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In the Company of Men

**HOW WOMEN CAN SUCCEED IN
A WORLD BUILT WITHOUT THEM**

Eileen Scully



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I Love Men

I want you to know that. My career is filled with the wonderful male mentors and clients who have pushed me, promoted me, challenged me, and changed me. I have the best father and brother a girl could hope for, and I've been friends with and dated more than my fair share of extraordinary men over the years.

But the 21st-century workplace has problems. Massive, systemic problems when it comes to women. We are still backing into a workplace built for the single income, male-led household of the 1950s. And that doesn't work for most people anymore. Mostly, women.

During World War II, a team of top statisticians and mathematicians known as the Statistical Research Group assembled at Columbia University to help the Allied war effort solve a number of complex problems through statistical modeling. Among them was Abraham Wald, an Austrian Jew, heralded as the smartest of the team that included the men who would later start the statistics department at Harvard University, and Norbert Wiener, the man credited with creating the field of cybernetics. One of their challenges was to determine the optimal construction of fighter jets, and they did this by studying the bullet holes on the planes

that returned. The recommendation was to fortify the areas on the planes that returned with the highest density of holes.

Wald disagreed.

He reasoned that their conclusions were drawn from the exact wrong perspective. These planes returned—battered and barely—but they returned, and their pilots survived. What did that tell the researchers about the planes that never returned and where they had presumably sustained the most damage? Not a thing. Their data set was incomplete and deeply flawed.

They needed to study instead the areas where none of the returning planes showed bullet holes to know where they needed additional armor. Because, presumably, when those areas were hit, those planes did not return.

He was correct. Once they determined that none of the returning planes had bullet holes near their engines, and fortified those areas with armor, more planes returned safely.

Sandi Toksvig, actor, broadcaster, and activist, tells of an anthropology class in which her female professor shared a photo of a deer antler with 28 marks on it. It was widely believed to be the first calendar, invented by a man. Toksvig's astute professor corrected the perspective by asking, what man needs to track time in 28-day increments? But every woman does. And for some reason, for years it was assumed, and never challenged, that the creator of the calendar was male.

We do this every day, when we put forward our observations on why certain people are successful, why some make it and some don't, and to whom we give credit for discoveries, inventions, or ideas. We rarely look at the ones who don't make it back, or never make it into the spaces we inhabit, and where they're taking the allegorical bullets.

Changing this mindset is the only way our corporate and social cultures will transform. This book will ask you to examine

more closely the ways in which we define and reward success, how narrowly constructed the path toward success is, and from what assumptions we base our ideas of success.

Because most of our institutions were formed by (predominantly white, straight) men, for (predominantly white, straight) men, they also created the narrative around success for everyone, in ways that are just not accessible for those of us outside that category. The rest of us have had to fight our way into that space, through legislation, persistence, demonstration, and resistance.

In 1776, Abigail Adams implored her husband, John Adams, to “remember the ladies” when writing the laws for a new nation during the Continental Congress. His response? Loosely interpreted, he tells her no, but everyone knows that women are really the ones in charge anyway.¹

Hardly.

The United States Constitution, which John Adams crafted along with the other delegates from the Constitutional Congress, does not contain anywhere the word “woman.” Nor do any of the ratified amendments that have been made in the years since. Not even the 19th Amendment, the one that gave white women the right to vote. I was not aware of this until I listened to an interview with Heidi Schreck, author and playwright of *What the Constitution Means to Me*, her 2019 Broadway play about her success as a high school debater, her detailed knowledge of the Constitution and all of its amendments, and her increasing awareness of how it relates to her as a woman.

¹Adams.

so many roots to the tree of anger
—Audre Lorde, *Who Said It Was Simple*

When I founded my consulting firm, The Rising Tides, my goal was to improve the workplace for everyone. A big part of what I do is help organizations bring women into more positions of power and influence by identifying and removing the barriers that exist within every organization. Women belong in every room where decisions are made—without exception. I challenge existing workplace models to adapt into a new order, one where everyone can thrive and contribute at their highest, best level. And it's very possible, and very real. But it's still out of reach for many of us.

My goal for writing this book is to shine a bright light on some of the women who are proving that we can not only succeed, but positively change the world that was built without us to work for all of us. They're doing it by changing the rules, changing the laws, building the systems and the workplaces that we need to all be successful.

I've chosen to focus on incredible women in a variety of industries who challenged existing workplace models and have built ways to make that path wider for the women and everyone else who will follow them.

I've deliberately chosen not to focus on sexual assault and harassment, although I do mention elements of each as they impact each chapter subject and story. As we are still in the nascent awareness, acceptance, and adjustment phase of the #MeToo and #TimesUp movements, I want instead to highlight the other, less obvious but

pervasive aspects of the workplace and the world that hold women back. Do not misunderstand—I am by no means minimizing my own disgust with workplace sexual harassment, my commitment to eliminating it, and flipping—or at the very least, evening out—the power dynamic between the genders. This book simply is not the vehicle for those stories.

The lists we see every International Women’s Day of the First Woman This and the First Woman That are great. But we need more women to break the existing systems and open up the space for other women and underrepresented people. To make it easier, smoother, less remarkable when other women follow. So, we can stop talking about the First and talk about all of us. All of us succeeding, contributing, learning, failing, growing in a space into which we can bring our authentic selves.

I hope you’re inspired and challenged by these stories. These are real women, women who walk among us, who work beside us, who are doing the hard work of changing the world in the spaces they each inhabit. Their stories should be known, studied, and shared.

We need to learn from them how to widen the lanes, while also smashing the ceilings.

And no, by no means is this book exhaustive. Each story I researched led me to more stories that have not been told, more women who have been forgotten, more contributions that changed the way we work and live. I know there are more being written every day.

The most important thing you can do after—or while—reading this book, is to find these women, follow them, and fund them. And find, follow, and fund others like them. We are not all born to be creators, but we can support those who are.

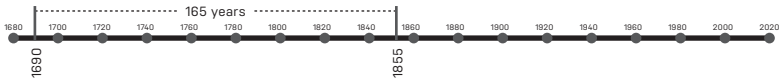
You can find links to the public social media feeds and websites for each of the featured women on inthecompanyofmenbook.com.

