Claiming Creative Space: Women in the Arts
What You’re Saying

I read your article (“Setting the Record Straight: Women in STEM History,” Fall 2015) in the latest Outlook from AAUW. I was privileged to hear Grace Hopper speak twice and had one of her nanoseconds. Thank you so much for writing the article. Women have been active in STEM [science, technology, engineering, and math] for over 4,000 years. The first scientist in human history whose name we know was a woman.

SETHANNE HOWARD, AAUW HOWARD COUNTY (MD) BRANCH MEMBER

I often have this discussion in the store that I work at. I love all of the new STEM products coming out for girls, but I do inwardly groan and cringe that all of the packaging and products are pink and purple. But, if it attracts kids to it, then by all means please keep producing these products!

LYNSDAY WILSHAW VIA FACEBOOK (“PRINCESS OR GEEK: WHAT ATTRACTS WOMEN TO SCIENCE?” FALL 2015)

Ugh can we stop with this false dichotomy already? No one asks “superhero or scientist” for boys. As long as we require girls to be one-dimensional, STEM fields won’t seem attractive.

ASHIKA BRINKLEY VIA FACEBOOK (“PRINCESS OR GEEK: WHAT ATTRACTS WOMEN TO SCIENCE?” FALL 2015)

“They don’t want to hire all of me—only about three-quarters. ... I’m in a business where the only thing that matters is weight and appearance.”

ACTRESS CARRIE FISHER ON HAVING TO LOSE WEIGHT FOR STAR WARS

“I want to leave a legacy where the ball keeps rolling forward, where the next generation accomplishes things so great that I am no longer remembered. So forget me, because the day I’m forgotten is the day we will succeed.”

ABBY WAMBACH, WHO RETIRED IN 2015 AS THE LEADING SCORER IN PROFESSIONAL SOCCER HISTORY
Settling the Score for Women in Music

BY HANNAH MOULTON BELEC

With blind auditions and bold ambitions, women are finally finding a place in music’s most respected echelons.

The High Cost of Hollywood’s Gender Bias

BY RENEE DAVIDSON

Tinseltown’s old boys’ club days could be over. And they should be.

The Evolving Face of Ballet

BY ELIZABETH ESCOBAR

A new generation of dancers is challenging what ballerinas look like, in more ways than one.

Negative Space: Women of Art History

BY BETH PEARSSALL

Women’s artwork has long been overlooked. What’s wrong with this picture?

Women’s Voices in the Newsroom

BY RACHEL WALLACE

This just in: The news sounds a little different when women decide what to cover.
Time to take a more scientific approach to your job seeking?

Sign up and create your free profile at newscientistjobs.com today

NewScientist Jobs
Your future is waiting for you right here
www.newscientistjobs.com
Life Imitates Art

Whose stories are told, and whose are silenced? Who gets remembered for centuries, and who goes unacknowledged? When it comes to art, how are women still constrained and ignored—and how are they breaking through?

In this Outlook, we’re taking a tour of as many art forms as we can fit into one issue. Look behind the curtain at the hidden women of art history, and find out why so many women’s works have been overshadowed by men’s. Get crucial context on the Hollywood gender issues that have been making headlines in the last few months. Find out how the structured world of ballet is growing and diversifying, in more ways than one. Discover how gender affects women musicians’ options in every genre and at every level of success. And learn whether women journalists are influencing the way stories are told.

AAUW has a long history of fighting for recognition for women artists. In the 1940s, we started a traveling art exhibit program to bring art to local communities, including the works of women artists, as well as those of Picasso and Matisse. Today, our fellowships and grants still support women artists who are just starting their careers, and our awards honor those who are already making great contributions to their fields.

AAUW’s mission inspires us to empower women and girls in so many different aspects of life. We’re proud of how varied and flexible our programs, research, and advocacy are and of how much great work we do, both as individual members and as One AAUW. That’s why AAUW launched the Charting the Course major gifts campaign in 2015 to raise the unrestricted funds that support many of our most-beloved programs. We hope you’ll help navigate us toward a better future for all women and girls, wherever their passions lead them, by giving to Charting the Course.
AAUW interns demonstrate outside the U.S. Supreme Court in support of affirmative action during arguments for Fisher v. University of Texas.

Smart Girls, have you heard about this program in Boston that is currently offering free negotiation classes to every woman who works in the city? Amy Poehler’s Smart Girls group loves AAUW’s Work Smart initiative to bring salary negotiation to the women of Boston.

@AAUW: One woman onstage is not enough! RT if you think the political leadership gender gap is everyone’s loss. #CNNDebate
The presidential debates drive home how few women help run our government.

@AAUW: Only 11 Latinas have ever served in Congress. It’s time to change the face of leadership! #HHM #ElectHer
Our Elect Her workshops train the next generation of leaders.

@AAUW: Proud to see @AAUW Alumna @MHarrisPerry who’s spearheading research collaborative. #YesSheCan
AAUW’s Gloria Blackwell attended a White House event on equity for women and girls of color with former AAUW Fellow Melissa Harris-Perry.

@mashable: #TheReal10 lets women put their faces on $10 bill — but there’s a catch.
A popular news website enjoys our fair pay campaign on TheReal10.org.

@AAUWGloriaB: Proud to see @AAUW Alumna @MHarrisPerry who’s spearheading research collaborative. #YesSheCan
AAUW’s Gloria Blackwell attended a White House event on equity for women and girls of color with former AAUW Fellow Melissa Harris-Perry.
From the AAUW Blog: The Pay Gap for Superstars—
An Open Letter to Jennifer Lawrence

By Renee Davidson

Dear Jennifer,

When you wrote about your experience with the gender pay gap in October, you added that you “aren’t exactly relatable.” Sure, you have an Oscar and a few other awards under your belt. But when it comes to the gender pay gap, your problems are all too relatable. The gender pay gap hurts women from all walks of life, to the tune of more than $500,000 on average over the course of a career. You may be the highest-paid actress in Hollywood, but even you aren’t immune. You experienced this gap firsthand when you found out your American Hustle co-stars were paid more than you were.

