



# WMC INVESTIGATION 2024: GENDER AND NON-ACTING OSCAR NOMINATIONS



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## 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 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 leaders 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 2024: GENDER AND NON-ACTING OSCAR NOMINATIONS

Women made modest year-to-year gains in the non-acting nominations for the 2024 Academy Awards with 32% going to women, matching the previous high set in 2021. The increase can be largely attributed to more women nominees in the major categories of Best Picture, Best Director, Best Screenplay, and Best Editing, and in the below-the-line crafts categories of Best Makeup, Best Original Score, Best Production Design, Best Visual Effects, and Best Documentary Feature. But despite increases, the number of women recognized with Oscar nominations for these behind-the-camera roles continues to lag woefully behind that of men. Even with an all-time high of 32%, more than twice as many nominations — 68% — are going to men in the 18 non-acting categories.

For the first time in history, the highest-grossing film of the year was directed by a woman, Greta Gerwig's *Barbie*. Gerwig has now become the first woman to direct three Best Picture nominees and the first director of any gender to receive Best Picture nominations for their first three films. Yet, for the second time in a row, Gerwig was denied a Best Director nomination, despite receiving recognition for her direction at the Golden Globes, the Critics Choice Awards, and the Directors Guild of America (DGA) Awards.

For the first time in Oscars history, three films by women are nominated for Best Picture — one by a woman of color. Two of the films, *Barbie* and *Anatomy of a Fall*, directed by Justine Triet, are nominated across multiple categories including Best Picture, while *Past Lives*, the first film by a woman of Korean descent, Celine Song, to earn a Best Picture nomination, obtained nominations for Best Picture and Best Original Screenplay.

In the major categories of Best Picture, Directing, Writing, and Editing combined, 16 (29%) of the nominees are women, and 39 (71%) are men. This compares to nine (15%) women and 50 (85%) men nominated in these combined categories last year.

*Barbie* shattered records by becoming the highest-grossing film directed by a woman, earning \$636 million in the U.S. and \$800 million internationally, for a \$1.4 billion worldwide gross. *Barbie* currently sits at number 11 on the [Box Office Mojo](#) chart of all-time highest-grossing films.

*Barbie*'s unprecedented box office success does not reflect the state of the industry, however, as films directed by women account for just 6% of the 1,700 highest-grossing films from 2007 to 2023, according to the report [Inclusion in the Director's Chair](#) from USC Annenberg's Inclusion Initiative and [The Celluloid Ceiling](#) from San Diego State University Center for the Study of Women in Television and Film. Although women have made progress in that area over the past decade, with a high of 15% of the highest-grossing films in 2020, those gains have stagnated recently, dipping down to 12% in 2023.

"There are glimmers of hope for women in the 2024 non-acting categories for the Academy Awards with the nomination of three films by women for Best Picture," said WMC President and CEO Julie Burton. "But with 68% of the overall behind-the-scenes nominations going to men, it's very apparent that much more work has to be done to achieve gender parity. Women, who are more than half of the U.S. population, deserve equal access to the enhanced stature, money, and opportunity that come with a prestigious Oscar nomination."

### Other notable developments from our analysis include:

- In the Best Picture category, nine women (29%) and 22 men (71%) are among the 31 producers nominated. This is an increase of 8 percentage points from last year but falls far short of the all-time high of 39% in 2020.
- In Directing, while women were shut out of the category last year, this year one (20%) out of the five nominees is a woman, and four (80%) are men.
- In the two writing categories (Best Adapted Screenplay and Best Original Screenplay), there are four (29%) female nominees and 10 (71%) male, an improvement over the 11% of nominees being women in 2023.
- Three (37.5%) of the eight writers nominated in Original Screenplay are women. That is the highest percentage for women in the category since 2018 and ends a two-year streak of no women at all being nominated. Celine Song became the first woman of Korean descent to be nominated in Original Screenplay.

