THE STATUS OF WOMEN OF COLOR IN THE U.S. NEWS MEDIA 2018

WOMEN'S MEDIA CENTER

WMC

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

Founded in 2005 by Jane Fonda, Robin Morgan, and Gloria Steinem, the Women's Media Center works with media to ensure that women's realities are covered and women's voices are heard.

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

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

- Recruit and place diverse women experts in the media — print, broadcast, radio, Internet, social media, and media leadership — through WMC SheSource.
- Train diverse women experts to be media savvy and media ready, and to increase their thought leadership through WMC Progressive Women's Voices and other customized leadership and training programs.
- Create and publish original content to expand diverse women's voices and representation through WMC Features, WMC Women Under Siege, WMC FBomb, WMC Speech Project, and our radio program, WMC Live with Robin Morgan.
- Research, document, and produce reports that highlight the status of women in U.S. media and hold media accountable for sexist coverage through Name It Change It and WMC Media Watch programs.
- Advocate before government officials and agencies on policies affecting women's access to media and technology, and safe and free speech in media and technology.

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"The people must know before they can act, and there is no educator to compare with the press."

— Ida B. Wells

FOREWORD

Women of color are underrepresented in U.S. newsrooms

Women are more than half the U.S. population, and people of color nearly 40 percent. But you wouldn't know this from our media — because U.S. media does not look like, sound like, or reflect the diversity and experience of more than half the population.

"The Status of Women of Color in the U.S. News Media 2018" report finds that U.S. media companies have not hired or promoted enough women of color as journalists to allow newsrooms to reflect the perspectives of their readers and viewers. In fact—based on the newsrooms who replied to professional association queries—women of color represent just 7.95 percent of U.S. print newsroom staff, 12.6 percent of local TV news staff, and 6.2 percent of local radio staff.

This special report comes during the 50th anniversary of the Kerner Commission report, which criticized the news media for not sufficiently covering race issues — and for not having the kinds of journalists who profoundly knew aspects of stories that White journalists did not. Today, substantial challenges still exist for women of color. This new report is the latest in a series by WMC that evaluates how women are represented in media reporting and producing — and that lets consumers and advertisers know about the ways in which national and local media teams do not look like America.

Through empirical data and observations from women journalists, the "The Status of Women of Color in the U.S. News Media 2018" report shows where women journalists of color are — and aren't — in legacy print, radio, TV, and digital news. It represents an important analysis of the data published in the Women's Media Center's annual "The Status of Women in the U.S. Media" study, and it includes data about minority journalists that were released after the completion of the 2017 WMC report.

The new report includes interviews with nearly 30 women journalists of color. Among them are journalist and author Dana Canedy, the first Black female and youngest person ever to helm the Pulitzer Prize organization; such marquee broadcast news leaders as Soledad O'Brien, Maria Hinojosa, Joy Reid, and Ann Curry; and women of less fame who are excellently practicing their craft.

The research WMC conducts is more than statistics: It assembles evidence, it equips activists with tools for social change, and it creates benchmarks to measure the status and progress of diverse women in media. The WMC investigative reports document how our media are doing, and strive to visualize and present data in a way that is easily understood. Published on the Women's Media Center platform, the studies are widely picked up and covered by digital media and legacy media outlets. And they are regularly used as educational materials by university professors, researchers, and students in high school and college. These reports raise awareness of the challenges created and perpetuated through unequal opportunities, inaccurate images, and unfair representations of women, especially women of color.

This has been a year when the media and truth itself are under siege. Simultaneously, women in media have tackled previously hidden patterns of sexual harassment, wage discrimination, and hiring policies that excluded and intimidated women in media organizations of all kinds. In what is potentially a watershed moment, the #MeToo movement is exposing horrible individual and institutional practices, and within it we see an opportunity for a new transparency and permanent changes aimed at greater equality and power for women in the media workforce and beyond. The new revelations also challenge Trump administration and top government officials who are pushing in a regressive direction by choosing to ignore the importance and use of the term "diversity."

This report should be a wake-up call for media executives who continue to promote men at substantially higher rates than women. Our democracy needs change not only in front of the camera, but also behind the camera and in the corner suite. Promoting one marquee woman is not enough. Hiring more women — in decision-making roles — is essential. Impactful change will occur when companies hire and promote more women at all levels of media. Bigger numbers will add up to a bigger voice and real change.

One productive step forward would be for media companies to be transparent and release employment numbers by gender, race, and position. This transparency would allow comprehensive tracking of progress or regress for diverse women in the workplace. We recommend that managers and editors establish standards that require producers, bookers, and journalists to make sure the experts interpreting news stories include representative numbers of diverse women — to ensure that stories are told with authenticity and accuracy. The Women's Media Center SheSource database of more than 1,300 experts is a valuable resource to help journalists reach diverse women experts.

News organizations must eliminate the false choice between diversity of race and gender and concerns about fiscal bottom lines. Fiscal responsibility and journalistic excellence can and should exist together; the authenticity that diversity brings can increase audience interest and loyalty.

In this report, women journalists of color gave voice to their fight to get a seat at the table.

> *"It's rare to see a woman of color in a mainstream newsroom in a very high management position, and, for those who are there, it's [often] been a struggle."*
>
> — Nikole Hannah-Jones, racial injustice reporter for *The New York Times Magazine*

> *"If the overall model has a White, old boys' club mentality and its preservation at its core, identifying my talents and the value I add to an organization, journalism, and my community does not sync with this agenda."*
>
> — Viviana Hurtado, a former ABC News One correspondent who is now a local news evening anchor in Toledo, Ohio

> *"I'm fighting several battles: as a woman who is Native — who is blond and Cherokee — and as a journalist trying to get fair play for news stories about Native people in a country that still, largely, doesn't want to hear those kinds of stories."*
>
> — Freelance journalist Lenzy Krehbiel-Burton, Native American Journalists Association secretary

> *"The voids in coverage regarding diversity vary from day to day. That's partly because … in the very top positions in media, there still are so few Asian Americans, let alone Asian American women. We can argue about whether this is a supply or demand issue. In the narratives we tell ourselves about what is possible for different people, there are so many stereotypes — and this is not just true of Asian Americans. People of color — and women — deal with this in many shapes and forms."*
>
> — *By the Bay* co-founder and media consultant Yvonne Leow, Asian American Journalists Association president

Who tells the story is every bit as important as *what* the story is — and often the former determines the latter. The lack of women in decision-making and prominent positions in media is the breeding ground for defamatory and sexist coverage and comments, and it lowers the standard of excellence by cutting in half the pool from which talent is chosen. It also results in media missing major stories — *and* missing viewership and readership. Both the media and the public are ill served by the underrepresentation and misrepresentation of women — including an even greater level of misrepresentation and underrepresentation for women of color — at all levels as content creators and as thought leaders.

To challenge sexism, shape public discourse and policies, and provide gender-specific analysis and solutions, women need to be involved in all media sectors, and women of color especially need a greater role and voice than they have had.

We are fighting for progress in an industry where equality for women and people of color has been stalled for decades. This needs to change.

The Women's Media Center is grateful for those who have contributed to this vital report on the status of women journalists of color in U.S. news media. The report will be archived at WMC Media Lab, a repository of the Women's Media Center's commissioned research and other original analyses.

It is our hope that this report will play a positive role in opening up the doors to a more just and equitable society, with a media and culture that look like, sound like, and reflect America.

Julie Burton,
President, Women's Media Center

PRINT

Newspapers' count of minority females stagnated or fell

Helming the organization that grants the nation's highest award for newspaper journalism is one of the best opportunities Dana Canedy has ever gotten. It's not lost on her, a past winner of one of those coveted Pulitzer Prizes, that, by accepting the job, she made history.

"I'm the first woman," she said, of being administrator of the Columbia University–headquartered Pulitzers. "And the first Black, and the youngest person in its 101 years. I'm disappointed that my being named to this position, right now, has to signify anything — because we should be further along. I should not be a sorority of one."

Dana Canedy, Pulitzer Prizes

The former *New York Times* reporter and newsroom manager took charge of the Pulitzer organization in 2017. Her own 2001 Pulitzer, for her work on the *Times*' "How Race is Lived in America" series, put Canedy on a short list of prizewinners who are female and/or people of color. A 2016 analysis by the *Columbia Journalism Review* found that women and minorities had been largely "shut out" of the Pulitzers, whose winners are cited for their distinguished work.

When it comes to how women journalists of color are faring in traditional newspaper journalism and its companion online news sites, the American Society of News Editors annual news employee census has shown in recent years that the tally of women journalists of color has barely budged. (The American Society of Magazine Editors does not report the race or gender breakdown of that sector's journalists.) And in some newsroom categories, that group has lost ground. Collectively, women of color make up 7.95 percent of U.S. print newsroom staff.

> "I should not be a sorority of one."
>
> — *Dana Canedy, Pulitzer Prizes*

For ASNE's 2017 diversity survey, responses came from just 39.8 percent of the combined 1,660 print newspapers and online-only newsrooms to which ASNE sent its yearly query. The results of the survey showed that in those 661 responding newsrooms:

- Of all journalists — leaders and all others — 83.16 percent were White, basically unchanged from the 2016 survey. Also, 31.04 percent of all those employees were White women; 2.62 percent were Black women; 2.47 percent were Hispanic women; 2.39 percent were Asian women; 0.16 percent were American Indian women; 0.04 percent were Hawaiian/Pacific Islander women; 0.27 percent were women identified as Other; and 0.13 percent were reported as women of unknown race (because that information was not provided).
- Of rank-and-file journalists, 82.04 percent were White, up from 81.74 percent in the 2016 survey. Of that overall group, 30.44 percent were White women; 2.78 percent were Black women; 2.71 percent were Hispanic women; 2.63 percent were Asian women; 0.04 percent were Hawaiian/Pacific Islander women; 0.32 percent were women identified as Other; and 0.16 percent were women of unknown race.

- Of all newsroom leaders, 86.47 percent were White, down slightly from 86.97 percent in the 2016 survey. And of those leaders, 32.82 percent were White women; 2.16 percent were Black women; 1.76 percent were Hispanic women; 1.69 percent were Asian women; 0.28 percent were American Indian women; 0.12 percent were women identified as Other; and 0.05 percent each were Hawaiian/Pacific Islander women or women whose race was unknown.

Rummana Hussain, assistant metro editor, Chicago Sun-Times

"We've been very focused at ASNE on building the pipeline so that, when opportunities become available, people don't say, 'I can't find anybody,' " said Mizell Stewart, who is Black and ASNE's immediate past president and vice president of news operations for media giant Gannett/*USA Today*.

He continued: "We all know the number of journalists of color is insufficient…The problem is even more acute when it comes to women, particularly women in leadership."

Newsroom leaders generally dictate who gets tapped to show whether they can shine as reporters, photographers, videographers, and the multiplatform journalists who are the way forward — and also determine which workers merit climbing up the newsroom ladder. But some among those leaders have a way to go when it comes to recognizing how their own biases can shape their view of news and who covers it, said Rummana Hussain, one of two Muslims in the newsroom at the *Sun-Times*.

"When I first was hired by the *Sun-Times*, weeks after 9/11, I attended a Christmas party where a senior official of the newspaper loudly said, in my presence, 'Muslim men treat their women like shit,'" Hussain told the Women's Media Center. "I was appalled but still not surprised that someone who prided themselves on being so sophisticated and well-traveled could make such a sweeping, stereotypical statement."

> "Whether intentional or not, it seems like there is a cap on people of color in newsrooms."
>
> — *Rummana Hussain,* Chicago Sun-Times

That offending person now works for a different news organization, she added. And many of her current colleagues are especially diligent about both their presumptions about Muslims and including Muslim experts in their coverage of Muslim and other issues, said Hussain, who previously did double duty as a courts reporter and assistant metropolitan desk editor. She "caved in," she said, becoming an editor because she knows her input is vital to the *Sun-Times'* present and future.

Wanda Lloyd is formerly a *Washington Post* editor, Gannett newsroom executive, and journalism and mass communications department chair at Georgia's Savannah State University. "We've got to be in this at every level," she said. "We are aware of what the news stories are, and we know how to manage them from our life perspective as women and people of color."

Lloyd was also the founding director of the former Freedom Forum Diversity Institute at Vanderbilt University. (The Washington, D.C.–based Forum still does diversity training at Vanderbilt, but the institute folded.) "Leaders are a whole lot more than just editors," she said. "Yes, leaders help dictate coverage. But they also manage resources, determine who

> "We've got to be in this at every level. We are aware of what the news stories are, and we know how to manage them from our life perspective as women and people of color."
>
> *— Wanda Lloyd, former journalism and mass communications department chair, Savannah State University*

gets hired and promoted. They circulate in the community, and people in the community need to see people of color, women of color, doing what White men are doing and have long been allowed to do."

The Pulitzers' Canedy agrees. Today's newsroom leaders — however concerned they are about industry profit margins that are considerably narrower than in decades past — must not push the imperative for race and gender diversity too far down their priority lists as they struggle to keep newsrooms afloat.

