

WOMEN'S MEDIA CENTER



WMC INVESTIGATION 2025: 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 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 2025: GENDER AND NON-ACTING OSCAR NOMINATIONS

It should come as no surprise that women continue to be in the minority of nominees for annual Academy Awards. Women in the film industry continue to come up against a proverbial glass ceiling, each year comprising no more than 32% of the Oscar nominees in non-acting categories. In 2025, the percentage of women nominees dropped below 30%: Of the 216 Oscar nominees in non-acting categories, 59 (27%) are women, and the other 157 (73%) are men. This is a decrease from 2024, when women were 32% of non-acting Oscar nominees, compared to 68% men. (The Oscar category of Best International Feature Film does not name individual people as nominees and is therefore not included in this report.)

Recent research from the USC [Annenberg Inclusion Initiative](#) and from the [Center for the Study of Women in Television and Film](#) showed that last year, for the first time in recent history, the top-grossing films featured as many female lead characters as male. Unfortunately, this on-screen parity is still nowhere near to being reflected in behind-the-scenes roles.

The 97th annual Academy Awards will take place at the Dolby Theater in Los Angeles on March 2. ABC will carry the U.S. telecast of the show. The Academy of Motion Picture Arts and Sciences votes for the nominees and winners. According to the Academy, 9,905 of the Academy's approximately 10,500 members have voting privileges.

In 2025, some progress was made by women filmmakers from outside the United States and the United Kingdom — the two nations that typically have the most Oscar nominees every year. This year, perhaps as a result of initiatives to diversify the French film industry, noteworthy numbers of French women earned nominations in several categories, including Best Director, Best Film Editing, and Best Original Score, all of which rarely have women as nominees.

Only a few non-acting categories saw an increase in the percentage of women nominees, compared to 2024. Women had gains in representation in the categories of Best Documentary Short Film (where women nominees increased by 30 percentage points), Best Original Song (5 percentage point increase), and Best Sound (4 percentage point increase).

The majority of the categories had decreases in the percentages of women nominees when compared to 2024. The categories in 2025 that have the biggest percentage downturns are Best Animated Feature (where there is a 21 percentage point decrease in women nominees); Best Film Editing (20 percentage point decrease); Best Original Score (6 percentage point decrease); Best Costume Design (16 percentage point decrease); and Best Documentary Feature Film (15 percentage point decrease).

The categories of Best Director, Best Film Editing, Best Original Score, Best Sound, Best Cinematography, and Best Visual Effects have a long history of snubbing women, by including either no women or just one woman in the nominations. That type of gender inequality continued in 2025. In the categories of Best Director, Best Film Editing, Best Original Score, and Best Sound, only one woman was nominated in each category. For Best Cinematography and Best Visual Effects, the gender inequality was even worse this year: No women were included in either category.

Julie Burton, President and CEO of the Women's Media Center, noted, "Ten years ago, in 2015, the Women's Media Center's report on Gender and Non-Acting Oscar Nominations showed that only 19% of all nominees for non-acting Oscars were women; today, in 2025, 28% of all nominees for non-acting Oscars are women. That is improvement, but nowhere near parity. Women garnered an average of only 26% of all non-acting Oscar nominations over the span of a decade. At this rate, it will take 25 years before equal numbers of women are nominated for their skill, excellence, and artistry. The nominating guilds, and those bankrolling the industry, should do better. More women need to be hired for these jobs and given the opportunity to showcase their talents. This is painfully slow progress."

Although white French women filmmakers made progress this year, Black women experienced a huge setback, being shut out of non-acting nominations. The last time that Black women filmmakers were snubbed for Oscar nominations was in 2016, when there were no Black women nominated in any Oscar category, including the acting categories. That same year, the #OscarSoWhite and #OscarsSoMale protests (which began in 2015) prompted the Academy to diversify its membership by inviting more women, more people of color, and more members who live outside the United States.

A 2022 report from the data company Statista showed that **approximately 33% of Academy members are women**. According to another 2022 report by Statista. The Academy does not release statistics about members' specific racial identities that are considered "nonwhite."

The exclusion of Black women from non-acting Oscar nominations this year is a glaring example of what many Black women filmmakers — including Ava DuVernay, Gina Prince-Bythewood, and Viola Davis (who is a film producer) — have been sounding the alarm about for years in interviews and public appearances. In an **insightful essay for *The Hollywood Reporter***, published in February 2023, director Prince-Bythewood candidly revealed why she thought her African historical drama *The Woman King* (a critically acclaimed hit movie for Columbia Pictures) was excluded from the Oscar race that year, even though the film was nominated for just about every other major award for which it was eligible.

"It's a reflection of where the Academy stands and the consistent chasm between Black excellence and recognition," Prince-Bythewood said, adding, "There is no groundswell from privileged people with enormous social capital to get behind Black women."

