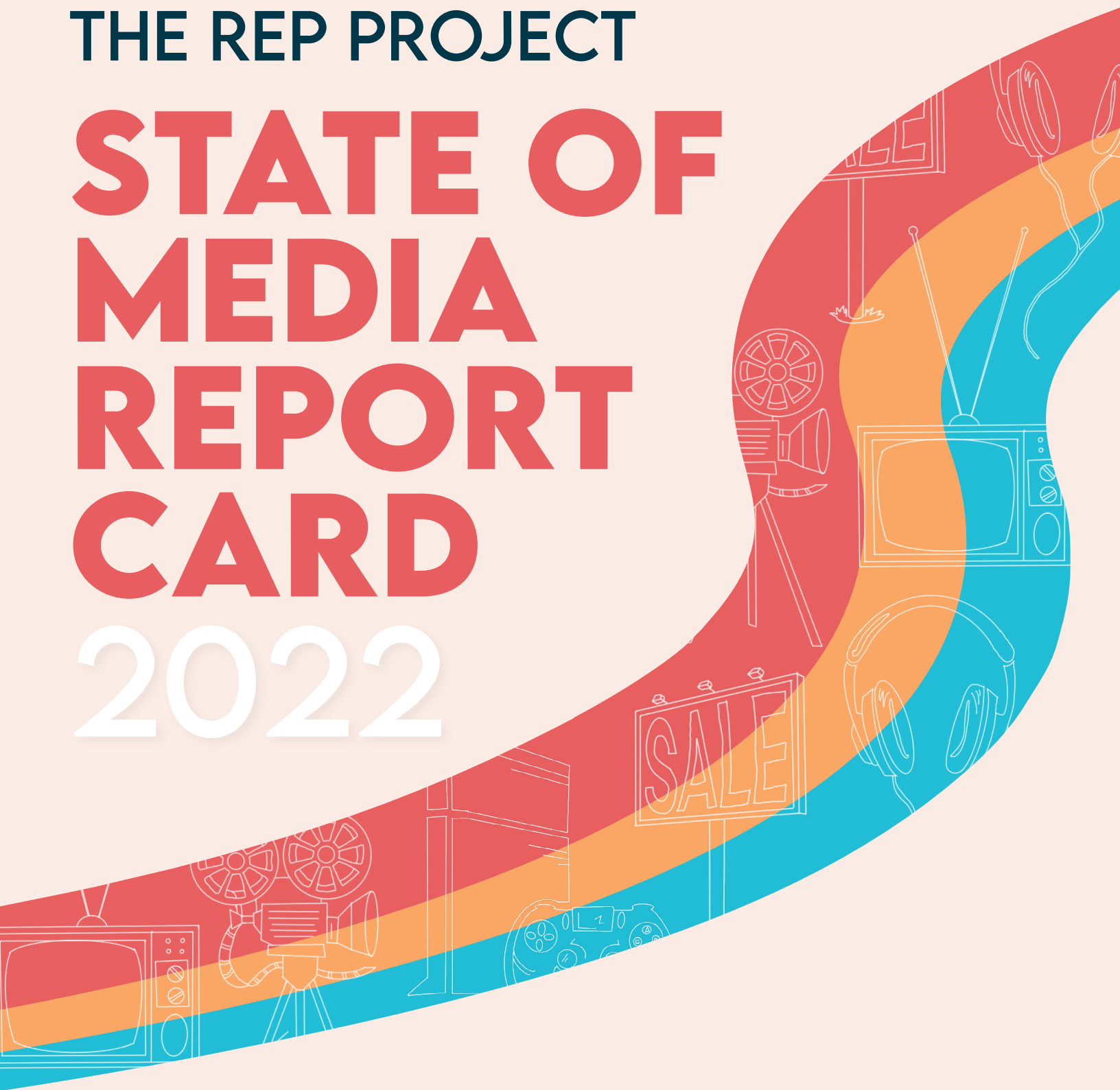


THE REP PROJECT

STATE OF MEDIA REPORT CARD

2022



THE
REPRESENTATION
PROJECT





INTRODUCTION

This report examines the current state of representation in film, television, advertising, video games, and music. We analyze data from the past decade on representations of gender, race, age, disability, body size, and sexuality in different media types. This report uses benchmarks to measure progress and to promote collaboration in the media research space.

This report was produced for the sixth annual State of Media Summit, co-sponsored by The Representation Project and the Center for Intersectional Media and Entertainment (CIME). Participants of the first Summit¹ in 2017 generated a [White Paper on Gender Inequality in Film and Television](#). This report builds on this original document.

This State of Media Report combines publicly available data from a number of excellent research organizations, including:

- **THE HOLLYWOOD DIVERSITY REPORT, UCLA**
- **THE GEENA DAVIS INSTITUTE ON GENDER IN MEDIA**
- **THE ANNENBERG INCLUSION INITIATIVE, UNIVERSITY OF SOUTHERN CALIFORNIA**
- **THE CENTER FOR THE STUDY OF WOMEN IN TELEVISION & FILM, SAN DIEGO STATE UNIVERSITY**
- **THE WRITERS GUILD OF AMERICA WEST**
- **GAY & LESBIAN ALLIANCE AGAINST DEFAMATION (GLAAD)**
- **THE REPRESENTATION PROJECT**
- **DIRECTORS GUILD OF AMERICA**

Drawing data from all of these sources provides a more complete picture of the state of media in the US than any single organization or report. For each year, we present the most reliable and valid data point available.²

We begin this report with analysis of representations in film, followed by sections on television, advertising, video games, and popular music.

1. Formerly called the Women's Media Summit.

2. We recognize that combining reports with different denominators and methodologies into a single chart is not ideal, but given missing data, and a lack of universality in reports, this gives us the best overall snapshot.

FILM

ON SCREEN

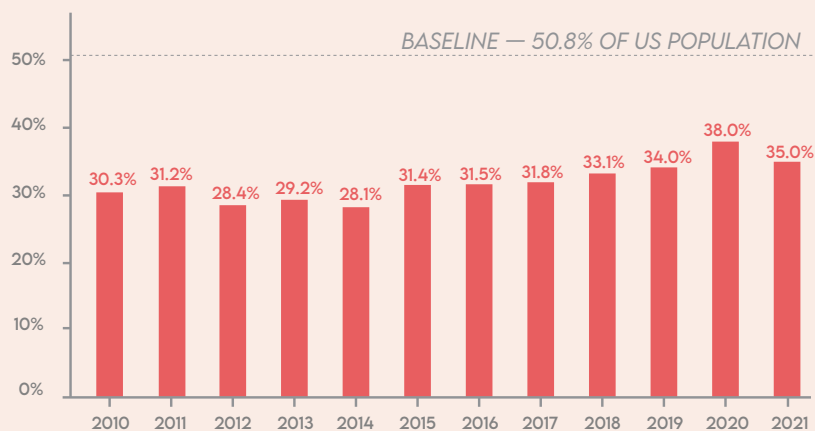
Women make up 50.8% of the US population,³ but men characters outnumber women characters two-to-one in the top grossing films. This has not improved in the last decade.

When it comes to actual second-by-second time received on screen, women characters account for an average of only 30.4% of screen time in the top grossing films of the last decade.

Another way to measure representation in film is to analyze whose stories are elevated and rewarded by the Academy at the annual Oscar awards. In 93 years of ceremonies, women make up only one-in-four (26.4%) leads in Best Picture winners. This means the Oscar for Best Picture is almost always awarded to films that tell stories of men's lives and experiences.

3. Howden, L.M. and J.A. Meyer (2011). Age and Sex Composition: 2010, 2010 Census Briefs, United States Census Bureau, <https://www.census.gov/prod/cen2010/briefs/c2010br-03.pdf>

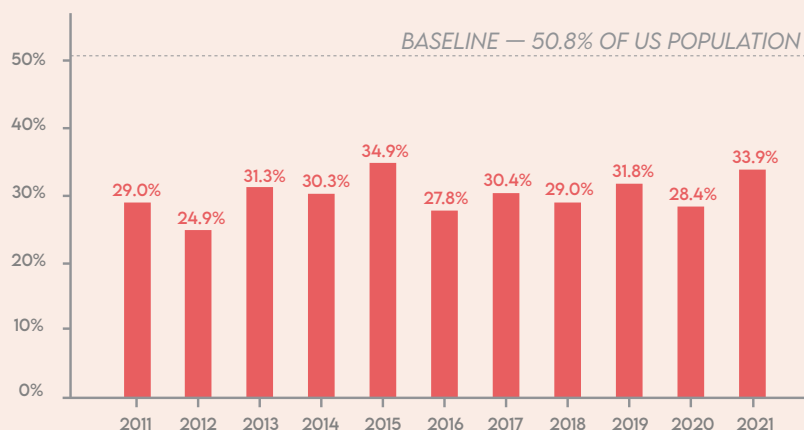
FIGURE 1: WOMEN CHARACTERS IN TOP FILMS, 2010-2021