"Across the board, people of color and women of color have always been underrepresented in news media. I'm just as alarmed about that today as I was 15 years ago," Canedy said. "Representation influences coverage, everything from the types of stories that are selected to how those stories are told. So, it truly matters, particularly at a time when the nation is browning. Some newsrooms get it and are trying to act on that. And some don't."

Said the *Sun-Times'* Hussain: "Whether intentional or not, it seems like there is a cap on people of color in newsrooms."

A CONVERSATION WITH NIKOLE HANNAH-JONES

Racial injustice reporter for *The New York Times Magazine*, 2017 MacArthur "genius grant" winner, co-founder of the Ida B. Wells Society for Investigative Journalism

WOMEN'S MEDIA CENTER: You're in a glorious moment, writing a book and adding the MacArthur Foundation fellowship to your list of awards. But what's been inglorious about your career, perhaps precisely because you are a journalist of color?

NIKOLE HANNAH-JONES: I've spent a lot of my career having to fight to tell the stories I've wanted to tell. Some editors didn't approve. They assume that Black writers who want to write about racial inequality are biased or that those stories are not of value. Or they try to make sure that once you write a story about Black people you can't write another one of those stories for a while.

Nikole Hannah-Jones, racial injustice reporter, The New York Times Magazine

During the lowest points, I thought about leaving the profession. I was depressed because the only reason I became a journalist was to write about these issues and tell these stories. But, at the same time, I couldn't imagine not being a journalist. I have long felt like this is my calling. I stuck it out largely because I couldn't figure out anything else to do, and there was no place else for me to go. Luckily, I ended up getting a job in New York at investigative news organization ProPublica — where I worked four years before going to the *Times* — and since then I have been able to do the kind of reporting and writing I've wanted to do.

WMC: When you talk to other women of color in the news business, what do you hear?

HANNAH-JONES: It's still very, very challenging for women of color, particularly women of color who present in a certain way, for those of us who are vocal and push for diversity and want coverage to reflect our society. I hear all the time how hard it is, how much of a challenge remains, how we often aren't mentored or groomed in our careers, how our forward advancement often is harmed by us just being who we are. I don't think newsroom managers have gotten much better at this at all. One, it's rare to see a woman of color in a mainstream newsroom in a very high management position, and, for those who are there, it's [often] been a struggle.

WMC: Why does this situation seem so static or, as some say, regressive?

HANNAH-JONES: Because this is how it's always been. We can look at any industry and ask that question. It doesn't matter that people tend to see newsrooms as being more progressive; I don't know that progressives are that much better on race than anyone else. People hire people who like them, who have a similar pedigree, and who tend to be in their networks. Often newsrooms say they want journalists of color, people whose skin tone is different, but not necessarily people who think differently and have had different experiences than [White people].

> "Newsrooms will have to live up to what they say their values are and understand that it's not about having some naïve view of diversity. It's about 'Are you able to cover this nation accurately and fairly?' The answer is 'No, not as long as your newsrooms are majority White.'"
>
> — Nikole Hannah-Jones,
> *racial injustice reporter,*
> The New York Times Magazine

My experience has been that people who hire in newsrooms talk about wanting diversity, but for some reason, when it comes down to hiring, candidates of color have some flaw and just couldn't make the cut. It happens again and again to the point that it feels systemic. I know several journalists of color, Black and Latina women, who are extremely qualified for jobs. They interview but never hear anything. Sometimes, we investigate on our own. And we get, "She looks good on paper but we heard she's hard to work with." It's a stereotype that particularly Black and Latina women have to deal with. It also tells me that, a lot of times, women think they're getting good references and they're not.

Over time, a lot of people get frustrated and just leave the industry. It's a big loss.

WMC: How do you counter that?

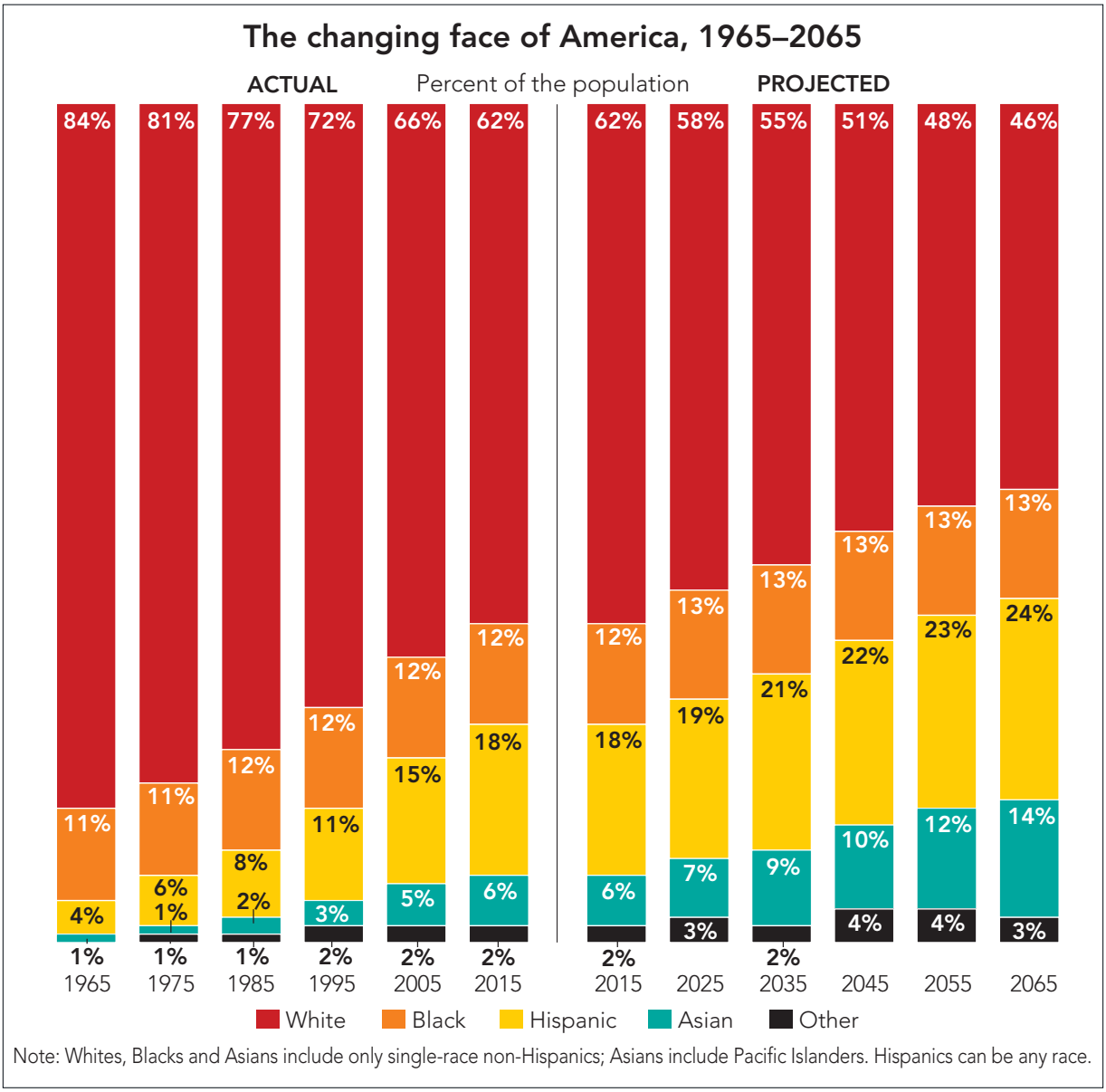
HANNAH-JONES: I try to open doors as much as I can for other women of color and other journalists of color. But, for an unemployed journalist who has had seven or 10 interviews and nothing pans out, I don't think I can rightly tell that person not to leave the industry. We tend not to have a financial cushion. And it's hard to tell people to stay in a field that's not valuing them, where they are having a hard time finding full-time work. That's a precarious position.

WMC: In a country comprised, more and more, of people of color, how does the news industry become more representative and turn a corner toward ensuring that journalists of color have a more equal say in shaping the news narrative?

HANNAH-JONES: The "how" is easy. You hire journalists of color, you promote journalists of color, and you retain journalists of color. If you look at news organizations, including my current employer, a lot will hire a few high-profile writers of color. But among the rank and file, the numbers are embarrassingly small. How do we move those in charge of hiring from simply talking about this to actually taking action? The only thing that most organizations respond to is external pressure, and I'm just not seeing that pressure.

Newsrooms will have to live up to what they say their values are and understand that it's not about having some naïve view of diversity. It's about "Are you able to cover this nation accurately and fairly?" The answer is "No, not as long as your newsroom is majority White."

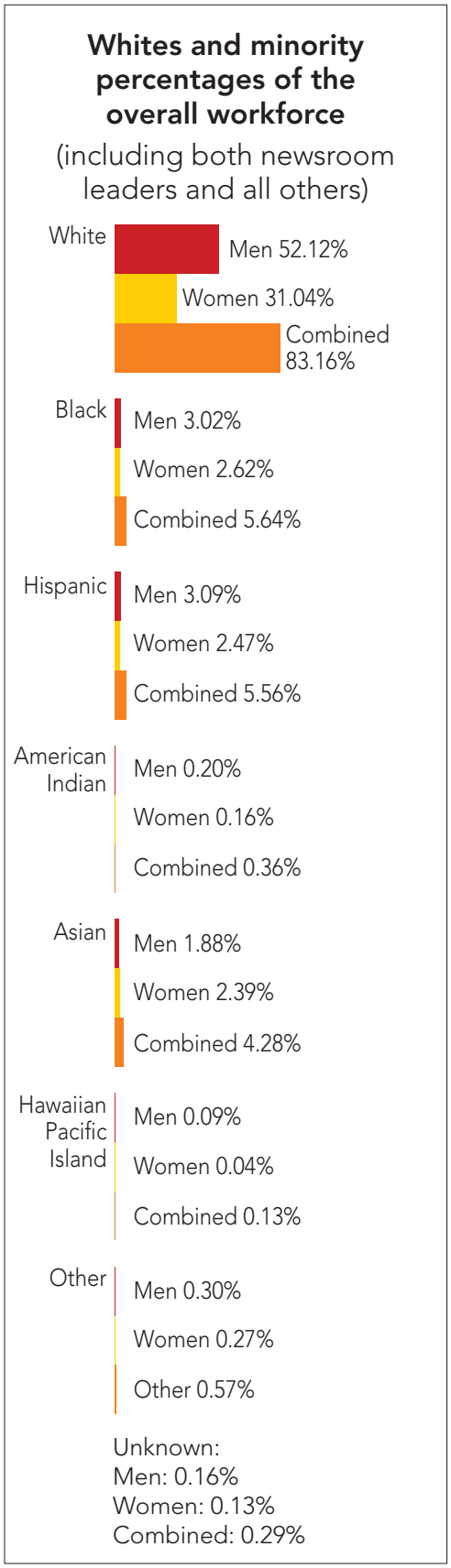
Also, we're going to have to begin investing in our own news organizations, ones that are able to retain top-caliber journalists of color. I was just reading a quote from [Samuel Cornish and John Russwurm, editors of *Freedom's Journal*, the first African-American newspaper]: "We wish to plead our own cause. Too long have others spoken for us."

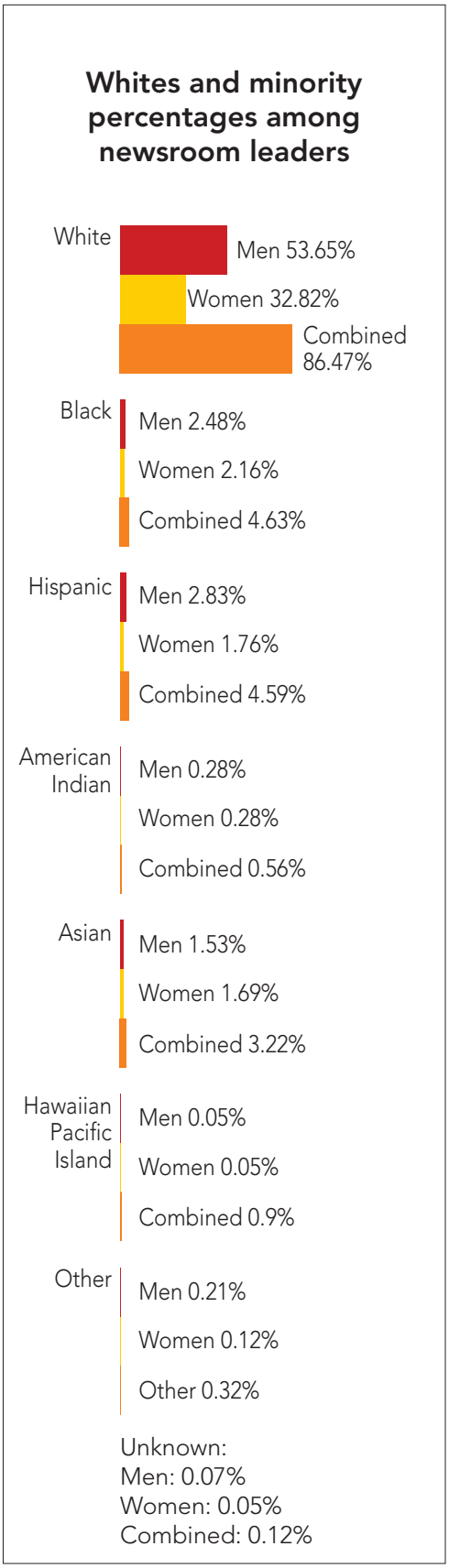


Note: Whites, Blacks and Asians include only single-race non-Hispanics; Asians include Pacific Islanders. Hispanics can be any race.