The Academy still has not nominated a Black woman for Best Director. Only two Black women have been nominated for Best Picture — Oprah Winfrey in 2015 for Paramount Pictures' civil rights drama *Selma* and Kimber Steward in 2017 for Amazon Studios' *Manchester by the Sea*.

When it comes to women getting Oscar nominations in non-acting categories, French women have experienced a renaissance in 2025. They are nominated this year in nine non-acting categories. This is mainly due to Netflix's *Emilia Pérez*, which leads this year's nominee list, with 13 nominations — the most nods in Oscar history for a non-English-language film — and MUBI's *The Substance*, with five nominations. French women are nominees in the categories of Best Picture, Best Director, Best Original Screenplay, Best Adapted Screenplay, Best Film Editing, Best Original Score, Best Original Song, Best Animated Short Film, and Best Makeup and Hairstyling.

Emilia Pérez is a Spanish-language musical that takes place primarily in Mexico. The movie's title character is a Mexican transgender woman (played by Karla Sofía Gascón, who is a transgender woman) who goes from being a crime boss to a philanthropist. But because *Emilia Pérez* was made by French filmmakers and French production companies, it is representing France in the category of Best International Feature Film. Singer/songwriter Camille Dalmás (who uses just Camille as her stage name) has three Oscar nominations for *Emilia Pérez*: one for Best Original Score and two for Best Original Song.

Emilia Pérez is also the movie that has the most non-acting nominations for women in 2025, with four women (all of French nationality) getting six Oscar nominations in five categories: Best Adapted Screenplay, Best Original Score, Best Original Song, Best Film Editing, and Best Makeup and Hairstyling. More details are included in the sections for each of the categories in this report.

The woman with 2025's biggest Oscar breakthrough in non-acting categories is undoubtedly first-time Oscar nominee Coralie Fargeat. The French filmmaker scored three nominations this year for *The Substance*, an English-language sci-fi horror film about how the life of Elisabeth Sparkles (played by Demi Moore), a famous TV fitness instructor in the Los Angeles area, is upended after she takes an anti-aging drug called the Substance.

As a producer of the film, Fargeat is a nominee for Best Picture. She is also nominated for Best Director and Best Original Screenplay. In addition, Stéphanie Guillon and Marilyne Scarsell are two of the three people from *The Substance* who share a nomination for Best Makeup and Hairstyling.

Fargeat's second feature film, *The Substance* has been independent distributor MUBI's biggest box-office hit ever. According to [Box Office Mojo](#) (a database of movie ticket sales), *The Substance* has \$17 million in U.S. ticket sales. The movie, which has different international distributors, reached \$77 million in worldwide ticket sales, according to Box Office Mojo.

The other nominees for Best Picture are Neon's comedy/drama *Anora* (which has six nominations); A24's architect drama *The Brutalist* (10 nominations); Searchlight Pictures' Bob Dylan biopic *A Complete Unknown* (eight nominations); Focus Features' Catholic church drama *Conclave* (eight nominations); Warner Bros. Pictures' sci-fi sequel *Dune: Part Two* (five nominations); Sony Pictures Classics' Portuguese-language political drama *I'm Still Here* (three nominations); Orion Pictures' reform school drama *Nickel Boys* (two nominations); and Universal Pictures' fantasy musical *Wicked* (10 nominations), which is the first part of a two-part movie adaptation of the hit Broadway musical.

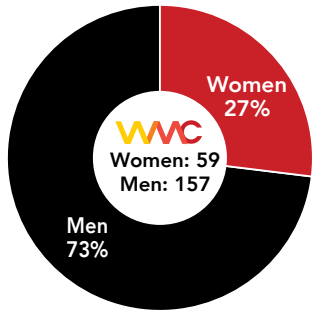
Even for female-centric stories nominated for Best Picture, male filmmakers have edged out female filmmakers in crucial decision-making positions. Among the Best Picture nominees that have women as the main characters — *Anora*, *Emilia Pérez*, *I'm Still Here*, *The Substance*, and *Wicked* — only *The Substance* was written and directed solely by a woman. The others were directed by men. Dana Fox and Winnie Holzman, the two women who wrote the screenplay for *Wicked*, didn't get Oscar nominations. Men have received the majority of Oscar nominations for screenwriting and producing for all of these female-centric Best Picture nominees.

This gender disparity raises important questions about why men get more opportunities to direct, produce, and write award-worthy movies about main characters of any gender, while opportunities for women directors remain mostly confined (with very rare exceptions) to movies that have women as the main protagonists.