A Timeline of Parity for Women in the Workplace

I was probably in my late twenties when it occurred to me that every law, every entitlement in the United States was created by and for and given—exclusively—to white men. Through legislation, protests, tenacity, hard work, and cleverness, the rest of us have made slow and steady progress.

In researching this book, I wanted to know exactly how long it took for women—or a woman, in many instances—to achieve parity with men in various fields. In doing so, I wasn't able to always draw a 1:1 parallel—nor did I have access to data regarding what these women were paid once they reached a level equal to men. Regardless, I hope this information provides a sense of how long it has taken, and will take, for women to get on equal footing with men.

Publishing

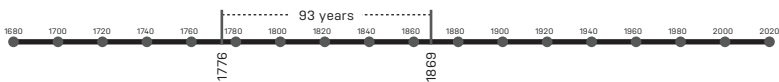


1855: Anne McDowell was the first American woman to publish a newspaper completely run by women; it was circulated weekly and titled *Women's Advocate*.

1690: *Publick Occurrences, Both Forreign and Domestick*, the first newspaper published in America, was printed in Boston by Richard Pierce and edited by Benjamin Harris.

Years between male and female achievement: 165

Law

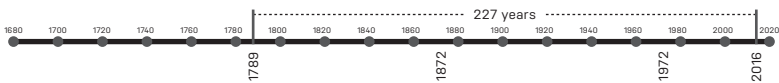


1869: Arabella Mansfield was the first female lawyer in America; she was admitted to the Iowa bar in 1869.

1776: Of the 56 white male signers of the Declaration of Independence, 25 were lawyers. Of the 55 white male framers of the Constitution, 32 were lawyers.

Years between male and female achievement: 93

Presidential Campaigns



1872: Victoria Woodhull was the first woman to run for President of the United States.

1972: Shirley Chisholm was the first black woman to run for president, and the first woman to run for president in the Democratic party (she did not receive the party's nomination).

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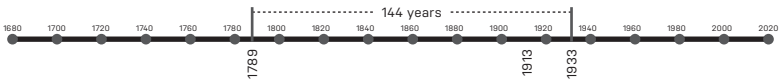
A Timeline of Parity for Women in the Workplace

2016: Hillary Clinton was the first woman to be nominated by and run for president under a major party.

1789: George Washington was elected president (uncontested).

Years between male and female achievement: 227

US Cabinet Appointments



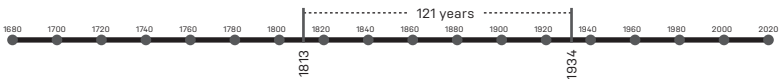
1933: Frances Perkins was the first woman to serve as a cabinet member and, as such, the first woman to serve as Secretary of Labor.

1789: The first Cabinet—four members—was all men.

1913: The first male Secretary of Labor was appointed.

Years between male and female achievement: 144

Corporate Governance

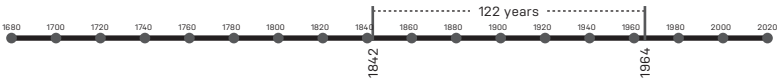


1934: Lettie Pate Whitehead was the first woman to serve as a director of a major corporation (the Coca-Cola Company).

1813: Boston Manufacturing Co., the first US factory, was founded. Although banks had been founded before this, they were not considered corporations until shortly after the American Revolution.

Years between male and female achievement: 121

Wall Street

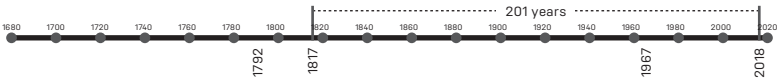


1964: Isabel Benham was the first female partner in R.W. Pressprich & Co.'s 55-year history, which also made her the first female partner at any Wall Street bond house.

1842: Jay Cooke was the first investment banker in the United States.

Years between male and female achievement: 122

New York Stock Exchange



2018: Stacey Cunningham was named the 67th President of the NYSE and the first woman to hold the position.

1967: Muriel Siebert was the first female member.

1817: Anthony Stockholm became the first President of the NYSE.

1792: NYSE was founded by 24 brokers, originally known as The Buttonwood Agreement.

Years between male and female achievement: 201

Fortune 500 CEOs



1972: Katharine Graham was the first female Fortune 500 CEO, as CEO of the Washington Post Company.

1955: Fortune 500 list is first published.

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A Timeline of Parity for Women in the Workplace

1877: *Washington Post*, led by men, is first published.

Years between male and female achievement: 95

US Governor



1974: Ella T. Grasso was elected governor of Connecticut, the first woman to be elected as a governor who was not the wife or widow of a governor.

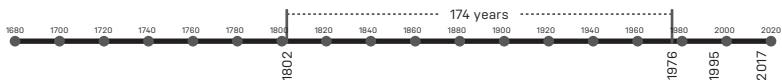
1924: Nellie Tayloe Ross sworn in as governor of Wyoming in a special election after her husband died in office.

1909: In accordance with Oregon state law, Carolyn Shelton, a personal secretary to two-term Governor Chamberlain, assumes governorship of Oregon for the 49 hours between Chamberlain leaving for DC to be sworn in as a senator and his Secretary of State being sworn in as his replacement for governor.

1769: Jonathan Trumbull serves as governor of the colony of Connecticut.

Years between male and female achievement: 205

Acceptance into Military Academies



1976: Women admitted to service academies under President Gerald Ford. 119 women became the first women cadets at West Point when they joined the Class of 1980. 62 would graduate.

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1995: First female valedictorian at West Point was Rebecca E. Marier.

2017: Cadet Simone Askew assumed the post of First Captain at West Point, the highest position in the cadets' chain of command. She is the first African American female to hold the position.

1802: West Point was established.

Years between male and female achievement: 174

Nobel Prize—Individual Award



1977: Barbara McClintock was the first woman to win an unshared Nobel Prize in Physiology or Medicine. She was the first American woman to do so.

1901: First Nobel Prizes were awarded.

Years between male and female achievement: 76

Ivy League President



1994: Judith Rodin was the first permanent female president of an Ivy League University—specifically, the University of Pennsylvania (UPenn).

1740: University of Pennsylvania was founded.

1701: Reverend Abraham Pierson was the first Yale president.