Source: PEW Research Center

Graphic produced by the Women's Media Center





Graphic produced by the Women's Media Center

Source: American Society of News Editors
Print numbers are based only on the fraction of newsrooms that responded to ASNE's survey.
The race of a very small numbers of employees at some organizations is listed as "unknown" because those persons desired not to provide the information.

TELEVISION

Several factors dictate paths for TV journalists

The new president of CNN was candid about the face he'd decided the network would project during the morning newscast, which Soledad O'Brien was anchoring solo at the time. That face was not hers.

Soledad O'Brien, founder and CEO, Starfish Media Group

"Jeff Zucker made it clear he wanted to go back to a traditional boy-girl morning team, an older guy with a younger woman. He chose my replacement, a much younger woman in her 30s," said O'Brien, who lost her anchor's seat in February 2013, less than two months into Zucker's tenure. "My boss was being pretty clear about what he valued.

"And I was grateful to him for being honest. People pretend to give you opportunities when they are not; executives do lie to you. He said I could stay and fill in occasionally. But I didn't want to fill in, or sit around waiting."

Erin Burnett, a White woman, took over O'Brien's slot, co-anchoring with Chris Cuomo, a White man.

Indeed, a host of factors determine who's selected to deliver TV news: journalistic talent, professional connections, age, physical appearance, and more.

CNN, a global news network, does not publicly release the racial and gender profile of its news personnel, network officials told the Women's Media Center.

But while the most recent data from the Radio Television Digital News Association (RTDNA) does not include employee demographics for traditional and cable national news networks, its survey of minorities working in local TV news found that overall, "the bigger picture remains unchanged" since the association's 2016 survey was released.

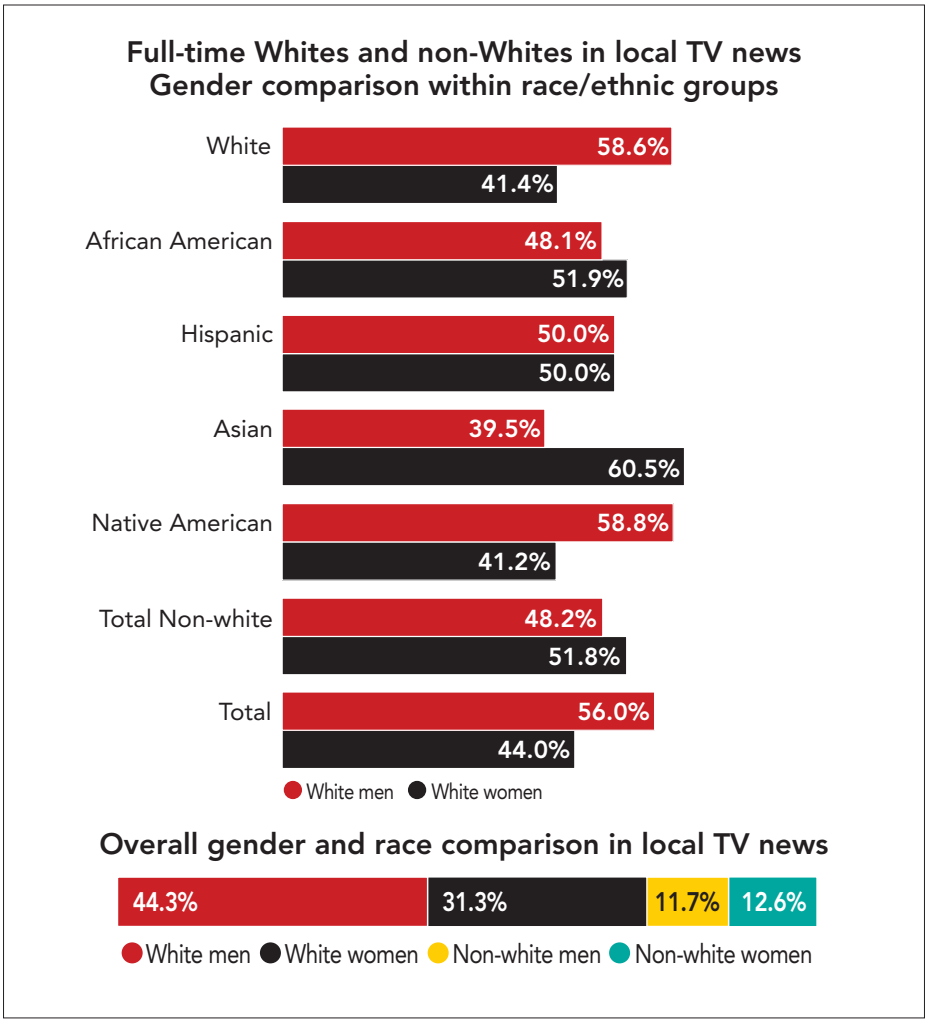
RTDNA's most recent survey, conducted during the fourth quarter of 2016 and published in July 2017, is based on responses from 1,409 of the 1,684 non-satellite local television stations that RTDNA queried. The survey's count of women TV news directors, however, is among data subsets that are a complete census of females in that category, not a projection based on a random sample.

Overall, for women in local TV news, "the results were mixed," RTDNA's researcher wrote. At those responding local stations, overall, 12.6 percent of TV journalists were women of color, 11.7 percent were men of color, 31.3 percent were White women, and 44.3 percent were White men.

> "There are so many micro-aggressions that come with being a journalist and female and not White. If you spend too much time seeing yourself — in terms of how they see you — as only those things, you will lose your mind. Because there are just a lot of slights."
>
> *— Soledad O'Brien, founder and CEO, Starfish Media Group*

These were among the other findings:

- With men outnumbering women overall in TV news, the greatest gap within a racial group persisted among Asian Americans, with women of Asian descent accounting for 60.5 percent and men of Asian descent accounting 39.5 percent of that subset in the 2017 survey. The figures for other groups were: 41.2 percent for Native women and 58.8 percent for Native men; 51.9 percent for Black women and 48.1 percent for Black men; and 41.4 percent for White women and 58.6 percent for White men. Among Hispanics, there were equal numbers of women and men.
- The 44 percent figure representing the percentage of women in the overall TV news workforce is the second-highest count since women were a fractionally higher 44.2 percent share of the workforce in RTDNA's 2016 report.
- Women made up 42.4 percent of the workforce in the top 25 markets based on viewership size; 43.6 percent in the No. 51-100 markets; and 46.7 percent in markets ranking No. 101 or lower. There were about 6 percent more women staffers at stations in the South and West than in the Northeast and Midwest.
- After hitting record highs for two consecutive years, the count of female TV news directors — the individuals who largely dictate what goes on air — dropped to 29.8 percent from 33.1 percent the previous year. CBS affiliates and non commercial stations were more likely to have female news directors than commercial stations and stations in the Northeast.



Graphic produced by the Women's Media Center

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

Bob Papper, a Hofstra University professor emeritus and the survey's lead researcher, said in the report, "Historically, in TV, men have outnumbered women for all groups except Asian Americans, where women have always outnumbered men, and Native Americans, which have commonly been about even. But there have been some slow, steady changes in that equation — at least part of it."

But the challenges facing women of color in TV journalism are more complicated than mere numbers suggest.

Former *Today* co-host Ann Curry, whose most recent projects include reporting, producing, and hosting the PBS series *We'll Meet Again*, told the Women's Media Center, "Many, many talented women of color are rising through the ranks, as they have since the late '60s and '70s. One of the most significant reasons [that some women] fail is that men tend to groom men … who [often] are like themselves, in height, coloring, and even demeanor."

Ann Curry, executive producer, reporter, host, PBS' We'll Meet Again

Curry departed NBC's *Today* roughly five years before co-host Matt Lauer was fired in November 2017 over accusations that he'd sexually harassed his female colleagues: "This tougher process women face to rise, and try to break through, can eliminate the best-qualified women candidates from [critical] leadership roles. The best news leaders are often the most inspirational, not the toughest." (In January 2018, Oklahoma-born Hoda Kotb, whose parents migrated from their native Egypt, joined her White colleague Savannah Guthrie as Lauer's replacement. Together, they are one of TV news' rare all-female anchor teams.)

> "Many, many talented women of color are rising through the ranks, as they have since the '60s and '70s. One of the most significant reasons [that some women] fail is that men tend to groom men."
>
> *— Ann Curry, executive producer, reporter, host,* We'll Meet Again *on PBS*

How has being a female journalist of color affected Curry's career trajectory? "It did not stop me from becoming a success. But it limited how high I could rise," she added. "I was always having to overcome preconceptions about what I was capable of. I have had to overlook overt racism and sexism from colleagues, and to use these hurts as fuel for my goals."

Just as Curry did after she left NBC, Soledad O'Brien has walked her own path since leaving CNN. Now she is tackling some of the very projects that CNN leaders said they weren't likely to handle in the regular, daily news cycle or in certain formats, she told the Women's Media Center.

"I felt they were moving away from some deep dives, interestingly, at a time when issues grounded in politics, justice, poverty, and discrimination were becoming more mainstream. They were saying, 'Let's leave that to the documentary unit,'" said O'Brien, CEO and founder of Starfish Media and anchor of the syndicated Hearst TV show *Matter of Fact*, which addresses race, politics, living on societal margins, culture, and gender. (CNN, she noted, was one of its first clients.)

Scarlette Whyte, senior editorial producer, CNN's The Lead with Jake Tapper

Biases — deliberate or not — against women who are of color do impede their efforts to get ahead, said Dorothy Tucker, a reporter at CBS' Chicago affiliate and the vice president for broadcast of the National Association of Black Journalists.

"White managers just will sometimes tend to hire the next White manager or producer or anchor or reporter because they're more familiar with them, their background, with someone who knows them," Tucker said. "They have a greater network than we do. And there simply are not a lot of us in that network."

"Through hard work anything is possible. I believe that," said CNN producer Scarlette Whyte, co-founder of Colour 100, a networking and awards program for minority women journalists. "But at the same time, in business and career — in general — so much of this is determined not by what you know but by who you know."

Toledo, Ohio Fox affiliate TV news anchor Viviana Hurtado, a former ABC network news correspondent, said getting into a career-advancing professional network can be daunting for many women of color.

"I have not found that decision makers are invested in my work, progress, or success. While I have role models, I have never truly had a mentor, adviser, or sponsor to guide me in my career development," Hurtado told the Women's Media Center.

"What the #MeToo movement has exposed is the power dynamic, and how a whole organization works to preserve the 'star' who is almost always a White male. A reckoning is happening in our country, with a laser focus on workplaces and newsrooms. Yet, we have not yet reached the point where the real structural changes are in motion that will lead to sustainable change."

Viviana Hurtado, news anchor, WTOL-TV/FOX

As they push for structural changes such as clearly established programs to mentor, coach, train, promote, and retain a diversity of journalists, women who talked with the Women's Media Center said they will stay focused on their work.

"The pluses have been my interest and investment, as a journalist, in looking at communities of color," O'Brien said. "But there are so many micro-aggressions that come with being a journalist and female and not White. If you spend too much time seeing yourself — in terms of how they see you — as only those things, you will lose your mind. Because there are just a lot of slights."

A CONVERSATION WITH JOY-ANN REID

MSNBC political analyst, talk show host, commentator, author, columnist, *The Daily Beast*

Joy-Ann Reid, MSNBC political analyst, talk show host, commentator, author, columnist, The Daily Beast

WOMEN'S MEDIA CENTER: What factors fundamentally help shape your journalism?

JOY REID: Every person in the business brings their own background to the business. I have a unique perspective as a child of immigrants who grew up out West in Colorado, as a woman. My geography, ethnicity, gender, family background, all of those things inform the way I see the world. Without diversity among journalists, the industry is looking at the country through a myopic lens.

WMC: How well, in your mind, do your bosses and the broad American public value diversity among those reporting the news?

REID: I believe many people definitely value diversity. Watching [the late] Gwen Ifill [on PBS], there was something edifying about seeing someone who looks like you in a position of influence, giving information. It's more credible than a bank of White male faces telling you what is. We are a country that is so diverse. We must have all the country represented in the news for information to be credible and complete.

Right now, you think of Harvey Weinstein and [other rich, powerful males accused of sexual harassment] in the media, shaping the narrative about women running for president and our politics — and you know they are missing a lot of the story.

WMC: Give some examples, anecdotally, of what gets missed because men still dominate journalism.

REID: The whole 2016 election.

