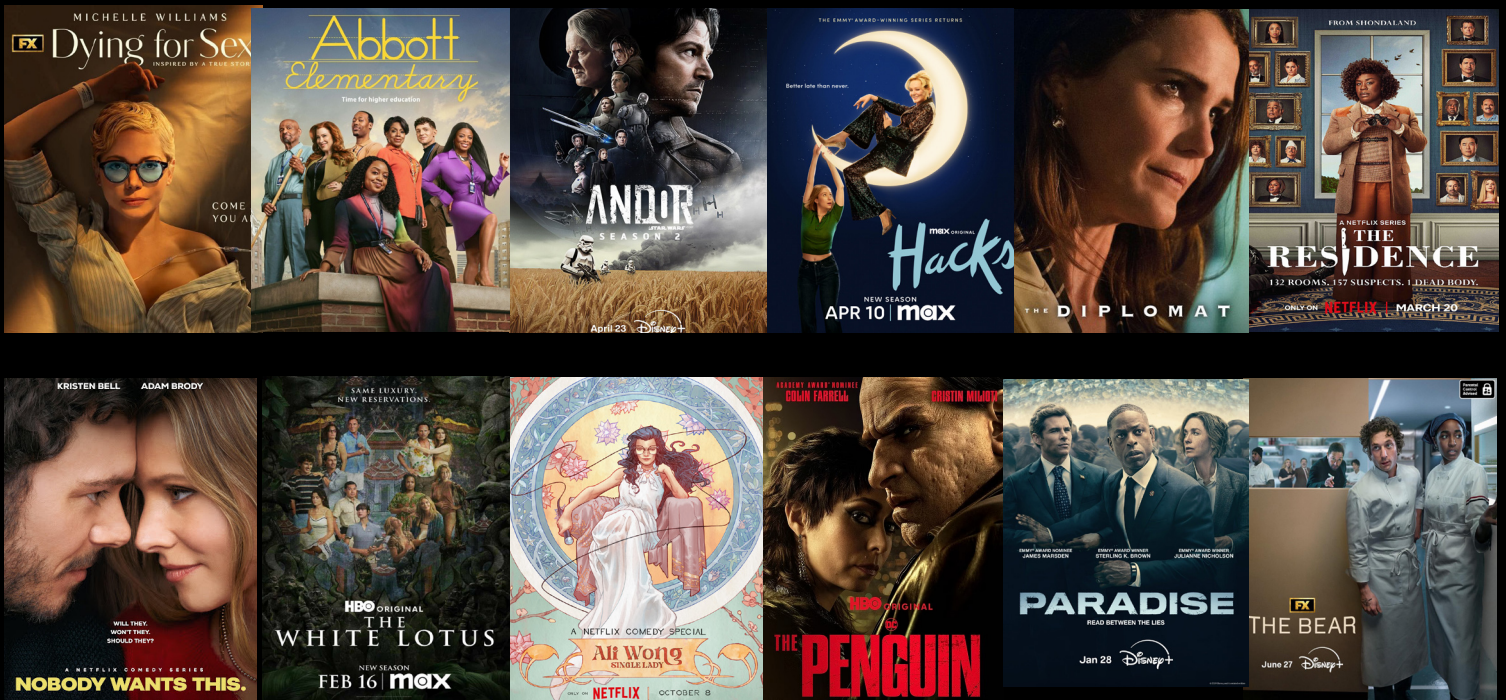




# Women's Media Center 2025 Report Gender & Non-Acting Emmy Nominations



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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 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 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.

# Women's Media Center 2025 Report

## Gender & Non-Acting Primetime Emmy Nominations

When it comes to non-acting categories for the Primetime Emmy Awards, progress in female representation is being reversed. In 2025, for the 77th annual Primetime Emmy Awards\* (which will be presented in Los Angeles on September 14), the total percentage of women who have been nominated in non-acting categories decreased: 33% of the non-acting nominees are women, compared to 34% for the 76th annual Primetime Emmy Awards, and women were excluded altogether in several categories. Of the four major non-acting fields for the awards show — producing, directing, writing, and editing — only directing had a percentage increase in female representation. The total representation of women nominated for non-acting Emmys has yet to surpass 35%.

The Academy of Television Arts and Sciences (or Television Academy), which oversees and produces the Primetime Emmy Awards, reports that it has nearly 22,000 voting members. Among the membership are 32 “peer group” categories representing specific fields of expertise. The Television Academy does not report the identity demographics (such as gender and race) of all of its members, although it does occasionally release demographic information that some of its members voluntarily self-report.

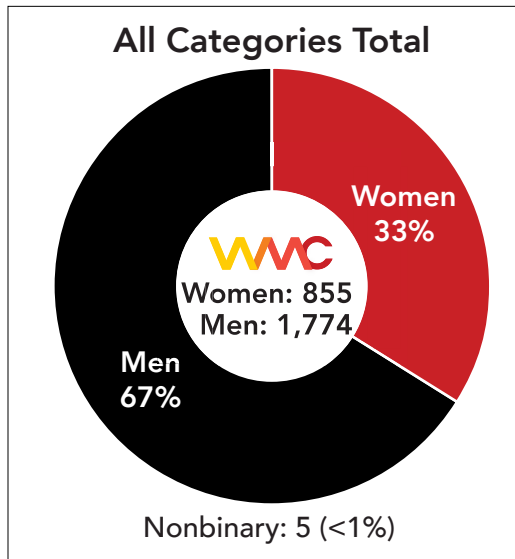
For the 77th Primetime Emmy Awards, 2,634 people have been nominated in 102 non-acting categories. Of these nominees, 855 (33%) are women, 1,774 (67%) are men, and five (less than 1%) are nonbinary. These percentages show slightly lower female representation compared to the 76th Primetime Emmy Awards, where out of the 2,561 people who were nominated in the 102 non-acting categories, 863 (34%) were women, 1,694 (66%) were men, and four (less than 1%) were nonbinary.

