



WOMEN'S MEDIA CENTER INVESTIGATION: 2018 REVIEW OF GENDER & EMMY NON-ACTING PRIMETIME NOMINATIONS



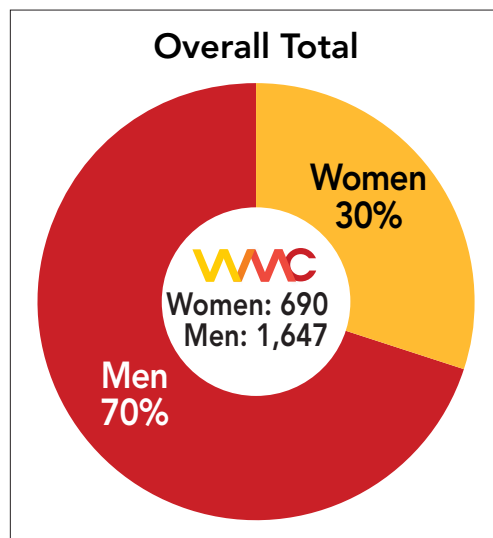
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WOMEN STILL LOCKED OUT OF MAJOR NON-ACTING PRIMETIME EMMY NOMINATIONS

94 PERCENT OF DIRECTING NOMINATIONS GO TO MEN

New research from the Women’s Media Center on the nominations for the 2018 Primetime Emmy Awards reveals that women in non-acting categories still lag behind their male counterparts.

In the year of the #MeToo and #TimesUp movements, women were largely locked out of major categories like directing and writing. Only 26 percent of total nominees for the most influential categories like directing, writing, producing, and editing were female — the same percentage as in [2017](#). Seventy-four percent of nominees in those categories



were men. Nominations for women in the total 96 non-acting categories comprised only 30 percent of total nominees, compared to 70 percent men. This is up just two points from both [2016](#) and 2017.

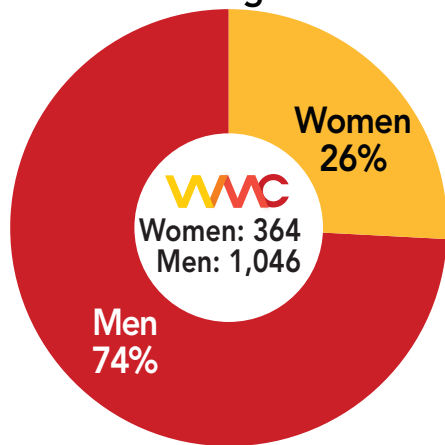
“The numbers over the past year show little change in the status of female creators in television,” said **Julie Burton, President of the Women’s Media Center**, which conducted the research into women’s representation in the Emmy Awards. “Improvement has been slow — both in the employment numbers of women in key behind-the-scenes roles and in the number of women nominated for their achievements and impact as writers, directors,

producers, or editors. We hope the #MeToo revelations of the past year will soon lead to sweeping transformations in Hollywood’s hiring and firing processes and that we will begin to see more equal and inclusive teams in front of and behind the camera.”

In the producing categories — collectively one of the largest non-acting categories for women — out of 944 total nominees, 294 women, or 31 percent, got the nod — the same as in 2017. Emmy voters recognized artists like Reese Witherspoon, Nicole Kidman, Jessica Lange, Susan Sarandon, and Oprah Winfrey for producing their own material, as well as critically acclaimed directors like Ava DuVernay. This year, notable artists behind the camera who were nominated for producing include Queen Latifah, Katie Couric, and Leah Remini. Trailblazer Issa Rae (who created, writes, and stars in HBO’s *Insecure*), was finally recognized this year after being snubbed by Emmy voters her first two years on the air — but only for her work as an actor.

