



WMC INVESTIGATION 2020: GENDER AND NON-ACTING OSCAR NOMINATIONS





PROGRESSIVE WOMEN'S VOICES

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 media ready and media savvy; researching and exposing sexism and racism in media; and creating original online and on-air journalism.

Our media programs that address the problems of unequal representation and misrepresentation of women in media include interconnected strategies that:

- Recruit and place diverse women experts in the media — print, broadcast, radio, Internet, social media, and media leadership through WMC SheSource.
- Train diverse women experts to be effective in media, and increase their thought leadership through WMC Progressive Women's Voices and other customized training and leadership programs.
- Investigate, report, create, and publish original media to expand diverse women's voices and representation through *WMC Features*, *WMC 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 2020: Gender and Non-Acting Oscar Nominations

The number of nominations for women increased in the 92nd Academy Awards, but not by much, according to a Women's Media Center analysis of the 19 non-acting categories. The overall percentage of female nominees in those categories rose by just 5 percentage points, from 25 percent last year to 30 percent this year, compared to 70 percent for male nominees.

Of the 186 total nominees, 56 are women, 130 are men or 70 percent.

Gender parity in the movie industry got a boost in 2019. Women wrote and directed more profitable and critically acclaimed films than ever before, and more women had significant roles behind the camera as well. Yet that shift was not reflected in the Oscar nominations.

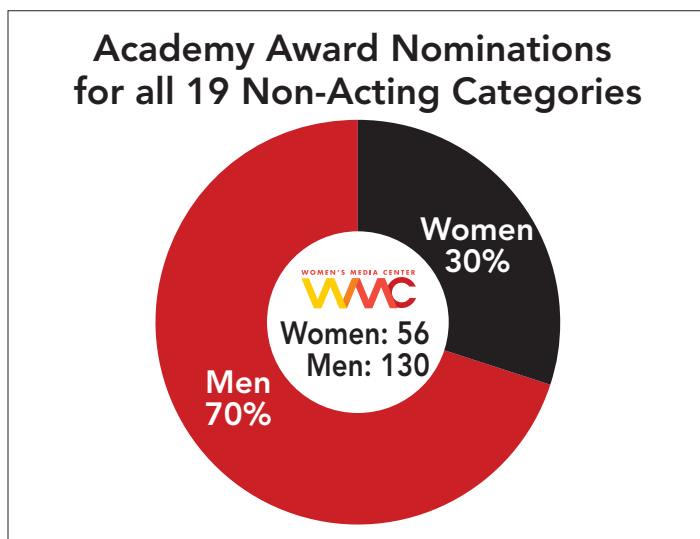
Oscar winners will be announced during the telecast on Sunday, February 9, on ABC.

Although for the second straight year, there were no women nominated in the Best Director category, the number of female directors is on the rise. Two of the year's blockbusters were co-directed by women: *Frozen 2* and *Captain Marvel*. In addition, Greta Gerwig's *Little Women* earned \$98 million at the box office, and Lorene Scafaria's *Hustlers* earned over \$100 million. Kasi Lemmons' *Harriet* earned \$43 million, as did Melina Matsoukas' *Queen & Slim*. Marielle Heller, who was shut out of a nomination last year for *Can You Ever Forgive Me?*, directed *A Beautiful Day in the Neighborhood*, which earned \$61 million. Although none of these women cracked the top five in the Best Director category, this kind of box office success should provide the foundational power they need to endure behind the camera in the coming years.

"Unless the voting members of the Academy include a critical mass of women and people of color in all non-acting categories, it is hard to imagine equality of representation in Academy Award nominations," said Julie Burton, president and CEO of the Women's Media Center. "Becoming a voting member of the Academy's director branch includes rules that make it difficult for many women directors to qualify. Today's Academy voting membership shut women out of contention for Best Director this year. The absence of women nominees is particularly glaring because we know that there was no shortage of women eligible for this prestigious honor. The lack of women nominated for Best Director continues a long tradition of bias in the Academy — over the 92 years of the Academy Awards, only five women directors have ever been nominated for an Oscar — meaning, in the history of the Academy Awards, 99 percent of all Best Director nominees have been men and only 1 percent have been women. The Women's Media Center urges all branches of the Academy Awards to kick up their representative numbers to reflect the real world and not just an exclusive boys' club."