■ WOMEN CHARACTERS

SOURCES:
2010-2019 USC Annenberg, Top 100 Films
2020-2021 SDSU, Top 100 Films

FIGURE 2: SCREEN TIME BY GENDER IN TOP FILMS, 2011-2021



■ SCREEN TIME FOR WOMEN CHARACTERS

SOURCE:
2011-2021 The Rep Project, Top 10 Films

FIGURE 3: WOMEN LEADS IN OSCAR BEST PICTURE WINNERS

WOMEN LEADS
IN BEST PICTURES

26.4%

WOMEN
IN THE US

50.8%

SOURCE:
2022 Oscar Report, The Rep Project



FIGURE 4: BIPOC CHARACTERS IN TOP FILMS, 2010-2021

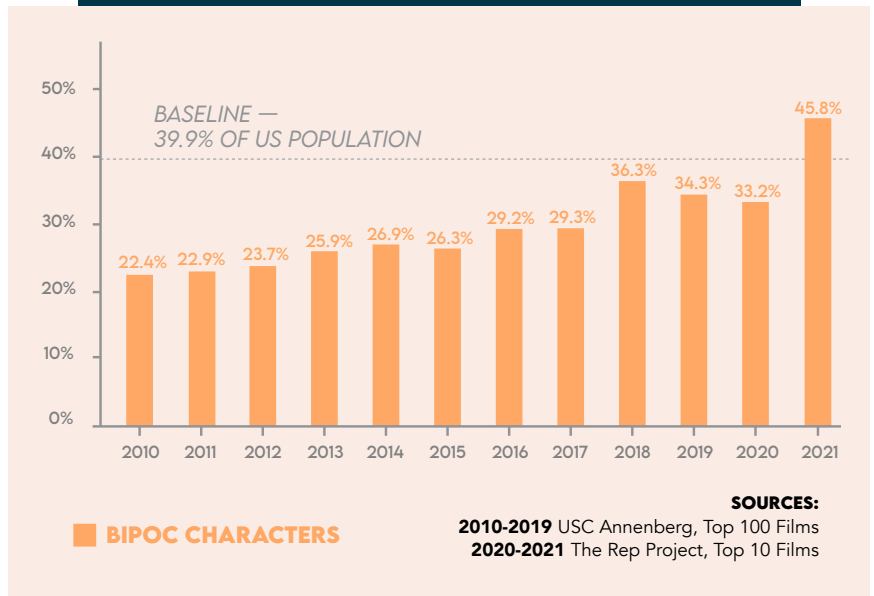


FIGURE 5: SCREEN TIME BY SKIN TONE IN TOP FILMS, 2011-2021

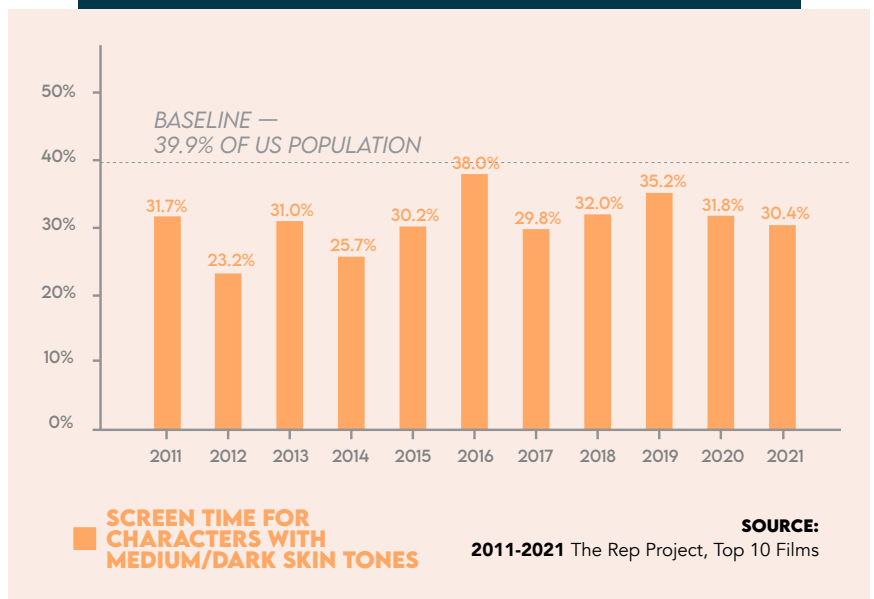
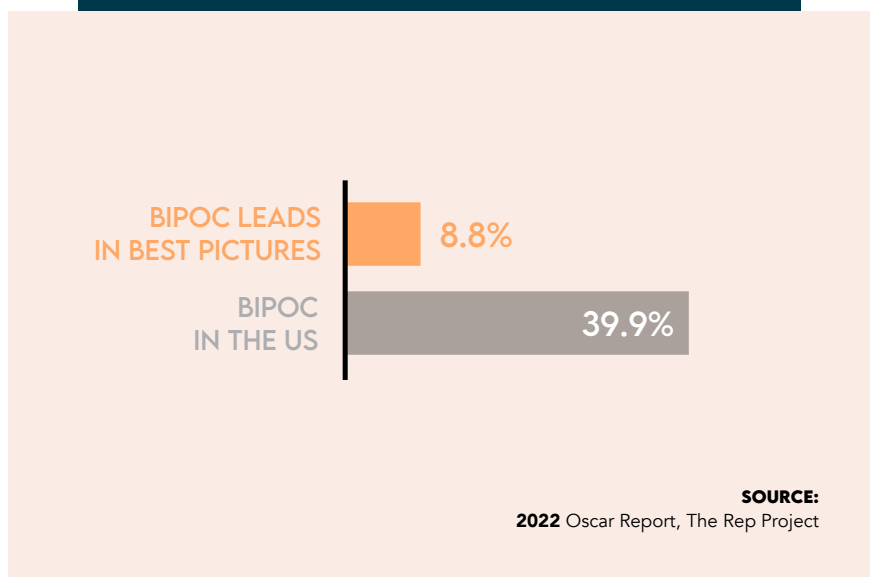


FIGURE 6: BIPOC LEADS IN OSCAR BEST PICTURE WINNERS



For the past decade, Black Indigenous and People Of Color (BIPOC) characters have been underrepresented in the top films. However, we have seen significant progress in the past few years, and in 2021, BIPOC characters in film achieved parity compared to the US population (45.8% compared to 39.9%⁴).

Although we see steady progress when it comes to BIPOC characters in film, characters with light skin tones receive more than twice as much screen time on average in top-grossing films than characters with medium or dark skin tones. This has not improved in the last decade.

When it comes to Oscar winners for Best Picture, only 8.8% of leads are BIPOC. This means that nine times out of ten, the Academy gives the Best Picture Oscar to a film that revolves around the lives of white people.

4. United States Census (2019). Quick Facts, <https://www.census.gov/quickfacts/fact/table/US/PST045219>



LGBTQ+ people are 7.1% of the US population,⁵ and while progress has been made in the last four years in film, LGBTQ+ characters remain vastly underrepresented.

When it comes to the Academy Awards, the stories of LGBTQ+ are further erased. Only one Best Picture winner (*Moonlight*, 2017) has ever featured the story of an LGBTQ+ person.

Characters with disabilities have been virtually erased from film for the past decade, even though one-in-four Americans have a physical, cognitive, communication, or mental health disability.⁶

People with disabilities are also underrepresented when it comes to Oscar winners for Best Picture. Only 4.8% of winning films have featured a lead with a disability.

5. Jones, J. (2022). LGBT Identification in U.S. Ticks Up to 7.1%. Gallup, April 13, <https://news.gallup.com/poll/389792/lgbt-identification-ticks-up.aspx>
6. Centers for Disease Control (2020). Disability Impacts All of Us. https://www.cdc.gov/ncbddd/disabilityandhealth/documents/disabilities_impacts_all_of_us.pdf

FIGURE 7: LGBTQ+ CHARACTERS IN TOP FILMS, 2010-2021

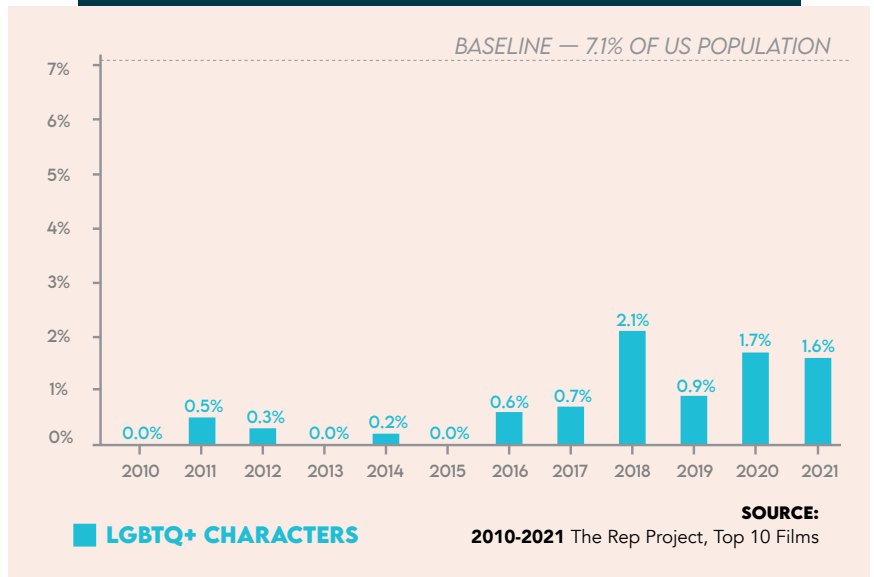


FIGURE 8: LGBTQ+ LEADS IN OSCAR BEST PICTURE WINNERS

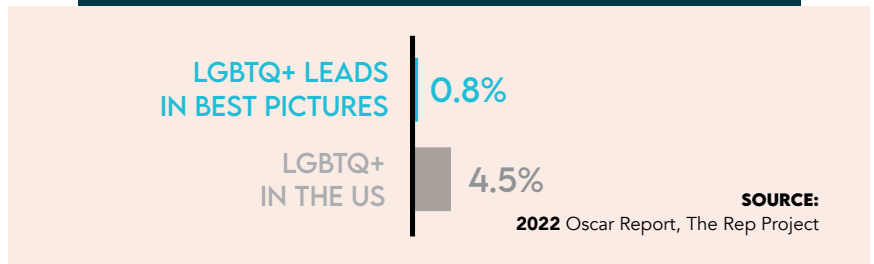


FIGURE 9: CHARACTERS WITH DISABILITIES IN TOP FILMS, 2010-2021

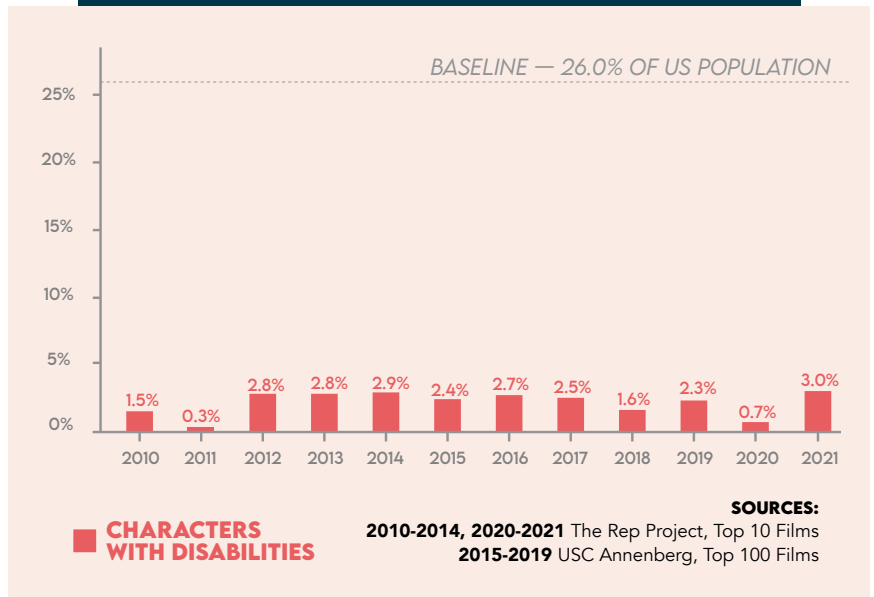


FIGURE 10: LEADS W/ DISABILITIES IN OSCAR BEST PICTURE WINNERS

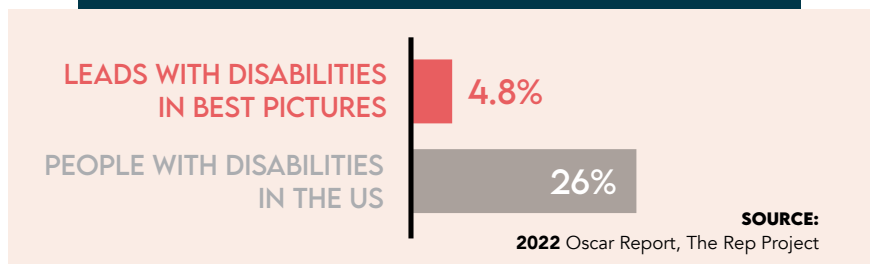


FIGURE 11: CHARACTERS AGES 50+ IN TOP FILMS, 2010-2021

People ages 50+ make up 34.2% of the US population,⁷ but they remain underrepresented in the top films. We have seen no real improvement in the last decade.

Characters ages 50+ face even more erasure when it comes to screen time received in the top films of the last decade. Characters 50+ accounted for only 10.8% of screen time in top grossing films between 2011 and 2021. In 2021, people ages 50+ accounted for 18.4% of characters but only 9.7% of total screen time.

Despite the fact that over 40% of Americans are classified as fat,⁸ these characters remain vastly underrepresented in film.⁹ We have seen no real improvement in the last decade.

Fat characters are further erased when it comes to actual screen time in the top films of the last decade. While 10.8% of characters in the top films of 2021 were people of size, these characters received only 4.2% of actual screen time.

7. Joint Center for Housing Studies of Harvard University (2014). Demographics of an Aging America, https://www.jchs.harvard.edu/sites/default/files/jchs-housing_americas_older_adults_2014-ch2_0.pdf

8. Centers for Disease Control and Prevention (2018). FastStats: Obesity and Overweight, <https://www.cdc.gov/nchs/fastats/obesity-overweight.htm>

9. We are intentionally using the word "fat" because it is not an insult. We are part of a growing number of organizations and individuals reclaiming the word "fat." We celebrate bodies in whatever form they come, with bumps, stretch marks, and curves.

