige called “Show Love.”

[clip]

Orlando: I must say that after watching the episode last week and being in conversation, as a viewer, I was struck that it leads into a conversation around what the next generation of our world is going to look like, how we begin to start changing the paradigm

of who’s leading that, who has the perspective and is going to challenge us to imagine something much different from what we’ve been living with for the past—so many years. Years and years and years. I say that because I think about the role of dramas in this equation because in many ways, we look at journalism as a way in which we’re going to learn truth. They’re going to give us truth in a way that we’re going to take it and make it our own but at the same time, see ourselves as part of that truth. Where you live in that world, you’re not only a reporter and we hear your voice and see your writing but we also see you as a personality and it’s not a simple world. It’s especially not an easy world for a woman and it means you’re fighting for not just the story, but also the perspective that story is going to take and how it’s going to lead us to something that’s very different. Would you like to speak about that and some of your work?

Maria Hinojosa: I didn’t know you felt my pain so much. Every day, my friend, every day. It’s interesting because as I was writing my notes about this, I was like, “I don’t know if I should talk about that” because we’re always second guessing ourselves but then I was like, “No, no, no. Write this.” So I started to write it. And the reason that I bring it up is that it really ties into what was happening in the first panel, which is that, as a journalist—now for twenty-five years—when you have these stories that you trust in your gut, because the whole idea of being a strong woman journalist, and what I want to inculcate in younger women is to trust their gut, to trust the stories that they want to tell. So when you do that and when you go to an editorial meeting and the people who are making the decisions are men, it becomes a problem because then you as a journalist are perceived to have an agenda and it’s like, “No, actually I just want to tell this important story because it matters for everyone.” But inevitably, it becomes a question of, we don’t have the final decision. That’s why I found the statistics of who’s producing and directing children’s television pretty extraordinary.

“*What I want to inculcate in younger women is to trust their gut, to trust the stories that they want to tell.*”
— Maria Hinojosa

For example, I'm just going to color this a little bit but I figure we can handle it. I'm going to tell an inside story of something that happened when I was at CNN, and one of the reasons that I'm not there anymore. It was a new executive and I was coming in with three pages of story ideas that I wanted him to look at and there was everything there, from hard stuff to softer, cultural stuff, investigative stuff, lighter stuff, everything. There was one story I found interesting about women who sell sex toys in the Bible Belt. So it's the Bible Belt



Maria Hinojosa

and women are having Tupperware parties where they're selling sex toys. It's an interesting thing, but in the list of stories it was kind of at the bottom and that was the one he said, "That's the one I want because that's going to get me eyeballs." So that was my last story at CNN, and for me that's kind of telling, and he's no longer there because that's what happens. Executives move on or move up.

I do think that things are beginning to change. I started to do some of the reporting on gender when I was at PBS and I actually created a gender-based beat and I was told that it shouldn't be called *The Woman's Beat* because, "No! We have to call it something else because otherwise men won't watch." I said, "Actually these are important stories." The first story that I did was about teenage girls who are sexually harassed on the job. If you think about it, you know, your first job, some of you were probably sexually harassed on the job. So you're like, "Oh, yeah, right. That's what it's called!" Well, there was an investigation, we had some hard facts, we went and we covered these women who filed a class action lawsuit against this movie theater and they won and when I think about putting them on the air, they're

what I call real American heroes. I do think that things are changing because you have more women, I mean all of the women here are pushing that. But I do worry what my colleagues in the other panel brought up which is that when you're talking about media and it's about selling and it's about raking it in and it's about all of this, then there is a pressure.

