

20

WOMEN IN FILM | TV | MEDIA | DIGITAL
WIF
LOS ANGELES

WOMEN IN FILM ANNUAL REPORT GENDER PARITY: THE VIEW FROM HERE

19



STAFF

Kirsten Schaffer,
Executive Director
Maikiko James,
Director of Programs
Amy Guy,
Director of Development
Alison Emilio,
Director of ReFrame
Genevieve Winters,
Director of the
WIF Help Line
Ashley Chrisman,
Manager of Operations
and Events
Melissa Verdugo,
Manager of Programs
Katherine Spada,
Communications Manager
Ebony Adams,
Manager of Public Programs
Toni-Marie Gallardo,
Development and
Communications
Coordinator
Angel Hunter,
Program Coordinator
Raissa Reis,
Office Coordinator



OUR MISSION

Women In Film advocates for and advances the careers of women working in the screen industries — to achieve parity and transform culture.

WIF BELIEVES THAT...

- Gender parity—defined by equal opportunity, pay, and representation—is a requirement of healthy civil society.
- Despite progress, systemic bias in the screen industries persists; it manifests in forms both conscious and unconscious.
- This bias is intersectional across race, ethnicity, ability, age, class, sexual orientation, and gender identity.
- This bias informs the decision-making process of both men and women.
- Women helping women cultivates the next generation.
- Awareness of systemic imbalance is the precedent to Culture Change. Culture Change is the precedent to Policy Change.
- Parity is only possible when decision makers change culture and policy, and hold themselves, their teams, and their businesses accountable for its implementation.
- Parity is good business. Parity, inclusivity, and equal representation are non-negotiable requirements of sustainable media businesses.



Welcome From the Executive Director

I became the Executive Director of Women In Film in April of 2015, a few days before launching the third round of research examining the careers of women in Hollywood, in partnership with Sundance Institute and USC. Research that would become the backbone of the ACLU's public letter to the EEOC asking them to investigate disparities in the hiring of women directors in Hollywood. Research that would also become the foundation of ReFrame, a groundbreaking initiative to change culture using a peer-to-peer approach.

In October of 2017, the quiet conversations that women had been having for years, behind closed doors, went public. Conversations centered around sexual harassment and abuse fired up a wider movement—one that looks deep into the practices and policies that condoned an abusive culture in Hollywood and that stifled not only equality, but also creativity. Because women need to feel safe in the workplace, we launched the WIF Help Line for sexual harassment and misconduct, connecting callers to legal and mental health services to ensure that members of our community have recourse and support when their rights have been violated.

Our job at Women In Film is to keep attention focused on this issue, to continue putting forth innovative solutions, and to believe that change is possible. We believe that the screen industries can get to 50/50 in front of and behind the camera, and behind the desk; a truly intersectional industry that reflects the diverse population of the United States. And most importantly we believe: that "value" can mean more than money. We see a future where the entertainment industry can be profitable while holding values of inclusivity in high regard.

Together, with our members, partners, and funders, we will achieve equality.

Kirsten Schaffer

- 03** Welcome Message
- 04** State of the Industry
- 06** Success Stories
- 12** WIF Programs
- 20** Annual Gala
- 22** Financial Statement
- 24** Thank You to Our Sponsors

THE CHALLENGE:

Advance Equality in the Screen Industries

> HISTORY

Women In Film was founded in 1973 to support the women who were working in Hollywood, to bring more women into the fold, and help them to have sustainable careers.

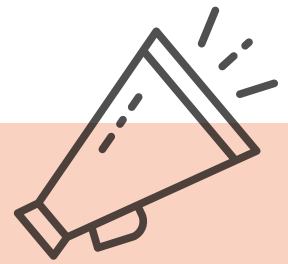
Over the past 46 years, we have made incredible progress in some areas, but the industry is still woefully behind in others. When WIF was formed, there was only one female VP at any studio, and none of the studios or networks had female CEOs.

In 2018, **25.6%**³ of executives were women and **17%**³ of the C-suite was female.

+ CURRENT STATE

Women represent **51%** of the population of the U.S., and women of color represent **17%** of the population. In television **31%**¹, and in film, **20%**² of key behind-the-scenes positions are held by women. Less than one percent of directors are women of color.²



