

WOMEN'S MEDIA CENTER



# WOMEN'S MEDIA CENTER 2020 INVESTIGATION GENDER & NON-ACTING PRIMETIME EMMY NOMINATIONS



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## PROGRESSIVE WOMEN'S VOICES

### 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 is an inclusive and feminist organization that works to ensure women's realities are covered and women's voices are heard.

WMC 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 effective in media; researching and exposing sexism and racism 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 effective in media, and increase their thought leadership through WMC Progressive Women's Voices and other customized training and leadership programs.
- Investigate, report, 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 syndicated radio program and podcast, *WMC Live with Robin Morgan*.
- Research, document, and produce reports that highlight the status of women in U.S. media, equip activists with evidence, and create benchmarks to hold media accountable for sexist and racist coverage.
- Advocate before government officials and agencies on policies affecting women's access to media and technology, ownership of media and technology, and safe and free speech in media and technology.



## 2020 Review of Gender and Non-Acting Primetime Emmy Nominations

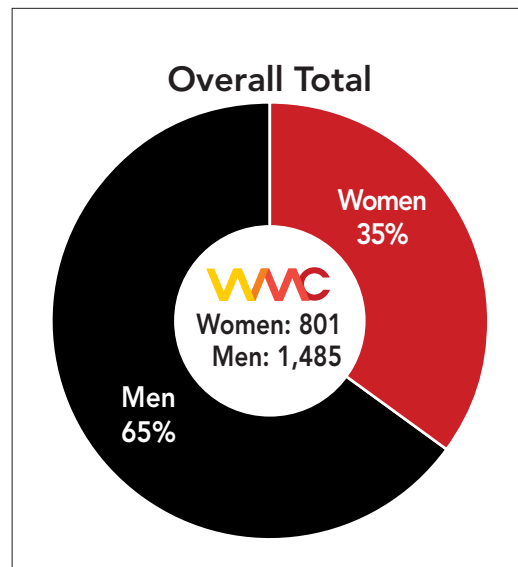
### LITTLE PROGRESS FOR WOMEN IN NON-ACTING PRIMETIME EMMY NOMINATIONS

#### Calls for Inclusion, Representation, and Equality Behind the Scenes

The good news for Primetime Emmy hopefuls is that the 72nd Primetime **Emmy Awards** have ushered in a new era of a larger playing field, as categories can now have up to eight nominations each, up from five. The bad news for women is that this bigger pool of nominations hasn't made much of a difference in bringing overall gender parity to the nominations in non-acting categories.

Of the 2,286 people nominated for non-acting Primetime Emmys in 2020, 801 (35%) are women, while 1,485 (65%) are men. That's a small percentage increase for women compared to 2019, when the 2,383 non-acting Primetime Emmy nominees consisted of 763 (32%) women, 1,617 (68%) men, and three (0.13%) who identify as nonbinary. Some categories have seen progress in female representation, but most categories have not.

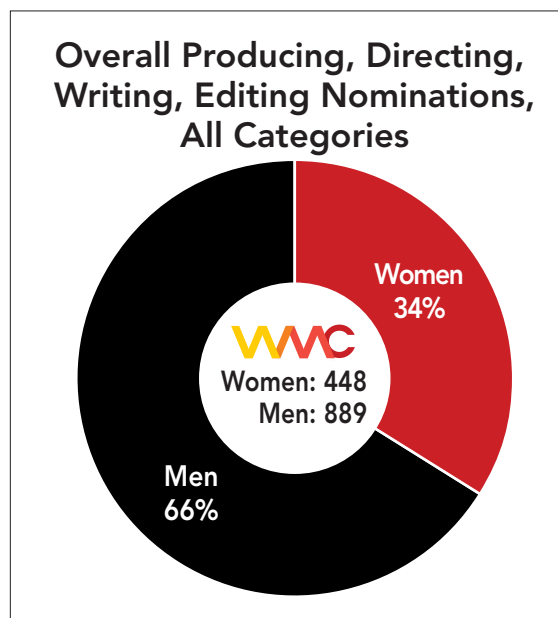
In front of the camera, it looks like progress has been made for women in television because out of the top 10 shows with the most Primetime Emmy nominations this year, the majority have a female-focused storyline. Behind the scenes is another story.