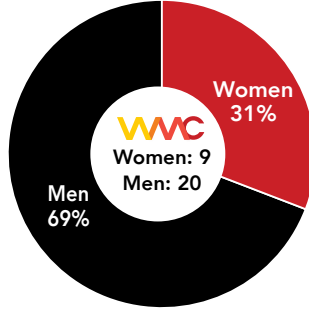


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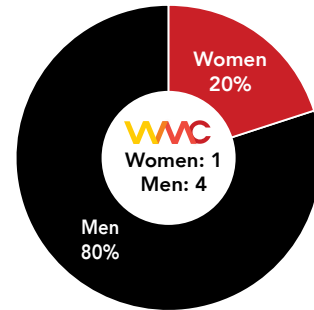
Academy Award Nominations
for all 18 Non-Acting Categories



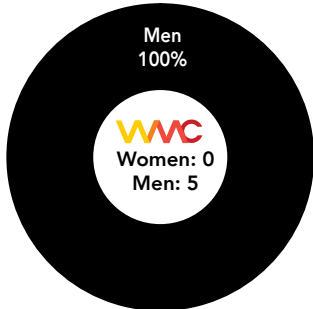
Academy Award Nominations
for Best Picture



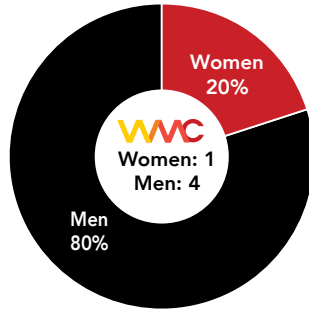
Academy Award Nominations
for Best Director



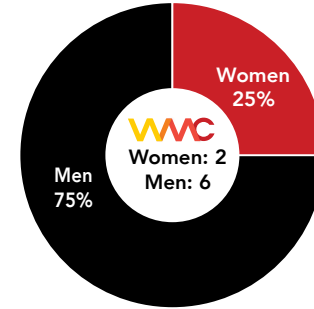
Academy Award Nominations
for Cinematography



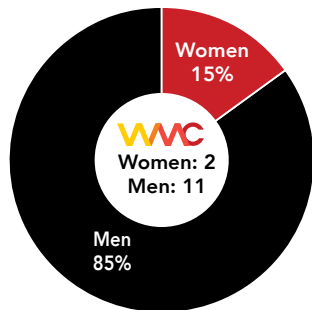
Academy Award Nominations
for Film Editing



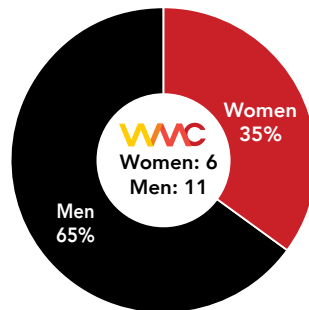
Academy Award Nominations
for Writing (Original Screenplay)



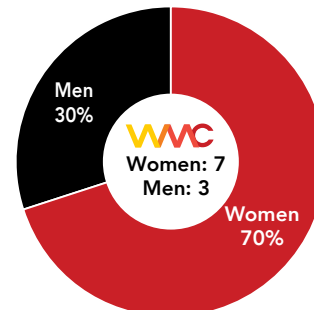
Academy Award Nominations
for Writing (Adapted Screenplay)



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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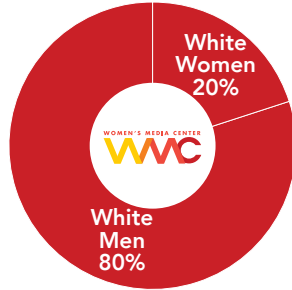
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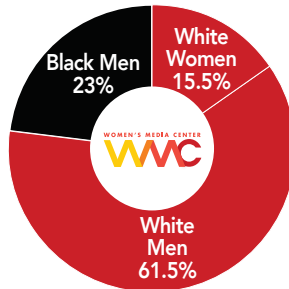
2025 RACE & GENDER REPRESENTATION IN NON-ACTING OSCAR NOMINATIONS

Academy Award Nominations for Best Director



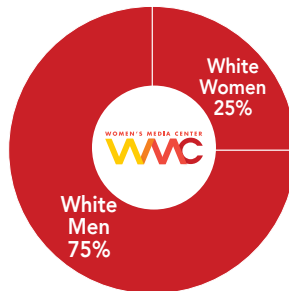
● 100% White (80% Men, 20% Women)
White Men Total: 4
White Women Total: 1

Academy Award Nominations for Writing (Original Screenplay)



● 77% White (61.5% Men, 15.5% Women)
● 23% Black (23% Men, 0% Women)
White Men Total: 8
White Women Total: 2
Black Men Total: 3

Academy Award Nominations for Writing (Adapted Screenplay)



● 100% White (75% Men, 25% Women)
White Men Total: 6
White Women Total: 2



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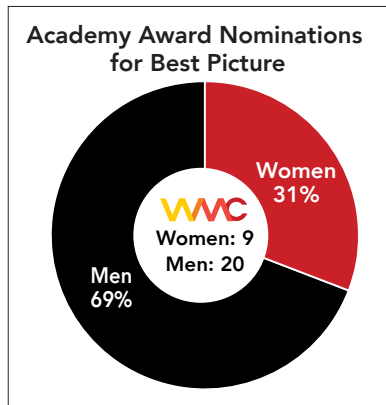
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BEST PICTURE

The number of women nominees in this category remained the same from 2024 to 2025, but the percentage slightly increased. Nine women (31%) are among the 29 nominees, with 20 men (69%) comprising the remainder of the list. That's compared to 2024, when there were nine women (29%) and 22 men (71%) out of 31 nominees.