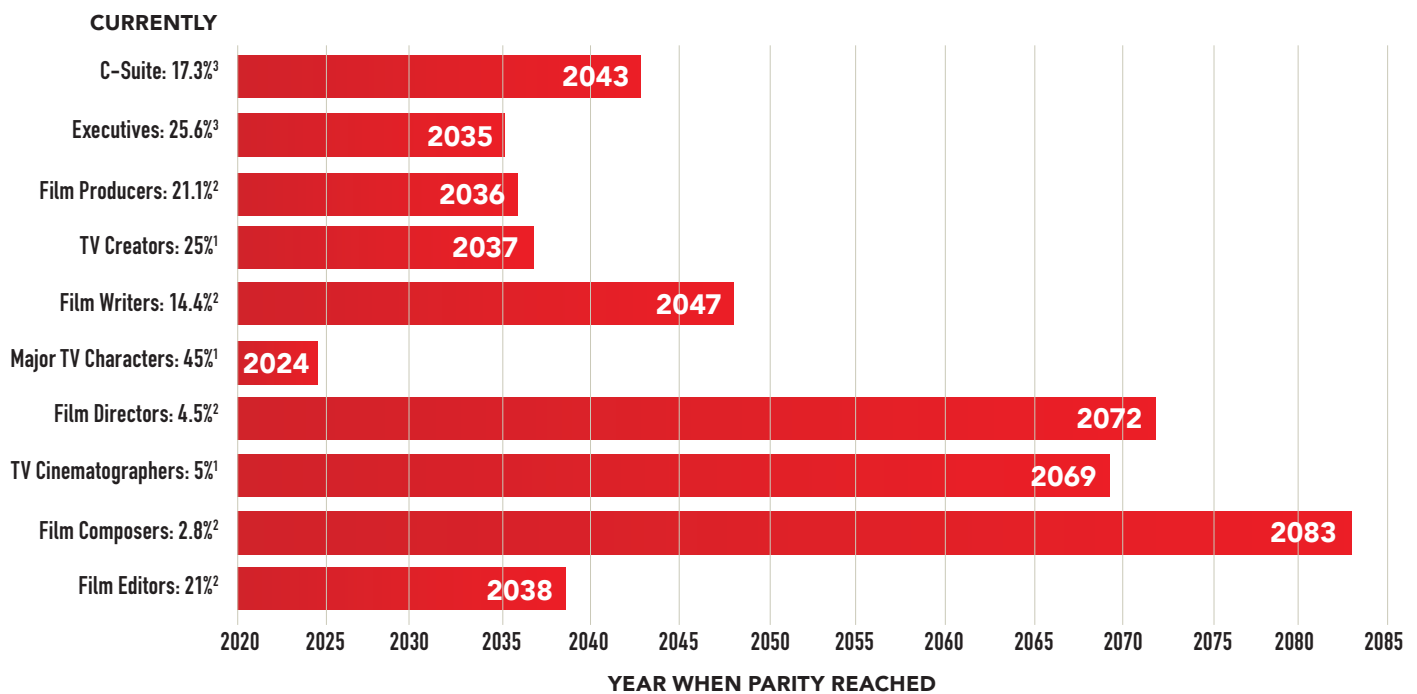


THE GOAL:

An Entertainment Industry that Reflects the U.S. Population On- and Off-Screen

= FUTURE STATE

If we increase the number of women in these categories by **25%** every **5 years**, this is how long it will take us to get to parity.



1. Lauzen, Martha M. (2018). *Boxed In 2017-18: Women On Screen and Behind the Scenes in Television*. Center for the Study of Women in Television & Film, San Diego State University.

2. Smith, S., Choueiti, M., Pieper, K., Yao, K., Case, A. and Choi, A. (2018). *Inequality in 1,200 Popular Films: Examining Portrayals of Gender, Race/Ethnicity, LGBTQ & Disability from 2007-2018*. USC Annenberg.

3. Smith, S. L., Choueiti, M., Choi, A., & Pieper, K. (2019). *Inclusion in the Director's Chair: Gender, Race, & Age of Directors Across 1,200 Top Films from 2007 to 2018*. USC Annenberg Inclusion Initiative.

Maria Sten

ACTOR / WRITER

WRITING LAB

Achieving equal cultural representation within our media narratives requires a representative number of skilled storytellers. The Women In Film Writing Labs, held in partnership with key collaborator and industry benchmarker The Black List, are designed to equip new television and screenwriters with knowledge to build and sustain their careers. These programs—an Episodic Lab and a Feature Residency—provide participants with support in craft, professional development, and networking toward advancing their livelihoods.

The Episodic Lab selects six to eight female TV writers and runs for four weeks, with sessions including script development, pitching, a mock writers' room, and roundtables with established writers and industry executives. The yearlong Feature Residency consists of one-on-one mentoring with established screenwriters, peer workshoping sessions, and industry advice from decision makers and executives. Additionally, throughout the year, participants attend events and screenings that further expose them to the realities of life as professional screenwriters. The Writing Labs are generously supported by the HFPA.



Maria Sten is an actress, writer, and filmmaker from Copenhagen, Denmark. Of Danish, Swedish, and Congolese heritage, Sten began her career as a professional dancer and model. She also holds the title of Miss Denmark 2008.