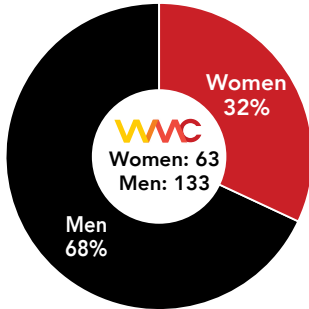
- For Best Editing, two (40%) out of five nominees are women, and three (60%) are men. In 2023, just one woman (17%) was nominated and five (83%) men.
- In the Cinematography category, which didn't include a woman nominee until 2018, women are shut out of the category once again this year.
- For the second straight year, women are four of the nine nominees (44%) in Animated Short. Four of the five films in the Animated Short category are directed or co-directed by women, a new record in the category.
- Laura Karpman became just the eighth woman in 96 years to receive a nomination in Original Score, for her work on Best Picture nominee *American Fiction*.
- No women are nominated this year in the category of Best Sound, for the first time since 2016.
- No women of color have been nominated for Best Director, Adapted Screenplay, or Original Screenplay since 2021. (Chloé Zhao was nominated for Best Adapted Screenplay and Best Director in 2021 for *Nomadland*.)

Several high-profile films written and directed by women were ignored completely by the Oscars, including Ava DuVernay's *Origin*, Emerald Fennell's *Saltburn*, Sofia Coppola's *Priscilla*, Nicole Holofcener's *You Hurt My Feelings*, Kelly Fremon Craig's *Are You There God? It's Me, Margaret*, A.V. Rockwell's *A Thousand and One*, and Chloe Domont's *Fair Play*.

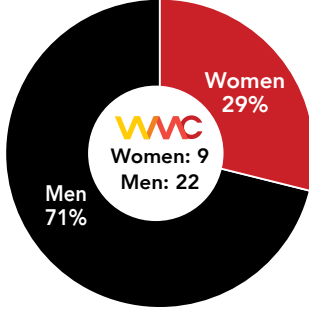


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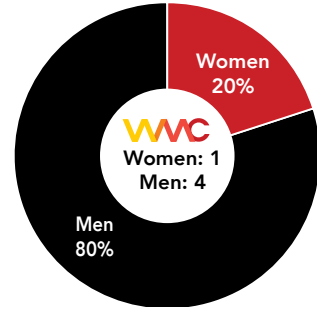
Academy Award Nominations  
for all 18 Non-Acting Categories



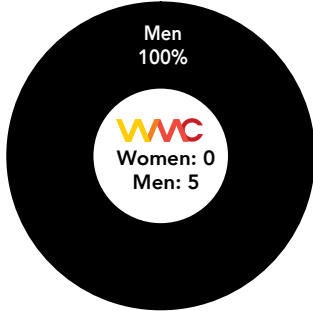
Academy Award Nominations  
for Best Picture



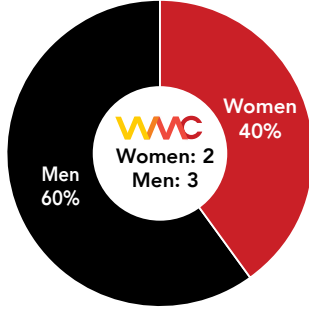
Academy Award Nominations  
for Best Director



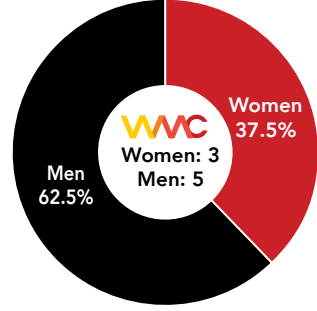
Academy Award Nominations  
for Cinematography



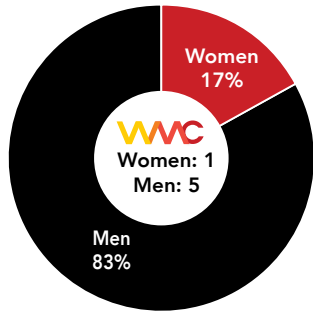
Academy Award Nominations  
for Film Editing



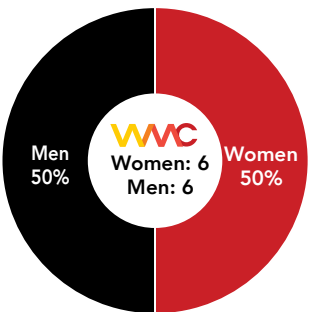
Academy Award Nominations  
for Writing (Original Screenplay)



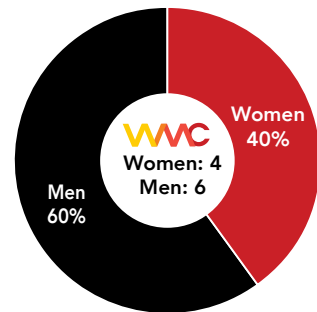
Academy Award Nominations  
for Writing (Adapted Screenplay)



Academy Award Nominations  
for Documentary (Feature)