"When it comes to those powerful, behind-the-scenes roles for producing, directing, writing, and editing, progress for women took two steps forward and one step backward," said Julie Burton, president and CEO of the **Women's Media Center**. "Award nominations are often the springboard to better opportunities. Until women and people of color achieve equal status in employment behind the scenes, it is difficult to imagine these nominations representing anything near gender and race equality, nor truly reflecting the diversity of enormous talent we know exists."

There were some notable behind-the-scenes accomplishments for women in this year's Emmy nominations. Women comprise the majority of non-acting nominees for Hulu's *Little Fires Everywhere* and FX's *Mrs. America*. Netflix's Michelle Obama documentary film *Becoming* has a female director/cinematographer and an all-female team of producers, all of whom received Emmy nominations for the movie. And, for the first time, two women of color — Dime Davis of HBO's *A Black Lady Sketch Show* and Linda Mendoza of Netflix's *Tiffany Haddish Presents: They Ready* — have been nominated in the same year for Outstanding Directing for a Variety Series.

Kerry Washington had a major breakthrough, being the first Black woman to receive three executive producer Emmy nominations in one year, for *Little Fires Everywhere*, nominated for Outstanding Limited Series; for Netflix's *American Son*, nominated for Outstanding Television Movie; and for ABC's *Live in Front of a Studio Audience*:



*"All In the Family"* and *"Good Times,"* nominated for Outstanding Variety Special (Live). She's also in the running for Outstanding Lead Actress in a Limited Series or Movie, for her performance in *Little Fires Everywhere*, bringing her Emmy nominations total to four in one year — a rare accomplishment for anyone.

Continuing to break barriers for Asian women in television is Marika Sawyer, who has received several Emmy nominations since 2008, as a writer for NBC's *Saturday Night Live*. Sawyer has two Emmy nominations in 2020, for being an executive producer and a writer of Netflix's *John Mulaney & The Sack Lunch Bunch*, which is nominated for

Outstanding Variety Special (Pre-Recorded) and Outstanding Writing for a Variety Special. And although Latinx people were shut out of all the Emmy acting nominations this year, Jennifer Lopez and Shakira are nominated as non-acting performers for Fox's *Super Bowl LIV Halftime Show Starring Jennifer Lopez and Shakira*. Writer/producer/comedian Hannah Gadsby, who identifies as a lesbian with autism, gives representation to the LGBTQ and disability communities with her Netflix stand-up comedy special *Hannah Gadsby: Douglas*, which is nominated for Outstanding Variety Special (Pre-Recorded) and Outstanding Writing for a Variety Special. She was nominated for these same two categories in 2019, for her Netflix special *Hannah Gadsby: Nanette*, and won the writing Emmy for it.

Despite these individual achievements, gender parity overall remains elusive in the four top non-acting Emmy fields: producing, directing, writing, and editing. Of these four non-acting fields, producing continues to be the most "female-friendly" and the one getting closest to gender parity. In 2020, 39% of the producer nominees were women, compared to 36% in 2019. There was also a slight increase in female nominees for directing: 14% in 2020, up from 11% in the previous year. However, the percentage of female nominees for writing (28%) remains unchanged from 2019. And the percentage of female nominees in editing decreased to 20% in 2020, compared to 27% in 2019. Almost every program nominated for editing Emmys this year had only male editors or a male majority of editors.

"Without the necessary key industry contacts that for so long have been afforded to white men, women will continue to be at a disadvantage in Hollywood," said Pat Mitchell, WMC co-chair. "That's why the Sundance Institute fellowships for bold women filmmakers, especially those women from historically underrepresented communities, are so essential in leveling the playing field."

The 10 programs with the most 2020 Emmy nominations all have at least one woman nominated as a producer, writer, editor, director, or actress. HBO's superhero drama

series *Watchmen*, co-starring Emmy winner Regina King, leads all shows with the most nominations: 26 total, of which 20 are non-acting nods. Amazon Prime Video's comedy series *The Marvelous Mrs. Maisel*, starring Emmy winner Rachel Brosnahan, has 20 nods, 13 of them non-acting nominations.

