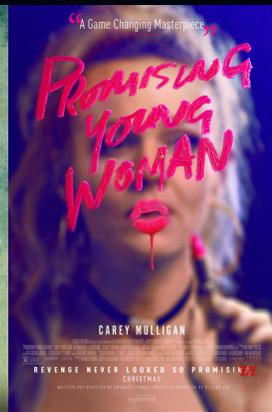
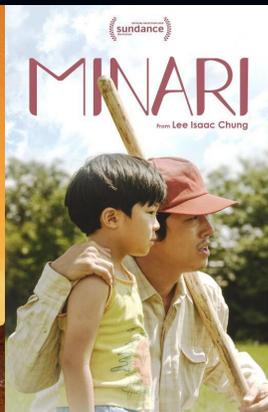
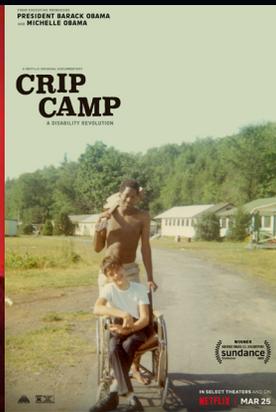
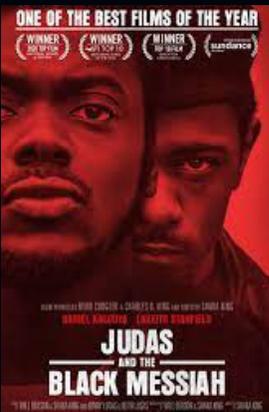




# WMC INVESTIGATION 2021: GENDER AND NON-ACTING OSCAR NOMINATIONS



[womensmediacenter.com](http://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 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 IDAR/E*, *WMC Climate*, *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.

## WMC Investigation 2021: Gender and Non-Acting Oscar Nominations

Despite women making history in the top categories at the Oscars, the number of female nominees for the 93rd Academy Awards did not see a significant increase compared to past years, according to a Women's Media Center analysis of the 18 non-acting categories.

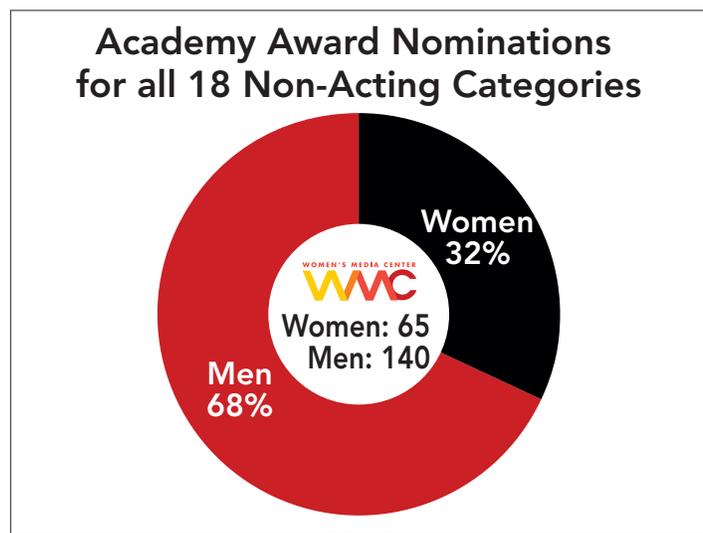
There were high-profile nominations for women, including women of color, in the Best Director and Best Picture categories, but the overall number of female nominees in the non-acting categories increased by only two percentage points, bringing their total percentage from 30% last year to 32% this year.

Of the total of 205 nominees, 140 (68%) are men and 65 (32%) are women.

Oscar winners will be announced during the telecast on Sunday, April 25, on ABC.

The global COVID-19 pandemic, activists at every level of the film industry, and a community of film critics helped to shape the race. The pandemic disrupted the Oscar race to a significant degree, with many big-budget films opting out of a 2020 release. That left a smaller selection of films to choose from, and all of them were released on streaming platforms, though some were given a limited theatrical run. It was a challenge across the board for studios and publicists to push their contenders into the race. The benefit of having so many major studio releases out of the race was that the spotlight could shine on films that might not have had the opportunity otherwise.

The Academy has made history with two films with female leads (*Nomadland* and *Promising Young Woman*) leading the Best Picture race for the first time in the 93-year history of the Academy Awards. Women are represented in all but two of the 18 categories and have the presence in the historically male-dominated fields of Visual Effects, Editing, and Sound. Films directed by women ended up not just in the Best Picture race, but also in the International Feature, Documentary Feature, and shorts categories.



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

Graphic produced by the Women's Media Center

Women continue to be shut out of the Cinematography and Original Score categories, with a total of only three women nominated in either category over the past decade. Visual Effects has only its second female nominee in 10 years this year, Genevieve Camilleri for *Love and Monsters*.

Julie Burton, president and CEO of the Women's Media Center, noted, "This new analysis shows that the nomination numbers for women behind the scenes have barely inched up by two percentage points since last year, and that feels discouraging. But a decade-long view shows some progress: Ten years ago, 21% of the non-acting nominations went to women; this year 32% of the nominees are women. That represents a significant shift over the span of 10 years — not as high as we want it to be, and nowhere near as diverse as it needs to be — but it demonstrates progress that has been a long time coming. Change in this industry has been painfully slow, but these numbers show the positive impact of the work of many diverse academic, advocacy, legal, and research organizations who steadily document, publicize, and challenge the lack of equality for women and people of color in Hollywood. And as more women gain positions of power — as directors, producers, and in other areas — they tend to hire more women. It is time to dig in and push harder so that the artistry and excellence we celebrate tells us there are seats at the table for everyone."