I'm going to tell you one last story and then we're going to look at a clip and it's just a sense of the work because this is, as Orlando said, it's every day. So I'm anchoring *Need to Know* on PBS tonight and we had an interview with the former Governor of Michigan, Jennifer Granholm, who is the first woman governor and we're talking about the economy. But those of you who know about women and politics in this country—because I did a documentary about that and about child marriage—there's a movement to get more women to run for office through governorship and I said to one of the seniors, "There's this thing!" and he's like, "Yeah, hmm hmm hmm. We have to do this in six and a half minutes. We can't talk about that. We have to talk about *this!*" So we did it and then I said, "We did the six and a half minutes. Now let me ask her a separate interview that ends up on the web." That's fine, but the perception is: *We're going to put it on the web*. It was actually a much more interesting interview, but that's kind of what you deal with every day in the thick of it and so being at events like this where we have these powerhouses on the first panel and here on this panel, it gives you the impetus to keep on going, especially in the public media.

This is a clip of some of my work just to give you a sense of what I've done in television.

[clip]

Orlando: That is wonderful and the thing about it is that you capture so many people and you move them to a place where they're being so honest with you and that's quite a skill. Thank you very much.

Stacy, I can imagine that you do research and you're thinking about this all of the time and after watching these four clips and the conversation, your head must be spinning right now. Tell us what you're thinking.

Stacy Smith: I'm humbled, to be perfectly honest. I'm not a filmmaker, nor do I traffic in nonfiction. I deal with creative worlds, and that's what I'll talk about



Stacy Smith

a little bit today and what the agenda that those creative worlds might have, not only for children, adolescents, and adults, but also the industry. I'm joined by my co-author Marc Choueiti, who is sitting in the second row, and over the last five years, my research program has drastically changed because of getting a phone call one day asking me if I'd like to participate in

a study that would be funded by Geena Davis and I answered yes, obviously, and very quickly, to that request. Since then, we've amassed a very large database on the representation of girls and women in film and television. We've also done a little bit of work on video games. We've looked at content patterns behind the scenes. We've looked at content creators' perceptions of the imbalance and we've also done some work on the financial performance of females in film.

So what I'd like to do today is just punctuate some recent findings and let you know the status of women very currently. What we do at the Annenberg School is that we count—we have a pretty systematic and rigorous process—every speaking character in popular film. This really came about because of Geena. When we first met, she sat down with me and said, "I'd like to count—and she was referring to *Finding Nemo*—every fish in the ocean and find out if it's a male or a female." And I thought that was a very novel suggestion, but I still would not be done

with our first study of a hundred films if every fish in the ocean was counted.

So what we do is we look at every speaking character or every named character in popular motion picture content. This becomes very important because every finding you're going to see in a minute is based on roughly 4,000 speaking characters in 2007, 4,000-plus speaking characters in 2008, and over 4,000 speaking characters in 2009. Our research team is just about done with 2010, so that we can give the industry quick and immediate feedback as we're finishing up 2011, because oftentimes there's a lag between the research that's being conducted and getting it into the content creators' hands.

So just to give you an idea of what we've found in 2007, 2008, and 2009, on the first slide, you'll see that across more than 12,000 speaking characters, only 29.9% in 2007 were female. This bumps up to 32.8% were female in 2008 and 32.8% in 2009. So despite two facts that we know: one is that females represent—the last time I checked—about 50% of the population in the United States; and second, unbeknownst to me, they buy 50% of the movie tickets in the US and Canada. So despite parity in those arenas, we're seeing a lack of parity in motion picture content. The reason why this is important is if you're looking at the 500 top grossing films from 2006-2009, 72.6% originated in the US. So of those worldwide, top grossing films, the leadership that the United States is setting, with regards to balance—and I'll talk about hypersexualization in a second—we have an area where we can really improve because we're distributing and exporting these images worldwide.

Just to give you an idea of how many films are actually balanced, meaning that they contain 45-55% female, only 12% of films have balanced casts. It goes up to 16% in 2008, 17% in 2009. Only 5% of films each year featured more than 55% of females in the cast. Maria, Maya and Dafna were talking about this earlier, it was part of the discussion. Well, who's working behind the

“Across 300 films, 8% or less feature a female director, 15% or less feature a female writer, and about a fifth feature a female producer.”