Following with a total of 18 each are Netflix's drama series *Ozark* (co-starring Emmy winner Laura Linney) and HBO's drama series *Succession*, with *Ozark* having 15 non-acting nominations and *Succession* getting nine non-acting nods. Tying with a total of 15 nominations each are the Disney+ sci-fi/drama series *The Mandalorian*, which has 13 non-acting nods; NBC's variety series *Saturday Night Live*, which picked up seven non-acting nominations; and Pop TV's comedy series *Schitt's Creek* (co-starring Emmy winner Catherine O'Hara), which had its series finale in April and ended up with 11 non-acting nods.

Rounding out the top 10 for the shows with the most Primetime Emmy nominations this year are the Netflix drama series *The Crown* (co-starring Olivia Colman), with 13 nods, 11 of them non-acting nominations; Netflix's limited series *Hollywood* (co-starring Laura Harrier), with 12 mentions, of which eight were non-acting nominations; and HBO's drama series *Westworld* (starring Evan Rachel Wood), with 11 nominations, of which nine are non-acting nods.

A number of other female-driven programs received several Emmy nominations for women behind the camera. Earning a total of 10 nominations each are the FX limited series *Mrs. America* (which has six non-acting nods) and the Hulu drama series *The Handmaid's Tale*, which ended up with seven non-acting nominations. Getting a total of eight nominations each are HBO's comedy series *Insecure*, with six non-acting nods; BBC America's drama series *Killing Eve*, with five non-acting nods; the Apple TV+ drama series *The Morning Show*, with three non-acting nods; and Netflix's limited drama series *Unorthodox*, with seven non-acting nods.

Other notable shows with women who received prominent category nominations for non-acting roles include the HBO drama series *Big Little Lies* and Hulu's limited drama series *Little Fires Everywhere*, which garnered a total five nominations each. *Big Little Lies* has three non-acting nods, and *Little Fires Everywhere* has four. Netflix's limited drama series *Unbelievable* received four nominations, of which three are non-acting nods.

This year's nominations for women are consistent with an overall trend of the most nominations going to programs on cable TV or streaming services as opposed to traditional broadcast networks. Netflix has the most nominations overall: a record-setting 160 nods in one year, surpassing the previous record held by HBO, which garnered 137 nominations in 2019. HBO has the second-highest nomination total of 2020, with 107 nods. Next in line, but falling far behind those numbers, are NBC, with 47 nods, and ABC, which has 36 nominations.

In 2020, the Academy of Television Arts and Sciences (or Television Academy), which oversees and produces the Primetime Emmy Awards, made some significant changes to Primetime Emmy eligibility rules. The most notable rule change was the increase in the maximum number of possible nominations in each category from five to eight, based on a sliding scale of eligible submissions. This change was at least in part designed "to allow for more inclusiveness in the recognition of excellence," according to the Academy. The exceptions are the categories of Outstanding Drama Series and Outstanding Comedy Series, which now have eight nominations each, regardless of the number of submissions.



And 2020 is the last year that Oscar-nominated documentaries are eligible to win Emmys. Under an Emmy rule change that will go into effect in 2021, any documentary nominated for an Academy Award is no longer eligible for an Emmy Award.

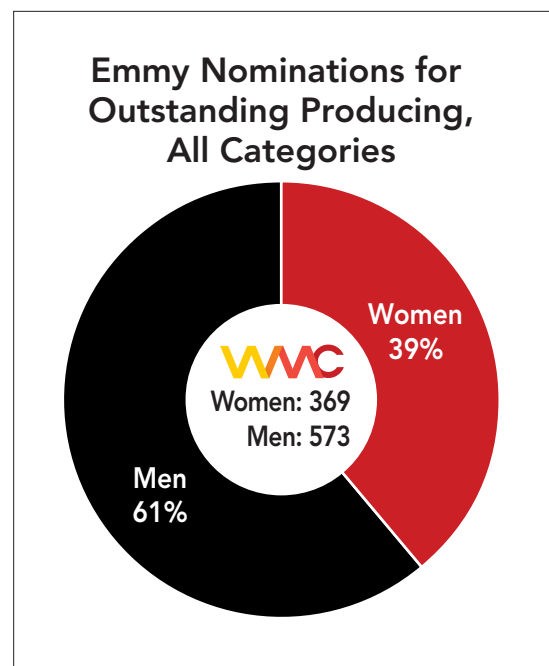
More than 24,000 people are members of the Television Academy, which has 30 “peer group” categories representing specific fields of expertise.