As the Women's Media Center 10-year investigation, "Superpowering Women in Science Fiction and Superhero Film," revealed, science fiction is often perceived as a **male-dominated genre**. But *Dune: Part Two* has gender parity for the people nominated in this category. Mary Parent and Tanya Lapointe are two of the four nominated producers. (*Dune: Part Two* director Denis Villeneuve, who is one of the movie's other nominated producers in this category, is married to Lapointe.)

Conclave is a very male-centric film in terms of its cast, but two out of the three nominated *Conclave* producers are women: Tessa Ross and Juliette Howell, who are also first-time Oscar nominees.

Another first-time nominee is Samantha Quan, who is the only woman in *Anora*'s trio of nominated producers. She is also the only Asian person to be nominated for Best Picture this year.

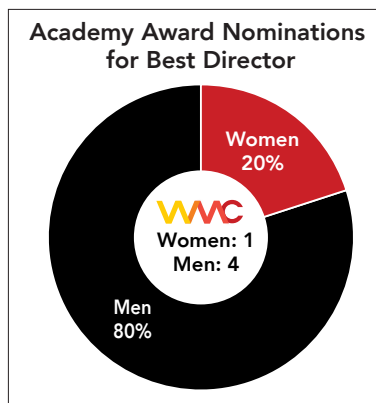
Brazilian producer Maria Carloto Bruno, a longtime collaborator of *I'm Still Here* director Walter Salles, is one of the two Best Picture nominees for *I'm Still Here*. This is the first Oscar nomination for Carloto Bruno, the only Latine person who is nominated in the category this year.

Joslyn Barnes and Dede Gardner are two of the three nominated producers for *Nickel Boys*. Barnes, who is also nominated for Best Adapted Screenplay for *Nickel Boys*, has a career total of four Oscar nominations. She was previously nominated as a producer of the Netflix documentary *Strong Island* (in 2018) and the Cinema Guild documentary *Hale County This Morning, This Evening* (in 2019). The latter film was directed by RaMell Ross, who directed *Nickel Boys*.

Gardner is the only woman nominated in the Best Picture category this year who is a previous Oscar winner, and she has the most Best Picture nominations out of all of this year's Best Picture nominees. She won a Best Picture Oscar in 2014 for Searchlight Pictures' *12 Years a Slave* and one in 2017 for A24's *Moonlight*. Gardner received Best Picture nods for Searchlight Pictures' *The Tree of Life* in 2012, *Selma* in 2015, Paramount Pictures' *The Big Short* in 2016, Annapurna Pictures' *Vice* in 2019, and United Artists' *Women Talking* in 2023.

BEST DIRECTOR

In this category, where only three women have won an Oscar, progress in gender representation among nominees remained stagnant. Just as in 2024, in 2025 there is only one woman (20%) out of this category's five nominees: *The Substance* director Coralie Fargeat.



Fargeat is the ninth woman in Oscar history to be nominated for Best Director, but what makes her nomination stand out is that she's the first woman director to be nominated in this category for a movie in the horror genre, which is typically snubbed for nominations in above-the-line categories.

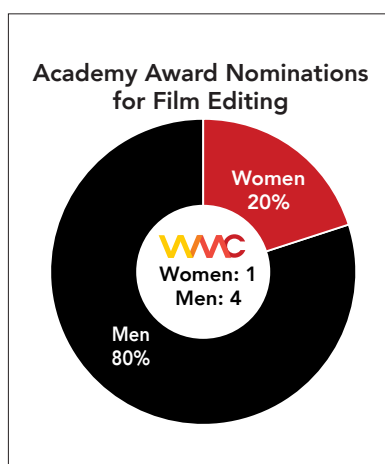
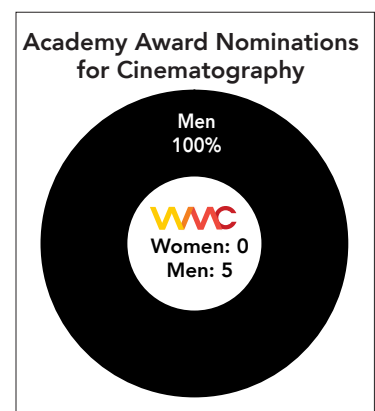
There has been only one time in Oscars history (in 2021) when two women were nominated in the same year in this category: Chloé Zhao of Searchlight Pictures' *Nomadland* (who won the Oscar) and Emerald Fennell of Focus Features' *Promising Young Woman*. Zhao, a filmmaker originally from China, is the only woman of color to win, or to be nominated for, an Oscar for Best Director.

