



WMC INVESTIGATION 2022: GENDER AND NON-ACTING OSCAR 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 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 2022: GENDER AND NON-ACTING OSCAR NOMINATIONS

Female representation dropped overall this year in the nominations in 18 non-acting categories for the 94th Academy Awards. Of the 205 people receiving nominations this year, 55 (27%) are women, compared to 150 (73%) men. This is the lowest rate of female behind-the-scenes representation at the Oscars in three years and a reversal of the modest gains seen over the previous two consecutive years; the overall percentage of Oscar-nominated women in these categories was higher in 2021 (65 women, or 32% of all nominees) and 2020 (56 women, or 30% of all nominees).

This is especially disappointing considering the industry-wide effort to make changes since the #MeToo/Time's Up movements gained prominence in 2017-2018. At 27% overall, there is a lower percentage of women in this year's class of Oscar nominees than there is in the membership of the Academy of Motion Picture Arts and Sciences, which was reported to be at 32% in 2020.

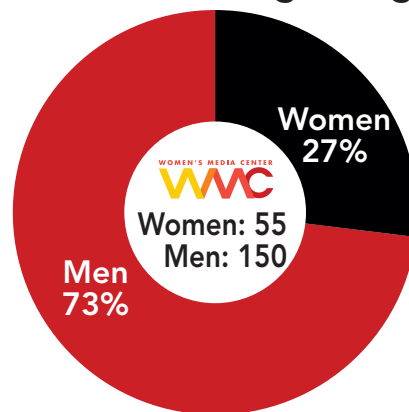
Women made small-to-modest gains in representation in five categories: Adapted Screenplay, Cinematography, Original Score, Original Song, and Animated Feature. But in 12 other categories, including Director, Original Screenplay, Makeup and Hairstyling, Costume Design, and Visual Effects, female representation decreased from 2021. While 16 of the 18 categories feature at least one female nominee, no women were nominated in Best Original Screenplay (for the first time since 2016) and Best Visual Effects (which last year had seen just its second female nominee since 2000).

A new Oscar record was set last year with two women nominated for Best Director: Chloé Zhao for *Nomadland* (who also became the first female director of color both to be nominated and to win Best Director) and Emerald Fennell for *Promising Young Woman*. However, even with an abundance of films directed by women in 2021, just one woman landed in the Oscar race this year: New Zealand filmmaker Jane Campion, nominated for *The Power of the Dog*. *The Power of the Dog* makes history as the first film directed by a woman to lead the field with the most nominations, garnering 12 overall.

The good news is that for the second straight year, two of the films nominated for Best Picture were written and directed by women. Jane Campion, the driving force behind *The Power of the Dog*, received three individual nominations for producing, writing, and directing. Sian Heder, who wrote and directed *CODA*, received a Best Adapted Screenplay nomination, although she ultimately did not receive recognition in the Best Director category. *CODA* also became the first film with a predominantly deaf cast to be nominated for Best Picture.

Back in 2018, Rachel Morrison became the first-ever female nominee for Best Cinematography. This year Ari Wegner became the second woman to earn a nomination in that category, for *The Power of the Dog*, which leads among the Best Picture-nominated films in terms of women nominees, with one nominee each in Best Picture, Best Director, Adapted Screenplay, Cinematography, Production Design, and Sound. *Dune* comes in second with four female nominees, in Best Picture, Production Design, Costume Design, and Makeup and Hairstyling. *Belfast* has four women nominated in two categories: Best Picture and Sound.

Academy Award Nominations for all 18 Non-Acting Categories



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

Produced by the Women's Media Center

In an ordinary year, Oscar contenders build momentum with publicity events, but the COVID pandemic disrupted that process and reduced those events to a handful. Charges of racism and other controversies grounded the Golden Globes ceremony, which would have been an opportunity for contenders to showcase themselves and their films. The Oscars' extended schedule, also the result of the pandemic, caused more chaos in the awards race. These factors seem to have hit female-driven films particularly hard, given the drop in the number of female nominees in the Best Picture race. For the first time since 2006, all five Best Actress contenders are from films without a Best Picture nomination. Only one of the Best Picture contenders, *CODA*, features a sole female protagonist.

It remains difficult for women, especially women of color, to get recognized at the Oscars, especially without the support of film critics. United Artists' *Respect*, for example, earned a coveted "A" Cinemascore with audiences but was not popular with critics. Liesl Tommy's feature debut about the legendary singer and cultural icon Aretha Franklin, *Respect* was the only major Oscar contender that was produced, written, and directed by Black women, and featured Black women in starring roles. Although lead actress Jennifer Hudson, who won an Oscar for her role in *Dreamgirls*, landed a Screen Actors Guild (SAG) nomination, the film was completely shut out at the Oscars. Also ignored was Netflix's *Passing*, written and directed by Rebecca Hall and starring Tessa Thompson and Ruth Negga.