The 2020 Primetime Emmy Awards air September 20 on ABC. The 2020 Creative Arts Emmy Awards will be presented over five days: during a four-part Emmys.com web-cast on September 14, 15, 16, and 17, then during the fifth part of the ceremony, to be televised September 19 on FXX.

## PRODUCING (21 categories)

Of the four biggest non-acting fields (producing, directing, writing, and editing), producing continues to be the one in which women have the highest percentage of Primetime Emmy nominees. Of the 942 people nominated for producer Emmys in 2020, 369 (39%) are women, while 573 (61%) are men. It's a slight improvement for women compared to 2019, when out of 975 producer nominees, 346 (36%) were women and 626 (64%) were men.

The Emmy category with the biggest representation of female producers this year is Outstanding Limited Series. Out of the 58 people nominated in this category, 38 (66%) are women, while 20 (34%) are men. For the first time in Emmy history, the category of Outstanding Limited Series is dominated by female nominees. That milestone is a mark of real progress for female TV producers. In 2019, 18 (37.5%) of the 48 nominees in this category were women, while 30 (62.5%) were men.



Taking a closer look at the category of Outstanding Limited Series, all five nominated programs have a female-focused storyline, with at least one actress in a leading role. Four of the five nominated programs have a female-majority producing team, the exception being *Watchmen*, with five out of 12 (42%) of its nominated producers being women.

- *Little Fires Everywhere*: 14 out of 15 (93%) of the nominated producers are women, including co-stars Reese Witherspoon and Kerry Washington.
- *Mrs. America*: seven out of 10 (70%) of the nominated producers are women, including star Cate Blanchett.
- *Unorthodox*: Two out of three (67%) of the nominated producers are women.
- *Unbelievable*: 10 out of 18 (56%) of the nominated producers are women.

In Outstanding Documentary or Nonfiction Special, women have a slight edge over men this year: 17 (52%) of the 33 nominees are female, while 16 (48%) of the nominees are male. That's a decrease of female representation from 2019, when out of 30 nominees, 18 (60%) were women and 12 (40%) were men. In 2020, the nominated programs in this category are HBO's *The Apollo*, Apple TV+'s *Beastie Boys Story*, *Becoming*, Netflix's *The Great Hack*, and Epix's *Laurel Canyon: A Place in Time*. Of these five programs, *Becoming* has the distinction of being the only one with an all-female team of producers.

In the category of Outstanding Drama Series, 32 (36%) of the 89 producer nominees are women, while 57 (64%) are men. Female representation decreased slightly in this category from 2019, when 39 (40%) of the 98 nominees were women, while 59 (60%) were men. Six of the eight nominated programs in 2020 have teams of nominees that are male-only (Netflix's *Stranger Things*) or have a male majority (*The Crown*, *Ozark*, *Succession*, *The Mandalorian*, and AMC's *Better Call Saul*). Only two nominated programs in this category have reached gender parity or have a female majority: *The Handmaid's Tale* (10 out of the 18 nominated producers, or 56%, are women, including Emmy-winning star Elisabeth Moss) and *Killing Eve*, for which women comprise six out of 10, or 60%, of the nominated producers, including co-star Sandra Oh.

The category of Outstanding Comedy Series has similar results: 26 (35%) out of the 74 producer nominees are women, while 48 (65%) are men. The percentages for women in the category also dropped from 2019, when 23 (38%) out of the 60 nominees were women, while 37 (62%) were men. Five of the eight nominated shows in 2020 have male-majority teams of nominated producers, including *Schitt's Creek*, FX's *What We Do in the Shadows*, HBO's *Curb Your Enthusiasm*, NBC's *The Good Place*, and Netflix's *The Kominsky Method*. But three shows have female-majority teams of nominated producers: *Insecure*, for which women are six of the 11 (55%) nominated producers, including star Issa Rae; *The Marvelous Mrs. Maisel*, with women comprising four out of seven (57%) of the nominated producers; and Netflix's *Dead to Me*, for which women are nine of the 14 (64%) nominated producers, including co-stars Christina Applegate and Linda Cardellini.