For the first time in their history, the Golden Globe nominations, which have a major influence on the Oscars, had three women nominated for Best Director, including two women of color, Chloé Zhao for *Nomadland* and Regina King for *One Night in Miami...* The third nominee was Emerald Fennell for *Promising Young Woman*. Both Zhao and Fennell went on to be nominated for both Oscars and Directors Guild of America (DGA) awards (Zhao was the first woman of color to get a DGA nod), while King was nominated by the Directors Guild for its First Time Feature Director award.

This year, for the first time, WMC has included race and ethnicity data for three categories: directing, writing (original screenplay), and writing (adapted screenplay). In the Best Director category, two out of the five nominees, or 40%, are people of color: Chloé Zhao, who is Chinese, and Lee Isaac Chung (*Minari*), who is Korean American. One nominee, Emerald Fennell (*Promising Young Woman*), is a white woman, and the other two nominees are white men.

In the Original Screenplay category, one of the 10 nominated writers is Asian (Lee Isaac Chung, *Minari*), three are Black (Shaka King, Kenny Lucas, and Keith Lucas, *Judas and the Black Messiah*), and six are white. This represents a record number of Black nominees in this category; previously, there has never been more than one Black nominee in this category in a year.

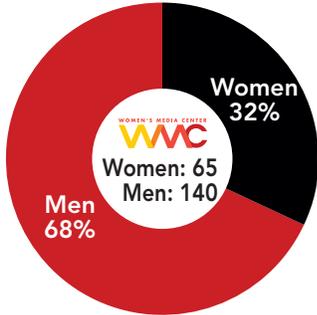
In the Adapted Screenplay category two of the 14 nominated writers are Iranian American (including Nina Pedrad, nominated for *Borat Subsequent Moviefilm*), and one is Black (Kemp Powers, nominated for writing *One Night in Miami ...*, which Regina King directed). At least seven are white.

In the running for Best Picture, *Judas and the Black Messiah* makes history with the first nominated all-Black producing team — Shaka King, Charles King, and Ryan Coogler — in the 93-year history of the Oscars.

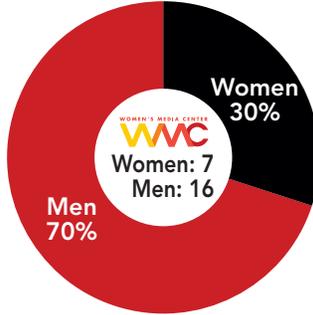


# WMC INVESTIGATION 2021: GENDER AND NON-ACTING OSCAR NOMINATIONS

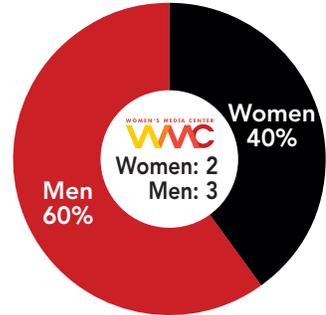
Academy Award Nominations  
for all 18 Non-Acting Categories



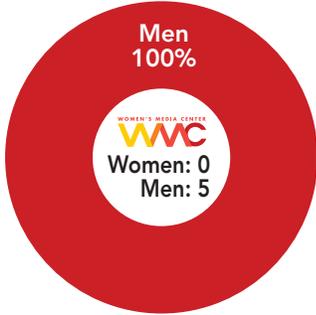
Academy Award Nominations  
for Best Picture



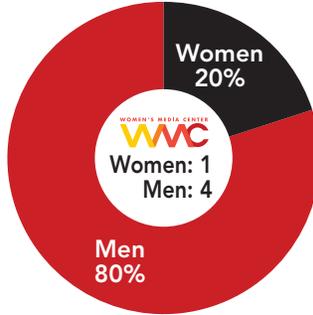
Academy Award Nominations  
for Best Director



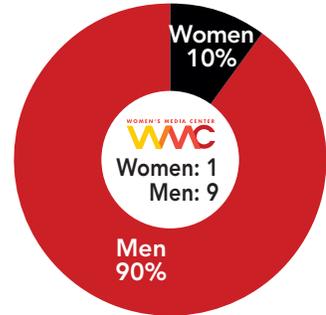
Academy Award Nominations  
for Cinematography



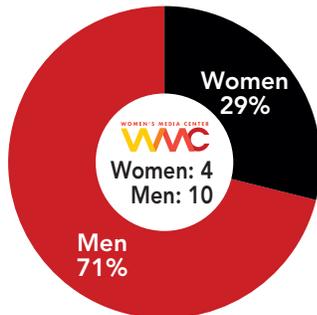
Academy Award Nominations  
for Film Editing



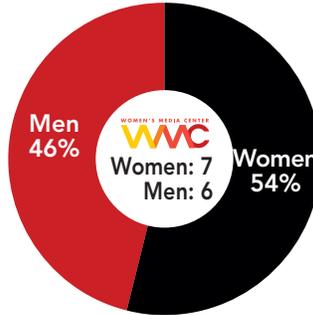
Academy Award Nominations  
for Writing (Original Screenplay)



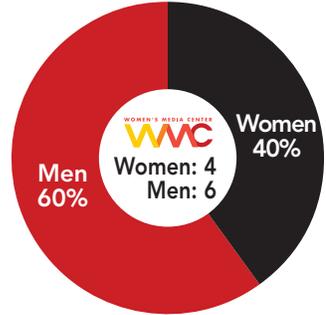
Academy Award Nominations  
for Writing (Adapted Screenplay)