It’s important to remember, no matter the job (or in your case, awesome movie gig), that it’s your right to ask for and receive a fair and equitable salary. We’ll never close the gender wage gap if we don’t demand fair and just treatment from our employers, lawmakers, and leaders. If that makes us “spoiled” or “bratty,” then fine.

Read the full post online at www.aauw.org/blog.
Settling the Score for Women in Music
In 1938, a *Down Beat* magazine article entitled “Why Women Musicians Are Inferior” opined, “It would seem that even though women are the weaker sex, they would still be able to bring more out of a defenseless horn than something that sounds like a cry for help.” A pull quote on the same page read, “Should stick to their ironing.”

Across genres and throughout the history of Western music, women have struggled to break in, to be recognized, and to transcend the objectification that seems inevitable when women are onstage. “As women strive to be seen as legitimate artists, there has always been a major force standing in the way,” says Cait Miller, a musicologist and music reference librarian at the U.S. Library of Congress. As far back as the 16th century—when an all-female ensemble sang for Italy’s Duke Alfonso II—the tradition of women performing music has featured what Miller calls “extraordinarily complicated dynamics.”

*Classically Trained Yet Underestimated*

Between the Renaissance era and the present day, some classically trained women composers and performers have found their way into the history books, such as the pianists Clara Schumann and Marianna Martines. Yet, the music world tends to overlook them.

In late 2015, the British exam board EdExcel finally agreed to include women in its A-level music exam—roughly the equivalent of an Advanced Placement exam—after students protested that it covered 63 men composers and zero women. The Guardian reported that the board’s initial response was, “Given that female composers were not prominent in the western classical tradition (or others for that matter), there would be very few female composers that could be included.”

Although male classical musicians still outnumber women today, many opportunities have opened up since the days when aspiring female musicians like Maria Anna Mozart (Wolfgang’s sister) had to give up their music careers for something more “ladylike.” But even now, women battle to be recognized as serious musicians and artists.

In the United States, women’s representation in orchestras increased only after the introduction of blind auditions. Musicians in a blind audition play behind a screen (sometimes even sans shoes to avoid the giveaway sound of high heels). According to the National Bureau of Economic Research, most orchestras began experimenting with blind auditions in the 1970s and 1980s to mitigate discrimination and nepotism. A 2000 Harvard University study found that, since the practice began, women’s representation in the top five U.S. orchestras jumped from 6 percent in 1970 to 21 percent in 1993.

Even with more women playing, as professionals and otherwise, bias still affects the instruments girls and women pursue. Mary Ann Clawson of Wesleyan University points out that larger instruments with deeper sounds are considered more masculine; other studies show that parents and chil-

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children alike favor higher-pitched, smaller orchestra instruments for girls, whereas boys go for drums, trombone, tuba, and acoustic bass. And since some of those same “male” instruments tend to be more widely played and respected, women can be left out starting at a young age.

Of course, women are also rare in leadership positions. Women make up 20 percent of conductors across the United States and fewer than 5 percent of conductors in the top orchestras, according to the League of American Orchestras. In 2013, Marin Alsop became the first woman to conduct the Last Night of the Proms, a more than century-old festival of classical music in London. Before the event, Alsop, who is the music director of the Baltimore Symphony Orchestra, remarked that she was honored but shocked that there could still be firsts for women in 2013. “Here’s to the second, third, fourths, fifths, hundreds to come,” she said.

Just days before Alsop raised her baton at the Proms, renowned conductor Vasily Petrenko told a newspaper that “orchestras react better when they have a man in front of them” because “a cute girl on the podium means that musicians think about other things.”

**Decorations, Not Headliners**

In the mainstream music genres of the 20th and 21st centuries—rock, jazz, pop, and country, among others—the barriers to entry are still high for women. And when women musicians do find success, it can be complicated.

“Women still struggle to balance active control over their professional careers with the need to be valued by a spectator audience and supported by a music industry that heavily relies on sex as a marketing tool,” says musicologist Miller. Sexualization of women musicians in popular music has always been rampant.

The objectification of women musicians is an issue for any pop, rock, or other star you’re likely to think of. As Clawson’s research points out, it’s also part of the reason women are overrepresented as singers and underrepresented (or not taken seriously) as trained vocalists or leading instrumentalists. As James Briggs Murray, curator at the Schomburg Center for Research in Black Culture, put it in the 2013 jazz documentary _The Girls in the Band_, instruments have been considered men’s domain. If a woman is in a band, often the attitude is that she should “be a singer and be cute,” he says.

Kate Stanley, a guitarist, singer, and music therapist in Washington, D.C., studied music in college as a vocalist, but often feels like she has something to prove to other musicians. “I always hate introducing myself as a singer,” she says. When she works with musicians for the first time, they often seem
“surprised” about her knowledge of an instrument or music theory. Stanley, who performs jazz, rock, and soul, also says that objectification of singers affected how she dresses onstage. “I thought that I had to look a certain way to be perceived as a good musician, which often translates into a more masculine look rather than something that is over-sexualized,” she says.

Erin Frisby, singer and guitarist in the California-based band Miss Shevaughn & Yuma Wray, says she’s never felt underestimated as a singer but has as an instrumentalist. “I’ve read great reviews of our music where all of the guitar work was attributed to my husband. ‘You must be the singer’ is the most common thing people say to me when they hear I’m in a band,” she says.

Baltimore cellist Kristen Jones has seen similar treatment. Though she grew up in a family of musicians, Jones decided against a jazz cello major in college when she encountered the “boys’ club” environment the students and professors had established. “There were only a couple of other women in the jazz program, and it was clear they were not taken as seriously,” she says. Now she plays rock, folk, and Americana with the bands ilyAIMY and Lulu’s Fate.

Both Jones and Frisby say that sexism is a regular part of their working lives, such as dealing with sound engineers who lower women’s guitar amplifier volume because they assume women won’t be playing lead. Frisby’s patience ran out last year when news outlets were covering the lack of women at music festivals like Coachella, where women typically lead fewer than 20 percent of the bands and almost never headline. Frisby says the responses included claims that women were “intellectually and neurologically incapable of playing instruments as well as men.” She started a group called Musica Feminista to combat those attitudes and give more women a say in “whose voices are heard and what stories are told.”