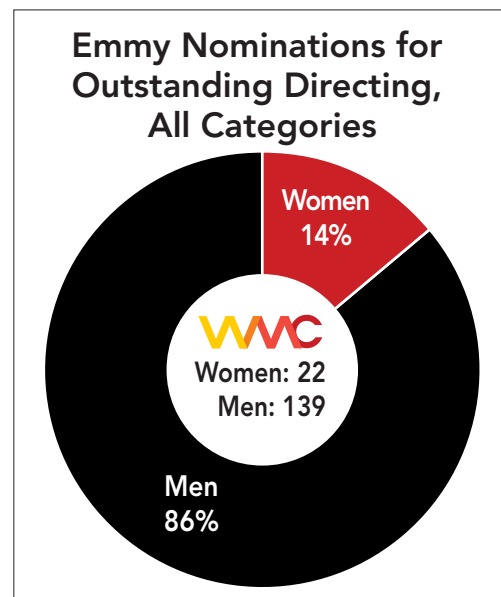
Women also made big strides in the category of Outstanding Competition Program, previously named Outstanding Reality Competition. In 2020, there are 78 producer nominees: 42 (54%) are women, while 36 (46%) are men. That's a significant improvement for women, compared to 2019, when 31 (36%) of the 85 producer nominees in this category were women, while 34 (64%) were men. The five programs nominated in this category in 2020 are Fox's *The Masked Singer*, Netflix's *Nailed It!*, VH1's *RuPaul's Drag Race*, Bravo's *Top Chef*, and NBC's *The Voice*.

## DIRECTING (Nine categories)

Directing is one of the hardest glass ceilings to break for women in television. In 2020, a few more cracks were made in this proverbial ceiling. Out of the 161 people nominated for directing Emmys, 22 (14%) are women, while 139 (86%) are men. It's a small uptick in female representation from 2019, when there were 19 women (11%) and 155 men (89%) out of the 174 director nominees.

*The Marvelous Mrs. Maisel* co-showrunner Amy Sherman-Palladino — who won an Emmy for Outstanding Directing for a Comedy Series in 2018 — is nominated again this year in this category. (Her *Marvelous Mrs. Maisel* co-showrunner husband, Daniel Palladino, is another one of the eight nominees.) The category's only other female nominee is Gail Mancuso of ABC's *Modern Family* (who won in this category in 2013 and 2014), giving the category a total of 25% for female representation. It's Mancuso's last shot at winning an Emmy for *Modern Family*, which ended in April. Female representation in this category slightly improved compared to 2019, when Sherman-Palladino was the only female nominee (17%) out of the six nominees.

Men continue to dominate in the category of Outstanding Directing for a Drama Series. Out of the eight nominees, three (38%) are women: Jessica Hobbs of *The Crown*, Lesli Linka Glatter of Showtime's *Homeland*, and Mimi Leder of *The Morning Show*. This is Hobbs's first Emmy nomination. Glatter has previous nominations for directing and producing *Homeland* and directing AMC's *Mad Men*. Leder is a previous Emmy winner, for producing and directing the NBC drama series *ER*. Women made some progress in this category compared to 2019, when two (25%) out of the eight nominees were women.



More women than men were nominated this year in the category of Outstanding Directing for a Limited Series, Movie or Dramatic Special. Four out of the six nominees (67%) are women: Nicole Kassel and Steph Green of *Watchmen*, Maria Schrader of *Unorthodox*, and the late Lynn Shelton of *Little Fires Everywhere*. All are first-time Emmy nominees this year. In 2019, women were two (33%) of the six nominees in this category.

The categories of Outstanding Directing for a Reality Program, Outstanding Directing for a Documentary/Nonfiction Program, Outstanding Directing for a Variety Special, and Outstanding Directing for a Variety Series continue to have all-male or majority-male slates of nominees. Only two out of the seven nominees (29%) for Outstanding Directing for a Variety Series are women, but their nominations represent significant breakthroughs by also breaking a color barrier: Dime Davis of HBO's *A Black Lady Sketch Show* and Linda Mendoza of Netflix's *Tiffany Haddish Presents: They Ready* (both first-time Emmy nominees this year) are the only women of color in a category that rarely nominates people of color. Female representation improved from 2019, when there were no women among the 10 nominees in this category.