Academy Award Nominations  
for Documentary (Feature)



Academy Award Nominations  
for Documentary (Short Subject)



\*BEST PICTURE, DIRECTING, WRITING (ORIGINAL SCREENPLAY), WRITING (ADAPTED SCREENPLAY), FILM EDITING, CINEMATOGRAPHY, PRODUCTION DESIGN, COSTUME DESIGN, MAKEUP AND HAIRSTYLING, (MUSIC) ORIGINAL SCORE, (MUSIC) ORIGINAL SONG, DOCUMENTARY FEATURE, DOCUMENTARY SHORT SUBJECT, SOUND MIXING, SOUND EDITING, VISUAL EFFECTS, ANIMATED FEATURE, SHORT FILM (LIVE ACTION), SHORT FILM (ANIMATED)

THIS ANALYSIS IS FOR FILMS RELEASED IN 2020. FOR A FULL LISTING OF CATEGORY TOTALS, PLEASE VISIT WOMENSMEDIACENTER.COM.



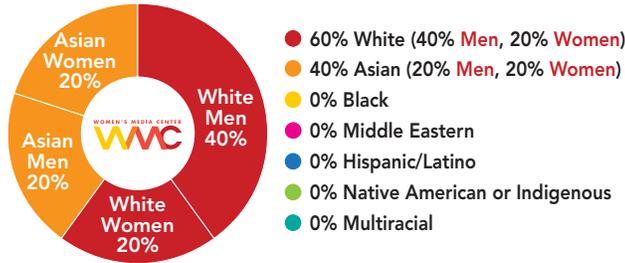
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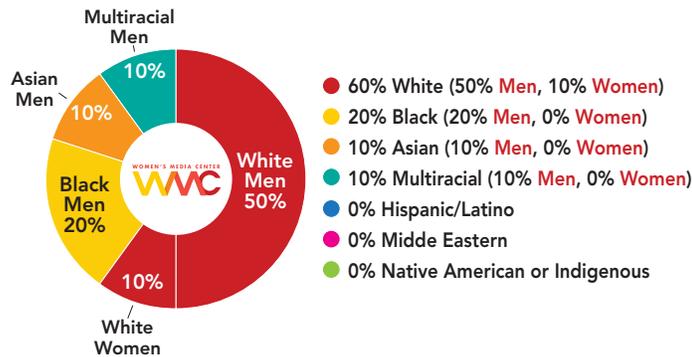


# 2021 RACE & GENDER REPRESENTATION IN NON-ACTING OSCAR NOMINATIONS

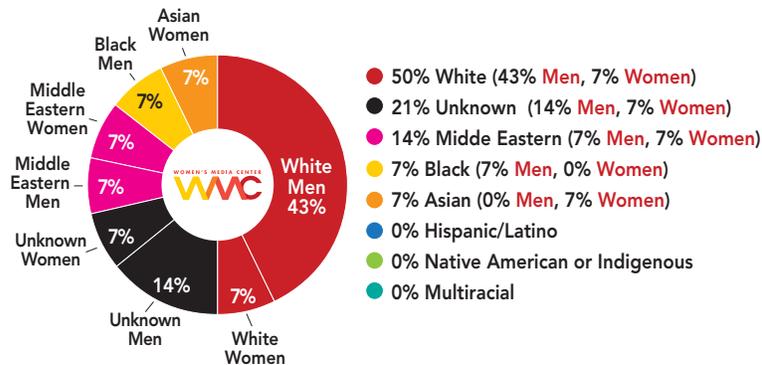
## Academy Award Nominations for Best Director



## Academy Award Nominations for Writing (Original Screenplay)



## Academy Award Nominations for Writing (Adapted Screenplay)



\*BEST PICTURE, DIRECTING, WRITING (ORIGINAL SCREENPLAY), WRITING (ADAPTED SCREENPLAY), FILM EDITING, CINEMATOGRAPHY, PRODUCTION DESIGN, COSTUME DESIGN, MAKEUP AND HAIRSTYLING, (MUSIC) ORIGINAL SCORE, (MUSIC) ORIGINAL SONG, DOCUMENTARY FEATURE, DOCUMENTARY SHORT SUBJECT, SOUND MIXING, SOUND EDITING, VISUAL EFFECTS, ANIMATED FEATURE, SHORT FILM (LIVE ACTION), SHORT FILM (ANIMATED)

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The numbers of nominated women increased from last year in Directing, Adapted Screenplay, Production Design, Makeup and Hairstyling, Original Song, Sound, Visual Effects, and Live Action Short. Women's numbers decreased from last year in the categories of Best Picture, Original Score, Documentary Short, and Animated Short. Their numbers remained the same as last year in Editing, Costume Design, Documentary Feature, Original Screenplay, and Animated Feature.

Because so many directors now are also producing and writing their own films, their names turn up in multiple categories, as is the case with Chloé Zhao, nominated in producing, directing, writing, and editing; and Emerald Fennell in producing, directing, and writing. That is an unprecedented level of involvement for any nominee, but especially so for women, who have long been shut out at the highest levels.