Women took a sizable hit in the directing categories, representing just 6 percent of total directors nominated this year — down from last year’s 10 percent. Directors failed to nominate a single woman in the Outstanding Directing For A Variety Special and Outstanding Directing For A Limited Series categories — the latter for the second year in a row. Nominations for Outstanding Writing For A Limited Series, Movie or Dramatic Special also included zero women. It’s worth mentioning that women saw shut-outs in other categories too. Of the total 96 non-acting categories, 14 categories included no female nominees at all. Outstanding Single-Camera Picture Editing For A Comedy Series, Outstanding Picture Editing For A Nonfiction Program, Out-

**Overall Writing, Directing,
Editing, Producing Nominations,
All Categories**



standing Music Direction, Outstanding Music Composition For A Series (Original Dramatic Score), and Outstanding Cinematography For A Reality Program are just a handful of examples where women were excluded entirely.

Despite critical acclaim and hiring an all-female directing team, Ava DuVernay’s *Queen Sugar* was shut out of the race completely. Oprah Winfrey’s OWN Network, which produces *Queen Sugar*, did not receive a single nomination this year. Jodie Foster’s esteemed direction on *Black Mirror*’s “Arkangel” episode was also overlooked.

The total number of women nominated in all non-acting categories inched up

just 2 percent this year, with 690 women nominated out of 2,337 total nominees, or 30 percent. This is minimal growth from 2017, when just 614 women were nominated out of 2,192 total, or 28 percent. Progress is being made in certain categories — just not when it comes to the most powerful positions. As a group, women in these major non-acting categories of directing, producing, writing, and editing remained at just 26 percent, or 364 women out of 1,410 total nominees. In the editing categories there were just 23 women selected out of 115 nominees (20 percent), and in the writing categories, 34 women out of 150, or 23 percent.

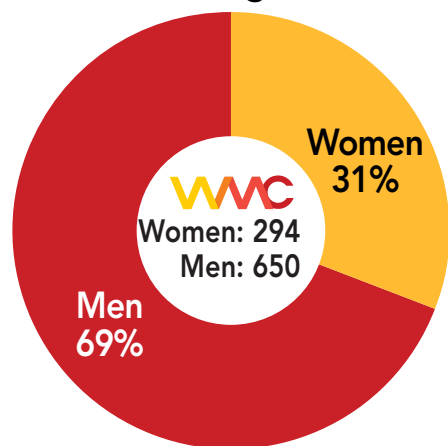
PRODUCING (21 categories)

Women producers overall earned 31 percent of nominations, or 294 out of 944 nominations — the same as in 2017. The category with the highest number of female producers nominated is Outstanding Comedy Series, with 28 women out of 65 total nominees, or 43 percent. For Outstanding Drama Series, 24 percent of producers nominated were women — or 21 out of 86 total nominees — from well-known productions like *The Crown*, *Game of Thrones*, *Westworld*, *The Handmaid’s Tale*, and *This Is Us*.

In the category of Outstanding Limited Series, women comprised 25 percent of nominees — or 12 out of 48 producers nominated. For Outstanding Television Movie, the gap between men and women narrows, with 42 percent women, or 13 out of 48 nominees, including Queen Latifah and Katie Couric for *Flint*, plus Louise Sutton for *Black Mirror*.

Other notable statistics include 24 female producers out of 57 nominated for Outstanding Structured Reality Program (57 percent), and 25 women out of 73 total

