WMC INVESTIGATION:
10-YEAR ANALYSIS OF
GENDER & OSCAR
NOMINATIONS

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In 2005, Jane Fonda, Robin Morgan, and Gloria Steinem founded the Women’s Media Center (WMC), a progressive, nonpartisan, nonprofit organization endeavoring to raise the visibility, viability, and decision-making power of women and girls in media and thereby ensuring that their stories get told and their voices are heard.

To reach those necessary goals, we strategically use an array of interconnected channels and platforms to transform not only the media landscape but also a culture in which women’s and girls’ voices, stories, experiences, and images are neither sufficiently amplified nor placed on par with the voices, stories, experiences, and images of men and boys.

Our strategic tools include monitoring the media; commissioning and conducting research; and undertaking other special initiatives to spotlight gender and racial bias in news coverage, entertainment film and television, social media, and other key sectors.


Our WMC Women Under Siege project investigates sexualized violence. Our original content channels—WMC Features, WMC FBomb, WMC Speech Project, WMC Women Under Siege, and the “Women’s Media Center Live With Robin Morgan” radio program—provide women’s perspectives on both headline stories and timely events that are ignored, not wholly captured, or misrepresented in the mainstream media. Our content contributors are a racially and globally diverse group.

Our WMC training programs sharpen the media savvy and interview skills of women and girls. WMC SheSource, our ethnically diverse online brain trust of roughly 1,000 female experts on a wide array of topics, helps journalists, talent bookers, and other content producers to get their jobs done.

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# WMC INVESTIGATION: 10-YEAR ANALYSIS
## OF GENDER & OSCAR NOMINATIONS

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WOMEN’S MEDIA CENTER

INVESTIGATION: 10-YEAR ANALYSIS OF GENDER & OSCAR NOMINATIONS

Over the period of 2006 to 2015, nominations of women account for just 19 percent of all non-acting Oscar nominations (327 women compared to 1,387 men), the Women’s Media Center analysis has found.

The Oscars, awarded by the Academy of Motion Picture Arts and Sciences, the largest and best-known organization of film professionals, offer prestige and high-profile recognition to their winners and their nominees. The lack of representation of women among Oscar nominees over the last decade both demonstrates and contributes to women’s underrepresentation in behind-the-scenes roles in film—particularly those with the greatest decision-making power.

Although the number of nominations of women in non-acting categories for the 2015 Academy Awards, to be given at this year’s ceremony on February 28, is greater than for any previous year, it is only slightly higher than the number nominated a decade ago and still staggering low—just 22 percent of the total.

The Academy gives awards in a total of 24 categories, covering producing, writing, acting, directing, and technical achievements. WMC has analyzed the last 10 years of nominations in 19 of these categories, excluding the four acting categories (which have separate awards for male and female contenders) and Foreign Language Film (for which the Oscar is given to the country of origin).

Top-tier non-acting categories—those that represent roles with the greatest decision-making power on films—tend to be dominated by men, and therefore by male Oscar nominees. Those categories include cinematography, writing, directing, editing, and producing (Best Picture). Of those, only editing has shown any significant female inclusion. The cinematography category has maintained a 100 percent shut-out of female nominees not only in the last 10 years, but since the beginning of the Academy Awards. Women are more strongly represented in the visual design categories, such as costume design and production design; in the short film categories; and in documentary features.

According to a 2014 Los Angeles Times report, 76 percent of Academy members are men, with a median age of 63. The Academy was formed by the male-dominated film industry in 1927 to promote studio products, and its demographics have not shifted much over the past eight decades.
In recent years, the Academy has come under growing criticism for the dearth of people of color receiving nominations for acting, and the scarcity of women in other categories. The #OscarsSoWhite and #OscarsWomen campaigns have drawn attention to the underrepresentation of people of color and women as nominees. In response to this controversy, the Academy has announced an unprecedented move to drastically alter its membership rules, while also vowing to double the number of women and minority voters by 2020.

Jane Fonda, WMC Co-Founder and Co-Chair, said, “Women in film—and especially women of color—continue to face discriminatory hurdles. Hollywood is still an all-boys’ club.”

Amma Asante, director, writer, and recipient of the WMC Award for Directorial Excellence, said: “The number of women film directors, especially black female directors, is abysmally low in an industry that too often is insular and resistant to change. The makeup of the Academy is only part of the problem. Most often, it’s the lack of opportunity available to women, and hits especially hard if you are a woman of color. It’s important to change the narrative for little girls so that they can picture themselves in the director’s chair—a position of strength, power, and prestige. Through the director’s lens, I have the ability to shape, create, entertain, educate, and inspire. I would only hope that my work as a screenwriter and director gives hope to young women.”

The low number of nominations for women is in part a reflection of their underrepresentation in all parts of the film industry. Much excellent research has consistently demonstrated this reality.

Julie Burton, President of the Women’s Media Center, noted, “There is a clear connection between the low numbers of women hired for behind-the-scenes jobs in film and women’s low representation among Oscar nominees. If they’re not hired in these non-acting categories, they’ll never have a chance to be recognized for their excellence. Research by the Center for the Study of Women in Television and Film shows that of the 250 top-grossing films of 2015, women were 9 percent of directors, 11 percent of writers, 20 percent of executive producers, 26 percent of producers, 22 percent of editors, and only 6 percent of cinematographers. If more women were hired as writers, directors, editors, and producers, the talent pool for nominations would be more reflective of the overall population and audience—more than half of which are women.”

Pat Mitchell, Board Co-Chair of the Women’s Media Center, said, “The response often given by those held accountable for an irresponsible lack of diversity in this year’s Oscar nominations is that there just aren’t as many women or people of color as directors, producers, or in leading roles to choose from. But a review of the representation of women directors, producers, and leading roles at Sundance Film Festival, year after year, is evidence enough that there’s no lack of talent or stories or films to celebrate; what there is a lack of is the commitment, the vision to see beyond what Hollywood chooses to celebrate as representative and the best.”
Academy Award for Best Picture (Producers)

From 2006 to 2015, women constituted 24 percent of the 217 total producing nominees. The percentage of female nominees doubled from 2006 to 2015, though the progress has been unsteady. The Producers Branch of the Academy has 483 members, but unlike the other categories on the Oscars ballot, Best Picture, which is awarded to a film’s producers, is voted on by all of the nearly 6,300 voting members.

The Academy expanded the Best Picture race from five nominees to 10 in 2009 and 2010. Some voters complained about this change, and in 2011, voters returned to choosing five nominees on their ballot, but tabulation still allows for anywhere from five to 10 Best Picture nominees if a sufficient number of votes are attained. The new voting process has so far resulted in three years with nine nominees and two years with eight nominees for Best Picture.

The expansion accounted for more nominations overall, but it has benefited male nominees more than women. Still, when looking at other categories, we do find some cases where women benefited from the expansion. This is because generally, when a film is nominated for Best Picture, the more likely it is that it will also be nominated in other major categories.

From 2006 to 2008, the number of female producers nominated was two or three per year. Once the Academy expanded to 10 nominees, the average number went up to six per year. Between 2009 and 2015, as more films were nominated, more women were nominated. When there were five nominees, women accounted for 20 percent of the overall number of producing nominations. That rose to 24 percent once the Academy expanded the Best Picture slate.

In 2009, when Kathryn Bigelow, producer and director of The Hurt Locker, became the first (and so far, only) woman to win a Directing Oscar, the film—and she—also won for Best Picture. The following year, with 10 nomination slots, there were two films up for Best Picture directed by women, The Kids Are All Right, directed by Lisa Cholodenko, and Winter’s Bone, directed by Debra Granik.

In contrast, when Best Picture voting was changed so that voters needed to select only five films as opposed to 10, the number of women-directed Best Picture nominees declined. In 2011, there were no films directed by women. The following year, there was one: Zero Dark Thirty. In 2013, again there were no films directed by women, and then in 2014, there was Selma—the first Best Picture nominee in Academy Awards history directed by an African-American woman, Ava DuVernay. The ballot change has clearly had an impact on women filmmakers. Neither Bigelow (Zero Dark Thirty) nor DuVernay (Selma) was nominated in the Directing category.

The Producers Branch saw no corresponding drop; instead there has been an increase in nominations of female producers since 2012. Having more films in the race has led to more female producers nominated. That would suggest that there are more opportunities for female producers making movies destined to figure in the Oscar race as a result of the Best Picture expansion than there are for women directors or writers.
When it comes to winning the Best Picture Oscar, however, female producers have not done so well, especially in the early days. When *The Sting* won Best Picture in 1973, Julia Phillips became the first female producer to win an Oscar. Until the 1990s, women producers were still seen infrequently in the Best Picture race.

From the 1970s until today, the number of women nominated for producing has been growing steadily. There has been a slight decline in the number women who have won an Oscar for Best Picture, however.

The Academy has now committed to doubling the number of women members by 2020. It might also consider again expanding the Best Picture race to 10 nominees, which would likely increase the number of female nominees.

**Academy Award for Directing**

Between 2006 and 2015, only one woman, Kathryn Bigelow, was nominated for the Directing award, out of a total of 52 nominees. The Directors Branch of the Academy is made up of 394 members.

It’s more rare for a woman to earn a Directing nomination than it is to have a film directed by a woman nominated for Best Picture. In the period between 2006 and 2015, seven films directed by women were nominated for Best Picture, but only one female director, Kathryn Bigelow, was nominated (she won the Oscar for *The Hurt Locker*).

In all of the Academy’s 88-year history, only 12 films directed by women have been nominated for Best Picture. Of those 12, only three have also had a Directing nomination. Of those three, only one woman (Bigelow) has won the Oscar.

The Academy lags behind other major entertainment industry groups in giving out awards to women for Directing. The Directors Guild of America (DGA) has nominated seven women in its history, compared to the Academy’s three. The DGA has 15,400 members, of whom 23 percent are women.

The industry overall has blocked the progress of women directors; this has prompted the American Civil Liberties Union and the Equal Employment Opportunity Commission to begin an investigation for a potential class action lawsuit against the studios. The DGA’s own diversity report found that in 2013 and 2014, women directed just 6.4 percent of films produced.

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*Source: Data Oscars.org; Analysis Women’s Media Center*
Academy Award for Writing (Original Screenplay and Adapted Screenplay)

Between 2006 and 2015, female nominees accounted for 13 percent of the total nominations for Writing. The Writers Branch of the Academy comprises 392 members.

In the Original Screenplay category, no more than two female writers were nominated each year from 2006 to 2015, except in 2007; in 2009, 2012, and 2014 there were no female writers nominated at all. The number of male writers in the Original Screenplay category, in contrast, never falls below four in a given year. In 2014, all 10 nominees for original screenplay were male.

In the period studied, the number of female nominees for Adapted Screenplay averaged one per year. Twice, in 2006 and in 2014, it was zero.

In 2014, no female writers were nominated in either the Original or Adapted Screenplay categories. That was the same year that Gillian Flynn adapted her own novel Gone Girl and made history by becoming the first writer—male or female—to receive Golden Globe, British Academy of Film and Television Arts, Critics Choice, USC Scripter, and Writers Guild nominations but not an Oscar nomination.

In 2015, women have a total of four nominations in the writing categories, tying the all-time high from 2007. Emma Donoghue, nominated for Room, is only the second female novelist in Oscar history to be nominated for adapting her own work.

From the beginning of the Academy Awards in 1929 until 1948, women were routinely nominated in both writing categories. However, male writers have often been the ones to adapt the work of female novelists or playwrights for film. The only nominated female novelist to co-adapt her own work was Fannie Flagg, who in 1991 earned a nomination with Carol Sobieski for Fried Green Tomatoes. The only female novelist ever to earn a sole nomination for adapting her own work is Emma Donoghue, nominated in 2015 for Room. Her presence could be taken for modest progress in a category where men have scored the nominations and the awards for adapting female writers’ books, such as Gone With the Wind and To Kill a Mockingbird.

Between 2006 and 2014, only one woman, Diablo Cody, who wrote Juno, won in the Original Screenplay category. In all of Oscar history, only 13 female writers have won in this category. Of those 13, only two have been the sole writers. In 2015, the two women nominated in the Original Screenplay category worked with at least one male co-writer.

In 2015, the two female nominees in the Adapted Screenplay category are solo writing nominees. There have been only 11 sole female writers nominated in all of Oscar history in the Adapted Screenplay category. Of those, four have gone on to win, with Ruth Prawer Jhabvala becoming the only female screenwriter to win twice as a sole writer, in 1986 and 1992.
Academy Award for Film Editing

Film Editing is considered one of the major categories in the Oscar race because it is so often tied to Best Picture. The editing category is so important, in fact, that it’s considered difficult to win Best Picture without a nomination for Editing. Between 2006 and 2015, 41 of the 50 editing nominations were for films that received Best Picture nominations. The Best Picture winner last year, *Birdman*, was the first film in 34 years to win without an editing nomination. The Film Editors Branch comprises 254 members.