There is little doubt that the activism of high-profile groups and individuals demanding change has boosted the presence and visibility of women, especially women of color, in the industry overall, and the influence of that activism is evident in this year's non-acting nominations. This advocacy is coming from entities such as Time's Up, the anti-harassment organization founded in 2018; [African American Women in Cinema](#); the ACLU's [#FilmEquality](#) campaign, which is demanding the government investigate the inequities in the industry; ReFrame, a joint project of Women in Film and the Sundance Institute that provides a stamp of approval for media projects with gender-balanced hiring; the [#OscarsSoWhite](#) awareness campaign started by April Reign; [#WhiteWashedOut](#), the campaign to increase Asian representation in the Oscars; and numerous writers and critics.

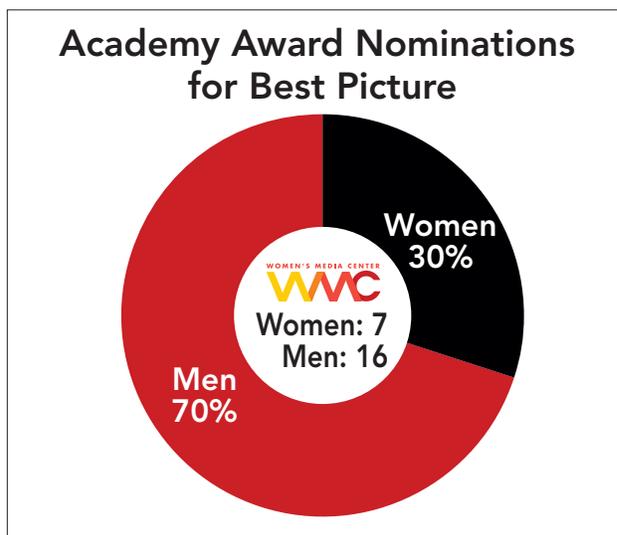
The Academy of Motion Picture Arts and Sciences will implement its own [inclusion action plan](#) in 2022. As of 2021, according to [statista.com](#), the membership of the Academy is 68% male, 32% female, 84% white, and 16% nonwhite.

## Best Picture

Despite the strong year for female-driven Best Picture contenders (including *The Assistant*, *Never Rarely Sometimes Always*, *The Forty-Year-Old Version*, *The Invisible Man*, *Shirley*, *Rocks*, and *Herself*), only two of the Best Picture nominees revolve around a female protagonist, while six have a male protagonist. The number of women nominated for producing dropped six percentage points, from 36% to 30%. Seven women producers were nominated this year in Best Picture, which is one fewer than last year. In contrast, 16 men were nominated, compared to 14 last year.

For the third time, Ceán Chaffin is up for an Oscar, as one of the producers of *Mank*, directed by David Fincher. Her previous nominations were for 2008's *The Curious Case of Benjamin Button* and 2010's *The Social Network*. *Mank* is one of the films with a high number of female nominees in below-the-line categories, with nominations in Production Design, Costume Design, and Makeup. The other film with multiple female nominees in crafts categories is *Ma Rainey's Black Bottom*, also with Production Design, Costumes, and Makeup.

Women taking on the role of producer gave rise to more female-led films this year. The star of *Nomadland*, Frances McDormand, was one of its producers, as was the film's director, Chloé Zhao. Along with Ashley Fox, director Emerald Fennell was also a producer of *Promising Young Woman*. *Minari* is the only Best Picture nominee with a solo producer, Christina Oh. This is her third feature as producer and her first Oscar nomination. Both *Minari* and *Nomadland* are produced by Asian women.



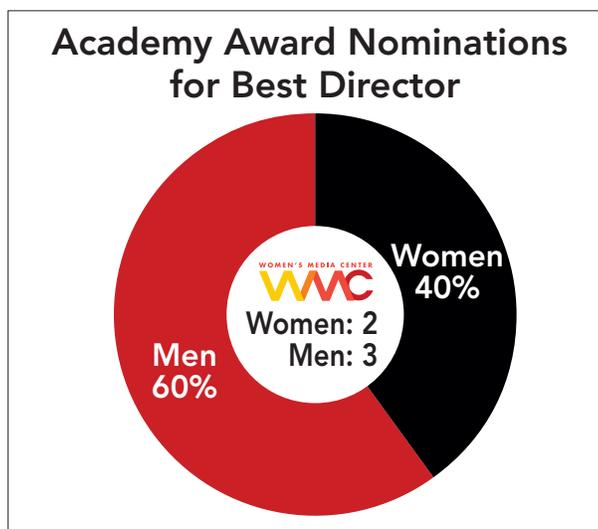
Source: Oscars.org; Analysis: Women's Media Center

## Best Director

For the first time ever, the Best Director category included two female nominees, one of them the first woman of color ever nominated. Although she wasn't selected, Regina King came close, earning a Golden Globe nomination for Best Director and a First Time Director nomination at the DGA. Before this year, only five women had ever been nominated in the 93-year history of the Oscars.

Since there were no female nominees for Best Director last year, representation of women this year in the category jumped from 0% to 40%, compared to 60% for the male nominees (three total).

The number of films directed by women, particularly women of color, increased significantly this year, during a time of bold activism and encouragement by film critics and industry members. Because of the ongoing demand for gender parity, studios seem more willing to take a chance on directors who wouldn't have been given an opportunity in the past.



Graphic produced by the Women's Media Center

Film critics may have had a major impact on how the Oscar nominations turned out, since Academy voters often take their cues from the way the early critics' awards shape up. Films directed by women dominated the early awards from critics groups, and very few men received the top prizes, which in effect pushed women to the top of the pile. All five of the Best Feature nominees for the first critics awards of the year, the Gothams, were directed by women: Kitty Green's *The Assistant*, Eliza Hittman's *Never Rarely Sometimes Always*, Zhao's *Nomadland*, Kelly Reichardt's *First Cow*, and Natalie Erika James' *Relic*.