The WMC report found that the majority of nominations in many of the categories came from the same five or six films, all Best Picture contenders, proving once again that the more Oscar contenders staff their films with women in major categories, such as Editing, Cinematography, Production Design, Original Score, and Sound, the better the nominations tally will be for women overall in the non-acting categories. Many 2019 productions did make an effort to hire more women overall, but unfortunately, those productions did not earn Best Picture nominations.

Olivia Wilde's *Booksmart*, Kasi Lemmons' *Harriet*, and Nisha Ganatra's *Late Night* were some of the films that were not only written and directed by women but also staffed by women in prominent roles. *Booksmart*, which earned Emily Halpern, Sarah Haskins, Susanna Fogel, and Katie Silberman a Writers Guild



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

nomination for Best Original Screenplay, nevertheless did not make the Oscars cut for Original Screenplay. Lorene Scafaria's *Hustlers* had a strong contender for Best Supporting Actress in Jennifer Lopez and earned over \$105 million, but Lopez didn't receive an Oscars nod. Of these four films, only *Harriet* earned Oscar nominations: Best Original Song and Best Actress, for its star, Cynthia Erivo, who is one of few actors of color nominated this year.

The number of nominations of women went up in the categories of Best Picture (producing), Film Editing, Animated Feature, Makeup and Hairstyling, Original Score and Documentary Short. They stayed the same or dropped in the other 13 categories, including Best Director, Adapted Screenplay, Original Screenplay, and Cinematography.

One success story for women behind the camera is Greta Gerwig's *Little Women*. Famed studio head-turned-producer Amy Pascal spearheaded the film, which earned a Best Picture nomination along with five other nominations, including Best Adapted Screenplay for Greta Gerwig, who was also the writer-director of the 2017 movie *Lady Bird*. The Best Picture nomination is Pascal's second since she started producing in 2016 (her first was for the Steven Spielberg-directed *The Post*). Still, the movie's success story is not an unqualified one. *Little Women* — produced, written, and directed by prominent women and based on a beloved novel with female protagonists — was considered a strong Oscar contender from the get-go for an industry trying to boost the profile of women behind the camera. It opened to rave reviews and is on track to earn \$100 million at the box office. Given its popular and critical success, many have wondered why Greta Gerwig wasn't nominated for Best Director. The media firestorm that ensued when she was shut out has shone a spotlight on her specifically (since her film earned a Best Picture nomination) and on the absence of women directors overall.

In a competitive year, films that haven't already won major awards heading into the Oscars race will have a hard time gaining entrée into the competitive Best Director category. Unlike Kathryn Bigelow (*Zero Dark Thirty*, 2012) and Ava DuVernay (*Selma*, 2014), who were both nominated for Golden Globe awards for Best Director before their films were nominated for Oscar awards, Gerwig wasn't nominated for that award for *Little Women*. The movie also wasn't recognized by the Screen Actors Guild, Directors Guild, or BAFTA (British Academy of Film and Television Awards), such recognition often being a necessary precursor, though no guarantee, for breaking through. The fact that Gerwig's film wasn't considered by these other film industry entities seems to indicate that the problem is much bigger than the Oscars themselves.

Industry veterans nominated this year include legendary editor Thelma Schoonmaker, nominated for the eighth time for *The Irishman*. Working with director Martin Scorsese, she has won three editing Oscars. *The Irishman* also brings back costume designer Sandy Powell and producer Jane Rosenthal. Powell is one of the most prominent costume designers and has received multiple nominations. Despite a long career as a producer working with Robert De Niro, this is Rosenthal's first Oscar nomination.

Making history in the Original Score category is Hildur Guðnadóttir for *Joker*, who could become the first solo female composer to win in the category. She is also only the ninth woman in Oscar history to earn an Original Score nomination.