The Film Editing category has been dominated by male nominees: A mere 17 percent of the total nominations from 2006 to 2015 were for women. But in 2015, the split was 50/50: three nominations for men and three for women. This represents the highest number—and percentage—of female nominees in the category over the last 10 years. In 2006, 2009 and 2011, there were two female nominees; in 2008, 2012, and 2013, there were none.

The uptick for female nominees in 2015 is unusual. Two blockbusters had female nominees of some note, including the editing team of Maryann Brandon and Mary Jo Markey for *Star Wars: The Force Awakens*. The women have worked regularly with the film’s director, J.J. Abrams, since his television days. Since the Academy allowed more than five Best Picture nominees in a year, almost all the editing nominations have had matching Best Picture recognition. The editing nomination of *Star Wars: The Force Awakens* was one of only two (of a total of 35) that went to films not nominated for Best Picture between 2009 and 2015.

The other woman nominated this year is Margaret Sixel, who edited *Mad Max: Fury Road* and has had a long professional relationship with its director, George Miller. Women editors who collaborate with prominent directors often receive editing nominations from multiple industry groups. Sixel has earned a British Academy of Film and Television Arts nomination and an American Cinema Editors Eddie nomination for her work on *Fury Road*.

Editing is one area where women have made significant progress, thanks in part to some prominent female editors, including Martin Scorsese’s longtime collaborator Thelma Schoonmaker, as well as Steven Spielberg’s editor on *Jaws*, Verna Fields. Schoonmaker has been nominated seven times for the Editing Oscar and has won three times. Other big-name women editors are Anne V. Coates, Sally Menke, Claire Simpson, and Marcia Lucas.
Academy Award for Cinematography

Between 2006 and 2015, women accounted for zero percent of the total number of cinematographers nominated for the Cinematography Oscar. In fact, in the Academy Award’s 88-year history, no female cinematographer has ever been nominated for this award.

As with the Original Score category, the cinematographers often repeatedly nominate the same big names rather than nominate new people. Although the majority of cinematography winners have won a single Oscar, two have won four Oscars, seven have won three, and 15 have won two.

Like most of the Academy branches, the Cinematographers Branch, which has 227 members, is associated with a corresponding industry group—in this case, the American Society of Cinematographers (ASC). The ASC’s membership is only 4 percent female. No female cinematographers have yet to be nominated for the ASC feature film award in its 29-year history.

Academy Award for Production Design /Art Direction

The Production Design category includes production designers and set decorators. Through 2011, the Oscar was given for Art Direction. In 2012, the category was renamed Production Design. Female nominees accounted for 46 percent of the overall nominations in the category between 2006 and 2015.

Of the seven women who have won the Production Design Oscar from 2006 to 2015, six of them were set decorators. Only one female winner was a production designer: Catherine Martin, who won in 2013 for The Great Gatsby. Martin had won a previous Production Design Oscar for Moulin Rouge in 2001.

Between 2006 and 2015, 14 female nominees in this category were production designers, and 35 female nominees were set decorators. Women fare better as set decorators, accounting for 71 percent of all female Production Design nominees, while only 29 percent of the total female nominees were actual production designers.
Academy Award for Costume Design

The Costume Design category has the unique distinction of being the only category that has been dominated by female nominees throughout its recent history. The Costume Designers Branch is one of the smaller voting blocs in the Academy, with just 115 members.

Over the past 10 years, women have accounted for 73 percent of the nominees: 36 women compared to 13 men. The years with the lowest number of female nominees (two) were 2008 and 2013; every other year, there have been at least three female nominees for Costume Design. In 2009 and 2010, all five Costume Design nominees were women.

Between 2006 and 2014, seven out of the nine Costume Design Oscar winners were women. Costume Design is the only category that female nominees win more often than their male counterparts.

One of the reasons women are more welcome in the Costume Design category is that the category began in 1948, in the era of Edith Head, perhaps the most famous costume designer in history. Head is the fifth-most-nominated person in Academy Awards history, with 35 total nominations. She was nominated for 19 years in a row from 1948 through 1966. Head’s influence has shaped the category and all designers who have come after her.

In general, the most prominent costume designers are female. The big names in Costume Design maintain their status in this category the same way the big male names in Cinematography or Original Score do. Big-name costume designers have been nominated multiple times. For example, Colleen Atwood and Sandy Powell have received five nominations each over the past 10 years. In 2015, Powell has been nominated for her work on two different films, Carol and Cinderella.

Academy Award for Makeup and Hairstyling

Until 2012, the Oscar category was for Makeup. Between 2006 and 2015, female nominees accounted for 32 percent of the overall nominations. In 2008, there were no female nominees. Women reached their highest percentage in 2013, with 60 percent of a total of five nominees. In 2015, there were four nominations for women, 50 percent of the total, the highest number in the 10-year period. Although it’s too soon to tell if there will be an increase in the average, men and women win the Oscar in closer to equal proportion compared to the other crafts categories. There have been eight female winners and 10 male winners in the category between 2006 and 2014. There are 141 members in the Makeup Artists and Hairstylists Branch.
Academy Award for Original Score

The Original Score category had no female nominees between 2006 and 2015. Traditionally, film composing has been almost exclusively the domain of men—since the Awards began, only three women have won Oscars in this category: Marilyn Bergman, for Yentl (1983), Rachel Portman, for Emma (1996), and Anne Dudley, for The Full Monty (1997). Portman and Dudley are also the only women to receive multiple nominations.

The shutout of female composers in the past decade is indicative of how few female composers there are overall in the film industry. Since 2009, when the Academy began releasing the scores eligible for competition in the Original Score category, until 2015, only 14 of the 699 eligible scores were by female composers.

The Music Branch of the Academy, which votes on both the Original Score and Original Song Oscars, has 257 members. Although the Academy does not release the demographics of particular Academy branches, it is probably safe to assume that the majority of members in the Music Branch are male, since only those who have been specifically invited or been nominated for an award in that category can be members. Those who predict the Oscars know that, as with most of the crafts categories, a big name counts in obtaining a nomination. Breaking in as a first-time nominee is difficult because the most prominent composers in the industry often receive multiple nominations year after year. Among this select group are Alexandre Desplat (eight nominations), the late James Horner (eight), and Hans Zimmer (10). And in 2015, John Williams received his 50th Oscar nomination for his Star Wars: The Force Awakens score.

Academy Award for Original Song

Just 22 percent of the nominations for Original Song have gone to female songwriters over the past 10 years. Of the 17 women nominees, only four went on to win the Oscar. The percentage of women nominees in this category usually hovers between 20 and 25 percent, and no women were nominated in 2009. As is true of so many of the categories, bigger names dominate; it’s tough for newcomers to break through. In 2015, Diane Warren received her eighth Original Song nomination, along with Lady Gaga, for “It Could Happen to You,” from the documentary The Hunting Ground.
Academy Award for Documentary (Feature)

Between 2006 and 2015, female nominees accounted for 31 percent of the total nominations for Documentary Feature. Nominees can include producers and directors, though the Academy’s rules stipulate that only two winners can receive an Oscar statuette. Of the 32 female nominees in the documentary category, 14 have been directors. There has been one winner among the 14 directors, and four winners among the producers. The Documentary Branch of the Academy comprises 237 members.

The highest number of female nominees was in 2006: five women out of nine nominations in the category. The lowest was in 2011, when there were no women nominated.

With the exception of 2011, when no women were nominated in the category, women usually make up at least one quarter of nominees for Documentary Feature. In this regard, women fare better than they do in the Directing category, in which women are rarely nominated. From 1990 to 1994, women directors or codirectors won Oscars, but 10 years would pass before a woman won again: Zana Briski, who codirected Born Into Brothels with Ross Kauffman. It would be another 10 years until a woman—Laura Poitras of CitizenFour—won solo.

Of the 124 documentaries submitted for the Oscar race in 2015, women directed 28, or 23 percent. Although female filmmakers account for only 18 percent of the overall documentaries submitted, this percentage is significantly higher than female directorial representation in other Oscar categories, including Directing.

Academy Award for Documentary (Short Subject)

The Documentary Short category has seen a higher representation of women nominees compared with most other categories: Over the past 10 years, 47.5 percent (38) of the nominees in this category have been women, and 52.5 percent (42) have been men.

The greatest representation of women came in 2011, when there were seven female nominees for Documentary Short, or 78 percent of the total nominees. The number dropped to five the following year, and to one the year after that. In 2006, 2007, 2008, 2010, 2011, and 2012, women directed or codirected all the winning films. In all, seven of the past 10 winning documentary shorts were directed or codirected by women.
Academy Awards for Sound Mixing and Sound Editing

Sound mixing is the process of layering and combining audio elements (e.g., the musical score, sound effects, dialogue), while sound editing is the design and recording of audio effects. Films generally utilize a two- to three-person team for each process. The Academy’s Sound Branch is composed of 437 members. The two industry groups that are associated with the Sound Branch’s choices are the Cinema Audio Society and the Motion Picture Sound Editors.

As with most other technical awards, sound mixing and sound editing nominations are heavily male-dominated because it is mostly men who work in these fields. Over the past decade, women have accounted for only 3 percent of all nominees for sound mixing and 6 percent for sound editing. Female winners of either award have been even harder to come by. Over the same period, there has been just one female recipient of the Sound Mixing Oscar (Lora Hirschberg for Inception in 2010), and only one woman has won for Sound Editing (Karen Baker Landers for The Bourne Ultimatum in 2007 and Skyfall in 2012).

![Academy Award Nominations for Sound Mixing 2006-2015](source: Data Oscars.org; Analysis Women’s Media Center)

![Academy Award Nominations for Sound Editing 2006-2015](source: Data Oscars.org; Analysis Women’s Media Center)
Academy Award for Visual Effects

The Oscar for Visual Effects has existed for much of Academy Awards history, under various names, including Engineering Effects and Special Effects. The category’s current name dates to 1977. The Visual Effects Branch of the Academy has 359 members, many of whom are among the 3,000-plus members of the Visual Effects Society.

As is true of the Cinematography category, there is extreme gender disparity in the Visual Effects nominations. From 2006 to 2015, out of 168 total nominees, only one woman—Sara Bennett—received an Oscar nomination, for Ex Machina in 2015 (0.6 percent). And only one woman in all of Academy Awards history has won this Oscar: Suzanne Benson for Aliens (1986).

Academy Award for Animated Feature

As of 2014, the Animated Feature branch has been combined with the Short Films branch for a total of 401 members, making it one of the larger voting groups. Between 2006 and 2015, only seven out of the 71 nominations (10 percent) in the Animated Feature category have been for women. Women were shut out from nominations in 2006, 2008, 2009, and 2010.

Nominees in this category include both producers and directors; animation feature directors are almost exclusively male. Since the category was created in 2001, only three female directors have been nominated, including Brenda Chapman for codirecting Brave, and Jennifer Lee for codirecting Frozen, which is the highest-grossing animated film of all time. The only sole female directing nominee is Jennifer Yuh Nelson for Kung Fu Panda 2 (2011). Chapman and Lee are the only two female animation directors to win since the category’s inception.
**Academy Award for Short Film (Live Action)**

Between 2006 and 2015, women have received 21 percent of the total nominations in the Live Action Short category. Many filmmakers nominated in this category hail from countries other than the United States, and this holds true for most of the female nominees. Given that the U.S. film industry is seen by many as lagging behind film industries in other countries when it comes to supporting and developing female filmmaking talent, it is not surprising that there is a higher percentage of women in this category’s nominations than there is in the Directing category.

**Academy Award for Short Film (Animated)**

Women animators have struggled to get a foothold in the animation industry overall. They don’t typically get the same kind of mentorships as men do from the top animation studios in the entertainment industry. One way they can find a way in is to have one of their shorts recognized with an Oscar nomination. Women have done better in the Animated Short category than they have in the Animated Feature category, where they are missing almost entirely. One reason for this is that the short films often come from graduate students in animation, and graduate schools often see a 50/50 split between men and women.

Even at that, the animated short film category is still dominated by men. Women make up just 18 percent of the total nominees, 13 females to 61 males. The category had zero or one female nominee each year from 2006 through 2010. There was a slight increase from 2011 through 2015—three in 2011 and 2014, two in 2013 and 2015.
Here is the list of nominees for Academy Awards 2006-2015 in the 19 non-acting categories. The names of women nominees are listed in bold.