The New York Times got hammered recently for how it profiled a neo-Nazi and Trump voter sympathetically. The media have gotten fixated on thinking they, quote-unquote, misanalyzed the election, and, because of that, have swung so far over. They are singularly focused on a part of the country that only represents a certain percentage of the country. They missed the whole larger picture: About women of color and our contributions to the electorate. About this whole idea of the working class not being solely White. About why it is that Black and Brown people have not experienced the same ideological shift to the far right that White working-class people have. About how the real America isn't just a small town in the South or Midwest. Statistically, most Americans live in cities.

WMC: What drives, as you see it, those errors, the lack of context and nuance in news coverage?

REID: Media management is overwhelmingly White and male, and looks longingly to the Midwest and South as centers of American life because some of those White male managers are coastal elites who want to distance themselves from the idea that they are out of touch. It's just a trope. None of this will change until we have different kinds of people, with different perspectives, in decision-making roles who can say, "Wait a minute. I'm from inner-city Philadelphia or I'm a Black woman or I'm a trans person or an Asian-American or Hispanic … and I also am American."

WMC: For you, as a journalist, are being Black and being female of equal caliber?

REID: Race trumps everything in America. This country is built on a foundation of racial discrimination and animus.

A majority of Black women and a majority of White women voted very differently in the last election. But, obviously, as we see in the current climate, gender is hugely important. And there are a lot of aspects of gender that are racialized. Obviously, women face an incredible torrent of discrimination and objectification that has not been addressed. Still, different people experience and react to gender discrimination differently. For a lot of White women, the culture reinforces the idea that gender bias is the price of doing business; whereas for women of color, race is so omnipresent in our lives that we don't consider any discrimination as the price of doing business. It's such an interesting difference.

WMC: How, as a society and as news producers, do we make coverage more accurate and more reflective of what is?

REID: By hiring more people of color, more women and women of color, more LGBT people in decision-making positions.

> "Things are better and they are not. For every Ta-Nehisi Coates or Don Lemon or Van Jones in the spotlight of journalism, you've got a Tamron Hall or Melissa Harris-Perry exiting the daily news market. Women of color are not getting the same opportunity. We need more Soledad O'Briens and April Ryans. It's great that we are seeing more men of color getting an opportunity. But, for women of color, it's still a struggle, an eternal struggle."
>
> — *Joy Reid, political analyst, MSNBC; host,* AM Joy

WMC: How willing is the industry to make those kinds of hires?

REID: When Obama came in, you saw what looked like signs of more diversity. But that obviously proved ephemeral. As soon as there was no Black president, a lot of the media seemed to fade back from their spoken commitment to diversity. This genuflecting toward conservative voters [opposed to diversity efforts] is a function of who's in the White House right now and the media following the White House trail, even if this president didn't win a majority of the popular vote.

There are some media outlets that continue to profess more of a willingness or desire to have more diversity. And that's good. We'll just have to see.

WMC: At work, how do you go about balancing gender and race among the voices you choose to put on air?

REID: We look at the driving issues of the day and stack them in order. When we book guests, we are deliberate about diversity: Is this panel all White, all male? If so, who do we need to switch out? If we're talking about the economy, do we need an economist of color? Are we only booking Hispanic guests on the topic of immigration? We need to change that lineup to ensure there are Asians, African-Americans, not making stereotypical casting decisions. We are very, very deliberate.

WMC: How hard is that?

REID: It's not hard at all. If you look, there are experts who are people of color or women and LGBT in every field.

WMC: In terms of race and gender in journalism, since the start of your career, what has changed? Gotten better or worse? How optimistic are you?

REID: Things are better and they are not. For every Ta-Nehisi Coates or Don Lemon or Van Jones in the spotlight of journalism, you've got a Tamron Hall or Melissa Harris-Perry exiting the daily news market. Women of color are not getting the same opportunity. We need more Soledad O'Briens and April Ryans. It's great that we are seeing more men of color getting an opportunity. But, for women of color, it's still a struggle, an eternal struggle.

When Gwen Ifill passed away — such a huge loss and tragedy — that was an opportunity to take a show, *Washington Week*, that had been in the hands of a woman of color and keep it in the hands of a woman of color. Gwen's replacement happened to be a White man — and I love Robert Acosta, and am not trying to take anything from him — but that could have been an opportunity for a woman. I hope the Charlie Rose opening doesn't result in the same thing. (Editor's Note: John Dickerson was named to replace Rose.)

RADIO

Minority women hired less in radio

Despite her interest in an international post — expressed early and often during a career begun more than 30 years ago — Soraya Sarhaddi Nelson said the bosses in charge of dispatching reporters abroad tended not to select people like her for those posts.

Photo: © 2006 NPR, by Steve Barrett

Soraya Sarhaddi Nelson, international correspondent, NPR

A terrorist attack on U.S. soil changed everything.

"Post 9/11, I handled [foreign assignments] for *The Los Angeles Times* and was Jerusalem bureau chief for the Knight-Ridder chain — and eventually I went back to Afghanistan for NPR," said National Public Radio's Berlin-based Sarhaddi Nelson, who was born in Wisconsin to a German mother and an Iranian father.

She is, she told the Women's Media Center, not only "a woman of color but of a particular kind of color." And, at times, she said, those identifiers kept those in charge of hiring and firing from seeing what she offered, journalistically.

"At the beginning, I felt outlets weren't inclined to give me the kinds of jobs I wanted. I was working for the [independent] *Military Times* during the Persian Gulf War … They sent guys over there, not women," said Sarhaddi Nelson, who ended up opening the Kabal, Afghanistan, bureau of NPR and, for that global network, has reported stories throughout North Africa, the Middle East, and Central Europe.

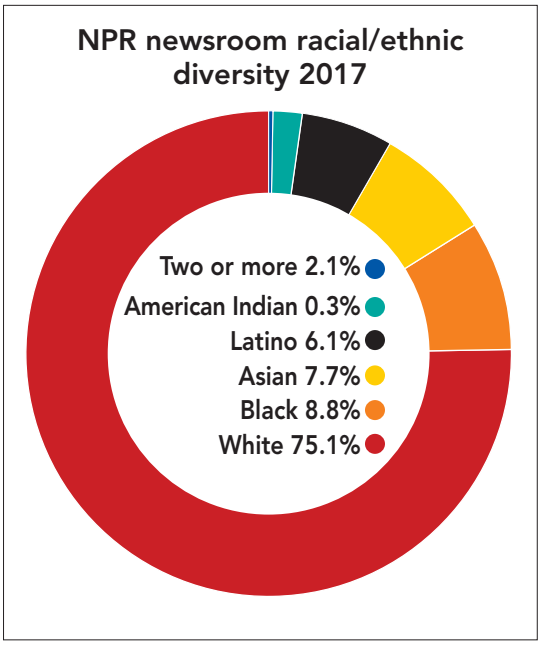
At the start of her career, she added, would-be employers and news sources alike questioned who she, a brown-skinned woman of Persian descent, was. They wondered about how she might cover the news. "'We want to hire this woman with this foreign-sounding name? How will that work?'" she said, replaying what some asked, if not always directly to her face. "Even sources seemed hesitant to call me back, at times. Could they pronounce my name? 'Are you Asian, Middle Eastern? What exactly?'"

NPR may be doing better than some of its competitors in creating a news staff that looks like the world and can cover its complexity, she said. But even NPR — with its roster of noted, mainly White female reporters — could do more to diversify, she added. The latest annual report from NPR Ombudsman

> *"'We want to hire this woman with this foreign-sounding name? How will that work?'... Even sources seemed hesitant to call me back, at times. Could they pronounce my name? 'Are you Asian, Middle Eastern? What exactly?'"*
>
> *— Soraya Sarhaddi Nelson, international correspondent, NPR*

Elizabeth Jensen, released in January 2018, showed that as of October 2017, 75.1 percent of NPR's 377-person news staff were White, 8.8 percent were Black, 7.7 percent were Asian, 6.1 percent were Latino, 2.1 percent were multiracial, and 0.3 percent were American Indian. The year before, 75.4 percent of the staff were White.

The most recent data from the Radio Television Digital News Association show that at 1,151 radio stations whose executives responded to RTDNA's annual survey — 3,987 randomly selected radio stations received the survey — 6.2 percent were women journalists of color, 5.5 percent were men of color, 29.9 percent were White women, and 58.5 percent were White men.



Graphic produced by the Women's Media Center

Source: National Public Radio

RTDNA also found that, among White, Hispanic, and Native American radio journalists, males outnumbered females. Black and Asian women outnumbered men of those races; and Latinas outnumbered Latinos for the first time since RTDNA has done its annual tally.

Additionally, RTDNA's 2017 survey found that:

- The tally of women staffers in radio news rose 8 percent, following a 7 percent drop the year before.
- The tally of women journalists throughout lower and upper ranks of the randomly sampled radio news stations rose 4 percent since 2016; that followed a 7 percent decline during the previous year.
- The number of women news directors fell more than 1 percent between the 2016 and 2017 surveys.
- Women were almost twice as likely to be news directors at noncommercial stations than at commercial ones, with the rates at 34.7 percent in 2017 and 18.5 percent in 2016.
- Women were more likely to work at noncommercial stations in the largest markets of the South and West than at noncommercial stations in other regions.

More complete data would provide a fuller assessment of who's working in radio, suggested multiplatform journalist Cheryl Smith, who has worked in radio, newspaper, and online news.

If the data aren't comprehensive and transparent enough, how can news media bosses really know what needs to be done to make diversity a reality? That's an important question, added Smith, who is secretary of the National Association of Black Journalists.

Some radio stations' refusal to view diversity as an urgent matter isn't the only thing that troubles her. "Many of the females who ask me about getting into radio don't even want to be in news, per se," said Smith, who has spent years teaching journalism at Texas' historically Black Paul Quinn College. "They want to be radio personalities, the people who walk into the door of radio stations with thousands upon thousands of social media followers — not the people who went to J-school and rigorously learned the craft."

That many commercial news stations themselves are more focused on what Smith and others term "infotainment"— softer, lighter issues — than the hard news she cut her teeth on doesn't help efforts to bring more women journalists of color into the news business.

Which isn't to say that there is no progress, Smith added: "I was listening to [Black journalist] Jacque Reid delivering the news of the day on the *Tom Joyner Morning Show*. I was thinking of how much I appreciate her. For so long in radio, it seemed the female had to stroke the male lead's on-air persona, that she was there to make him look good, to show the audience how smart he is, how funny he is. Jacque was just delivering the news."

> "We ask ourselves, 'How low can you go?' We must believe the pendulum will swing back the other way, and that we will see more substantive opportunities for women of color."
>
> *— Cheryl Smith, publisher/editor, I Messenger News Group*

In her own market, Smith remains concerned that KKDA, once a main source of hard news about the Black community, was sold several years ago to non-Black owners. A former KKDA news commentator, Smith also notes that the local NPR affiliate — one of her favorite news sources — has not found a Black woman to replace its longtime, highly regarded news talk show host Karen Denard. Denard abruptly departed that station, KERA, in 1995. No one now at KERA or elsewhere at Dallas–Fort Worth radio news stations remotely approaches Denard's skill and stature as a newswoman who happened to be Black, Smith said.

"We must have these women of color in radio who educate, inform, inspire, and, maybe, entertain also. We must have that balance. We must have strong women journalists of color in this mix, doing this important work," Smith said.

Making that wished-for mix a reality requires those who hire and fire to see diversity as a boon to their audiences and their bottom line.

"I don't want to sound like my foreign editor is a bad person because he is not female or of color — because he is, in fact, a really good guy," NPR's Sarhaddi Nelson said. "But I am saying I wish there were more women and people of color at this network, especially at a time when there is a backlash against diversity, when there are people saying that we have too much of advantage — which is completely not true.

"There's this belief that White privilege in this country has diminished. I don't hear that at NPR in those exact words. I do hear people say, 'We're going to hire the most qualified candidate.' But they don't overtly say, 'There is a push for a person of color and an effort to bring women of color on board.' In hindsight, they may think we are part of those hiring considerations. I'm not so sure that that's true enough."

NABJ's Smith concurred. She also echoed the optimism of some other women journalists of color. Fatalism achieves nothing, they said.

"I remain hopeful," Smith said. "As the pendulum swings, sometimes we find ourselves on the unfortunate end of these least common denominators. We ask ourselves, 'How low can you go?' We must believe the pendulum will swing back the other way, and that we will see more substantive opportunities for women of color."

"Because having the mic? Well, that is nothing but power. Just power."