For the sixth consecutive year, the Primetime Emmy Awards (which include the Creative Arts Emmy Awards for technical categories) could have up to eight nominations per category, based on a sliding scale of eligible submitted nominations. The exceptions are the categories of Outstanding Drama Series and Outstanding Comedy Series, which have eight nominations each, regardless of the number of submissions. These increases in nominations per category have not resulted in significant percentage increases for women being nominated in non-acting categories. In most non-acting categories, more nominations have resulted in more men getting these nominations in total numbers and in percentages, in every year since these changes were made to the category rules.

In 12 categories, there are no women nominated at all. That's an increase from the 11 categories that snubbed women for nominations for the 76th Primetime Emmy Awards. In 2025, the categories in which women were shut out the most are in the fields of directing, cinematography, and music. The categories that have no women nominees this year are:

- Outstanding Directing for a Variety Series
- Outstanding Directing for a Documentary/Nonfiction Program
- Outstanding Picture Editing for a Drama Series
- Outstanding Writing for a Drama Series
- Outstanding Cinematography for a Series (Half-Hour)
- Outstanding Cinematography for a Limited or Anthology Series or Movie
- Outstanding Emerging Media Program
- Outstanding Music Direction
- Outstanding Original Main Title Theme Music
- Outstanding Music Supervision
- Outstanding Sound Mixing for a Nonfiction Program
- Outstanding Stunt Coordination for Comedy Programming

Women being shut out as nominees in these categories is part of a larger systemic issue of hiring practices in these areas. Any improvements for female representation have been minimal. For example, CBS's long-running, Emmy-winning reality competition series *The Amazing Race* had only men among its 18 nominees for Outstanding Sound Mixing for a Reality Program for the 76th Primetime Emmy Awards. This year, one woman (production mixer Allie Boettger) is among *The Amazing Race's* 18 nominees up for the award. She is also the only woman among the 38 nominees in this category. The rest are men.



“At a time when corporations are abandoning efforts to improve diversity, equity, and inclusion, we find women behind the camera continue to hit a glass ceiling when it comes to recognition and celebration of their merit, excellence, and intelligence,” said Julie Burton, President and CEO of the Women’s Media Center. “This translates to fewer opportunities for women, and that is a loss for everyone.”

Although it’s common for a man to be the sole showrunner of a Primetime Emmy-nominated series, it’s very unusual for a woman to be in this position of power. The female showrunners who get Primetime Emmy nominations usually share the showrunner title with at least one man. That is the case with Quinta Brunson, creator and star of ABC’s Emmy-winning comedy series *Abbott Elementary*, which has Justin Halpern and Patrick Schumacker credited as co-showrunners/executive producers. Lucia Aniello and Jen Statsky of HBO Max’s Emmy-winning comedy series

*Hacks* share their co-showrunner titles with Paul W. Downs, who is also a supporting actor on *Hacks*. Joanna Calo of FX on Hulu’s Emmy-winning comedy series *The Bear* is a co-showrunner with Christopher Storer, who created the show.

Deborah Cahn, showrunner of the Netflix drama series *The Diplomat*, has the rare distinction of being a woman who is the sole showrunner of a series nominated in a major Primetime Emmy category. This year, *The Diplomat* has two Primetime Emmy nods: Outstanding Drama Series and Outstanding Lead Actress in a Drama Series. *The Diplomat* star Keri Russell is nominated in both categories because she’s also an executive producer of the show. FX on Hulu’s *Dying for Sex* has two women showrunners — Kim Rosenstock and Elizabeth Meriwether — who are both among the show’s nominees for Outstanding Limited or Anthology Series. Also nominated in the category of Outstanding Limited or Anthology Series is HBO’s *The Penguin*, which has Lauren LeFranc as the sole showrunner.

For the 77th Primetime Emmy Awards, the first season of Netflix’s *Nobody Wants This* garnered an Outstanding Comedy Series nod for showrunner Erin Foster, who was the series’ only showrunner. The second season of *Nobody Wants This* will be overseen by co-showrunners Jenni Konner and Bruce Eric Kaplan, though Foster remains at the show as an executive producer.

This year’s Primetime Emmy nominations also reflect the trend of actresses who are nominated as executive producers for series in which they star. Examples include Brunson of *Abbott Elementary*, Russell of *The Diplomat*, Michelle Williams of *Dying for Sex*, Kristen Bell of *Nobody Wants This*, and Selena Gomez of Hulu’s *Only Murders in the Building*, which is nominated for Outstanding Comedy Series.

Brunson is a Black female showrunner, extremely rare in the industry, and is nominated in multiple major Primetime Emmy categories. In addition to being nominated for Outstanding Comedy Series, Brunson received nods for Outstanding Writing for a Comedy Series (which she won at the 74th Primetime Emmy Awards) and Outstanding Lead Actress in a Comedy Series (which she won at the 75th Primetime Emmy Awards).

Ayo Edebiri of *The Bear* is also nominated for Outstanding Lead Actress in a Comedy Series at the 77th Primetime Emmy Awards, but she reached an even bigger Primetime Emmy milestone this year: She became the first Black woman to be nominated in the category of Outstanding Directing for a Comedy Series. She's nominated for directing the "Napkins" episode in *The Bear's* third season. When she joined ABC's *Celebrity Family Feud* in 2024, Myeshia Mizuno made history as the first Black woman showrunner of a nationally televised primetime game show, and does so again as the first Black woman showrunner to receive a Primetime Emmy nomination for Outstanding Game Show.