Women musicians—vocalists, instrumentalists, writers, performers, producers, and other innovators—break more barriers every year. In late 2015, Adele crushed a record previously held by the all-male group ’NSync when her latest album sold more than 3 million copies in a week. But it’s clear that, across genres and roles, women face barriers to entry and success that affect their longevity and livelihoods.

Is anyone else tired of hearing that women can’t lead orchestras or play certain instruments? Or of how few women lead bands and get inducted into halls of fame? Then let’s acknowledge the exceptional women of music history and foster the girls who are just learning to play their first scales. 🎸

Hannah Moulton Belec is AAUW’s managing editor and can be reached at belech@aauw.org. She has been trying to memorize the notes on her guitar’s fretboard for years.
The High Cost of Hollywood’s Gender Bias

BY RENEE DAVIDSON
While it’s widely known that men dominate boardrooms, newsrooms, and political offices, it’s arguably less obvious that they also determine what we see when we’re relaxing in front of the TV or theater screen.

In 2014, a whopping 85 percent of films had no female directors, 80 percent had no female writers, and one-third lacked female producers, according to a San Diego State University study. Women fare no better on the small screen. A Directors Guild of America analysis of 2014–15 television episodes found that a mere 16 percent were directed by women. The situation is so dire that in May the American Civil Liberties Union requested that state and federal agencies launch an investigation into Hollywood’s sexist and discriminatory hiring practices.

Given the adage “write what you know,” it’s not surprising that the male-dominated culture of Hollywood manifests itself in a lack of complex, three-dimensional female characters, if female characters exist at all. “With the lack of women behind the camera comes a lack of women’s speaking roles and screen presence,” says Montré Missouri, a filmmaker and associate professor at Howard University. Of the 100 top films of 2014, only 21 featured a female lead or co-lead. When female characters are present, sexist stereotypes often convert them into little more than background props—the “damsel in distress” saved by the male hero or the “manic pixie dream girl” whose quirkiness and cheer charm a brooding male protagonist.

“Film is one of the most powerful mediums of contemporary society,” says Missouri. “It shapes who we are and how we identify ourselves and others.” Because Hollywood is so male-dominated, she says, films and television shows often illustrate a limited perspective. Viewers see a male-driven version of the world—one that sends women and girls troubling messages.

You Can’t Be What You Can’t See
According to a global film study by the Geena Davis Institute on Gender in Media, women film characters are at least twice as likely as men to be portrayed in sexually explicit scenes and are five times more likely to be referenced as attractive. Women characters are also considerably less likely than men to be portrayed in lucrative careers and leadership roles. According to the study—which analyzed 120 films and 5,799 speaking characters—women made up just 13.9 percent of film representations of executive leaders and just 9.5 percent of representations of high-level politicians. An analysis by FiveThirtyEight further found that women in film are significantly overrepresented in roles such as waitresses, teachers, and secretaries and are severely underrepresented in roles such as presidents, doctors, and engineers.

“One of the ways that people learn is through observation,” says Yalda Uhls, a media and child development expert and former AAUW grantee who spent years as a Hollywood executive. According to Uhls’s research, children replicate the stereotypes they consume from narrative media. The lack of empowering film and TV representations of women has a dangerous effect on the aspirations of young women and girls. As Gloria Steinem said, “If we can’t see it, we can’t be it.”

Where Are the Women? Not Welcome
It’s not a lack of qualifications or talent that keeps women screenwriters, directors, and producers locked out of Hollywood. Nor is it that women are disinterested. Research shows that men and women graduate from the top U.S. film schools at nearly equal rates. “There is no lack of female directors,” Oscar-nominated film director Lexi Alexander emphatically stated in a 2014 essay for Indiewire. There’s just a “huge lack of people willing to give female directors opportunities.”

Hollywood does still seem to operate as an old boy’s club. According to a 2015 study by the University of California, Los Angeles, the top executives at major Hollywood film studios are 94 percent white and 100 percent male.

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reports that six out of seven top executives at Sony Pictures are men. At Paramount Pictures, it’s four out of five, and at Walt Disney Studios, it’s 9 out of 11.

Women filmmakers struggle to break into and succeed in an industry run by studio heads who make hires over casual lunches and networking calls to friends. According to Darnell Hunt, the author of the UCLA study, implicit gender bias is largely to blame. Male Hollywood executives “want to keep their jobs,” Hunt told NPR. “They want to succeed. And they feel that their best chance for success is by surrounding themselves with other white males, basically.”

Stereotyped and Pigeonholed
Women filmmakers who do manage to gain access to the industry combat pervasive gender stereotypes, including notions that women are too soft, gentle, and emotionally fragile to handle the stress and demands of directing or producing. Women screenwriters face similar bias and are often perceived as not tough enough to write gritty dramas or action films or to work with male leads. “Beyond the world of ‘chick flicks,’ the industry remains slow to accept women filmmakers in producing various genres,” says Howard University’s Missouri.

This misogynistic thinking prevails despite major successes by women filmmakers across a wide range of genres—including films featuring male leads and primarily male casts. Jessica Elbaum produced Anchorman 2, the bawdy film that raked in $173.6 million at the box office. In 2010, Kathryn Bigelow won an Academy Award for best director—the first woman to do so—for the war movie The Hurt Locker. This past year, director Ava DuVernay received widespread acclaim for her Martin Luther King Jr. biopic, Selma.

A Burgeoning Movement
Over the past year alone, gender bias in Hollywood has been front-page news, and calls for change have rapidly gained momentum. Twentieth Century Fox recently launched a fellowship program to promote and empower women directors. Meryl Streep, Amy Poehler, Lena Dunham, Will Ferrell, and Reese Witherspoon are just a few stars who launched projects and production companies to showcase women filmmakers.

Grassroots efforts also abound. Independent filmmaker Destri Martino created an online database of women directors called The Director List to help connect women filmmakers with work. The popular Tumblr account Shit People Say to Women Directors has brought viral visibility to the issue. Missouri is part of a group, Parallel Film Collective, that promotes new images of race and gender through films by hosting screenings and networking events.

And then there’s the ACLU-inspired investigation. The Equal Employment Opportunity Commission began interviewing female directors this fall. If evidence of discrimination emerges, the industry could face a class-action lawsuit.