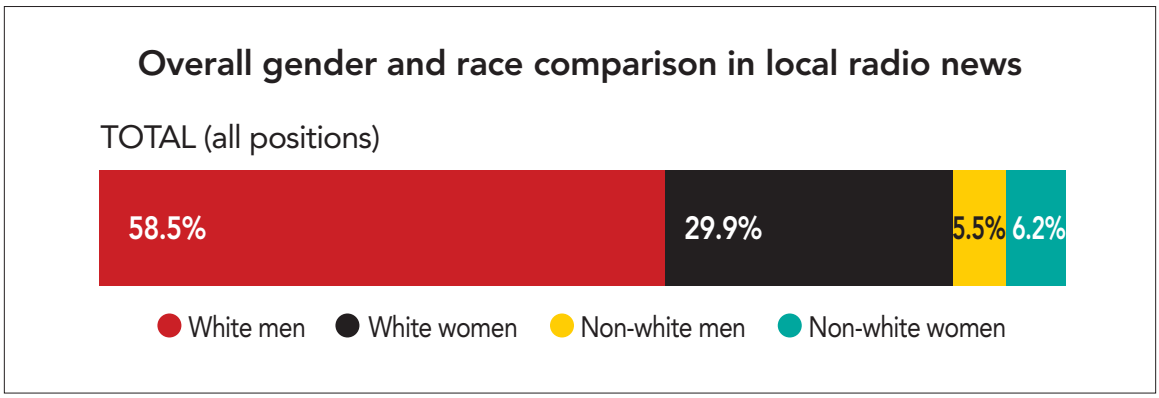
April Ryan, White House correspondent, American Urban Radio Networks

Recruitment is key to balancing power and expanding the news narrative, said April Ryan, a veteran Black journalist who covers the White House for American Urban Radio Networks and whom President Trump once erroneously — and, some say, absurdly — asked to arrange a meeting between him and the Congressional Black Caucus. "We need a lot more recruiting and a lot more talk about the importance of this work," Ryan said. "You know, Ken Strickland, NBC News Washington Bureau Chief, has said that a lot of Black people are not going into journalism and for our viewers to understand the story, for context and accuracy, we need to recruit various types of people of color to help us."

Ryan said being a woman journalist of color has shaped her successes and challenges in the news industry. "Diversity matters, and you have to make sure those stories you break change the atmosphere and bring more texture to the story."

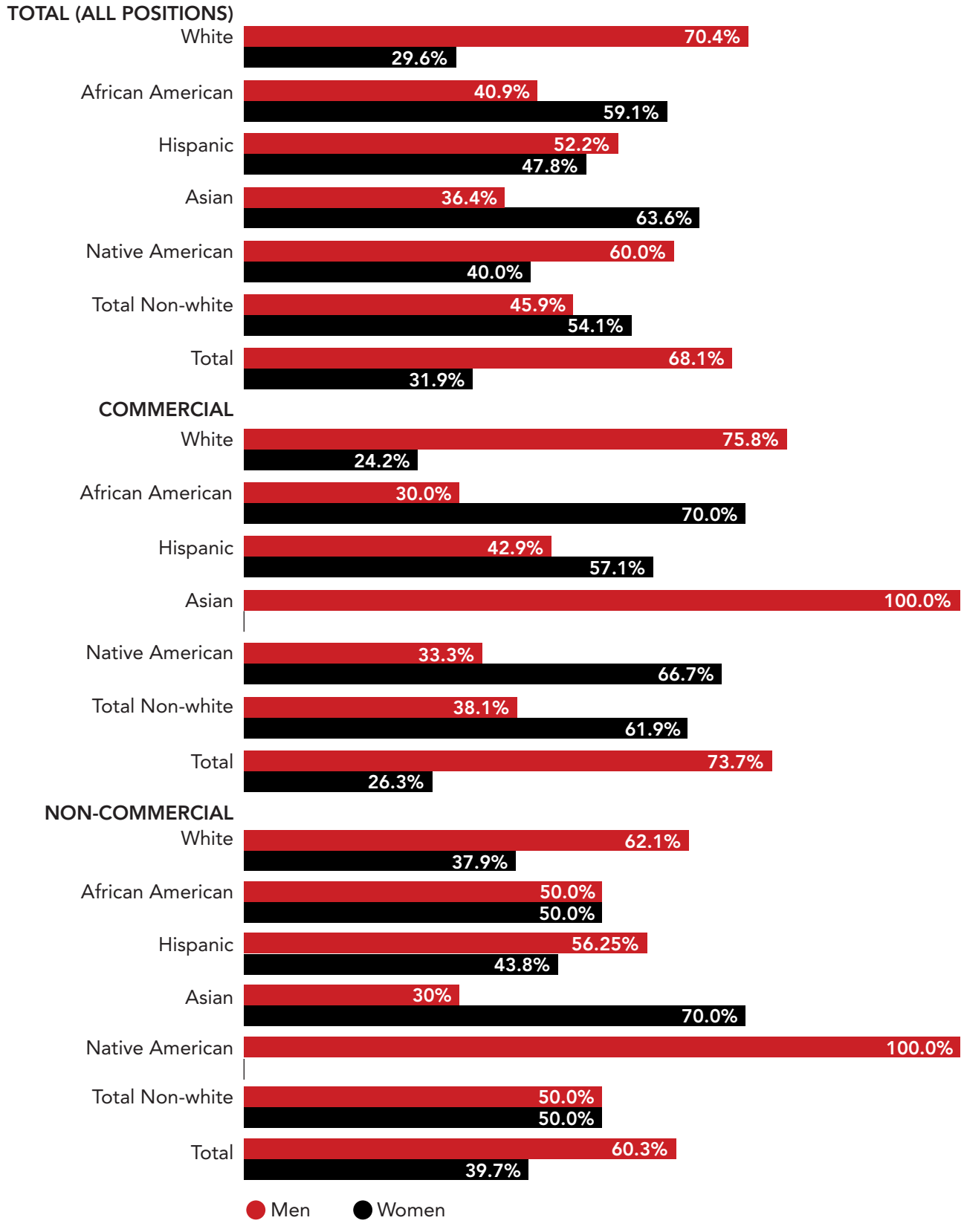
"Diversity matters, and you have to make sure those stories you break change the atmosphere and bring more texture to the story."

— April Ryan, White House correspondent, American Urban Radio Networks



Source: Radio Television Digital News Association. Projections based on a random sample.
Graphic produced by the Women's Media Center

Distribution of Whites and non-Whites in local radio news in comparison within race and ethnic groups



Source: Radio Television Digital News Association. Projections based on a random sample.

Graphic produced by the Women's Media Center

A CONVERSATION WITH MARIA HINOJOSA

President and founder, Futuro Media; anchor and executive producer of *Latino USA*; *In the Thick* anchor

WOMEN'S MEDIA CENTER: You formed Futuro Media, your nonprofit, multimedia news organization, in 2010. Why?

MARIA HINOJOSA: I'd spent five years as senior correspondent for *Now* on PBS, doing long-form investigative journalism. Those were the happiest days of my professional life, and how I won my national Emmy. But they canceled the show. And though I was anchoring *Latino USA* on NPR, I wasn't producing it; and I wasn't, apart from anchoring *Latino USA*, filing any separate news stories for NPR. I was at a crossroads: Will I play the game of trying to make myself fit — as I did for eight years at CNN? Will I continue to look for work from other people? Plus, national media was shrinking. I was over 45, wondering if I'd hire an agent and figure out how to make myself relevant again.

Maria Hinojosa (center), president and founder, The Futuro Media Group

Also, during that time, I had a meeting with executives at a very high-profile show. They ended up asking, "Could you wait until one of these old White guys gets sick or dies?"I think they meant it as a joke but it was hard to hear. It broke my heart… Am I really going to have to go and apply for unemployment? My friends said, "Maybe you can do something on our own." But how? I'm a journalist, not an entrepreneur.

I have an angel donor, an amazing, wealthy woman philanthropist, who happened to also be my healer and performed Reiki [a Japanese technique for stress reduction and relaxation] on me after 9/11. That's how Futuro Media started.

WMC: Why'd you choose that name?

HINOJOSA: It's a really easy word for anybody to get. Futuro — the future. I was reticent to name it Hinojosa Corporation; it was about much more than me.

WMC: The staff photo on Futuro's home page shows 17 people, mainly of color and female. There are five men, including some White guys.

HINOJOSA: Our staff is super-diverse, largely millennial.

Futuro is run, day to day, by an African-American woman, Erika Dilday, from Harlem, with an MBA and a journalism degree; I was born in Mexico, grew up on Chicago's South Side, and I knew our office had to be in Harlem and that our company had to be bilingual.

My senior producer for *Latino USA* is Marlon Bishop. My senior producer for *In the Thick* is a young dude from Cambridge. We had men and women apply. What we were deliberate about was hiring the best. It turns out that the people who understood what I wanted to do and rose to the top were women. And I think I was able to see in all these people things they might not be able to see in themselves.

We are really helping to shape the next generation.

I look at our staff and say, "They've got it." That explains why the audience for 25-year-old *Latino USA*, which we took over from KUT, the University of Texas at Austin [NPR affiliate], creating a partnership with PBS, grew 45 percent last year, and we've been particularly good at bringing in a diverse audience. We've won the Peabody and a Robert F. Kennedy Award, and got nominated for a Webby. None of this would have happened if I had basically said, "Well, geez, I do not have a job," and sat there waiting for something to happen.

WMC: What, philosophically, undergirds Futuro's storytelling?

HINOJOSA: When journalists feel really comfortable in their skin, and their workplaces encourage them to get in touch with their own journalistic passions — and we are not easy about the news; this is a tough group — they know they've as much right as anyone else to pitch a story. Journalists who are afraid produce very shitty work. We try to create an environment where young and midlevel journalists are allowed to bring their authentic voice and work they believe is their best and work that they, frankly, love.

> "On a very human level, I'm very worried about Black and Brown lives, particularly of women and children. And that inspires my journalism."
>
> — *Maria Hinojosa, president and founder, The Futuro Media Group*

WMC: For you, a woman of color who is a journalist, what is good about these times in the news industry and in the world? What isn't?

HINOJOSA: When I created Futuro, not a lot of us were creating our own companies or owning our very critical voices. Because of the nature of the national conversation right now, women's voices are front and center in a way we could never have imagined before. The president himself, through his own words, has acknowledged that he is a sexual predator and won't resign. Women journalists are in the middle of all this.

The bad part is that the playing field still is not equal. Sadly, we have seen that some of the people managing news coverage of sexual harassment were sexual harassers themselves. It's a tenuous time for a lot of women. I'm particularly worried for women of color journalists who are working in places that don't see them, and, as result, those women decide to turn away from journalism or move into independent journalism, which is really risky.

Then, on a very human level, I'm very worried about Black and Brown lives, particularly of women and children. And that inspires my journalism. There are immigrant children being held for no crime in our country. There are no standards on how they're being fed, how much daylight they get, if they are being educated. The lack of humanity in what we are living through — and lived through as Obama deported two million people … and Bush greased the runway in many ways. There's blame on many levels.

Forget about resting. For me, this is not about contemplating when I'm going to retire.

A CONVERSATION WITH JENNI MONET

Freelance journalist, documentary filmmaker, and member of the National Federation of Community Broadcasters board of directors

WOMEN'S MEDIA CENTER: Across the landscape of news media, what do you see?

JENNI MONET: I try to stay as optimistic as possible, even as I watch how others have shaped the news about Indian Country and brought their outsiders' narratives. What's at the very top of my mind right now is President Trump dishonoring our Native heroes, our code talkers, with his Pocahontas remark. It's hate speech that, in mainstream media, doesn't really get talked about adequately.

Photo: Courtesy Jenni Monet

Jenni Monet, freelance journalist

As a journalist of color and a woman, I respond to these moments with all kinds of emotion, and I do that at a time when there is this huge vacuum in the indigenous narrative. Indian Country Today Media Network, our largest outlet, closed a few weeks ago, though you wouldn't know it. So few people have turned their attention to that monumental space going dark.

WMC: What does its closure mean?

MONET: What remains are a few aggregator sites that will pick up a few stories from places near tribal communities — and that's if anyone at all decides they will cover tribal issues, to say nothing of covering them well. When 14-year-old Jason Pero, a Native American, was shot and killed by an Ashland, Wisconsin police officer, it took more than a week for the national media to wake up to the facts. Then, on the day of the traditional ceremony to honor him, the media reported this one-sided view from the Wisconsin Department of Justice about how that teenager allegedly paved the way to committing something like suicide by cop, that he wanted police to kill him. My podcast countered that with an indigenous narrative and talked about how the narrative itself is in trouble.

WMC: Your recent reporting includes coverage of the fight against the Dakota Access Pipeline running through the Standing Rock Reservation.

MONET: The other day I spoke to a roomful of community broadcasters. I went email by email, voice mail by voice mail, text message by text message, showing pushback from editors for whom I was doing groundwork reporting on the Standing Rock protests but who did not see my work as worthy of a byline. They were calling and asking me what the mood was on the ground while they sat at their desks in New York City. They'd been told, "Jenni Monet is the one you want to talk to." But they didn't want to pay, so I nipped it: If you want those experiences documented, you need to hire me or you can call someone else. Who has to do that? Have these nice, careful conversations about getting paid? It's a hard tightrope to walk.

But this is my professional reputation we're talking about. I'm sure that many of them perceive me as a Native activist, not a journalist. When I called back about getting paid for my journalism, some of them saw me as haranguing them.

WMC: How'd you get your start in journalism?