Even with these breakthroughs, women of color are less represented in high-profile Primetime Emmy categories, compared to the previous year. Compared to many other primetime series, Comedy Central's *The Daily Show* has a diverse group of nominees, in terms of race and gender — and yet *The Daily Show* has no women of color nominated this year as host in the category of Outstanding Talk Series. Former *Daily Show* co-host Dulcé Sloan (a Black woman) was one of the award recipients when *The Daily Show* won in this category at the 76th Primetime Emmy Awards. For the 77th Primetime Emmy Awards, women of color are also not among the nominees for Outstanding Host for a Game Show. Openly queer and Black entertainer Keke Palmer of NBC's *Password* was nominated for this award at the previous two Primetime Emmy ceremonies, and she won at the 75th Primetime Emmy Awards, making her the first Black woman to win in this category.

Beyoncé of Netflix's *Beyoncé Bowl* is nominated as a performer/executive producer for Outstanding Variety Special (Live), a category where executive producer Dionne Harmon (who is Black) has two nominations: for *Beyoncé Bowl* and for Fox's *Apple Music Super Bowl LIX Halftime Show Starring Kendrick Lamar*. For the latter show, executive producer Desiree Perez (who identifies as Cuban American) is also nominated in this category where white men are the majority of nominees.

Perez and *Only Murders in the Building* co-star Gomez (who identifies as Mexican American) are two of the few Latinas nominated this year as an executive producer. Gomez holds the record for being the Latina producer with the most Primetime Emmy nods: four so far, all for *Only Murders in the Building*. Frida Perez of Apple TV+'s *The Studio* has become the first Latina to get a Primetime Emmy nomination for Outstanding Writing for a Comedy Series. As a co-executive producer of *The Studio*, Frida Perez is also nominated for Outstanding Comedy Series. *The Studio* music editor Lorena Perez Batista has the rare distinction of being a Latina who has received an Emmy nod for Outstanding Sound Editing for a Comedy or Drama Series (Half-Hour).

Stand-up comedy specials continue to be platforms where women make strides as Emmy nominees. Ali Wong of Netflix's *Ali Wong: Single Lady* and Sarah Silverman of Netflix's *Sarah Silverman: PostMortem* are each nominated as a performer/executive producer in the male-majority category of Outstanding Variety Special (Pre-Recorded).

Wong (who won her first two Primetime Emmys for the 2023 Netflix limited series *Beef*), Bravo's *Top Chef* host Kristen Kish, *Top Chef* showrunner Doneen Arquines, and MTV's *RuPaul's Drag Race* executive producer Mandy Salangsang are four of a small number of Asian American women who are nominated in a non-acting Primetime Emmy category this year. This is in contrast to the 76th Primetime Emmy Awards, which had Kish, Arquines, and Salangsang among several Asian American women nominated in non-acting categories — including executive producer Rachel Kondo of FX's drama series *Shōgun*, executive producer Lisa Joy of Prime Video's drama series *Fallout*, producers Sandra Oh and Awkwafina of Hulu's comedy movie *Quiz Lady*, executive producer Lauren Ma of Netflix's drama series *3 Body Problem*, and executive producer Nadine Rajabi of Bravo's reality series *Below Deck*. Salangsang of *RuPaul's Drag Race* has been nominated nine consecutive times in the category of Outstanding Reality Show Competition, and has won five times, while *Top Chef's* Arquines has received her 15th consecutive nomination in this category.

LGBTQ representation in the Primetime Emmy competition is still dominated by shows that are led by and starring men. These shows include *RuPaul's Drag Race* (eight nominations); Hulu's comedy series *Mid-Century Modern* (four nominations); Netflix's *Queer Eye* (three nominations); MTV's *RuPaul's Drag*

Race: *Untucked* (two nominations); and Shudder's *The Boulet Brothers' Dragula* (two nominations). Emmy-winning TV series about queer or transgender women — such as Netflix's drama series *Orange Is the New Black*, Prime Video's comedy series *Transparent*, and FX's drama series *Pose* — were canceled years ago and have not been replaced with comparable, award-winning series centered on queer or transgender women.

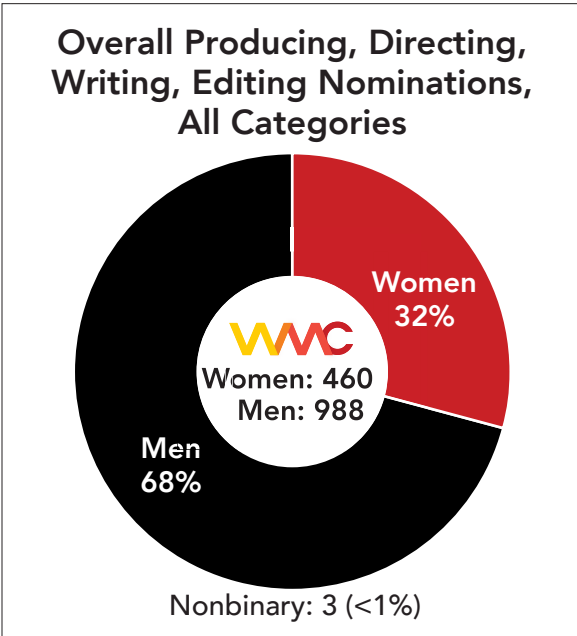
*The Bear's* Edebiri (who is openly queer) and *Top Chef's* Kish (who identifies as a lesbian) are the two openly queer women with the most high-profile Primetime Emmy nods this year in non-acting categories. Kish is nominated for Outstanding Host for a Reality or Reality Competition Program. This represents a decrease in queer female representation compared to previous years, when lesbian comedians Hannah Gadsby, Wanda Sykes, and Tig Notaro got Primetime Emmy nominations for their stand-up comedy specials, or when *Pose* (which was on the air from 2018 to 2021) garnered Outstanding Drama Series nods that included nominations for transgender women executive producers Janet Mock and Our Lady J.