Despite significant attempts to diversify the Academy's membership through the A2020 initiative; despite the efforts of industry and advocacy groups such as the Women's Media Center, the Geena Davis Institute on Gender in Media, Women in Film, and ReFrame; and despite industry-wide efforts to be more inclusive of women by providing opportunities at film festivals and among the critics' awards, the total number of women recognized for behind-the-scenes work on films nominated at the Oscars continues to be much lower than that of their male counterparts, even though the work performed by women in these roles is essential to the production and success of their films.

"It's disturbing to see that these numbers are trending in the wrong direction," said Julie Burton, President and CEO of the Women's Media Center. "Female representation decreased in most of these categories, and there are no women of color nominated as directors or writers. These behind-the-scenes positions of power are critical in shaping the images and representation of women on the big screen — especially women of color. Hollywood must do better in providing opportunity and equality for everyone."

Although the overall representation of women among the Oscar nominees took a step back in 2022, the unprecedented efforts of film critics and organizations devoted to diversity, equity, and inclusion in the film industry resulted in some visible progress in diversity among the nominations. For instance, *Summer of Soul*, the documentary about the 1969 Harlem Cultural Festival, often called "the Black Woodstock," received a nomination for Best Documentary Feature; two of the four producers are men of color. *Drive My Car* became Japan's first film to earn a nomination for both Best International Feature Film and Best Picture. The writer/director of *Drive My Car*, Ryusuke Hamaguchi, earned nominations for both Best Director and Best Adapted Screenplay. Many of the short films nominated this year are by and about people of color and deal with often-overlooked subjects.

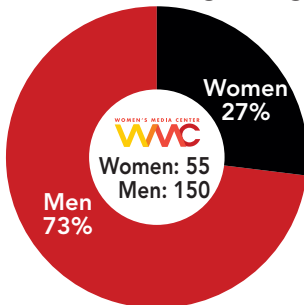
WMC has analyzed race and ethnicity data for three categories: directing, writing (original screenplay), and writing (adapted screenplay). No women of color were nominated in any of these categories. In the Best Director category, one out of the five nominees, or 20%, is a person of color: Ryusuke Hamaguchi (*Drive My Car*). This represents a drop from last year, when two (40%) of the five nominees were people of color. In the Adapted Screenplay category, there are three white men (37.5%), three white women (37.5%), and two Asian men (25%). All seven of the nominees in the Original Screenplay category are white men, whereas last year, one of the 10 nominated writers was Asian, three were Black, and six were white.

After three years with no host, the Oscars this year will be hosted by three women: Regina Hall, Wanda Sykes, and Amy Schumer. This will be the first time since 1977 that multiple women host an Oscars ceremony. The 94th Academy Awards will take place on March 27 and will air on ABC.

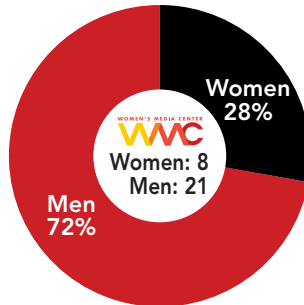


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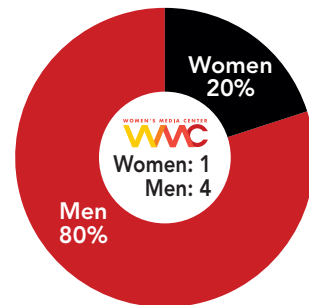
Academy Award Nominations
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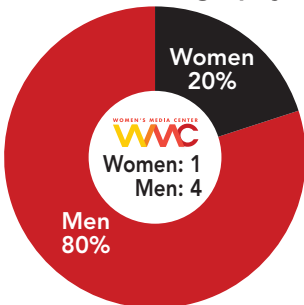
Academy Award Nominations
for Best Picture



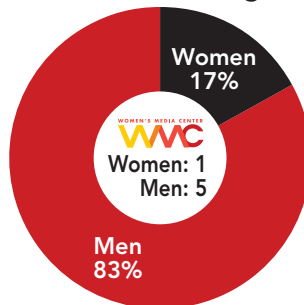
Academy Award Nominations
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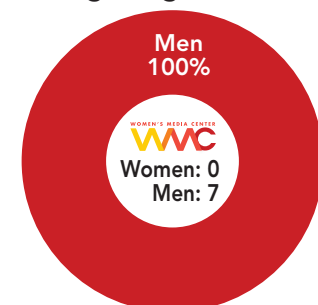
Academy Award Nominations
for Cinematography



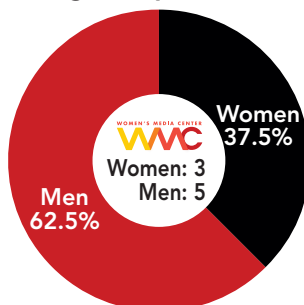
Academy Award Nominations
for Film Editing



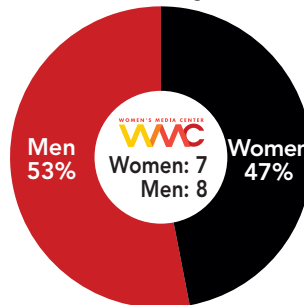
Academy Award Nominations
for Writing (Original Screenplay)



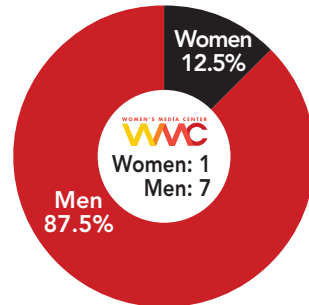
Academy Award Nominations
for Writing (Adapted Screenplay)



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, VISUAL EFFECTS, ANIMATED FEATURE, SHORT FILM (LIVE ACTION), SHORT FILM (ANIMATED)

THIS ANALYSIS IS FOR FILMS RELEASED IN 2021. FOR A FULL LISTING OF CATEGORY TOTALS, PLEASE VISIT [WOMENSMEDIACENTER.COM](https://www.womensmediacenter.com).