After the #OscarsSoWhite initiative started in 2015, raising awareness and threatening boycotts because of the dearth of nominations for people of color, the Academy of Motion Picture Arts and Sciences made the unprecedented move of adding new members to its roster in an effort to diversify its membership. In 2018, the Academy added a record 928 members, 38 percent of whom were people of color, and brought its total percentage of women to 31 percent. Last year it added 842 new members, 50 percent of them women, partly in response to the Time's Up movement. That, according to Pete Hammond of [Deadline](#), increased the female membership by 7 percent, to a total of 32 percent. Twenty-nine percent of the new members were people of color, marking an 8 percent increase.

However, while the new members have impacted the race in certain respects, we do not know the diversity breakdown of specific voting branches, so it may mean many award categories remain unrepresentative and not markedly inclusive. This is an argument for more transparency for the Academy.

Best Picture

In the producing category, 2019 marks a 15-year high for women. There were two female producers on Martin Scorsese's *The Irishman*, with longtime producer Jane Rosenthal nominated along with Emma Tillinger Koskoff, who was also nominated for *Joker* in the Best Picture category. The war film *1917* also has two women as producers, Pippa Harris and Jayne-Ann Tenggren. Other female producers include first-time nominees Chelsea Winstanley for *JoJo Rabbit*, and Shannon McIntosh for *Once Upon A Time in Hollywood*. Jenno Topping is nominated for the second time for *Ford v. Ferrari*, after having been nominated in 2016 for *Hidden Figures*.

Of the nine films that were nominated for Best Picture, eight of them had at least one female producer. That's up from last year, when only four out of eight did. Of the total of 23 producers nominated in 2020, nine are women, or 39 percent, compared to five, or 20 percent (of 25 producers) last year.

With 14 men, or 61 percent, men continued to dominate the producing category, and of the nine films nominated for Best Picture, six focused on a male protagonist. The three exceptions were *Little Women*, produced by Amy Pascal, *Marriage Story* (which had no female producers), and *Parasite*. *Parasite* producer Kwak Sin-Ae and her fellow producer, Bong Joon Ho, make history as the first Koreans to be nominated in the producing category.

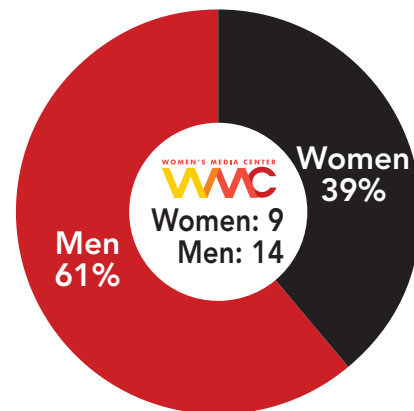
Last year's Best Picture contenders also had just three films that focused on a single or shared female protagonist. *The Shape of Water*, which won in 2017, was the first Best Picture winner to star a Best Actress contender since *Million Dollar Baby* in 2004.

Best Director

For the second straight year, there were no female nominees in the Best Director category. The frustration for women who made so many fine films last year was heightened when no women were nominated at the Golden Globes, the Directors Guild, or the BAFTAs.

In their awards on January 25, the Directors Guild did include three women nominees in the First-Time Director category: Melina Matsoukas for *Queen & Slim*, Mati Diop for *Atlantics*, and the winner, Alma Har'el for *Honey Boy*, the first woman to win since the category was instituted in 2015.

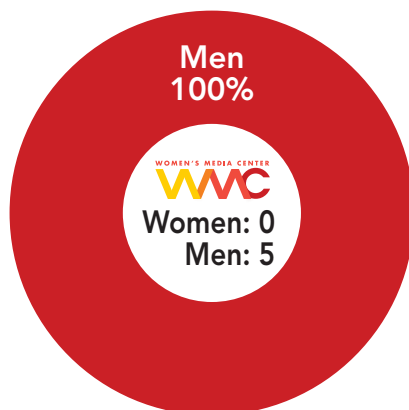
Academy Award Nominations for Best Picture



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

Graphic produced by the Women's Media Center

Academy Award Nominations for Best Director



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

Graphic produced by the Women's Media Center

The consensus for Best Director revolved around a handful of strong films that each came out of festival season having won a major award. Bong Joon Ho won the Palme d'or at the Cannes Film Festival; Todd Phillips' *Joker* won the Golden Lion in Venice; Taika Waititi's *Jojo Rabbit* won the Audience Award in Toronto; Sam Mendes' *1917* won the Golden Globe for Best Drama; and Quentin Tarantino's *Once Upon a Time in Hollywood* won the Golden Globe for Best Picture in the Musical/Comedy category. Mendes won the Golden Globe for Best Director and Tarantino won for Best Screenplay.