As the first woman of color, and first Asian woman, to be nominated for Best Director, Zhao has made history in a variety of ways. She is also the first woman to be nominated for both Best Director and Best Editing. It is rare for any director to get both nominations, and in fact only

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

a handful of directors have ever been nominated for editing their own films; these include David Lean, the Coen brothers, Alfonso Cuarón, and Michel Hazanavicius.

Other critically acclaimed films by women this year include Radha Blank's *The 40-Year-Old Version*, Kitty Green's *The Assistant*, Eliza Hittman's *Never Rarely Sometimes Always*, and Kelly Reichardt's *First Cow*, which won multiple critics awards, including Best Picture from the New York Film Critics Circle.

One force that has pushed hard for women directors, including women directors of color, is the Sundance Film Festival. Over the last decade, the organization has been making a concentrated effort to increase diversity. In 2021 half the films shown at the festival were directed by women and more than half were directed by people of color.

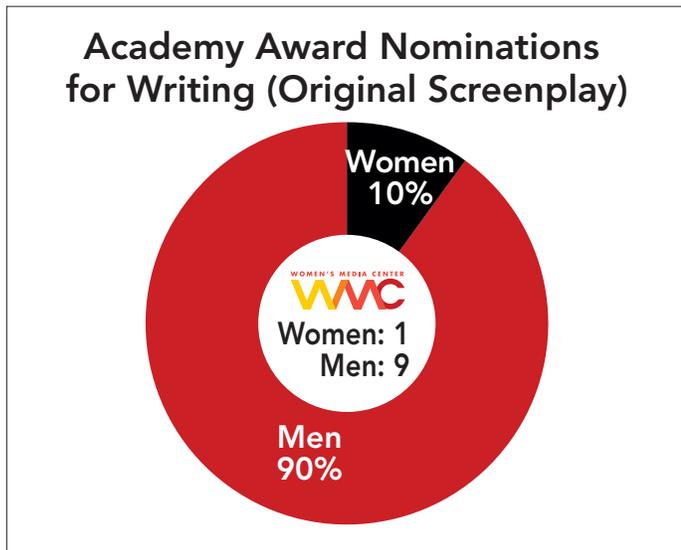
Women directors also made great progress thanks to the BAFTAs (the British Academy of Film and Television Awards). After protests last year regarding the predominantly white male lineup, the independent arts charity made the decision to reach gender parity via its long list, which is voted on by all members, by adding a stipulation that 50% of voters' nominees must be women. The BAFTA then selected a jury to vote for the nominees from that long list, while also expanding the number of nominations to six. The jury selected six Best Director nominees, two men and four women: Sarah Gavron for *Rocks*, Shannon Murphy for *Babyteeth*, Jasmila Žbanić for *Quo Vadis, Aida?*, and Chloé Zhao for *Nomadland*. (Zhao won.)

Zhao carried over from the BAFTAs to the Oscar Best Director race, while Žbanić's film is nominated for Best International Feature. She and Kaouther Ben Hania are the two female nominees for International Feature.

## Original Screenplay

Unfortunately, despite the abundance of original scripts written by women this year, only one woman, Emerald Fennell, made it into the Original Screenplay category, down from two last year. By contrast, the number of male nominees nearly doubled, from five to nine. Accordingly, the percentage of female nominees in the category dropped from 28% to 10%, while the percentage of male nominees increased from 72% to 90%.

The film for which Fennell is nominated, *Promising Young Woman*, is also a Best Picture nominee. Fennell has won the Writers Guild Award in this category, which could very well mean a win at the Oscars. This is Fennell's first feature film, but she was nominated for an Emmy for writing episodes of *Killing Eve*. Fennell has been tapped to write and direct *Zatanna*, an upcoming blockbuster in the superhero genre.



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

Graphic produced by the Women's Media Center

The last female solo winner for Original Screenplay was Diablo Cody for *Juno* in 2008, 13 years ago. No original screenplay solely written by a woman has ever won Best Picture, but several women have won in the category, including Jane Campion for *The Piano*, Sofia Coppola for *Lost in Translation*, and Callie Khouri for *Thelma and Louise*.

Because the screenplay categories are most often driven by the Best Picture race, many critically acclaimed scripts were left out of the running for Original Screenplay. Notable original screenplays by women that did not receive Oscar nominations include Kitty Green's *The Assistant*, about a young woman working in a film production office based on the Harvey Weinstein saga; Eliza Hittman's *Never Rarely Sometimes Always*,

about a young teenager heading to the big city for an abortion, which won the Best Screenplay prizes from the National Society of Film Critics, the New York Film Critics Circle, and the Chicago Film Critics Award; and Radha Blank's *The 40-Year-Old Version*, which is about a playwright remaking herself as a rapper.