A Lose-Lose Situation
Research shows that women’s consumer power is a force to be reckoned with. Women made up 52 percent of moviegoers in 2014.
Though rare, films starring female protagonists earned an average of $116 million at the box office, compared with an average of $97 million earned by films starring men.

But the costs of Hollywood’s gender bias aren’t just financial. “Without more women writers, producers, directors, and cinematographers, not even half of the stories of our cultures and societies are now being told,” says Missouri. The industry’s lack of diversity severely limits the public’s access to unique, nuanced narratives. Missouri points to *Selma* as an example. While many Americans are familiar with the civil rights movement, Missouri says DuVernay “included the often overlooked stories of the women who were instrumental during that era,” something a male director would likely have failed to take into account.

As things stand, film and television largely depict the world of men. And when the credits roll and the theater lights turn back on, women and girls are still left in the dark.

Renee Davidson is AAUW’s social media manager. Her favorite female protagonist is Buffy the Vampire Slayer. You can reach her at davidsonr@aauw.org.

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**SCREEN FEMINIST MOVIES IN YOUR COMMUNITY**

You can spotlight women’s stories—for little or no cost—and offer compelling programming for your branch at the same time. Two AAUW Programs in a Box (Engage Your Community—Screen a Movie and Spark Discussion and Action on Global Issues) outline which movies AAUW members have free or low-cost access to and give you step-by-step instructions on how to set up a screening.

Through these films, you can start community discussions about Title IX, child marriage, girls’ education, and other topics that help further AAUW’s mission to advance equity for women and girls. Take advantage of this opportunity to screen critically acclaimed and relevant films such as *The Invisible War, Miss Representation, He Named Me Malala*, and many others. Branches have used films to fundraise, to host panel discussions with experts, and to recruit new members. Find out what you can do by checking out our Programs in a Box at www.aauw.org/resource/programs-in-a-box.

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*A scene from the film The Invisible War
PHOTO COURTESY OF THE INVISIBLE WAR*  
*A Syrian refugee tent camp in the film He Named Me Malala
PHOTO COURTESY OF FOX SEARCHLIGHT PICTURES*
The Evolving Face of Ballet

BY ELIZABETH ESCOBAR

Ballet “is moving away from the idea that dancers can only look one way.”

DANCER AND STUDIO OWNER LUCY BOWEN MCCAULEY

Lily-white sugarplums dancing to Tchaikovsky. The fair Giselle pirouetting to “Dance of the Willis.” These sights and sounds, steeped in tradition, have long been ballet’s monolithic image. Less often has that picture included more diverse swans (let alone Swan Queens) or featured movements, narratives, and music that reflect a more contemporary, varied culture.

But ballet’s stereotypical representation of beauty in the form of thin, long-limbed white women is being challenged. Dancers, schools, and even the media are calling on ballet companies to finally make dance more inclusive. This past summer the American Ballet Theatre promoted Stella Abrera and Misty Copeland, making them the first female Filipino American and African American principal dancers, respectively, in the company’s history.

Still, formal training in ballet has a “reputation of being for rich white kids,” says Lucy Bowen McCauley, a lifelong ballet dancer who founded Bowen McCauley Dance in Arlington, Virginia. “I do think that’s changing,” she adds.

McCauley’s studio and others nationwide now have outreach programs to introduce underrepresented kids to ballet and give them access to training they’ll need to make it as professional dancers. The American Ballet Theatre and the Miami City Ballet provide tuition assistance, transportation, and costumes to children from low-income areas.

Of course, this outreach doesn’t just benefit the dancers. According to the National Endowment for the Arts, 80 percent of ballet audiences are white, and most come from households earning more than $100,000 a year. Ballet companies are clearly hoping that diverse performers and shows will attract a larger and more diverse audience. Many
are moving away from ballet’s all-white, classical roots and embracing the multicultural society that dance exists in now.

Sometimes that means a new variation on “The Nutcracker,” but often it involves introducing audiences to something they haven’t seen or heard before, like Atlanta Ballet’s recent performance featuring a dancer from Uruguay and modern Israeli music. Efforts like these are helping ballet become more relatable to a broader group.

Other challenges in ballet remain intractable. Many dancers still endure intense physical and psychological distress trying to make it “to the top.” McCauley says she was worn down after years of extreme training and performing. But not wanting to part completely with the dance she loved, she turned to choreography and running a studio—offstage leadership positions that are still predominantly filled by men.

Even so, it’s an exciting time for dance. Ballet “is moving away from the idea that dancers can only look one way,” says McCauley. Embracing and loving your body are common themes in the outreach programs her studio and others provide. And as more of those studios include diverse dancers, choreography, and music and introduce more communities to ballet, the faces on stage and in the audience will better represent the world we live in.

Elizabeth Escobar is AAUW’s editorial assistant, and though she’s never pirouetted, she does own a tutu. Reach her at escobare@aauw.org.
For aspiring artists of the Renaissance period, drawing the nude male form—typically while observing a nude male model—was considered central to artistic training and essential for creating the finest works of art. But women who wanted to become artists were denied this training, because women were not allowed to sketch nude models.

As late as 1893, writes Linda Nochlin in an influential 1971 essay, “lady” students at London’s Royal Academy weren’t permitted in life drawing classes—and when they finally did gain access, the models they drew had to be “partially draped.” According to Nochlin, depriving women of this training also denied them the possibility of creating major artworks, because it was generally believed that there could be “no great painting with clothed figures, since costume inevitably destroyed both the temporal universality and the classical idealization required by great art.” Great artists also needed to be able to travel widely and freely explore public places. Social convention, however, often dictated that women travel with a companion.

As a result, many aspiring female painters pursued the “minor” fields of portraiture, genre, landscape, or still life, which were not highly regarded, according to the Metropolitan Museum of Art. Others turned to textiles, pottery, and jewelry, but such decorative arts were dismissed as “women’s work” and not considered fine art, explains Heather Slania, director of the Betty Boyd Dettre Library and Research Center at the National Museum of Women in the Arts.

Several hundred years later, the legacy of women’s exclusion from art looms large over both our recollection of women’s place in history and women’s opportunities today.