— Stacy Smith

scenes? You can't do this work without asking that question. After the first study, you want to know who are the creators of the content, but you'll see across 300 films, 8% or less feature a female director, 15% or less feature a female writer, and about a fifth feature a female producer. Let's add to this The White House Project report of last year, indicated that there are only 16% of women in key gatekeeping positions at the majors, mid-majors, and independents. So even the people that can green light, less than a fifth are female. Let's look at the boards of the seven multinational media conglomerates, out of ninety-eight people who sit on those boards, only 15% are women. So we're seeing a dearth of women and the question is: does this matter?

So, we took our analyses—these prevalence findings—bifurcated them into films with a female director, films without a female director; films with a female writer and without a female writer, and we did this with producer and reran the analyses. In 2009, 32.2% of speaking characters with films without a female director were female. So, no females calling the shots at the helm: 32% of the characters were female. You'd be interested in finding out that if there was a female director, that percentage bumped up to 48% of the characters were female. You might say that females are advocating for other females and we hope that this is the case. It may also be the case that executives feel more comfortable putting female-oriented properties into the hands of female directors and female writers.

The second point I just want to bring up is the issue of hypersexualization that Maya brought up. What we have done is that we've looked at several different indicators so I'm just going to present one that represents this very common disparity we've found across many of the studies that Geena, Madeline, myself, Marc have conducted. If you look at the percentage of women in sexy, tight, revealing, alluring apparel from 2007 to 2009, you'll see that about a quarter of all girls or women shown

on-screen are shown in sexy or alluring apparel. In comparison to their male counterparts, there's a lot less, sexy revealing clothing on-screen in motion picture content. This is G, PG, PG-13 and R, but top grossing, which is often PG and PG-13. Now, nudity, some of these expose skin, and follow the exact same pattern and we didn't put this up in our slide but this is something that we've found repeatedly in our investigations.

But given that the focus is on girls and women—and then I'll wrap up—I decided to just look at the females, and actually, Marc and I ran these analyses, and separate are females 13-20 shown with sexy or revealing clothing or partially naked. So we combined the measures. How do they compare to adults, 21-39 that are female? Are they more or less sexualized in terms of the frequency of percentage of seeing girls and women in a sexy light? And unfortunately, what you'll see in this next slide, is that there's not a lot of difference between teenage females either being shown in sexy clothing or with some exposed skin from the chest to the high upper thigh region. Whether you're 13 or 39, the media seems to be painting the same, objectified persona for females, which could be having an impact on both children, adolescents, and adults.

Orlando: Well, thank you. That kind of information, when we think about series, it's trying to address that in the Women and Girls Lead, and the opportunity for nonfiction work, to in some way begin to create a different image of that. How do you think—I mean it seems large in terms of what it's trying to accomplish with the series, with this effort of Women and Girls Lead. How do you see your work fitting into that? But also the challenge that we face in trying to then translate that not just into an effort, but a global effort that speaks to these very specific kinds of cultural differences, traditions, and the same hierarchies that are in different places. I'd love to hear each of you talk a bit about that, because you're all part of this effort right now.

“About a quarter of all girls or women shown on-screen are shown in sexy or alluring apparel.”

— Stacy Smith

Maro: I guess the other issue that I wanted to bring up is visibility, and invisibility. I think that part of what's changing the dialogue here, frankly, is that this is happening, that Abby's doing her work, that everyone's doing their work, that we're able to do it and survive. That means visibility because I was thinking again about my comments and it's like, we've at least gotten to the point where at least we're engaging in this conversation publicly because before you were alone. I mean, Abby, you started doing this alone. Everybody here was kind of doing it alone and holding on that you'd be taken seriously. So I love the fact that now, with this campaign, there's a bringing it all together and there's an understanding that at least in public media, there's an audience that is hungry for this, as opposed to Jersey Housewives whatever.