**Emmy Nominations for
Outstanding Producing,
All Categories**



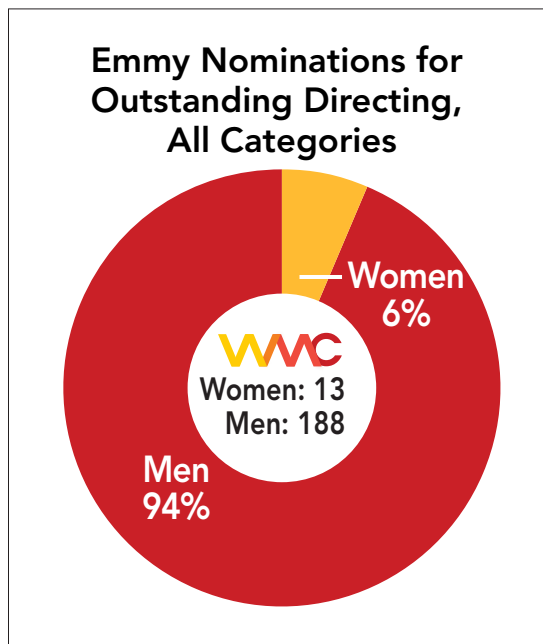
nominees for Outstanding Reality-Competition Program (23 percent). In the category of Outstanding Informational Series Or Special, 41 percent of the nominees are women, or 14 out of 34 total nominees.

Leah Remini was recognized for her work in *Leah Remini: Scientology and the Aftermath*, along with fellow producers Elaine Frontain Bryant and Amy Savitsky. She is up against Anthony Bourdain for *Anthony Bourdain: Parts Unknown*, Neil deGrasse Tyson for *StarTalk with Neil deGrasse Tyson*, and Bill Maher for *Vice*, among others.

In the Outstanding Animated Program category, 14 female producers were nominated out of 76 nominees (18 percent). Outstanding Short Form Animated Program nominations included 17 women out of 68 nominees (25 percent).

DIRECTING (eight categories)

Of 201 nominees for directing, just 13 are women — or 6 percent, down from last year's 10 percent. Why such disparity? There does not appear to be a shortage of women directors — five women directed episodes for Netflix's *GLOW*, including Lynn Shelton, Melanie Mayron, and Wendey Stanzler. *Silicon Valley*'s fifth season featured episodes directed by Jamie Babbit and by Gillian Robespierre; however, only male directors from those shows were selected for nomination. *This Is Us* — which did not receive any directing nominations — featured well-known female directors like Regina King, Joanna Kerns, and Rebecca Asher.



First-time Emmy nominee Kari Skogland stands out as the only female of eight directors nominated in the Outstanding Directing For A Drama Series category, for her work on *The Handmaid's Tale*. Amy Sherman-Palladino is the sole woman nominated out of seven nominees in the Outstanding Directing For A Comedy Series category — her first directing nomination — for *The Marvelous Mrs. Maisel*.

Outstanding Directing For A Limited Series, Movie Or Dramatic Special had eight male nominees and zero women. While the shows nominated in the drama and comedy series categories can have multiple directors, the limited series category tends to have just a single

director. Women have won in the Outstanding Directing For A Limited Series category in years past (including Susan Bier for *The Night Manager* in 2016, as well as such acclaimed directors as Lisa Cholodenko for *Oliver Kitteridge* in 2015). In previous years, prominent directors such as Dee Rees, Randa Haines, Martha Coolidge, Phyllis Nagy, Allison Anders, and Jane Campion have been included in this category. However, no woman has been nominated in this slot for the past two years.

Outstanding Directing For A Variety Special is another directing category in which 100 percent of the nominees are male, while for Outstanding Directing For A Variety Series, *Portlandia*'s Carrie Brownstein was the only woman nominated, among six total nominees.

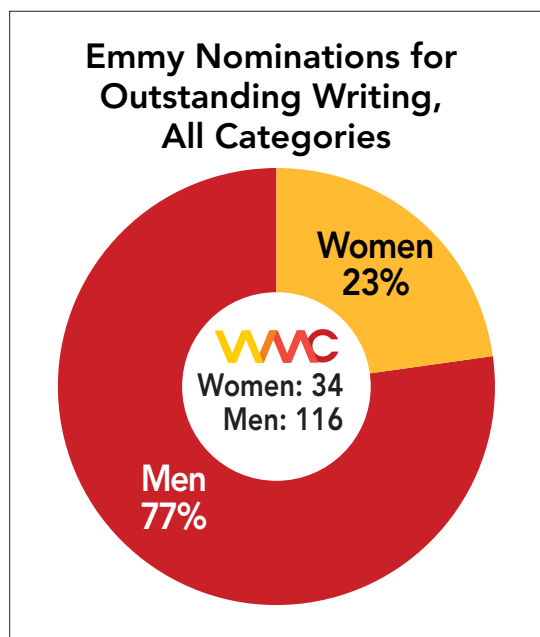
In the Outstanding Directing For A Documentary/Nonfiction Program category, Lynne Novick garnered a nod, along with co-director Ken Burns, for *The Vietnam War*. Of the seven nominees in this category, Novick is the only woman.