For the first time in the Oscar race, Netflix came out strong, with two Best Picture contenders: *The Irishman* and *Marriage Story*, both critically acclaimed, though neither was directed by a woman. After the Golden Globes were announced, and not a single film by a woman was nominated for Best Picture or Best Director, the critics rallied, and Greta Gerwig finally was named Best Director by the National Society of Film Critics. Because the Oscar season was two weeks shorter than usual, it became harder to build a consensus for films that had not won any major awards heading into the race.

Although no women were nominated, the outcry in response to their absence received much attention and will likely have an impact next year, which should help women gain more recognition for their work.

Writing: Original Screenplay

There was one woman nominated in the original screenplay category, a co-writer. There were six men nominated, or 86 percent, compared to 14 percent for women. Four of the five nominees in the category are also directors and producers of their films, which were nominated for Best Picture as well. Only Rian Johnson's *Knives Out* isn't a Best Picture nominee. Kristy Wilson-Cairns earned her first nomination for co-writing the Sam Mendes film *1917*.

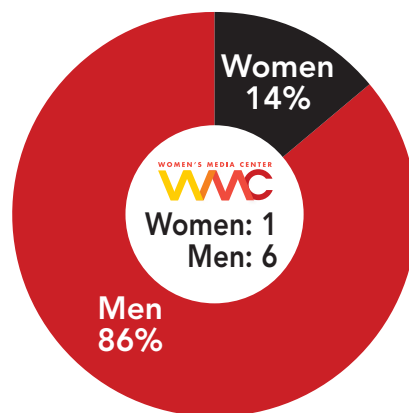
If *1917* wins in the Original Screenplay category, it will be first win for a female writer in this category since Diablo Cody won for *Juno* in 2007.

Many believed the all-female writing team behind *Booksmart* — Emily Halpern, Sarah Haskins, Susanna Fogel, and Katie Silberman — which was nominated for a Writers Guild award, would score an Oscar nomination, too, but the category was so heavily dominated by Best Picture contenders that there was no room for *Booksmart*. Other notable original screenplays by women that were not nominated include Lena Waithe's *Queen & Slim*, Lulu Wang's *The Farewell*, and Mindy Kaling's *Late Night*.

Since 2006, only 16 women have been nominated in the Original Screenplay category, compared to 93 men (15 percent women and 85 percent men).

Recently, the trend in the Best Picture category is that the directors have also written the screenplays. The past five Best Picture winners have been from writer-directors. The connection between the two categories limits the opportunities for female writers who can't get into the screenplay race unless they are also in the Best Picture race.

Academy Award Nominations for Writing (Original Screenplay)



Graphic produced by the Women's Media Center

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

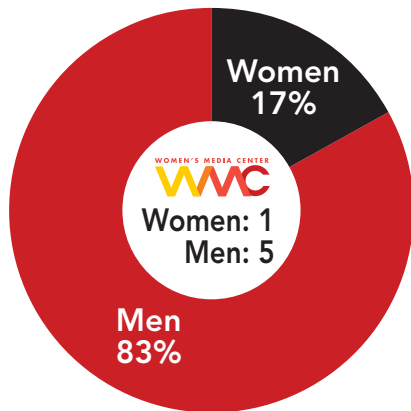
Writing: Adapted Screenplay

Only one woman was nominated in the Adapted Screenplay category: Greta Gerwig, for her adaptation of Louisa May Alcott's *Little Women*, which she also directed. Five men are nominated, or 83 percent, compared to women at 17 percent. Last year there was also only one woman nominated. Since 2006, just 14 women

writers have been nominated in the category, compared to 104 men, or 12 percent to 88 percent. Women nominated in this category tend to be co-writers; Gerwig is the first solo writer to be nominated in the category since 2015, when Emma Donoghue was nominated for *Room* and Phyllis Nagy for *Carol*.