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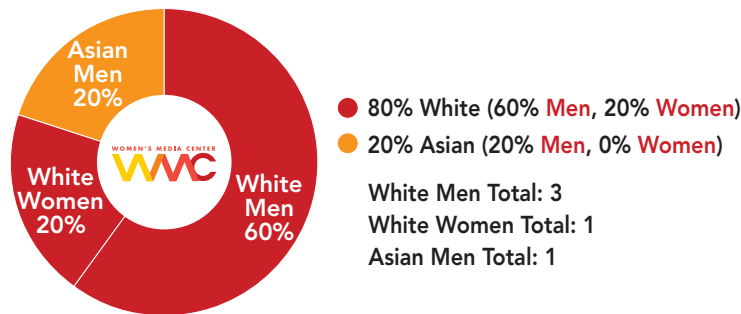
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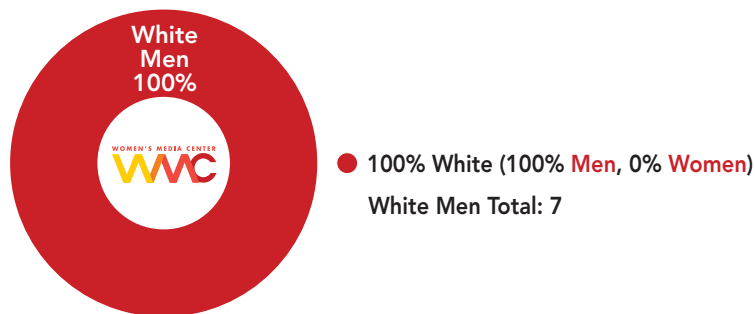


2022 RACE & GENDER REPRESENTATION IN NON-ACTING OSCAR NOMINATIONS

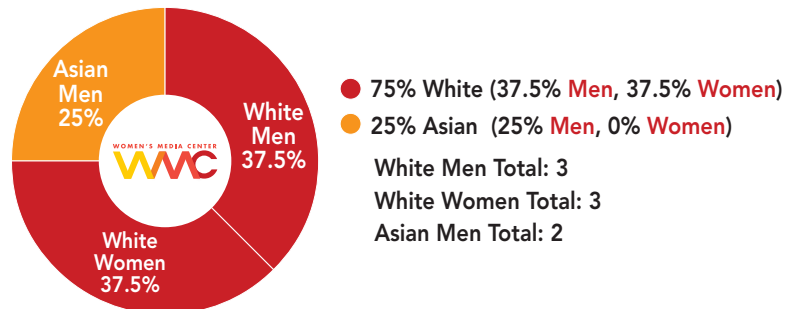
Academy Award Nominations for Best Director



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, VISUAL EFFECTS, ANIMATED FEATURE, SHORT FILM (LIVE ACTION), SHORT FILM (ANIMATED)

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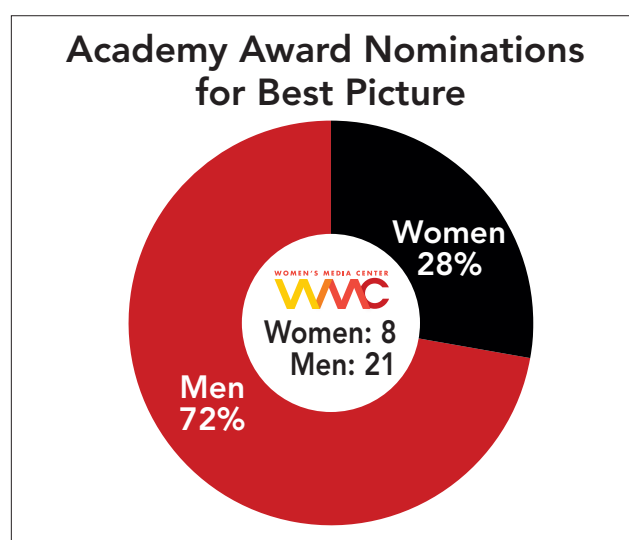
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Best Picture

In terms of raw numbers, this year there was a slight increase in women nominated for producing the Best Picture contenders. Eight of the 29 producers nominated for Best Picture are women, up from seven last year. But the percentage of women is slightly lower, dropping from 30% in 2021 to 28% in 2022 — a result of 21 male producers (72%) being nominated this year, compared to 16 last year.