Sten's first short film—which she wrote, directed, produced, and starred in—debuted at L.A. Shorts Fest 2016, and she was a fellow in the 2017 Women In Film x The Black List Episodic Lab. As a filmmaker, Sten strives to tell meaningful stories that amplify diverse voices and empower women.

INTERVIEW

How did you get involved with Women In Film and the Episodic Lab?

I had submitted a pilot script to The Black List, and one of the opportunities they had posted for writers to apply to was the Episodic Lab with Women In Film. After applying, I interviewed with my dear friend Megan Halpern of The Black List, along with Maikiko James from Women In Film (who has since become my dear friend). This is just one example of what Women In Film is all about: the camaraderie and unity I've felt with this group of women since the very beginning.

How has the Lab helped your development as a writer?

We workshoped our pilots in the Lab and gave each other notes on the best way forward for each of our projects. And we had the opportunity to meet with showrunner-level writers, staff writers, and mid-level writers. We even spent a whole day participating in a mock writers' room to get the feeling of what it's like to work in that kind of environment for four months.

What was the overarching insight you took away from the Lab?

Succeeding in this career is about more than writing. The Lab gave us

more than just one specific skill. It was about women observing women in the television profession. It was about how you make yourself heard in the room, and how to not be afraid to speak up in a room. I took away a sense of community and a new network. So now, when I have a question or I'm stuck, I can connect with one of my friends from the Lab. Or if I'm looking for resources, I can reach out to Women In Film.

How does your identity as a woman of color affect your experience in a writers' room?

It's a fine balance. Because you want to be accepted for your work, but you also get, "By the way, I have a 'black' question." Or, "I have a 'woman' question." And they're surprised you're really a drama writer that can write with the men. You have to wonder, 'why can't I just be a drama writer?' But you power through it and know that you deserve to be there. Not because you're a woman, but because you're a great writer.

It's about owning your confidence and knowing you belong there. This is why these labs are so valuable. Because we're working together as a group to go out and do our thing, not waiting for permission; with the skills and confidence to back it up.



“Succeeding in this career is about more than writing... It's about owning your confidence and knowing you belong there. This is why these labs are so valuable.”

Melissa Murray

WRITER / DIRECTOR

INSIGHT

In 2018, **Women In Film** launched INSIGHT, an initiative for women of color filmmakers, to promote meaningful and genuine representation in the entertainment business, and to expand the pipeline of access to more women of intersectional identities.

Through INSIGHT, rising media creatives are supported by a network of advocates who provide mentorship and continuing education, as well as a collective of support and collaboration required for success in the entertainment industry. Mentors and instructors include senior executives, prolific writers and directors, and actors hailing from a diverse range of expertise.

Writer / Director Melissa V. Murray is an inaugural member of the program.



Melissa V. Murray was born and raised in Harlem, NY. At the age of 15, she enrolled at Ghetto Film School in the South Bronx and created several original short films.

Under the banner of her own production company The Cynical Owl, Murray has written and directed four original short films and is currently in production on her first feature screenplay. Her mission as an artist is to feature dynamic characters and stories that wholly encompass the Black American experience.



INTERVIEW

What are some of the key things that make the INSIGHT program stand out?

Our mentors are real executives who have the experience to give us practical tips. We've spent time talking about pitching our projects, what we should expect in an industry meeting, and what to wear. We're hearing from executives who are meeting with writers daily, so that's how we learn the things we should be aware of when we're pitching. These women can show us how they choose projects, and what's working in the marketplace: what executives are already looking at, and what companies are looking for.

How has your career grown with the guidance of Women In Film?

Women In Film is a community, and all of these women are moving up together, as a group. You have your own thing, but you also have people supporting you. You have your own vision, but you look at the women to your left and the women to your right, and they're also supporting you, and they're also doing their own

thing. You start to realize what things you do very well, and what someone else does well, and you can see how we can work together to move all of our careers forward.

Are you seeing any change in gender equality in the industry?

I check a lot of boxes: I'm queer, I'm Black, I'm a woman. I don't think that you can have a conversation about gender parity without speaking about race. We're still at only about 12% if directors being women, and directors who are women of color are a fraction of that. We're starting to see more diversity in writers' rooms. Last year in broadcast TV, 18% of writers were people of color. But if you take a step back, the industry is still very male-dominated. The change needs to go much further to accurately represent the population of women of color in the world.



“Our mentors are real executives who have the experience to give us practical tips... These women can show us how they choose projects, and what’s working in the marketplace.”