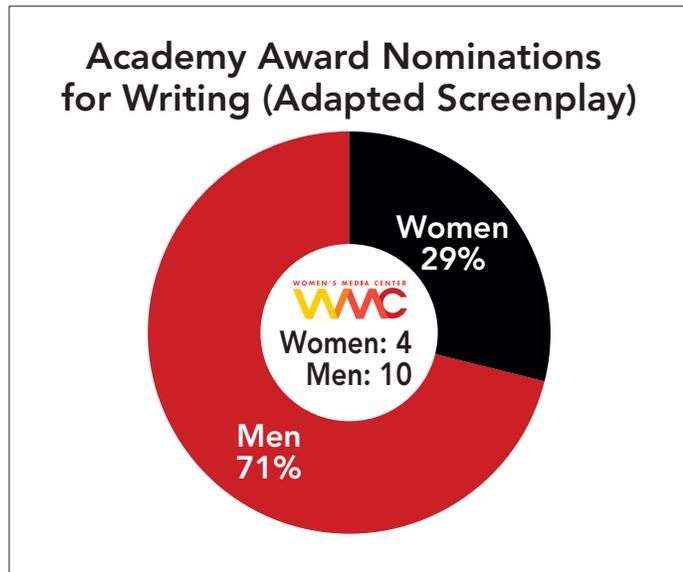
## Adapted Screenplay

Women wrote or co-wrote two scripts in the Adapted Screenplay category: *Nomadland* and *Borat Subsequent Moviefilm*. Four women received nominations in the category this year, three more than last year, amounting to an increase in representation from 17% to 29% of the total nominees. At the same time,

the number of male nominees doubled from five last year to 10 this year. But because the number of women quadrupled, the overall percentage of men went down from 83% to 71%.

Three of the four women nominees this year in Adapted Screenplay are part of the large screenwriting team nominated for *Borat Subsequent Moviefilm*: Nina Perdrad, Erica Rivinoja, and Jena Friedman. All are first-time Oscar nominees. The fourth woman nominee is Chloé Zhao for *Nomadland*.

*Nomadland* is Zhao's third screenplay, an adaptation of Jessica Bruder's nonfiction book of the same name. Zhao was sought out by actress and producer Frances McDormand for *Nomadland*. Earlier this year, Zhao and Bruder won the USC Libraries Scriptor award, which honors both the source material and the adaptation. Should



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

Graphic produced by the Women's Media Center

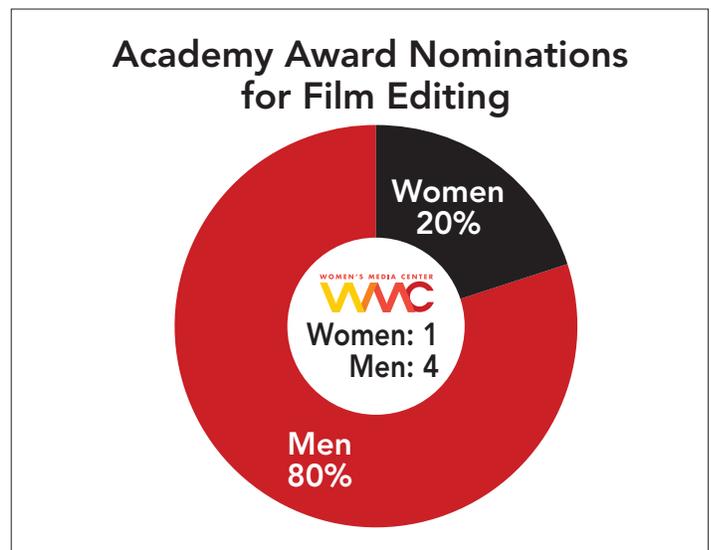
Zhao win Adapted Screenplay and Best Picture for *Nomadland*, she will make history as the first woman ever to win Best Picture for a film for which she wrote the screenplay — not to mention a film she directed and edited.

The success of Zhao's 2017 film, *The Rider*, had already earned her a place in the superhero genre industry: in 2018, she co-wrote and directed Marvel Studios' *Eternals*, scheduled to be released later this year. With an Oscar win or multiple wins under her belt, she could become a formidable force in the industry as a whole.

Notably absent in the Adapted Screenplay category this year is celebrated female writer Kelly Reichardt's *First Cow*. The film about a fur trapper in Oregon meeting up with a Chinese immigrant won multiple awards last year, including Best Film from the New York Film Critics Circle.

## Film Editing

For the second year in a row, there is just one female nominee, Chloé Zhao, in the Editing category, out of five total. However, 20% female representation is a slight increase from last year, when there were six nominees in the category (one woman and five men, or 17% female and 83% male). Zhao is the first woman to be nominated for editing a film that she also directed, and she is the first woman ever to receive four nominations (for editing, directing, producing, and writing) in one year.



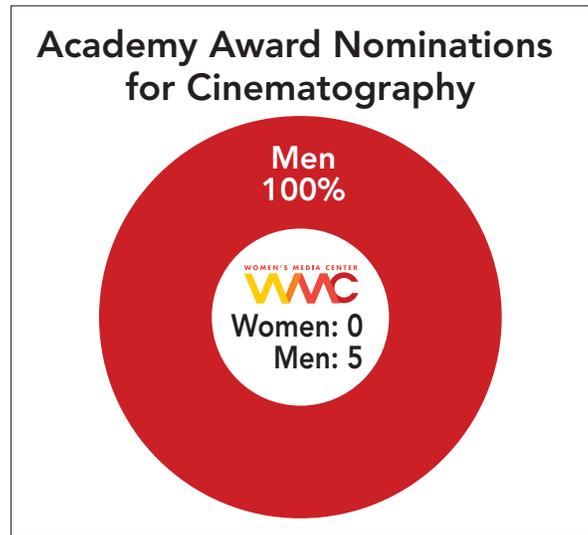
Source: Oscars.org; Analysis: Women's Media Center

Graphic produced by the Women's Media Center

## Cinematography

For the fourth year in a row, there are no female nominees in Cinematography. Rachel Morrison remains the only female cinematographer nominated in the category in all 93 years of the Academy Awards, making history in 2018 with her nomination for *Mudbound*.