Years between male and female achievement: 293

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A Timeline of Parity for Women in the Workplace

Fortune 50 CEO



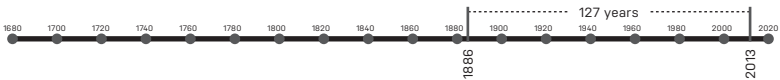
1999: Carly Fiorina was the first woman to lead a Fortune 50 company (Hewlett-Packard).

1988: HP, led by a man, first appears on the Fortune 50.

1955: Fortune 500 list is first published. All companies were led by male CEOs.

Years between male and female achievement: 44

Automotive



2013: General Motors named Mary Barra as its first female CEO and the first female CEO of a major automaker.

1886: Durant-Dort Carriage Company first major multibrand car company founded by William Durant.

Years between male and female achievement: 127

Naval Admiral



2014: Michelle J. Howard began her assignment as the US Navy's first female and first female African American four-star admiral on July 1.

1866: David Farragut was promoted to admiral from vice admiral.

Years between male and female achievement: 148

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Laura Okmin

“Women supporting women in this business is magic.”

Every NFL Sunday, Laura Okmin is on the field with the players and coaches, ready to interview whoever makes the great play or the wild fumble that day. As a woman over 40 in a sport that prefers women who smile, cheer, and show their mid-ribs, she has earned her place. And now she’s committed to making sure other women get there too.

In 2015, she started losing assignments to a younger female reporter. Rather than being bitter, she sought a way to help the fans see the value in both younger women rising in the field and women with years of experience, who brought deep knowledge and strong relationships to the sideline experience. “It’s not fair to compare me to a woman 15 years younger than me and it’s also not fair for her to be compared to someone who has two decades of experience on her. It’s unfair to both women. You find the value in both women. There’s room for both ... and so much value in both.”

When she got her first on camera assignment at an Alabama football game in the early '90s, the coaches hardly took Okmin seriously. Her Chicago childhood, spent in a city that fielded at least one professional team—sometimes two—in every major sport, and with a mother who encouraged her to learn all she could about sports,

gave her confidence and credibility on the field. But her gender forced her to prove herself and her knowledge, and to earn respect.

And other women from whom she could draw guidance were scarce.

When they think your softness is your weakness

—*Nikita Gill, "Fire"*

Being a woman in sports broadcasting was hardly anything new, but their scarcity and the lack of community among them made it impossible for them to learn from and encourage each other. Mentors were empathic men who had enough power within their organizations to give women positions with decision-making authority and power.

In 2016, Roger Goodell, the NFL Commissioner, hosted the first-ever Women's Summit for two days before Super Bowl 50. Prior to this, and only since 2009, has the League done anything targeted specifically to its female fans, specifically when the field and players turn pink to raise awareness for breast cancer during October. (That campaign, which has raised a paltry \$15 million through sales of pink NFL merchandise, has since been expanded to all detectable cancers and left to each team's discretion to select.)

The three Women's Summits that have been held so far have gotten scathing reviews for being more marketing than substance, with lots of pink in the conference rooms and men on stage telling

women in the audience how much they respect women. Doing something is generally better than doing nothing, but this seems so far like it's been a patronizing, pandering attempt to check a box that says WOMEN, use the summit for a nice public relations lift, and move on.

Women often hear that they can't really know the game as they haven't played it at a competitive level. In October of 2017, Cam Newton of the Carolina Panthers chided *Charlotte Observer* beat reporter Jourdan Rodrigue, who is a woman, when he said, "It's funny to hear a female talk about routes. It's funny."

Rodrigue privately challenged Newton that he didn't know what she saw, or what she knew. He admitted, when she asked, that he didn't even know her name or that she had covered the team every day for over a year for the local Charlotte paper. Newton never apologized to Rodrigue.

the gladdest things in the toyroom

—May Swenson, "Women"

Title IX, the 1972 law that prohibits sex discrimination in any school that receives federal funding, among other rights, gave women equal access to school-sponsored athletics:

"No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the

benefits of, or be subjected to discrimination under any education program or activity receiving federal financial assistance.”¹¹

Prior to Title IX, it was mostly men who were the ones given collegiate scholarships. Most athletic budgets gave only 1 percent to female sports. Male high school athletes outnumbered females 12.5 to 1. According to the Women’s Sports Foundation, the dramatic increase in women’s athletic participation since Title IX was passed in 1972 (by 560 percent at the college level and 990 percent in high schools) proves that lack of opportunity kept females out of competitive athletic participation.¹²

Six times as many high school girls were participating in competitive high school sports in 1978 than had done so in 1970. The budget for women’s sports at North Carolina State had multiplied by 15 in just four years. The University of Michigan had not had a single formal competitive sport for women in 1973; five years later, it had 10 varsity teams for them.

In 1974, Connie Carberg got a job as a secretary in the scouting office of the New York Jets. Like Laura Okmin, she grew up loving the sport and, specifically, the Jets. Her father and uncles were the team doctors, which only fed her interest and passion. At Ohio State University, Carberg was mentored by legendary football coach Woody Hayes, whom she credits with teaching her how to recognize great players.

When she started with the Jets, she knew more about scouting than she did about secretarial work. It didn’t take long for the Jets front office to notice Carberg’s ability to see talent in players. At 24,

¹¹United States Department of Justice.

¹²Women’s Sports Foundation.

she became the NFL's first female scout in 1975, while also staying in her position as team secretary.

"I didn't go into sports with an intention of making a splash or creating a headline. If anything, I wanted to be more invisible so I didn't create a distraction for my beloved team." At that time, all of her mentors were men. And Carberg will proudly tell you she'd not have gotten anywhere without them. She came to be known affectionately around the league as "the Girl Scout."

In her biggest contribution to the Jets franchise, she found Mark Gastineau in sleepy East Central Oklahoma, and the Jets drafted him on her recommendation in 1979. Gastineau went on to be a five-time Pro Bowler, led the league in sacks twice, and was named Defensive Player of the Year in 1982. Meanwhile, Carberg's scouting career was halted in 1978 when new owner Leon Hess took over and stated that he didn't want a woman traveling with the team.