Abby: The other thing is the gatekeepers aren't always right about the audience. They're not that smart. That's why they're constantly being churned through their jobs. You know, too much, especially in television because there's a certain hysteria in television because all of the audiences are retracting and they're all being spread among more and more and more channels so everybody's watching their numbers decline and they're not set up for that. All they're set up for is growth. So nobody quite understands the environment we're in and the transition we're in and so the fact that you have boards of directors that are so dominated by men, gatekeepers that are so dominated by men, and then creators that are so dominated by men, they've created this kind of echo chamber for themselves. They're all reinforcing this notion that they know how to reach audiences even though they demonstratively don't.

So I may be speaking in the stupidity that you speak with because you're a little bit of a newcomer to this. This is my first television program. But I really think that you go to your audience. You don't sit on your butt and wait for your audience to come to you. That's been a very important presumption. Because I've



been to high schools, I've been to colleges, and I've seen boys and girls devour this material. They love it, they can't stop talking about it. They become very devoted and they become really loyal to it. They come back to you. So I think that there's a hunger, especially among boys. You'd just be amazed. We show it at boys' high schools repeatedly and they can't stop talking about the film and I believe in my heart that they don't see images of women their mothers' age doing something great. I think it feeds a certain kind of hunger in them. So I think that if we can prove the thesis that if you go to your audience and you find them and give them stuff they're hungry for—all the gatekeepers care about is audiences—so if we show them where the audiences are and how to reach them, I think that we can really alter the landscape.

Orlando: So Maro, do you think that if you go out with these films and you confront the audiences, that that's a story as well? That that's an important story to tell? We are storytellers. Is that one of the stories that must become part of the collaborative collection of stories that begin to start changing, moving this in a new direction?

Maro: I mean, to me, I'm sitting and listening very carefully about two different things and I have a number of lenses. I was a senior programming executive at a top cable network, AETN, for a long time and I was a producer before that and I returned to being a producer but I wore that cable hat when we were really changing that network and, for lack of a better word, dumbing it down by bringing the

demo down because that was our job. Interestingly, there were not very many conversations about male/female. However, if you look at the properties of the cabler like AETN, they've got History Channel, they've got A&E, they've got Lifetime, you're looking at the different demos that are watching those shows.

For me, I'm struggling—clearly I left and returned to PBS and returned to programming like *Half the Sky* and what I'm thinking about is what we're doing in a nonfiction world, and that—right now I'm focusing a lot of energy on going out into the world and finding and telling immediate stories. There's no question of the number of women that are on that screen and are the senior executives at PBS, straight down to the people on our team, to the male and female DPs that we're bringing on all of those shoots for the intimacy, so I'm already working in a world whose intentions are so spot-on in wanting women around the world to be able to tell that story and to figure out on a larger level how we move the content and open the dialogue.

The conversation then gets nerve-wracking, I'll say, but anybody who knows me knows that I'm going to mow them over so they get used to when I get in the room. *We want to do this show. We believe in doing this show. We know this story has to be told, but nobody's going to watch it. Help me get somebody to watch it.* Which is a combination not only of a female issue, but it's an issue of people in America caring about anybody else in the world, which is a whole 'nother conversation. So then you add: do they care about the three-quarters of our global population that live on less than two dollars a day? Next problem. Do they even know the numbers exist? So we're trying to tell stories by—in the oldest sense of the word—have you have an emotional connection with a woman or a girl who in their own voice, in their own world, are trying to step up and are stepping up and empowering themselves. We don't want to only see a sad, single tear on a postcard because you will connect more if you realize the empowerment and

capabilities of women and girls in situations beyond what most of us who have won the lottery of life are not experiencing. These are critical things, to give these people their voice, for people to see that voice, for them to see themselves in those women and to understand that capability and support that struggle.