Kathryn Bigelow, Zhao, and Jane Campion are the only three women who have won an Oscar in this category. Bigelow was the first, in 2010, for the Summit Entertainment drama *The Hurt Locker*. Campion won in 2022, for directing the Netflix drama *The Power of the Dog*, and she is the only woman to have been nominated twice for Best Director. Campion's previous Oscar nod in this category was for *The Piano* in 1994. The other women with the rare accomplishment of being Oscar-nominated for Best Director are Lina Wertmüller for the Italian-language *Seven Beauties* in 1977; Sofia Coppola for Focus Features' *Lost in Translation* in 2004; and Greta Gerwig for A24's *Ladybird* in 2018.

CINEMATOGRAPHY

In the history of the Oscars, only three women have been nominated in this category. The first was Rachel Morrison, nominated in 2018 for the Netflix drama *Mudbound*. Morrison lost to Roger Deakins of the Warner Bros. sci-fi sequel *Blade Runner 2049*. Ari Wegner was nominated in 2021 for Netflix's *The Power of the Dog*, and Mandy Walker was nominated in 2022 for the Warner Bros. production *Elvis*.

In 2025, the shutout of women cinematographers happened again (as it did in 2024), with all five of the category's nominations going to men. The movies represented in this category are *The Brutalist*, *Emilia Pérez*, *Dune: Part Two*, Netflix's Maria Callas biopic *Maria*, and the Focus Features horror remake *Nosferatu*.



FILM EDITING

Only one woman (20%) is among the five nominees, with four men (80%) comprising the rest. This represents a decrease from 2024, when there were two women (40%) and three men (60%). In 2024, Jennifer Lame of *Oppenheimer* won the award. The other female nominee was Thelma Schoonmaker for *Killers of the Flower Moon*.

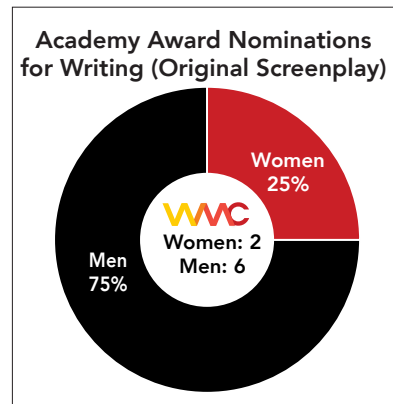
Juliette Welfling of *Emilia Pérez* is the only woman nominated in the category in 2025. This is her second nomination; she was nominated in 2008 in the same category for *The Diving Bell and the Butterfly*.

Unlike Best Cinematography, the category of Best Film Editing has been more open to nominating and awarding women. Fourteen women (and 106 men) have won in this category. The first woman to win was Anne Bauchens, for *North West Mounted Police*, in 1941.

ORIGINAL SCREENPLAY

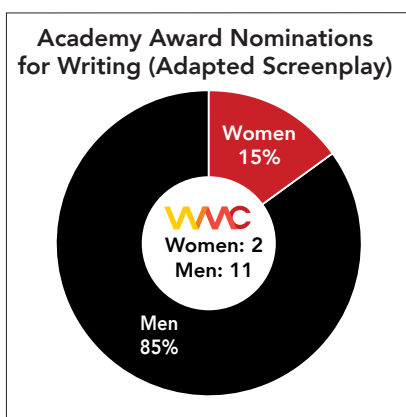
For the second year in a row, there are eight nominees in this category, but women had a decrease in numbers and percentage. In 2025, two women (25%) and six men (75%) are on the list of nominees. In 2024, three women (37.5%) and five men (62.5%) made the list.

The women nominated this year are first-time Oscar nominees Fargeat of *The Substance* and Mona Fastvold of *The Brutalist*. Fargeat's nomination marks a rare instance in which a horror film made it into this category. Fastvold co-wrote *The Brutalist* with her husband, Brady Corbet, who directed the movie.



ADAPTED SCREENPLAY

The good news is that there are two women nominated this year in this category, compared to one woman (Greta Gerwig of Warner Bros. Pictures' *Barbie*) who made the category's nominees list in 2024. The bad news is that, in terms of percentages, the numbers got worse for women.



In 2025, the women nominees are Léa Mysius of *Emilia Pérez* and Joslyn Barnes of *Nickel Boys*, making up 15% of the 13 nominees, with the 11 male nominees comprising the other 85%. That's compared to 2024, when Gerwig's lone nod in the category made her 17% of the six nominees, which included five men as the remaining 83%.