And tries to forget it has dreamed of the stars

—*Georgia Douglas Johnson, "The Heart of a Woman"*

One of Laura Okmin's closest friends was her colleague Stuart Scott, the beloved ESPN SportsCenter anchor. They worked together during their early careers and became close friends as both of their careers took flight along parallel trajectories. Scott was not the network's first African American anchor, but his style and warmth changed forever the way we all talk about

sports. At first, his style was controversial, but it worked because, for the first time, fans heard an anchor talk about sports like a fan. It also brought criticism, racism, hate mail, and threats. But Scott was authentically himself, and his fans and the network stuck with him. He talked to viewers from the anchor desk the way they talked with each other during games. And no one had done that in quite that way before him.

Being the first, or one of the few, is risky and makes you a target. Okmin and Scott found in each other a strong friendship that endured over the years, and a trusted ally upon which they could lean and draw much needed support. Scott was the first national sportscaster who was relatable to African Americans (70 percent of NFL players and 75 percent of NBA players are black), and Okmin likes to think her method of reporting also makes the game more approachable to the 45 percent of fans who are women. That number increases every year, and she knows having more women representing every role on and off the field is important—not only to female fans but also to the men who participate in and watch faithfully every week.

The NFL definitely has issues with women, some of which are being addressed, and some are well beyond the purview of the organization.

For years, the rumored replacement of Roger Goodell was Condoleezza Rice, former National Security Advisor and Secretary of State in George W. Bush's administration. Rice herself in 2002 stated that NFL Commissioner would be her dream job. Appointing a woman to the top post would certainly invite some necessary systemic changes to the organization.

In 2016, Goodell announced an extension of the Rooney Rule, which requires all NFL teams to interview at least one minority candidate for any open coaching position and that women were to be interviewed for open executive positions in the League office. It's a

start, and will lead the way for more women in leadership across the League.

The NFL reported in 2016 that there were 31 women at the vice president level and above, and in 2018 they promoted Maryann Turcke to Chief Operating Officer. Thirty percent of front office employees are women, and 26.5 percent of all vice presidents at the League office are women.¹³

Sarah Thomas became the first woman to be hired as a full-time game official in 2015. And in 2017, Beth Mowins called the play-by-play on Monday Night Football's opening weekend alongside Rex Ryan, the former coach and broadcasting novice that night. It was the first time a woman called a nationally televised game. Minutes before kickoff, the voiceover on SportsCenter announced: "This particular doubleheader is especially meaningful. It also signals to female sports journalists and budding female broadcasters that a career in sports is a legitimate possibility. Because this Monday, regardless of gender, the most qualified person has been given the job." It's worth noting that Rex Ryan completely bombed that night, but Twitter seemed more concerned with discussing how Mowins's voice was "annoying" them.

In 2018, Amazon Video announced that their Thursday night live broadcast—the first live sports to be hosted on a streaming service—would be anchored by two women, Hannah Storm and Andrea Kremer. Unfortunately, their historic broadcast was ruined by technical issues when fans couldn't find the game on Amazon. Both Storm and Kremer are coming back for the 2019 season.

But, as any of the First Club members will attest, influence and power are not immediately granted based only on title and position. When Condoleeza Rice was provost at Stanford University and

¹³Freeman.

oversaw the budget for the athletic department, she participated in the hiring process for new coaches. Like Connie Carberg, she would frequently surprise candidates with the depth of her understanding of the game.

The space for women in the NFL is still very small, but I see it widening. From the voiceless cheerleaders of my childhood in the 1970s to the present day, when the Buffalo Bills hired their first female coach, and four women are 100 percent of NFL team owners, we are achieving positions of greater control and influence over a sport for which we hold 45 percent of viewership.

who in the hell set things up like this

—June Jordan, “Poem About My Rights”

TV work is incredibly competitive, and women’s looks are constantly scrutinized. Executives at Fox News are known to comment more on their female anchors’ hair, makeup, and wardrobe than their reporting.

To succeed on camera past 40 is becoming less remarkable for women, but it’s still a significant accomplishment. When Okmin saw her airtime being given to a younger, less experienced female reporter, she chose to turn it into another opportunity. Realizing that her experience could benefit younger women and make them better at their jobs, she did something incredible.

In 2012, Okmin founded GALvanize, a two-day intensive boot-camp for up and coming women sports professionals. She wanted women to have the necessary confidence and knowledge to be credible on air. She wanted to build a community of women who would support each other, share knowledge and opportunities with each other, and build each other up in an industry that tells them that they don't know anything, that they aren't hot enough, that they don't belong.

For younger women building their careers in sports reporting, Okmin became the mentor that she didn't have. She realized how little preparation and training these women had and how that was setting them up for eventual failure. She knew the impact this would have on other women in the industry. As she says, "Men ask stupid questions, but we're stupid."

Each session pairs the women with a professional team, putting them nose to nose with players and coaches. They study games, reports, and players, and prepare questions for the following day's interviews. They meet women across all of the business and team functions—coaches, analysts, finance, operations, promotions. The women discuss attire and image, but focus more heavily on confidence—she wants every woman to leave her program more confident than she arrived. Her goal is to teach lasting skills so the women can grow into respected, trusted reporters, who, as Okmin likes to say, have relationships, not sources, a critical difference in how to cultivate a professional network.

The program has had an immensely positive impact on the careers of many of its graduates, and Okmin has seen changes in the women over the two-day program. If you follow her and GALvanize on social media, she shares the wonderful ways the women not only reflect on their learnings with GALvanize but the bonds they've built with each other. Improved poise both on and off camera,

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confidence in their knowledge of the game, confidence approaching the players after both good and bad plays, and the sisterhood they build among the class are things they will carry into any career they choose. When the women display true authenticity, Okmin is satisfied that her program will have lasting impact on the women, the fans, and the league.

Maria Giese

“The absence of women directors in Hollywood was tantamount to the silencing and censoring of women’s voices everywhere.”

Hollywood has never been a welcoming place for women, regardless of their age, talent, or ethnicity. We’re hearing lately, and loudly, from women about the power imbalances that led to widespread sexual abuse and assault, and the silence necessary to maintain a career. Men created Hollywood, and men continue to fund and produce much of what we consume. This is probably why writers’ rooms are predominantly men, interesting characters are mostly men, and storylines revolve around topics relatable to men.

It is astounding to consider how much of our social and historical narrative has been written and influenced by rooms of white men. How many stories have been lost, untold, or changed to suit that narrative, the one that centers on men? So much of what we internalize about ourselves, our place in the world, the acceptable places for us to enter, start from what we see in film and on television. And when that perception is framed through only one lens, it stunts so many possibilities for so many of us.