Nisha Ganatra

WRITER / DIRECTOR

FILM FINISHING FUND

One of the most challenging obstacles facing women filmmakers is access to capital, even for seasoned creators. Our research has shown that women continue to deal with particular gendered biases that make it harder to secure financing. Since 1985, Women In Film has been helping bring projects to fruition with our Film Finishing Fund. Each year, a slate of films is selected to receive grants of cash and in-kind gifts, affording invaluable completion assistance for independent projects on tight budgets. Along with support from Stella Artois, which provides funds for films inspiring social change, and Delta Air Lines, which offers travel assistance, Women In Film is proud to support influential cinema that is changing the landscape of Hollywood. Recipients of the Film Finishing Fund have gone on to great success, achieving distribution and receiving top honors at domestic and international film festivals, including Sundance and Tribeca. Grantees have even won Oscars and Peabody Awards. Through our partnership with Stella Artois, we have introduced a showcase of Film Finishing Fund recipients so that these inspiring projects can be shared with our community.



Nisha Ganatra is an Emmy nominee and Golden Globe winner as a director/producer of "Transparent." She is the co-executive director/producer of the first season of "You Me Her," as well as the co-executive producer and director of the Pamela Adlon series "Better Things."

Ganatra's acclaimed debut feature CHUTNEY POPCORN won Audience Awards at the Berlin International Film Festival, Paris International Film Festival, and Madrid International Film Festival, and Best Feature Film Awards at the Outfest Los Angeles Film Festival and Munich Gay and Lesbian Film Festival. Her most recent feature LATE NIGHT, starring Emma Thompson and writer Mindy Kaling, debuted at Sundance 2019 where its domestic distribution rights were bought by Amazon Studios for \$13 million, a festival record.

In addition, Ganatra currently serves on the Women In Film Board of Directors.



INTERVIEW

What was your first experience with Women In Film?

I didn't know what to do as I was trying to break into the film industry. I saw an ad for a film festival held by WIF, sent in a short I'd made, and it got picked. They screened it at Universal Studios along with other short films that had been made by women. It was the first time somebody referred to me as a filmmaker, and a light clicked on for me when they said that.

So, I thought if it was good enough for a film festival, maybe it's good enough to get me into film school. After that I got into NYU film school, and that's what changed my whole life.

How did the Film Finishing Fund help production of your first feature, CHUTNEY POPCORN?

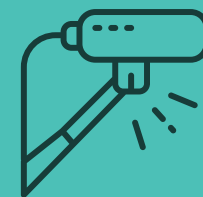
We had an edited film, but we couldn't get it out of the editing software because we couldn't afford the next step. The result of Women In Film helping us was that we could get it finalized and send it to festivals.

Once we got into festivals we could say, "Women In Film gave us a grant to get it here." That gave us credibility when we asked potential investors if they would add on to that. If Women In Film hadn't given me that first grant, I might still be trying to finish my first film.

What changes have you seen being on the Board of Women In Film?

It's really exciting to be working with women who are so influential, who are dedicated to changing this business from within. It's a whole different experience for me, because I've always just been a filmmaker trying to shift culture from the outside, using storytelling. It's really interesting to be partnering hand-in-hand with other board members who are powerful inside the existing structures, and seeing that we all have the same goal.

That's what's so beautiful about the WIF Board: nobody's bought into the fiction of that zero-sum game.



"Once we got into festivals we could say, 'Women In Film gave us a grant to get it here.' That gave us credibility when we asked potential investors if they would add onto that."

PROGRAMS

Film Finishing Fund

Financing Intensive

INSIGHT

Mentoring Program

Production Program

> **ReFrame**

Scholarships

Screening Series

> **Help Line**

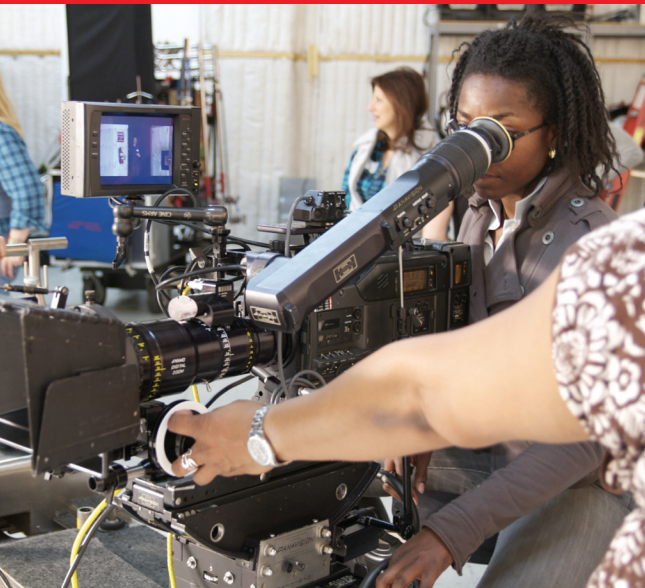
Speaker Series

Writing Labs

> WIF HELP LINE

This integrated program offers resources and support, including referrals to pro bono legal services, low-fee therapy, and free support groups for anyone who has experienced sexual harassment or misconduct while working in the entertainment industry. Our trauma-informed staff responders take calls from across the country, and referral services currently serve California, New York, and Georgia.