The last time a woman won in this category was in 2005, when Diana Ossana shared the prize with Larry McMurtry for *Brokeback Mountain*. To find a female solo winner, you have to go back to 1995, when Emma Thompson won for *Sense and Sensibility*. Should she prevail, Gerwig will be the first female solo winner in the category in 25 years.

Academy Award Nominations for Writing (Adapted Screenplay)



Graphic produced by the Women's Media Center

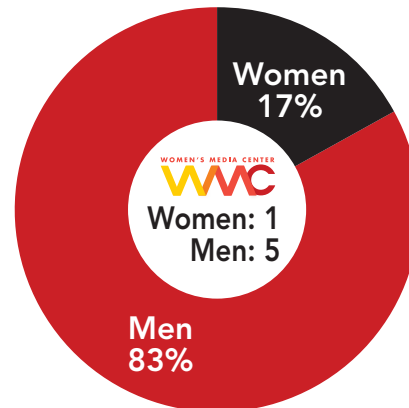
Source: Oscars.org; Analysis: Women's Media Center

Film Editing

Thelma Schoonmaker is the only female editor nominated in the Film Editing category, which has five men (17 percent to 83 percent). That's up from zero female nominees last year. Since 2006, just 15 women have been nominated, compared with 78 men, or 16 percent for women and 84 percent for men.

As usual, all five nominees edited films that are nominated for Best Picture. Of the films nominated for Best Picture that did not also receive an editing nomination, only *Marriage Story* was edited by a woman, Jennifer Lame. (Lame received an ACE Editors Guild nomination.) The stronger the film in the race for Best Picture, the more likely it is to receive an editing nomination. Although men traditionally have dominated the category, Schoonmaker is among the most revered film editors, male or female.

Academy Award Nominations for Film Editing



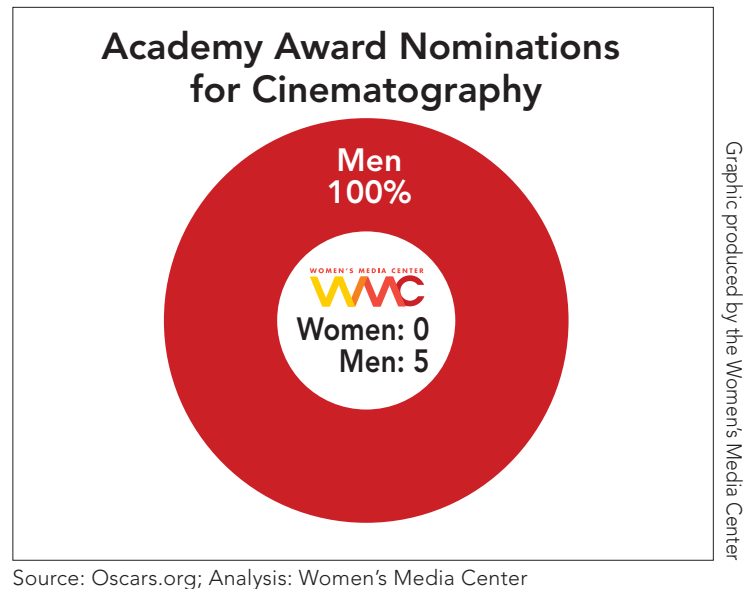
Graphic produced by the Women's Media Center

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

Cinematography

For the second year in a row, there are no female Cinematography nominees. In the history of the Oscars, just one female cinematographer has ever been nominated, Rachel Morrison for *Mudbound* in 2017. She lost to Roger Deakins, who won for *Blade Runner 2049*, his first award.

Cinematographer Claire Mathon lensed two films this year, *Atlantics* and *Portrait of a Lady on Fire*. Despite several major cinematography awards from critics, including the Los Angeles Film Critics and the National Society of Film Critics, she was left off the Oscar list. All the films in the Cinematography category, except *The Lighthouse*, are Best Picture nominees.



Production Design

Out of a total of 10 nominees, four women were nominated for Production Design, or 40 percent, compared to 60 percent for men. This is down slightly from last year, when gender parity had been achieved. Once again, the same films that were nominated for Best Picture and many of the other categories are represented here. Quentin Tarantino's *Once Upon a Time in Hollywood* is the only film with female nominees for both Art Director and Set Decorator, Barbara Ling and Nancy Haigh, respectively. Haigh has many credits to her name in the industry as a set decorator; nominated eight times, she has won once, for *Bugsy* in 1991. This is production designer Barbara Ling's first Oscar nomination, despite a career in production design going back to 1986. The other two women nominees are Regina Graves for *The Irishman* and Nora Sopková for *Jojo Rabbit*.