### 2015 Academy Award Nominations for Best Picture
- **Bridge of Spies** — Steven Spielberg, Marc Platt and **Kristie Macosko Krieger**, Producers
- **Brooklyn** — Finola Dwyer and **Amanda Posey**, Producers
- **Mad Max: Fury Road** — Doug Mitchell and George Miller, Producers
- **Room** — Ed Guiney, Producer
- **Spotlight** — Michael Sugar, Steve Golin, **Nicole Rocklin** and Byle Pagon Faust, Producers
- **The Big Short** — Brad Pitt, **Dede Gardner** and Jeremy Kleiner, Producers
- **The Martian** — Simon Kinberg, Ridley Scott, Michael Schaefer and Mark Huffam, Producers
- **The Revenant** — Arnon Milchan, Steve Golin, Alejandro G. Iñárritu, **Mary Parent** and Keith Redmon, Producers

### 2014 Academy Award Nominations for Best Picture
- **American Sniper** — Clint Eastwood, Robert Lorenz, Andrew Lazar, Bradley Cooper and Peter Morgan, Producers
- **Birdman or (The Unexpected Virtue of Ignorance)** — Alejandro G. Iñárritu, John Lesher and James W. Skotchdopole, Producers
- **Boyhood** — Richard Linklater and **Cathleen Sutherland**, Producers
- **The Grand Budapest Hotel** — Wes Anderson, Scott Rudin, Steven Rales and Jeremy Dawson, Producers
- **The Imitation Game** — Nora Grossman, Ido Ostrowsky and Teddy Schwarzman, Producers
- **Selma** — Christian Colson, **Oprah Winfrey**, Dede Gardner and Jeremy Kleiner, Producers
- **The Theory of Everything** — Tim Bevan, Eric Fellner, **Lisa Bruce** and Anthony McCarten, Producers
- **Whiplash** — Jason Blum, Helen Estabrook and David Lancaster, Producers

Source: Data Oscars.org; Analysis Women’s Media Center
2013 Academy Award Nominations for Best Picture

American Hustle — Charles Roven, Richard Suckle, Megan Ellison and Jonathan Gordon, Producers
Captain Phillips — Scott Rudin, Dana Brunetti and Michael De Luca, Producers
Dallas Buyers Club — Robbie Brenner and Rachel Winter, Producers
Gravity — Alfonso Cuarón and David Heyman, Producers
Her — Megan Ellison, Spike Jonze and Vincent Landay, Producers
Nebraska — Albert Berger and Ron Yerxa, Producers
Philomena — Gabrielle Tana, Steve Coogan and Tracey Seaward, Producers
12 Years a Slave — Brad Pitt, Dede Gardner, Jeremy Kleiner, Steve McQueen and Anthony Katagas, Producers
The Wolf of Wall Street — Martin Scorsese, Leonardo DiCaprio, Joey McFarland and Emma Tillinger Koskoff, Producers

2012 Academy Award Nominations for Best Picture

Amour — Margaret Menegoz, Stefan Arndt, Veit Heiduschka and Michael Katz, Producers
Argo — Grant Heslov, Ben Affleck and George Clooney, Producers
Beasts of the Southern Wild — Dan Janvey, Josh Penn and Michael Gottwald, Producers
Django Unchained — Stacey Sher, Reginald Hudlin and Pilar Savone, Producers
Les Misérables — Tim Bevan, Eric Fellner, Debra Hayward and Cameron Mackintosh, Producers
Life of Pi — Gil Netter, Ang Lee and David Womark, Producers
Lincoln — Steven Spielberg and Kathleen Kennedy, Producers
Silver Linings Playbook — Donna Gigliotti, Bruce Cohen and Jonathan Gordon, Producers
Zero Dark Thirty — Mark Boal, Kathryn Bigelow and Megan Ellison, Producers

2011 Academy Award Nominations for Best Picture

The Artist — Thomas Langmann, Producer
The Descendants — Jim Burke, Alexander Payne and Jim Taylor, Producers
Extremely Loud & Incredibly Close — Scott Rudin, Producer
The Help — Brunson Green, Chris Columbus and Michael Barnathan, Producers
Hugo — Graham King and Martin Scorsese, Producers
Midnight in Paris — Letty Aronson and Stephen Tenenbaum, Producers
Moneyball — Michael De Luca, Rachael Horovitz and Brad Pitt, Producers
The Tree of Life — Sarah Green, Bill Pohlad, Dede Gardner and Grant Hill, Producers
War Horse — Steven Spielberg and Kathleen Kennedy, Producers

2010 Academy Award Nominations for Best Picture

Black Swan — Mike Medavoy, Brian Oliver and Scott Franklin, Producers
The Fighter — David Hoberman, Todd Lieberman and Mark Wahlberg, Producers
Inception — Emma Thomas and Christopher Nolan, Producers
The Kids Are All Right — Gary Gilbert, Jeffrey Levy-Hinte and Celine Rattray, Producers
The King’s Speech — Iain Canning, Emile Sherman and Gareth Unwin, Producers
127 Hours — Christian Colson, Danny Boyle and John Smithson, Producers
The Social Network — Scott Rudin, Dana Brunetti, Michael De Luca and Ceán Chaffin, Producers
Toy Story 3 — Darla K. Anderson, Producer
True Grit — Scott Rudin, Ethan Coen and Joel Coen, Producers
Winter’s Bone — Anne Rosellini and Alix Madigan-Yorkin, Producers
2009 Academy Award Nominations for Best Picture

Avatar — James Cameron and Jon Landau, Producers
The Blind Side — Gil Netter, Andrew A. Kosove and Broderick Johnson, Producers
District 9 — Peter Jackson and Carolynne Cunningham, Producers
An Education — Finola Dwyer and Amanda Posey, Producers
The Hurt Locker — Kathryn Bigelow, Mark Boal, Nicolas Chartier and Greg Shapiro, Producers
Inglourious Basterds — Lawrence Bender, Producer
Precious: Based on the Novel ‘Push’ by Sapphire — Lee Daniels, Sarah Siegel-Magness and Gary Magness, Producers
A Serious Man — Joel Coen and Ethan Coen, Producers
Up — Jonas Rivera, Producer
Up in the Air — Daniel Dubiecki, Ivan Reitman and Jason Reitman, Producers

2008 Academy Award Nominations for Best Picture

The Curious Case of Benjamin Button — Kathleen Kennedy, Frank Marshall and Ceán Chaffin, Producers
Frost/Nixon — Brian Grazer, Ron Howard and Eric Fellner, Producers
Milk — Dan Jinks and Bruce Cohen, Producers
The Reader — Anthony Minghella, Sydney Pollack, Donna Gigliotti and Redmond Morris, Producers
Slumdog Millionaire — Christian Colson, Producer

2007 Academy Award Nominations for Best Picture

Atonement — Tim Bevan, Eric Fellner and Paul Webster, Producers
Juno — Lianne Halfon, Mason Novick and Russell Smith, Producers
Michael Clayton — Sydney Pollack, Jennifer Fox and Kerry Orent, Producers
No Country for Old Men — Scott Rudin, Ethan Coen and Joel Coen, Producers
There Will Be Blood — JoAnne Sellar, Paul Thomas Anderson and Daniel Lupi, Producers

2006 Academy Award Nominations for Best Picture

Babel — Alejandro González Iñárritu, Jon Kilik and Steve Golin, Producers
The Departed — Graham King, Producer
Letters from Iwo Jima — Clint Eastwood, Steven Spielberg and Robert Lorenz, Producers
Little Miss Sunshine — David T. Friendly, Peter Saraf and Marc Turtletaub, Producers
The Queen — Andy Harries, Christine Langan and Tracey Seaward, Producers

LINK TO 2006 – 2015 ACADEMY AWARD NOMINATIONS FOR:
BEST PICTURE | DIRECTING | WRITING (ORIGINAL SCREENPLAY) | WRITING (ADAPTED SCREENPLAY) | FILM EDITING
CINEMATOGRAPHY | PRODUCTION DESIGN/ART DIRECTION | COSTUME DESIGN | MAKEUP AND HAIRSTYLING | MUSIC (ORIGINAL SCORE)
MUSIC (ORIGINAL SONG) | DOCUMENTARY (FEATURE) | DOCUMENTARY (SHORT SUBJECT)
SOUND MIXING | SOUND EDITING | VISUAL EFFECTS | ANIMATED FEATURE FILM | SHORT FILM (LIVE ACTION) | SHORT FILM (ANIMATED)
2015 Academy Award Nominations for Directing
Mad Max: Fury Road — George Miller
Room — Lenny Abrahamson
Spotlight — Tom McCarthy
The Big Short — Adam McKay
The Revenant — Alejandro G. Iñárritu

2014 Academy Award Nominations for Directing
Birdman or (The Unexpected Virtue of Ignorance) — Alejandro G. Iñárritu
Boyhood — Richard Linklater
Foxcatcher — Bennett Miller
The Grand Budapest Hotel — Wes Anderson
The Imitation Game — Morten Tyldum

2013 Academy Award Nominations for Directing
American Hustle — David O. Russell
Gravity — Alfonso Cuarón
Nebraska — Alexander Payne
12 Years a Slave — Steve McQueen
The Wolf of Wall Street — Martin Scorsese

2012 Academy Award Nominations for Directing
Amour — Michael Haneke
Beasts of the Southern Wild — Benh Zeitlin
Life of Pi — Ang Lee
Lincoln — Steven Spielberg
Silver Linings Playbook — David O. Russell

2011 Academy Award Nominations for Directing
The Artist — Michel Hazanavicius
The Descendants — Alexander Payne
Hugo — Martin Scorsese
Midnight in Paris — Woody Allen
The Tree of Life — Terrence Malick

Source: Data Oscars.org; Analysis Women’s Media Center
2010 Academy Award Nominations for Directing
Black Swan — Darren Aronofsky
The Fighter — David O. Russell
The King’s Speech — Tom Hooper
The Social Network — David Fincher
True Grit — Joel Coen and Ethan Coen

2009 Academy Award Nominations for Directing
Avatar — James Cameron
The Hurt Locker — Kathryn Bigelow
Inglourious Basterds — Quentin Tarantino
Precious: Based on the Novel ‘Push’ by Sapphire — Lee Daniels
Up in the Air — Jason Reitman

2008 Academy Award Nominations for Directing
The Curious Case of Benjamin Button — David Fincher
Frost/Nixon — Ron Howard
Milk — Gus Van Sant
The Reader — Stephen Daldry
Slumdog Millionaire — Danny Boyle

2007 Academy Award Nominations for Directing
The Diving Bell and the Butterfly — Julian Schnabel
Juno — Jason Reitman
Michael Clayton — Tony Gilroy
No Country for Old Men — Joel Coen and Ethan Coen
There Will Be Blood — Paul Thomas Anderson

2006 Academy Award Nominations for Directing
Babel — Alejandro González Iñárritu
The Departed — Martin Scorsese
Letters from Iwo Jima — Clint Eastwood
The Queen — Stephen Frears
United 93 — Paul Greengrass
2015 Academy Award Nominations for Writing (Original Screenplay)

- **Bridge Of Spies** — Written by Matt Charman and Ethan Coen & Joel Coen
- **Ex Machina** — Written by Alex Garland
- **Inside Out** — Screenplay by Pete Docter, Meg LeFauve, Josh Cooley; Original story by Pete Docter, Ronnie del Carmen
- **Spotlight** — Written by Josh Singer & Tom McCarthy
- **Straight Outta Compton** — Screenplay by Jonathan Herman and Andrea Berloff; Story by S. Leigh Savidge & Alan Wenkus and Andrea Berloff

2014 Academy Award Nominations for Writing (Original Screenplay)

- **Birdman or (The Unexpected Virtue of Ignorance)** — Written by Alejandro G. Iñárritu, Nicolás Giacobone, Alexander Dinelaris, Jr. & Armando Bo
- **Boyhood** — Written by Richard Linklater
- **Foxcatcher** — Written by E. Max Frye and Dan Futterman
- **The Grand Budapest Hotel** — Screenplay by Wes Anderson; Story by Wes Anderson & Hugo Guinness
- **Nightcrawler** — Written by Dan Gilroy

2013 Academy Award Nominations for Writing (Original Screenplay)

- **American Hustle** — Written by Eric Warren Singer and David O. Russell
- **Blue Jasmine** — Written by Woody Allen
- **Dallas Buyers Club** — Written by Craig Borten & Melisa Wallack
- **Her** — Written by Spike Jonze
- **Nebraska** — Written by Bob Nelson

2012 Academy Award Nominations for Writing (Original Screenplay)

- **Amour** — Written by Michael Haneke
- **Django Unchained** — Written by Quentin Tarantino
- **Flight** — Written by John Gatins
- **Moonrise Kingdom** — Written by Wes Anderson & Roman Coppola
- **Zero Dark Thirty** — Written by Mark Boal
2011 Academy Award Nominations for Writing (Original Screenplay)
The Artist — Written by Michel Hazanavicus
Bridesmaids — Written by Annie Mumolo & Kristen Wiig
Margin Call — Written by J.C. Chandor
Midnight in Paris — Written by Woody Allen
A Separation — Written by Asghar Farhadi