If you play-act at butchery long enough you
grow used to the sounds of the screaming.

—*Brenna Twoby*, “Fantastic Breasts and
Where to Find Them”

The Directors Guild of America (DGA) was formed in the 1930s to represent directors and those on their teams in film, television, commercials, and new media. It exists to represent the creative and economic rights of directors and their teams. Among the benefits offered to members is a pension and health care retirement plan, something in which those who freelance rarely can participate. Hollywood, more than any other industry, relies heavily on the availability and economic model of freelancing. The DGA currently represents over 15,000 directors, 13.7 percent of whom are women.

Between 1939 and 1979, only 14 of the 7,332 films produced in the United States were directed by women. In response, six women in the DGA—the Original Six, as they became known—launched a campaign to expose the underrepresentation of women directors, which in 1979 was 0.5 percent. Their pursuit was certainly driven by wanting more women to influence the industry—but it was also financial. The pension and health care retirement benefit was awarded based on points that would accrue based on how many projects a member of the DGA had worked. Fewer women directors meant fewer points being assigned to women, which led to lower retirement benefits. Beyond getting the work, there was real money attached to this pursuit.

Michael Franklin was the National Executive Secretary of the DGA in 1979, the highest position within the organization, and the one with the most power. When the Original Six shared with him their findings, he vowed to do something. They encouraged movie studios and production companies to consider women for various roles but, because participation was voluntary and there were no penalties, results were abysmal. Franklin initiated legal action, and the DGA sued on behalf of their women and minority members.

In 1983, their work led to a class-action lawsuit against Warner Brothers and Columbia Pictures that was dismissed in 1985. Since the DGA stipulated that directors could hire their own assistant directors, the studios felt they could not be held responsible for discriminatory hiring practices, and filed a counterclaim. The female judge ruled, correctly, in favor of the studios, stating that there was a conflict of interest, but that the suit had merit. Had the women and minority directors been able to finance their own suit, they may have won.

The case was dropped for lack of financing, resulting in long-lasting effects on women in the craft—both in getting hired and accruing points toward their retirement.

The number of women in director roles steadily increased in the years following the attention from the Original Six, but peaked in 1995 and plateaued or decreased every year following.³³ This was mostly because when the Original Six brought their complaint to the DGA, the civil rights and feminist movements were still topics about which people were active and aware. By the '90s, feminism had lost much of its galvanizing power, as many women and their allies had become complacent. The DGA didn't elect their first female president of the association until 2002.

In 1995, women directed only 16 percent of television. The number of women with director credits hovers around 4 percent

³³Women in the World Staff.

now, many of whom are stars themselves or related to powerful Hollywood men, distorting the path to power that is unavailable to most women. Between 2007 and 2016, 80 percent of female film directors made only one movie.

The *Hurt Locker* was released in 2009, and Kathryn Bigelow won the Oscar for Best Director that year. She was the first woman to ever win the award, and in that same year women directed only 7 percent of the top 250 domestic grossing films. Only five women have ever been nominated for Best Director, all have been white, and Bigelow is the only winner. (Six African American directors have been nominated for the Best Director Oscar, all are male, and none have won.)

Half of the kingdom is already gone

—*Countess of Winchilsea Anne Finch, "The Introduction"*

After successfully directing a few award-winning films, Maria Giese wasn't getting hired.

She knows she is one of many women who could have continued to create popular, award-winning films, if only she'd been given more chances. She wrote and directed *When Saturday Comes* then *Hunger*, which won Best Underground Feature at the 2007 FAIF festival and two Best Film Awards. Giese's work has won two CINE Golden Eagles, a Kovler Writing Award, a Spotlight Award, First Prize at the American International Film Festival, a

Charles Speroni Scholarship, and an MPAA Award of Excellence. Early in her career, after the release of *When Saturday Comes*, she signed with the William Morris Agency (WMA) and was attached to dozens of films but got pushed out of each of them. Then she got dropped by WMA.

Of the top 1,000 grossing films from 2007 to 2016, researchers from USC Annenberg found that 80 percent of women made only one film, but the number drops to 55 percent of men making only one film. On the other hand, Tyler Perry throws the number off for black male directors, as he was behind 25 percent of all the films made by black men.³⁴

Giese started talking with other women directors and studying women's representation behind the camera. In 2013, she also launched the first (and as yet, only) Women's Summit for the members of the DGA, to strengthen the bonds among women directors, to amplify their voice to the broader DGA members, and to lead to more director jobs for women. A similar summit had been organized in 1999 by director Allison Anders, which built strong connections among women in ways that sustain into today, but with no tangible impact on the industry. Wanting a more lasting outcome, it was shortly after the 2013 summit that Giese decided to take her research to the ACLU, put her directing career on hold, and become a full-time activist.

something has tried to kill me and has failed

—Lucille Clifton, "won't you celebrate with me"

³⁴Sun.

Under Dr. Stacy Smith, Founder and Director of the Annenberg Inclusion Initiative, which studies the impact of inequality in entertainment, the University of Southern California in 2016 published the Comprehensive Annenberg Report on Diversity in Entertainment (CARD). In it, the researchers ranked production companies and networks on their diversity at every level, both inside and onscreen. The findings are dramatic, both over time and as a reflection of where the industry is currently. Geena Davis, the Academy Award winning actress and founder of the Geena Davis Institute on Gender in Media, was one of the sponsors for the series of studies, four in total.

The 2016 study covered 414 total “stories” (109 motion pictures, 305 broadcast, cable, and digital series) released from 2014 to 2015. Their methodology covered minimum box office draw, definitions of speaking parts and major characters, and roles for those behind the camera.

Men onscreen outnumbered women 2:1, and women had less than 30 percent of all speaking roles in film. More men than women held lead roles in film (~75 percent). Interestingly, as streaming takes hold of the home viewing market, gender is leveling out with the highest percentage (44 percent) of women in lead roles.

Only 35 percent of all characters evaluated in this study were over 40 years old, and of those, about 75 percent were men. Variances across media show fewer roles for women over 40 cast in film than any other platform.

The area where women have the highest percentage of representation, not surprisingly, is sexualization. Across all media, women were also shown partially naked in 33 percent of the sample, while men were only in 10 percent.