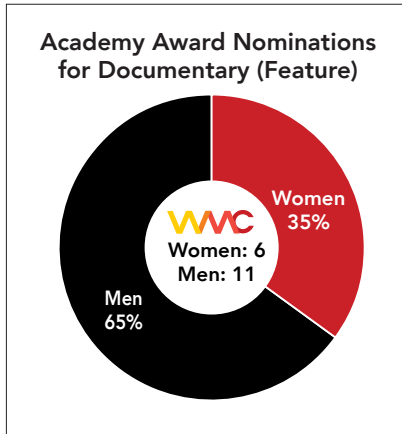
Mysius is a first-time Oscar nominee. Barnes (who is also a *Nickel Boys* producer nominated for Best Picture) shares the movie's Adapted Screenplay nomination with *Nickel Boys* director Ross.

Of the 13 nominees, 10 are white. The remaining three are Black men: RaMell Ross for *Nickel Boys* and Clarence Maclin and John "Divine G" Whitfield for *Sing Sing*.

DOCUMENTARY FEATURE

This is one of the few Oscar categories in which nominee gender parity has become a reality in past years. But in 2025, of the 17 nominees, six (35%) are women, and 11 (65%) are men, a sharp drop from 2024, when women were 50% of the nominees.

In 2024, all of the nominated documentaries were about people living outside the United States, with most of the films not in English. In 2025, that interesting trend continued. All of the women nominated in this category are first-time Oscar nominees, and most are from outside the United States.



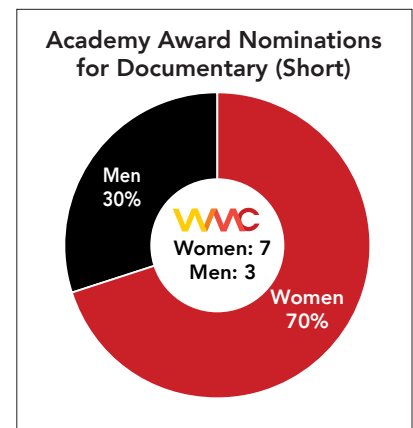
Japanese journalist Shiori Itō, the director of MTV Documentary Films' *Black Box Diaries*, is nominated for this chronicle of her quest for justice in her rape case. Also nominated for *Black Box Diaries* is London-based producer Hanna Aqvilin, who is originally from Sweden.

Israeli filmmaker Rachel Szor is the only woman of the four directors/producers nominated for Antipode Films' *No Other Land*, which chronicles a friendship that developed between Palestinian activist Basel Adra and Israeli journalist Yuval Abraham (who are also directors/producers of *No Other Land*) during violent political turmoil in Palestine's West Bank region of Masafer Yatta.

Canadian director/producer Emily Kassie is a contender for an Oscar for National Geographic Documentary Films' *Sugarcane*, which is about Indigenous survivors of residential school abuse in Canada's British Columbia. Polish-born producer Aniela Sidorska and American producer Paula DuPré Pesmen are nominated for Picturehouse's *Porcelain War*, which spotlights Ukrainian war fighters who make porcelain figures.

Women made significant strides in this category in 2025. Seven women (70%) are in the group of 10 nominees, with three men (30%) on the list. By comparison, in 2024 there were four (40%) women and six (60%) men nominated in the category.

The seven women are the only nominees for their respective films and are all first-time Oscar nominees. *Death by Numbers* director/producer Kim A. Snyder and producer Janique L. Robillard are nominated for this story about Samantha Fuentes, a teenage survivor of gun violence who confronts the perpetrator who harmed her during a school shooting. Smriti Mundhra (director/producer) and Maya Gnyp (producer) examine different aspects of a death-penalty case for a convicted murderer in *I Am Ready, Warden* from MTV Documentary Films. In Netflix's *The Only Girl in the Orchestra*, director/producer Molly O'Brien and producer Lisa Remington present an intimate biography of O'Brien's aunt Orin O'Brien, a double bassist who made classical music history in 1966 by becoming the first woman musician in the New York Philharmonic Orchestra.



ANIMATED FEATURE

In this category for directors and producers, female representation dropped significantly in 2025: Only one woman (8%), producer Liz Kearney, is among the 13 nominees, with 12 men comprising the other 92%. In 2024, there were 17 nominees, of whom five were women (29%) and 12 were men (71%). This is Kearney's first Oscar nomination, for IFC Films' *Memoir of a Snail*.

All of the category's nominated films that are centered on female characters were directed by men: *Inside Out 2*, *Memoir of a Snail*, and *The Wild Robot*, whose title character has a female voice. The other nominated films are Sideshow/Janus Films' *Flow* and Netflix's *Wallace & Gromit: Vengeance Most Fowl*.

Since this category was launched in 2002, the only women award-winners have been directors and producers of movies from Walt Disney Animation Studios or Pixar, which is owned by Disney. For directing, Brenda Chapman won for *Brave* in 2013, and Jennifer Lee won for *Frozen* in 2014. Chapman and Lee each shared the award with a male co-director. Women producers who've won are Darla K. Anderson of *Coco* (in 2018), Dana Murray of *Soul* (in 2021), and Yvett Merino of *Encanto* (in 2022). Merino, who is Mexican American, is the only woman of color who has won an Oscar in this category.