2010 Academy Award Nominations for Writing (Original Screenplay)
Another Year — Written by Mike Leigh
The Fighter — Screenplay by Scott Silver and Paul Tamasy & Eric Johnson; Story by Keith Dorrington & Paul Tamasy & Eric Johnson
Inception — Written by Christopher Nolan
The Kids Are All Right — Written by Lisa Cholodenko & Stuart Blumberg
The King’s Speech — Screenplay by David Seidler

2009 Academy Award Nominations for Writing (Original Screenplay)
The Hurt Locker — Written by Mark Boal
Inglourious Basterds — Written by Quentin Tarantino
The Messenger — Written by Alessandro Camon & Oren Moverman
A Serious Man — Written by Joel Coen & Ethan Coen
Up — Screenplay by Bob Peterson, Pete Docter; Story by Pete Docter, Bob Peterson, Tom McCarthy

2008 Academy Award Nominations for Writing (Original Screenplay)
Frozen River — Written by Courtney Hunt
Happy-Go-Lucky — Written by Mike Leigh
In Bruges — Written by Martin McDonagh
Milk — Written by Dustin Lance Black
WALL-E — Screenplay by Andrew Stanton, Jim Reardon; Original story by Andrew Stanton, Pete Docter

2007 Academy Award Nominations for Writing (Original Screenplay)
Juno — Written by Diablo Cody
Lars and the Real Girl — Written by Nancy Oliver
Michael Clayton — Written by Tony Gilroy
Ratatouille — Screenplay by Brad Bird; Story by Jan Pinkava, Jim Capobianco
The Savages — Written by Tamara Jenkins

2006 Academy Award Nominations for Writing (Original Screenplay)
Babel — Written by Guillermo Arriaga
Letters from Iwo Jima — Screenplay by Iris Yamashita; Story by Iris Yamashita & Paul Haggis
Little Miss Sunshine — Written by Michael Arndt
Pan’s Labyrinth — Written by Guillermo del Toro
The Queen — Written by Peter Morgan

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2015 Academy Award Nominations for Writing (Adapted Screenplay)
Brooklyn — Screenplay by Nick Hornby
Carol — Screenplay by Phyllis Nagy
Room — Screenplay by Emma Donoghue
The Big Short — Screenplay by Charles Randolph and Adam McKay
The Martian — Screenplay by Drew Goddard

2014 Academy Award Nominations for Writing (Adapted Screenplay)
American Sniper — Written by Jason Hall
The Imitation Game — Written by Graham Moore
Inherent Vice — Written for the screen by Paul Thomas Anderson
The Theory of Everything — Screenplay by Anthony McCarten
Whiplash — Written by Damien Chazelle

2013 Academy Award Nominations for Writing (Adapted Screenplay)
Before Midnight — Written by Richard Linklater, Julie Delpy, Ethan Hawke
Captain Phillips — Screenplay by Billy Ray
Philomena — Screenplay by Steve Coogan and Jeff Pope
12 Years a Slave — Screenplay by John Ridley
The Wolf of Wall Street — Screenplay by Terence Winter

2012 Academy Award Nominations for Writing (Adapted Screenplay)
Argo — Screenplay by Chris Terrio
Beasts of the Southern Wild — Screenplay by Lucy Alibar & Benh Zeitlin
Life of Pi — Screenplay by David Magee
Lincoln — Screenplay by Tony Kushner
Silver Linings Playbook — Screenplay by David O. Russell

2011 Academy Award Nominations for Writing (Adapted Screenplay)
The Descendants — Screenplay by Alexander Payne and Nat Faxon & Jim Rash
Hugo — Screenplay by John Logan
The Ides of March — Screenplay by George Clooney & Grant Heslov and Beau Willimon
Moneyball — Screenplay by Steven Zaillian and Aaron Sorkin; Story by Stan Chervin
Tinker Tailor Soldier Spy — Screenplay by Bridget O’Connor & Peter Straughan

Source: Data Oscars.org; Analysis Women’s Media Center
2010 Academy Award Nominations for Writing (Adapted Screenplay)
127 Hours — Screenplay by Danny Boyle & Simon Beaufoy
The Social Network — Screenplay by Aaron Sorkin
Toy Story 3 — Screenplay by Michael Arndt; Story by John Lasseter, Andrew Stanton and Lee Unkrich
True Grit — Written for the screen by Joel Coen & Ethan Coen
Winter’s Bone — Adapted for the screen by Debra Granik & Anne Rosellini

2009 Academy Award Nominations for Writing (Adapted Screenplay)
District 9 — Written by Neill Blomkamp and Terri Tatchell
An Education — Screenplay by Nick Hornby
In the Loop — Screenplay by Jesse Armstrong, Simon Blackwell, Armando Iannucci, Tony Roche
Precious: Based on the Novel ‘Push’ by Sapphire — Screenplay by Geoffrey Fletcher
Up in the Air — Screenplay by Jason Reitman and Sheldon Turner

2008 Academy Award Nominations for Writing (Adapted Screenplay)
The Curious Case of Benjamin Button — Screenplay by Eric Roth; Screen story by Eric Roth and Robin Swicord
Doubt — Written by John Patrick Shanley
Frost/Nixon — Screenplay by Peter Morgan
The Reader — Screenplay by David Hare
Slumdog Millionaire — Screenplay by Simon Beaufoy

2007 Academy Award Nominations for Writing (Adapted Screenplay)
Atonement — Screenplay by Christopher Hampton
Away from Her — Written by Sarah Polley
The Diving Bell and the Butterfly — Screenplay by Ronald Harwood
No Country for Old Men — Written for the screen by Joel Coen & Ethan Coen
There Will Be Blood — Written for the Screen by Paul Thomas Anderson

2006 Academy Award Nominations for Writing (Adapted Screenplay)
Borat Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan — Screenplay by Sacha Baron Cohen & Anthony Hines & Peter Baynham & Dan Mazer; Story by Sacha Baron Cohen & Peter Baynham & Anthony Hines & Todd Phillips
Children of Men — Screenplay by Alfonso Cuarón & Timothy J. Sexton and David Arata and Mark Fergus & Hawk Ostby
The Departed — Screenplay by William Monahan
Little Children — Screenplay by Todd Field & Tom Perrotta
Notes on a Scandal — Screenplay by Patrick Marber

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2015 Academy Award Nominations for Film Editing

Mad Max: Fury Road — Margaret Sixel
Spotlight — Tom McArdle
Star Wars: The Force Awakens — Maryann Brandon and Mary Jo Markey
The Big Short — Hank Corwin
The Revenant — Stephen Mirrione

2014 Academy Award Nominations for Film Editing

American Sniper — Joel Cox and Gary D. Roach
Boyhood — Sandra Adair
The Grand Budapest Hotel — Barney Pilling
The Imitation Game — William Goldenberg
Whiplash — Tom Cross

2013 Academy Award Nominations for Film Editing

American Hustle — Jay Cassidy, Crispin Struthers and Alan Baumgarten
Captain Phillips — Christopher Rouse
Dallas Buyers Club — John Mac McMurphy and Martin Pensa
Gravity — Alfonso Cuarón and Mark Sanger
12 Years a Slave — Joe Walker

2012 Academy Award Nominations for Film Editing

Argo — William Goldenberg
Life of Pi — Tim Squyres
Lincoln — Michael Kahn
Silver Linings Playbook — Jay Cassidy and Crispin Struthers
Zero Dark Thirty — Dylan Tichenor and William Goldenberg

2011 Academy Award Nominations for Film Editing

The Artist — Anne-Sophie Bion and Michel Hazanavicius
The Descendants — Kevin Tent
The Girl with the Dragon Tattoo — Kirk Baxter and Angus Wall
Hugo — Thelma Schoonmaker
Moneyball — Christopher Tellefsen

Source: Data Oscars.org; Analysis Women’s Media Center
2010 Academy Award Nominations for Film Editing
Black Swan — Andrew Weisblum
The Fighter — Pamela Martin
The King’s Speech — Tariq Anwar
127 Hours — Jon Harris
The Social Network — Angus Wall and Kirk Baxter

2009 Academy Award Nominations for Film Editing
Avatar — Stephen Rivkin, John Refoua and James Cameron
District 9 — Julian Clarke
The Hurt Locker — Bob Murawski and Chris Innis
Inglourious Basterds — Sally Menke
Precious: Based on the Novel ‘Push’ by Sapphire — Joe Klotz

2008 Academy Award Nominations for Film Editing
The Curious Case of Benjamin Button — Kirk Baxter and Angus Wall
The Dark Knight — Lee Smith
Frost/Nixon — Mike Hill and Dan Hanley
Milk — Elliot Graham
Slumdog Millionaire — Chris Dickens

2007 Academy Award Nominations for Film Editing
The Bourne Ultimatum — Christopher Rouse
The Diving Bell and the Butterfly — Juliette Welfling
Into the Wild — Jay Cassidy
No Country for Old Men — Roderick Jaynes
There Will Be Blood — Dylan Tichenor

2006 Academy Award Nominations for Film Editing
Babel — Stephen Mirrione and Douglas Crise
Blood Diamond — Steven Rosenblum
Children of Men — Alex Rodríguez and Alfonso Cuarón
The Departed — Thelma Schoonmaker
United 93 — Clare Douglas, Christopher Rouse and Richard Pearson

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BEST PICTURE I DIRECTING I WRITING (ORIGINAL SCREENPLAY) I WRITING (ADAPTED SCREENPLAY) I FILM EDITING CINEMATOGRAPHY I PRODUCTION DESIGN/ART DIRECTION I COSTUME DESIGN I MAKEUP AND HAIRSTYLING I MUSIC (ORIGINAL SCORE) I MUSIC (ORIGINAL SONG) I DOCUMENTARY (FEATURE) I DOCUMENTARY (SHORT SUBJECT) SOUND MIXING I SOUND EDITING I VISUAL EFFECTS I ANIMATED FEATURE FILM I SHORT FILM (LIVE ACTION) I SHORT FILM (ANIMATED)
2015 Academy Award Nominations for Cinematography
Carol — Ed Lachman
Mad Max: Fury Road — John Seale
Sicario — Roger Deakins
The Hateful Eight — Robert Richardson
The Revenant — Emmanuel Lubezki

2014 Academy Award Nominations for Cinematography
Birdman or (The Unexpected Virtue of Ignorance) — Emmanuel Lubezki
The Grand Budapest Hotel — Robert Yeoman
Ida — Lukasz Zal and Ryszard Lenczewski
Mr. Turner — Dick Pope
Unbroken — Roger Deakins

2013 Academy Award Nominations for Cinematography
The Grandmaster — Philippe Le Sourd
Gravity — Emmanuel Lubezki
Inside Llewyn Davis — Bruno Delbonnel
Nebraska — Phedon Papamichael
Prisoners — Roger A. Deakins

2012 Academy Award Nominations for Cinematography
Anna Karenina — Seamus McGarvey
Django Unchained — Robert Richardson
Life of Pi — Claudio Miranda
Lincoln — Janusz Kaminski
Skyfall — Roger Deakins

2011 Academy Award Nominations for Cinematography
The Artist — Guillaume Schiffman
The Girl with the Dragon Tattoo — Jeff Cronenweth
Hugo — Robert Richardson
The Tree of Life — Emmanuel Lubezki
War Horse — Janusz Kaminski

Source: Data Oscars.org; Analysis Women’s Media Center
2010 Academy Award Nominations for Cinematography

Black Swan — Matthew Libatique
Inception — Wally Pfister
The King’s Speech — Danny Cohen
The Social Network — Jeff Cronenweth
True Grit — Roger Deakins

2009 Academy Award Nominations for Cinematography

Avatar — Mauro Fiore
Harry Potter and the Half-Blood Prince — Bruno Delbonnel
The Hurt Locker — Barry Ackroyd
Inglourious Basterds — Robert Richardson
The White Ribbon — Christian Berger

2008 Academy Award Nominations for Cinematography

Changeling — Tom Stern
The Curious Case of Benjamin Button — Claudio Miranda
The Dark Knight — Wally Pfister
The Reader — Chris Menges and Roger Deakins
Slumdog Millionaire — Anthony Dod Mantle

2007 Academy Award Nominations for Cinematography

The Assassination of Jesse James by the Coward Robert Ford — Roger Deakins
Atonement — Seamus McGarvey
The Diving Bell and the Butterfly — Janusz Kaminski
No Country for Old Men — Roger Deakins
There Will Be Blood — Robert Elswit

2006 Academy Award Nominations for Cinematography

The Black Dahlia — Vilmos Zsigmond
Children of Men — Emmanuel Lubezki
The Illusionist — Dick Pope
Pan’s Labyrinth — Guillermo Navarro
The Prestige — Wally Pfister
2015 Academy Award Nominations for Production Design

Bridge of Spies — Production Design: Adam Stockhausen; Set Decoration: Rena DeAngelo and Bernhard Henrich
Mad Max: Fury Road — Production Design: Colin Gibson; Set Decoration: Lisa Thompson
The Danish Girl — Production Design: Eve Stewart; Set Decoration: Michael Standish
The Martian — Production Design: Arthur Max; Set Decoration: Celia Bobak
The Revenant — Production Design: Jack Fisk; Set Decoration: Hamish Purdy