The WIF Help Line is made possible by support from WME Foundation and ViacomCBS.



> REFRAME

Founded and led by Women In Film and Sundance Institute, ReFrame is a research-based action plan in partnership with leaders across the industry to further gender parity. The ReFrame Theory of Change Triangle tackles three specific barriers to the advancement of women in film, TV, and media. Partners commit to participating in programs that will result in more diverse storytelling for expanded audiences around the globe—and shift the system towards a more inclusive and innovative culture.



ReFrame is made possible by support from The Harnisch Foundation; IMDbPro; Melanie Backer—Backer Charitable Trust; Mercer; the Women at Sundance Leadership Council: Ruth Ann Harnisch, Katy Drake Bettner, Barbara Bridges, Abigail Disney, Cristina Ljungberg, Ann Lovell, Susan Bay Nimoy, Patty Quillin, Brenda Robinson, Kimberly Steward, Lynda Weinman, and Jenifer Westphal; Delta Air Lines; Zola Mashariki; and an anonymous donor.

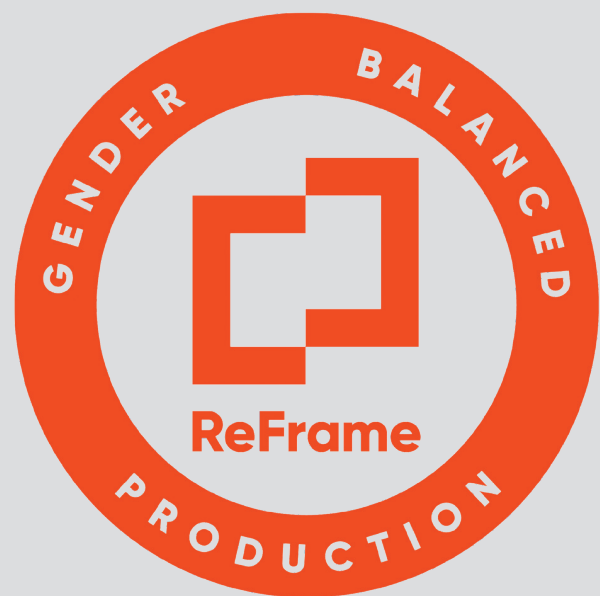


Jen Salke

EXECUTIVE

REFRAME™

ReFrame is an influential and dedicated group of active entertainment industry leaders—more than 70 women and men Ambassadors—that includes studio heads, agency partners, senior network executives, directors, writers, actors, and guild leaders committed to increasing the number of women of all backgrounds working in film, TV, and media. Together, we have developed a research-based action plan to further gender parity in the media industry. Our unique, industry-wide collaboration invites company leadership to adopt measurable actions to shift a complex system in which women have been consistently underrepresented. ReFrame Partners—film, TV, and media companies—commit to participating in programs that result in more diverse storytelling for expanded audiences around the globe. Founded and led by Women In Film and Sundance Institute, ReFrame is intended to be additive to other diversity initiatives and allies making change. We believe inclusive representation in media can transform the world by allowing us to better understand and connect with one another. Our mission is to catalyze a culture shift, with a peer-to-peer approach, engaging decision makers from the top to ensure lasting gender parity at every level in Hollywood.

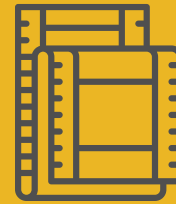




Jennifer Salke is the Head of Amazon Studios. She oversees all aspects of television and film development as well as production for Amazon’s Global Entertainment division.

Prior to Amazon, Salke was President of NBC Entertainment, where she oversaw the development and production of more than 25 scripted series for the network each season, including “This Is Us” and Dick Wolf’s “Chicago” franchise, as well as the development and production of more than 20 series for the studio.

Throughout her career, ReFrame Ambassador Jennifer Salke has used her leadership to create meaningful inroads toward diversity. While at NBC, Salke launched **Female Forward**, an initiative focused on providing emerging female directors with the opportunity to direct a scripted television show with the goal of attaining gender parity on NBCU’s television productions. Salke’s advocacy continues at Amazon, a ReFrame Partner Company that has signed a pledge to support ReFrame programs, including the ReFrame Stamp for gender-balanced productions.



INTERVIEW

How has Amazon engaged with ReFrame programs to complement their own efforts?

Everybody’s using the ReFrame toolkit. It’s become second nature. These days we don’t have to take it out all the time.

Gender parity is very important to us. It calls for a real intentional effort, so I speak about it a lot. We may be a big organization, but our senior group, including me, is involved in all casting decisions. Decisions on hiring directors and everything else. So, there’s a constant gut check on whether we’re really meeting the bar on where we need to be with these efforts.

Everything we do follows certain values, which include: does it have a singular vision—is there a real voice behind the show? We’re constantly looking for underrepresented stories and storytellers so that we can find something truly original, truly authentic and emotional; something that hasn’t been seen before.