Costume Design

As usual, female nominees dominate the Costume Design category, with four female nominees and two male nominees, bringing the percentage to 67 percent female to 33 percent male. The pattern of 2020 continues, with all five films nominated for Costume Design also nominated for Best Picture. Legendary Sandy Powell is on her 15th nomination with *The Irishman* and has won three times. The other women nominated are Mayes C. Rubeo (*Jojo Rabbit*, first nomination); Jacqueline Durran (*Little Women*, seventh nomination, one previous win); and Arianne Phillips (*Once Upon a Time in Hollywood*, third nomination, no previous wins).

Makeup and Hairstyling

There were an equal number of female and male Makeup and Hairstyling nominees, with a total of 12 nominations, six female and six male. Two of the nominees are Best Picture contenders. Two of 1917's three nominees are women, as are both of *Joker*'s nominees. *Bombshell*, *Judy*, and *Maleficent: Mistress of Evil* are the only female-driven films with nominees in this category, but just two of their seven nominees are female; the rest are male.

At 50 percent, the number of female nominees is down from last year, when women dominated at 62 percent to 38 percent, but overall, this tends to be a strong category for women.

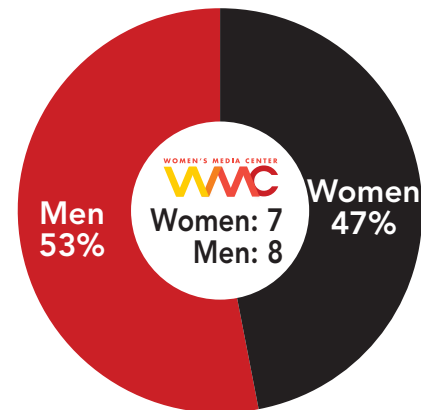
Documentary (Feature)

All five of the films nominated in the Documentary Feature category have at least one female nominee. Four out of five have at least one female director: Julia Reichert, for *American Factory* (with Steven Bognar); Tamara Kotevska, for *Honeyland* (with Atanas Georgiev); Waad al-Kateab, for *For Sama* (with Edward Watts); and the only solo female director, Petra Costa, for *The Edge of Democracy*. In addition, there are three female producing nominees, *The Cave*'s Kirstine Barfod and Sigrid Dyekjaer, and *The Edge of Democracy*'s Joanna Natasegara.

Two of the documentary feature films focus on women. *Honeyland* is about a bee farmer taking care of her elderly mother while trying to save her bees. *For Sama* is a biographical film about a Syrian doctor struggling to protect her daughter from the horrors of war.

Last year's Documentary Feature nominations gave women a higher percentage, at 53 percent compared to 47 percent for males; this year that number is reversed: women are at 47 percent, men at 53 percent. This year, out of 15 nominees total, eight are male and seven are female.

Academy Award Nominations for Documentary (Feature)



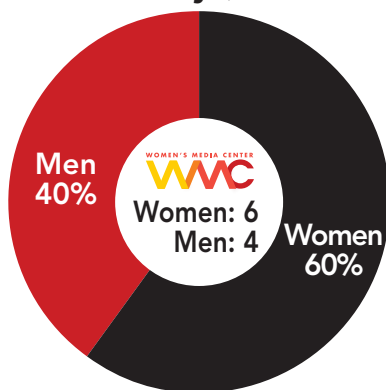
Graphic produced by the Women's Media Center

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

Documentary (Short Subject)

Women outnumbered men in the Documentary (Short Subject) category. Out of a total of 10 nominations, six, or 60 percent, went to women, and four, or 40 percent, to men. All five films, except *In the Absence*, have at least one female nominee. Both nominees for *Learning to Skateboard in a Warzone (If You're a Girl)* are female, Carol Dysinger and Elena Andreicheva. The film is about young girls in Afghanistan who are rewarded with skateboard lessons as an incentive for going to school in the poverty-stricken, war-torn region. Both nominees for *Walk Run Cha-Cha*, Laura Nix and Colette Sandstedt, also are women. Smriti Mundhra, a woman, co-directed *St. Louis Superman*, with Sami Khan. Kristine Samuelson co-directed *Life Overtakes Me* with John Haptas.

