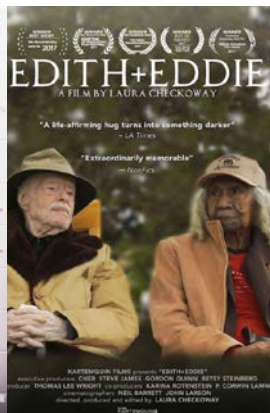
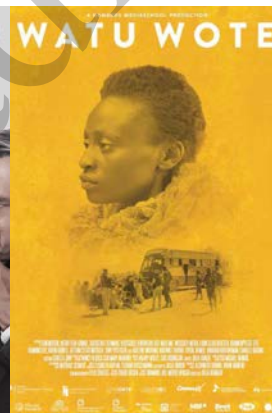




WOMEN'S MEDIA CENTER INVESTIGATION: 2018 ANALYSIS OF GENDER & OSCAR NON-ACTING NOMINATIONS



womensmediacenter.com



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

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

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

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

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

Little progress for women in Oscar nominations for non-acting awards, study finds

77 percent of all Oscar nominees in behind-the-scenes roles are men

INTRODUCTION

Despite a concerted push by many advocates from all parts of the film industry to achieve greater representation for women, this year's Oscar nominations showed only slight gains across the board, with men representing 77 percent of nominees in behind-the-scenes roles, according to a Women's Media Center analysis.

The percentage of women barely inched up to 23 percent, from 20 percent **last year**, in the 19 major non-acting categories that feature writing, editing, producing, and directing roles.

The good news is that many of the high-profile categories did see notable women land nominations, from Rachel Morrison, who made history as the first female cinematographer to receive a nomination in **90 years of Oscars**, to Greta Gerwig, the writer and director of *Lady Bird* who became only the fifth woman nominated for Best Director — the other four being Kathryn Bigelow, the only winner to date for *The Hurt Locker*, Jane Campion for *The Piano*, Sofia Coppola for *Lost in Translation*, and Lina Wertmüller for *Seven Beauties*. Both Campion and Coppola won Oscars for their screenplays. Dee Rees, nominated for Writing (Adapted Screenplay) for *Mudbound*, is only the second African American female writer nominated for writing. (The first was Suzanne de Passe in 1972 for *Lady Sings the Blues*.)

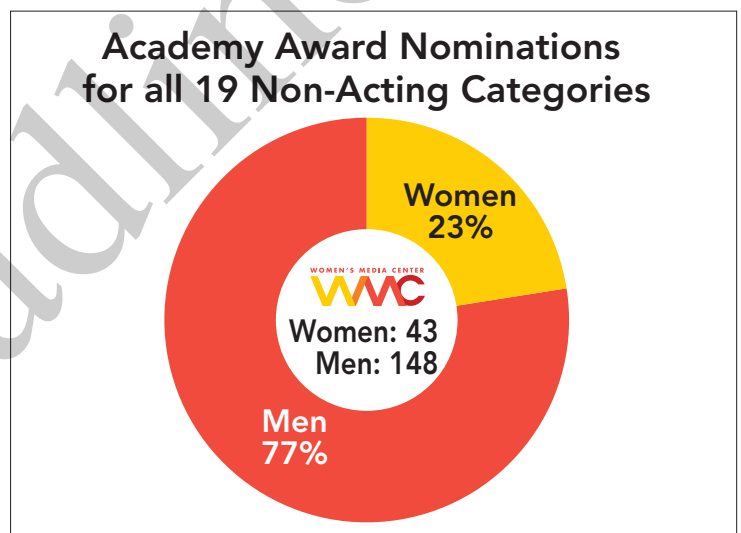
The **90th Academy Award nominations** were unveiled on January 23. Winners **will be announced** during the telecast on Sunday, March 4, on ABC.

Because women gained in some categories but lost in others, the overall percentage of women nominees budged only slightly. Women were represented in every category except score, sound editing, and visual effects. **Last year**, women were absent in four categories, including directing and cinematography. Overall, men substantially outnumbered women in every category, with costume design being yet again the only category where women were equally represented.

"Rachel Morrison shattered the glass ceiling for women nominees in cinematography, and we applaud her historic achievement. We are also proud of the efforts of all women who continue to break barriers in the film industry, despite systemic cultural and institutional bias," said Julie Burton, president of the **Women's Media Center**.