Women showrunners who are over the age of 60 might as well be invisible to those who chose this year's Primetime Emmy nominations — there isn't a single one nominated. By contrast, there's never a shortage of male showrunners over the age 60 who get Primetime Emmy nods. For the 76th Primetime Emmy Awards, the only woman showrunner over the age of 60 nominated in major categories was Mimi Leder of Apple TV+'s *The Morning Show* (for Outstanding Drama Series and Outstanding Directing for a Drama Series), but *The Morning Show* did not have any eligible episodes for the 77th Primetime Emmy Awards.

Women with disabilities are seen on television, but they aren't getting many Primetime Emmy nominations in non-acting categories (keeping in mind that not all disabilities are visible or reported). For example, Netflix's *Love on the Spectrum* (a dating show about neurodivergent people) has five Primetime Emmy nominations this year, including Outstanding Unstructured Reality Program. However, *Love on the Spectrum's* Primetime Emmy nominees (including executive producer Karina Holden and supervising producer Diana Gonzales) are behind-the-scenes team members who are not neurodivergent people. Although showrunner Cian O'Clery has said in interviews that some neurodivergent people are among the program's crew, their positions are not the ones that *Love on the Spectrum* is getting nominations for. A notable exception to the disparity in female disability representation for non-acting Emmy nominees is producer Kyla Harris, a disabled woman. Harris is nominated for Exceptional Merit in Documentary Filmmaking, for the Hulu documentary film *Patrice: The Movie*, which is about a disabled couple.

Even with some breakthrough nominations for women this year, the total percentage of female representation has decreased overall in the four top non-acting Emmy fields: producing, directing, writing, and editing. For the 77th Primetime Emmy Awards, of the 1,451 nominees in these four fields, 460 (32%) are women, 988 (68%) are men, and three (less than 1%) are nonbinary. That's compared to the 76th Primetime Emmy Awards, which had 1,420 nominees in these four fields, of whom 471 (33%) were women, 946 (67%) were men, and three (less than 1%) were nonbinary.

Of these four non-acting fields, producing and writing resulted in the highest percentage of female nominees for the 77th Primetime Emmy Awards, with 36% for producing and 31% for writing. For the 76th Primetime Emmy Awards, women were 38% of nominees for producing and 31% for writing.



Just as in the previous Primetime Emmys, directing and editing fields had the lowest percentages for women. However, for the 77th Primetime Emmy Awards, women are 15% of the directing nominees — a jump from 11% for the 76th Primetime Emmy Awards. There's a decrease in the percentage of nominated female editors, with women comprising 23% of the editor nominees for the 77th Primetime Emmy Awards, compared to 27% of editor nominees for the 76th Primetime Emmy Awards.

Of the 10 programs with the most nominations for the 77th Primetime Emmy Awards, all but one — HBO's drama series *The White Lotus* — have at least one woman nominated as a producer, writer, editor, or director. *The White Lotus* has Emmy nominations this year for producing, writing, editing, and directing, but all the show's nominees in these categories are men.

Apple TV+'s drama series *Severance* is the leading nominee contender, with 27 nominations, of which 18 are in non-acting categories. *The Penguin* has 24 nods, 21 for non-acting categories. *The Studio* and *The White Lotus* have 23 nominations each, with *The Studio* getting 13 in non-acting categories, and *The White Lotus*, 15.

The 16 nominations for HBO's drama series *The Last of Us* include 10 for non-acting categories. *Hacks* and Disney+'s drama series *Andor* have 14 nominations each, with *Hacks* garnering 10 in non-acting categories, and *Andor* receiving 13. Rounding out the top 10 shows with the most Primetime Emmy nods this year are *The Bear*, HBO Max's drama series *The Pitt*, and Netflix's limited drama series *Adolescence*, which received 13 nominations each. In non-acting categories, *The Bear* has six nods, *The Pitt* has 10, and *Adolescence* has eight.

For the 77th Primetime Emmy Awards, several scripted programs with female protagonists received Emmy nominations, but most of these shows did not have teams at or close to gender parity or a female majority in Emmy-nominated non-acting roles. A few notable exceptions are *Hacks* and *Dying for Sex*. Each of these shows has at least one woman as a co-showrunner. *Hacks* garnered several individual nominations for women in the male-dominated fields of producing, directing, writing, and editing. *Dying for Sex* has women nominated for producing, directing, and writing. (The only women getting non-acting Primetime Emmy nominations this year for *The Diplomat* and *Nobody Wants This* are producers.) This continues a pattern of TV programs with women as showrunners tending to have the most total numbers of women getting Primetime Emmy nominations in producing, directing, writing, and editing. More details can be found in the sections of this report for these respective fields.

However, gender barriers remain. When looking at the top 10 shows that received the most Primetime Emmy nods this year, female-oriented shows with women showrunners are still very much in the minority. *Hacks* is the only show in the top 10 nominee list that is centered on women characters and has women showrunners. (*Hacks* women co-showrunners Aniello and Statsky have both previously won Emmys for *Hacks*.) *The Bear*, which has an Emmy-winning woman co-showrunner and an Emmy-nominated lead actress/director, is centered on both a male restaurant owner and his female business partner. *The Penguin* has a female showrunner for a show centered on a male character who's a "boss figure." All the other shows in this year's top 10 nominee list have only male showrunners.