Belfast has the most female producers nominated, with three: Laura Berwick, Becca Kovacik, and Tamar Thomas. *The Power of the Dog* follows with two female nominees: writer/director Jane Campion producing with Tanya Seghatchian. Kristie Macosko Krieger co-produced *West Side Story*, for which she received her third Oscar nomination, along with Steven Spielberg. Sara Murphy is one of the producers on *Licorice Pizza*, and Mary Parent received her second Oscar nomination for Best Picture as one of the producers on *Dune*.

Only three of the 10 films nominated for Best Picture this year are written by women. Jane Campion, who wrote the screenplay for *The Power of the Dog* in addition to directing it, and Sian Heder, who wrote and directed *CODA*, are nominated in the Best Adapted Screenplay category. Kim Morgan co-wrote *Nightmare Alley*, which did not receive a screenplay nomination.



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

To address the calls for more equity and inclusion, the Academy has been trying various fixes to their awards. These fixes include introducing new representation and inclusion standards films must meet to be eligible for Oscar contention (to take effect in 2024); adding a “popular film” category; and boosting the number of presenters and performers who are people of color. The “popular film” category met with backlash when it was first announced in 2018; this year, the Academy has repackaged the idea and is giving audiences a chance to vote for their favorite film or “cheer-worthy movie moment” via Twitter.

For the first time since 2010, the Oscars returned to a fixed 10 nominees for Best Picture, after a decade during which the Best Picture lineup could have anywhere between five and 10 nominees. But even with 10 slots, it's still the case that the majority of the films in the Best Picture race not only are directed by men but also revolve around a male protagonist. The exceptions are *CODA* and *West Side Story*, with both male and female protagonists, and *Don't Look Up*, which features an all-star ensemble cast.

Even though Best Picture nominee *King Richard* portrays the success of tennis superstars Venus and Serena Williams (who both served as executive producers on the film), the story is primarily about their father's efforts to shape their careers from a young age. *The Power of the Dog* is written and directed by Jane Campion, but the story, adapted from Thomas Savage's 1967 novel of the same name, mostly centers on the male antagonist, Phil Burbank.

CODA is the only Best Picture nominee that revolves around a female protagonist. *CODA* earned a Producers Guild of America (PGA) nomination and won the Screen Actors Guild (SAG) Award for Outstanding Performance by a Cast in a Motion Picture. As well, the Best Supporting Actor award went to Troy Kotsur, who is the first deaf actor to win at the SAG and is now considered the front-runner for the Oscar in that category.

Best Director

History was made in 2021 with two women nominated for Best Director, but this year there was just one woman among the five nominees, Jane Campion, for *The Power of the Dog*, resulting in a gender breakdown of 20% women to 80% men. Campion is making her return to the Oscars after a 28-year absence. Her first Best Director nomination was back in 1994 for *The Piano*, which won three Oscars, including Best Original Screenplay for Campion.

What makes Campion's Oscar comeback unusual is that it's rare for female directors' careers to have the longevity of their male counterparts. With her nomination for *The Power of the Dog*, Campion became the first female filmmaker to be nominated twice for Best Director. By contrast, male directors are routinely nominated multiple times. Three out of the five Best Director nominees this year have been previously nominated: Steven Spielberg picked up his eighth nomination in the category for *West Side Story*, while Kenneth Branagh and Paul Thomas Anderson received their second and third Best Director nominations for their work on *Belfast* and *Licorice Pizza*, respectively.

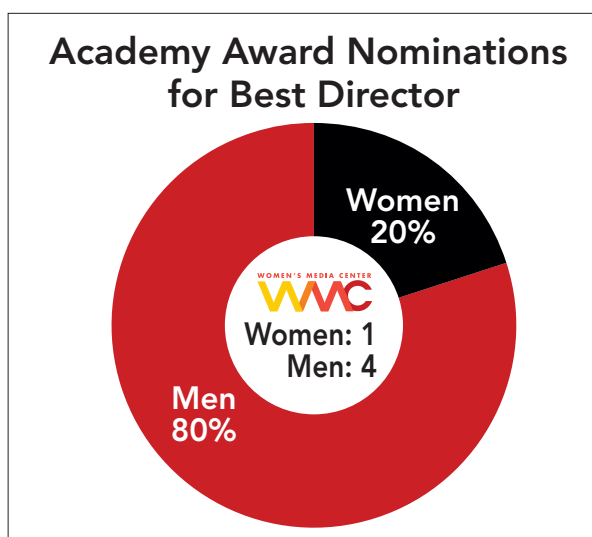
Campion was the only woman to land in the Oscar race despite the many women who directed prominent films this year. A prime example is Julia Ducournau, who became just the second woman in the 74-year history of the Cannes Film Festival to win the Palme d'Or, for her work on *Titane*. Meanwhile, at the Golden Globes, the Hollywood Foreign Press Association nominated two women for Best Director: Campion and Maggie Gyllenhaal for *The Lost Daughter*.