2014 Academy Award Nominations for Production Design

The Grand Budapest Hotel — Production Design: Adam Stockhausen; Set Decoration: Anna Pinnock
The Imitation Game — Production Design: Maria Djurkovic; Set Decoration: Tatiana Macdonald
Interstellar — Production Design: Nathan Crowley; Set Decoration: Gary Fettis
Into the Woods — Production Design: Dennis Gassner; Set Decoration: Anna Pinnock
Mr. Turner — Production Design: Suzie Davies; Set Decoration: Charlotte Watts

2013 Academy Award Nominations for Production Design

American Hustle — Production Design: Judy Becker; Set Decoration: Heather Loeffler
Gravity — Production Design: Andy Nicholson; Set Decoration: Rosie Goodwin and Joanne Woollard
The Great Gatsby — Production Design: Catherine Martin; Set Decoration: Beverley Dunn
Her — Production Design: K.K. Barrett; Set Decoration: Gene Serdena
12 Years a Slave — Production Design: Adam Stockhausen; Set Decoration: Alice Baker

2012 Academy Award Nominations for Production Design

Anna Karenina — Production Design: Sarah Greenwood; Set Decoration: Katie Spencer
The Hobbit: An Unexpected Journey — Production Design: Dan Hennah; Set Decoration: Ra Vincent and Simon Bright
Les Misérables — Production Design: Eve Stewart; Set Decoration: Anna Lynch-Robinson
Life of Pi — Production Design: David Gropman; Set Decoration: Anna Pinnock
Lincoln — Production Design: Rick Carter; Set Decoration: Jim Erickson
2011 Academy Award Nominations for Art Direction
The Artist — Production Design: Laurence Bennett; Set Decoration: Robert Gould
Harry Potter and the Deathly Hallows Part 2 — Production Design: Stuart Craig; Set Decoration: Stephenie McMillan
Hugo — Production Design: Dante Ferretti; Set Decoration: Francesca Lo Schiavo
Midnight in Paris — Production Design: Anne Seibel; Set Decoration: Hélène Dubreuil
War Horse — Production Design: Rick Carter; Set Decoration: Lee Sandales

2010 Academy Award Nominations for Art Direction
Alice in Wonderland — Production Design: Robert Stromberg; Set Decoration: Karen O’Hara
Harry Potter and the Deathly Hallows Part 1 — Production Design: Stuart Craig; Set Decoration: Stephenie McMillan
Inception — Production Design: Guy Hendrix Dyas; Set Decoration: Larry Dias and Doug Mowat
The King’s Speech — Production Design: Eve Stewart; Set Decoration: Judy Farr
True Grit — Production Design: Jess Gonchor; Set Decoration: Nancy Haigh

2009 Academy Award Nominations for Art Direction
Avatar — Production Design: Rick Carter and Robert Stromberg; Set Decoration: Kim Sinclair
The Imaginarium of Doctor Parnassus — Production Design: Dave Warren and Anastasia Masaro; Set Decoration: Caroline Smith
Nine — Production Design: John Myhre; Set Decoration: Gordon Sim
Sherlock Holmes — Production Design: Sarah Greenwood; Set Decoration: Katie Spencer
The Young Victoria — Production Design: Patrice Vermette; Set Decoration: Maggie Gray

2008 Academy Award Nominations for Art Direction
Changeling — Art Direction: James J. Murakami; Set Decoration: Gary Fettis
The Curious Case of Benjamin Button — Art Direction: Donald Graham Burt; Set Decoration: Victor J. Zolfo
The Dark Knight — Art Direction: Nathan Crowley; Set Decoration: Peter Lando
The Duchess — Art Direction: Michael Carlin; Set Decoration: Rebecca Alleway
Revolutionary Road — Art Direction: Kristi Zea; Set Decoration: Debra Schutt

2007 Academy Award Nominations for Art Direction
American Gangster — Art Direction: Arthur Max; Set Decoration: Beth A. Rubino
Atonement — Art Direction: Sarah Greenwood; Set Decoration: Katie Spencer
The Golden Compass — Art Direction: Dennis Gassner; Set Decoration: Anna Pinnock
Sweeney Todd The Demon Barber of Fleet Street — Art Direction: Dante Ferretti; Set Decoration: Francesca Lo Schiavo
There Will Be Blood — Art Direction: Jack Fisk; Set Decoration: Jim Erickson

2006 Academy Award Nominations for Art Direction
Dreamgirls — Art Direction: John Myhre; Set Decoration: Nancy Haigh
The Good Shepherd — Art Direction: Jeannine Oppewall; Set Decoration: Gretchen Rau and Leslie E. Rollins
Pan’s Labyrinth — Art Direction: Eugenio Caballero; Set Decoration: Pilar Revuelta
Pirates of the Caribbean: Dead Man’s Chest — Art Direction: Rick Heinrichs; Set Decoration: Cheryl Carasik
The Prestige — Art Direction: Nathan Crowley; Set Decoration: Julie Ochipinti
2015 Academy Award Nominations for Costume Design
Carol — Sandy Powell
Cinderella — Sandy Powell
Mad Max: Fury Road — Jenny Beavan
The Danish Girl — Paco Delgado
The Revenant — Jacqueline West

2014 Academy Award Nominations for Costume Design
The Grand Budapest Hotel — Milena Canonero
Inherent Vice — Mark Bridges
Into the Woods — Colleen Atwood
Maleficent — Anna B. Sheppard
Mr. Turner — Jacqueline Durran

2013 Academy Award Nominations for Costume Design
American Hustle — Michael Wilkinson
The Grandmaster — William Chang Suk Ping
The Great Gatsby — Catherine Martin
The Invisible Woman — Michael O’Connor
12 Years a Slave — Patricia Norris

2012 Academy Award Nominations for Costume Design
Anna Karenina — Jacqueline Durran
Les Misérables — Paco Delgado
Lincoln — Joanna Johnston
Mirror Mirror — Eiko Ishioka
Snow White and the Huntsman — Colleen Atwood

2011 Academy Award Nominations for Costume Design
Anonymous — Lisy Christl
The Artist — Mark Bridges
Hugo — Sandy Powell
Jane Eyre — Michael O’Connor
W.E. — Arianne Phillips

Source: Data Oscars.org; Analysis Women’s Media Center
2010 Academy Award Nominations for Costume Design
Alice in Wonderland — Colleen Atwood
I Am Love — Antonella Cannarozzi
The King’s Speech — Jenny Beavan
The Tempest — Sandy Powell
True Grit — Mary Zophres

2009 Academy Award Nominations for Costume Design
Bright Star — Janet Patterson
Coco before Chanel — Catherine Leterrier
The Imaginarium of Doctor Parnassus — Monique Prudhomme
Nine — Colleen Atwood
The Young Victoria — Sandy Powell

2008 Academy Award Nominations for Costume Design
Australia — Catherine Martin
The Curious Case of Benjamin Button — Jacqueline West
The Duchess — Michael O’Connor
Milk — Danny Glicker
Revolutionary Road — Albert Wolsky

2007 Academy Award Nominations for Costume Design
Across the Universe — Albert Wolsky
Atonement — Jacqueline Durran
Elizabeth: The Golden Age — Alexandra Byrne
La Vie en Rose — Marit Allen
Sweeney Todd The Demon Barber of Fleet Street — Colleen Atwood

2006 Academy Award Nominations for Costume Design
Curse of the Golden Flower — Yee Chung Man
The Devil Wears Prada — Patricia Field
Dreamgirls — Sharen Davis
Marie Antoinette — Milena Canonero
The Queen — Consolata Boyle
2015 Academy Award Nominations for Makeup and Hairstyling
Mad Max: Fury Road — Lesley Vanderwalt, Elka Wardega and Damian Martin
The 100-Year-Old Man Who Climbed Out the Window and… — Love Larson and Eva von Bahr
The Revenant — Siân Grigg, Duncan Jarman and Robert Pandini

2014 Academy Award Nominations for Makeup and Hairstyling
Foxcatcher — Bill Corso and Dennis Liddiard
The Grand Budapest Hotel — Frances Hannon and Mark Coulier
Guardians of the Galaxy — Elizabeth Yianni-Georgiou and David White

2013 Academy Award Nominations for Makeup and Hairstyling
Dallas Buyers Club — Adruitha Lee and Robin Mathews
Jackass Presents: Bad Grandpa — Stephen Prouty
The Lone Ranger — Joel Harlow and Gloria Pasqua-Casny

2012 Academy Award Nominations for Makeup and Hairstyling
Hitchcock — Howard Berger, Peter Montagna and Martin Samuel
The Hobbit: An Unexpected Journey — Peter Swords King, Rick Findlater and Tami Lane
Les Misérables — Lisa Westcott and Julie Dartnell

2011 Academy Award Nominations for Makeup
Albert Nobbs — Martial Corneville, Lynn Johnston and Matthew W. Mungle
Harry Potter and the Deathly Hallows Part 2 — Nick Dudman, Amanda Knight and Lisa Tomblin
The Iron Lady — Mark Coulier and J. Roy Helland

2010 Academy Award Nominations for Makeup
Barney’s Version — Adrien Morot
The Way Back — Edouard F. Henriques, Gregory Funk and Yolanda Toussiang
The Wolfman — Rick Baker and Dave Elsey

Source: Data Oscars.org; Analysis Women’s Media Center
2009 Academy Award Nominations for Makeup
Il Divo — Aldo Signoretti and Vittorio Sodano
Star Trek — Barney Burman, Mindy Hall and Joel Harlow
The Young Victoria — Jon Henry Gordon and Jenny Shircore

2008 Academy Award Nominations for Makeup
The Curious Case of Benjamin Button — Greg Cannom
The Dark Knight — John Caglione, Jr. and Conor O’Sullivan
Hellboy II: The Golden Army — Mike Elizalde and Thom Floutz

2007 Academy Award Nominations for Makeup
La Vie en Rose — Didier Lavergne and Jan Archibald
Norbit — Rick Baker and Kazuhiro Tsuji
Pirates of the Caribbean: At World’s End — Ve Neill and Martin Samuel

2006 Academy Award Nominations for Makeup
Apocalypto — Aldo Signoretti and Vittorio Sodano
Click — Kazuhiro Tsuji and Bill Corso
Pan’s Labyrinth — David Martí and Montse Ribé
2015 Academy Award Nominations for Music (Original Score)
Bridge of Spies — Thomas Newman
Carol — Carter Burwell
Sicario — Jóhann Jóhannsson
Star Wars: The Force Awakens — John Williams
The Hateful Eight — Ennio Morricone

2014 Academy Award Nominations for Music (Original Score)
The Grand Budapest Hotel — Alexandre Desplat
The Imitation Game — Alexandre Desplat
Interstellar — Hans Zimmer
Mr. Turner — Gary Yershon
The Theory of Everything — Jóhann Jóhannsson

2013 Academy Award Nominations for Music (Original Score)
The Book Thief — John Williams
Gravity — Steven Price
Her — William Butler and Owen Pallett
Philomena — Alexandre Desplat
Saving Mr. Banks — Thomas Newman

2012 Academy Award Nominations for Music (Original Score)
Anna Karenina — Dario Marianelli
Argo — Alexandre Desplat
Life of Pi — Mychael Danna
Lincoln — John Williams
Skyfall — Thomas Newman

2011 Academy Award Nominations for Music (Original Score)
The Adventures of Tintin — John Williams
The Artist — Ludovic Bource
Hugo — Howard Shore
Tinker Tailor Soldier Spy — Alberto Iglesias
War Horse — John Williams

Source: Data Oscars.org; Analysis Women's Media Center
2010 Academy Award Nominations for Music (Original Score)
How to Train Your Dragon — John Powell
Inception — Hans Zimmer
The King’s Speech — Alexandre Desplat
127 Hours — A.R. Rahman
The Social Network — Trent Reznor and Atticus Ross

2009 Academy Award Nominations for Music (Original Score)
Avatar — James Horner
Fantastic Mr. Fox — Alexandre Desplat
The Hurt Locker — Marco Beltrami and Buck Sanders
Sherlock Holmes — Hans Zimmer
Up — Michael Giacchino

2008 Academy Award Nominations for Music (Original Score)
The Curious Case of Benjamin Button — Alexandre Desplat
Defiance — James Newton Howard
Milk — Danny Elfman
Slumdog Millionaire — A.R. Rahman
WALL-E — Thomas Newman

2007 Academy Award Nominations for Music (Original Score)
Atonement — Dario Marianelli
The Kite Runner — Alberto Iglesias
Michael Clayton — James Newton Howard
Ratatouille — Michael Giacchino
3:10 to Yuma — Marco Beltrami