"Over the past year, many brave women have stepped forward to tell stories of pervasive sexual harassment and worse in the film industry — forcing the nation to realize how little power women have had in Hollywood and sparking new demands for change," said Burton. "The absence of women in critical behind-the-scenes roles — and the fact that men represent 77 percent of all nominees — means that women in the industry are missing opportunities for recognition and power. The larger society is deprived of women's voices, perspectives, and creativity. At a time when women are demanding more power and visibility, these low numbers should be a wakeup call for Hollywood executives. The message is 'Times up for inequality.' "

It took a village of activists, from film critics to industry voters, to make those nominations happen. The critically acclaimed *Mudbound*, written and directed by Dee Rees, did earn multiple nominations in addition to Rachel Morrison's cinematography nomination. Rees became the first black woman nominated for Writing (Adapted Screenplay), and Mary J. Blige became the first person to have a Best Song and an acting nomination in the same year.



However, there were many films directed by women that were shut out, including the groundbreaking *Wonder Woman*, directed by Patty Jenkins, which has earned \$412 million. *Wonder Woman* joins a short list of prominent films by women that were completely shut out from the Oscar race this year, including Kathryn Bigelow's *Detroit* and Sofia Coppola's *The Beguiled*.

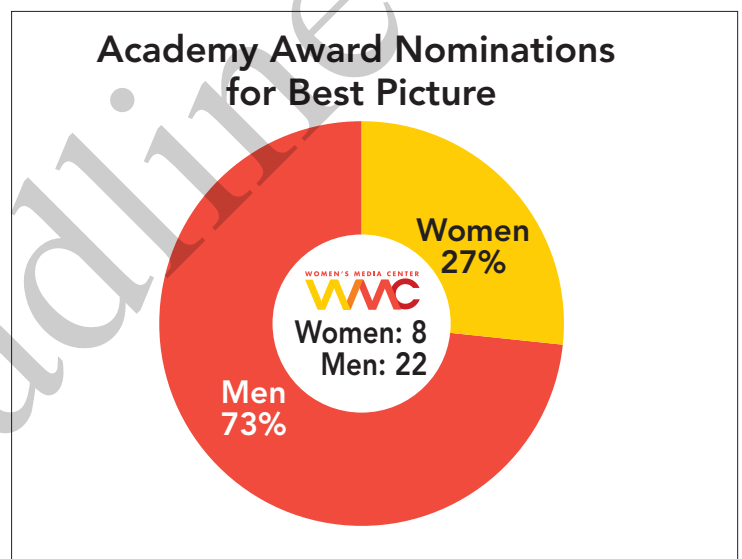
For the first time, the awards shows have been focused on gender parity, with Golden Globes attendees wearing black to represent victims of harassment and to signal that "Time's Up." The Screen Actors Guild awards showcased only female presenters for the awards and took time out of the telecast to highlight Gerwig's work and to shed some light on the need for more women directors.

Since the beginning of the #OscarsSoWhite initiative, in which many people threatened to boycott the Oscars because none of the acting categories had people of color for consecutive years, the Academy of Motion Picture Arts and Sciences has said it is committed to changing the demographics in the Academy to be more inclusive.

In 2016, the Academy voted to invite more women and people of color to its membership roles. The Academy has pledged to double its number of women and minorities by 2020.

Best Picture

There are eight women nominated as producers in the Best Picture category this year, a dip from last year's 10-year high of nine women nominated. Women represent 27 percent of the nominees, compared to 30 percent last year. Men continue to dominate the Best Picture category, representing 73 percent of nominees. This is especially disappointing, considering five of the nine films nominated for Best Picture star or costar a female lead, and four of them have Best Actress nominations. This represents an unusually strong year for female-driven films. The last time there were four Best Picture contenders featuring Best Actress nominees was 2012. There are 22 men and eight women producers nominated this year, compared to 21 men and nine women last year.