Campion was also the only female director who received a nomination for Outstanding Achievement in Feature Film at the Directors Guild of America (DGA) Awards this year. However, four of the six directing nominees in the Outstanding Achievement in First-Time Feature Film category at the DGAs were women: Gyllenhaal, Rebecca Hall for *Passing*, Tatiana Huezo for *Prayers for the Stolen*, and Emma Seligman for *Shiva Baby*.

The British Academy of Film and Television Arts (BAFTA) took the unprecedented step of bringing in a committee to hand-pick the Best Director contenders starting with the 2021 BAFTA Awards. BAFTA also implemented a requirement that half of the nominees be women. As a result, the 2022 BAFTA Awards saw three female nominees this year in Best Director: Campion, Ducournau, and Audrey Diwan for *Happening*.

Campion is considered to be the front-runner to win Best Director. If she does win, the Academy will make history with back-to-back wins for women in the category: Last year, Chinese director Chloé Zhao became the first female director of color to be nominated and win, for *Nomadland*. If she prevails on Oscar night, Campion would be only the third woman to win Best Director in 94 years of Oscar history.

This year's Oscar race in Best Director doesn't tell the whole story for women and directing in 2021, as women who were hired to direct big-budget blockbusters delivered box office hits even as their films were ignored come awards time. Studios have traditionally chosen Oscar nominees and honorees of film festivals, such as Sundance, to direct big-budget films, and that select group has consisted almost exclusively of men. However, those opportunities are now being extended to



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

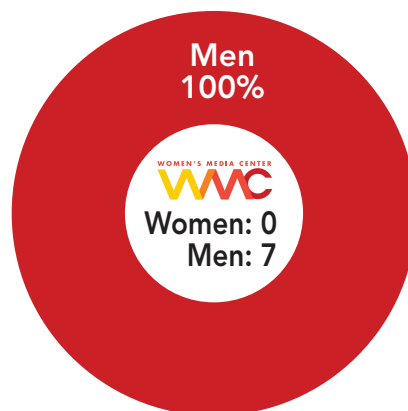
women in unprecedented ways, as studios have started to broaden their pool of directors for big-budget films. Fresh off her Best Picture win from last year for *Nomadland*, Chloé Zhao released Marvel's *Eternals* for Disney, which earned \$400 million worldwide. Australian Cate Shortland directed Marvel's *Black Widow*, which earned \$379 million worldwide. And Nia DaCosta became the first Black female director to open a movie at number one at the U.S. box office with *Candyman*, which earned \$77 million worldwide.

Original and Adapted Screenplay

Despite the industry's efforts to implement diversity, equity, and inclusion policies throughout Hollywood, the screenplay categories are still mostly focused on male-centered stories. Only three of the 10 nominated screenplays, two of which were written by female writers, center on a female protagonist: *CODA*, written by Sian Heder, and *The Lost Daughter*, written by Maggie Gyllenhaal. *The Worst Person in the World* is the third female-centered screenplay nominated this year, but it was written by two male writers, Eskil Vogt and Joachim Trier.

All seven writers nominated for Original Screenplay are men. This marks the first time since 2016 that zero female writers were nominated in the category.

Academy Award Nominations for Writing (Original Screenplay)



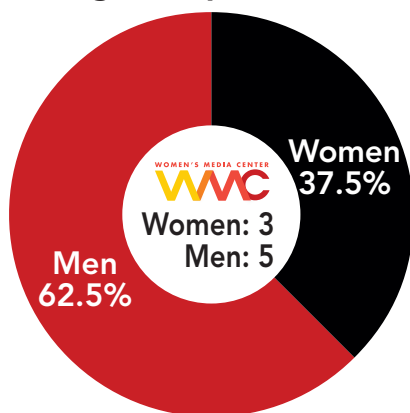
Graphic produced by the Women's Media Center

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

In the Adapted Screenplay category, three women (37.5%) and five men (62.5%) received nods.

Two of the films by women nominated for Adapted Screenplay are also Best Picture nominees: Jane Campion's *The Power of the Dog* and Sian Heder's *CODA*. Gyllenhaal's *The Lost Daughter* is the third nominated screenplay written by a woman, but it does not have a Best Picture nomination.

Academy Award Nominations for Writing (Adapted Screenplay)



Graphic produced by the Women's Media Center

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

Of the Adapted Screenplay nominees, *The Lost Daughter* is the only one based on a novel by a female writer, Elena Ferrante. Gyllenhaal acquired the rights and was given free reign by Ferrante, who reportedly said, "We've been inside the male cage for too long — and now that that cage is collapsing, a woman artist has to be absolutely autonomous." *The Lost Daughter* recently won the prestigious USC Scriptor Award, beating Campion's *The Power of the Dog*.