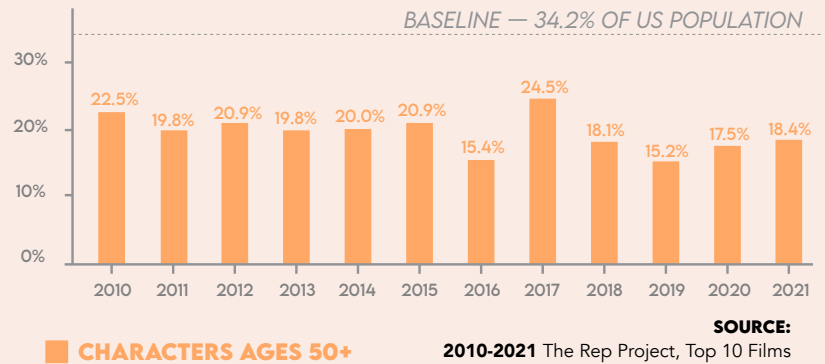


FIGURE 12: SCREEN TIME BY AGE IN TOP FILMS, 2011-2021

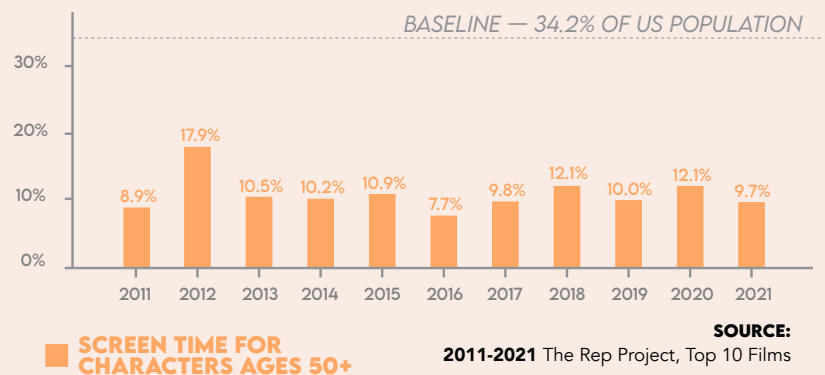


FIGURE 13: FAT CHARACTERS IN TOP FILMS, 2010-2021

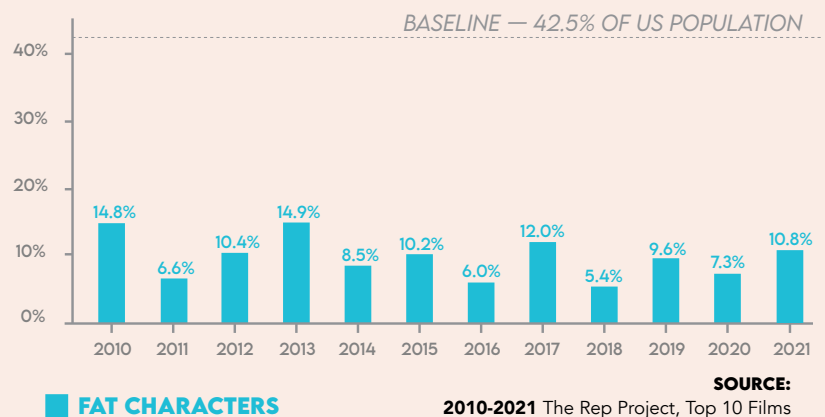


FIGURE 14: SCREEN TIME BY BODY SIZE IN TOP FILMS, 2010-2021

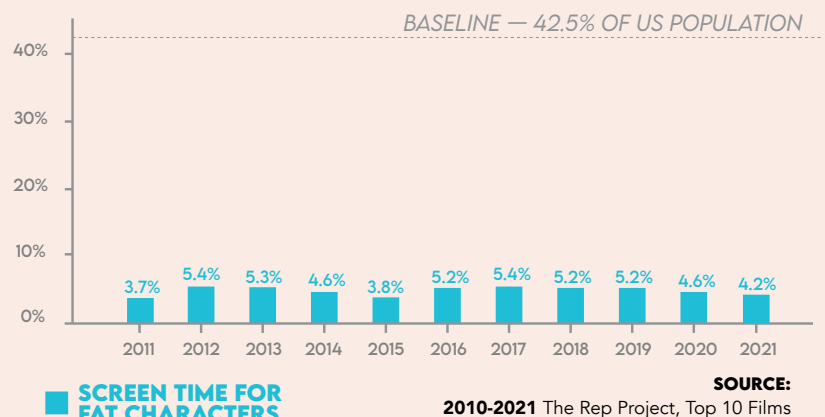


FIGURE 15: WOMEN FILM DIRECTORS, 2010-2021

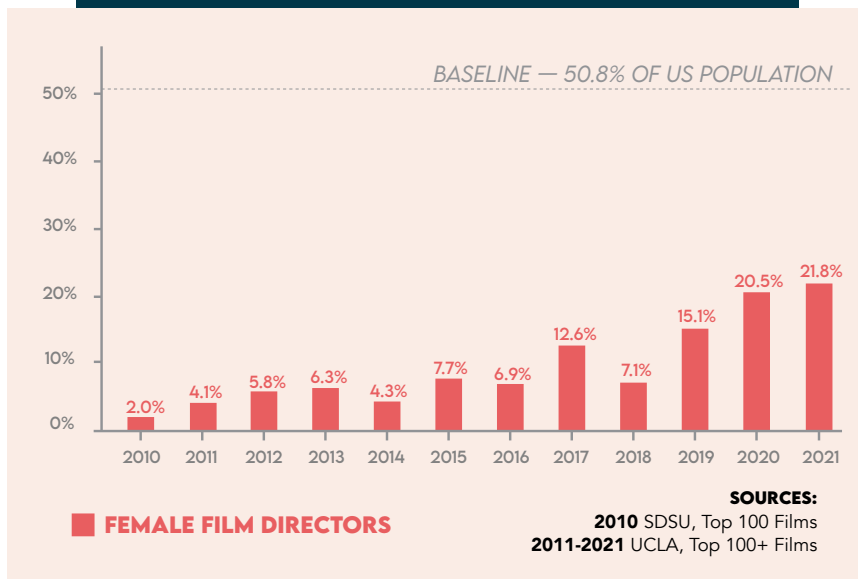


FIGURE 16: WOMEN DIRECTORS OF OSCAR BEST PICTURE WINNERS

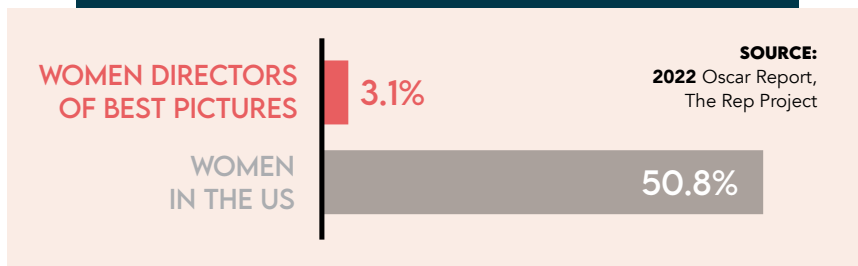


FIGURE 17: BIPOC FILM DIRECTORS, 2010-2021

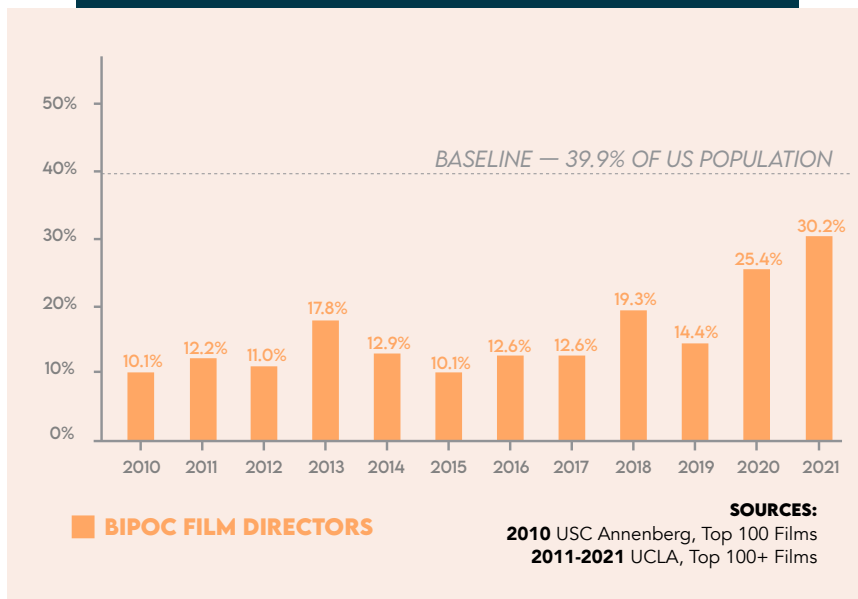
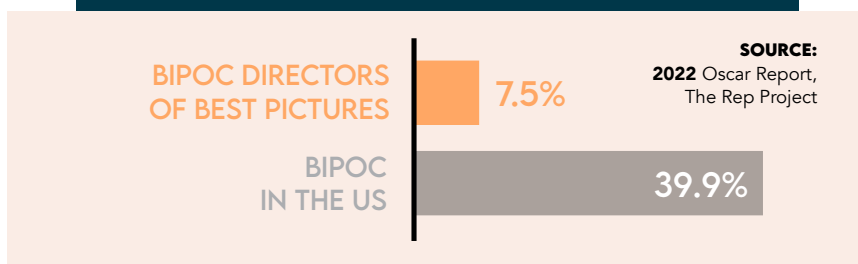


FIGURE 18: BIPOC DIRECTORS OF OSCAR BEST PICTURE WINNERS



BEHIND THE SCENES

The vast majority of top films from the past decade were directed by men. While we see some progress over the last decade, men directors outnumbered women directors four-to-one in 2021 (78.2% compared with 21.8%).

Despite progress for women directors in the last decade, only 3.1% of Oscar Best Picture winners were directed by a woman.

BIPOC film directors remain underrepresented compared to the US population, but we have seen some progress in the past decade. Twice as many films were directed by BIPOC in 2021 than in 2011 (30.2% compared to 12.2%).

Although we've seen steady progress for BIPOC directors in the last decade, only 7.5% of Oscar Best Picture winners were directed by a BIPOC.

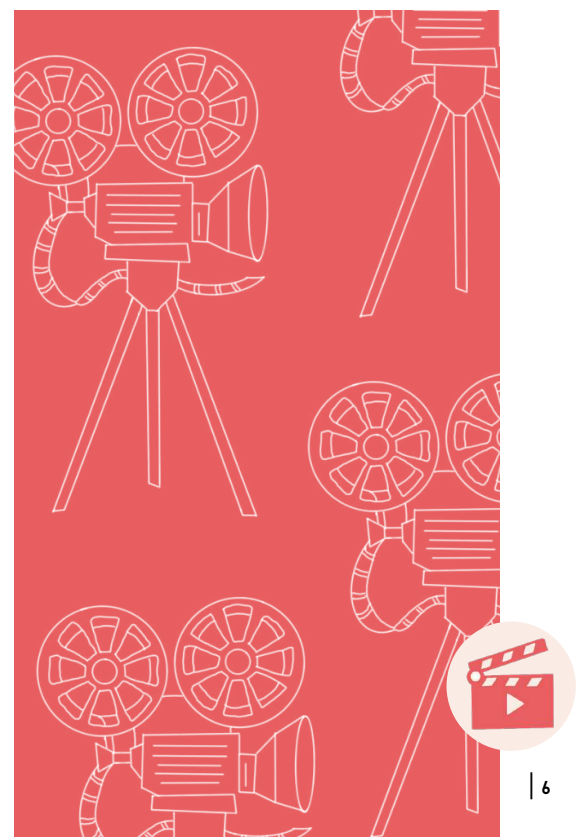
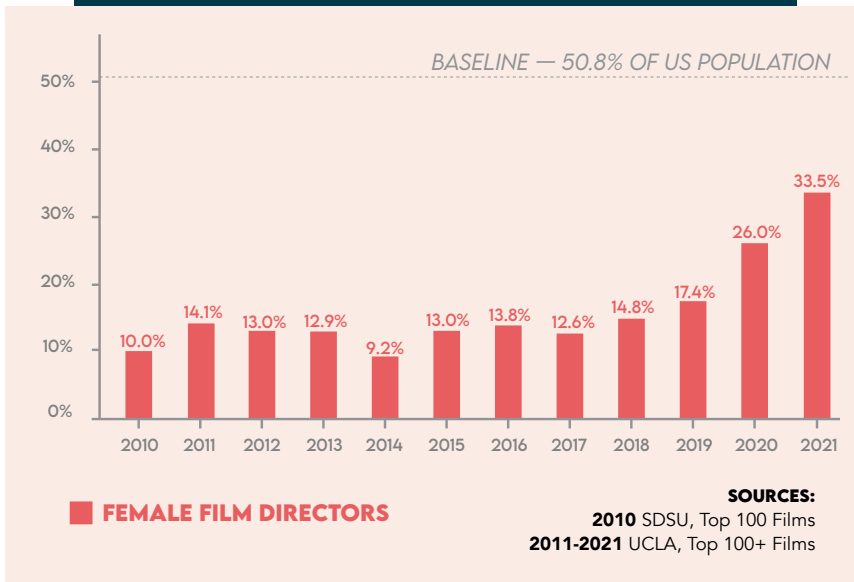


FIGURE 19: WOMEN SCREENWRITERS, 2010-2021



Today's top films are still overwhelmingly written by men— 66.5% compared to 33.5% of women. It is worth noting that the percentage of women writers has increased dramatically in the last two years.