Academy Award Nominations  
for Documentary (Short)



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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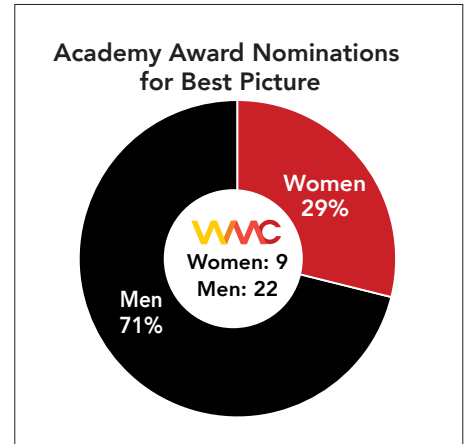
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## BEST PICTURE

There are nine women (29%) out of the 31 producers nominated in Best Picture this year and 22 men (71%). This is an increase of 8 percentage points over last year, when six nominees out of a total of 29 were women. In terms of raw numbers, 2024 matches 2020 and 2017 for the most women nominated for Best Picture in Oscar history. But in terms of overall percentage, 2024 lags behind 2017 (30%) and 2020 (39%), the latter representing the peak of female representation in the category.

For the first time in Oscars history, three of the 10 Best Picture nominees are films from female writer-directors: *Barbie* (Greta Gerwig), *Anatomy of a Fall* (Justine Triet), and *Past Lives* (Celine Song). Furthermore, six out of the ten films nominated for Best Picture are produced or co-produced by women: *Anatomy of a Fall*, *Barbie*, *Maestro*, *Oppenheimer*, *Past Lives*, and *Poor Things*. With the exception of *Oppenheimer*, all of these films focus on a female protagonist or female co-lead (as does *Killers of the Flower Moon*, which does not have a woman producer). This is in stark contrast to last year's Best Picture nominees, with just three focusing on a central female character. Finally, four out of five of the nominations for Best Actress this year come from Best Picture nominees — an occurrence that has happened only twice before in this century, in 2013 and 2018.

Emma Thomas earned her third Best Picture nomination for producing *Oppenheimer*, the Best Picture frontrunner that leads all films at the 2024 Oscars with 13 nominations. *Oppenheimer* also became the second-highest-grossing R-rated film of all time, earning \$950 million worldwide. Thomas is nominated alongside her husband, director Christopher Nolan; the two also received nominations in Best Picture for *Inception* in 2011 and *Dunkirk* in 2018. *Oppenheimer's* share of female nominees includes Editing, Production Design, and Costume Design.



Margot Robbie received her first Oscar nomination in Best Picture for producing *Barbie*. Robbie has been producing films since *I, Tonya* in 2017, which received a Producers Guild of America (PGA) award nomination. In addition to *Barbie*, Robbie and her husband, Tom Ackerly, produced *Saltburn*, from Oscar-winning writer-director Emerald Fennell. *Saltburn* received BAFTA and Critics Choice nominations for Best Picture.

*Barbie* was co-produced by Robbie Brenner, who was previously nominated in 2014 for *Dallas Buyers Club*. Overall, *Barbie's* share of nominations for women includes Best Picture, Adapted Screenplay, Costume Design, Production Design, and Original Song.

Oscar-winning actress Emma Stone is nominated for producing *Poor Things* as well as for Best Actress. Stone becomes just the second woman to receive Oscar nominations for acting and producing in the same year. The first was Frances McDormand, whose *Nomadland* in 2021 was nominated for (and ultimately won) Best Actress and Best Picture. *Poor Things'* share of nominations for women also includes Costume Design and Production Design.

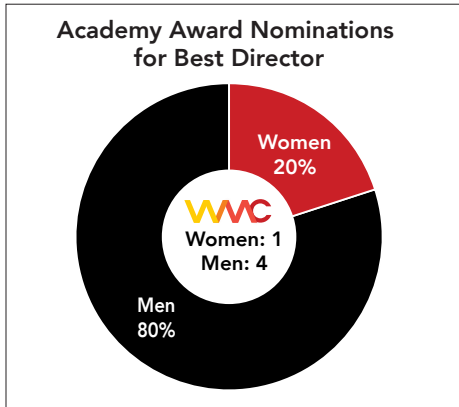
*Maestro*, the Leonard Bernstein biopic from Bradley Cooper, has two women among its five nominated producers. They include Kristie Macosko Krieger, who has been nominated five times for Best Picture in the past 10 years. A longtime producing partner to Steven Spielberg, Krieger previously received nominations for *Bridge of Spies*, *The Post*, *West Side Story*, and *The Fabelmans*. She's nominated alongside Amy Durning, who received her first-ever Oscar nomination.