The writer Alison Bechdel, the playwright behind the brilliant, semi-autobiographical memoir and Tony-winning musical

Fun Home, in 1985 created the Bechdel Test, which challenges roles for women to be multidimensional. Bechdel was loosely inspired by Virginia Woolf's *A Rooms of One's Own*, which may be the first published work to meaningfully critique female characters as being limited to the role they play in relation to others—wife, mother, or other.

The Bechdel Test's requirements:

1. The movie has to have at least two women in it,
2. who talk to each other,
3. about something besides a man.

Think about your favorite film and see how it rates against those three simple criteria. It's harder if the film was pre-2010, but still challenging for the majority of Hollywood output. Comic book writer Kelly Sue DeConnick has suggested what she calls the sexy lamp test: "If you can take a female character out and replace her with a sexy lamp and your plot still functions, you're a hack."³⁵

The Directors Guild of America has only recently (since 2009) begun studying and publishing reports on diversity. Their findings are not surprising, showing that the majority of directors are still overwhelmingly white and male, but the number of women and people of color are increasing. Streaming television has shaken the tree significantly, introducing not only new ways to consume entertainment, but new topics and teams in front of and behind the cameras—a very encouraging trend.

The 2018 success of both *Black Panther* and *Crazy Rich Asians* has proven the market is ripe for strong ethnic casts and storylines. The last feature film with an all-Asian cast was *Joy Luck Club* in 1993. *Black Panther*, created in print in 1966 by Marvel Comics

³⁵Nick U., "DeConnick."

to attract black fans, features a strong black African male lead in Wakanda, an isolated African country full of technological and scientific wonders, and also full of strong black women. Too often, the stories told with all or predominantly black casts are those of suffering and struggle, or rely on a White Savior to change the narrative. *Black Panther* is none of those.

Ava DuVernay, director of *Selma*, and *13th*, is also the creative force behind *Queen Sugar*, which is now in its fourth season on the Oprah Winfrey network. She has committed to an all-female directorial staff. *New York Times* film critic Manohla Dargis suggested the DuVernay Test, while discussing the 2016 Nate Parker film *Birth of a Nation* about the slave-led revolt of 1831. As she states, for a film to pass the DuVernay test, it is one “in which African Americans and other minorities have fully realized lives rather than serve as scenery in white stories.”³⁶

These observations are important, because they bring to light the lack of representation in an industry that powerfully shapes our world views, our self-perceptions, and our ability to see our place in the world. When mostly white men create, produce, and star in the stories, our value is formed relative to them. And that takes time and self-awareness to undo.

Shrinking don't come easy to us giants.

—Jessica Greyhaus, “Heels”

³⁶Dargis.

Another segment of the population that is grossly underrepresented are people with disabilities. And when they are represented, it's often through the lens of a single dimension, without the complexity and depth of personality given to other characters.

Stacy Lawrence is a filmmaker and she also happens to be deaf. She's been a friend of mine since we went to high school together in the '80s at a midsize Catholic high school in suburban Connecticut. She was the only deaf person in our high school, and the only deaf person in her large Italian family.

Her mother introduced her to art at an early age, which developed into a passion for photography. She had planned to major in photography at the Rochester Institute of Technology, but her mother died unexpectedly when we were in high school, and the camera became a painful reminder of that connection. It wasn't until more than a decade later, when she was about to go into labor with her first child and purchased a brand-new camera, that her love for film was reborn.

Many of her most vivid memories are trips to movie theaters with family who took turns interpreting films using informal, self-created sign language. Captioning was not widely available in the early '70s, so Lawrence was left to figure out what specific facial expressions and body language meant, and her brain was always filling up with visual details about each object just to help her understand each scene.

When her parents tried to sign her up for local photography and film classes, they learned that interpreters were not provided, making it impossible for her to participate.

Years later, when she easily registered her two hearing children for similar classes, she remembered her own experience with the barriers to full access to smooth communication. At first, she assumed that opportunities for deaf children had improved. It was

the early 2000s, long after the advent of captioning and the passing of the Americans with Disabilities Act. And American Sign Language's cinematic value and impact on mainstream culture couldn't be denied after Marlee Matlin won the 1986 Academy Award for Best Actress in *Children of a Lesser God*. But Lawrence assumed wrong.

As a result, she founded Deaf Film Camp, the first program for deaf and hard-of-hearing students to learn filmmaking without barriers. She hired highly qualified deaf filmmakers from all corners of the world to communicate with the campers in sign language. She started it as an overnight camp in upstate New York, but due to the strong feedback to her viral "HAPPY" music video in the summer of 2014, Deaf Film Camp became increasingly popular. Many teenagers wanted to attend, and deserved access to a language-enriched environment, so she changed the business model. Now she drops into high schools—both hearing and deaf schools—and immerses herself and her program in their world for a week.

She credits Marilyn Willrich and Nikki Stratton as early mentors in showing her that running a business that focuses on deaf clients and consumers can not only be successful, but can also be contagious. They launched the United Kingdom's leading film and arts festival, showcasing the work of deaf artists and filmmakers from all over the world.

The teenagers with whom Lawrence works closely thrive while exploring the general art of filmmaking. But now they have a new way to communicate their ideas: a medium that was not always available to their predecessors. They understand that they need to help both hearing and deaf individuals to understand that access to films is a multilayered proposition, requiring accurate captioning and interpreters. It is also essential that interpreters are knowledgeable about the technical aspects of film production, particularly when meeting potential investors to raise funds for film projects,

but also to interpret filming language at filming sets, voice over at booths, music and background sounds on film, and explaining how editing software programs work in terms of audio.

they shone so by moonlight that the sows stampeded

—*Carolyn Kizer, "Semele Recycled"*

Finding and building a pipeline of talent is not the problem. Women currently make up half of all major film school graduates, when only 10 years ago they were about a third.³⁷ Anecdotal analysis shows that women are simply not trusted with the same budgets given to men for films. The studios, still largely run by men, do not want to risk hiring women. The current success formula works for them, and they do not want to change that. In this way, Hollywood is exactly like every other industry I studied for this book.

Since 2003, the Tisch School of the Arts at New York University has hosted an annual film festival under the guidance of Susan Sandler, a Golden Globe nominated screenwriter. The Fusion Film Festival showcases women's work and women's technical talent. Sandler bristles against the assumption that women only tell women's stories, since men have been telling women's stories all along (albeit not always accurately).