In Outstanding Technical Direction, Camerawork, Video Control For A Series, just four women made the list out of 68 total nominees. These include Bettina Levesque and Helena Jackson for *Dancing with the Stars*, Susan Noll for *Saturday Night Live*, and Suzanne Ebner for *The Voice*. In Outstanding Technical Direction, Camerawork, Video Control For A Limited Series Or Special, there are only five women out of 92 total nominees. These include Emelie Scaminaci, Ka-Lai Wong, and Lyn Noland for *Jesus Christ Superstar Live in Concert*; Lori Gallati for the *2018 Rock and Roll Hall of Fame Induction Ceremony*; and Deena Sheldon for *Super Bowl LII Halftime Show Starring Justin Timberlake*.

WRITING (six categories)

Women represent just 23 percent of overall Emmy-nominated writers, or 34 out of 150 total nominees — up 2 percent from last year. In the category of Outstanding Writing for a Comedy Series, in contrast to other categories with few or no women nominees, gender parity is reached, with 50 percent of nominees in this category being female, including first-time Emmy nominee Stefani Robinson for *Atlanta*. Liz Sarnoff got her first writing nod for *Barry*, and Amy Sherman-Palladino was nominated for *The Marvelous Mrs. Maisel*.

The sole female nominee in the Outstanding Writing For A Drama Series category is Phoebe Waller-Bridge for *Killing Eve* (BBC America). This is her first Emmy nomination. Not a single woman was nominated in the category of Outstanding Writing For A Limited Series, Movie Or Dramatic Special. Women fared better in the Outstanding Writing For A Variety Series category, with 21 Emmy nominations out of 94 total, or 22 percent. Writers in this category include Samantha Bee, Melinda Taub, Nicole Silverberg, and Ashley Nicole Black for *Full Frontal with Samantha Bee*; Raquel D'Apice, Jill Twiss, and Juli Weiner for *Last Week Tonight with John Oliver*; Dina Gusovsky, Jenny Hagel, Allison

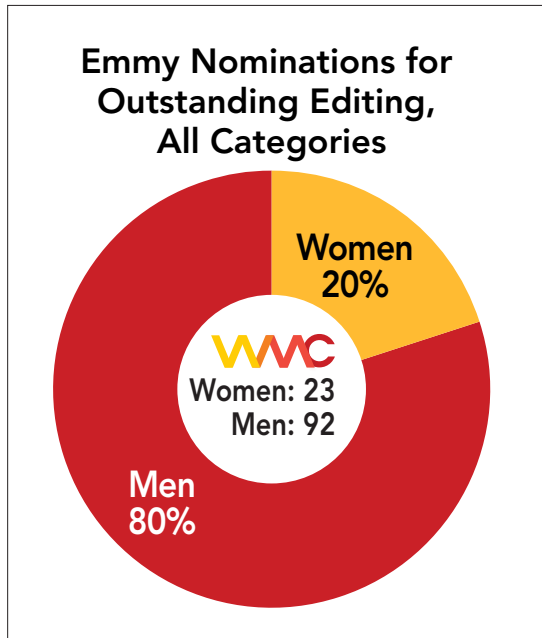


Hord, and Amber Ruffin for *Late Night with Seth Meyers*; Ariel Dumas, Katie Sidley, and Jen Spyra for *The Late Show with Stephen Colbert*; and Megan Callahan, Anna Drezen, Claire Friedman, Sam Jay, Katie Rich, Fran Gillespie, and Sudi Green for *Saturday Night Live*. Female writers on *Full Frontal* picked up seven more nominations in the Outstanding Writing For A Variety Special category, alongside Michelle Wolf for *Michelle Wolf: Nice Lady*. There was only one female writer nominated out of ten nominees for Outstanding Writing For A Nonfiction Program — JoAnn Young for *Mister Rogers: It's You I Like*.