What are the biggest obstacles and challenges that women and women of color working in the screen industries today face?

I think that, historically, the industry has been run predominantly by white males who have been comfortable hiring the people they’ve worked with before. I don’t think anyone has terrible intentions or is racist or is trying to keep people from amplifying their stories. There’s just been an unconscious bias that has led to building an industry that really didn’t include everybody, and we have to change it. This generation is not going to tolerate anything but diversity and inclusion.

Part of being a global service in over 240 countries and territories is that we want all of our programming to represent the world and the Amazon customer base, which is as diverse and as vast as you can imagine. It’s important to make sure that we are reflecting the world around us. That’s our number one priority.

“We all have to work harder and harder. I’m never really satisfied because, when you see the real statistics, it calls for real intentional effort to correct that and make sure we’re working as quickly as possible to bring those voices to light.”

Germaine Franco

COMPOSER

MENTORING PROGRAM

Mentorship is a crucial part of our mission to cultivate the next generation of women in the screen industries. Through our Mentoring Program, women have the opportunity to discuss career objectives and strategy with supportive peers and established entertainment leaders. In an industry where men often have the advantage of increased access to networking, the Mentoring Program is just one way that Women In Film works to help our members form and nurture their own important professional relationships. Mentors are assigned to circles of accepted mentees within their field of experience, whom they will guide for a full year. For women who have gone through the program as mentees, there are subsequent opportunities to continue the cycle of giving back by participating in peer mentoring for members who are transitioning beyond the entry-level stage of their careers.



Germaine Franco is an award-winning composer whose work includes studio blockbusters, independent features, documentaries, television, immersive attractions, and concert music. She is the first Latina composer invited to join the Academy of Motion Picture Arts and Sciences' music branch and to receive the Annie Award for Outstanding Achievement for Music in an Animated Feature (COCO). She was nominated for a Black Reel Award for her work on DOPE, and is the first female composer to be hired by DreamWorks Animation and Pixar. She is a Sundance Music Sound Design Fellow, a Women In Film Music Fellow, and an Advisory Board Member of Women in Media. In 2018, Franco was one of three female composers to score a major studio project, with her work on TAG. This year she co-composed the epic adventure score to DORA AND THE LOST CITY OF GOLD, Tina Gordon's LITTLE, and she created the lively score to CURIOUS GEORGE: ROYAL MONKEY. Franco also co-wrote and produced the main title theme song for the Nickelodeon series "The Casagrandes."



INTERVIEW

What have you gotten out of being a part of the Women In Film Mentorship program?

When I reconnected with Women In Film in 2016, I was looking for a community. Through Women In Film, I was able to meet and connect with new mentors.

When I made the jump from independent to studio films, I had the support of advisors like Tracy McKnight, a music supervisor who's also on the Women In Film Board of Directors. Tracy McKnight, Loretta Muñoz, Christine Belden, and Kaylin Frank gave me practical advice from a point of view that I had not received elsewhere.

How has Women In Film supported you as someone working on the music side of the industry?

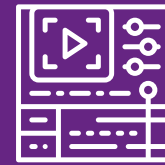
When I first got involved with Women In Film, the Mentoring program was more focused on directors and writers. In 2016, WIF launched the Music Committee, with an event where composers and songwriters who were already established in the field could gather together, where Melissa Etheridge performed and spoke. It was an uplifting moment for everyone because it sparked some amazing momentum. We realized, "Yes, we're doing this, but we still have a lot of work to do!"

That's when I felt like I was really part of this community. I connect with women working in the trenches: music makers, composers, editors, songwriters, and music executives. When we have difficult decisions to make, or are working on challenging projects, we can rely on one another. We can pick up the phone and call one another to ask for advice. It's so important to know that you're not just a lone ranger out there.

What do you see as the next steps for women just starting out in the industry?

Having the support of organizations like Women In Film is wonderful. Interacting with other artists and professionals helps you to learn and develop your own voice.

I'm seeing a lot of women working on independent projects and television, and not as many on theatrical projects, though many people want to make that jump. In music, there's only been about a 1% increase in recent years in theatrical releases. I would love to see the numbers increase across the board in all fields in the industry, not only in composing. Certain fields are moving forward, but it's a long haul. I do my best to make sure that I'm holding the door open for others, as it has been held open for me.



“When I really wanted to make the jump from independent to studio films, I felt that I had the support of advisors like Tracy McKnight, a music supervisor who's also on the Board of Directors...[she] gave me practical advice from a point of view that I might not have gotten elsewhere.”