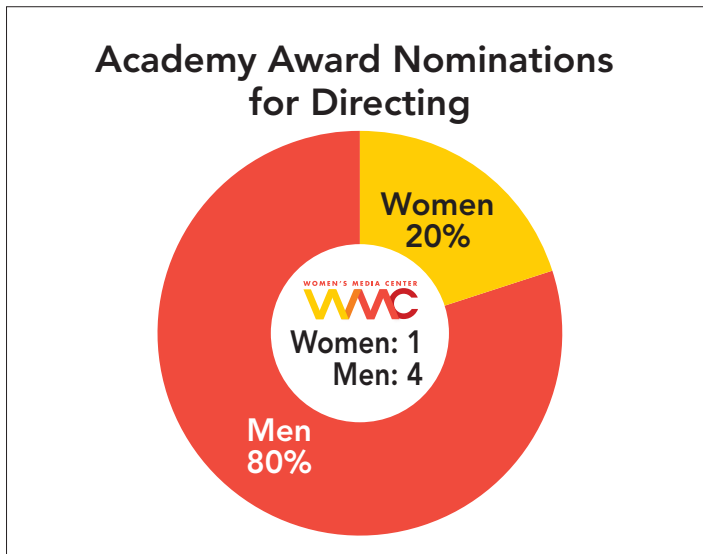
Source: Oscars.org; analysis Women's Media Center

Megan Ellison continues to be a driving force in the producing world, working outside the Hollywood studio system to get seemingly hard-to-finance films made. *Phantom Thread* is one of two films with more than one female producer nominated. Ellison, nominated along with JoAnne Selar, received her fourth nomination in six years for producing. It is Selar's second nomination working with director Paul Thomas Anderson. Her previous nomination was for *There Will Be Blood*.

Amy Pascal, the former chairperson of Sony Pictures, earned her first Oscar nomination for Steven Spielberg's *The Post*. Pascal also produced *Molly's Game*, which came close to earning a nomination for Best Picture this year when it surprised at the Producers Guild of America with a Best Picture nomination. (The Producers Guild is seen as one of the most reliable predictors of Best Picture since it, like the Academy, uses a preferential ballot with more than five nominees.) Once again, the complicated preferential balloting system for deciding the Best Picture nominations ended up leaving out several female producers who earned Producers Guild nominations for Best Picture but not Oscar nominations. (Oscar voters choose only five nominees for Best Picture, even with an expanded lineup of nominees. Limiting it to five usually means fewer opportunities for movies by and about women.) If the Academy had followed the Guild's lead, Margot Robbie would have made Oscar history by becoming the first Best Actress contender also up for a producing nomination with *I, Tonya*, and Deborah Snyder would have snagged a nomination for *Wonder Woman*.

Directing

The most significant uptick in female nominees this year came with the **sole nomination** of Greta Gerwig in the Best Director category. Gerwig is only the fifth woman ever nominated in **90 years of Academy history** and the first since Kathryn Bigelow, who was nominated and won in 2009 for *The Hurt Locker*.



Graphic produced by the Women's Media Center

Source: Oscars.org; analysis Women's Media Center

"best reviewed film of all time" on its website — illustrates how difficult it is for women to get recognition as directors within the male-dominated directors branch.

This year, men comprise 80 percent of the director nominations, with women receiving only 20 percent.

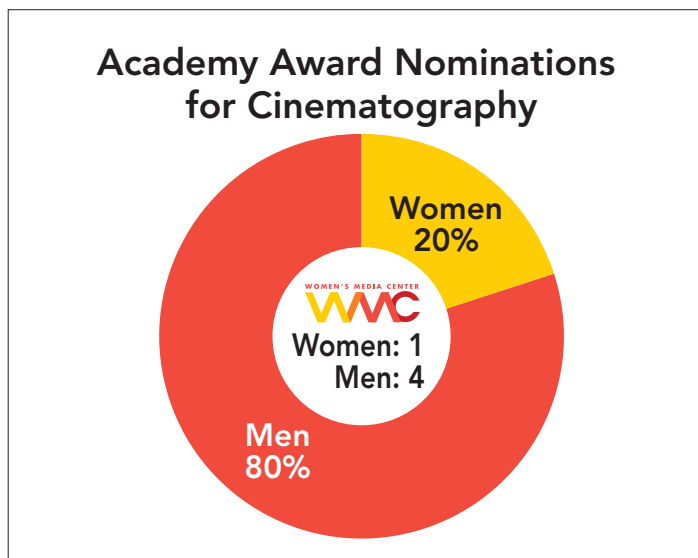
Gerwig will make history if she wins in the Best Director or Best Picture category, since no woman has ever won Best Director for a film that she also wrote.

Gerwig's breakthrough in the category offers some hope for the directing category where male dominance has been almost absolute. *Wonder Woman's* box office success could open the door for more women to direct blockbusters as they have never before, with or without Oscar nominations.

Cinematography

Rachel Morrison made Oscar history with her nomination for *Mudbound*, a film that was co-written and directed by a woman. The film's director, Dee Rees, said she was committed to hiring women.