Academy Award Nominations for Documentary (Short Subject)



Graphic produced by the Women's Media Center

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

Animated Feature

The Animated Feature category saw a significant gain in female representation this year. Four of the 14 nominees are women, equaling 29 percent of nominees — up from just 6 percent (one of 17) last year. The four nominated women are all producers: Arianne Sutner for *Missing Link*, Jinko Gotoh and Marisa Roman for *Klaus*, and Bonnie Arnold for *How to Train Your Dragon: The Hidden World*.

Gotoh and Roman received their first Oscar nominations this year. Sutner received a nomination in 2017 for *Kubo and the Two Strings*, and Arnold was nominated for producing *How to Train Your Dragon 2* in 2014.

There are no women-directed Animated Feature nominees. *How to Train Your Dragon: The Hidden World* was co-written by Cressida Cowell.

Jennifer Lee co-directed and co-wrote Disney's *Frozen 2*, one of the year's highest-grossing films, earning more than \$450 million. Though it was not nominated for Animated Feature, the film did earn Kristen Anderson-Lopez, who is also one of the screenplay writers, a Best Original Song nomination. Had it been nominated, *Frozen 2* would have been the only nominated film in the category to have two female protagonists, instead of a male and a female.

Animated Short Film

For the second straight year, five women were nominated in Animated Short Film, resulting in another solid female majority (63 percent) and representing a new 10-year high in the category. Also for the second year in a row, women directed three of the five nominated films.

Disney/Pixar's *Kitbull* has two female nominees, producer Kathryn Hendrickson and director Rosana Sullivan. Writer-director Daria Kashcheeva was nominated for creating *Dcera (Daughter)*, and *Sister* was the CalArts graduation project of director Siqi Song. The fifth nominee is Karen Rupert Toliver, who co-produced *Hair Love*, along with Matthew A. Cherry.

Original Score

Although men continued to dominate the Original Score category (80 percent this year), for the first time in three years, there is a female nominee, Icelandic composer Hildur Guðnadóttir. Receiving her first Oscar nomination for her work on *Joker*, she became only the ninth female composer in Oscar history to receive a nomination for Original Score and joins Mica Levi as one of the only two female nominees in the past 19 years.

The front-runner to win this category, Guðnadóttir could become the first female Original Score winner since Anne Dudley (who won in 1997 for *The Full Monty*). Most notably, she would also be the first female Original Score winner in a year when the category has only five nominated films and is not separated into genres.

Original Song

Male nominees outnumber female nominees by 63 percent to 37 percent, or five men to three women. That's up slightly from last year's 31 percent for women, compared to 69 percent for men. Cynthia Erivo is the second woman to be nominated for Best Actress and Best Original Song after Lady Gaga last year for *A Star Is Born*. Erivo was nominated for playing Harriet Tubman in Kasi Lemmons' *Harriet* and for writing and performing the song "Stand Up."

Kristen Anderson-Lopez was nominated once again, this time for "Into the Unknown" from *Frozen 2*, after having won the Oscar for Best Original Song twice consecutively, first for "Let It Go" from *Frozen* and then for "Remember Me" from *Coco*. Diane Warren is on her 11th nomination with no wins. She was nominated for the song "I'm Standing with You" from *Breakthrough*.

Sound Mixing

Female nominees in Sound Mixing dropped back down to zero percent this year after reaching a 10-year high last year, when two women were nominated, comprising 12 percent of the nominations. This is the fifth time in eight years that no women are nominees in this category. Over the past 10 years, six women have been nominated for Sound Mixing, compared to 150 men.

Sound Editing

Out of the seven people receiving Sound Editing nominations this year, only one — Rachael Tate for *1917* — is female. Last year, three women were nominated. As a result, the percentage of female nominees in this category decreased from 30 percent last year to 14 percent this year. While 74 men have received nominations for work in Sound Editing over the past 10 years, only 10 women have been nominated over the same period.