³⁷Murphy.

Alice Guy-Blaché is credited with being the first female director, including the first narrative film *The Cabbage Fairy*, and participated in the production of 1,000 films from 1896 through about 1920. Before 1925, just about half of all films were written by women. When films included soundtracks, and studios became big businesses, Wall Street investors got involved and men took over.

Guy-Blaché's films often featured women in strong, independent roles, and she portrayed marriage as an equal partnership. Guy-Blaché made a film about Planned Parenthood in the early 1900s, and *A Fool and His Money*, the first film featuring an all African American cast. (Originally, it was going to have a mixed cast but the white actors quit when they learned they'd split screen time with blacks).

She built her own film studio in Fort Lee, New Jersey, the largest at the time, which became a hub for filming until the industry moved to Los Angeles around 1919. She died in 1968, after lecturing for years and trying to correct the historical record of the film industry that had largely written her out. In 2012, the DGA presented her posthumously the Lifetime Achievement Award. A documentary about her life, *Be Natural: The Untold Story of Alice Guy-Blaché* written, edited, produced, and directed by Pamela B. Green with executive producer Robert Redford, screened at IFC Cannes and Telluride in 2018, and was released in theaters in 2019.

Norman Lear, the famous writer and producer of many groundbreaking television series in the 1970s, such as *All In The Family* and *The Jeffersons*, was an early advocate for women on and behind the screen—but with limitations. He has been quoted as saying, “the kind of strength needed to direct has nothing to do with brute force, it has to do with strength of character,”³⁸ but

³⁸Mills.

he never changed anything at any of his companies with regard to hiring more women, even after participating in meetings with the Original Six, and reportedly being moved by their research and passion. Lear changed forever the television sitcom when he introduced characters who spoke about politics, race, and feminism, topics no other television series dared to discuss, so it's not as though he feared being controversial. The caricatural depictions of various characters has been criticized over the years, but his impact on the modern sitcom cannot be dismissed. It's hard not to imagine the impact he could have made had he chosen to support the movement started by the Original Six.

Lucille Ball, star of *I Love Lucy* in the '50s, was the first female head of a production company—DesiLu. It was founded with her husband Desi Arnaz, and run by her alone after their divorce when she bought him out. Their show was one of the first to portray a mixed-ethnicity couple, and it only came about because she insisted on it. When the show became a huge hit, syndication made them the first television millionaires.

Ball's pregnancy was one of the first ever shown and discussed openly on network television, although the word "pregnant" didn't pass the censors, so she was "expecting." Each episode was screened for a priest, rabbi, and minister so as not to offend. The precautions must have worked, because more households tuned in for Little Ricky's arrival in January of 1953 than for President Eisenhower's inauguration the following day.

One of Ball's top writers, and her only female writer, was Madelyn Pugh Davis, whose career was launched at CBS radio during World War II when male writers were scarce. She was the second woman writer ever hired at CBS, and officially, her title was "Girl Writer." Her original aspiration upon graduating from Indiana University was to be a foreign correspondent, but, as she writes in her autobiography, "Somebody pointed out that there were very

few women foreign correspondents, but there were very few women anything, so it didn't bother me." Her style and wit secured Ball's stardom, and Ball lavished praise on her writers whenever possible. In addition to writing the lines and the physical stunts for Ball's character, Davis would often be the first to act them out for plausibility before turning them over to the cast members.

The Paley Center for Media honored her in 2006: "During the formative years of television, when few women were working behind the screen, Madelyn Pugh Davis wrote one of the most popular shows of all time. She not only made her mark as a writer, but also opened the door for other women to follow in her footsteps."

In 1973, CBS named Ethel Winant vice president, making her the first female executive at that network, but also the first female TV executive in history. (CBS didn't offer her any bump in pay for the promotion, but she successfully argued for "a little more money."³⁹) When they moved her office to the executive floor, there was no women's restroom. Ethel learned to leave her high heels outside the men's room door to let her colleagues know she was in there, as supposedly there was also no lock on the door.

A woman like that is not ashamed to die.

—Anne Sexton, "Her Kind"

³⁹Gregory.

Sophia Vergara, the Columbian actress most of us know from her role on the ABC sitcom *Modern Family*, might not be the first person who comes to mind as a champion for other women. Her character, Gloria, is beautiful, is married to a much older wealthy man, and has a thick accent that distracts only slightly from her tight wardrobe. It's easy to discount the actress based on the role, and she's happy to let you do that. But don't.

Forbes calls her the highest paid TV actress, but her wealth comes only partially from her TV credits. In 2017, she made \$41.5 million, slightly below her 2016 \$43 million, and she has topped the *Forbes* list since 2010. The majority of her earnings come from endorsements and management of other actors.

Back in 1998, Vergara landed her first endorsement for Bally Fitness. It ran in Spanish (most ads back then were overdubbed rather than filmed in Spanish) and it resonated with the Spanish-speaking market. She was one of the first Latin actors to endorse a product to the US market.

Hispanic buying power in the United States is currently estimated at \$1.3 trillion according to the Selig Center for Economic Growth,⁴⁰ and is expected to be \$1.7 trillion by 2020. With growth outpacing any other segment, Hispanics are the largest minority group in the United States at 18 percent of the population. Even when lower immigration and birth rates are factored, Nielsen projects Hispanics to be 24 percent of the United States by 2040, and 29 percent by 2060.⁴¹

Average household income has also steadily increased for Hispanic homes, according to the US Census Bureau, from just over \$40,000 in 2009 to just over \$42,000 in 2014, and Hispanic

⁴⁰Humphreys.

⁴¹Nielsen.

households with a total income higher than \$50,000 rose from 30 percent in 2000 to 43 percent in 2014.⁴²

Vergara and her business partner, Luis Balaguer, saw that not only was the Latin market not being tapped, but Latin actors were not well represented. They founded Latin World Entertainment (LatinWE) in 1994 to consult with brands on how best to reach the Latin market, and provide skilled experience to represent Latin actors who were not accustomed to negotiating with large studios and powerful executives. They worked with movie studios to market films to Hispanic audiences.

The firm is 100 percent Hispanic owned. And since its founding, it's grown to be the premier multimedia marketing, production, licensing agency for Latino actors and brands wishing to reach Latino audiences.