2006 Academy Award Nominations for Music (Original Score)
Babel — Gustavo Santaolalla
The Good German — Thomas Newman
Notes on a Scandal — Philip Glass
Pan’s Labyrinth — Javier Navarrete
The Queen — Alexandre Desplat

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2015 Academy Award Nominations for Music (Original Song)
“Earned It” from Fifty Shades of Grey — Music and Lyric by Abel Tesfaye, Ahmad Balshe, Jason Daheala Quenneville and Stephan Moccio
“Manta Ray” from Racing Extinction — Music by J. Ralph; Lyric by Antony Hegarty
“Simple Song #3” from Youth — Music and Lyric by David Lang
“Til It Happens to You” From The Hunting Ground — Music and Lyric by Diane Warren and Lady Gaga
“Writing’s on the Wall” from Spectre — Music and Lyric by Jimmy Napes and Sam Smith

2014 Academy Award Nominations for Music (Original Song)
“Everything Is Awesome” from The Lego Movie — Music and Lyric by Shawn Patterson
“Glory” from Selma — Music and Lyric by John Stephens and Lonnie Lynn
“Grateful” from Beyond the Lights — Music and Lyric by Diane Warren
“I’m Not Gonna Miss You” from Glen Campbell...I’ll Be Me — Music and Lyric by Glen Campbell and Julian Raymond
“Lost Stars” from Begin Again — Music and Lyric by Gregg Alexander and Danielle Brisebois

2013 Academy Award Nominations for Music (Original Song)
“Happy” from Despicable Me 2 — Music and Lyric by Pharrell Williams
“Let It Go” from Frozen — Music and Lyric by Kristen Anderson-Lopez and Robert Lopez
“The Moon Song” from Her — Music by Karen O; Lyric by Karen O and Spike Jonze
“Ordinary Love” from Mandela: Long Walk to Freedom — Music by Paul Hewson, Dave Evans, Adam Clayton and Larry Mullen; Lyric by Paul Hewson

2012 Academy Award Nominations for Music (Original Song)
“Before My Time” from Chasing Ice — Music and Lyric by J. Ralph
“Everybody Needs A Best Friend” from Ted — Music by Walter Murphy; Lyric by Seth MacFarlane
“Pi’s Lullaby” from Life of Pi — Music by Mychael Danna; Lyric by Bombay Jayashri
“Skyfall” from Skyfall — Music and Lyric by Adele Adkins and Paul Epworth
“Suddenly” from Les Misérables — Music by Claude-Michel Schönberg; Lyric by Herbert Kretzmer and Alain Boublil
2011 Academy Award Nominations for Music (Original Song)
“Man Or Muppet” from The Muppets — Music and Lyric by Bret McKenzie
“Real In Rio” from Rio — Music by Sergio Mendes and Carlinhos Brown; Lyric by Siedah Garrett

2010 Academy Award Nominations for Music (Original Song)
“Coming Home” from Country Strong — Music and Lyric by Tom Douglas, Troy Verges and Hillary Lindsey
“I See The Light” from Tangled — Music by Alan Menken; Lyric by Glenn Slater
“If I Rise” from 127 Hours — Music by A.R. Rahman; Lyric by Dido and Rollo Armstrong
“We Belong Together” from Toy Story 3 — Music and Lyric by Randy Newman

2009 Academy Award Nominations for Music (Original Song)
“Almost There” from The Princess and the Frog — Music and Lyric by Randy Newman
“Down In New Orleans” from The Princess and the Frog — Music and Lyric by Randy Newman
“Loin De Paname” from Paris 36 — Music by Reinhardt Wagner; Lyric by Frank Thomas
“Take It All” from Nine — Music and Lyric by Maury Yeston
“The Weary Kind (Theme From Crazy Heart)” from Crazy Heart — Music and Lyric by Ryan Bingham and T Bone Burnett

2008 Academy Award Nominations for Music (Original Song)
“Down To Earth” from WALL-E — Music by Peter Gabriel and Thomas Newman; Lyric by Peter Gabriel
“Jai Ho” from Slumdog Millionaire — Music by A.R. Rahman; Lyric by Gulzar
“O Saya” from Slumdog Millionaire — Music and Lyric by A.R. Rahman and Maya Arulpragasam

2007 Academy Award Nominations for Music (Original Song)
“Falling Slowly” from Once — Music and Lyric by Glen Hansard and Marketa Irglova
“Happy Working Song” from Enchanted — Music by Alan Menken; Lyric by Stephen Schwartz
“Raise It Up” from August Rush — Music and Lyric by Jamal Joseph, Charles Mack and Tevin Thomas
“So Close” from Enchanted — Music by Alan Menken; Lyric by Stephen Schwartz
“That’s How You Know” from Enchanted — Music by Alan Menken; Lyric by Stephen Schwartz

2006 Academy Award Nominations for Music (Original Song)
“I Need To Wake Up” from An Inconvenient Truth — Music and Lyric by Melissa Etheridge
“Listen” from Dreamgirls — Music by Henry Krieger and Scott Cutler; Lyric by Anne Preven
“Love You I Do” from Dreamgirls — Music by Henry Krieger; Lyric by Siedah Garrett
“Our Town” from Cars — Music and Lyric by Randy Newman
“Patience” from Dreamgirls — Music by Henry Krieger; Lyric by Willie Reale

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(ORIGINAL SCORE) I MUSIC (ORIGINAL SONG) I DOCUMENTARY (FEATURE) I DOCUMENTARY (SHORT SUBJECT)
SOUND MIXING I SOUND EDITING I VISUAL EFFECTS I ANIMATED FEATURE FILM I SHORT FILM (LIVE ACTION) I SHORT
FILM (ANIMATED)
2015 Academy Award Nominations for Documentary (Feature)
Amy — Asif Kapadia and James Gay-Rees
Cartel Land — Matthew Heineman and Tom Yellin
The Look Of Silence — Joshua Oppenheimer and Signe Byrge Sørensen
What Happened, Miss Simone? — Liz Garbus, Amy Hobby and Justin Wilkes
Winter On Fire: Ukraine’s Fight For Freedom — Evgeny Afineevsky and Den Tolmor

2014 Academy Award Nominations for Documentary (Feature)
CitizenFour — Laura Poitras, Mathilde Bonnefoy and Dirk Wilutzky
Finding Vivian Maier — John Maloof and Charlie Siskel
Last Days in Vietnam — Rory Kennedy and Keven McAlester
The Salt of the Earth — Wim Wenders, Juliano Ribeiro Salgado and David Rosier
Virunga — Orlando von Einsiedel and Joanna Natasegara

2013 Academy Award Nominations for Documentary (Feature)
The Act of Killing — Joshua Oppenheimer and Signe Byrge Sørensen
Cutie and the Boxer — Zachary Heinzerling and Lydia Dean Pilcher
Dirty Wars — Richard Rowley and Jeremy Scahill
The Square — Jehane Noujaim and Karim Amer
20 Feet from Stardom — Morgan Neville, Gil Friesen and Caitrin Rogers

2012 Academy Award Nominations for Documentary (Feature)
5 Broken Cameras — Emad Burnat and Guy Davidi
The Gatekeepers — Dror Moreh, Philippa Kowarsky and Estelle Fialon
How to Survive a Plague — David France and Howard Gertler
The Invisible War — Kirby Dick and Amy Ziering
Searching for Sugar Man — Malik Bendjelloul and Simon Chinn

2011 Academy Award Nominations for Documentary (Feature)
Hell and Back Again — Danfung Dennis and Mike Lerner
If a Tree Falls: A Story of the Earth Liberation Front — Marshall Curry and Sam Cullman
Paradise Lost 3: Purgatory — Joe Berlinger and Bruce Sinofsky
Pina — Wim Wenders and Gian-Piero Ringel
Undefeated — TJ Martin, Dan Lindsay and Rich Middlemas
2010 Academy Award Nominations for Documentary (Feature)
Exit through the Gift Shop — Banksy and Jaimie D’Cruz
Gasland — Josh Fox and Trish Adlesic
Inside Job — Charles Ferguson and Audrey Marrs
Restrepo — Tim Hetherington and Sebastian Junger
Waste Land — Lucy Walker and Angus Aynsley

2009 Academy Award Nominations for Documentary (Feature)
Burma VJ — Anders Østergaard and Lise Lense-Møller
The Cove — Louie Psihoyos and Fisher Stevens
Food, Inc. — Robert Kenner and Elise Pearlstein
The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers — Judith Ehrlich and Rick Goldsmith
Which Way Home — Rebecca Cammisa

2008 Academy Award Nominations for Documentary (Feature)
The Betrayal (Nerakhoon) — Ellen Kuras and Thavisouk Phrasavath
Encounters at the End of the World — Werner Herzog and Henry Kaiser
The Garden — Scott Hamilton Kennedy
Man on Wire — James Marsh and Simon Chinn
Trouble the Water — Tia Lessin and Carl Deal

2007 Academy Award Nominations for Documentary (Feature)
No End in Sight — Charles Ferguson and Audrey Marrs
Operation Homecoming: Writing the Wartime Experience — Richard E. Robbins
Sicko — Michael Moore and Meghan O’Hara
Taxi to the Dark Side — Alex Gibney and Eva Orner
War/Dance — Andrea Nix Fine and Sean Fine

2006 Academy Award Nominations for Documentary (Feature)
Deliver Us from Evil — Amy Berg and Frank Donner
An Inconvenient Truth — Davis Guggenheim
Iraq in Fragments — James Longley and John Sinno
Jesus Camp — Heidi Ewing and Rachel Grady
My Country, My Country — Laura Poitras and Jocelyn Glatzer

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2015 Academy Award Nominations for Documentary (Short Subject)
A Girl In The River: The Price Of Forgiveness — Sharmeen Obaid-Chinoy
Body Team 12 — David Darg and Bryn Mooser
Chau, Beyond The Lines — Courtney Marsh and Jerry Franck
Claude Lanzmann: Spectres Of The Shoah — Adam Benzine
Last Day Of Freedom — Dee Hibbert-Jones and Nomi Talisman

2014 Academy Award Nominations for Documentary (Short Subject)
Crisis Hotline: Veterans Press 1 — Ellen Goosenberg Kent and Dana Perry
Joanna — Aneta Kopacz
Our Curse — Tomasz Sliwinski and Maciej Slesicki
The Reaper (La Parka) — Gabriel Serra Arguello
White Earth — J. Christian Jensen

2013 Academy Award Nominations for Documentary (Short Subject)
CaveDigger — Jeffrey Karoff
Facing Fear — Jason Cohen
Karama Has No Walls — Sara Ishaq
The Lady in Number 6: Music Saved My Life — Malcolm Clarke and Nicholas Reed
Prison Terminal: The Last Days of Private Jack Hall — Edgar Baren

2012 Academy Award Nominations for Documentary (Short Subject)
Inocente — Sean Fine and Andrea Nix Fine
Kings Point — Sari Gilman and Jedd Wider
Mondays at Racine — Cynthia Wade and Robin Honan
Open Heart — Kief Davidson and Cori Shepherd Stern
Redemption — Jon Alpert and Matthew O’Neill

2011 Academy Award Nominations for Documentary (Short Subject)
The Barber of Birmingham: Foot Soldier of the Civil Rights Movement — Robin Fryday and Gail Dolgin
God Is the Bigger Elvis — Rebecca Cammisa and Julie Anderson
Incident in New Baghdad — James Spione
Saving Face — Daniel Junge and Sharmeen Obaid-Chinoy
The Tsunami and the Cherry Blossom — Lucy Walker and Kira Carstensen
2010 Academy Award Nominations for Documentary (Short Subject)
Killing in the Name — Jed Rothstein
Poster Girl — Sara Nesson and Mitchell W. Block
Strangers No More — Karen Goodman and Kirk Simon
Sun Come Up — Jennifer Redfearn and Tim Metzger
The Warriors of Qiugang — Ruby Yang and Thomas Lennon

2009 Academy Award Nominations for Documentary (Short Subject)
China’s Unnatural Disaster: The Tears of Sichuan Province — Jon Alpert and Matthew O’Neill
The Last Campaign of Governor Booth Gardner — Daniel Junge and Henry Ansbacher
The Last Truck: Closing of a GM Plant — Steven Bognar and Julia Reichert
Music by Prudence — Roger Ross Williams and Elinor Burkett
Rabbit à la Berlin — Bartek Konopka and Anna Wydra

2008 Academy Award Nominations for Documentary (Short Subject)
The Conscience of Nhem En — Steven Okazaki
The Final Inch — Irene Taylor Brodsky and Tom Grant
Smile Pinki — Megan Mylan
The Witness - From the Balcony of Room 306 — Adam Pertofsky and Margaret Hyde

2007 Academy Award Nominations for Documentary (Short Subject)
Freeheld — Cynthia Wade and Vanessa Roth
La Corona (The Crown) — Amanda Micheli and Isabel Vega
Salim Baba — Tim Sternberg and Francisco Bello
Sari’s Mother — James Longley