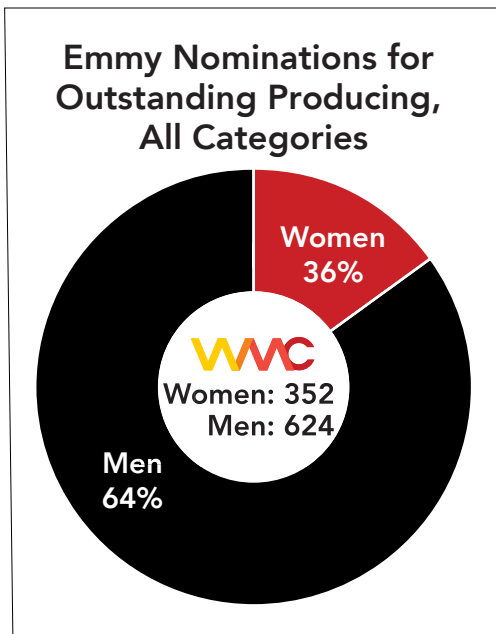
The statistics suggest that women showrunners for Emmy-nominated shows play crucial roles in hiring women, who then have a chance to get Primetime Emmy nods in male-dominated categories. However, male-oriented shows get the most Primetime Emmy nominations, and men get most of the Emmy-nominated jobs on these shows. Until there is more gender parity in behind-the-scenes hiring for these television programs, the non-acting categories for the Primetime Emmys will continue to be stacked in preference of men.

The 77th annual Primetime Emmy Awards will be telecast live on CBS on September 14, streamed live on Paramount+ Premium, and available on demand after the ceremony on Paramount+ Premium and Paramount+ Essential. The companion Creative Arts Emmy Awards will be presented on September 6 and September 7. The two-part Creative Arts Emmy Awards ceremony will be streamed live on Emmys.com. FXX will televise highlights of the Creative Arts Emmy Awards on September 13, and this edited program will be available for streaming on Hulu through October 7. The Primetime Emmy Awards and Creative Arts Emmy Awards will both take place at the Peacock Theater at L.A. Live in Los Angeles.

## PRODUCING (19 categories)

Of the four biggest non-acting fields (producing, directing, writing, and editing), producing continues to be the one where women have the highest percentage of Primetime Emmy nominees. For the 77th Primetime Emmy Awards, there was a slight decrease in the number of women nominated as producers: Of the 978 nominees, 352 (36%) are women, and 624 (64%) are men. That's compared to the 76th Primetime Emmy Awards, when out of the 973 producer nominees, 371 (38%) were women, and 602 (62%) were men.

In the category of Outstanding Drama Series, female representation decreased from the previous Primetime Emmy Awards. Of the 86 people nominated in the category this year, 25 (29%) are women, while 61 (71%) are men. By comparison, the 76th Primetime Emmy Awards had 112 nominees, of whom 43 (38%) were women, while 69 (62%) were men. All eight of the category's nominated programs for the 77th Primetime Emmy Awards have male-majority teams of nominees: *Andor*, *The Diplomat*, *The Last of Us*, *The Pitt*, *Severance*, *The White Lotus*, Hulu's *Paradise*, and Apple TV+'s *Slow Horses*. For *The White Lotus*, there are only men as nominees in this category. By contrast, for the 76th Primetime Emmy Awards, four of the eight shows in this category had a male majority of nominees, while the other four shows had either gender parity or a female majority for their nominees.



The category of Outstanding Comedy Series saw a downward slide in overall female representation for the 77th Primetime Emmy Awards. Of the 106 nominees, 34 (32%) are women, and 71 (68%) are men. That's in comparison to the 76th Primetime Emmy Awards, which had 88 nominated producers in this category, of whom 32 (36%) were women, while 56 (64%) were men. Seven of the category's eight nominated shows for the 77th Primetime Emmy Awards have a male-majority team of nominated producers in this category: *Abbott Elementary*, *The Bear*, *Hacks*, *Only Murders in the Building*, *The Studio*, Apple TV+'s *Shrinking*, and FX's *What We Do in the Shadows*. The category has only one comedy series with gender parity for its nominated producer team: *Nobody Wants This*, which has seven women (50%) among the show's 14 nominated producers. The 76th Primetime Emmy Awards had one show in this category that had a female majority of nominees, while the other seven shows had male majorities.

The category of Outstanding Limited or Anthology Series saw a small improvement in female representation, with two out of the five shows having a female majority of nominees or gender parity. One out of the five nominated shows, *Dying for Sex*, has a female-majority producer team: nine (75%) women out of 12 nominated producers. Netflix's *Black Mirror* has gender parity, with two (50%) women and two men making up the show's four nominated producers. The other nominated shows have male-majority producer teams: *Adolescence*, *The Penguin*, and Netflix's *Monsters: The Lyle and Erik Menendez Story*. In comparison, one out of the five nominated shows in this category had a female-majority producer team for the 76th Primetime Emmy Awards.

Unscripted, reality, nonfiction, and documentary categories continue to be where women often have among the highest percentages of producer nominations. For the 77th Primetime Emmy Awards, the category of Outstanding Game Show has a sizeable percentage of women nominees: 23 (47%) of the 49 nominees are women. The game shows with the highest percentages of nominated female producers this year have women showrunners. At CBS's *The Price Is Right*, showrunner Evelyn Warfel is among the five women (83%) who are on the show's list of six nominees. At *Celebrity Family Feud*, led by Myeshia Mizuno, seven (54%) of the 13 nominated producers are women.

In the documentary categories this year, Exceptional Merit in Documentary Filmmaking has the highest percentage of women, who are nine (56%) of the 16 nominees in this category. A shining example in this category is the previously mentioned *Patrice: The Movie*, which has a female-majority group of nominees: Five (71%) of the seven nominees for the movie are women. The other nominated documentaries in the category this year are Prime Video's *I Am: Celine Dion* and Netflix's *The Remarkable Life of Ibelin*. For the 76th Primetime Emmy Awards, eight (57%) of this category's 14 nominees were women.