The vast majority of films from the past decade have been written by white screenwriters, but we have seen a significant increase in BIPOC screenwriters, starting in 2018.

When it comes to who produces the top films, women are vastly underrepresented, with no clear trend of progress. Men producers outnumber women producers about three-to-one.

No data is available on BIPOC producers over the past decade.

FIGURE 20: BIPOC SCREENWRITERS, 2010-2021

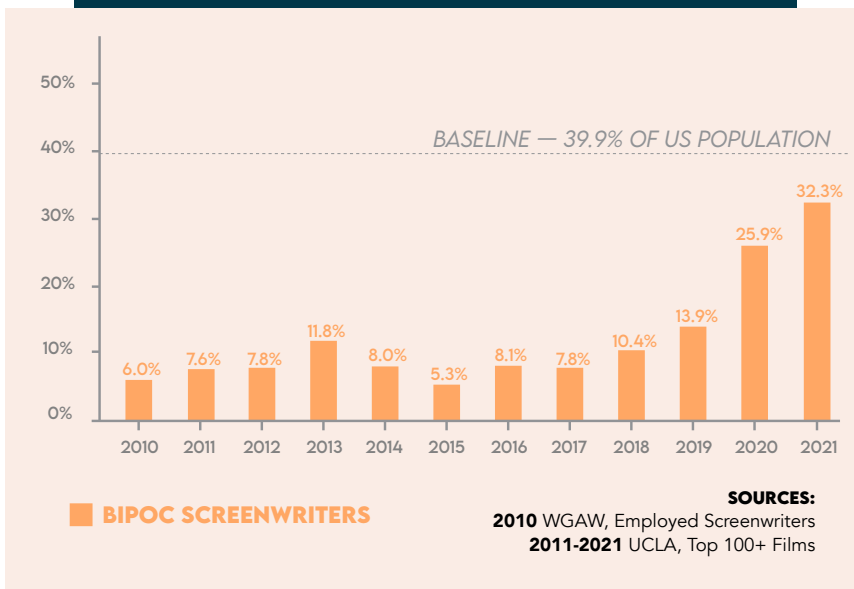
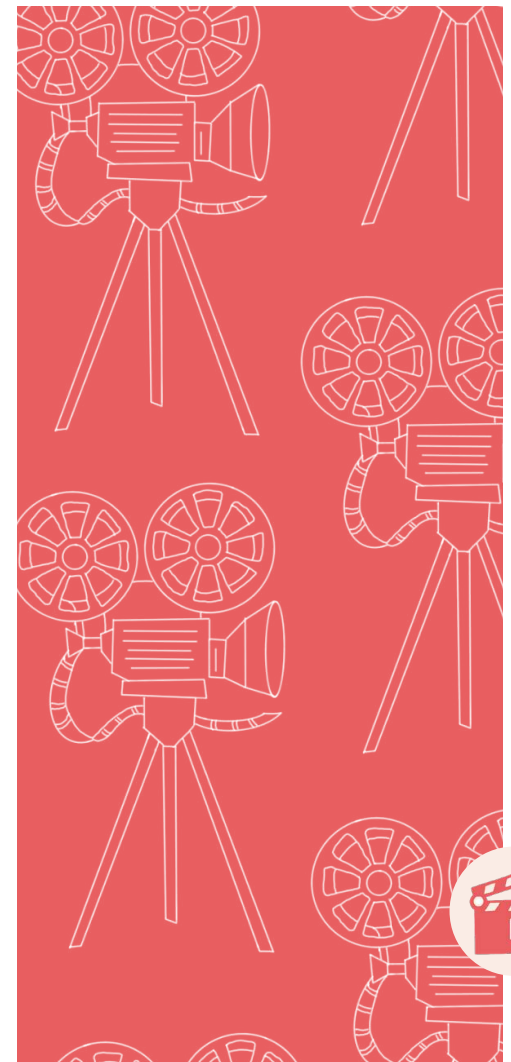
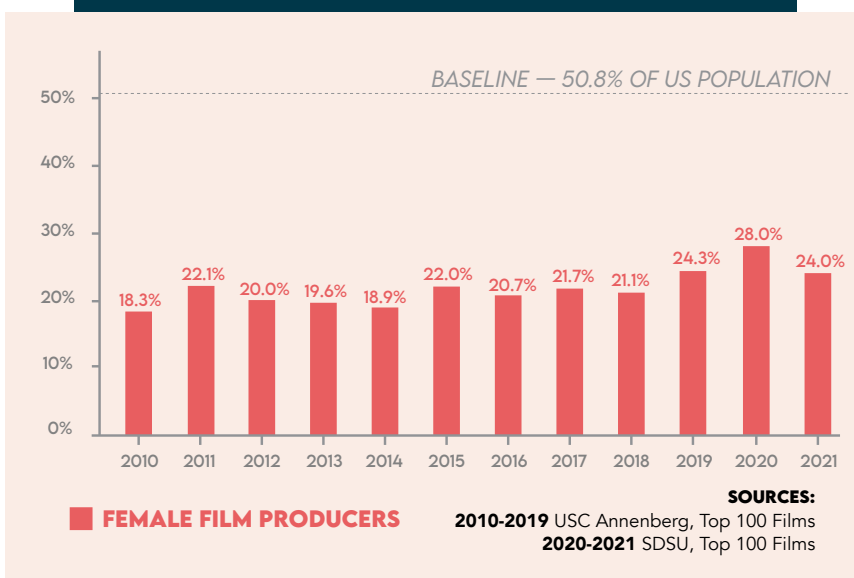


FIGURE 21: WOMEN FILM PRODUCERS, 2010-2021



TV

ON SCREEN

We see much higher rates of representation for women characters in television compared to film over the past decade. Even so, women characters remain underrepresented in the most popular television programs (45.0% compared to 50.8% in the US population).

Women characters have even lower representation when it comes to actual second-by-second screen time. In 2021, 45% of characters in the top TV programs were women, but accounted for 39.1% of screen time.

Another way to measure representation on TV is to analyze whose stories are elevated by the Academy of Television Arts & Sciences (ATAS) at the annual Emmy awards. In 73 years of ceremonies, only 43.1% of Best Comedy Series and 35.4% of Best Drama Series winners revolve around the life of a woman lead.

FIGURE 22: WOMEN CHARACTERS IN TOP TV, 2010-2021

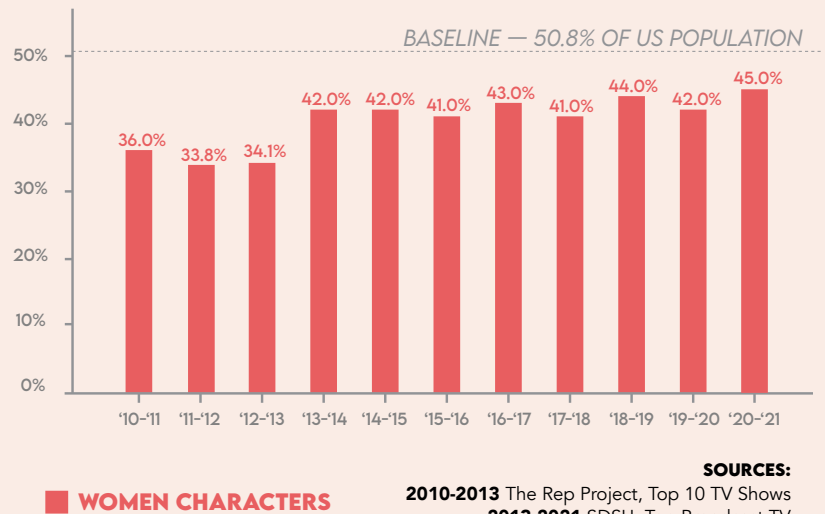


FIGURE 23: SCREEN TIME BY GENDER IN TOP TV, 2011-2021

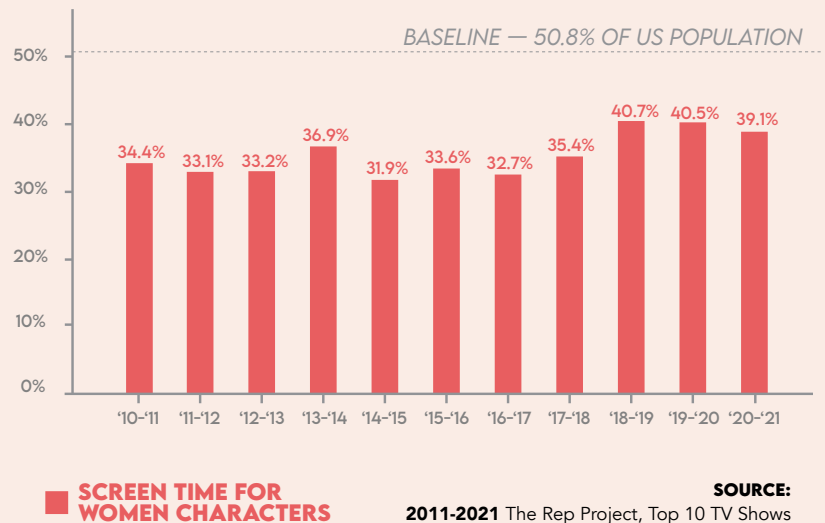


FIGURE 24: WOMEN LEADS IN EMMY BEST SERIES WINNERS



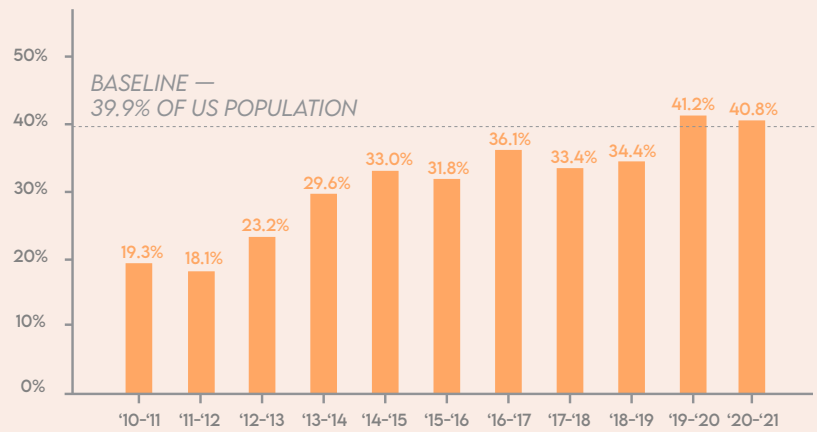
SOURCE:
2021 Emmy Report, The Rep Project

FIGURE 25: BIPOC CHARACTERS IN TOP TV, 2010-2021

Over the last decade, BIPOC characters have fared much better in television than in film. We see a steady upward trend for BIPOC TV characters in the past decade, and in the 2019/2020 season, we achieved parity (41.2% compared to 39.9% of the US population)! This finding is historic given years of BIPOC erasure in entertainment media, and gives hope that equitable representation can be achieved in other forms of media as well.