2006 Academy Award Nominations for Documentary (Short Subject)
The Blood of Yingzhou District — Ruby Yang and Thomas Lennon
Recycled Life — Leslie Iwerks and Mike Glad
Rehearsing a Dream — Karen Goodman and Kirk Simon
Two Hands — Nathaniel Kahn and Susan Rose Behr

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(ORIGINAL SCORE) I MUSIC (ORIGINAL SONG) I DOCUMENTARY (FEATURE) I DOCUMENTARY (SHORT SUBJECT)
SOUND MIXING I SOUND EDITING I VISUAL EFFECTS I ANIMATED FEATURE FILM I SHORT FILM (LIVE ACTION) I SHORT
FILM (ANIMATED)
2015 Academy Award Nominations for Sound Mixing

Bridge of Spies — Andy Nelson, Gary Rydstrom and Drew Kunin
Mad Max: Fury Road — Chris Jenkins, Gregg Rudloff and Ben Osmo
Star Wars: The Force Awakens — Andy Nelson, Christopher Scarabosio and Stuart Wilson
The Martian — Paul Massey, Mark Taylor and Mac Ruth
The Revenant — Jon Taylor, Frank A. Montaño, Randy Thom and Chris Duesterdiek

2014 Academy Award Nominations for Sound Mixing

American Sniper — John Reitz, Gregg Rudloff and Walt Martin
Birdman or (The Unexpected Virtue of Ignorance) — Jon Taylor, Frank A. Montaño and Thomas Varga
Interstellar — Gary A. Rizzo, Gregg Landaker and Mark Weingarten
Unbroken — Jon Taylor, Frank A. Montaño and David Lee
Whiplash — Craig Mann, Ben Wilkins and Thomas Curley

2013 Academy Award Nominations for Sound Mixing

Captain Phillips — Chris Burdon, Mark Taylor, Mike Prestwood Smith and Chris Munro
Gravity — Skip Lievsay, Niv Adiri, Christopher Benstead and Chris Munro
The Hobbit: The Desolation of Smaug — Christopher Boyes, Michael Hedges, Michael Semanick and Tony Johnson
Inside Llewyn Davis — Skip Lievsay, Greg Orloff and Peter F. Kurland
Lone Survivor — Andy Koyama, Beau Borders and David Brownlow

2012 Academy Award Nominations for Sound Mixing

Argo — John Reitz, Gregg Rudloff and Jose Antonio Garcia
Les Misérables — Andy Nelson, Mark Paterson and Simon Hayes
Life of Pi — Ron Bartlett, D.M. Hemphill and Drew Kunin
Lincoln — Andy Nelson, Gary Rydstrom and Ronald Judkins
Skyfall — Scott Millan, Greg P. Russell and Stuart Wilson

Source: Data Oscars.org; Analysis Women’s Media Center
2011 Academy Award Nominations for Sound Mixing

The Girl with the Dragon Tattoo — David Parker, Michael Semanick, Ren Klyce and Bo Persson
Hugo — Tom Fleischman and John Midgley
Moneyball — Deb Adair, Ron Bochar, David Giammarco and Ed Novick
Transformers: Dark of the Moon — Greg P. Russell, Gary Summers, Jeffrey J. Haboush and Peter J. Devlin
War Horse — Gary Rydstrom, Andy Nelson, Tom Johnson and Stuart Wilson

2010 Academy Award Nominations for Sound Mixing

Inception — Lora Hirschberg, Gary A. Rizzo and Ed Novick
The King’s Speech — Paul Hamblin, Martin Jensen and John Midgley
Salt — Jeffrey J. Haboush, Greg P. Russell, Scott Millan and William Sarokin
The Social Network — Ren Klyce, David Parker, Michael Semanick and Mark Weingarten
True Grit — Skip Lievsay, Craig Berkey, Greg Orloff and Peter F. Kurland

2009 Academy Award Nominations for Sound Mixing

Avatar — Christopher Boyes, Gary Summers, Andy Nelson and Tony Johnson
The Hurt Locker — Paul N.J. Ottosson and Ray Beckett
Inglourious Basterds — Michael Minkler, Tony Lamberti and Mark Ulano
Star Trek — Anna Behlmer, Andy Nelson and Peter J. Devlin
Transformers: Revenge of the Fallen — Greg P. Russell, Gary Summers and Geoffrey Patterson

2008 Academy Award Nominations for Sound Mixing

The Curious Case of Benjamin Button — David Parker, Michael Semanick, Ren Klyce and Mark Weingarten
The Dark Knight — Lora Hirschberg, Gary Rizzo and Ed Novick
Slumdog Millionaire — Ian Tapp, Richard Pryke and Resul Pookutty
WALL-E — Tom Myers, Michael Semanick and Ben Burtt
Wanted — Chris Jenkins, Frank A. Montaño and Petr Forejt

2007 Academy Award Nominations for Sound Mixing

The Bourne Ultimatum — Scott Millan, David Parker and Kirk Francis
No Country for Old Men — Skip Lievsay, Craig Berkey, Greg Orloff and Peter Kurland
Ratatouille — Randy Thom, Michael Semanick and Doc Kane
3:10 to Yuma — Paul Massey, David Giammarco and Jim Stuebe
Transformers — Kevin O’Connell, Greg P. Russell and Peter J. Devlin

2006 Academy Award Nominations for Sound Mixing

Apocalypto — Kevin O’Connell, Greg P. Russell and Fernando Cámara
Blood Diamond — Andy Nelson, Anna Behlmer and Ivan Sharrock
Dreamgirls — Michael Minkler, Bob Beemer and Willie Burton
Flags of Our Fathers — John Reitz, Dave Campbell, Gregg Rudloff and Walt Martin
Pirates of the Caribbean: Dead Man’s Chest — Paul Massey, Christopher Boyes and Lee Orloff

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SOUND MIXING I SOUND EDITING I VISUAL EFFECTS I ANIMATED FEATURE FILM I SHORT FILM (LIVE ACTION) I SHORT
FILM (ANIMATED)
2015 Academy Award Nominations for Sound Editing
Mad Max: Fury Road — Mark Mangini and David White
Sicario — Alan Robert Murray
Star Wars: The Force Awakens — Matthew Wood and David Acord
The Martian — Oliver Tarney
The Revenant — Martin Hernandez and Lon Bender

2014 Academy Award Nominations for Sound Editing
American Sniper — Alan Robert Murray and Bub Asman
Birdman or (The Unexpected Virtue of Ignorance) — Martín Hernández and Aaron Glascock
The Hobbit: The Battle of the Five Armies — Brent Burge and Jason Canovas
Interstellar — Richard King
Unbroken — Becky Sullivan and Andrew DeCristofaro

2013 Academy Award Nominations for Sound Editing
All Is Lost — Steve Boeddeker and Richard Hymns
Captain Phillips — Oliver Tarney
Gravity — Glenn Freemantle
The Hobbit: The Desolation of Smaug — Brent Burge and Chris Ward
Lone Survivor — Wylie Stateman

2012 Academy Award Nominations for Sound Editing
Argo — Erik Aadahl and Ethan Van der Ryn
Django Unchained — Wylie Stateman
Life of Pi — Eugene Gearty and Philip Stockton
Skyfall — Per Hallberg and Karen Baker Landers
Zero Dark Thirty — Paul N.J. Ottosson

2011 Academy Award Nominations for Sound Editing
Drive — Lon Bender and Victor Ray Ennis
The Girl with the Dragon Tattoo — Ren Klyce
Hugo — Philip Stockton and Eugene Gearty
Transformers: Dark of the Moon — Ethan Van der Ryn and Erik Aadahl
War Horse — Richard Hymns and Gary Rydstrom
2010 Academy Award Nominations for Sound Editing
Inception — Richard King
Toy Story 3 — Tom Myers and Michael Silvers
Tron: Legacy — Gwendolyn Yates Whittle and Addison Teague
True Grit — Skip Lievsay and Craig Berkey
Unstoppable — Mark P. Stoeckinger

2009 Academy Award Nominations for Sound Editing
Avatar — Christopher Boyes and Gwendolyn Yates Whittle
The Hurt Locker — Paul N.J. Ottosson
Inglourious Basterds — Wylie Stateman
Star Trek — Mark Stoeckinger and Alan Rankin
Up — Michael Silvers and Tom Myers

2008 Academy Award Nominations for Sound Editing
The Dark Knight — Richard King
Iron Man — Frank Eulner and Christopher Boyes
Slumdog Millionaire — Glenn Freemantle and Tom Sayers
WALL-E — Ben Burtt and Matthew Wood
Wanted — Wylie Stateman

2007 Academy Award Nominations for Sound Editing
The Bourne Ultimatum — Karen Baker Landers and Per Hallberg
No Country for Old Men — Skip Lievsay
Ratatouille — Randy Thom and Michael Silvers
There Will Be Blood — Christopher Scarabosio and Matthew Wood
Transformers — Ethan Van der Ryn and Mike Hopkins

2006 Academy Award Nominations for Sound Editing
Apocalypto — Sean McCormack and Kami Asgar
Blood Diamond — Lon Bender
Flags of Our Fathers — Alan Robert Murray and Bub Asman
Letters from Iwo Jima — Alan Robert Murray and Bub Asman
Pirates of the Caribbean: Dead Man’s Chest — Christopher Boyes and George Watters II

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(ORIGINAL SCORE) | MUSIC (ORIGINAL SONG) | DOCUMENTARY (FEATURE) | DOCUMENTARY (SHORT SUBJECT)
SOUND MIXING | SOUND EDITING | VISUAL EFFECTS | ANIMATED FEATURE FILM | SHORT FILM (LIVE ACTION) | SHORT FILM (ANIMATED)
2015 Academy Award Nominations for Visual Effects

Ex Machina — Andrew Whitehurst, Paul Norris, Mark Ardington and Sara Bennett
Mad Max: Fury Road — Andrew Jackson, Tom Wood, Dan Oliver and Andy Williams
Star Wars: The Force Awakens — Roger Guyett, Patrick Tubach, Neal Scanlan and Chris Corbould
The Martian — Richard Stammers, Anders Langlands, Chris Lawrence and Steven Warner
The Revenant — Rich McBride, Matthew Shumway, Jason Smith and Cameron Waldbauer

2014 Academy Award Nominations for Visual Effects

Captain America: The Winter Soldier — Dan DeLeeuw, Russell Earl, Bryan Grill and Dan Sudick
Dawn of the Planet of the Apes — Joe Letteri, Dan Lemmon, Daniel Barrett and Erik Winquist
Guardians of the Galaxy — Stephane Ceretti, Nicolas Aithadi, Jonathan Fawkner and Paul Corbould
Interstellar — Paul Franklin, Andrew Lockley, Ian Hunter and Scott Fisher
X-Men: Days of Future Past — Richard Stammers, Lou Pecora, Tim Crosbie and Cameron Waldbauer

2013 Academy Award Nominations for Visual Effects

Gravity — Tim Webber, Chris Lawrence, David Shirk and Neil Corbould
The Hobbit: The Desolation of Smaug — Joe Letteri, Eric Saindon, David Clayton and Eric Reynolds
Iron Man 3 — Christopher Townsend, Guy Williams, Erik Nash and Dan Sudick
The Lone Ranger — Tim Alexander, Gary Brozenich, Edson Williams and John Frazier
Star Trek Into Darkness — Roger Guyett, Patrick Tubach, Ben Grossmann and Burt Dalton

2012 Academy Award Nominations for Visual Effects

The Hobbit: An Unexpected Journey — Joe Letteri, Eric Saindon, David Clayton and R. Christopher White
Life of Pi — Bill Westenhofer, Guillaume Rocheron, Erik-Jan De Boer and Donald R. Elliott
Marvel’s The Avengers — Janek Sirrs, Jeff White, Guy Williams and Dan Sudick
Prometheus — Richard Stammers, Trevor Wood, Charley Henley and Martin Hill
Snow White and the Huntsman — Cedric Nicolas-Troyan, Philip Brennan, Neil Corbould and Michael Dawson

Source: Data Oscars.org; Analysis Women’s Media Center
2011 Academy Award Nominations for Visual Effects
Harry Potter and the Deathly Hallows Part 2 — Tim Burke, David Vickery, Greg Butler and John Richardson
Hugo — Rob Legato, Joss Williams, Ben Grossmann and Alex Henning
Real Steel — Erik Nash, John Rosengrant, Dan Taylor and Swen Gillberg
Rise of the Planet of the Apes — Joe Letteri, Dan Lemmon, R. Christopher White and Daniel Barrett
Transformers: Dark of the Moon — Scott Farrar, Scott Benza, Matthew Butler and John Frazier