Two films that were prominent contenders in the Best Picture race leading up to the nominations did employ female cinematographers: *Hillbilly Elegy* featured the talents of Maryse Alberti, while Tami Reiker worked on *One Night in Miami* .... Ultimately, however, neither film made the Best Picture lineup. All five films nominated for Cinematography this year are also Best Picture nominees.

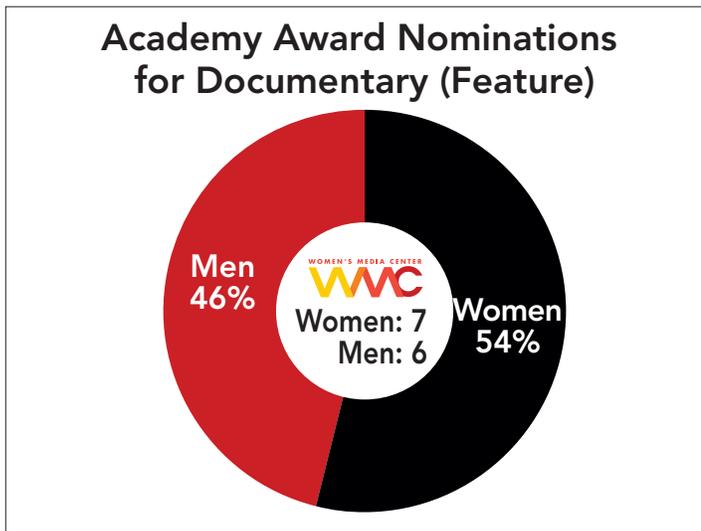


Graphic produced by the Women's Media Center

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

## Documentary (Feature)

As was true last year, there are seven women nominated for Documentary Feature, but this year the percentage of female nominees rose from 47% to 54%. This is a result of the drop in the number of male nominees, which went from eight last year to six this year, or 53% to 46%. 54% is the highest mark for female composition in this category since 2006.



Graphic produced by the Women's Media Center

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

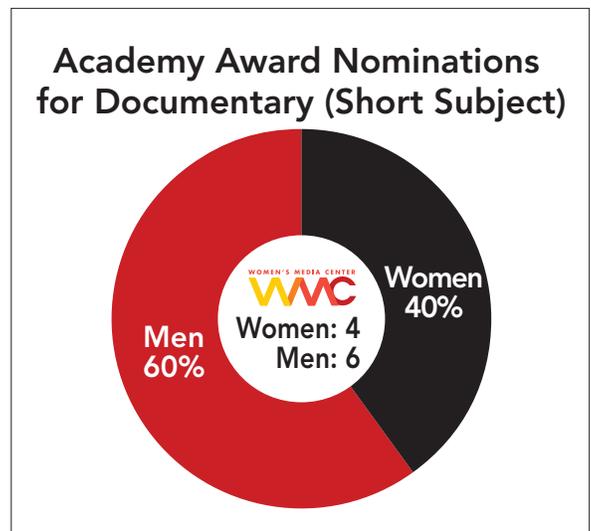
Nicole Newnham and James LeBrecht co-directed *Crip Camp*, and Bianca Oana co-wrote *Collective* with Alexander Nanau, the film's director. *Collective* is also nominated for Best International Feature.

*My Octopus Teacher*, which won the Producers Guild prize for Best Documentary, was co-written and co-directed by Pippa Ehrlich and James Reed. Lauren Domino is one of the producers of *Time*. *The Mole Agent* is the only film among the contenders made by two women, writer/director Maite Alberdi and producer Marcela Santibáñez.

## Documentary (Short Subject)

The number of female nominees in Documentary Short dropped from six women last year, or 60% overall, to four women this year, or 40%. Inversely, the number of male nominees increased from four last year to six this year.

*A Love Song for Latasha* is directed by Sophia Nahli Allison, a Black woman whose film is a narrative about 15-year-old Latasha Harlins, who was murdered in Los Angeles around the same time as the police beating of Rodney King. She is nominated alongside another Black filmmaker, Janice Duncan, who serves as producer on the film. Other nominated producers are Alice Doyard for *Colette* and Charlotte Cook for *Do Not Split*.



Graphic produced by the Women's Media Center

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

## Animated Feature

For the second year in a row, four of the 14 nominees in the Animated Feature category are women, resulting in another year with 29% female nominees. This disappointingly low number continues to represent a 10-year high in the category.

All four nominated women are producers: Kori Rae for *Onward*, Gennie Rim and Peilin Chou for *Over the Moon*, and Dana Murray for *Soul*. Rae, Rim, and Chou are first-time nominees; Murray received her first Oscar nomination in 2018 for co-producing the animated short film *Lou*.

## Animated Short Film

The number of female nominees in the Animated Short category dropped from five last year to one this year, or from 63% to 11% overall. In comparison, eight men were nominated this year in the category (89%) — more than double the three male nominees last year.

The upside is that the lone woman nominated is Madeline Sharafian, who wrote and directed the short *Burrow*, which comes from the traditionally male-dominated Pixar Studios.

## Costume Design

Women continued their historical dominance of the Costume Design category, with four of the five nominees (80%) this year. This represents an increase from last year, when 67% of the nominees were women, and is above the yearly average of 73% women over the past decade.