Although we have achieved parity for BIPOC TV characters in the last two seasons, characters with light skin tones receive three times as much screen time as characters with medium or dark skin tones.

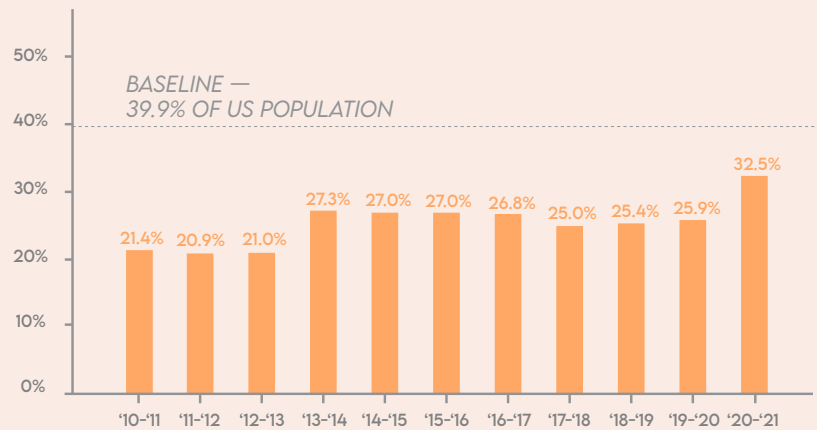
TV shows centering the lives of BIPOC characters are rarely awarded Emmys for Best Comedy or Best Drama Series. Only 2.3% of leads in the Best Drama Series winners and 3.3% of leads in the Best Comedy Series winners are BIPOC characters (compared to 39.9% of the US population).



■ BIPOC CHARACTERS

SOURCE:
2010-2021 The Rep Project, Top 10 TV Shows

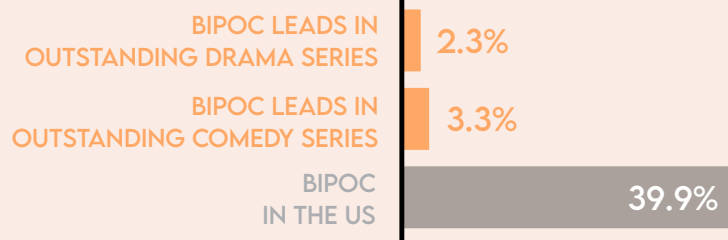
FIGURE 26: SCREEN TIME BY SKIN TONE IN TOP TV, 2011-2021



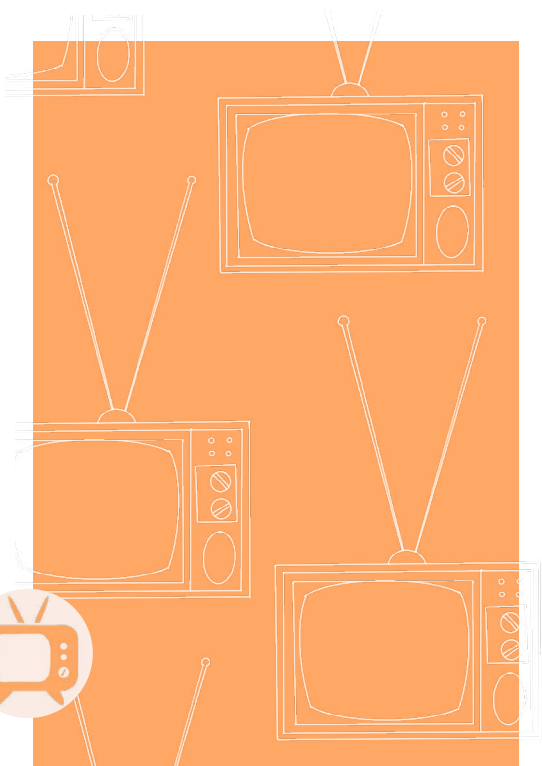
■ SCREEN TIME FOR CHARACTERS WITH MEDIUM/DARK SKIN TONES

SOURCE:
2011-2021 The Rep Project, Top 10 TV Shows

FIGURE 27: BIPOC LEADS IN EMMY BEST SERIES WINNERS



SOURCE:
2021 Emmy Report, The Rep Project



LGBTQ+ characters have made great gains in popular television in the past decade. We see equitable representation compared to the US population for the first time with the 2016/2017 season, and significant increases every year since.

While we have seen substantial progress for LGBTQ+ characters in TV, no Emmy winner for Best Drama Series has ever centered the story of an LGBTQ+ lead. In contrast, LGBTQ+ leads are much better represented compared to the US population when it comes to Emmy winners for Best Comedy series (6.5% compared to 7.1% in the US population).

Characters with a physical, cognitive, communication, or mental health disability are virtually nonexistent in popular TV shows in the past decade. The number of characters with disabilities dropped from 3.1% in the 2010/2011 season to 1.2% in the 2020/2021 season.

People with disabilities make up 26% of the US population, yet leads with disabilities are vastly underrepresented among Emmy winners. When it comes to the Best Drama Series category, only 5.4% center the life of a character with a disability. No winner of the Best Comedy Series award has ever featured a lead with a disability.

FIGURE 28: LGBTQ+ CHARACTERS IN TOP TV, 2010-2021

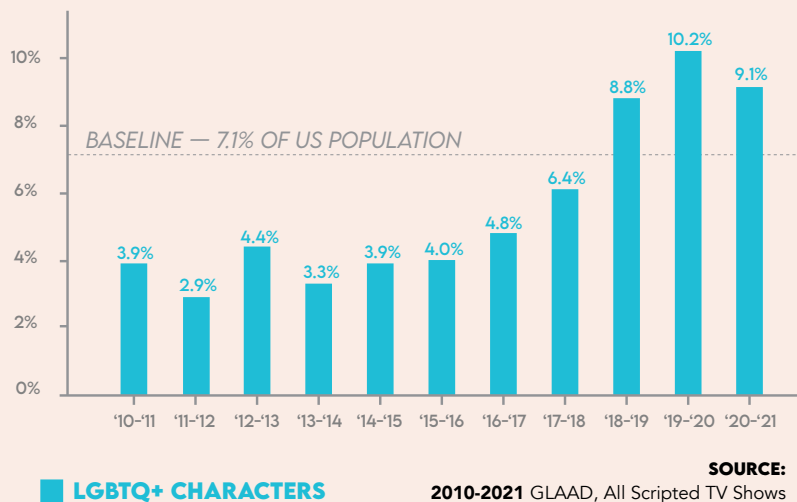


FIGURE 29: LGBTQ+ LEADS IN EMMY BEST SERIES WINNERS

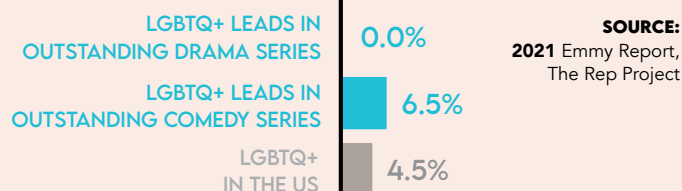


FIGURE 30: CHARACTERS WITH DISABILITIES IN TOP TV, 2010-2021

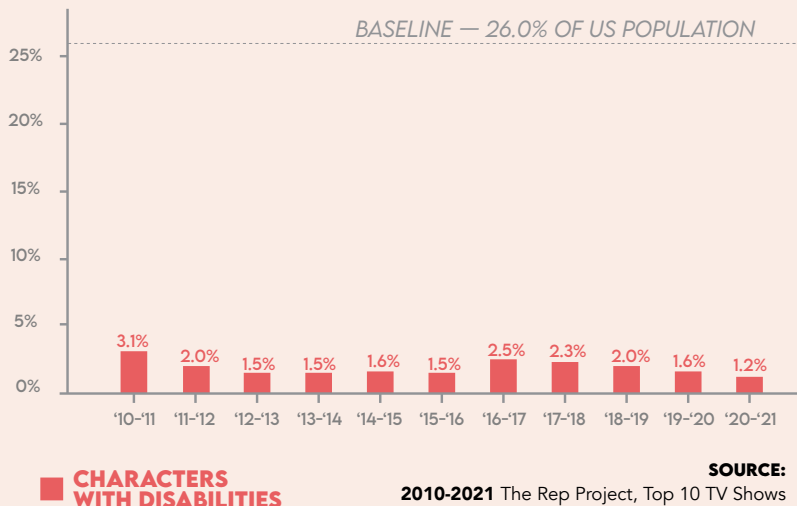


FIGURE 31: LEADS W/ DISABILITIES IN EMMY BEST SERIES WINNERS

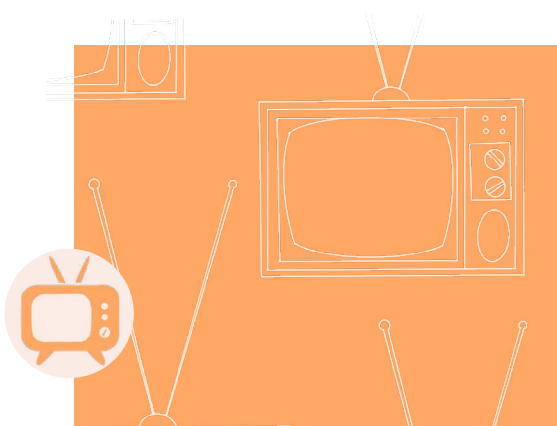
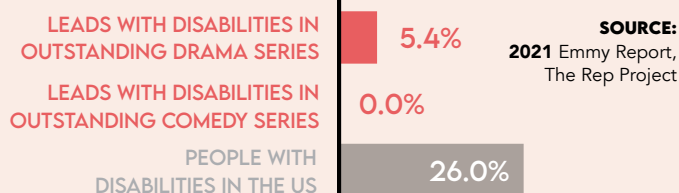