Céline Tricart

FILMMAKER

PRODUCTION PROGRAM

To be considered for creative work in entertainment it is essential to demonstrate your talent and ability. The Production Program offers critical opportunities and funding for emerging women creators to collaborate on short narrative content of their origination. Writers, directors, creative producers, and line producers who are accepted into the program are provided expert guidance through the process of development and production, with financial and practical support from Women In Film. Physical production is supported by crews made up of Women In Film members who also benefit from training, collaboration, and the opportunity to include these professionally produced projects among their credits. Visibility for the filmmakers is elevated through a public showcase of these short films, presented by Women In Film with support from the Department of Cultural Affairs of the City of Los Angeles.



Céline Tricart is an award-winning filmmaker and expert in immersive and interactive storytelling. Her work has been showcased at festivals including Sundance, Venice, Tribeca, SXSW, HotDocs, and more. Céline has won a Tribeca Storyscapes Award, two Lumière Awards, two Telly Awards, and a Platinum Aurora Award. And, her film THE KEY received the Grand Jury Prize for Best VR Immersive Work at the 2019 Venice International Film Festival.

Through the Women In Film Production Program she has produced and directed multiple projects including her award-winning public service announcement (PSA) "One Second" for the Children's Burn Foundation, and her work on the program's PSA for L.A. River revitalization.



INTERVIEW

How did you get introduced to the Women In Film Production Program?

The first year I was in L.A., I knew I would have to create a whole new network from scratch, especially with producers and writers. So, I did my research and quickly became aware that there was one organization I needed to become a member of: Women In Film.

I started going to events and applying to what was then called the PSA Program. I went to a meeting where one of the PSA's producers said, "We're shooting in three weeks and we're looking for crew." I had been working on camera crews for many years, so I said I'd be happy to work with her as a camera operator.

How has Women In Film helped you on your career path?

I've been invited twice to direct PSAs in the Production Program. Those films got noticed. I've learned that—in today's film industry—it's very hard to get a producer to trust you, your story, and your vision when you're an aspiring storyteller. Even when you have a certain track record. In my case, I have a very long track record in technology, and a good network in that field because of my work with 3-D. But I didn't have a network

or a reputation in the feature film industry, and that made it very difficult to pitch my stories and get a gig. When I was a crew member on that first PSA, I met Gloria Bradbury, who is now my business partner. I showed up and kept trying, and built the network that has brought me where I am today.

Has Women In Film brought the issue of gender parity more into focus?

The year before the #MeToo movement, Women In Film did a study with Sundance Institute, which reported that 24% percent of the indie films at Sundance were directed by women. But, when it comes to high-grossing and popular films, the number drops to four percent. And that report raised a lot of eyebrows.

There's still a lot of work to do, but the numbers of women in television are getting bigger and more talked about by the minute. Content providers are ready to hire aspiring young women directors to shadow on big TV shows so they get the opportunity to have their first TV directing gig. Women In Film really opened my eyes to how, together, women can open doors for each other.



"It's very hard to get a producer to trust you, your story, and your vision when you're an aspiring storyteller.

When I was a crew member on that first WIF PSA, I met Gloria Bradbury, who is now my business partner."

WIF GALA

The Women In Film Annual Gala is a celebration of community, advocacy, and entrepreneurship. We honor women in front of and behind the camera who have made bold choices and broken new ground to advance gender equality across the screen industries.



“Building community can’t be passive and still be effective, so tonight is a call to action: we must actively build and nurture our community of women in the screen industries. Without an overt and robust sense of community, there can be no permanent culture change in Hollywood, and beyond.”

— Amy Baer, Board President of Women In Film





I think, as women we tend to downplay ourselves; we tend to dim our light. We are conditioned socially to be humble.” — Issa Rae



Major Contributors

Presenting Sponsor

Max Mara

Premier Sponsor

Delta Air Lines
Lexus

Benefactor

Netflix
ShivHans Productions

Patrons

AMC Theatres
Anonymous Content
Company 3
HBO
Gillian Hornell
Sony Pictures Entertainment
The Walt Disney Company

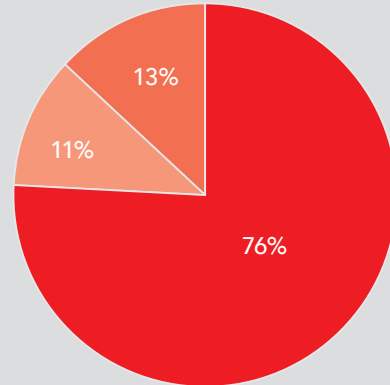
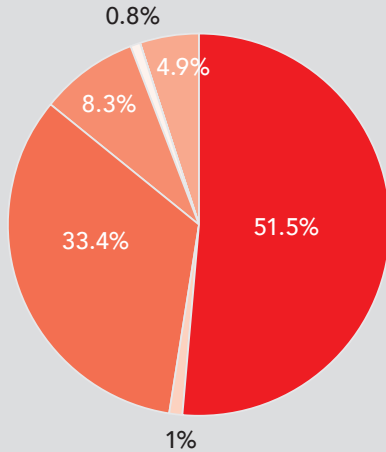
Sponsors