Continued on next page
Women “are defined by their personal lives and aren’t taken seriously as artists.”

HEATHER SLANIA, NATIONAL MUSEUM OF WOMEN IN THE ARTS

Women’s Busywork, Men’s Artwork
Throughout history, society’s traditional gender roles made it difficult for women, no matter how talented, to achieve the artistic success and acclaim that their male counterparts enjoyed. The age-old expectation that women devote their attention to others, mainly family and husband, not only limited women’s ambitions but also influenced how the art world viewed women’s work. A woman’s “real” career was to serve the family, and, as Nochlin notes, all other work was seen as “frivolous self-indulgence, busywork or occupational therapy.” Even if a woman’s commitment to art was a serious one, she was (and often still is) expected to give up her career for love and marriage.

Despite the formidable obstacles stacked against them, a small band of women over the years have managed to achieve recognition in the art annals. And yet even in these cases, men—husbands, fathers, and male friends with strong personalities—dominate the story.

Take British artist Mary Beale, for example. Beale was a successful portraitist in the late 1600s, but her success was often attributed to the help she received from her father, an amateur artist, and her husband, an amateur artist.

According to the National Museum of Women in the Arts, 19th-century French painter Berthe Morisot achieved critical recognition during her lifetime for her impressionist work. But critics often focused on the “feminine” qualities of her paintings (intuitiveness, spontaneity, and delicacy), as well as her association with prominent artist Édouard Manet and her eventual marriage to his brother.

Mary Cassatt, a 19th-century American painter known for her scenes of family life, has long been thought to be a pupil of her close friend Edgar Degas and to have based a good deal of her work on his style. A recent National Gallery of Art exhibit, however, reveals that Cassatt was instead a respected colleague and that the two artists pushed each other in their work.

And then there is 20th-century American artist Lee Krasner. Described as one of the most radical abstract-expressionist painters, she explored innovative approaches to painting and collage. Ever mindful of a bias against female artists, Krasner often signed her paintings “LK.” Although her work saw some success in her lifetime, Krasner has long been overshadowed by her husband.

“Lee Krasner is sometimes known more as Mrs. Jackson Pollock,” explains Slania. “She is a great example of the disparity between male and female artists throughout history. Male artists can have all sorts of personal troubles, but their work stands on its own. ... Women like Krasner, however, are defined by their personal lives and aren’t taken seriously as artists. We focus on their lives and not their art.”

The Current Landscape
The civil rights and feminist movements of the 1960s and 1970s helped usher in changes for women artists. “These movements exposed the underrepresentation of women in the arts and shed light on a lot of the issues facing female artists,” notes Slania. The result was a push to have women represented in more venues.

Fifty years later, there is some good news: 51 percent of today’s visual artists are women, and women earn half of the master of fine arts degrees in the United States.
States, according to the National Museum of Women in the Arts. Women also now run more than 40 percent of U.S. art museums. But fewer than 30 percent of solo exhibitions spotlight women, and only a quarter of solo exhibitions in prominent New York galleries feature women, according to *The Reckoning: Women Artists of the New Millennium*.

AAUW’s own annual Art Contest also showcases the talents of our members. For the past eight years, the event has attracted art from many mediums and then provided beautiful note cards featuring the winning entries to members every spring. The 2016 Art Contest is happening right now; you can vote for your favorite pieces from February 3 to 29 at www.aauw.org/contests. And keep an eye out in April for this year’s cards.

In 1937, the influential abstract-expressionist painter Hans Hofmann famously critiqued a painting by his then-student Lee Krasner: “This is so good, you wouldn’t know it was done by a woman.” Unfortunately, such “compliments” remain representative of the attitude toward women in art history narratives: that women are inferior. In many cases, the historical record excludes women altogether. It’s time to make sure that women artists throughout history finally get their due—and that the women of tomorrow are free to envision a future in art.

Beth Pearsall is a freelance writer in San Diego. Reach her at bethpearsall@gmail.com.
Here’s a headline that’s less than surprising: Women are underrepresented in journalism. Why does that matter? Journalism defines the way we understand our communities and identify and prioritize problems worth solving.

A Women’s Media Center report found that “in evening broadcast news, women are on camera 32 percent of the time; in print news, women report 37 percent of the stories; on the Internet, women write 42 percent of the news; and on the wires, women garner only 38 percent of the bylines.”

When it comes to hard news, women’s representation can be even lower. Media Matters examined women’s representation in cable news and found that women reported 22 percent of the segments on foreign affairs and national security in 2014 and 28 percent of the segments on economic issues.

Despite being underrepresented, women have led Pulitzer-winning coverage of everything from “black site” prisons to the ethics of research on primates, and women writers are inspiring national conversations about long-ignored issues such as work-life balance. But good journalism requires journalists who want to enter and stay in the field, and women writers and editors face systemic challenges that keep them from advancing. Perhaps the most entrenched barrier is the network of white men who rely on their own professional and personal communities when they make personnel decisions, assign stories, and recommend sources to reporters.

“I don’t think it’s a bias toward white men,” Gizmodo Editor in Chief Annalee Newitz told Medium. “I feel like what it is is more laziness toward trying to find people to make it diverse.”

Being overlooked for an assignment or panel discussion is a small thing on its own, but it adds up over time, making...
women less visible. In 2011, the New York Times profiled up-and-coming political journalists in Washington. Even though plenty of young women covered that beat for well-regarded publications, none were included.

Even in areas where most of the journalists are women, their work can still be disregarded. Women’s publications regularly cover serious topics, from the challenges facing women in Syria to the exploitation of breast cancer awareness. And yet, over a 10-year period, the American Society of Magazine Editors’ annual awards honored men’s magazines for profile writing but no women’s magazines.

The need to address the gender gap in journalism goes beyond representing more voices in a community. It’s also about who decides which people get remembered and which issues are front and center for the public. If the New York Times publishes 66 consecutive obituaries and only seven are about women—as it did in 2014—is that because men are deciding whose lives are historically significant? If a local paper documents a rise in domestic violence, is that because women are in the editorial room? Women are making and breaking news we need to know; let’s make sure our voices are increasingly represented in the media.