Prolific producer Christine Vachon, who has been producing films since the 1990s, earned her first Oscar nomination for *Past Lives*. Vachon produced four other films this year, including Original Screenplay nominee *May December*, starring Julianne Moore and Natalie Portman. Also receiving an Oscar nomination for *Past Lives* is Pamela Koffler.

## BEST DIRECTOR

After women were completely shut out of the Best Director category in 2023, a woman filmmaker managed to become one of the five (20%) nominees this year. Justine Triet is the first female French director to obtain a nomination for Best Director, for her work on *Anatomy of a Fall*. Although there were three films by female writer-directors nominated for Best Picture this year, only Triet received a Best Director nomination, stymieing hopes that multiple women would be nominated this year as in 2021, which remains the historical high point of female representation in the category (two out of five, or 40%).

After the film won the Palme d'Or at the Cannes Film Festival, many observers assumed *Anatomy of a Fall* would also be France's submission to the Oscars in the Best International Film category. However, France chose a different film, *The Pot-au-Feu (The Taste of Things)*, directed by Anh Hung Tran. Triet publicly surmised that her outspoken political beliefs, specifically her support for the French pension reform movement and her



criticism of President Emmanuel Macron's government, influenced this decision — which generated enough outrage to drive her film into a more prominent position in the awards race. Triet won Best Screenplay at the Golden Globes and eventually earned nominations for writing and directing at the Oscars.

Triet's nomination, along with Jonathan Glazer's for *The Zone of Interest*, points to how dramatically the voting demographics within the Academy of Motion Picture Arts and Sciences (AMPAS) have changed over the past few years. Beginning in 2016, AMPAS has added thousands of new members, mostly international voters, to diversify its membership. As a result, the total number of voters has gone up more than 70%, from 6,000 in 2016 to just over 10,500 members this year.

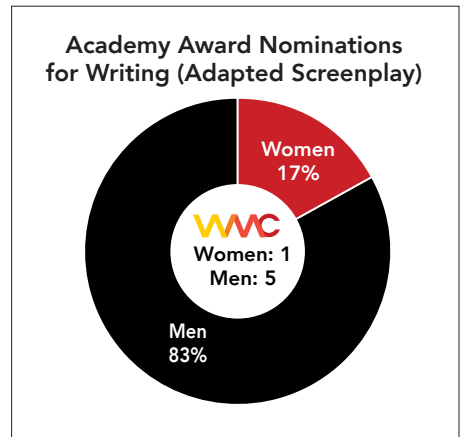
Greta Gerwig is not only the first woman to bring in the year's most domestically profitable film, she is now also the only woman who has directed three Best Picture nominees: *Lady Bird*, *Little Women*, and *Barbie*. Only two other women filmmakers have had two Best Picture nominees: Kathryn Bigelow for *The Hurt Locker* and *Zero Dark Thirty* and Jane Campion for *The Piano* and *The Power of the Dog*.

Since earning her first Best Director nomination in 2018 for *Lady Bird*, Gerwig has not received corresponding nominations for her subsequent films, *Little Women* and *Barbie*, despite both gaining Best Picture recognition. This recalls the similar shutout of Kathryn Bigelow, who won Best Picture and Director for *The Hurt Locker* in 2010 but was excluded from Best Director in 2013 for *Zero Dark Thirty* despite the film's critical success and Best Picture nomination. Jane Campion remains the only woman to receive two Best Director nominations, winning an Oscar for *The Power of the Dog* in 2023.