I feel like I'm in a duality of struggles, and part of that is our celebrity advocacy in our broadcast piece. And it was the piece that made elements of the program more palatable, because they really felt that we could move the dial on a US broadcast, less so on a European broadcast, with the inclusion of that talent. The talent is very, very, very genuine. They're meaningful, they're not going and, you know, gripping and grinning. It's not *Idol Gives Back*. These are people going with Nicholas Kristof and really trying to open and widen their eyes and be perhaps that voice of someone in the Midwest who was going to watch that show on their local PBS station and be able to have an experience not with a buffer, but with a sense of an experience that they can find a way into. That's one of the important parts of multi-platform, as well. It's that not everybody wants to or can or will enter these stories the same way. One person might enter through a game, another person may—I feel like, oh my gosh, I could think about this forever but there are a lot of complicated angles. Interestingly, this was not my issue, so it was interesting. But those are the struggles for me. We're all telling the stories that need to be told and working on them, and the question is how do you then engage the dialogue? How do you get the dialogue to move and to grow? That's where it gets complicated.

Orlando: I'm going to open it to the audience for questions but while we're getting hands, I want to ask Ramona one question. Your films are about another place and you bring them here. Over the years, you've been bringing programs to the US from another place and you put them in touch with the women you highlight. What have you learned about that would be useful in terms of what we're trying to do?

Ramona: I was born and raised in the Philippines but I've been here for all my adult life so I think I'm both an insider and outsider, which gives me a very distinct point of view with my films. I'm able to really—and I want the characters in my film to talk for themselves, unfiltered, just go and express yourselves. But at the end of the day it satisfies me when, after a screening, a Caucasian woman comes up to me and relates to Angel, the twenty-one-year-old Filipina woman who has to leave her family behind and come here. She said, "I know what it feels like to leave kids behind." You reach them on a very emotional level and that connection I think is really important. It's off-used but they're universal stories at the end of the day. They're stories about parenting, about finding better lives for your children, and going out there and being courageous.

The Learning was very hard for me to get going and of course ITVS funded it and I'm very happy that they did. But the women are professional women. They're not the usual, stereotypical poor women from the third world who need help. They're well-dressed and they're professionals so the question was always, "Why are they coming over to this country if they have jobs over there?" So I had to explain that the jobs over there don't really feed their immediate families and it's aspirational. It's an aspirational story. They really want a better life for their families. So it's a hard sell because it's not the usual image and they're well-dressed and someone actually came up to me at a screening and said, "You know I've been to India. I've seen poor, and that's not poor." I'm like, *Oh my God*. I mean, how do you answer that? It's almost unanswerable.

Abby: The thing is that ultimately this is really in the hands of the consumer. I can hear the executive saying, "But that's not what the people want." And that's always what they hide behind. To some extent, it's true. I'll evoke Uncle Walt. I have recordings of him. He used to come to my father's house. He had two daughters and a son. He'd wake my father up,

six/seven years old, and he'd describe something they were working on that day and basically test it out on him. You know, "Smee falls overboard and the crocodile chases him or something." He didn't test that on his daughters. Because in 1930-something, he understood that a boy would see a boy film and a girl would see a boy film but a boy won't see a girl film. So these are very deeply ingrained and what consumers need to do is buck that, because all we do when we only reward films like *Aladdin*—I mean think of the trajectory of *Little Mermaid* to *Beauty and the Beast* to *Aladdin*, *Lion King*, etcetera. When you look at the grosses for those films, you hit the top with *Lion King*. So they completely wrote the girls off the landscape. We can't be rewarding that as consumers. We cannot be rewarding that. We have to be voting with our feet and as consumers, to reward the films, and take our boys to see films about girls. This has to be—ultimately if they don't take a part in this and they don't take responsibility for this, it doesn't matter what we do.

Stacy: Can I add something to that, as well? We don't only need to vote, but as Maya and Dafna mentioned, we need to challenge the stereotype, and the stereotype is that females at the box office don't make money. The problem with that stereotype is that gender is confounded with production cost. What do I mean by that? We have a male-driven film, you have a higher production budget than if you have a female-driven film. One researcher in San Diego—and we've done some work at USC looking into production, distribution, and exhibition factors to find out if that, in fact, is the case. We need more work like that because what we have found predicts box office success domestically and internationally would be surprising to most people in the room. If you control for production costs, widest point of release—because *Spiderman* is on thousands of [screens] and *Juno* is on a couple of dozen when it first comes out—when you control for production costs, widest point of release, and critics' reviews among other factors, domestically, female-driven films make a little less in the United States but not significantly so. But in 2007,

“ We need to challenge the stereotype, and the stereotype is that females at the box office don't make money. ”

— Stacy Smith

internationally, they made more money. So we need to replicate the models to find out what's going on even more recently with all the blockbuster hits like *Twilight*, *Julie and Julia*, *It's Complicated*, we can all go down the list of, *The Proposal*, etcetera. We need more sophisticated financial analyses to help understand what is selling and not rely on content creators to tell us what sells.