EDITING (eight categories)

Women editors hold steady in this year's Emmy nominations, pulling in 20 percent of overall nominations, matching 2017, but down a percent from 2016. In the top category of Outstanding Single-Camera Picture Editing for a Drama Series, two of the five editors nominated are women — *Game of Thrones*' Katie Welland and *The Handmaid's Tale*'s Wendy Hallam Martin.

The highest percentage of female editors nominated is in the category of Outstanding Picture Editing For An Unstructured Reality Series, with 32 percent, or seven women out of 22 editors nominated (including Madison Pathe, Daysha Broadway, Stephanie Lyra, and Peggy Tachdjiah for *Born This Way*).



In the category of Outstanding Picture Editing For A Structured Or Competition Reality Program, seven women out of 51 editors were nominated (14 percent), including Tori Rodman and Tricia Rodrigo for *The Amazing Race*, Mary Dechambres for *American Ninja Warrior*, A.M. Peters for *Queer Eye*, Melissa Sila Borden and Omega Hsu for *The Voice*, and Jamie Martin for *RuPaul's Drag Race*.

There were four women nominees out of 10 nominees in the Outstanding Single-Camera Picture Editing For A Limited Series Or Movie category, including Emily Greene, Shelly Westerman, and Chi-Yoon Chung for *The Assassination of Gianni Versace*, and Selina MacArthur for *Black Mirror's "USS Callister."*

In Outstanding Picture Editing For Variety Programming, out of 11 total editors nominated, just two (18 percent) are female — Daphne Gomez-Mena and Tennille Uithof, both nominated for their work on *Full Frontal with Samantha Bee Presents: The Great American* Puerto Rico (*It's Complicated)*.

One woman, Pat Barnett, was nominated in the category of Outstanding Multi-Camera Picture Editing For A Comedy Series, for her work on *One Day at a Time*. No women were nominated for Outstanding Single-Camera Picture Editing For A Comedy Series; Outstanding Picture Editing For A Nonfiction Program also had no female nominees.

OTHER CATEGORIES (53 categories)

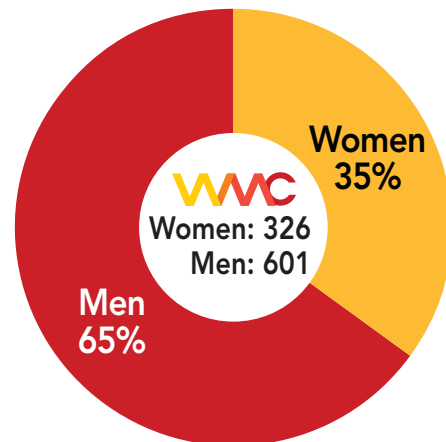
In the 53 non-acting categories other than directing, producing, writing, and editing, women comprise 35 percent — or 326 women out of 927 total nominees. In production design, women earned 31 nominations out of 75 total nominees (41 percent). In casting, women took the lion's share of nominations with 42 women nominated out of 51 total nominees (82 percent). In choreography, two out of five nominees were women. Cinematography came in with just three women out of 51 nominees — just 6 percent. In Outstanding Cinematography For A Reality Program, 21 men were recognized and not a single woman was nominated.