For the award of Outstanding Directing for a Documentary/Nonfiction Program, there are three female nominees (38%) among the eight directors nominated for six programs. The women are all nominated for Netflix shows: *American Factory* co-director Julia Reichert, who won an Oscar for the movie; *Becoming* director Nadia Hallgren; and Rebecca Chaiklin, co-director of *Tiger King: Murder, Mayhem and Madness*. The percentage of women in this category slightly decreased from 2019, when three (43%) out of the seven nominees were women.

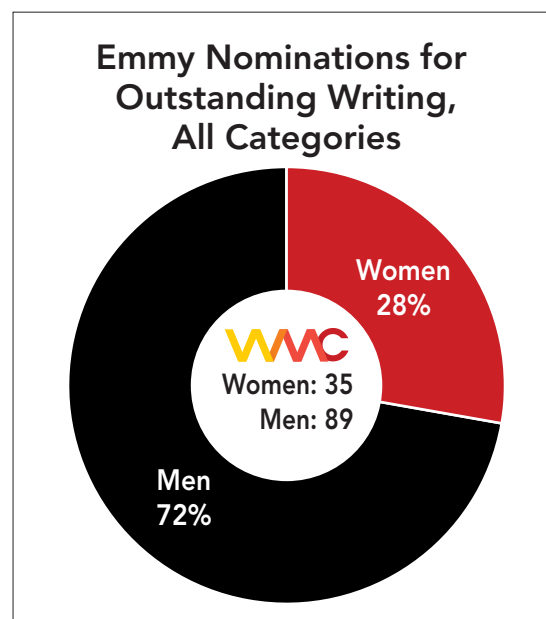
## WRITING (Six categories)

With the percentage of female nominees (28%) in writing categories staying the same in 2020 compared to 2019, it's worth noting that the total number of people nominated for writing this year has decreased. In 2020, there are 124 writing nominees, and 35 of them are women. In 2019, there were 163 writing nominees, of whom 46 were women.

Of the eight writers nominated for seven shows in the category of Outstanding Writing for a Comedy Series, only one (13%) is a woman: Stefani Robinson of *What We Do in the Shadows*. It's the first time since 2017 that only one woman has been nominated in this category. There's also only one woman (14%) of the seven writers nominated for seven shows in the category of Outstanding Writing for a Drama Series: Miki Johnson of *Ozark*. Female representation in these two categories dropped significantly compared to 2019, when eight (62%) out of the 13 nominees for Outstanding Writing for a Comedy Series were women, and two (22%) of the nine nominees for Outstanding Writing for a Drama Series were women.

On the opposite end of the spectrum, women are the majority of nominees in the category of Outstanding Writing for a Limited Series, Movie or Dramatic Special. Women are six of the nine nominees (67%) for the five nominated shows in this category: Tanya Barfield of *Mrs. America*; Sally Rooney and Alice Birch of Hulu's *Normal People*; Susannah Grant and Ayelet Waldman of *Unbelievable*; and Anna Winger of *Unorthodox*. It's the first time in Emmy history that female nominees have dominated in this category. In 2019, there was only one woman (11%) out of the nine nominees in the category.

In the category of Outstanding Writing for a Variety Special, two of the six nominees (33%) for the five nominated shows are women: Gadsby of *Hannah Gadsby: Douglas* and Marika Sawyer, a co-writer of *John Mulaney & The Sack Lunch Bunch*. One thing's for certain: Netflix will come out on top in the category this year, since all the nominated programs are from Netflix. Female representation improved in this category from 2019, when five (24%) of the 21 nominees were women.



## EDITING (Eight categories)

Women made strides in editing nominations in 2019, when the percentage of female editors nominated for Emmys jumped to 27% (up from 20% in 2018), but the percentages slid back down to 20% for 2020. What happened?