Maro: If you're thinking about how do you get people to think about the oppression of women and girls worldwide on every level, movies—sorry, I've just been in Kenya and Somalia—but movies is the least of our problems. However, I was in a Kibara slum last week working on a girl who had absolutely nothing, she was sixteen years old, had HIV, and we were talking about—she said she liked hip-hop and we were like, “Who do you like?” There's no electricity. There's no running water. She was living in a complete slum and she said, “I love Beyoncé.” My cameraman said, “Beyoncé is having a baby,” and she turned around and said, “I know, three months.” So, believe me, media seeps through in every walk of life, but I think we need to understand the general mistreatment and the general ignoring of women on such a vast, global level. It's not just in the movies. It's everywhere, but it's—I mean a woman's lack of right, the world's lack of understanding that if empowered financially, that women are what will lift the global boat. I mean, we're in a world of near poverty and women's capability to shift that dial, the voice of a woman, the financial empowerment of a woman, the education of a girl around the world that we can't imagine is what will change this world. I'm on a terrible soapbox, but to get to go to a movie—that's a month's savings, that's a year's savings—so there are so many ways that we have to look at what women and girls are capable of.

Orlando: We're going to take one more question and I'm sorry we'll have to end the panel. This has been such a wonderful panel.

Audience member: Thank you guys so much for being here. It's super inspiring. My name is Emily Greener and with my partner Alexis Jones here we run an organization called *I am that girl* and essentially we mobilize youth to watch media that I'm sure a lot of the room are making. And my question is, with the powerhouses in this room and the distribution in this room, we do a lot of talk about how we can collaborate, how we can all work together but, I mean from each of you maybe just in short, or if you don't know maybe you can think about it and let me know and I can let my people know, what can each of us leave here doing that would actually push the needle a little bit? Because I'm just interested in action and I feel like we could make a teeny shift with the people in this room alone.

Orlando: Can I say one thing? See this woman down here in the corner? You make sure you see her before you leave. Get on her list. All the content that's up here could be right there with you, but you need to be on their list. You need to be able to get that part of it together first. We all see it as a united front, and that means we're in contact and we're communicating with each other. That's the first step.

Maria: And don't leave here without giving me your card.

Maro: Same here.

Maria: But ultimately, what I think is important here is that a lot of us are talking about the public media. I mean, if we bring it back to the public media, the fact is there's cable, but public media beats it out, no matter what because we have the better ratings because we're public media and it's the only place that a lot of people go to. I'd like to bring it back to what our role and our responsibilities should be in terms of the public media and serving that, which I think is really important in a moment like this.

Abigail: And it's really important that public media is not chasing its tail. It needs to be not on the run. It's really important to remember, The White House Project did a study that showed that men on the morning Sunday talk shows—this is a few years ago—outnumbered women by nine to one. It was unbelievable. Nobody knew this. All the producers were women; they were casting men all over the place. They were shocked to hear this. Then September 11th hit and the number hit thirteen to one, because the minute everybody was afraid, they retreated into something old and familiar. What's happening in Hollywood in terms of the big studios right now is that fear is dominant, so they're doing more and more big budgets, more franchises, blah blah blah, more capital expense up front so they have no choice, so they retreat into this little shell and they cast men everywhere. Public interest media has to find a way to be immune to fear because if public interest media retreats, it will start to look like A&E and it'll start to look like reality television and it'll start to diminish. This is really important for us to be rewarding public interest media because really this is the last bastion of media that comes from the right place.