At a time when Latin actors were negotiating their own contracts—without lawyers or agents to navigate an unfamiliar landscape in, for many, an unfamiliar language—Latin World Entertainment provided a trusted partner. It was the first and is now the largest talent management agency for Latin actors. In addition to TV and film roles, LatinWE also works with brands to match Hispanic stars with products—key to targeting a new and growing market of buyers.

Growing the largest Latin talent agency before the United States saw the potential of the Latin market was a prescient move by Vergara and the team at LatinWE. But the impact LatinWE has had on the actors it represents is extraordinary.

Vergara and her team have gradually made Latin culture more mainstream and, in doing so, have shaken long held stereotypes. She is frequently criticized for capitalizing on such stereotypes through her character on *Modern Family*, but she doesn't care. That one of

⁴²Ibid.

the most popular, most highly paid prime time actresses is a thickly accented Latina, appeals to a wide audience and has a well-developed character is a significant achievement.

In 2017, Norman Lear and Netflix brought back *One Day at a Time*, a popular sitcom from the '70s. But this time, the cast centered on a Cuban family—the women in particular—much in the same way the original series focused on the women in the Romano/Cooper family. In its first year, the revamped series was named one of the top shows of the year and received wide critical acclaim and Emmy nominations—which made Netflix's decision in early 2019 to cancel the show a devastating blow to its creators, stars, and fans. Rumors that Norman Lear met with Netflix's head of content to reconsider the cancellation and that several threads on social media pleaded with the company to release them from their contractual obligations in order to be picked up by another network, seemed to have had an impact, but the outcome is as yet unknown.

a caged bird stands on the grave of dreams

—*Maya Angelou, "Caged Bird"*

In 2013, after the Women of Action Summit for the DGA members, Maria Giese presented her research work on behalf of women directors to the ACLU, and several of their senior attorneys launched a media and advocacy campaign that would last two years. It included a letter to the Equal Employment Opportunity

Commission (EEOC) calling for an industry-wide investigation, which was also published by the *New York Times*.⁴³ The EEOC is a division of the Federal Department of Justice, founded in 1964 as part of the Civil Rights Act to enforce Title VII, which prohibits discrimination in every aspect of employment.

In late 2015, the EEOC launched the biggest investigation into the film industry's discrimination against women, specifically women directors. It remains the only investigation that the EEOC has made into Hollywood's discrimination against women.

One of the challenges with upholding the Title VII legislation is that it only applies to employers with more than 15 employees, and many people working in entertainment work as contractors. And a particularly problematic part of the DGA contract is that its diversity requirement includes anyone who is not a white man. Because of this, many of the jobs are filled by nonwhite men, the box is checked, and women are still left out.

In 2016, it was reported that all six major studios were in violation of discriminating against women, and settlement talks with Federal Government had begun.⁴⁴ Outcomes are still unknown because the EEOC does not comment on ongoing investigations or settlement discussions. Charges are only made public if a lawsuit is filed, which has not happened yet in this case.

The timing of all of this, dovetailing with the massive outpouring of stories of sexual assault and harassment by many of the most influential and powerful in Hollywood, could influence the industry in a number of divergent directions. One is that it will provide further credentials to the stories of the accusers, demonstrating their lack of influence and forced subjugation to the men in power. It could also push women farther back from power, as the backlash

⁴³Buckley.

⁴⁴Robb.

in Hollywood is legendary and the financing of films and television is controlled by very few. It could inspire an entirely new structure for hiring filmmakers, if the decisions by the large studios are more closely reported. Actors could enforce the Inclusion Rider, which requires the studios to hire a defined number of women, minorities, disabled, and LGBTQ for each production, wielding their power for the benefit of others.

Recently, Procter & Gamble, the largest advertiser in the United States with \$7 billion in ad spend in 2017 alone, pledged to have half of their commercials directed by women by 2023. Looking back at the response to their “Better Man” ad, and the conversations it sparked on both sides of the toxic masculinity debate, I can’t wait to see what they create.

The work Giese is doing to hold accountable the major film studios, the DGA, and the film industry is changing the systems and structures of Hollywood and will create the lasting, sustainable change from the inside. The root of systemic sexual harassment is the imbalance of power, and that imbalance is predicated on who controls the money. Without equal protections under the law, and without regulations that end these practices, women will have fewer places than they currently do, largely due to the fear men now have about working with and around women.

One thing that has dramatically changed for women: we are being heard. For the first time, women in Hollywood, across a number of disciplines, are heard, believed, and supported.

About the Author

Eileen Scully is an international keynote speaker and founder and CEO of The Rising Tides, a consulting firm that makes the workplace better for women through assessment and advisory services.

She is a SheSource Expert with the Women's Media Center and has been interviewed by *Forbes*, the *Boston Globe*, Standard and Poor's Global Market Intelligence, Thrive Global, *Psychology Today*, and *Inc.*

In December of 2018, Eileen was named to *Irish America Magazine's* 2018 Business 100 list, the second consecutive year she received this prestigious and deeply meaningful honor. *Irish Echo* named Eileen one of their Community Champions in April of 2019.

In June of 2016, she was one of 5,000 global advocates for women and girls invited by the Obama White House to participate in the United State of Women. In April of 2017, she spoke at the first ever Diversity in Marketing and Advertising Summit in London—the only event of its kind focused on fostering greater diversity and inclusion in the industry. In August of 2018, Eileen spoke at the first Women In Engineering conference sponsored by the global Institute of Electrical and Electronics Engineers in Tunisia.

In September of 2018, she delivered her first TED talk, “How Women Can Succeed in a World Built Without Them,” at the TEDx conference in Sfax, Tunisia.

In November of 2018, The Rising Tides launched the Leadership Diversity Index, the first comprehensive measurement of the representation of women and people of color on corporate boards of directors and executive leadership teams.

She serves as a founding committee member on the Women’s Networking Initiative for the Irish Business Organization of New York. She is a past Chair and former Board Member of the Get in Touch Foundation and former advisor to the Innovadores Foundation. In her spare time, she volunteers as an event photographer for Special Olympics Connecticut and Integrated Refugee and Immigrant Services (IRIS).

She lives on the East Coast, never far from the ocean, with her ridiculous Basset Hound, Beukeboom.