With Morrison's nomination, women represent 20 percent of the cinematography nominees compared to 80 percent men.



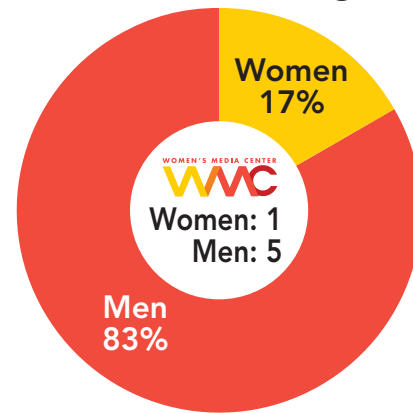
Graphic produced by the Women's Media Center

Source: Oscars.org; analysis Women's Media Center

Editing

There was no change **from last year** in the editing category. Women represented 17 percent, while men remained at 83 percent. One woman was nominated last year, and one woman, Tiana S. Riegel, was nominated this year, for *I, Tonya*. Riegel has already won the prestigious Editors Guild award.

Academy Award Nominations for Film Editing



Graphic produced by the Women's Media Center

Source: Oscars.org; analysis Women's Media Center

Writing

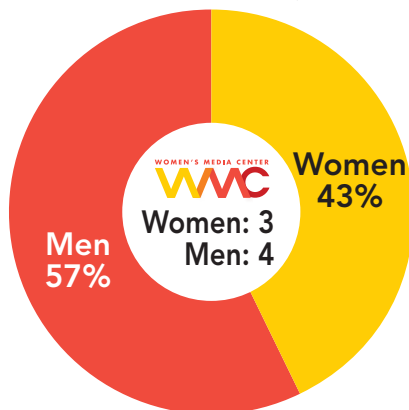
In the Writing (Original Screenplay) category, the presence of women improved significantly from **last year**, when no women were nominated. Three were nominated this year. The last time there were three female nominees in this category was in 2007. Two of this year's nominees, Vanessa Taylor (*The Shape of Water*) and Emily V. Gordon (*The Big Sick*), are co-writers. The third nomination went to Greta Gerwig.

The only woman nominated in the Writing (Adapted Screenplay) category is Dee Rees, whose film *Mudbound* also made Oscar history by being the first Netflix-distributed film to earn major-category nominations. Rees co-adapted the Hillary Jordan novel, along with Virgil Williams.

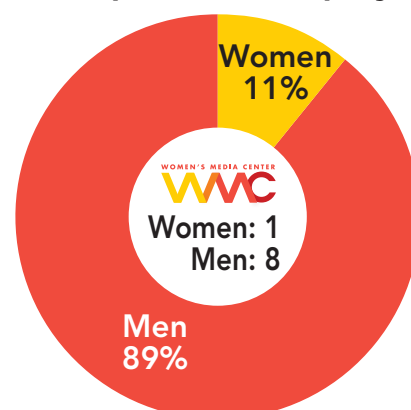
The number of women nominated for adapted screenplay held steady at one, although the overall percentage dropped from 14 percent to 11 percent because of the increase in male co-writers. There were eight men this year compared to six last year.

All of the women nominated in the writing categories are first-time nominees.

Academy Award Nominations for Writing (Original Screenplay)



Academy Award Nominations for Writing (Adapted Screenplay)