MONET: Twenty years ago — when the Internet was not what it is today and there didn't seem to be very many people taking risks on Brown girls coming off the reservation — I got my foot in the door through TV news. I was a cub reporter working my way up in a small market in the Four Corners, part of the Navajo Nation, who didn't see it as a matter of covering Indian County but of covering the news about people with a lot interesting sets of circumstances. Federal laws, special court regulations … that's a heavy lift for any journalist.

> "I try to stay as optimistic as possible, even as I watch how others have shaped the news about Indian Country and brought their outsiders' narratives."
>
> — *Jenni Monet, freelance journalist*

For a while, I was the lone woman reporter and anchored the 10 o'clock newscast at a station that is no longer in operation. Afterward, I moved to a station in Albuquerque, where I spent five years as reporter until I walked away. My news director wanted us to wear a white ribbon on air to commemorate the 9/11 attacks. That wasn't the kind of journalism I studied or subscribed to. I left at the end of the year, got my contract paid out, and went to go live with my mom in Oklahoma while I figured things out. There, I started working as a TV news freelancer. I continued having to go to bat about news stories involving tribes, including in Oklahoma, which has a huge indigenous population.

WMC: Personal background and experience often factor into the stories we identify and pursue. Which influences you more, being female or being of color?

MONET: I often don't differentiate between the two. But I'm also clear that the police often are not looking for missing, and presumed dead, girls on reservations because they are female and Native.

WMC: Do you ever miss being in the newsroom?

MONET: I made a very deliberate pivot, leaving commercial newsrooms. My independence as a journalist is quite deliberate. I'm more successful, now, at getting stories out than when I was in a newsroom where I had two editors I pitched to and who almost always told me "No," they weren't interested in what I was pitching.

I still get "No" when I pitch. I'm as exasperated as ever by a lot of this stuff. But I want to keep getting upset over it — because it keeps me on my toes and because I want to keep making things change.

ONLINE-ONLY

Pushing against White male-dominated digital

On the 94-person staff of *Now This*, one of the largest in a rising tide of all-digital news operations, women outnumber men, and women of color make up roughly half of that mixture of females. But *Now This*, launched in 2012, is pretty atypical of online-only newsrooms.

Now This *staff women on International Women's Day*

"The problem — and this is still true of a lot of start-ups — is that they tend to be run by young White men because young White men tend to be the ones who have the capital to start a company," said Kim Bui, Los Angeles-based editor-at-large of *Now This* and one of eight women on the Online News Association's 17-member board of directors.

Four of those eight, including Bui, are women of color.

Bui reports, writes, trains journalists, recruits, and helps hire for her newsroom. She well knows that being founded by White guys — two White men who'd worked at the online-only *Huffington Post* launched *Now This* — isn't inherently bad. The challenges arise when those with money and means to make things happen in the increasingly digital news realm often don't look far enough beyond their own circle when hiring.

Amanda Terkel, Washington bureau chief, HuffPost

"Internship programs are key to bringing in new voices, as is publicly posting job listings and doing an open hiring process," said Amanda Terkel, the Washington bureau chief at *HuffPost*, as the aforementioned site is now known. "So much of hiring in journalism is poaching from other news outlets, which is often a great way to get talent. But when you do that, you're often dipping from the same pool of people rather than bringing in new voices."

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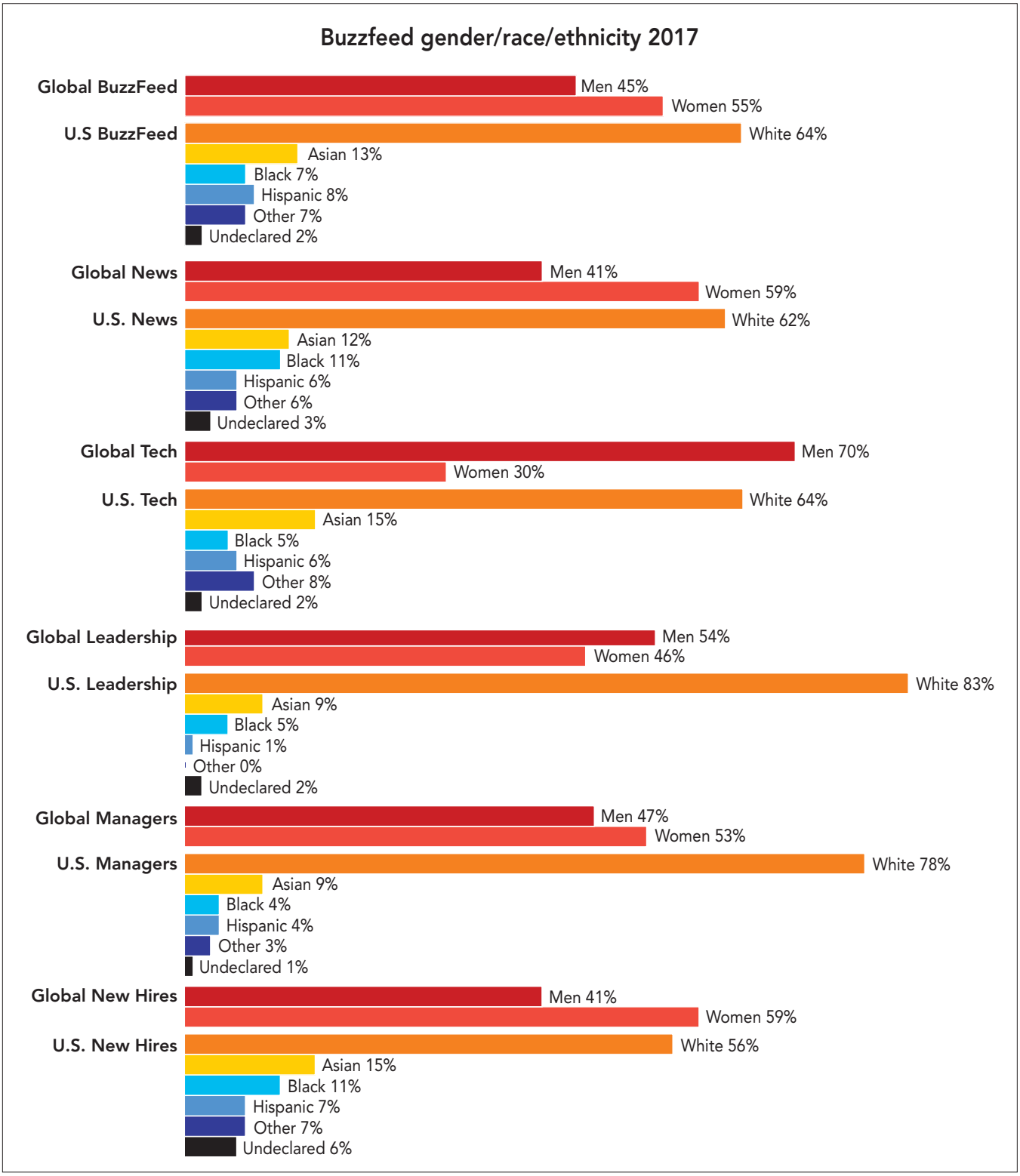
— Amanda Terkel, Washington bureau chief, HuffPost

Indeed, the makeup of the staffs of online-only operations is far from fully known. The Online News Association does not keep a diversity count. For its part, and as one rare example, *Buzzfeed*, a New York City–based global news operation that launched in 2006, has produced a diversity report three years in a row. The latest one, released in April 2017, showed that in the U.S. news division, 62 percent of employees were White, 12 percent were Asian, 11 percent Black, 6 percent each were Hispanic or another race, while the race of 3 percent was not declared.



Graphic produced by the Women's Media Center

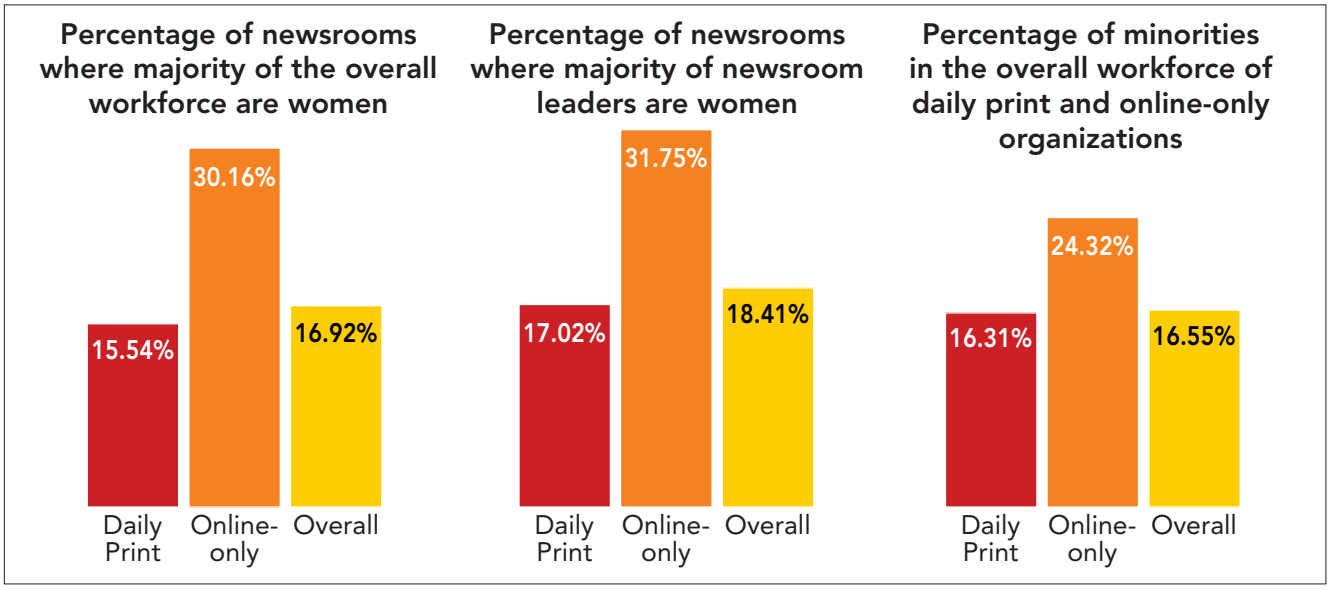
Source: Buzzfeed

Women, *Buzzfeed* reported, comprised 59 percent of its global news employees. The company did not give a racial breakdown of the women employees.

The American Society of News Editors 2017 Diversity Survey was sent to 1,660 newsrooms; of the 661 that responded, 63 were online-only. This survey found that 47.8 percent of all digital journalists were female. That rate was down from 49.6 percent in the 2016 survey.

ASNE also found that, during the 2017 survey period:

- In 30.16 percent of online-only newsrooms, women outnumbered men; that compares to 37.36 percent in the prior survey. (In traditional print newsrooms, which all have online editions, the comparable figures were 15.5 percent and 14.2 percent.)
- In 31.75 percent of online-only newsrooms, women dominated leadership ranks; that was down from 36.26 percent in the prior survey. (In traditional print newsrooms, the comparable figure for both survey periods was 17 percent.)



Graphic produced by the Women's Media Center

Source: American Society of News Editors
Numbers are based only on the fraction of newsrooms that responded to the survey.

The ASNE survey did not include a racial breakdown.

Bui said that several Online News Association members have asked when a diversity survey will be conducted by the association. She is among those who believe it's important to compile detailed information on who is on the staffs of digital newsrooms, as well as in the ranks of freelancers on whom newsrooms increasingly rely.

Mandy Jenkins is the head of news at *Storyful*, vice president of ONA, and an ASNE board member. "We are paying a lot of attention to diversity, to women of color, women from different parts of journalism, women from different places, and not just from the coasts or big cities."

Continued Jenkins, who is White: "It's still such a problem that we have so many women in the industry but so few in the top roles. There's been some real progress, but there's also still such a long way to go."

To help women move up the decision-making managerial ladder, ONA runs a Women's Leadership Accelerator. It will take more efforts like that to ensure that women journalists of color are represented on every step on the newsroom ladder, Jenkins said.

It will require that White men, who still dominate the news business overall — and women who think they need to mimic White men — to think outside the box, ONA's Bui added.

"What hurts people of color and women of color the most in this industry is that we often are not given the opportunities early on that many White people are," Bui said. "It's often hard for us to get multiple internships because internships don't pay well. I had just one college internship, mainly because I had to work throughout college."

So often, even now, those in critical hiring positions, Bui added, have some unrealistic expectations. "You need to have gone to Columbia J-school and done four or five internships. We often don't have, as people of color, the ability to do that. I don't look at resumes with that eye. I want to make sure there is even footing. I ask, 'Can you do the job? Do it well? Are you truly interested?'"

"It's inevitable that your background and experience shape how you see the world and how you report — whether it's your socioeconomic status, what region of the country you're from, or where you went to school," *HuffPost*'s Terkel said. "And that's true of [me and] the fact that I'm a woman of color."

A CONVERSATION WITH MITRA KALITA

Vice president for programming, CNN Digital

WOMEN'S MEDIA CENTER: If being female and South Asian has helped shape your approach to journalism, how and why?