ANIMATED SHORT

For women filmmakers, short films have traditionally been a more likely path to Oscar nods for animation. There was a slight percentage decrease in female representation in the category this year: Four (40%) of the 10 nominees are women, while the other six (60%) are men. In 2024, 44% of the nine nominees were women, and 56% were men.

The category's four women nominees in 2025 are nominated for the first time: director/producer Shirin Sohani of *In the Shadow of Cypress*, producer Juliette Marquet of *Yuck!*, and director/producer Nina Gantz and producer Stienette Bosklopper of *Wander to Wonder*. In another example of French women filmmakers excelling in Oscar nominations this year, three of the category's five films nominated in 2025 are from Miyu Distribution, a French company: *Beautiful Men*, *Yuck!*, and *Wander to Wonder*. The other nominated film in this category is Toei Animation's *Magic Candies*.

LIVE ACTION SHORT

The statistics were the same in this category in 2025 as in 2024: Among the 10 nominees, there are three women (30%) and seven men (70%).

This year, all of the nominated women are first-time nominees. Suchitra Mattai is a producer of *Anuja*, a film about two underage Indian sisters dealing with a choice between education and working in a factory. Cindy Lee is the director of *The Last Ranger*, which spotlights rhino conservation. Dutch director Victoria Warmerdam is a contender for *I Am Not a Robot*, which is about a music producer who begins to question whether or not she's human.

COSTUME DESIGN

As with the category of Best Makeup and Hairstyling, women are typically a majority of nominees in this category. In 2025, the six nominees consist of four women (67%) and two men (33%). It's a decrease from 2024, when five women (83%) and one man (17%) were on the list.

The four women nominated in 2025 are Arianne Phillips of *A Complete Unknown*, Lisy Christl of *Conclave*, Janty Yates of Paramount Pictures' *Gladiator II*, and first-time Oscar nominee Linda Muir of *Nosferatu*.

Phillips was previously nominated in this category for 20th Century Fox's *Walk the Line* (in 2006), The Weinstein Company's *W.E.* (in 2012), and Paramount Pictures' *Once Upon a Time... in Hollywood* (in 2020). Christl was previously nominated for Columbia Pictures' *Anonymous* in 2012. Yates won in this category in 2001, for DreamWorks Pictures' *Gladiator*. Her other nomination for Best Costume Design was in 2024, for Apple Studios' *Napoleon*.

MAKEUP AND HAIRSTYLING

Women have often been the majority of nominees in this category, and this year is no exception. Out of the 15 nominees, nine (60%) are women and six (40%) are men. That's a dip in percentage for women from 2024, when there were nine women (69%) out of 13 nominees, and four men making up the other 31%.

The movies that the women nominees worked on all have very different makeup and hairstyling from each other. Julia Floch-Carbonel and her fellow category nominees from *Emilia Pérez* made leading actress Karla Sofía Gascón look like a man in the scenes before Gascón's transgender female character had gender affirmation surgery. Also representing France are Stéphanie Guillon and Marilyn Scarselli of *The Substance*, which features very gruesome body transformations.

Crystal Jurado is nominated for the A24 dark comedy *A Different Man*, in which lead actor Sebastian Stan played a character with a disfigured face for a great deal of the movie. Traci Loader and Suzanne Stokes-Munton had to do a lot of vampire transformations for cast members of *Nosferatu*. The other three women nominees, Frances Hannon, Laura Blount, and Sarah Nuth, worked together on *Wicked*, a fantasy musical with Best Actress nominee Cynthia Erivo as green-skinned witch Elphaba Thropp.

ORIGINAL SCORE

It's rare for women to get nominated in this category. In 2025, the category has one woman (14%) and six men (86%), out of seven nominees. This is a percentage decrease from 2024, when one woman (20%) and four men (80%) comprised the five nominees.

In 2025, Camille of *Emilia Pérez* shares her nomination in this category with Clément Ducol. Only four women have won an Oscar for composing a musical score: Marilyn Bergman of *Yentl* (in 1984), Rachel Portman of *Emma* (in 1997), Anne Dudley of *The Full Monty* (in 1998), and Hildur Guðnadóttir of *Joker* (in 2020).

ORIGINAL SONG

Female representation in this category this year is still fairly low, with only three women (30%) and seven men (70%) out of 10 nominees. That's a slight improvement, though, compared to 2024, when two women (25%) and six men (75%) were the eight nominees.

Camille of *Emilia Pérez* received two nominations, as a co-writer for "El Mal" and "Mi Camino." Another first-time Oscar nominee is Grammy-winning artist Brandi Carlile, who is nominated for co-writing "Never Too Late" from the Disney+ documentary *Elton John: Never Too Late*.