FIGURE 32: CHARACTERS AGES 50+ IN TOP TV, 2010-2021

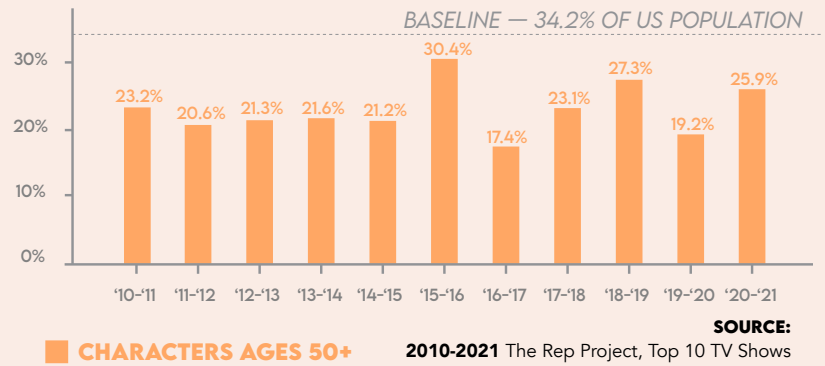


FIGURE 33: SCREEN TIME BY AGE IN TOP TV, 2010-2021

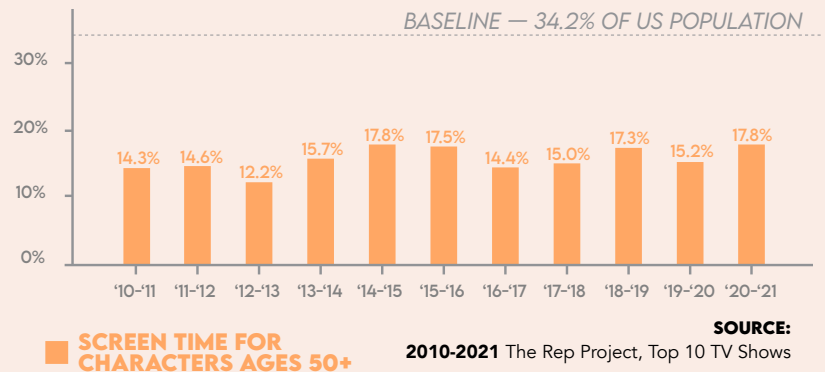


FIGURE 34: FAT CHARACTERS IN TOP TV, 2010-2021

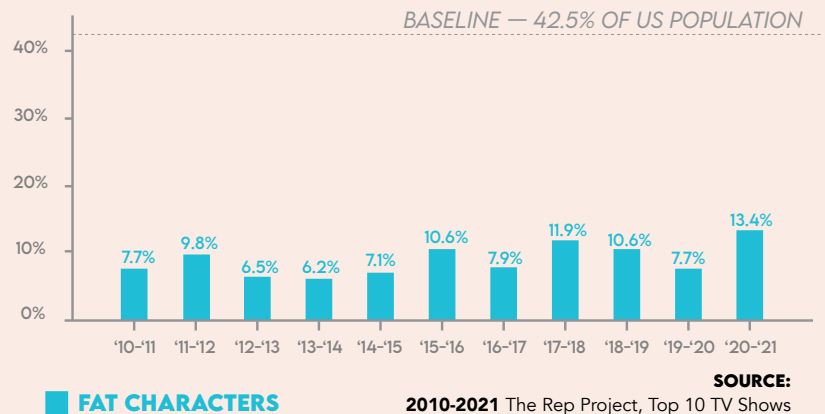
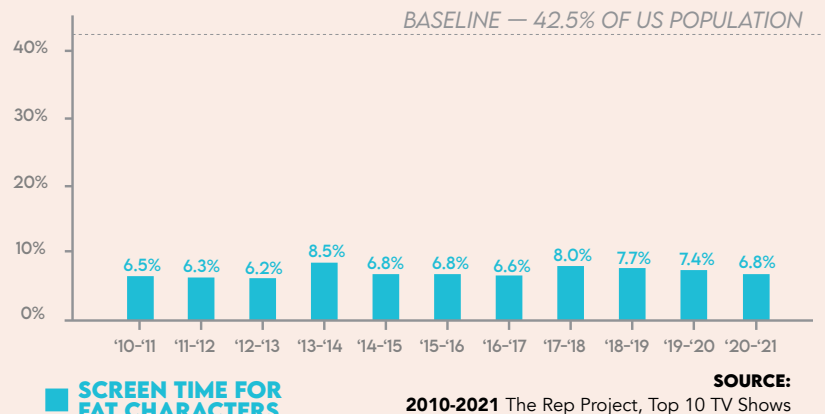


FIGURE 35: SCREEN TIME BY BODY SIZE IN TOP TV, 2010-2021



For the past decade, characters ages 50+ have been underrepresented in popular television. This has improved in recent years, but in the 2020/2021 season, characters 50+ were still only 25.9% of characters (compared to 34.2% in the US population).

Characters ages 50+ have even less representation on TV when it comes to screen time from the last decade. In 2021, 25.9% of characters in top TV programs were ages 50+, but those characters only accounted for 17.8% of overall screen time.

Fat people are vastly underrepresented when it comes to overall characters in popular television. Non-fat characters outnumbered fat characters six-to-one in the 2020/2021 TV season (86.6% compared to 13.4%).

Fat characters face even more erasure when it comes to actual screen time received in the top TV shows. While 13.4% of characters in the top TV shows of 2021 were people of size, those characters received only 6.8% of actual screen time.

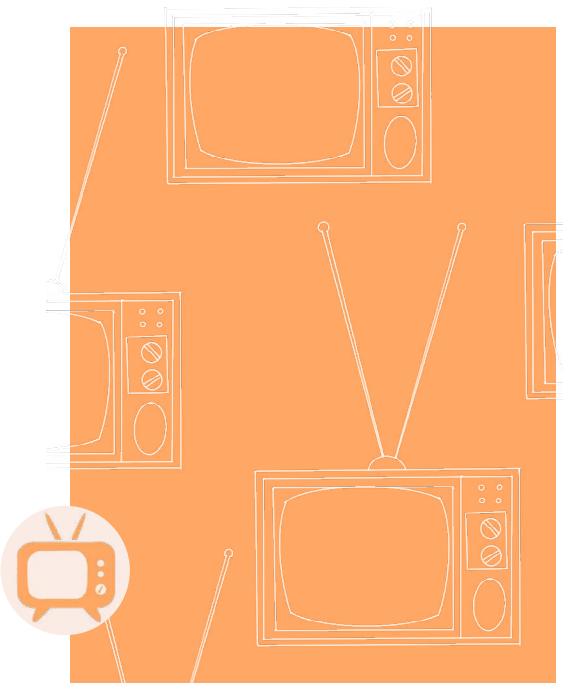


FIGURE 36: WOMEN TV SHOW CREATORS, 2011-2021

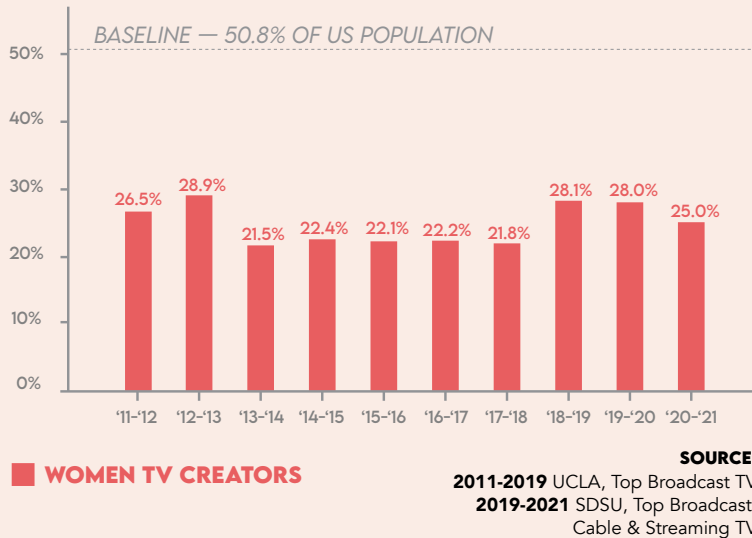


FIGURE 37: BIPOC TV SHOW CREATORS, 2011-2021

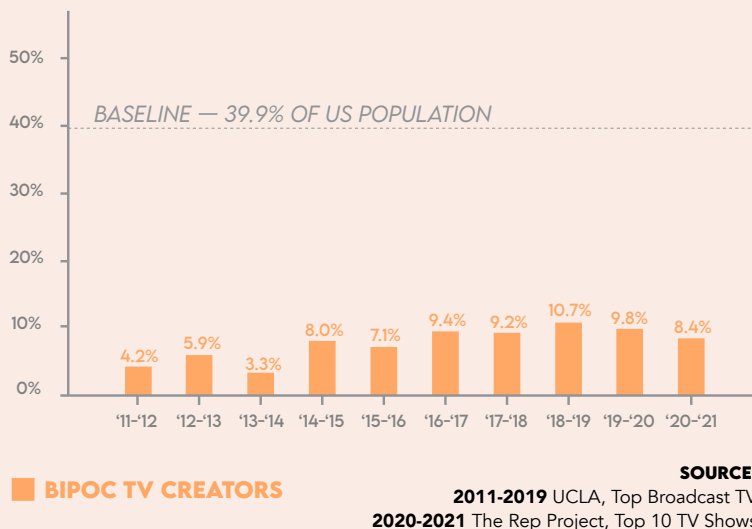
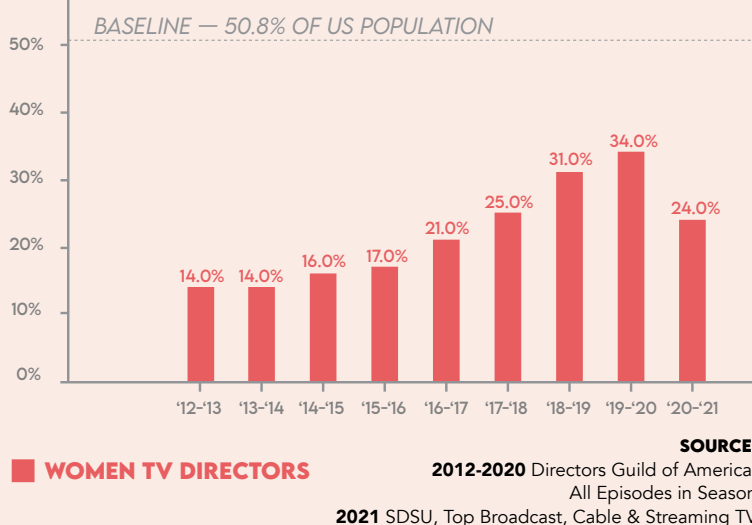


FIGURE 38: WOMEN TV SHOW DIRECTORS, 2012-2021



BEHIND THE SCENES

For the past decade, the top television creators have been overwhelmingly men. From 2011 to 2021, we see little progress, with men show creators outnumbering women show creators three-to-one (75.0% compared with 25.0%).

Popular television from 2011 to 2020 has largely been made by white TV show creators. We observed a steady trend toward better BIPOC representation between 2011 and 2019, but no progress in the past two seasons.

Although we saw steady gains for women TV directors between 2012 and 2020, the most recent season reversed the trend towards equitable representation. Women remain underrepresented in this role compared to the US population. In the 2020/2021 season, men directors outnumbered women directors three-to-one (76.0% compared with 24.0%).

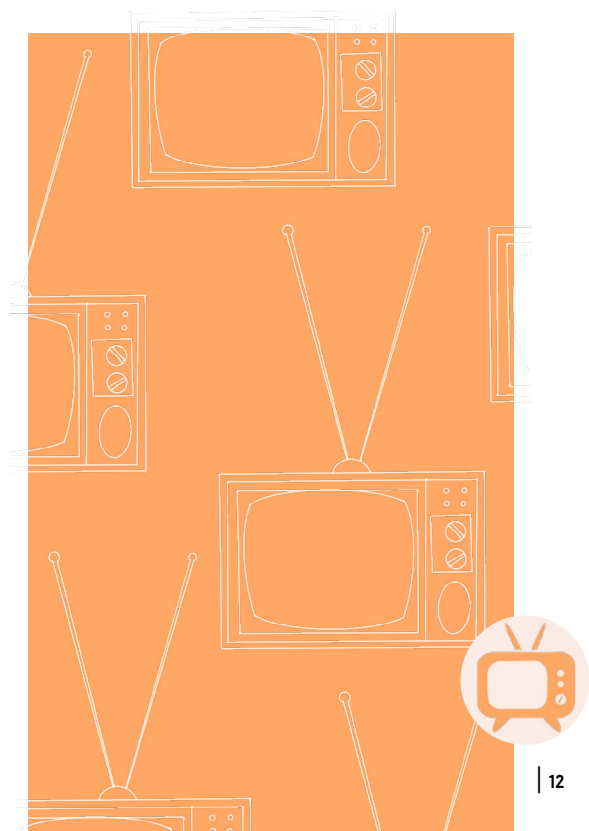
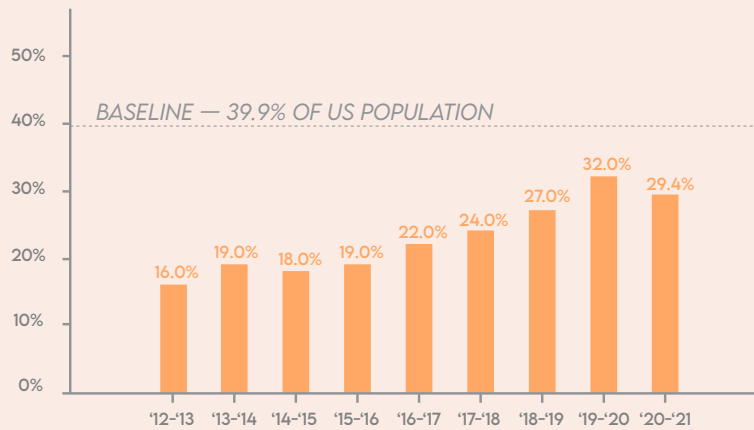


FIGURE 39: BIPOC TV SHOW DIRECTORS, 2012-2021



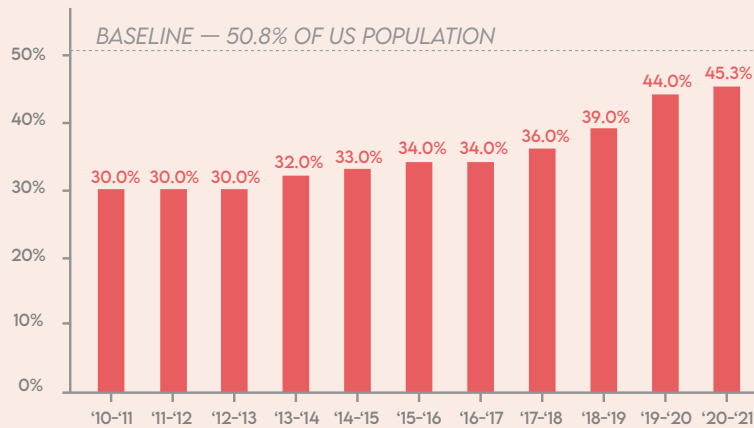
■ BIPOC TV DIRECTORS

SOURCE:
2012-2021 Directors Guild of America, All Episodes in Season
2020-2021 The Rep Project, Top 10 TV Shows

We have seen a steady increase in episodes directed by BIPOC directors since the 2012/2013 television season, bringing us closer to equitable representation. In the 2020/2021 season, nearly twice as many episodes were directed by BIPOC than in 2012/2013 (29.4% compared to 16.0%).