3 Arts Entertainment
AFG / Walden Media
Amazon Prime Video
Amblin Partners
Central Casting
Claire Best & Associates
Comcast NBCUniversal
Creative Artists Agency
Deadline Hollywood
EFILM and Encore
Entertainment Partners
Extreme Reach
Gang Tyre Ramer Brown
& Passman
Gordon & Associates
Gorfaine/Schwartz Agency, Inc.
Greenberg Glusker
The Hollywood Reporter
Hulu
ICM
IMDbPro
Mercer
Paramount Pictures
Pillsbury Winthrop Shaw
Pittman LLP
Keri & Marvin Putnam
United Talent Agency
Variety
The Walt Disney Company
Warner Bros.
WME Entertainment

Friend

Cathy Schulman

FINANCIALS

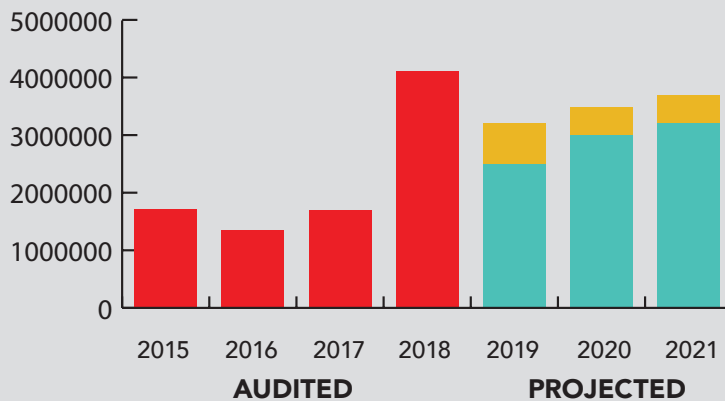


TOTAL REVENUE

Contributed Revenue	2,113,322.00
Grants & Sponsorships	34,557.00
Fundraising Revenue	1,373,081.00
Membership Fees	342,721.00
Other Income	34,451.00
Interest Income	4,467.00
In-Kind Contributions	202,827.00
Total	4,105,426.00

TOTAL EXPENSES

Program	1,452,279.00
Administrative	203,049.00
Development	250,130.00
Total	1,905,458.00



■ Audited Income
■ Projected Income
■ Temporary Reserve

Grants received in 2018 to be spent over the period of 2019 through 2021.

2020 Board of Directors

EXECUTIVE BOARD

Amy Baer, President
Stephanie Allain,
Executive Vice President
Syrinthia Struder, Vice President
Stasia Washington, Treasurer
Tara Kole, Secretary

Orly Adelson
Adriana Alberghetti
Lake Bell
Nicole Brown
Esther Chang
Bonnie Eskenazi
Nisha Ganatra
Laura Gordon
Helen Huang
Jamila Hunter
Cheryl Boone Isaacs
Tracy McGrath
Tracy McKnight
Andrea Nelson Meigs
Margie Moreno
Vanessa Morrison
Gaude Paez
Ilene Kahn Power
Keri Putnam
Pat Quinn
Rena Ronson
Talitha Watkins
Lauren Williams

Lisa Callif
Legal Counsel



The Board of Directors is a collective of 30 industry leaders who represent diverse areas of entertainment and media. Each has established herself as an influential figure whose work is leading to an improved and expanded definition of how women are represented on-screen, off-screen, and in positions of corporate leadership. Each member serves on at least one committee each year during her three-year term: Executive, Board Affairs, Development, Finance, Audit, and Marketing & Communications. Their commitment and guidance are invaluable in realizing our organization's mission of enacting change to make the entertainment industry equitable for all women.

“I found myself stepping into the role of Board President at a critical—and daunting - juncture. Hollywood was facing a long-overdue reckoning over gender disparities and sexual harassment. However, this reckoning also created opportunity for change. WIF is committed to being the change agent for that new industry landscape, where female entrepreneurs create gender-balanced employment in front of AND behind the camera; and where we support and empower each other to rise TOGETHER. Excellent!”

— Amy Baer, Board President

Women In Film advocates for and advances the careers of women working in the screen industries — to achieve parity and transform culture.

Women In Film recognizes our generous sponsors who provide financial support to the organization and our many programs.

MaxMara



VIACOMCBS

CHLOE
WINE COLLECTION



WME



HFPA



Special Thanks to the Annual Report Team: Ruth McKinney, Account Director
Nishita Doshi, Design | Noah Edelson, Marketing | Kate Alkarni, Photography | Amber Ash McCary, Analyst



4221 Wilshire Blvd., Suite 130, Los Angeles, CA 90010
(323) 935-2211 | info@wif.org