Mitra Kalita, vice president for programming, CNN Digital

MITRA KALITA: I got into journalism as a result of the movement to diversify journalism. I say that intentionally and apply that to my career intentionally. This wasn't an accident. I was part of a movement born out of the Civil Rights Movement and, more specifically, the [1968] Kerner Commission Report [on Black uprisings against oppression] recommendation to change newsrooms as we know them so that we could change journalism as we know it.

When I was 16, and was a Dow Jones intern, I spent two weeks in a workshop structured around helping you figure out how you're going to be a part of this change we need to see in media. Twenty-five years later we still are contending with a lot of the same issues; we are not telling the story from the perspectives of all our audiences. There is this imposed narrative or an imposed structure [that raises questions]. "Whose story is this? In whose voice are we telling it?"

WMC: Give an example of what you're talking about.

KALITA: On 9/11, while on staff at *Newsday,* I jumped out of the dentist chair in Jackson Heights, Queens, where I live, as soon as the hygienist said this was a terrorist event. No one's cell phone was working; the subway had shut down. I was in line at the pay phones, waiting to talk to my editor and interviewing people in Spanish, Bengali, and English. The

newsroom's initial mandate was that I get to downtown Manhattan, so I started walking toward the Queensboro Bridge. I started seeing Bangladeshi butchers shuttering their shops. People are crying. A van of Muslim men turns on a car radio and one of them says, "This is going to be terrible. This is going to be just like 1993" after the first World Trade Center attacks.

After an hour, I've only managed to move three blocks away from that pay phone. I called my editor again: "Do you have any of this context, this reaction from both New Yorkers *and* the world? Because that part of Queens reflects the world." Latinos are suddenly worried about tighter immigration. And Bangladeshis are worried about being targeted because they're Muslim. I called in and asked, "Does anyone have this?" And my co-worker Katia Hetter said, "Not like you do." So, that became much of what I covered for the year.

> "My teams are running, arguably, the world's most powerful home page for news. For me to not, essentially, monitor that home page to ensure that it's reflective of the world we live in would be a huge disservice, just paying lip service to diversity."
>
> *— Mitra Kalita, vice president for programming, CNN Digital*

You cannot write about race in a vacuum, or about identity as something separate from the news story. If we separate race and gender from the stories that allegedly have gravitas — and I'm not saying race and gender don't have that on their own — we're not doing our jobs.

WMC: In terms of diversity, what does CNN look like beyond the faces on the TV screen?

KALITA: We don't give out actual numbers. … But my teams are diverse. I wouldn't have it any other way.

My teams are running, arguably, the world's most powerful home page for news. For me to not, essentially, monitor that home page to ensure that it's reflective of the world we live in would be a huge disservice, just paying lip service to diversity. ... Monitoring that home page, checking for diversity in photos, everything, should be as natural … as checking to make sure there are arresting headlines. That's the level of diversity that the media need to internalize and see as an opportunity.

WMC: When did you decide you'd be a manager, and how do you wear that management hat?

KALITA: I'd been at *The Washington Post*, with a really great gig, when I got a call from an editor at *The Wall Street Journal,* where I'd been an intern, who wanted to send me to India — not because I already was a good editor, but because he thought I was a good journalist.

I tell my teams that you don't have to be a manager to be a leader. This is not a one-way street. I turn to people and people turn to me for advice: How do I write a strong lede? How do I make my story more diverse, or my newsroom more diverse? These were the questions folks in the industry were asking me before I became a manager, and that was a way of grooming me.

For starters, you must have a diverse candidate pool when you are making decisions on new hires. You get to that point by being intentional but also by proving what diversity does. When I was at the *Los Angeles Times*, it was known that you could not send your candidate to me for a final round of interviews unless, during the initial round, you'd had a diverse pool. That's one piece of it.

The other is that when Prince dies, and you have African Americans on staff who, within an hour, have delivered three beautiful essays on what Prince's death means, that's when I get to remind you of diversity's value. You connect the hiring to our journalism and to how we've distinguished ourselves.

WMC: Do other women of color, people of color, seek you out?

KALITA: They do. Women, in general, seek me out. People of color seek me out. Even some White men seek me out. It's fine and I'm flattered by that. I probably have about three conversations per week with folks in the industry that are purely informational. Sometimes they will lead to jobs for them. … I see the value of mentoring.

And this part may be way in the weeds: We are now in a moment of presenting the American people as so polarized, as the coastal elites versus people in fly-over country. Those terms mostly are wrong and have an element of insult in them. I worry that, as we're talking about diversity, it's often discounted as political correctness. The point of diversity is to get dead into the middle of the issues, to not be so polarizing but try to present as many points of view as possible.

Right now, I worry that diversity might be seen as a PC option, not as an imperative.

A CONVERSATION WITH BENÉT WILSON

Aviation journalist, Google News Lab trainer, and Online News Association vice president

Benét Wilson, founder and editor-in-chief of Aviation Queen LLC

WOMEN'S MEDIA CENTER: When so many journalists were naysaying multimedia journalism, you were an early adopter. Why?

BENÉT WILSON: I started out doing this work on a typewriter. But two days after I went to work at *Aviation Week* in 2006, they had a global meeting with all the editorial staff and said, "Look. We are going digital. If you want to keep up and stay on the staff, you've got to get with the program." I started training myself. This was at a time when there were not many of the blogging conferences, podcast camps, or Wordpress camps that we now have.

WMC: What were the challenges and the amazing parts of this for you?

WILSON: The amazing part was how much there was to learn and how many resources there were to learn from and how many people out there who were willing to help. It revitalized my career. You have to do the writing, reporting, and editing, of course. But when you get tools that make this smart and help you do your job smarter and better, that's truly revitalizing.

I absolutely had to do this. I had no choice.

WMC: Why are you on the Online News Association's board of directors?

WILSON: Years ago, we had this thing at ONA conferences called "count the Black people." At the reception that [the late] Dori Maynard [of the Maynard Institute] hosted at ONA — where everyone was welcome — there were so few Black people the first few years that we took an annual Black people picture. Then we got a new executive director, Jane McDonnell, one of those woke White people who understands the importance of diversity. ONA had a crappy reputation on diversity, was seen as clique-y and noninclusive. … Jane started several initiatives to change that. What tipped this was the 2013 ONA conference in Atlanta, where there was a big National Association of Black Journalists and National Association of Hispanic Journalists chapter. I made it a point to tell people to come. Now I see Black people at the conference whom I don't know and almost get annoyed by that. The fact they're coming is a very good thing.

WMC: What are some of ONA's diversity initiatives?

WILSON: We've gotten Knight Foundation grants to bring students from historically Black colleges and universities to the ONA convention. CNN does a diversity fellowship for young to midlevel journalists at the conference. We've worked with the membership committee to do a census so we can better find out where our members are. After 10 years, I'm especially proud to say that the majority of our board members are from minority groups.

WMC: You suggest that there's an urgency for people of color, for women of color to get ahead in this.

WILSON: The future is now. Some newspapers and magazines are digital-only. Just this week, four longtime magazine editors stepped down, hinting that they are tired and can't keep up with the digital changes and layoffs and doing more with less. Broadcast journalism is feeling the pain, too.

> "I don't believe in embarrassing and shaming people, but I do believe in giving them actual solutions, people they can hire tomorrow. We don't want to hear the excuses anymore."
>
> — *Benét Wilson, founder and editor-in-chief of Aviation Queen LLC*

Digital isn't going away. The kids, young people, aren't watching *NBC Nightly News with Lester Holt* like my dad does. We just unveiled at Google News a YouTube training model to show newsrooms how they can create their own channels and interact with people because, more and more, that's where people are going, to YouTube, to their apps. Many of them don't have cable. News stations are doing Web-only stuff. That includes TV stations that are pushing out mini-documentaries, information they can't get out in a 90-second, on-air news segment. There may come a time when there is no local television station newscast as we know it today.

WMC: Are there glaring examples of what happens when women of color are not in the digital news sphere?

WILSON: Mostly, I look at this in terms of where are the journalists of color, in general, not just women: A Minnesota station did a piece about a man who was a suspect in a series of rapes, and they put up a picture of DeRay Mckesson, one of the leaders of Black Lives Matter, as a rape suspect. He lives in Baltimore. Those Minnesota journalists saw a random Black person and got mixed up.

Then, there's the story of a White news anchor who was reading a story about some incident, and he used the quote "Ninja, please," which seemed a variation on the N-word but he didn't know that — had no clue. There are other problems along those lines. A person of color on that staff could have pointed these errors out, but where are those journalists?

WMC: Does ONA have any initiatives specifically targeting people of color or women of color?

WILSON: We don't specifically have programs for women of color. But one of our programs is the Women's Digital Leadership Academy for 25 women who, last year, met at the University of Southern California. And we make a very concerted effort to make sure women of color are in that mix. We had almost 500 women apply last year. Poynter has a similar program that had 400 applicants, and I was a part of that, too. I was thrilled because a lot of my mentees were selected for both programs.

WMC: Overall, how do you view your role, the weight you carry, and what you bring to bear?

WILSON: I take this very seriously. My role is to make sure that young women, especially Black women, journalists of color of all ages, have the same opportunities as anyone else.

Between 2009 and mid-2016, I reviewed 300 resumes for free because the resume is the first thing that trips people up. I have a vast network. I recommend people for jobs. I tell the folks I help that they also are obligated to help, to bring other people along.

I talk to people on the ONA board, at industry conferences and events: "Look. Your newsroom needs more diversity." I don't believe in embarrassing and shaming people, but I do believe in giving them actual solutions, people they can hire tomorrow. We don't want to hear the excuses anymore: "We can't find a Black woman, we can't find Hispanics …" This work is a long, slow haul, and it's extremely important.

TRYING TO PLUG A LEAKY PIPELINE

Local TV news producer-turned-college professor Victoria LaPoe refused to overlook the slight: She'd agreed to join an otherwise all-White, all-male panel at the 2015 conference of the Association for Education in Journalism and Mass Communication (AEJMC). But her fellow panelists overran their allotted talk time, leaving LaPoe no room to present the charts, figures, and facts on gender and race diversity in journalism studies that she'd prepared for that session.

— Victoria LaPoe, assistant professor, journalism, Ohio University

"They totally blew me off," said LaPoe, who teaches journalism and researches media diversity, among other topics, at Ohio University. "They said, 'We're sorry, we ran out of time.' I said, 'I'm out.' "

LaPoe, the Native American Journalists Association's vice president, protested by stepping down from two AEJMC committees. Separately, those committees were charged with bolstering the number of women and minorities among college media instructors and, by extension, perhaps increase the tally of media students drawn to academic programs staffed by people who look like them, who share their backgrounds, and who might serve as role models and mentors. Instead of collaborating with the association — she skipped its recent conference — she is focusing her journalism diversity efforts elsewhere.

It must be noted that four of AEJMC's 15 elected officers are women of color. Five of the 15 are men, all of them White; and the organization's president and president-elect are women who happen to be White. Those are signs of progress. But, in LaPoe's mind, her treatment as the only minority and sole female on that 2015 panel suggests something about the challenges faced by students and instructors who fit her gender and race profile.

"One of the key reasons I made it through college is that I had a Latino professor — not a female, and female instructors were few in number — who believed in me and told me that I was as good as anyone else and that I deserved high-profile [newsroom] internships," said former journalist Laura Castaneda, a professor and researcher at the University of Southern California Annenberg School for Communication and Journalism. Her next project will analyze the comparative lack of female bosses at the highest rungs of the news business.

She told the Women's Media Center that her parents weren't college grads and were unable to provide guidance on that front: "My siblings and I had to find so many answers on our own. We didn't know you could take the SAT more than once … or about elite schools versus other schools. Even now, at this university and others, there are a lot of people who were just like me. We need to be talking about that and what all of that means for students and for newsrooms."

Castaneda, who is the national academic officer for the National Association of Hispanic Journalists, said that few of the USC students with whom she has direct contact share her race and gender. Just one Latina enrolled among the dozens of students in Castaneda's four fall 2017 courses at USC. There, the price tag for an academic year of on-campus living and full-time study is more than $72,000. As costs at private and public campuses keep surging, college affordability is a sure driver of student demographics.

"What happens with a lot of socially and economically disadvantaged students is that they lack money to pay for college, especially the elite schools — though I believe Hispanic-serving institutions, HBCUs, and other less-costly colleges have wonderful journalism programs," Castaneda says.

She highlighted the fact that students with less financial means at USC often juggle classes with time-consuming jobs that help them pay tuition. This means they risk not being able to participate in student news projects that are also time-consuming. "And that very much effects their portfolio, the kinds of jobs they get, and the first jobs they get," Castaneda says.