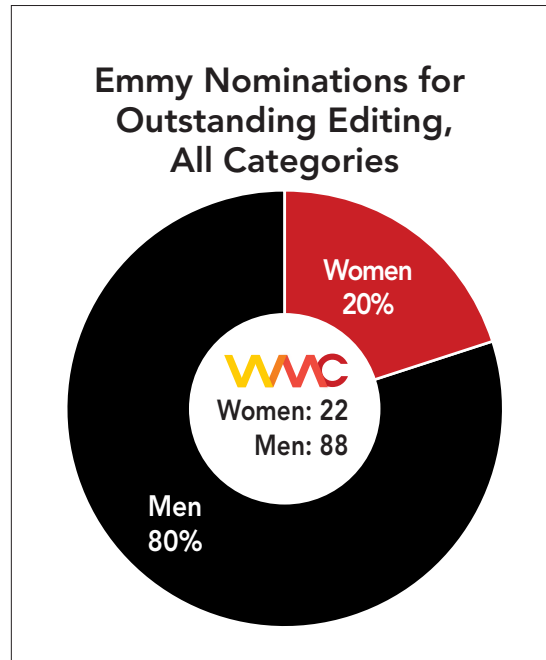
It's not because fewer editors are nominated overall. In 2020, there are 110 people nominated for editing Emmys, and 22 of them are women. In 2019, there were 109 people nominated for editing Emmys, and 29 of them were women.

The answer could be that there are several male-oriented programs nominated for Emmys this year that hired only male editors, and those editors got nominated. These programs include ESPN's Michael Jordan docuseries *The Last Dance*; Netflix's true-crime docuseries *Tiger King: Murder, Mayhem and Madness*; PBS's variety program *Dave Chappelle: The Kennedy Center Mark Twain Prize for American Humor*; Netflix's stand-up comedy/variety program *Dave Chappelle: Sticks & Stones*; and CNN's documentary film *Apollo 11*.

And there are only two women (representing 8%) of the 25 editor nominees for the five nominated shows in the category of Outstanding Picture Editing for a Structured Reality or Competition

Program: Samantha Diamond of Fox's *LEGO Masters* and Jamie Martin of *RuPaul's Drag Race*. It's a big decrease from 2019, when seven (21%) of the 34 nominees were women. The category of Outstanding Picture Editing for Variety Programming also has extremely low female representation: Of the 16 editor nominees for the five nominated shows, only two (13%) are women: Erin Shannon and Catherine Trasborg, both of Comedy Central's *The Daily Show With Trevor Noah*. It's a slight increase from 2019, when only one woman (representing 10%) was among the 10 nominees in this category.

Almost every program nominated for editing Emmys this year had male-only or male-majority teams of nominees. One bright spot in these dismal statistics for female editors is that one show with a female-majority editing team was nominated: the Emmy-winning show *RuPaul's Drag Race: Untucked*, up again this year for Outstanding Picture Editing for an Unstructured Reality Program. Two of its three nominated editors (67%) are women: Kendra Pasker and Kate Smith. This category is also the one that comes closest to gender parity: In 2020, seven (32%) of the 22 nominees are women; in 2019, 10 (33%) of the 30 nominees were women.



## OTHER CATEGORIES (53 categories)

In 2020, there were higher numbers of women nominated in non-acting categories other than producing, directing, writing, or editing, compared to 2019. These other categories are production design, casting, choreography, cinematography, costume, hairstyling, interactive program, lighting design/direction, main title design, makeup, music, sound, special effects, and stunt coordination. However, the total number and overall percentages in these other categories did not have major increases.

Of the 949 people nominated in 2020 for these other categories, 353 (37%) are women, while 596 (63%) are men. That's a slight uptick for women in 2019, when 962 people were nominated, of whom 323 (34%) were women and 639 (66%) were men.

The TV industry's gender lines are pretty sharply divided in almost all of these categories, except when it comes to interactive programs, which reached gender parity in 2020 for the individual people singled out for nominations: Three out of the six individual nominees (50%) are women. (The interactive categories can list both companies and individual people as nominees. These statistics represent only the individuals listed as nominees.) That's a major improvement for gender equality, compared to 2019, when of the 50 individual people who were named as nominees in the interactive categories, 10 (20%) were women and 40 (80%) were men.

Why are there fewer individual nominees for the interactive categories this year? In 2020, the Television Academy reduced the number of interactive categories from four to three, and the three remaining categories have a lower number of total nominated programs in 2020, compared to the previous year. As a result, in 2020 there are only six people named as nominees for the eight programs nominated in these three categories: Outstanding Original Interactive Program, Outstanding Derivative Interactive Program, and Outstanding Interactive Extension of a Linear Program.

But several other categories continue to be male-dominated: production design, choreography, music, lighting design/direction, main title design, sound, special effects, and stunt coordination. Except for production design, men are at least 70% of the nominees in all of these categories in 2020, and that large male majority remains unchanged from 2019.