Rachel Wallace works on global women’s issues at the U.S. Department of State. Any views expressed here are not representative of the federal government.
In the wake of some of the most unproductive sessions in the history of the U.S. Congress, AAUW has started a wave of advocacy in the states to close the gender pay gap. AAUW policy staff and volunteers from across the country are working with state legislators who have previously supported equal pay bills to help draft and introduce legislation that will give working women sorely needed protection from pay discrimination.

AAUW is pursuing legislation in 24 states, along with 13 additional states that our coalition partners are targeting, to take the 2016 legislative session by storm. “With AAUW’s resources, analysis, and grassroots support from members, we are offering state legislators what they need to get crucial protections on the books,” says AAUW State Policy Analyst Kate Nielson. “It’s an exciting, collective push for change.”

AAUW policy staff can help you identify, track, and assess current legislation where you live and rally your network to support or oppose proposed bills. If you have a request pertaining to legislative analysis, search for “state legislative request” on www.aauw.org and fill out our intake form.

AAUW Urges President Obama to Act on Campaign Finance
Along with 40 other organizations, AAUW signed a letter to President Barack Obama encouraging him to issue an “end the secret money” executive order. In the five years since the U.S. Supreme Court’s decision in Citizens United v. Federal Election Commission, large corporations and the nation’s

Mahalo to the Honolulu Branch!
In 2015, the AAUW Honolulu (HI) Branch was the first to come on board as a Branch Navigator for the Charting the Course major gifts campaign. Charting the Course is a two-year effort to raise unrestricted funds to ensure that AAUW is well prepared to meet the issues facing women and girls today and into the future. These unrestricted funds will be used wherever the need is greatest, empowering women in our communities, schools, and workplaces.

With the support of almost 400 donors in 47 states, the campaign is more than halfway to its $1 million goal. If you or your branch would like to help chart the course toward a brighter future for women and girls, please contact Toni Johnson, AAUW vice president of major and planned giving, at chartingthecourse@aauw.org. And visit www.aauw.org/chartingthecourse to find out more.
wealthiest citizens have donated millions of dollars to candidates for elective office, much of it without any public transparency. The executive order would require federal contractors—corporations that receive taxpayer money through federal contracts—to disclose their election-related spending.

20 Years of Great Reads with ¡Adelante!
2016 marks the 20th anniversary of AAUW’s ¡Adelante! Book of the Month Club, which was launched as a way to combine AAUW members’ love of reading with their desire to raise awareness about sexism, diversity, and change. There are now more than 650 clubs in 48 states and most U.S. territories. Every year, members nominate books for the ¡Adelante! list.

The club also continues to evolve: In December, AAUW held its first virtual book discussion with the author of an ¡Adelante! book, MacArthur genius grantee Tiya Miles, who wrote *The Cherokee Rose*, a novel about slaveholding among the Creek and Cherokee Native American tribes. The first virtual discussion was so popular with members that another is being planned for March with former AAUW American Fellow Asali Solomon on her debut novel, *Disgruntled*, a girl’s coming-of-age story. Find out more about ¡Adelante! and submit your recommendations for next year’s list at www.aauw.org/resource/adelante-book-of-the-month-club.

AAUW Joins Collaborative to Advance Women and Girls of Color
In November, the Collaborative to Advance Equity through Research—an affiliation of 25 U.S. colleges, universities, research organizations, publishers, and public-interest institutions, including AAUW—announced at a White House event a five-year fund-

ing commitment of $18 million to support new and existing research efforts about women and girls of color. AAUW will work with collaborative members over the next year to expand work for women and girls of color through AAUW’s fellowships and grants program, which develops scholars, advances research, and creates a more inclusive academic and professional pipeline.

New Campus Sexual Violence Data Raises Red Flags
An AAUW analysis of data recently released by the U.S. Department of Education shows that 91 percent of college campuses reported zero incidents of rape in 2014. Under the Clery Act, U.S. colleges and universities are required to disclose reported crimes on their campuses, including sexual assault.

Schools that report no rapes may need additional scrutiny, since research shows that one out of every five college women experiences sexual assault while in college. (The statistic for men is one out of 16.) Schools are also required to include in the annual reports information about their training and prevention efforts to improve campus safety for all students. Read the full analysis at www.aauw.org (search for “Clery analysis”).

AAUW’s analysis shines a light on the underreporting of campus sexual assault.
Iowa Students Fight Sexual Assault
Will you help stop the pain? In late October, 200 flags on the Buena Vista University campus in Iowa asked passersby this question, in addition to offering statistics about sexual assault and quotes about survivors. Nearby, the organizers of the event, members of the AAUW student organization at BVU, were available at tables with information and resources about campus sexual assault, which affects one in five college women.

Student organization Vice President Veronica King, a senior who is majoring in history, says that the group was inspired to launch the project because sexual assault is so prevalent yet makes people uncomfortable to discuss. “Unfortunately, as college women, we cannot ignore the topic,” she says. The response has been promising. King says that curiosity about the flags created a lot of chatter around campus and online, and a word scramble on the flags helped engage people even more in the event (the answer was “It’s on Us,” the name of the White House campaign to fight campus sexual assault). “We definitely grabbed people’s attention,” King says.

In the months leading up to the event, the student organization also hosted a talk with the school’s Title IX coordinator and screened videos about consent. The group, which is in its second year at BVU, is now planning a spring event on women’s history with the AAUW Storm Lake (IA) Branch and a school history club.

AAUW Members Lobby Congress on Education Bill
Five AAUW members flew to Washington, D.C., to lobby for civil rights protections in the newly passed Every Student Succeeds Act, which in December replaced No Child Left Behind. AAUW state officers Sharon Bigot of Minnesota, Katherine Burgess of Colorado, Deborah Karvey of Georgia, Mary Modder of Wisconsin, and Christine Sieben of Ohio met with congressional staff representing 15 U.S. senators and representatives. AAUW members advocated to keep students’ rights front and center.