Meanwhile, the category of Outstanding Short Form Nonfiction or Reality Series has gender parity, with women being 15 (50%) of the category's 30 nominees. The five nominated series in this category are Netflix's *Adolescence: The Making of Adolescence*, HBO Max's *Hacks: Bit by Bit*, HBO's *Making of The Last of Us*, Hulu's *Only Murders in the Building: Unlocking the Mystery*, and HBO's *The White Lotus: Unpacking the Episode*. For the 76th Primetime Emmy Awards, 18 (62%) of this category's 29 nominees were women.

The category of Outstanding Scripted Variety Series maintained gender parity, with the same two shows nominated for the second consecutive year: HBO's *Last Week Tonight With John Oliver* and NBC's *Saturday Night Live*. Eleven (50%) of the 22 nominated producers are women. In this category, *Last Week Tonight With John Oliver* has nine women (60%) among the show's 15 nominees, in contrast to *Saturday Night Live*, which has two women (29%) among its seven nominees. By comparison, for the 76th Primetime Emmy Awards, 12 (50%) of this category's 24 nominated producers were women. *Last Week Tonight With John Oliver* had 10 women (59%) out of the show's 17 nominees, and *Saturday Night Live*, the same number as this year: two women (29%) of the seven nominees.

## DIRECTING (Nine categories)

Directing continues to be one of the toughest areas of television for women to get hired. And when it comes to Primetime Emmy nominations, things are getting worse for women TV directors in some categories. For the 77th Primetime Emmy Awards, just as for the 76th Primetime Emmy Awards, male nominees outnumbered female nominees in all but one directing category. In some categories for directors, there are no women nominees this year.

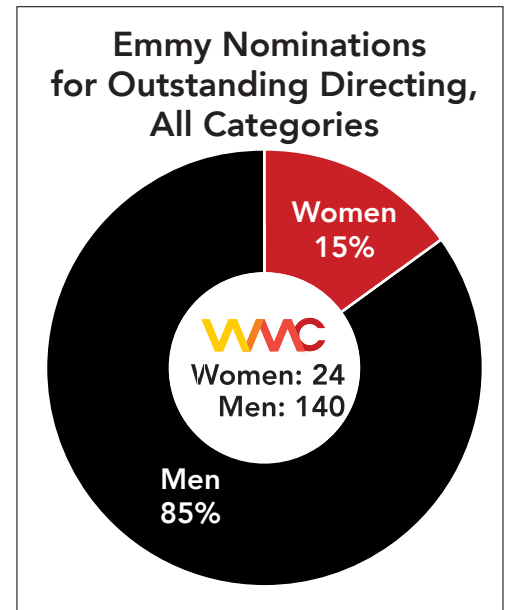
There was a small uptick in total percentages for women in directing categories. For the 77th Primetime Emmy Awards, of the 164 director nominees, 24 (15%) are women, and 140 (85%) are men. By comparison, for the 76th Primetime Emmys, the 158 director nominees consisted of 17 women (11%), 140 men (89%), and one nonbinary person (less than 1%).

In the category of Outstanding Directing for a Drama Series, female representation had a noticeable percentage downturn from the previous ceremony. This year, two women (29%) are on this category's list of seven nominees: Amanda Marsalis of *The Pitt* and Jessica Lee Gagné of *Severance*. For the 76th Primetime Emmy Awards, two women (33%) were among the six nominated directors.

The pattern of two women nominees per category repeated for the category of Outstanding Directing for a Comedy Series. Two women (33%) are among the six nominees: Edebiri of *The Bear* and Aniello of *Hacks*. These are the same numbers that the category had for the 76th Primetime Emmy Awards.

For the 77th Primetime Emmy Awards, two director categories have no women as nominees: Outstanding Directing for a Variety Series and Outstanding Directing for a Documentary/Nonfiction Program. By contrast, only one directing category — Outstanding Directing for a Reality Program — shut out women nominees for the 76th Primetime Emmy Awards. For that ceremony, Outstanding Directing for a Variety Series had one woman (25%) out of the four nominees, while Outstanding Directing for a Documentary/Nonfiction Program had one woman (14%) out of the seven nominees.

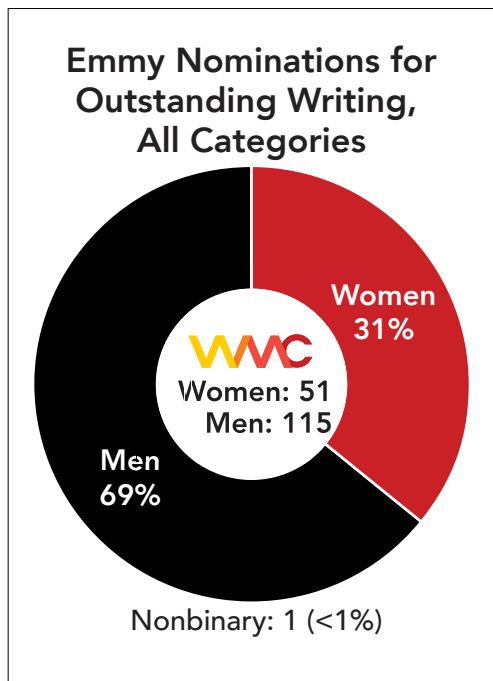
The category of Outstanding Directing for a Limited or Anthology Series or Movie saw significant gains in female representation. It went from having gender parity — three (50%) out of the six nominees were women — for the 76th Primetime Emmy Awards to having five women (83%) out of the six nominees for the 77th Primetime Emmy Awards. The five nominated women in the category this year are Shannon Murphy of *Dying for Sex*, Helen Shaver of *The Penguin*, Jennifer Getzinger of *The Penguin*, Nicole Kassell of Netflix's *Sirens*, and Lesli Linka Glatter of Netflix's *Zero Day*. It's the only directing category this year where women outnumber men in nominations.