Two of the women nominated this year are Oscar veterans: Alexandra Byrne received her sixth Oscar nomination for her costuming work on *Emma*, and Ann Roth received her fifth nomination for *Ma Rainey's Black Bottom*. Both Byrne and Roth are prior Oscar winners in Costume Design. The other two women are first-time nominees: Trish Summerville (*Mank*) and Bina Daigeler (*Mulan*).

## Makeup and Hairstyling

Eleven (73%) of the 15 nominees this year in Makeup and Hairstyling are women, which is a significant increase from last year, when 50% of the nominees were women. It also represents a new 10-year high for women's representation in the category, which usually sees a slight edge for male nominees.

Leading the way this year are *Emma* and *Mank*, whose makeup and hairstyling teams are comprised entirely of women. Additionally, the nominated teams from *Hillbilly Elegy* and *Ma Rainey's Black Bottom* are majority women. Mia Neal and Jamika Wilson make Oscar history as the first Black Makeup and Hairstyling nominees, for *Ma Rainey's Black Bottom*.

## Original Score

A year after Iceland's Hildur Gudnadottir became just the seventh female composer to be nominated for Original Score and only the fourth female winner in the category, the Original Score field is once again an all-male lineup. This marks the 18th time in the past 20 years that no women were nominated for Original Score. Gudnadottir and Mica Levi remain the only two female composers to receive nominations in that span.

## Original Song

Women comprise five of the 12 nominees in the Original Song category this year, or 42%. Although this is only a slight increase from 37% last year, it does mark the highest level of female representation in this category since 2006. Four of the five women are first-time nominees: Tiara Thomas and H.E.R. (Gabriella Sarmiento Wilson) for "Fight for You" from *Judas and the Black Messiah*, Celeste Waite for "Hear My Voice" from *The Trial of the Chicago 7*, and Laura Pausini for "Io Sì (Seen)" from *The Life Ahead*. Pausini is nominated for "Io Sì" alongside the legendary songwriter Diane Warren, who is on her 12th Oscar nomination and still seeking her first win.

## Production Design

Of the 11 people receiving nominations this year for Production Design, six (55%) are women and five (45%) are men. This represents an increase for women from 40% last year and the highest mark for overall women's representation in the category in six years.

The category includes both production designers (a traditionally male-dominated field) and set decorators (predominantly women). This year, for the first time in four years, *none* of the nominated films in the category has a female production designer, but also for the first time since 2007, *all* the nominated set decorators are women.

## Sound

After almost 40 years of having separate categories, the Academy decided to recombine the Sound Mixing and Sound Editing awards back into a single award, Best Sound. The merger of the two categories has resulted in 19 nominees among five nominated films, one fewer than the 20 total nominees last year (seven for Sound Mixing, 13 for Sound Editing).

Two of the 19 nominees this year are women, or 11% of the total. This represents an increase from 5% last year, when only one of the 20 nominees in both Sound Mixing and Sound Editing was a woman. Both nominees this year, sound editor Coya Elliott for *Soul* and re-recording mixer Michelle Couttolenc for *Sound of Metal*, are first-timers.

## Visual Effects

Although men continued their historical dominance in the Visual Effects category this year, accounting for 95% of the nominees, the category saw its first female nominee in five years, as VFX supervisor Genevieve Camilleri received her first Oscar nomination for her work on *Love and Monsters*. Over the past 20 years, the only other woman to be nominated for Visual Effects was *Ex Machina's* Sara Bennett in 2016. If *Love and Monsters* wins the Oscar, Camilleri will also become just the second female winner in the category over the same time span.

## Live Action Short

Women represent the majority of nominations in the Live Action Short category this year, with five women nominated, or 56%, compared to four men nominated, or 44%. This marks the first time that women comprise a majority in this category in more than a decade.

*The Letter Room* was produced, written, and directed by Elvira Lind, and also produced by Sofia Sondervan. Farah Nabulsi directed *The Present*. Other producing nominees include Shira Hochman for *White Eye* and Susan Ruzenski for *Feeling Through*.

## Conclusion

Overall, the high-profile, history-making nominations in the Directing and Writing categories for women, including women of color, indicate some progress in an industry dominated by men. Given that this year's film slate was severely impacted by COVID-19, and the selection of films on offer was smaller than usual, it's unclear whether this year was an anomaly. The good news is that overall there were more films by women and by filmmakers of color included, and we hope the trend will continue.

Still, the increase by just two percentage points for female nominees in the non-acting categories demonstrates that gender parity is still out of reach. The inclusion policies that many production companies and the Academy are implementing might have an impact on nominations in the coming years.



## THIS REPORT'S PRODUCERS

Project Manager Tiffany Nguyen  
Writer Sasha Stone  
Editor Barbara Findlen  
Designer Diahann Hill  
Researchers Tiffany Nguyen and Julia Gutterman  
Fact Checker Lizamarie Mohammed  
Copy Editor Faye S. Wolfe  
Social Media Associate Frances Nguyen  
WMC Programs and Website Director Kate McCarthy

The Oscar gender analysis was drawn using information from Oscars.org.

### **Women's Media Center Oscar Resources:**

This is WMC's eleventh report analyzing gender and non-acting Oscar nominations. Previous reports include:

WMC Investigation: Analysis of Gender & Non-Acting Oscar Nominations (2020, 2019, 2018, 2017, 2015, 2014, 2013, 2012, 2010)

WMC Investigation: 10-Year Analysis of Gender & Non-Acting Oscar Nominations (2016)



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