Are You Ready for the 2016 Equal Pay Days?
Equal Pay Day is the symbolic day where women’s earnings “catch up” to men’s earnings from the year before. In 2016, Equal Pay Day for U.S. women overall will be observed on Tuesday, April 12. American women who work full time, year round are paid only 79 cents for every dollar men are paid. For women of color, the wage gap is even larger, so it takes longer for their earnings to catch up: Equal Pay Day for African American women falls on August 26, Equal Pay Day for Native American women is on September 14, and Equal Pay Day for Latina women is on October 15. (The pay gap for white and Asian American women is smaller than the gap for women altogether.)

AAUW members all over the country organize rallies, bake sales, issue forums, (un)happy hours, and other awareness-raising
Bridging the Common Core Conversation

In October, the AAUW Westchester County (NY) Branch and collaborators brought together teachers, parents, former administrators, advocacy groups, and community members at Pace University for an open dialogue about implementing the Common Core education standards in the state.

At the event, parents had a chance to express their concerns about new methods of teaching and how the standards affect kids with learning disabilities. The group agreed that parental involvement is critical, and administrators pointed out that many schools haven’t had enough time or funding to train teachers about the standards. Branch member Jane Pendergast says that a New York governor’s task force and another state task force seem to be addressing concerns about testing, teacher evaluations, and other issues. “I am hopeful that the task forces will identify the problems so clearly identified in this roundtable discussion and not recommend pulling the rug out,” says Pendergast.

After the AAUW Public Policy Committee took a position on Common Core in 2014 in response to AAUW members’ urging, the Westchester County branch formed a discussion group to research the issue. The group decided that the standards will benefit New York students and that they would help advocate for Common Core’s success in New York.

Lobby Corps Members Attend White House Policy Briefing

On December 10, members of the AAUW Action Fund Capitol Hill Lobby Corps attended the White House Holiday Policy Briefing hosted by the U.S. Office of Public Engagement. Lobby Corps members gave insight on critical issues for the president’s final year in office, including criminal justice reform, immigration, health care, gun violence, and national security, and also discussed the White House fellows program and other national issues. Founded in 1972, the Lobby Corps is made up of AAUW volunteers who advocate on issues important to women and girls every Thursday that Congress is in session. Members have been instrumental in getting legislation passed on fair pay, preventing hate crimes, protecting workers who need to take family leave, and many other significant issues.
A Film with a Mission to End Child Marriage

2003–04 AAUW International Fellow Afia Nathaniel, a computer scientist turned filmmaker, is making waves with her moving film about a mother fleeing Pakistan to protect her daughter from child marriage. Nathaniel, who is originally from Pakistan, is at the helm of the award-winning film *Dukhtar* and is using it as an opportunity to raise awareness about child marriage.

While working at a women’s nonprofit organization, Nathaniel encountered the heartrending story that served as her inspiration for *Dukhtar*. “In 1999, I heard a mother’s story of how she ran away from the tribal areas in Pakistan with her two daughters, and I knew immediately after listening to this story that I had to do something about it,” she says.

It took more than 10 years for Nathaniel to bring the story to life on the big screen, but it was worth the wait. *Dukhtar* was Pakistan’s official submission for Foreign Language Film at the 87th Academy Awards, and the movie has given her a platform to draw attention to the issue of child marriage around the world. And as the founder of the production company Zambeel Films, she is able to take local stories and make them available for global audiences.
Birgitta Johnson
American Fellow Birgitta Johnson, an assistant professor of ethnomusicology at the University of South Carolina, is examining changes and trends in music and worship in black churches in the late 20th century. Her work documents the role of praise and worship developed by African American composers and performers and surveys perennial challenges and recent triumphs in music ministry in the church since the Civil Rights era.

Darlene Taylor
Career Development Grantee Darlene Taylor is a master’s degree candidate in creative writing at the University of Southern Maine. She is committed to promoting women and minorities in the arts through her work on the board of the Zora Neale Hurston/Richard Wright Foundation and as a former fellow at the National Museum of Women in the Arts. Also a former congressional aide, Taylor is an advocate engaged in preserving legacy and culture. She writes historical fiction to bring to the surface the stories of people silenced by history.

FashionTECH
A Community Action Grant recipient, Armstrong State University’s FashionTECH promotes interest in technology through active learning in the arts for 11th and 12th grade girls in Savannah, Georgia. The project, led by Angela Horne, also provides a unique leadership opportunity for undergraduate mentors. Participants attend workshops to conceive, design, and develop a recycled garment and accessories using 3-D modeling and printing, microcontrollers, conductive threads, and sensors for sound and LEDs.

Ksenija Komljenovic
Ksenija Komljenovic, an International Fellow from Serbia, is a doctoral student at the University of Miami. She focuses on percussion performance and composition, as well as on the effect that music has on society. She has a particular interest in 20th-century and contemporary music and was the co-creator and co-organizer of the United States-Serbian Drum Line Exchange, a program that allowed U.S. professionals to work with the only drum line in Eastern Europe.

Sarah Bolivar
Selected Professions Fellow Sarah Bolivar is pursuing a master’s degree in landscape architecture at Harvard University. Her work explores how community engagement can enhance the design process to create beautiful, inclusive, and productive spaces. She has worked with stakeholders in Nepal, students in Philadelphia, and residents in Bellingham, Washington. She aspires to teach, practice, and collaborate to create a more egalitarian design culture.
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New Resources to Prevent Gender Bias in Policing

After requests from AAUW and other advocacy groups, the U.S. Department of Justice released much-needed guidance on identifying and preventing gender bias in law enforcement response to sexual assault and domestic violence. This important step will help uphold the civil rights of survivors of these crimes. Gender bias remains present in policing and results in decreased protection, less robust services, and a diminished response. The new guidance provides tools and resources for law enforcement to do their jobs while recognizing and addressing biases, assumptions, and stereotypes. AAUW will use these guidelines to work with law enforcement and communities to move toward a common goal: fair and effective policing on behalf of all citizens.

All Combat Jobs Now Open to Women in the U.S. Military

In December, U.S. Secretary of Defense Ashton Carter announced at the Pentagon that there will be no exceptions for women’s job opportunities in the U.S. military. Before Carter’s statement, more than 200,000 combat jobs were off-limits to women soldiers. “This means that, as long as they qualify and meet the standards, women will now be able to contribute to our mission in ways they could not before,” said Carter, adding that women will be able to drive tanks, fire mortars, lead infantry, and do every other job that was previously open only to men. Implementation was scheduled to start 30 days after the December 3 announcement.