Graphic produced by the Women's Media Center

Source: Oscars.org; analysis Women's Media Center

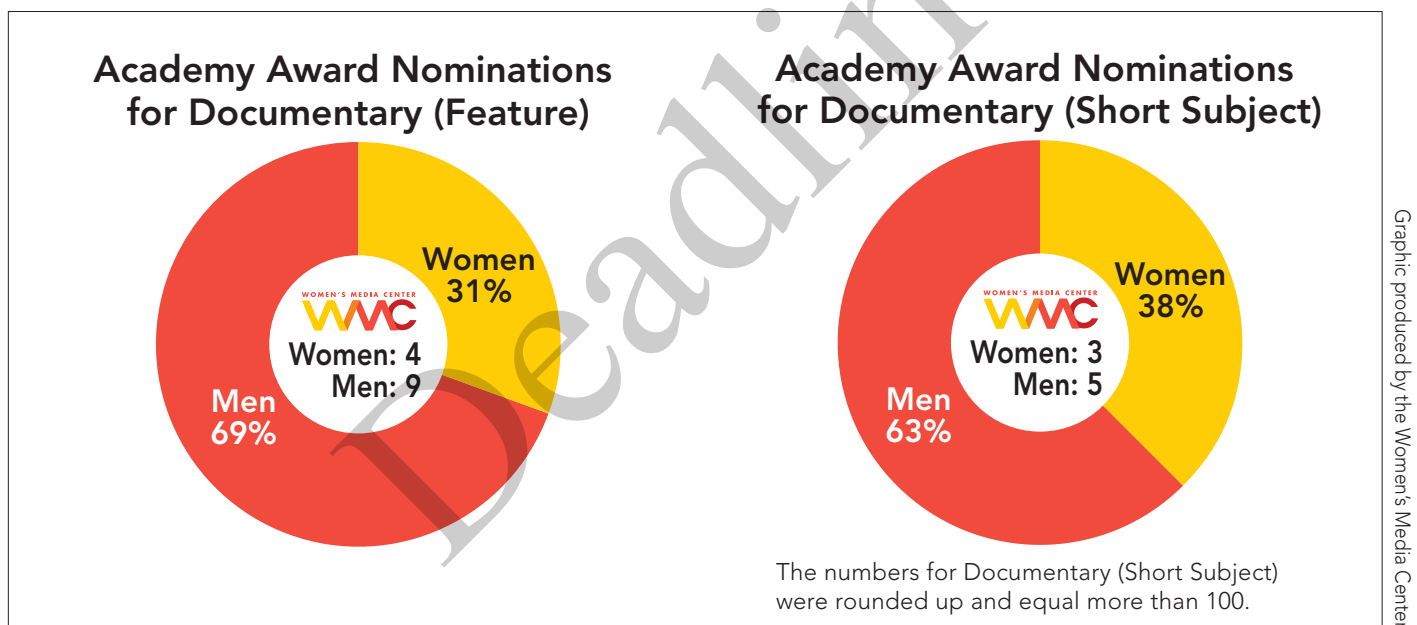
Documentary Feature

There was no significant change for women producers or directors in the Documentary Feature category. Four women were nominated in the category for the second year in a row, with three producers and one director, Agnes Varda for *Faces Places*, while nine men were nominated. In recent decades, the year when the highest numbers of women were represented in the Documentary Feature category was 2006, when five women were nominated. Men make up 69 percent of the nominees, up from 67 percent last year, while women are 31 percent, down from 33 percent last year.

The presence of Varda in the category is significant, given her legendary status in the industry overall. At age 89, she is the oldest person ever nominated for a competitive Oscar. However, the omission of the documentary *Jane*, a tribute to the life, career, and global importance of primatologist Jane Goodall, is disappointing. *Jane* won many awards heading into the Oscars, and many believed it was the frontrunner to win.

Female nominees in the Documentary Short category dropped from 50 percent to 38 percent, even though the total number of nominees went from four to three. The record high in the past decade for women in this category came in 2011, when seven women were nominated.

The subject matter in the category features a wealth of female-driven subject matter. *Heroin(e)* is about women battling West Virginia's opioid epidemic, and *Heaven Is a Traffic Jam on the 405* is about acclaimed artist Mindy Alper and her struggles with mental illness. *Edith+Eddie*, by Laura Checkoway, examines the difficult struggle of an elderly newlywed interracial couple to care for themselves.



Source: Oscars.org; analysis Women's Media Center

Production Design

The percentage of women production designers increased from 30 percent to 33 percent, while men represent 67 percent of nominees in this category. Sarah Greenwood and Katie Spencer are double nominees for *Darkest Hour* and *Beauty and the Beast*, and each has now been nominated six times. Greenwood and Spencer are the first female production designer and set directors to earn double nominations in the same year. Alessandra Querzola received her first nomination, for her work on *Blade Runner 2049*.

Costume Design

Women nominees dropped to 50 percent in the Costume Design category, with two nominations this year compared to **all five nominations last year**. Jacqueline Durran earned double nominations for *Beauty and the Beast* and *Darkest Hour*. Durran has won once and has been nominated six times, though this is her first double nomination in a single year.

With Lucy Sibbick's nomination, *Darkest Hour* can boast female nominees in three crafts categories, Production Design, Costumes and Makeup, and Hairstyling, making it the most female-friendly contender in terms of hiring women designers who proceeded to earn nominations.

The second woman nominee is Lou Sheppard, with her first nomination, for *Victoria & Abdul*.