## ADAPTED SCREENPLAY

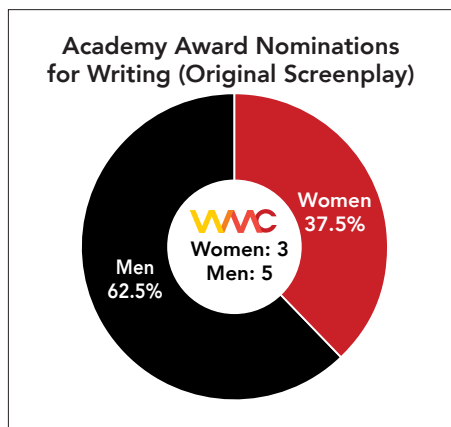
Of the six writers nominated for Adapted Screenplay in 2024, only one, Greta Gerwig, is a woman (17%), compared to five (83%) who are men. This is a four-year low for the category. The fact that only one woman was nominated in Adapted Screenplay reflects the relative dearth of women who wrote adaptations in awards contention this year. The reason there is a woman in the category at all is that *Barbie*, co-written by Gerwig and Noah Baumbach, was placed in the Adapted Screenplay category instead of the Original Screenplay category. This decision was made by the writers branch of the Academy in opposition to the Writers Guild of America (WGA) and the British Academy of Film and Television Arts, which both classified *Barbie* as an original screenplay. *Barbie* is Gerwig's third Oscar nomination in Screenplay; her previous nominations were for *Little Women* and *Lady Bird*, which were also nominated for Best Picture.

Over the past year, four well-known books by women received film adaptations that were written and directed by women. But although the films received some degree of notice in the awards conversation, all of their screenplays were shut out at the Oscars. Most notable among these works is Isabel Wilkerson's *Caste*, which was adapted into the film *Origin* by writer-director Ava DuVernay. Other omissions include the adaptation of the beloved Judy Blume novel *Are You There, God? It's Me, Margaret* by Kelly Fremon Craig, who also directed the film; *Priscilla* by Sofia Coppola, who adapted and directed the memoir of the same name by Priscilla Presley; and *Nyad*, based on the memoir *Find a Way* by history-making swimmer Diana Nyad, and adapted for the screen by Julia Cox and co-directed by Elizabeth Chai Vasarhelyi (with Jimmy Chin). However, Annette Bening is nominated in the Best Actress category and Jodie Foster in the Best Supporting Actress category for *Nyad*.



## ORIGINAL SCREENPLAY

Three of the eight writers (37.5%) nominated in Original Screenplay in 2024 are women, which is the highest level of female representation in the category since 2018 and ends a two-year streak of no women at all being nominated. Five (62.5%) of the nominated writers in this category are men. Two of the three women nominees wrote Best Picture contenders: Celine Song, who wrote and directed *Past Lives*, and Justine Triet, who co-wrote and directed *Anatomy of a Fall*. This is the first year the Best Picture race features two nominees with original screenplays written and directed by women. The third woman nominated in Original Screenplay this year is Samy Burch, who co-wrote *May December*, directed by Todd Haynes.



Song is the first woman of Korean descent to receive an Oscar nomination in Screenplay as well as the first to have written and directed a Best Picture nominee. Meanwhile, Triet is the first female French writer-director to be nominated for an Oscar and is the second French woman nominated in the Original Screenplay category (the first was Marguerite Duras, who wrote *Hiroshima, Mon Amour* in 1959).

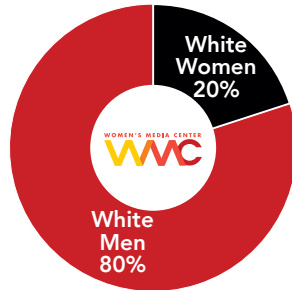
Since 2000, only three women have won the Oscar for Original Screenplay: Sofia Coppola for *Lost in Translation*, Diablo Cody for *Juno*, and Emerald Fennell for *Promising Young Woman*.





# 2024 RACE & GENDER REPRESENTATION IN NON-ACTING OSCAR NOMINATIONS

## Academy Award Nominations for Best Director



- 100% White (80% Men, 20% Women)

White Men Total: 4  
White Women Total: 1

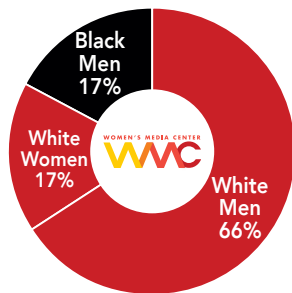
## Academy Award Nominations for Writing (Original Screenplay)



- 87.5% White (62.5% Men, 25% Women)
- 12.5% Asian (0% Men, 12.5% Women)

White Men Total: 5  
White Women Total: 2  
Asian Women Total: 1

## Academy Award Nominations for Writing (Adapted Screenplay)



- 83% White (66% Men, 17% Women)
- 17% Black (17% Men, 0% Women)