Earlier in 2015, the first two women graduated from the challenging Army Ranger school. When the combat bans are lifted, women will actually serve in special operations such as the Rangers, Navy SEALs, Green Berets, and other units. Carter emphasized in his announcement that women have already seen combat in Iraq and Afghanistan and that the United States needs to draw on its best talent to serve, regardless of gender.

United States Falls to 28th in Global Gender Gap Ranking

According to the World Economic Forum’s 2015 rankings, the United States comes in 28th globally in terms of women’s equality (falling from 20th the previous year). Nearly 150 countries are judged on criteria such as women’s literacy, the pay gap, representation in government, life expectancy, and other factors. The United States is ranked just behind...
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Mozambique and just ahead of Cuba. The top five countries for women’s equality were Iceland, Norway, Finland, Sweden, and Ireland. Even in Iceland, the top country, women are only about 88 percent equal to men according to the report’s criteria.

**Senate Bill Would Boost Social Security for Single Women**

In November, Sen. Patty Murray (D-WA) introduced the Retirement and Income Security Enhancements (RAISE) Act, which would help the 12 percent of U.S. women over age 65 who live below the poverty line. The proposal would entitle divorced spouses to benefits after five years of marriage instead of the current 10 and would raise the amount divorced and surviving spouses receive if they aren’t already receiving better benefits. The bill would pay for the increased benefits by adding a 2 percent payroll tax to incomes over $400,000. Updating Social Security has already emerged as a talking point on both sides in the U.S. presidential election, with candidates advocating for everything from total privatization to diverting foreign aid to pay for Social Security to instituting a caregiver credit.

**Advocates Testify against a Harmful Campus Sexual Assault Bill**

The Safe Campus Act, advocated for by fraternity groups, drew sharp criticism at a U.S. House committee meeting in September. The bill would prohibit schools from investigating assaults or punishing offenders unless survivors went to law enforcement first; proponents say this would protect against false accusations and make sure offenders are properly punished.

Currently, under Title IX, schools can conduct investigations with or without a police report, make accommodations for survivors, and punish offenders with things like suspension. Patty Rue, a vice president at Wake Forest University, warned that the requirement would have a “chilling effect” on the willingness of survivors to come forward. AAUW Vice President of Government Relations Lisa Maatz also testified, saying that schools should be able to investigate because students’ civil rights are on the line. “We all believe, I think, that a single incident of sexual violence is one too many. When it interferes with a student’s education, it adds insult to injury,” Maatz said. According to the U.S. Department of Justice, one in five college women is a target of sexual assault, and fewer than 5 percent of rapes are reported. AAUW supports the Survivor Outreach and Support Campus Act proposed in the U.S. Senate and the HALT Campus Sexual Violence Act proposed in the U.S. House.

**Child Care Costs Soar While Caregiver Wages Stay Low**

A report released by the Economic Policy Institute in November found that, in 32 states and Washington, D.C., infant care costs are more than one-third of a typical preschool worker’s earnings. In 21 states and D.C., non-preschool child care workers would pay half their wages for infant care. More than 95 percent of child care workers are women, they are disproportionately women of color, and they usually receive no benefits. The report further found that 15 percent of child care workers live below the poverty line. An October report from the institute found that the cost of child care for two children exceeded the cost of rent in 80 percent of U.S. communities. The institute’s Senior Economist Elise Gould said in a statement, “While quality child care is a large expense, it’s not because child care workers are overpaid.”
“Photographs supplant and corrupt the past,” writes Sally Mann at the beginning of her memoir, Hold Still. While that might seem like an odd place to launch a book about a life devoted to photography, it’s a theme Mann weaves throughout her engaging and occasionally harrowing family history. Because photographs have an intrinsic authority, Mann says, people tend to take what they see, or think they see, at face value. But whether a photo is the result of meticulous scene-setting or serendipity, that frozen fraction of a second can take on a life of its own.

Mann is no stranger to such questions of artistic intent. Best known for her intimate family portraits and hypnotic Southern landscapes, she received critical acclaim—and some notoriety—in the early 1990s with the publication of Immediate Family, a collection of photos of her young and sometimes naked children at play on the family’s remote Virginia farm. Critics labeled her a Bad Mother (and far worse), saying she had deliberately put her children in harm’s way. Nearly 25 years later, Mann’s account of the family’s brush with fame is by turns wry and chilling, while offering a spirited defense of her artistic process.

To read Hold Still is often to marvel at the author’s candor. In addition to a wealth of stunning photos, Mann intriguingly includes some “duds” and near misses, with detailed discussion of why the good ones work. But what makes Hold Still such a page-turner is Mann’s willingness to air out the family skeletons. Like any good drama, the book has murder and a bit of mayhem (not to mention bodies), romantic intrigue, and small-town scandal mixed in with childhood scrapes and charming pets. It also features unflinching portraits of Mann’s parents and a frank account of the family’s racially charged relationship with the African American woman who worked in their home.

On balance, though, it turns out that you can actually judge Mann’s book by its cover. Like the exuberant young Sally in the photo, our lives won’t hold still. But memory is more forgiving, and well-crafted words can capture the fine-grained details that photos overlook.

Rebecca Lanning grew up in a remote Virginia town but now manages AAUW’s art and editorial department. Reach her at lanningr@aauw.org.
So many have already come aboard! Please join us in Charting the Course toward a brighter future for women and girls by giving to AAUW.

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1 Branch Navigator: AAUW Honolulu (HI) Branch

To learn more about the Charting the Course campaign and to make your gift, please visit www.aauw.org/chartingthecourse. If you have questions, please contact Toni Johnson at chartingthecourse@aauw.org.

*As of December 15, 2015
Most people know Pearl S. Buck as the brilliant author of the Pulitzer Prize-winning novel The Good Earth. But in her roles as an AAUW Philadelphia (PA) Branch member and national AAUW committee member, she was also a fierce advocate for fair pay, women’s work opportunities, and the Equal Rights Amendment. Buck (right) is shown here with Eleanor Roosevelt fundraising for war victims in China.