## WRITING (Six categories)

For the 77th Primetime Emmy Awards, there are 167 people nominated in the writing categories, consisting of 51 (31%) women, 115 (69%) men, and one (less than 1%) nonbinary person. That's the same percentage of women nominees as the 76th Primetime Emmy Awards, when of the 134 writer nominees, there were 41 women (31%) and 91 men (68%).

For the 77th Primetime Emmy Awards, men outnumber women in all writing categories except one: Outstanding Writing for a Limited or Anthology Series or Movie, which has gender parity. That wasn't the case for the 76th Primetime Emmy Awards, where two writing categories achieved gender parity: Outstanding Writing for a Drama Series and Outstanding Writing for a Comedy Series.



In the category of Outstanding Writing for a Drama Series, women are completely shut out this year, and only men are nominated. That's in contrast to the 76th Primetime Emmy Awards, where five (50%) out of the 10 nominees were women.

The category of Outstanding Writing for a Comedy Series had a percentage decrease in female representation for the 77th Primetime Emmy Awards. Eight (42%) out of the 19 nominees are women: Brunson of *Abbott Elementary*; Aniello and Statsky of *Hacks*, who are nominated for the same episode; Carrie Kemper of HBO's *The Rehearsal*; Hannah Bos and Bridget Everett of HBO's *Somebody Somewhere*, who are nominated for the same episode; Frida Perez of *The Studio*; and Sarah Naftalis of FX's *What We Do in the Shadows*. By comparison, six (50%) out of the category's 12 nominees were women at the 76th Primetime Emmy Awards.

In the category of Outstanding Writing for a Limited or Anthology Series or Movie, the numbers of women greatly improved from the previous Primetime Emmys. For the 77th Primetime Emmy Awards, four (50%) of the eight nominees are women: Bisha K. Ali of *Black Mirror*; Lauren LeFranc of *The Penguin*; and *Dying for*

*Sex*'s Kim Rosenstock and Elizabeth Meriwether, who share a nomination for the same episode. By contrast, for the 76th Primetime Emmy Awards, there was one woman (17%) among the category's six nominees.

In the category of Outstanding Writing for a Variety Series, there is a small percentage increase for women: Of the 69 nominees, 22 (32%) are women, 46 (67%) are men, and one person (1%) is nonbinary. By comparison, for the 76th Primetime Emmy Awards, the category had 72 nominees: 21 (29%) women, 49 (68%) men, and two (3%) nonbinary people.

## EDITING (Nine categories)

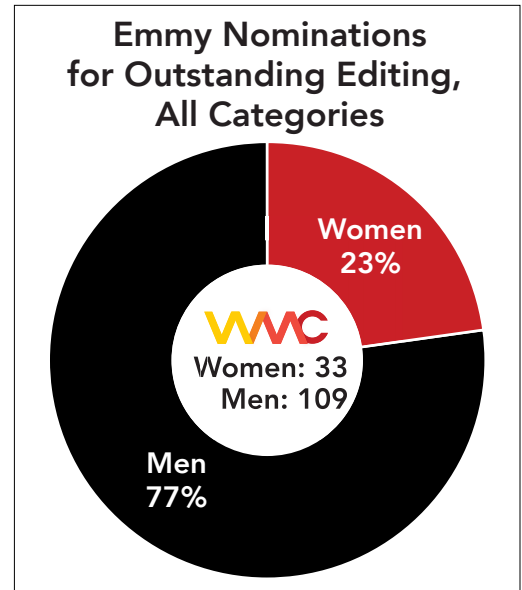
For the 77th Primetime Emmy Awards, men outnumber women in the nominations for all of the editing categories except two: Outstanding Picture Editing for a Single-Camera Comedy Series and Outstanding Picture Editing for a Limited or Anthology Series or Movie. The total numbers of nominated women editors decreased from the previous ceremony. Of the 142 editing nominees this year, 33 (23%) are women, and 109 (77%) are men. By contrast, of the 155 editing nominees for the 76th Primetime Emmy Awards, 42 (27%) were women, and 113 (73%) were men.

The category of Outstanding Picture Editing for a Single-Camera Comedy Series had no change in its female-majority representation, compared to the previous ceremony. Five (56%) of the nine nominees are women: Joanna Naugle of *The Bear*; Susan Vaill of *Hacks*; Stacy Moon of *The Rehearsal*; and Yana Gorskaya and Liza Cardinale of *What We Do in the Shadows*, who share a nomination for the same episode. The 76th Primetime Emmy Awards had the same statistic for this category: Five (56%) of the nine nominees were women.

This is in stark contrast to the category of Outstanding Picture Editing for a Multi-Camera Comedy Series, which has one woman (20%), Angel Gamboa, among its five nominees for the 77th Primetime Emmy Awards. For the 76th Primetime Emmy Awards, the category also had one woman (20%) among the five nominees: Angel Gamboa Bryant of Netflix's *The Upshaws*, who had two separate episode nominations for the same show. She shared one of the nominations with male editor Brian LeCoz.

The category of Outstanding Picture Editing for a Limited or Anthology Series or Movie went from having the lowest percentage of women editors for the 76th Primetime Emmy Awards to the highest percentage of women editors for the 77th Primetime Emmy Awards. This year, three (60%) of the category's five nominees are women: Peggy Tachdjian of *Monsters: The Lyle and Erik Menendez Story*, Meg Reticker of *The Penguin*, and Catherine Haight of *Sirens*. By contrast, one woman (12.5%) was among the category's eight nominees for the 76th Primetime Emmy Awards.