Female nominees in makeup and hairstyling increased this year compared to last, comprising 33 percent compared to 14 percent a year ago, while men made up 67 percent of the nominees, down from 86 percent last year. Two women were nominated as opposed to one, but the number of male nominees went **from six last year** to four this year.

Original Score

With no female nominees, the Original Score category is once again comprised of 100 percent male nominees. Of the 141 original scores qualifying for the Oscar race, there were just five women eligible. Of those, only Rachel Portman for *Their Finest* or Tamar-kali for *Mudbound* had a realistic shot. In all of Oscar history, only five women have been nominated for original score, the same number as the Best Director category.

Only one female composer has been nominated in the past 10 years, Mica Levi for *Jackie*.

Best Original Song

Mudbound, which was one of the productions for which a concerted effort was made to hire women across the board, earned two nominations here for "Mighty River." Mary J. Blige and Taura Stinson earned songwriting nominations. Blige was also nominated in the Supporting Actress category — thus making history as the first person ever to earn double nominations in acting and songwriting the same year.

Diane Warren is now on her ninth nomination without a win for her song "Stand Up for Something" from the film *Marshall*. Kristen Anderson-Lopez is the fourth female nominee in the category, for "Remember Me" from the beloved Pixar film *Coco*.

The songwriting category showed major improvement for women, up from 0 last year to 40 percent this year, with four women nominated. Men were 60 percent, with six men nominated.

Sound Mixing

The Sound Mixing category did not show any significant gains this year from last, with only one woman nominated last year and this year. This year, Mary H. Ellis is the only female nominee in the category for her work on Edgar Wright's *Baby Driver*.

In the past 10 years, no more than one woman has ever been nominated in a given year.

Sound Editing

Female nominees dropped back down to 0 percent after a ten-year high last year with three women nominated in the category. In the past ten years, eight women have been nominated for sound editing compared to 91 men. This year, all five films up for sound editing have male nominees, nine in total.

Visual Effects

Once again this year, there are no female nominees for Visual Effects. The category remains 100 percent male. Female VFX supervisors worked on only five percent of the 250 top-grossing films in 2014, and the numbers do not appear to be improving.

Animated Feature

The Animated Feature category made the most impressive gains in representation for women, from just 17 percent last year to 46 percent this year. This is due primarily to two films in the category having been directed by women: *The Breadwinner*, directed by Nora Twomey, and *Loving Vincent*, conceived and directed by Dorota Kobiela. Lori Forte is also nominated as producer on *Ferdinand*. It is extremely rare for there to be any female directors at all in this category, and to have two in the same year is by far a 10-year high. With three female producing nominees, that brings the total to five, **up from two last year**. Only two women have ever won in the category since its inception in 2001.

Coco, the frontrunner to win this category, has a female nominee, Darla K. Anderson. If she does win, it will bring the total number of female winners up to three.

Live Action Short

Women continue to be underrepresented in the Live Action Short category, with just 25 percent of the nominees this year being female, up from 12 percent last year. Men represented 75 percent of this category. One female director was nominated, Katja Benrath for *Watu Wote/All of Us* (about a terrorist attack in Kenya), while Rachel Shenton was nominated for producing *The Silent Child*, — about a young deaf girl — which she also wrote.

Animated Short

Women gained slightly in the Animated Short category, rising from 12 percent representation to 20 percent, still low compared to their male counterparts, with 80 percent this year. Just two women were nominated alongside eight men, compared to one woman last year and seven men, who represented 88 percent of the nominees.



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

We also extend special thanks to the following supporters: NoVo Foundation, Jane Fonda,
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This report was reported and written by Sasha Stone with research assistance from Tiffany Nguyen. It was designed by Diahann Hill; edited by Cristal Williams Chancellor, and copy edited by Barbara Findlen. The Oscar analysis was drawn using information from Oscars.org.

Women's Media Center Oscar Resources

This is WMC's fourth report analyzing gender and Oscar non-acting nominations. Here is the list of previous reports:

Women's Media Center Investigation: 2017 Analysis of Gender & Oscar Nomination

<http://www.womensmediacenter.com/reports/number-of-female-oscar-nominees-for-behind-the-scenes-roles-drops>

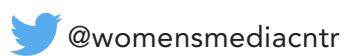
2016 WMC 10-Year Review of Oscar Nominations & Gender

<http://www.womensmediacenter.com/reports/10-year-review-of-oscar-nominations-gender>

2015 WMC Oscars Nominations: The Gender Gap

<http://www.womensmediacenter.com/reports/the-oscars-gender-gap>

Deadline



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