White Men Total: 4  
White Women Total: 1  
Black Men Total: 1



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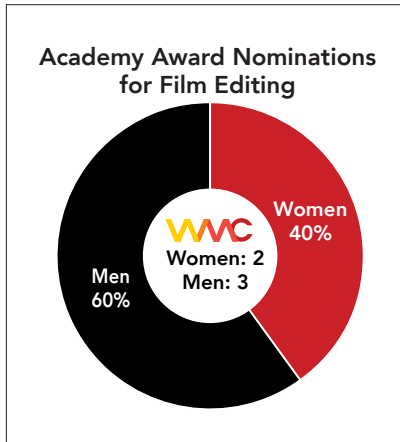
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## FILM EDITING

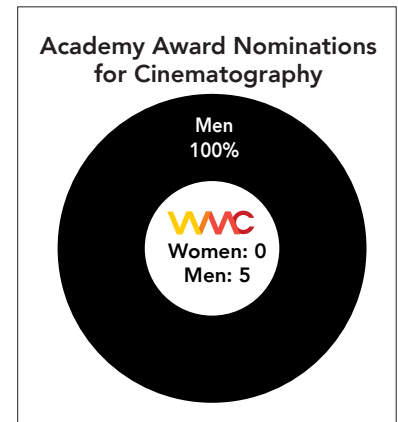
For the first time in nine years, more than one woman received a Best Editing nomination. Two of the five Editing nominees (40%) are women, the highest proportion of women the category has seen since 2016, when a high point of gender parity was achieved (50%). Three (60%) of this year's nominees are men. The two women nominated this year are Thelma Schoonmaker and Jennifer Lame. Schoonmaker, who is filmmaker Martin Scorsese's longtime friend and collaborator, received her 10th Editing nomination for *Killers of the Flower Moon*, becoming the most nominated editor of any gender in Oscars history. Having won an award three times in the category, she is currently tied for the most Oscar wins in Editing. If Schoonmaker wins her fourth Editing Oscar this year, she will set a new record in the category and also tie with Katharine Hepburn for the second-most wins in Oscar history among all women. (Edith Head remains the most awarded woman with eight wins for Best Costume Design.)



Meanwhile, Jennifer Lame earned her first Oscar nomination for her work on Christopher Nolan's *Oppenheimer* and is considered to be the frontrunner in the category. If Lame were to win the Oscar as expected, she would become the first woman to win Best Editing since Margaret Sixel for *Mad Max: Fury Road* in 2016.

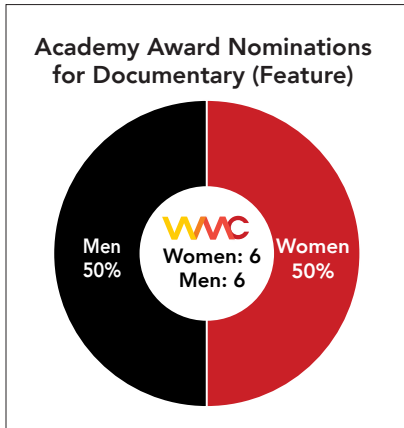
## CINEMATOGRAPHY

Extreme gender disparity persists in Cinematography nominations, reflecting the fact that the profession continues to be one of the few that is nearly all-male. After back-to-back years in which Cinematography saw a single female nominee (Ari Wegner in 2022 for *The Power of the Dog* and Mandy Walker in 2023 for *Elvis*), there are no women nominated in the category in 2024, and five men. Overall, only three women have received nominations in Cinematography in 96 years of Oscar history.



## DOCUMENTARY FEATURE

Women have recently approached gender parity in the Documentary Feature category, earning at least 40% of the nominations in the category since 2019. This trend has continued in 2024; this year there are six women out of 12 total nominees (50%) — an increase from 2023, when 44% of the nominations went to women.



Furthermore, 2024 marks the third time in four years when three of the nominated documentaries were directed or co-directed by women.

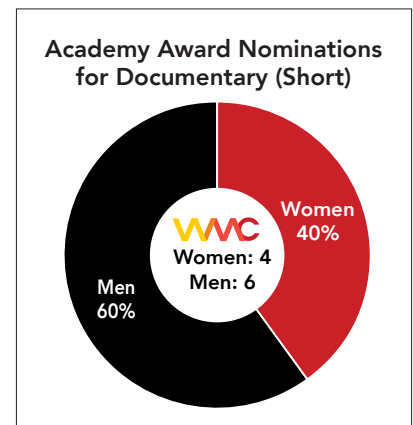
*Four Daughters*, from Tunisian director Kaouther Ben Hania, portrays the filmmaker's attempt to have professional actresses fill the void left by the disappearance of two daughters in their Tunisian mother's life. Finally, *To Kill a Tiger*, about a family seeking justice after their daughter's rape, was directed by Canadian writer-director Nisha Pahuja, who is the first woman of Indian descent to be nominated in the category.