Diane Warren remains the most-nominated person in this category but has yet to win an Oscar. This year she received her 16th Oscar nod, for "The Journey" from the Netflix historical drama *The Six Triple Eight*.

PRODUCTION DESIGN

Gender parity was achieved this year in this category, with five women (50%) and five men (50%) comprising the 10 nominees. Yet this is a decrease in female representation from 2024, when the 11 nominees consisted of seven women (64%) and four men (36%).

Notably, two of the Best Picture nominees — *The Brutalist* and *Conclave* — have only women nominees in this category. Judy Becker (production design) and Patricia Cuccia (set design) are from *The Brutalist*, which prominently features brutalist-style architecture. Suzie Davies (production design) and Cynthia Sleiter (set design) of *Conclave* re-created Vatican City's Sistine Chapel in this drama about a sequestered meeting to elect a new pope.

Cuccia and Sleiter are first-time Oscar nominees. In 2014, Becker was nominated in this category for Columbia Pictures' *American Hustle*, while Davies was nominated for *Mr. Turner* in 2015.

The other woman nominated in this category is set designer Beatrice Brentnerova of *Nosferatu*, which features sets made to look like 1800s Germany and Transylvania. This is Brentnerova's first Oscar nomination.

SOUND

Just as in the category for Best Original Score, women nominated over the years have been few and far between. In 2025, there is only one woman (4%) out of 23 nominees. This is only a slight improvement from 2024, when there were no women among the 17 nominees.

Nancy Nugent Title of *Wicked* is the only woman to get nominated in 2025 in this category. It's her first Oscar nomination.

In 2021, the Academy combined the categories of Best Sound Editing and Best Sound Mixing into the single category of Best Sound.

Only seven women have won Oscars for sound. Kay Rose won a Special Achievement Award (Sound Effects Editing) for Universal Pictures' *The River* in 1985. In the now-defunct category Best Sound Effects Editing, Cecelia Hall was a winner for Paramount Pictures' *The Hunt for Red October* in 1991, and Gloria S. Borders won for TriStar Pictures' *Terminator 2: Judgment Day* in 1992.

Karen Baker Landers won Best Sound Editing for Universal Pictures' *The Bourne Ultimatum* in 2008, and for Sony Pictures' *Skyfall* in 2013. Lora Hirschberg of Warner Bros. Pictures' *Inception* was a winner for Best Sound Mixing in 2011. Nina Hartstone won for Best Sound Editing for 20th Century Fox's *Bohemian Rhapsody* in 2019. Michelle Couttolenc was one of the first winners in the Best Sound category, having won an Oscar in 2021 for Amazon Studios' *Sound of Metal*.

VISUAL EFFECTS

Visual Effects is yet another category with rigid resistance to nominating women; this year, there are no women among the 20 nominees. In 2024, there was just one woman (6%) out of the 18 nominees. That nominee — visual effects director Kiyoko Shibuya, one of the four nominees for Toho's Japanese-language *Godzilla Minus One* — also won, becoming the first Asian woman and the first woman of color to win in this category.

This category's gender-disparity record is dismal. Only three women have won Oscars for Best Visual Effects: Shibuya of *Godzilla Minus One*; Sara Bennett, who won for A24's *Ex Machina* in 2016; and Suzanne M. Benson of 20th Century Fox's *Aliens*, who won in 1987.

The previous female nominees in this category are Pamela Easley of TriStar Pictures' *Cliffhanger* (nominated in 1994) and Genevieve Camilleri of Paramount Pictures' *Love and Monsters* (nominated in 2021). This is truly a "men's club" category that will barely open the door for qualified women.

CONCLUSION

While female representation increased in some of the non-acting Oscar categories this year, the majority of the categories had decreased percentages of women. And although white French women made significant gains (mostly as first-time Oscar nominees), Black women were completely shut out of the competition for non-acting Oscars. It is worth noting that in recent years the French film industry has launched several initiatives to increase opportunities for women, including financial incentives for hiring women in certain crew positions, encouraging parity in film festivals, and promoting the visibility of women's films. The inclusion in this year's Oscar nominations of a number of French women suggests that such programs can have a tangible impact on the representation of and opportunities for women in film.

The continued underrepresentation of women for non-acting Oscar nominations is a problem that starts with decisions about who gets hired for these jobs. Blatant exclusion of women in certain categories (such as cinematography and visual effects) doesn't mean there aren't enough qualified women. There are plenty of talented women who are trained in these areas, but they face barriers in getting the type of work that tends to get recognition from the Academy.

Adding more diverse groups of voters to the Academy is an admirable effort but doesn't get to the root of the problem: sexism in hiring practices. People can only get nominated for Oscars when they are hired for these Oscar-nominated jobs in the first place. When the film industry achieves parity in the hiring of women, then we will start to see women in equal numbers nominated for — and winning — Oscars.



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