> "They said, 'We're sorry, we ran out of time.' I said, 'I'm out.'"
>
> *— Victoria LaPoe, assistant professor, journalism, Ohio University*

The University of Georgia's most recent Annual Survey of Journalism & Mass Communication Enrollments, a survey of 82 bachelor's and master's programs, found that roughly two-thirds of candidates in the programs in the fall of 2013 were female. Among Ph.D. candidates, the figure was 60.3 percent, according to the report, which was commissioned by several journalism educator and news organizations. The report, published in August 2014, does not provide a racial breakdown. Neither does "The Leaky Pipeline Between Journalism Students and Female Journalists: Reasons Women Stay and Leave Newsrooms," a June 2016 University of Washington graduate student's thesis, based on previously published research, including the University of Georgia's, and interviews with a total of 20 women who were either student journalists, recent journalism graduates, or working or former journalists in Seattle.

The reports do cite gender disparities and workplace/job search discrimination — subtle and overt — that result in male journalists' continuing to get disproportionately more bylines; producer, reporter, and photographer credits; and anchor time.

Changing this situation, observers including LaPoe and Castaneda contend, means tackling everything from how to raise more scholarship dollars for low-income minority females who aspire to be journalists to how to diversify journalism professor ranks.

In their own ways, both women are taking action. Since she landed at Ohio University in the fall of 2017, LaPoe, who previously taught at Western Kentucky and Louisiana State universities, has persuaded her department's dean to fund a scholarship for Native American journalism students. LaPoe also persuaded OU's student affairs office to produce an Indigenous People's Day poster to temper Columbus Day and debunk the notion that Spanish explorer Christopher Columbus discovered America. (That hot topic is fodder for the kinds of news stories that a Native American journalist, female or not, LaPoe says, might be more likely than a non-Native American to cover.) LaPoe continues to oversee some of the 2017 Native American Journalists Association Fellows, a class comprised of six female and four male journalism students.

To ensure that Latino student journalists, and others interested in Latino-related news, are not sidelined at USC's Annenberg School, Castaneda launched, among other initiatives, a Latino-focused multimedia news vertical, published on the college's website. Its flexible work schedule better accommodates students who must work to pay tuition and run up against some pre-existing student news projects operating during hours when working students often can't be around to participate, helping to build those requisite portfolios.

AFTERWORD

Women: Let's show our power and pull our sisters up

In college journalism classrooms around the country, women make up the majority of both students and faculty. And, as stated in this study, annual reports from the Association of Schools of Journalism and Mass Communication show that for many years women have comprised more than 65 percent of bachelor's and master's degree students. Women represent more than 50 percent of journalism and mass communication faculty members, but women of color are woefully absent as leaders in journalism education at the university level.

Cristina Azocar, associate professor and chair of the journalism department, San Francisco State University, former WMC board member.

I'm the only university journalism department chair who is Native. I believe I am the first. While women of color are present in leadership positions at the Association for Education in Journalism and Mass Communication (AEJMC), they can make more of a difference for their students at the department level because that is where we have the most interaction. But there is not much support for people in the stressful environment of academic leadership, mentorship is lacking, and burnout is a problem. And men in power don't see that they have the ability to help women move in to their positions.

At an AEJMC panel titled "Beyond the Diversity Plan: Strategies to Diversify Faculty, Students and Curriculum" in Chicago in 2017, I asked what the deans on the panel were doing to replace themselves with people of color. One of the deans suggested that that was a university problem. And that's the problem. He should be mentoring women and people of color into leadership positions so that they could take his place or have the experience to take leadership positions at other colleges. But, according to his answer, he didn't see it as his problem.

As women are showing our power with movements like #MeToo and #TimesUp, I hope we all take it to the micro level. Those of us who have some power in academia should be pulling our sisters up with us — both students and junior faculty members.

> "Those of us who have some power in academia should be pulling our sisters up with us."
>
> *— Cristina Azocar, associate professor and chair of the journalism department, San Francisco State University, former WMC board member*

Cristina Azocar (Upper Mattaponi) is an associate professor and chair of the journalism department at San Francisco State University. She is an expert on representation of race and diversity in the media, ethnic media, and the social and psychological effects of mass media. She is a past president of the Native American Journalists Association and a former board member of the Women's Media Center, and currently serves on the Accrediting Council on Education in Journalism and Mass Communications.

TOWARD PARITY: A WOMEN'S MEDIA CENTER ROADMAP

The Women's Media Center and several of the journalists interviewed for this report offer a blueprint for news organizations striving to tell the fullest possible stories; to create news staffs reflecting our nation's racial, ethnic, and gender diversity; and to ensure equity in pay, hiring, and job placement for female journalists, including those of color.

"[The news industry] needs to purposely search for talented, inspirational women with strong news credentials and strong leadership skills and commit to their success at the same level they make to male candidates." — Ann Curry, executive producer, reporter, host, PBS' *We'll Meet Again*

"Pick the brains of existing women and journalists of color in the newsroom and former colleagues who belong in those groups to find the best and brightest. Often, I find that the same two or three journalists of color cycle through every media company in town — as if there are no other minority journalists out there seeking a job. … It is not hard to find them if you are willing to do the work, instead of just looking to the same pool. Don't limit yourself; think outside the box. Tap journalism professors at local and out-of-town universities and your local chapters of NABJ, NAHJ, AAJA, et cetera." — Rummana Hussain, *Chicago Sun-Times* assistant metro editor

"[Sustainable change] requires companies not only revamping reporting structures but truly investing in up-and-coming staff, especially minorities, through clear mentoring and coaching, training, and career opportunity. [Do] not just recruit, but promote and retain. This requires more than a booth at NABJ, NAHJ, or AAJA, [but] rather, putting the spotlight and accountability on decision makers so they realize their own success and advancement is tied to that of mentees they're bringing up." — Viviana Hurtado, news anchor, WTOL-TV/FOX

"A big part of driving diversity is realizing that there is more than one kind of story to tell, and more than just reporters and writers who are doing the telling. When you're working with people from other fields — developers, engineers, designers, people you wouldn't even have thought would be a newsroom a decade ago — you realize how much room there is for diversity." — Vox Media product manager/partner platforms Elite Truong, Online News Association board of directors

For news CEOs and other executives

Set the standard. Let your midlevel and line managers and those who do the hiring know that diversity is not optional.

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

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

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

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

For top, mid-level, and other frontline news managers

Staff with intention. Hire reporters, editors, producers, photographers, videographers, and other journalists who show proof and capacity for reporting accurately and are mindful of gender, class, and ethnic diversity and how different groups, ideals, debates, and controversies intersect. Hire those who will cover a diversity of newsworthy topics and pursue a diversity of sources to flesh out those stories.

Mentor and encourage. In ways formal and informal, provide guidance, reassurance, and advice to young women of all races and classes who are considering journalism or are already in the field.

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

Avoid biased or coded language and imagery. Just as good journalists examine their words for correct spelling, punctuation, grammar, usage, and style, so too — at all levels of the news delivery process — should they guard against biased language that could unfairly depict issues and people in the news. The Women's Media Center offers "Unspinning the Spin: The Women's Media Center Guide to Fair and Accurate Language."

Clearly define sexism, racism, and, for that matter, ageism. Then, make clear the federal, state, and local laws against discrimination and your organization's system of ensuring discriminatory practices don't creep into the workplace.

Monitor reader/viewer comments. Responses to news coverage that are posted on your site can shape perception/misperception of your news organization's own philosophies and bent. Make sure reader/viewer feedback is neither needlessly inflammatory, provocative, malicious, racist, or sexist, nor a vehicle for spreading disinformation.

For concerned consumers of media

Demand accountability by:

Writing letters to the editor and station managers or taking other action — collectively, if necessary — to convey your concerns about coverage, newsroom staffing, etc. Press news executives for a speedy, reasonable, and reasoned response.

Knowing Federal Communications Commission (FCC) rules on broadcast media ownership and joining the chorus of players who have been demanding that more efforts be made to increase the low number of TV and radio stations owned by women and people of color. Also, the WMC supports net neutrality to ensure all people have equal access to the Internet without discriminatory fast and slow lanes for content distribution and consumption.

Letting your wallet do the talking. By all means, pay for some of the news you consume. It's critical for those who advertise through news outlets, among others, to know where consumers are getting their information — and for journalists to earn a paycheck.

WMC RESOURCES FOR THE MEDIA

The Women's Media Center is dedicated to diversity in all our programs and projects, including WMC Progressive Women's Voices media training and leadership programs; WMC SheSource, an online database providing topical experts to bookers, producers, and journalists; and WMC Features, WMC Women Under Siege, WMC Speech Project, WMC FBomb, WMC Reports, the WMC Live with Robin Morgan — programs whose writers, broadcasters, producers and on-air guests hail from diverse backgrounds. Our goal is to be inclusive and to feature voices and experiences that model the kind of representation that accurately reflects the world we live in.

WMC SheSource is an online database of media-experienced women experts who we connect to journalists, bookers, and producers looking for sources. WMC SheSource makes it easier for journalists to include diverse women's voices across all topics in their news coverage.

WMC Research and Reports

WMC's "The Status of Women in the U.S. Media" report is the industry standard on statistics for women in media and is produced and published on a regular basis. The report is more than statistics — it is evidence, a tool, and creates benchmarks to highlight the status of women in media, especially at the intersection of race and gender. The report also provides information that campaigns can organize around for change.

WMC Media Watch — Women and Politics

WMC Media Watch — Rape and Rape Culture

WMC Media Watch — Reproductive Issues

WMC Media Watch — The Gender Gap in Non-Acting Oscar Nominations

WMC Media Watch — The Gender Gap in Non-Acting Emmy Nominations

WMC Features are timely stories and commentaries that provide a missing feminist perspective on news events, reports on underreported topics of relevance to women, and stories that analyze the media's treatment of women.

WMC Women Under Siege shows how sexualized violence is being used to devastate women and tear apart communities around the world, conflict by conflict, from Syria to the Democratic Republic of Congo. It is the only journalism project of its kind dedicated to this subject in a complex way. It keeps these stories in the headlines for the public and for policy makers.

WMC FBomb has pioneered the intersectional teen feminist identity and provides socially conscious youth with the personal and professional tool of a media platform. It serves as a welcoming community to feminist-minded young adults and as an accessible entry to a broader social justice dialogue.

WMC Speech Project spotlights and documents online abuse and its effects on women's rights, civic participation, and free speech. The project uses WMC's journalism and activism platforms to raise public awareness of the scope and effects of toxic online abuse.

"Women's Media Center Live with Robin Morgan" (WMC Radio) is a nationally syndicated, hour-long weekly radio show and podcast with an additional international audience online at iTunes in 110 countries.

CITATIONS

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WMC BOARD AND ACKNOWLEDGMENTS

The Women's Media Center staff is thankful to our co-founders, Jane Fonda, Robin Morgan, and Gloria Steinem.

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THE STATUS OF WOMEN OF COLOR IN THE U.S. NEWS MEDIA 2018

THIS REPORT'S PRODUCERS

Veteran journalist **Katti Gray** produced the Q&A profiles and news articles on hiring patterns, college journalism student enrollment, and suggested paths toward newsroom diversity for this report, another among the Women's Media Center's ongoing quantitative and qualitative analysis of how woman fare in the media.

Gray is program/instructional director for New York University's Urban Journalism Workshop and has taught in the Department of Film & Media at Hunter College and at the Columbia University School of Journalism. She mainly covers health and criminal justice for a wide range of national print and online publications; coordinates journalism fellowships for Center on Media, Crime and Justice in New York: and shares a 1997 Pulitzer Prize with a team of *Newsday* journalists.

Cristal Williams Chancellor is director of communications for the Women's Media Center, responsible for media communications, raising the visibility and profile of the organization, and managing the production of many of WMC's reports. She was the editor of this report. Williams Chancellor is an award-winning journalist who spent the bulk of her career in newsroom and project management. Prior to coming to the Women's Media Center, she spent nearly 12 years at the American Society of News Editors. She was part of the team at the Akron Beacon Journal that won the 1994 Pulitzer Prize Gold Medal for Meritorious Public Service for a yearlong series focusing on race relations.

Diahann Hill has worked internationally in print, web, television, and film for 40 years, as an artist, graphic designer, art director, and stage and costume designer. She studied painting at the San Francisco Art Institute. In addition to her work with Xola promoting sustainable, locally controlled, and eco-friendly international tourism in India, Greenland, Mongolia, and elsewhere, Ms. Hill's career has found a primary focus in women's rights and civil rights in the United States. She has worked extensively with People for the American Way, The Institute for Women's Policy Research, The Economic Policy Institute, and Project Kid Smart.

Barbara Findlen, WMC Features editor for the Women's Media Center, copy edited this report. She's been working as a journalist for more than 25 years, including 13 years at *Ms.* magazine, where she ultimately served as executive editor. She is the editor of the anthology *Listen Up: Voices From the Next Feminist Generation* and coauthor, with Kristen Golden, of *Remarkable Women of the Twentieth Century: 100 Portraits of Achievement.*

APPRECIATION

GWEN IFILL

September 29, 1955 – November 14, 2016

"At our best, we reject bias and understand that the most dangerous bias is found in the stories that we don't tell."

Gwen Ifill remarks at the Women's Media Awards, November 5, 2015, WMC Pat Mitchell Lifetime Achievement Award

https://www.youtube.com/watch?v=baJm_a4RTTc

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

— Gloria Steinem, WMC Co-Founder

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