Due to the arcane criteria of the Writers Guild of America (WGA), several titles up for Oscars were not eligible for WGA Awards this year, including *The Power of the Dog* and *The Lost Daughter*. This allowed for Kim Morgan, the co-writer (along with Guillermo del Toro) of

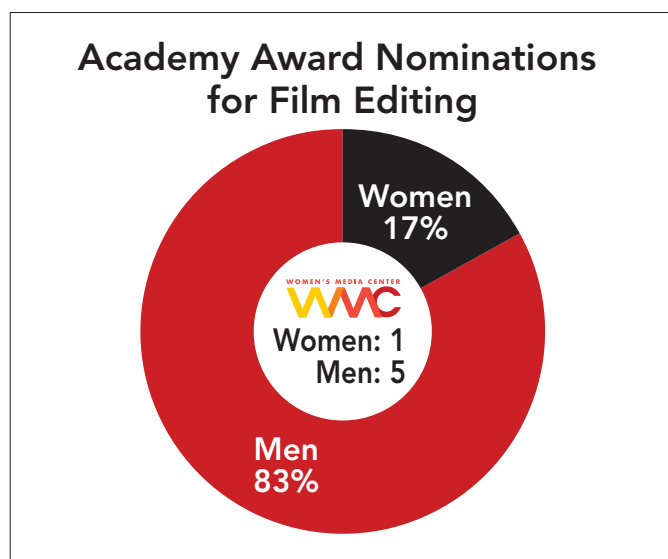
Nightmare Alley, to be recognized in the WGA Adapted Screenplay category. The screenplay did not receive an Oscar nomination.

Editing

For the third year in a row, there is just one female nominee in the Best Editing category. Five of the six editors nominated this year are men, resulting in women comprising only 17% of the nominees, and men 83%. Last year, the nominee breakdown was one woman (20%) to four men (80%).

The lone female representative in the category is Pamela Martin, nominated for her work in the Best Picture nominee *King Richard*. This is her second Oscar nomination, 12 years after being nominated for *The Fighter* back in 2010. Martin and legendary editor Thelma Schoonmaker are the only women to receive multiple nominations in Best Editing since 2000.

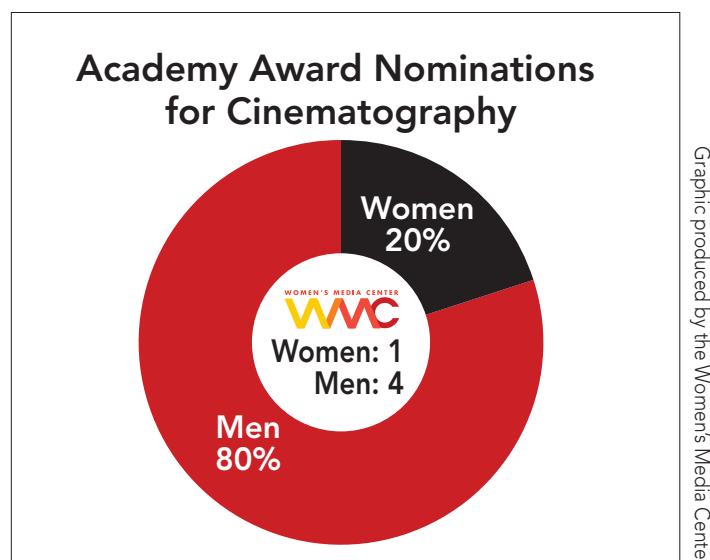
Best Picture nominee *Belfast* was edited by Úna Ní Dhonghaíle, who earned nominations from both the American Cinema Editors (ACE) and the BAFTAs but missed out on an Oscar nod.



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

Cinematography

Only one of the five (20%) nominees in Best Cinematography this year is a woman, and four (80%) are men. Australian cinematographer Ari Wegner became just the second woman in 94 years of Oscar history to receive a nomination in the category. Her nomination breaks the three-year shutout of women that occurred after Rachel Morrison became the first-ever female nominee in Cinematography back in 2018, for *Mudbound*. Nominated for her work on the Best Picture nominee *The Power of the Dog*, Wegner is in a position to become the first-ever female winner in the category.



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

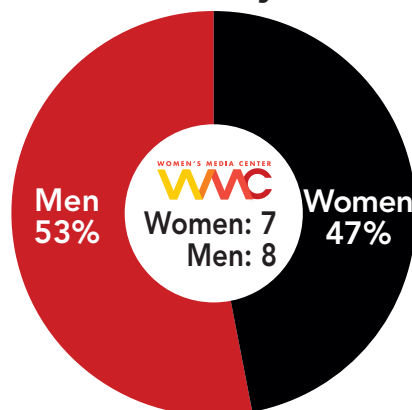
Documentary Feature

There are seven women nominated in Best Documentary Feature, comprising 47% of the 15 nominations, while eight (53%) are men. While the same number of women were nominated last year, they actually represented a majority of the 13 nominations in the category (54%). Consequently, the percentage of women nominees decreased slightly from 2021 to 2022.

Of the films nominated in the Documentary Feature category this year, three were directed or co-directed by women — and all three women directors nominated are women of color. *Writing with Fire* was co-directed by Indian filmmaker Rintu Thomas and tells the story of the only newspaper in India run by Dalit women. *Ascension*, a look at consumerism and capitalism in modern China, is directed by Jessica Kingdon, who is of Chinese descent. Finally, Traci A. Curry is a Black documentary filmmaker who co-directed *Attica*, about the infamous 1971 prison uprising. The other female nominees in the category are producers: *Flee*'s Monica Hellstrom, Signe Byrge Sorensen, and Charlotte de la Gournerie; and *Ascension*'s Kira Simon-Kennedy.