Orlando: We're going to have to close. I think there's something very important being said here: that when she says public media, it means public and those who empower public media empower the public. Public media is actively involved in a series and an effort like this and the public has to demand that this is what the public media should be. It should be about issues like this and a public conversation around issues like this, not just this conversation, but about how it can turn into action.

Maria: I was going to say this thing and then I was like, "Eh..." but you know what? When you see something that works for you, you need to find out the executives and write them. Write to the producers and let them know. Say, "This is who I am. This is what I do and I'm watching." Because one way or another, somehow they will eventually hear that and it's a little tiny thing,

you feel not so powerful but actually, it is important.

Orlando: I have to close but I want to thank this great panel for their wonderful work and their wonderful contributions.

Madeline: I'd like to bring back Geena Davis for closing comments. Thank you.

[break]

Geena: I have a theory. Since everything that we have seen in media, our whole lives, had a serious gender imbalance, this starts to look normal; one or two women in a group seems like the way the world is. So could this be the reason that all around us, women's leadership seems to stall out just about the same as the percentage of female characters on-screen? Could this not be the reason that when a corporate board has one or two women, that seems to be enough? That a few tenured professors or a couple of law partners or 16% of Congress being women seems unremarkable? Therefore, if we change the balance of what kids see from the very beginning, won't that change how boys and girls see each other when they're grown, that that will seem normal that, of course, women take up half the space in the world and do half of the interesting and important things? I don't need to tell any of you in this room how powerful stories can be in uniting people from different walks of life and cultures and nations. In medicine, the cure often comes from the same source as the illness so let's use the power of media to change the cultural message around the world.

Media images are just as powerful when they're positive as when they're negative.

If girls can see it, they can be it.

There's something very important that I want you to know, which is that we work directly with the creators of kids' media; we bring them our research in a very

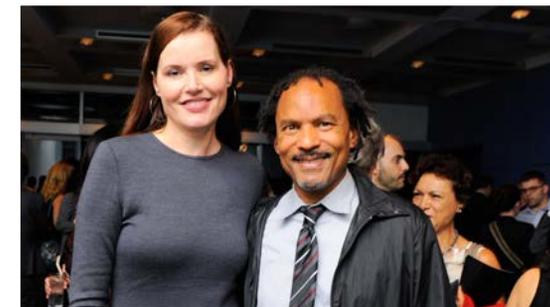
collaborative and supportive way. And at every studio and every network that we have visited, the reaction is one of shock. Like all of us, they too have been enculturated not to notice, even in their own products. A survey of creators familiar with our work showed that over 90% said that our research would impact their next project. Over 90% said they would share our research with their colleagues. Fifty percent said it would be *not at all difficult* to achieve gender parity.

Amazingly, the ratio of male to female characters has been the same since 1946! But I feel comforted in predicting that by the time we update our research in 2015, the needle will have moved for the very first time. We had two goals for convening this symposium. Well, three, considering we wanted to see how well you tolerated heat. [laughter] Today we launch a Global Gender in Media Advisory Council. We are building a community where this conversation can continue around the world and all of us can serve as resources for each other to effect change, and we want you to be a part of it. Also, we very much want to identify partners to conduct a big ol' multi-year, longitudinal, global gender in media study that would examine gender prevalence and cultural messaging in entertainment aimed at youth and also more importantly, analyze the impact of this media on how children view women and girls. I really believe in research as a tool to change minds. Facts dispel misconceptions.

If you'd like to hear more about this project or perhaps even become a part of it, please see Madeline during the cocktail hour, which I hope you will stay for. We have cold drinks! And many, many thank to Amir Dossal and Pat Harrison, all of our partners and our incredible and esteemed panelists for their valuable and provocative discussion and I hope all of you are excited about the challenges and opportunities that changing media can afford. Please leave your business card with us at the table outside so we can update you on our progress. Thank you so much.

“If girls
can see it,
they can
be it.”

— Geena Davis



Cocktail Reception