The four remaining women nominated in Documentary Feature in 2024 are all producers: Maite Alberdi for *The Eternal Memory*, Cornelia Principe for *To Kill a Tiger*, and Michelle Mizner and Raney Aronson-Rath for *20 Days in Mariupol*.

## DOCUMENTARY SHORT

Four of the 10 nominations (40%) in Documentary Short went to women, and six (60%) to men. This is a decline from 2023 when 55% of the nominees were women, although it is also the fourth time in the past five years that women have reached 40% representation in this category.

The lone Documentary Short nominee directed by a woman this year is *The ABCs of Book Banning*, which chronicles the impact of recent school book bans in Florida. It was co-directed by renowned documentary filmmaker Sheila Nevins and Trish Adlesic. The other two women receiving nominations are producers: Christine Turner for *The Barber of Little Rock* and Jean Tsien for *Island in Between*. Tsien is the third woman of Chinese (Taiwanese) descent to be nominated in Documentary Short.



## ANIMATED FEATURE

Five of the 17 nominees (29%) in Animated Feature in 2024 are women, and 12 (71%) are men. This is a small increase from 2023, when 27% of the nominations went to women. None of the films nominated in the category this year are directed by women; however, four out of five have at least one female producer, and one (Pixar's *Elemental*) was co-written by women. Three of the nominated films have stories centered on female leads or co-leads: *Elemental*, *Nimona*, and *Spider-Man: Across the Spider-Verse*.

The women producers nominated in Animated Feature this year are Denise Ream for *Elemental*, Karen Ryan and Julie Zackary for *Nimona*, Sandra Tapia Diaz for *Robot Dreams*, and Amy Pascal for *Spider-Man: Across the Spider-Verse*.

## ANIMATED SHORT

For the second straight year, four of the nine nominees (44%) in Animated Short are women, marking the fourth time in six years that women were at least 40% of nominees in the category. Remarkably, four of the five Animated Short nominees this year are directed or co-directed by women, which is a new record in the category. Five of the nominees in this category (56%) are men.

*Letter to a Pig* is written and directed by Tal Kantor, *Ninety-Five Senses* is co-directed by the husband-and-wife team of Jared and Jerusha Hess, *Our Uniform* is from Iranian writer-director Yegane Moghaddam, and *Pachyderme* is directed by French filmmaker Stéphanie Clément. Both *Our Uniform* and *Pachyderme* have female-centered narratives. Additionally, Moghaddam is the first woman of Iranian descent and the sixth Asian woman to be nominated in Animated Short.

## LIVE ACTION SHORT

Three of the 10 nominees (30%) in Live Action Short in 2024 are women, which is an increase from 2023, when women constituted 22% of the nominees. It also reverses a two-year decline in representation that occurred after women achieved parity in the category in 2021. Seven of the nominees (70%) are men.

Two of the women nominated in Live Action Short this year, writer-director Nazrin Choudhury and producer Sara McFarlane, were recognized for their work on *Red, White and Blue*, an abortion drama starring Brittany Snow. It is the only nominee directed by a woman, and it is the only film in the Live Action Short lineup that centers on a female protagonist. Choudhury is the first woman of Bangladeshi descent and the sixth Asian woman to receive a nomination in the category. The remaining female nominee in the category is *The After* producer Nicky Bentham.

## COSTUME DESIGN

Costume Design remains the one category where significantly more women are nominated than men — in fact, women often obtain 100% of the nominations in the category, as happened in 2023. This occurrence did not repeat in 2024, but women continued their overall dominance, composing five of the six nominees (83%). One man (17%) is nominated.

Three of the five women nominated this year in Costume Design are Oscar veterans: Jacqueline Durran's nomination for *Barbie* is her ninth overall, Jacqueline West obtained her fifth nomination for *Killers of the Flower Moon*, and Janty Yates received her second career nomination for *Napoleon*. The remaining two women are first-time Oscar nominees: Ellen Mirojnick for *Oppenheimer* and Holly Waddington for *Poor Things*.

## MAKEUP AND HAIRSTYLING

Makeup and Hairstyling have consistently reached or exceeded gender parity since 2016, and that development has continued in 2024: Nine of the 13 nominated makeup artists (69%) are women, four (31%) are men. This is the highest level of female representation the category has seen in three years.