While women editors are making strides in the aforementioned category, the same can't be said of the category of Outstanding Picture and Editing for a Drama Series. Out of the category's seven nominees for the 77th Primetime Emmy Awards, all are men, none are women. By comparison, this category had four (50%) women out of the eight nominees for the 76th Primetime Emmy Awards. (Picture editing for single-camera drama series and multi-camera drama series are combined into one category — unlike comedy series, which get separate picture editing categories for single-camera series and multi-camera series.)



## OTHER CATEGORIES (59 categories)

For the 77th Primetime Emmy Awards, the percentage of women remained almost the same (compared to the 76th Primetime Emmy Awards) for nominations in non-acting categories other than producing, directing, writing, and editing. These categories are casting, choreography, cinematography, costume, emerging media, hairstyling, lighting design/direction, main title design, makeup, music, performance, production design, sound, special effects, and stunt coordination.

For the 77th Primetime Emmy Awards, there are 1,183 nominees in these categories: 395 (33.5%) are women, 786 (66.5%) are men, and two (less than 1%) are nonbinary people. For the 76th Primetime Emmy Awards, there were 1,141 nominees in these categories: 392 (34%) were women, 748 (66%) were men, and one (less than 1%) was a nonbinary person.

Almost all the below-the-line categories continue a pattern of women being most of the nominees in some categories, while men are the majority of the nominees in other categories. Women are at least 68% of the nominees in casting, makeup, hairstyling, and costumes for the 77th Primetime Emmy Awards. Women were at least 61.5% of the nominees in casting, makeup, hairstyling, and costumes for the 76th Primetime Emmy Awards.

Several categories continue to be male-dominated: cinematography, music, performance, lighting design/direction, main title design, sound, special effects, and stunt coordination. Men make up at least 54% of the nominees in all of these categories for the 77th Primetime Emmy Awards. At least 63% of the nominees in all of these categories for the 76th Primetime Emmy Awards were men.

In the category of production design, whether men or women will be the majority of the nominees is becoming less predictable every year. One thing is for certain: Production design is the below-the-line field that has come the closest to gender parity for Primetime Emmy nominees. For the 77th Primetime Emmys, of the 90 production design nominees, 41 (46%) are women, and 49 (54%) are men. This is essentially a reversal from the 76th Primetime Emmy Awards, where the 83 production design nominees consisted of 44 (53%) women and 39 (47%) men.

Another category making a big percentage switch for nominees this year is Outstanding Emerging Media Program, which has typically been male-dominated in the nominations. That trend was reversed at the 76th Primetime Emmy Awards, when women were five (62.5%) of the eight individual nominees, and men were three (37.5%) of the nominees. However, the category has reverted to being male-dominated for the 77th Primetime Emmy Awards — this time, to the extreme: All the nominated individuals are men.

The gender breakdown in choreography categories varies from year to year. For the 77th Primetime Emmys, there are 13 choreography nominees, of whom five (38%) are women and eight (62%) are men. It's a gender-majority flip from the 76th Primetime Emmy Awards, where the 11 choreography nominees consisted of eight (73%) women and three (27%) men.

There seems to be a gradual eroding of gender segregation in production design. But in any given year, the other below-the-line categories have extreme majorities of men or women dominating the nominations in certain categories. And the problem still persists that when it comes to the total nominees for Primetime Emmy Awards, women still end up in the minority.

## CONCLUSION

The 77th Primetime Emmy Awards show a small but noticeable decline in women nominees. The hiring of qualified women may continue to decrease, as many companies in the television industry dismantle diversity, equity, and inclusion (DEI) initiatives, with some doing so as a result of the Trump administration's declared war against DEI. Compared to the 76th Primetime Emmy Awards, the percentages of women nominees dropped in the fields of producing and editing. Women nominees in directing increased by 4 percentage points to just 15%, but women were completely shut out as nominees in some directing categories. Meanwhile, women nominees in below-the-line categories decreased slightly, and below-the-line categories remain largely segregated by gender. Most below-the-line categories still have extreme majorities of one gender, with men dominating in the total numbers.

The percentage of women nominated for non-acting Primetime Emmy Awards remains stubbornly at or below 35%. It's a glass ceiling that persists in an industry where women are frequently shut out of getting nominated in several Primetime Emmy categories, but men are almost never similarly snubbed, simply because they are represented in higher numbers in jobs eligible to be nominated.

TV shows appear to show more diversity in front of the camera in recent years. But the majority of Primetime Emmy Awards are for behind-the-camera jobs. Until the television industry's hiring practices open up to give more qualified women a chance to prove themselves in these Emmy-worthy jobs, the non-acting categories for the Primetime Emmy Awards will continue to keep women stalled as a minority percentage.

\*NOTE: Because there were two Primetime Emmy ceremonies in 2024, the ceremony that took place in January 2024 is referred to as the 75th Primetime Emmy Awards. The ceremony that took place in September 2024 is referred to as the 76th Primetime Emmy Awards.

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The Emmy analysis was drawn using information from [Emmys.com](https://www.emmys.com). An individual was counted only once per category even if they were nominated multiple times in the same year for the same award. The WMC respects how people self-identify and makes every effort to ensure our report reflects gender identity accurately.

**The Women's Media Center**, co-founded by Jane Fonda, Robin Morgan, and Gloria Steinem, works to raise the visibility, viability, and decision-making power of women in media to ensure that their stories get told and their voices are heard. We do this by researching media; creating original online and on-air journalism; training women to be effective in media; and promoting women experts in all fields through WMC SheSource.



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