Women are still the majority of nominees in the categories of casting, makeup, hairstyling, and costumes. Women are at least 60% of the nominees in these categories, and that female dominance remains unchanged from 2019.

Of the male-dominated categories, women made the most progress in production design. In 2020, there are 72 nominees in production design: 31 (43%) are women, while 41 (57%) are men. That's a significant step toward gender parity from 2019, when, of the 76 nominees in production design, 28 (37%) were women, while 48 (63%) were men. But stunt coordination categories completely shut out female nominees in 2020 (all 11 of this year's nominees are men), compared to 2019, when three of the 12 nominees (25%) were women and nine (75%) were men.

In the female-dominated categories, men have the most representation in hairstyling, whose gender percentages for nominees remained unchanged from 2019 to 2020: Women comprise 72% of nominees, men 28%. Out of the 71 hairstyling nominees in 2020, 51 are women, and 20 are men. In 2019, out of the 65 hairstyling nominees, 47 were women, and 18 were men.

It remains to be seen where these male-dominated and female-dominated categories will go in future years, but gender appears to still be a major factor in who gets hired and who gets Emmy-nominated for these below-the-line "other categories."

## CONCLUSION

When it comes to the non-acting Emmy nominations for producing, directing, writing, and editing, progress for women took two steps forward (in producing and directing), stayed in place (in writing), and took a step backward (in editing) in 2020, compared to the previous year. In other non-acting categories, women made significant gains in production design, but most other below-the-line jobs were still heavily rooted in gender divides, with not much changing in terms of people of one gender having a vast majority of nominations in each category.

The Emmy category of Outstanding Limited Series achieved a significant milestone by having a female majority of nominees for the first time in Emmy history, as did the category of Outstanding Writing for a Limited Series, Movie or Dramatic Special. And it's perhaps not a coincidence that when women are the majority of nominees for shows, these programs are female-focused in front of the camera too.

Several female stars of these programs have their own production companies and use that clout to become executive producers with the power to hire other people on the team. Star power does matter, but there's still a long way to go before gender parity can be achieved.

And women shouldn't have to be boxed in to telling only female-focused stories. Just as men have been in charge of shows about people of any gender, women should also have the same opportunities. That's a standard that can be applied to all shows, not just those that end up with Emmy nominations.

This Women's Media Center report demonstrates that there has been little progress for women in non-acting primetime Emmy nominations and underscores the need for more inclusion, representation, and equality behind the scenes.

WMC President and CEO Julie Burton says, "We are in a moment of sweeping change for racial and gender justice. It is our hope that future production leadership will step up to this moment and make sure the creative teams behind the scenes include women and people of color in representative and equal numbers. More diverse voices at the table will surely translate into more equitable nominations — and, potentially, a bigger audience."

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The Emmy analysis was drawn using information from Emmys.com. An individual was counted only once per category even if they were nominated multiple times in the same year for the same award.

The Primetime Emmy Awards do not include a producing category. The WMC report includes 21 categories in which producers are nominated.

**The Women's Media Center**, co-founded by Jane Fonda, Robin Morgan, and Gloria Steinem, is an inclusive and feminist organization that works to raise the visibility, viability, and decision-making power of women and girls in media to ensure that their stories get told and their voices are heard. We do this by researching and monitoring media; creating and modeling original online, print, and podcast content; training women and girls to be effective in media; and promoting women experts in all fields.



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## Research, Reports, Publications, and Content Channels

Women's Media Center Status of Women in the U.S. Media (2019, 2017, 2015, 2014, 2013, 2012)

Divided: The Media Gender Gap (2019, 2017, 2015, 2014, 2012)

Women's Media Center Status of Women of Color in the U.S. News Media (2018)

Media and #MeToo: The WMC Report (2018)

SuperPowering Girls: Female Representation in the Sci-Fi/Super-Hero Genre" (2018 — WMC and BBC America Report)

Superpowering Women in Science Fiction and Superhero Film: A 10-Year Investigation (2019 — WMC and BBC America Report)

WMC Media Watch: Women & Elections — Where Voters Saw Most Sexist Treatment of Women Candidates in Media (2016)

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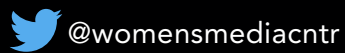
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WMC News and Features

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WMC Live with Robin Morgan



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