Two films nominated for Makeup and Hairstyling this year employed teams entirely made up of women: *Golda* (Karen Hartley Thomas, Suzi Battersby, and Ashra Kelly-Blue) and *Oppenheimer* (Luisa Abel). Additionally, the nominated teams from *Maestro* (Kazu Hiro, Kay Georgiou, and Lori McCoy-Bell) and *Society of the Snow* (Ana Lopez-Puigcerver, David Marti, and Montse Ribé) are majority female.

## ORIGINAL SCORE

Original Score continues to be a category where men enjoy a near-monopoly in nominations. However, after no women were nominated last year, one of the five composers (20%) nominated this year is a woman, with four (80%) being men.

Despite not receiving corresponding nominations at the Golden Globes, the Critics Choice Awards, or the BAFTAs, Laura Karpman received a surprise nomination for her work on the Best Picture nominee *American Fiction*, becoming just the eighth woman in 96 years to receive a nomination in Original Score. Karpman joins Hildur Gudnadottir, Mica Levi, and Germaine Franco as the fourth female composer nominated in the category within the past 10 years.

## ORIGINAL SONG

Only two of the eight nominees (25%) in Original Song in 2024 are women, with six (75%) being men, which reverses a recent trend of near-parity where at least 40% of the nominations went to women since 2021. This also represents the lowest level of female representation in the category since 2017.

The two women receiving nominations this year are singer-songwriter Billie Eilish, who co-wrote “What Was I Made For?” from *Barbie*, and longtime Oscar mainstay Diane Warren, who received her 14th nomination for “The Fire Inside” from *Flamin’ Hot*. Eilish is seeking her second Oscar in three years and is considered the frontrunner after winning the Golden Globe; Warren is still looking to receive her first Oscar win.

## PRODUCTION DESIGN

Production Design is another category where the nominations regularly reach gender parity. This year, seven out of the 11 nominees (64%) are women, which is the highest percentage of women in the category since 2014. This year is also the fifth time in the past six years in which women represented at least 50% of Production Design nominees. Four of the nominees (36%) are men.

Three of the films nominated in Production Design in 2024 employed all-female teams: Longtime collaborators Sarah Greenwood and Katie Spencer each received a sixth Oscar nomination in the category for *Barbie*, Ruth De Jong and Claire Kaufman are Oscar newcomers nominated for *Oppenheimer*, and Shona Heath and Zsuzsa Mihalek also earned Oscar recognition for the first time with their work on *Poor Things*. *Napoleon* set decorator Elli Griff is a first-time nominee as well.

## SOUND

Sound is a technical category that is strongly male-dominated both in the film industry and in Oscar nominations. Only 7% of Sound nominees from 2006 to 2023 were women. Although the category reached a high in female representation in 2019 (19%), the proportion of women receiving nominations has fallen ever since. This trend has continued in 2024 when, for the first time since 2016, no woman is nominated in Sound — the second below-the-line category this year with zero female nominees. There are 17 male nominees.

## VISUAL EFFECTS

Of all below-the-line technical/crafts categories at the Oscars, Visual Effects historically has seen the largest gender gap, even more so than Cinematography, Original Score, or Sound. From 2006 to 2023, only two of the 305 persons receiving nominations in the category have been women.

Although that gap remains in 2024, there is one woman among the 18 (6%) who received a nomination: visual effects director Kiyoko Shibuya, recognized for her work on *Godzilla Minus One*. Shibuya is the first woman nominated in Visual Effects in three years and also the first woman of Asian descent to be nominated in the category.

## CONCLUSION

Although modest gains resulted in a record-tying number of women nominees in non-acting categories for the 2024 Oscars, men continue to dominate the nominations. That women have yet to garner even 40% of nominations is proof enough that there is more work to be done to reach anything close to gender parity. While there were increases in the percentage of women nominees in certain categories, others showed declines and even complete shut-outs of women nominees. At the same time, for the first time the highest-grossing film of the year was directed by a woman. As more films produced, directed, and written by women continue to land in the Best Picture race, it's possible that more women will be nominated in the below-the-line categories.

The 96th Academy Awards will be held on Sunday, March 10, and will be broadcast on ABC.



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The Oscar analysis was drawn using information from Oscars.org. An individual was counted only once per category even if they were nominated multiple times in the same year for the same award. The Women's Media Center respects how people self-identify and makes every effort to ensure our report reflects gender identity accurately.



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