Over the past decade, the TV industry has seen a steady trend toward more women in the writers' room. While women writers remain underrepresented compared to the US population, they have made significant gains with the 2020/2021 season (45.3%).

FIGURE 40: WOMEN TV SHOW WRITERS, 2010-2021

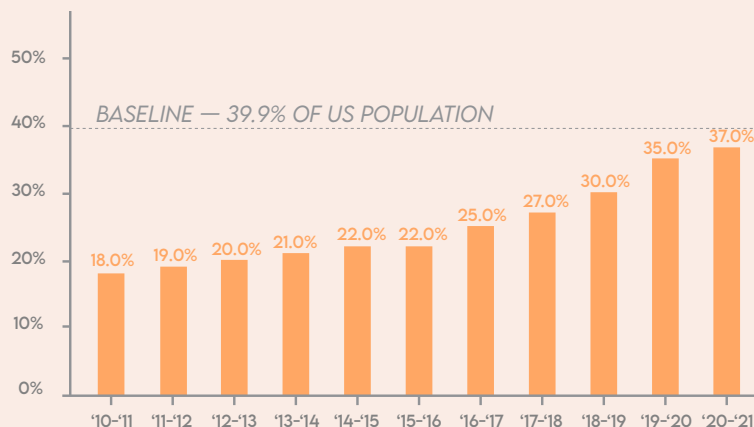


■ WOMEN TV WRITERS

SOURCE:
2010-2021 WGAW, Employed TV Writers

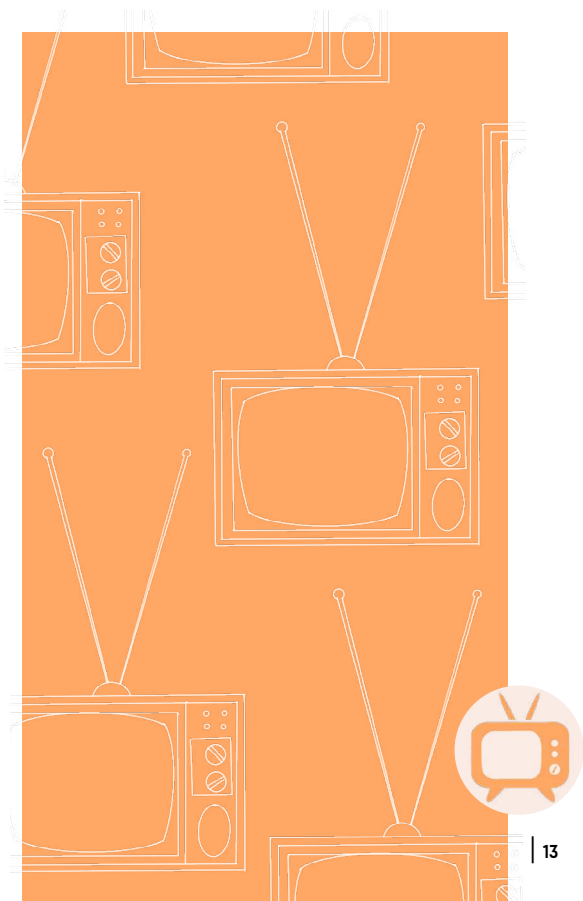
The TV industry has also seen significant progress when it comes to BIPOC writers. There are more than double the number of BIPOC in the writers' room in the 2020/2021 season than there were in the 2010/2011 season (37.0% compared to 18.0%).

FIGURE 41: BIPOC TV SHOW WRITERS, 2010-2021



■ BIPOC TV WRITERS

SOURCE:
2010-2021 WGAW, Employed TV Writers



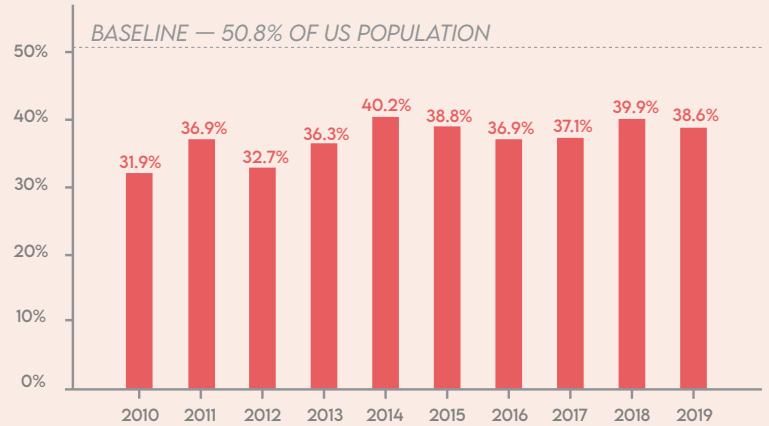
ADS

Men characters in advertising outnumber women characters two-to-one (61.4% compared with 38.6%), and this gender imbalance has not improved in the past decade.

Advertising has witnessed a significant increase in BIPOC character representation over time. BIPOC characters first achieved equitable representation in ads in 2017 (41.4% compared to 39.9% of the US population).

As the tables to the right indicate, we have little reputable research on representations of sexuality, ability, age, and body size in advertising. One study analyzing advertisements from 2019 finds that only 1.8% of characters were LGBTQ+, 2.2% of characters were shown with a disability, 7.0% of characters were ages 50+, and 7.2% of characters were fat.

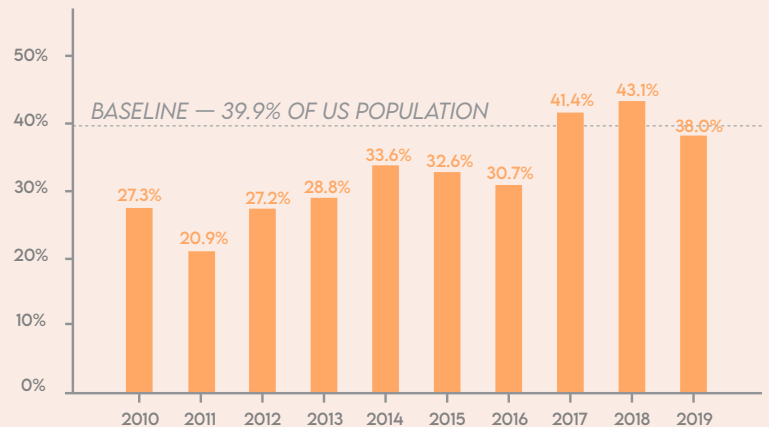
FIGURE 42: WOMEN CHARACTERS IN ADVERTISING, 2010-2019



■ WOMEN CHARACTERS

SOURCE:
2010-2019 GDIGM, Cannes Lions
Film/Film Craft Advertisements

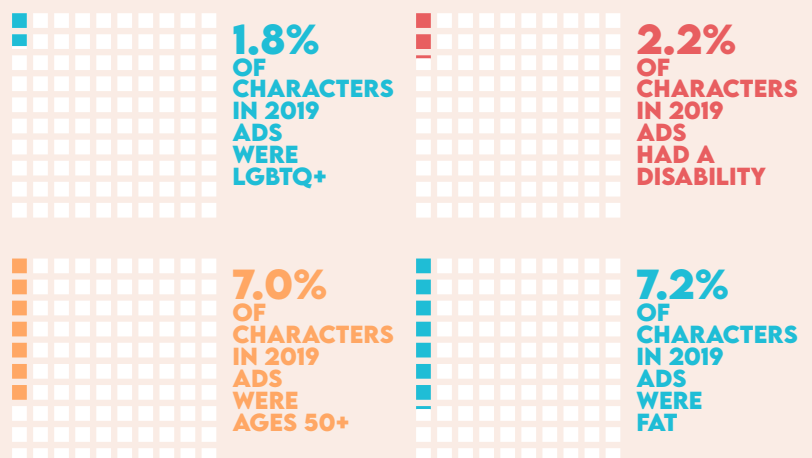
FIGURE 43: BIPOC CHARACTERS IN ADVERTISING, 2010-2019



■ BIPOC CHARACTERS

SOURCE:
2010-2019 GDIGM, Cannes Lions
Film/Film Craft Advertisements

FIGURE 44: LGBTQ+ CHARACTERS, CHARACTERS 50+, CHARACTERS WITH DISABILITIES, & FAT CHARACTERS IN 2019 ADVERTISING



SOURCE:
2019 GDIGM, Cannes Lions Film/Film Craft Advertisements



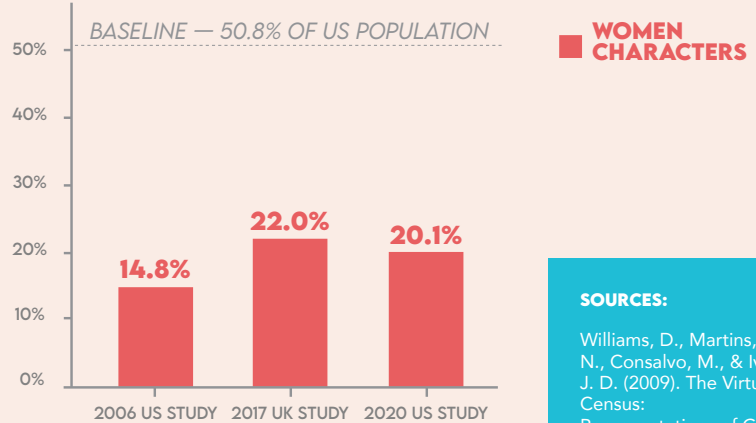
VIDEO GAMES

When it comes to gender representation in video games, studies from 2006, 2017, and 2020 all find that men characters vastly outnumber women characters. In 2020, men characters outnumbered women characters four-to-one (79.9% compared to 20.1%).

BIPOC characters are underrepresented in video games in the most popular games in the US compared to their numbers in the population. In 2020, white characters outnumbered BIPOC characters three-to-one (75.3% compared to 24.7%).

As the tables below indicate, we have little reputable research on representations of sexuality, ability, age, and body size in video games. One study analyzing video games from 2020 finds that only 0.03% of characters were LGBTQ+, 0.1% of characters were shown with a disability, 3.2% of characters were ages 50+, and 1.5% of characters were fat.

FIGURE 45: WOMEN VIDEO GAME CHARACTERS



SOURCES:

Williams, D., Martins, N., Consalvo, M., & Ivory, J. D. (2009). The Virtual Census: Representations of Gender, Race and Age in Video Games. *New Media & Society*, 11(5), 815-834.