The biggest surprise in Documentary Feature this year was the shutout of *The Rescue*, which was one of the best received of the year. The film was co-directed by Elizabeth Chai Vasarhelyi, who won the Oscar for *Free Solo* in 2019.

Academy Award Nominations for Documentary (Feature)



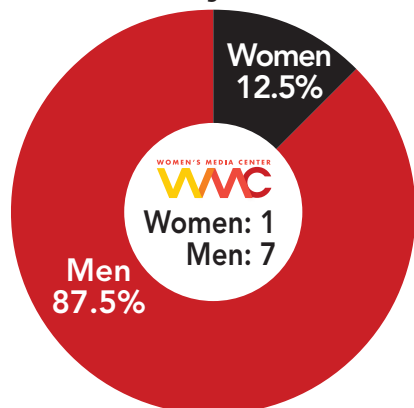
Graphic produced by the Women's Media Center

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

Documentary Short

The number of female nominees declined significantly in Best Documentary Short, going from four nominees last year (40%) to just one this year (12.5%), compared to seven men (87.5%). The lone woman nominated is Elizabeth Mirzaei, who co-directed *Three Songs for Benazir*. Additionally, only one of the five nominated shorts revolves around a female subject: *The Queen of Basketball*, which is about the life of legendary player Lucy Harris.

Academy Award Nominations for Documentary (Short Subject)



Graphic produced by the Women's Media Center

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

The Academy's short list released before the nominations featured a larger number of female directors, most notably previous Oscar winner Laura Poitras (*CitizenFour*), whose short *Terror Contagion* was not nominated. Other names included Kristy Guevara-Flanagan, who co-directed *Aguilas*; Mor Loushy, who co-directed *Camp Confidential: America's Secret Nazis*; Christine Turner's *Lynching Postcards: Token of a Great Day*; Alexandria Jackson's *Sophie & the Baron*; and Emma Francis-Snyder's *Takeover*.

Costume Design

Although women have historically dominated the nominations in Best Costume Design, this year only three of the seven (43%) nominees are women; four (57%) are men. This is a significant drop from last year, when four of the five (80%) nominees were women. It is also the first time since 2014 that women were a minority of the nominees in the category.

All three women nominated this year for Best Costume Design are Oscar veterans: Jenny Beavan received her 11th Oscar nomination for *Cruella*, Jacqueline Durran's nomination for *Cyrano* is her eighth, and Jacqueline West nabbed her fourth Oscar nomination for *Dune*.

Makeup and Hairstyling

Nine of the 15 (60%) nominees this year in Best Makeup and Hairstyling are women, and six (40%) are men. This is a decrease from 2021, when out of the 15 Makeup and Hairstyling nominees, 11 (73%) were women. However, it does mark the fourth straight year in which women represented at least 50% of the nominees in the category.

Leading the way this year is *Cruella*, whose makeup and hairstyling team is composed entirely of women. The nominated teams from *Coming 2 America* and *The Eyes of Tammy Faye* are also majority female. Additionally, a year after Mia Neal and Jamika Wilson of *Ma Rainey's Black Bottom* made Oscar history as the first two Black nominees (and eventual winners) in Makeup and Hairstyling, Stacey Morris and Carla Farmer from *Coming 2 America* have become the next two Black women nominees in the category.

Original Score

The Best Original Score category continues to be dominated by men: Four of the five nominees this year (80%) are male composers. However, for the third time in six years, a female composer received a nomination for Original Score. Germaine Franco, recognized for her work on Disney's *Encanto*, became just the eighth female composer in 94 years to receive a nomination in the category. She also became the first Latina to receive an Original Score nomination and the first Latina to join the music branch of the Academy. Franco joins Hildur Gudnadottir and Mica Levi as the only women nominated for Original Score since 2000.

Original Song

Three of the seven nominees (43%) in the Original Song category this year are women, and four (57%) are men. Although this is only a tick above the percentage of women nominated in Original Song last year (42%), it matches the high in female representation seen in this category in two decades (in 2002, women comprised 43% of the nominees as well).

Two of the three female nominees this year are first-time Oscar nominees, and they are two of the biggest recording artists working today: Billie Eilish, nominated for "No Time to Die" from *No Time to Die*, and Beyoncé Knowles-Carter, nominated for "Be Alive" from *King Richard*. They are joined by Oscar veteran Diane Warren, who received her 13th nomination for "Somehow You Do" from *Four Good Days* (and is still seeking her first Oscar win).

Production Design

Of the 10 people receiving nominations this year for Production Design, five are women and five are men, a 50-50 split. This is a small drop from 2021, when women comprised 55% of the nominees. However, it marks the third time in four years that women have represented at least 50% of the nominees in the category.