Repeating past trends, women took more nominations in costuming than men, with 68 female costumers earning nods out of 84 total nominees (81 percent). Female hairstylists won the majority again, with 53 women out of 90 total nominees (59 percent). Echoing previous years, women still lead in makeup, with 68 women out of 106 total nominees, or 64 percent.

The four interactive program categories reached gender parity, with the number of female nominees (16) equaling the number of male nominees. Just one woman was nominated in the two lighting design/direction categories, out of a total 40 nominees (3 percent). For Outstanding Main Title Design, there were three women nominated out of 23 total nominees (13 percent).

Music has a new category — Outstanding Music Supervision, in which five women were nominated out of eight total nominees (63 percent). This ratio is greater than in other music categories — like Outstanding Music Direction and Outstanding Music Composition For A Limited Series, Movie Or Special (Original Dramatic Score), which had no female nominees at all. In Outstanding Music Composition For A Series (Original Dramatic Score), there was one woman nominated out of eight total nominees. For Outstanding Original Music And Lyrics, there was also just one woman nominated out of 12 nominees. Finally, for Outstanding Original Main Title Theme Music, two women were included out of nine total nominees. Overall, 81 percent of nominees in music categories are men.

Overall Production Design, Casting, Choreography, Cinematography, Costume, Hairstyling, Interactive Program, Lighting Design/Direction, Main Title Design, Makeup, Music, Sound, Special Effects, Stunt Coordination



In the nine sound editing and mixing categories, just 12 percent of the nominees — or 31 out of 266 — are women. In the special effects categories it is only a little better, with 17 percent of nominees — or 15 out of 89 — being women. In stunt coordination, there was just one woman nominated, out of 11 nominees.

CONCLUSION

In a year of disappointing results, a positive note is Phoebe Waller-Bridge, creator/writer of the hit drama series *Killing Eve*. Waller-Bridge's character is brought to life by Sandra Oh, who made history by becoming the first Asian woman to be nominated for Lead Actress in the Emmys' 70-year history.

Despite this long overdue recognition of any Asian woman in an acting category, for women outside of acting, deficits in parity with men still linger — with categories where women represent a majority of nominations confined to traditionally female jobs like costuming, makeup, and hair. Opportunities are emerging for women writers and directors in popular programs like *Game of Thrones* and *Westworld*; however, the percentage of women recognized with Emmy nominations still pales in comparison to that of men.

Because of the volume of new content being produced for streaming and other platforms, a few women are finding fresh opportunities and creating their own content — and hiring more women for those projects. Studios and production companies have conveyed that they are making an effort to be more inclusive — with even blockbuster studios like Disney and Marvel pledging to hire more women. . According to a 2018 report from the Directors Guild of America, the number of first-time women directors hired overall spiked to 41 percent of all first-time episodic TV directors hired in the 2017-2018 season. This shows that the pool of eligible and diverse talent is recognized as needed by the industry — but the Emmys do not yet reflect inclusion.

The Television Academy's voting body is "comprised of 23,000 members that are divided up into 30 peer groups, and in each of those groups members vote on the nominees and winners," according to the Academy. Unlike The Academy of Motion Picture Arts and Sciences, which released its voter demographics after public criticism from the #OscarsSoWhite and #OscarsSoMale movements, the Television Academy is more opaque — and it does "not track member demographics."

The 70th Annual Primetime Emmys will be broadcast live on NBC Monday, September 17, 2018, at 5 p.m. Pacific Standard Time, 8 p.m. Eastern.



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The Emmy analysis was drawn using information from 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 Primetime Emmy Awards do not include a producing category. The WMC report includes 21 categories in which producers are nominated.

The [Women's Media Center](#), co-founded by Jane Fonda, Robin Morgan, and Gloria Steinem, is an inclusive and feminist organization that works to raise the visibility, viability and decision-making power of women and girls in media to ensure that their stories get told and their voices are heard. We do this by researching and monitoring media; creating and modeling original online, print and podcast content; training women and girls to be effective in media; and promoting women experts in all fields.

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