Harrison, A., Jones, S., Marchessault, J., Pedraça, S., & Consalvo, M. (2020). The Virtual Census 2.0: A Continued Investigation On The Representations of Gender, Race and Age in Videogames. *AoIR Selected Papers of Internet Research*, 2020.

2020 GDIGM, The Double-Edged Sword of Online Gaming

FIGURE 46: BIPOC VIDEO GAME CHARACTERS

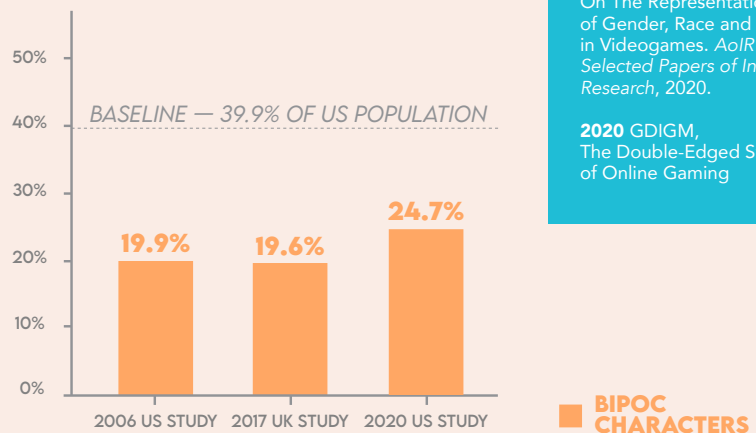
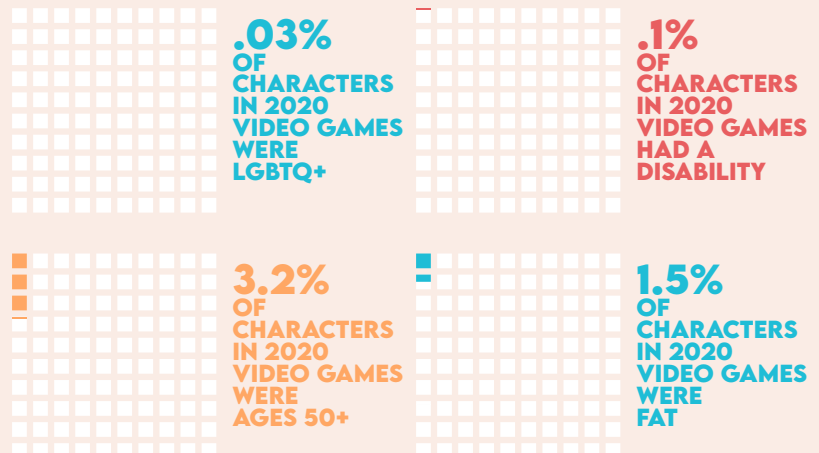


FIGURE 47: LGBTQ+ CHARACTERS, CHARACTERS 50+, CHARACTERS WITH DISABILITIES, & FAT CHARACTERS IN 2020 VIDEO GAMES



SOURCE:

2020 GDIGM, The Double-Edged Sword of Online Gaming



MUSIC

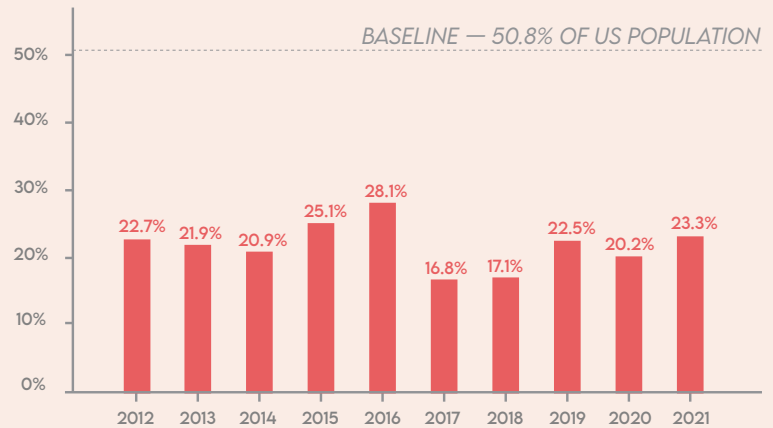
PERFORMERS

Although women make up half of the US population, women artists are underrepresented on the annual Billboard Hot 100 chart. We have seen no progress for women artists from 2012 to 2021. Men artists on the Hot 100 outnumber women artists about three-to-one.

Another way to measure representation in music is to analyze whose music is elevated and rewarded at the annual Grammy awards. Between 2013 and 2020, only 9.7% of Album of the Year nominees were women. This means the Grammy's most prestigious award is almost always awarded to men.

BIPOC musical artists have seen equitable representations on the Billboard Hot 100 chart for the majority of the past decade. BIPOC artist representation on the Hot 100 nearly doubled in the past decade.

FIGURE 48: WOMEN ARTISTS IN TOP 100 CHART, 2012-2021



■ WOMEN ARTISTS

SOURCE:
2012-2021 USC Annenberg,
Billboard Hot 100 Year-End Chart

FIGURE 49: WOMEN ALBUM OF THE YEAR GRAMMY NOMINEES

WOMEN ALBUM OF
THE YEAR NOMINEES

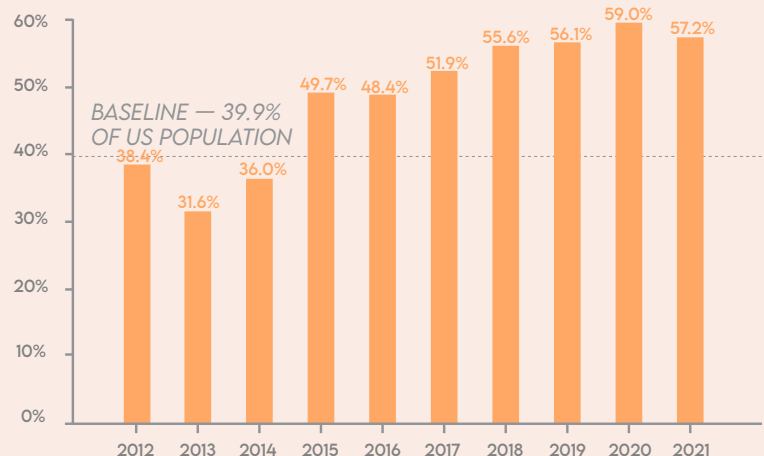
9.7%

WOMEN
IN THE US

50.8%

SOURCE:
2013-2021 USC Annenberg

FIGURE 50: BIPOC ARTISTS IN TOP 100 CHART, 2012-2020

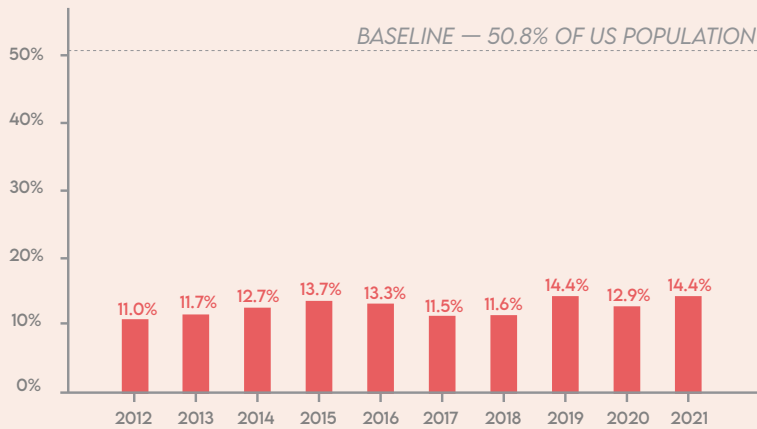


■ BIPOC ARTISTS

SOURCE:
2012-2021 USC Annenberg,
Billboard Hot 100 Year-End Chart



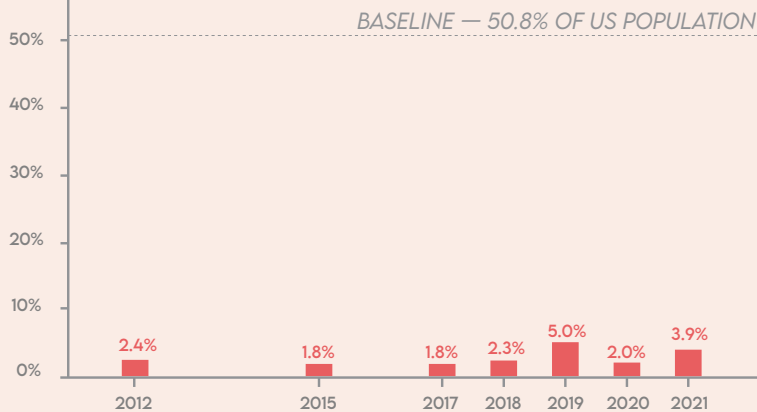
FIGURE 51: WOMEN SONGWRITERS IN TOP 100 CHART, 2012-2021



■ WOMEN SONGWRITERS

SOURCE:
2012-2021 USC Annenberg,
Billboard Hot 100 Year-End Chart

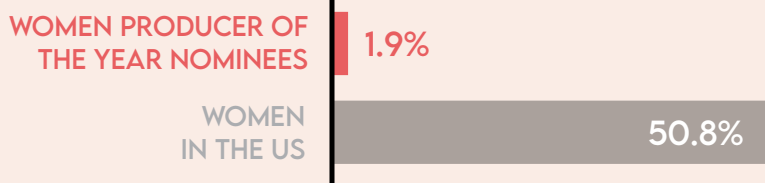
FIGURE 52: WOMEN MUSIC PRODUCERS IN TOP 100 CHART, 2012-2021



■ WOMEN MUSIC PRODUCERS

SOURCE:
2012-2021 USC Annenberg,
Billboard Hot 100 Year-End Chart

FIGURE 53: WOMEN PRODUCER OF THE YEAR GRAMMY NOMINEES



SOURCE:
2013-2021 USC Annenberg

BEHIND THE SCENES

Women songwriters are mostly missing in top Billboard songs, and have made no progress over the course of the decade. In 2021, men songwriters outnumbered women songwriters nearly six-to-one (85.6% compared to 14.4%).

The majority of top Billboard songs from 2012 to 2020 were produced by men. In 2021, only 3.9% of music producers were women, which means they are virtually erased from this key decision-making role in music.

Between 2013 and 2020, only one Grammy nominee for Producer of the Year has been a woman (Linda Perry, 2019).



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ACTION STEPS

Panelists and participants from the 2022 State of Media Summit came up with the following action steps to improve media representations:

- 1. IMPLEMENT LEGISLATION AT THE FEDERAL LEVEL TO ADDRESS PERSISTENT DISCRIMINATION IN ENTERTAINMENT MEDIA HIRING PRACTICES.**
- 2. PASS TAX CREDITS TO ENCOURAGE THE HIRING OF MORE DIVERSE CONTENT CREATORS.**
- 3. LAUNCH A CONSUMER ACTIVISM CAMPAIGN TO HOLD MEDIA COMPANIES ACCOUNTABLE FOR THEIR LACK OF DIVERSITY.**
- 4. LITIGATE TO HOLD MEDIA COMPANIES ACCOUNTABLE FOR DISCRIMINATORY HIRING AND PROMOTION PRACTICES.**
- 5. DEVELOP NEW FINANCING NETWORKS TO SUPPORT DIVERSE CONTENT CREATORS.**
- 6. CREATE A PUBLIC CAMPAIGN TO RAISE AWARENESS ABOUT THE LACK OF DIVERSITY IN ENTERTAINMENT MEDIA.**

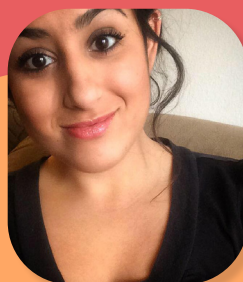
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