Three of the women nominated this year in Production Design are first-time nominees: Amber Richards for *The Power of the Dog*, Zsuzsanna Sipos for *Dune*, and Tamara Deverell for *Nightmare Alley*. Joining them are Rena DeAngelo, who received her second Oscar nomination for *West Side Story*, and Nancy Haigh, who got her ninth Oscar nomination for *The Tragedy of Macbeth*.

Sound

Two of the 22 nominees (9%) in Best Sound are women, and 20 (91%) are men. This represents a slight decrease from 2021, when 11% of the nominees were women. Both women are first-time nominees, recognized for their work on two of this year's Best Picture contenders: sound mixer Denise Yarde for *Belfast* and re-recording mixer Tara Webb for *The Power of the Dog*. Yarde has the additional distinction of becoming the first Black woman nominated in a sound category at the Oscars.

Visual Effects

A year after the Best Visual Effects category saw its first female nominee in five years, the Visual Effects field is once again composed completely of men. All 20 nominees this year are men, marking the 19th time in 21 years that women have been completely shut out of the category. *Ex Machina*'s Sara Bennett (2016) and *Love and Monsters*' Genevieve Camilleri (2021) remain the only two female nominees in Visual Effects since 2000.

Animated Feature

Best Animated Feature is one of the few categories in which female nominees saw a boost: Six women were nominated this year, representing 33% of the total nominations in the category, up from the 29% seen over the previous two years. Twelve (67%) of the nominees are men. Four out of the five animated features nominated have at least one female producer, and two (*Encanto* and *Raya and the Last Dragon*) were co-written by women. However, none of the five nominated films were directed by women.

Of the nominees, both *Raya and the Last Dragon* and *Encanto* are films centered on women of color. *Raya and the Last Dragon* features the voice talents of Asian actresses Kelly Marie Tran, Awkwafina, and Gemma Chan. Likewise, *Encanto* employs a predominantly Latino voice cast that notably includes Stephanie Beatriz, John Leguizamo, Wilmer Valderrama, and Diane Guerrero.

Animated Short

For the second straight year, there is just one woman nominated among the nine nominees in the Best Animated Short category, resulting in a gender breakdown of 11% female to 89% male nominees. The lone woman this year is Joanna Quinn, nominated for directing *Affairs of the Art*, which is about a woman in middle age discovering her artistic voice.

Among the Animated Short nominees, there are a few that center on female protagonists. Along with *Affairs of the Art*, there is the subversive short *Bestia*, about a notorious female agent of Augusto Pinochet's repressive regime in Chile. *Robin Robin*'s main character is also female and is voiced by Bronte Carmichael; a supporting role of a malevolent cat is voiced by Gillian Anderson.

The Academy's short list featured two works by woman filmmakers: Weijia Ma's *Step Into the River*, and Sandra Desmazières' *Flowing Home*. Ultimately, both films just fell short of obtaining nominations.

Live Action Short

Of the 10 people nominated in Best Live Action Short this year, three (30%) are women, and seven (70%) are men. This is a sizable decrease from last year, when women comprised 56% of the nominees. It also represents a four-year low for female representation in the category.

Two of the women nominated this year, Maria Brendle and Nadine Lüchinger, are nominated for *Ala Kachuu — Take and Run*, a story about a young girl in Kyrgyzstan whose hopes of going to college are cut short when she is kidnapped and forced into marriage. The third female nominee, KD Davila, is the Latina director of *Please Hold*.

Two of the nominated live action shorts revolve around female protagonists. *Ala Kachuu* makes a strong statement about parts of the world where women are in a life-or-death struggle to have the choice of getting an education, and *The Dress* is about a working-class little person trying to find happiness.

Many live action shorts that were not nominated but made the Academy's short list were directed by women: Susan Bejar's *Distances*, Marianne Farley's *Frimas*, Annie St-Pierre's *Les Grandes Claques*, and Phumi Morare's *When the Sun Sets*.

Conclusion

The rate of female behind-the-scenes representation at the Oscars this year is the lowest seen in three years and a reversal of the modest gains seen in recent years. Slight improvements for women were made in five categories, but in 12 other categories, female representation decreased from 2021. In addition, in two of the three categories for which race/ethnicity data was tallied, there was a lower percentage of people of color nominated this year than last year (and there were no women of color nominated in these categories). This backsliding has occurred despite apparent industry efforts to improve inclusion and create greater opportunities for women and for people of color. It remains difficult for women to get Oscar recognition despite the abundance of work produced by women and the efforts of organizations and activists.

It's clear that the industry must redouble its efforts to provide more opportunities for women and people of color in these crucial behind-the-scenes roles and to recognize the quality of their work with these coveted nominations.



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

Women's Media Center Oscar Resources:

This is WMC's 12th report analyzing gender and non-acting Oscar nominations. Here is a list of previous reports:

[WMC Investigation 2021: Gender and Non-Acting Oscar Nominations](#)

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[WMC Investigation 2019: Gender and Non-Acting Oscar Nominations](#)

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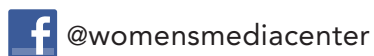
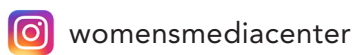
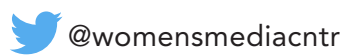
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