Visual Effects

For the fourth straight year and for the ninth time in 10 years, no women received nominations in the Visual Effects category. All 18 nominees this year are men. Visual Effects has seen only one female nominee out of 198 people nominated over the past 10 years — a glaring disparity in spite of recent efforts to honor more women in the visual effects industry.



WMC BOARD AND ACKNOWLEDGMENTS

The Women's Media Center thanks our co-founders, Jane Fonda, Robin Morgan, and Gloria Steinem, for their vision and leadership. Our research on the representation of women in media is made possible through the generous support of The Novo Foundation, Pinpoint Foundation, The Streisand Foundation, Jane Fonda, The Libra Foundation, and The Starry Night Fund. We are grateful to them for standing with us in our fight for equality, inclusion, and culture change.

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Report Producers

This report was written by Sasha Stone with research conducted by Tiffany Nguyen. The Oscar analysis was drawn using information from Oscars.org.

Cristal Williams Chancellor and Kate McCarthy managed the production of the report, Barbara Findlen edited and Krista Kane fact-checked the report. It was designed by Diahann Hill.

Women's Media Center Oscar Resources:

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

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

[Women's Media Center Investigation: 2018 Analysis of Gender & Oscar Non-Acting Nominations](#)

[Women's Media Center Investigation: 2017 Analysis of Gender & Oscar Nominations](#)

[2016 WMC 10-Year Review of Oscar Nominations & Gender](#)

[2015 WMC Oscar Nominations: The Gender Gap](#)



Research, Reports, Publications, and Content Channels

Women's Media Center Status of Women in the U.S. Media (2019, 2017, 2015, 2014, 2013, 2012)

WMC Divided: The Media Gender Gap (2019, 2017, 2015, 2014, 2012)

Women's Media Center Status of Women of Color in the U.S. News Media (2018)

Media and #MeToo: The WMC Report (2018)

SuperPowering Girls: Female Representation in the Sci-Fi/SuperHero Genre" (2018 — WMC and BBC America Report)

Superpowering Women in Science Fiction and Superhero Film: A 10-Year Investigation (2019 — WMC in association with BBC America)

WMC Media Watch: Women & Elections — Where Voters Saw Most Sexist Treatment of Women Candidates in Media (2016)

WMC Media Watch: Women & Elections — #WhoTalks — U.S. Presidential Election Tracking of Cable/TV News Show Analysts by Gender and Race (2016)

(Partnership project with the Rutgers Center for American Women and Politics and GenderAvenger)

WMC Investigation: Analysis of Gender & Oscar Non-Acting Nominations (2019, 2018, 2017, 2015, 2014, 2013, 2012, 2010)

WMC Investigation: 10-Year Analysis of Gender & Oscar Nominations in Non-Acting Categories (2016)

WMC Investigation: Review of Gender & Emmy Primetime Nominations (2019, 2018, 2017, 2016, 2014, 2013, 2012)

WMC Investigation: 10-Year Review of Gender & Emmy Nominations in Non-Acting Categories (2015)

WMC Media Watch: The Gender Gap in Coverage of Reproductive Issues (2016)

WMC Media Watch: Writing Rape — How U.S. Media Cover Campus Rape and Sexual Assault (2015)

Women's Media Center Media Guide to Covering Reproductive Issues

Name It Change It: The Women's Media Center Media Guide to Gender Neutral Coverage of Women Candidates & Politicians

10 Do's and Don'ts on How to Interview Sexualized Violence Survivors (2017)

Name It. Change It: An Examination of the Impact of Media Coverage of Women Candidates' Appearance

Name It. Change It — WMC Infographic — Stick Figures Explain Negative Impact of Appearance Coverage on Women Candidates (2013)

Bias, Punditry, and the Press — Where Do We Go From Here? (2008) (Report from the Women's Media Center, the White House Project, and the Maynard Institute for Journalism Education)

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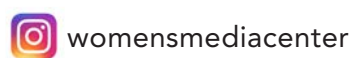
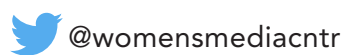
WMC Speech Project Wheel of Online Abuse and Harassment (2016)

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