2010 Academy Award Nominations for Visual Effects
Alice in Wonderland — Ken Ralston, David Schaub, Carey Villegas and Sean Phillips
Harry Potter and the Deathly Hallows Part 1 — Tim Burke, John Richardson, Christian Manz and Nicolas Aithadi
Hereafter — Michael Owens, Bryan Grill, Stephan Trojansky and Joe Farrell
Inception — Paul Franklin, Chris Corbould, Andrew Lockley and Peter Bebb
Iron Man 2 — Janek Sirrs, Ben Snow, Ged Wright and Daniel Sudick

2009 Academy Award Nominations for Visual Effects
Avatar — Joe Letteri, Stephen Rosenbaum, Richard Baneham and Andrew R. Jones
District 9 — Dan Kaufman, Peter Muyzers, Robert Habros and Matt Aitken
Star Trek — Roger Guyett, Russell Earl, Paul Kavanagh and Burt Dalton

2008 Academy Award Nominations for Visual Effects
The Curious Case of Benjamin Button — Eric Barba, Steve Preeg, Burt Dalton and Craig Barron
The Dark Knight — Nick Davis, Chris Corbould, Tim Webber and Paul Franklin
Iron Man — John Nelson, Ben Snow, Dan Sudick and Shane Mahan

2007 Academy Award Nominations for Visual Effects
The Golden Compass — Michael Fink, Bill Westenhofer, Ben Morris and Trevor Wood
Pirates of the Caribbean: At World’s End — John Knoll, Hal Hickel, Charles Gibson and John Frazier
Transformers — Scott Farrar, Scott Benza, Russell Earl and John Frazier

2006 Academy Award Nominations for Visual Effects
Pirates of the Caribbean: Dead Man’s Chest — John Knoll, Hal Hickel, Charles Gibson and Allen Hall
Poseidon — Boyd Shermis, Kim Libreri, Chas Jarrett and John Frazier
Superman Returns — Mark Stetson, Neil Corbould, Richard R. Hoover and Jon Thum
2015 Academy Award Nominations for Animated Feature Film
Anomalisa — Charlie Kaufman, Duke Johnson and Rosa Tran
Boy and the World — Alê Abreu
Inside Out — Pete Docter and Jonas Rivera
Shaun the Sheep Movie — Mark Burton and Richard Starzak
When Marnie Was There —Hiromasa Yonebayashi and Yoshiaki Nishimura

2014 Academy Award Nominations for Animated Feature Film
Big Hero 6 — Don Hall, Chris Williams and Roy Conli
The Boxtrolls — Anthony Stacchi, Graham Annable and Travis Knight
How to Train Your Dragon 2 — Dean DeBlois and Bonnie Arnold
Song of the Sea — Tomm Moore and Paul Young
The Tale of the Princess Kaguya — Isao Takahata and Yoshiaki Nishimura

2013 Academy Award Nominations for Animated Feature Film
The Croods — Chris Sanders, Kirk DeMicco and Kristine Belson
Despicable Me 2 — Chris Renaud, Pierre Coffin and Chris Meledandri
Ernest & Celestine — Benjamin Renner and Didier Brunner
Frozen — Chris Buck, Jennifer Lee and Peter Del Vecho
The Wind Rises — Hayao Miyazaki and Toshio Suzuki

2012 Academy Award Nominations for Animated Feature Film
Brave — Mark Andrews and Brenda Chapman
Frankenweenie — Tim Burton
ParaNorman — Sam Fell and Chris Butler
The Pirates! Band of Misfits — Peter Lord
Wreck-It Ralph — Rich Moore

2011 Academy Award Nominations for Animated Feature Film
A Cat in Paris — Alain Gagnol and Jean-Loup Felicioli
Chico & Rita — Fernando Trueba and Javier Mariscal
Kung Fu Panda 2 — Jennifer Yuh Nelson
Puss in Boots — Chris Miller
Rango — Gore Verbinski

Source: Data Oscars.org; Analysis Women's Media Center
2010 Academy Award Nominations for Animated Feature Film
How to Train Your Dragon — Chris Sanders and Dean DeBlois
The Illusionist — Sylvain Chomet
Toy Story 3 — Lee Unkrich

2009 Academy Award Nominations for Animated Feature Film
Coraline — Henry Selick
Fantastic Mr. Fox — Wes Anderson
The Princess and the Frog — John Musker and Ron Clements
The Secret of Kells — Tomm Moore
Up — Pete Docter

2008 Academy Award Nominations for Animated Feature Film
Bolt — Chris Williams and Byron Howard
Kung Fu Panda — John Stevenson and Mark Osborne
WALL-E — Andrew Stanton

2007 Academy Award Nominations for Animated Feature Film
Persepolis — Marjane Satrapi and Vincent Paronnaud
Ratatouille — Brad Bird
Surf’s Up — Ash Brannon and Chris Buck

2006 Academy Award Nominations for Animated Feature Film
Cars — John Lasseter
Happy Feet — George Miller
Monster House — Gil Kenan

LINK TO 2006 – 2015 ACADEMY AWARD NOMINATIONS FOR:
BEST PICTURE | DIRECTING | WRITING (ORIGINAL SCREENPLAY) | WRITING (ADAPTED SCREENPLAY) | FILM EDITING
CINEMATOGRAPHY | PRODUCTION DESIGN/ART DIRECTION | COSTUME DESIGN | MAKEUP AND HAIRSTYLING | MUSIC (ORIGINAL SCORE) | MUSIC (ORIGINAL SONG) | DOCUMENTARY (FEATURE) | DOCUMENTARY (SHORT SUBJECT)
SOUND MIXING | SOUND EDITING | VISUAL EFFECTS | ANIMATED FEATURE FILM | SHORT FILM (LIVE ACTION) | SHORT FILM (ANIMATED)
2015 Academy Award Nominations for Short Film (Live Action)
Ave Maria — Basil Khalil and Eric Dupont
Day One — Henry Hughes
Everything Will Be Okay (Alles Wird Gut) — Patrick Vollrath
Shok — Jamie Donoughue
Stutterer — Benjamin Cleary and Serena Armitage

2014 Academy Award Nominations for Short Film (Live Action)
Aya — Oded Binnun and Mihal Brezis
Boogaloo and Graham — Michael Lennox and Ronan Blaney
Butter Lamp (La Lampe Au Beurre De Yak) — Hu Wei and Julien Féret
Parvaneh — Talkhon Hamzavi and Stefan Eichenberger
The Phone Call — Mat Kirkby and James Lucas

2013 Academy Award Nominations for Short Film (Live Action)
Aquel No Era Yo (That Wasn’t Me) — Esteban Crespo
Avant Que De Tout Perdre (Just before Losing Everything) — Xavier Legrand and Alexandre Gavras
Helium — Anders Walter and Kim Magnusson
Pitääkö Mun Kaikki Hoitaa? (Do I Have to Take Care of Everything?) — Selma Vilhunen and Kirsikka Saari
The Voorman Problem — Mark Gill and Baldwin Li

2012 Academy Award Nominations for Short Film (Live Action)
Asad — Bryan Buckley and Mino Jarjoura
Buzkashi Boys — Sam French and Ariel Nasr
Curfew — Shawn Christensen
Death of a Shadow (Dood van een Schaduw) — Tom Van Avermaet and Ellen De Waele
Henry — Yan England

2011 Academy Award Nominations for Short Film (Live Action)
Pentecost — Peter McDonald and Eimear O’Kane
Raju — Max Zähle and Stefan Gieren
The Shore — Terry George and Oorlagh George
Time Freak — Andrew Bowler and Gigi Causey
2010 Academy Award Nominations for Short Film (Live Action)
The Confession — Tanel Toom
The Crush — Michael Creagh
God of Love — Luke Matheny
Na Wewe — Ivan Goldschmidt
Wish 143 — Ian Barnes and Samantha Waite

2009 Academy Award Nominations for Short Film (Live Action)
The Door — Juanita Wilson and James Flynn
Instead of Abracadabra — Patrik Eklund and Mathias Fjellström
Kavi — Gregg Helvey
Miracle Fish — Luke Doolan and Drew Bailey
The New Tenants — Joachim Back and Tivi Magnusson

2008 Academy Award Nominations for Short Film (Live Action)
Auf der Strecke (On the Line) — Reto Caffi
Manon on the Asphalt — Elizabeth Marre and Olivier Pont
New Boy — Steph Green and Tamara Anghie
The Pig — Tivi Magnusson and Dorte Høgh
Spielzeugland (Toyland) — Jochen Alexander Freydank

2007 Academy Award Nominations for Short Film (Live Action)
At Night — Christian E. Christiansen and Louise Vesth
Il Supplente (The Substitute) — Andrea Jublin
Le Mozart des Pickpockets (The Mozart of Pickpockets) — Philippe Pollet-Villard
Tanghi Argentini — Guido Thys and Anja Daelemans
The Tonto Woman — Daniel Barber and Matthew Brown

2006 Academy Award Nominations for Short Film (Live Action)
Binta and the Great Idea (Binta Y La Gran Idea) — Javier Fesser and Luis Manso
Éramos Pocos (One Too Many) — Borja Cobeaga
Helmer & Son — Søren Pilmark and Kim Magnusson
The Saviour — Peter Templeman and Stuart Parkyn
West Bank Story — Ari Sandel
2015 Academy Award Nominations for Short Film (Animated)
Bear Story — Gabriel Osorio and Pato Escala
Prologue — Richard Williams and Imogen Sutton
Sanjay’s Super Team — Sanjay Patel and Nicole Grindle
We Can’t Live Without Cosmos — Konstantin Bronzit
World of Tomorrow — Don Hertzfeldt

2014 Academy Award Nominations for Short Film (Animated)
The Bigger Picture — Daisy Jacobs and Christopher Hees
The Dam Keeper — Robert Kondo and Dice Tsutsumi
Feast — Patrick Osborne and Kristina Reed
Me and My Moulton — Torill Kove
A Single Life — Joris Oprins

2013 Academy Award Nominations for Short Film (Animated)
Feral — Daniel Sousa and Dan Golden
Get a Horse! — Lauren MacMullan and Dorothy McKim
Mr. Hublot — Laurent Witz and Alexandre Espigares
Possessions — Shuhei Morita
Room on the Broom — Max Lang and Jan Lachauer

2012 Academy Award Nominations for Short Film (Animated)
Adam and Dog — Minkyu Lee
Fresh Guacamole — PES
Head over Heels — Timothy Reckart and Fodhla Cronin O’Reilly
Maggie Simpson in “The Longest Daycare” — David Silverman
Paperman — John Kahrs

2011 Academy Award Nominations for Short Film (Animated)
Dimanche/Sunday — Patrick Doyon
The Fantastic Flying Books of Mr. Morris Lessmore — William Joyce and Brandon Oldenburg
La Luna — Enrico Casarosa
A Morning Stroll — Grant Orchard and Sue Goffe
Wild Life — Amanda Forbis and Wendy Tilby
2010 Academy Award Nominations for Short Film (Animated)
Day & Night — Teddy Newton
The Gruffalo — Jakob Schuh and Max Lang
Let’s Pollute — Geefwee Boedoe
The Lost Thing — Shaun Tan and Andrew Ruhemann
Madagascar, carnet de voyage (Madagascar, a Journey Diary) — Bastien Dubois

2009 Academy Award Nominations for Short Film (Animated)
French Roast — Fabrice O. Joubert
Granny O’Grimm’s Sleeping Beauty — Nicky Phelan and Darragh O’Connell
The Lady and the Reaper (La Dama y la Muerte) — Javier Recio Gracia
Logorama — Nicolas Schmerkin
A Matter of Loaf and Death — Nick Park

2008 Academy Award Nominations for Short Film (Animated)
La Maison en Petits Cubes — Kunio Kato
Lavatory - Lovestory — Konstantin Bronzit
Oktapodi — Emud Mokhberi and Thierry Marchand
Presto — Doug Sweetland
This Way Up — Alan Smith and Adam Foulkes

2007 Academy Award Nominations for Short Film (Animated)
I Met the Walrus — Josh Raskin
Madame Tutli-Putli — Chris Lavis and Maciek Szczepowski
Même les Pigeons Vont au Paradis (Even Pigeons Go to Heaven) — Samuel Tourneux and Simon Vanesse
My Love (Moya Lyubov) — Alexander Petrov
Peter & the Wolf — Suzie Templeton and Hugh Welchman

2006 Academy Award Nominations for Short Film (Animated)
The Danish Poet — Torill Kove
Lifted — Gary Rydstrom
The Little Matchgirl — Roger Allers and Don Hahn
Maestro — Géza M. Tóth
No Time for Nuts — Chris Renaud and Michael Thurmeier
Methodology
This analysis was drawn using information from Oscars.org. An individual was counted only once per category per year even if they were nominated multiple times in the same year for the same award. The names of the women nominated are in bold.

Acknowledgments

This report’s author
Sasha Stone has been writing about the Oscar race for 16 years, beginning with the website Oscarwatch.com, which changed to AwardsDaily.com in 2006. Although the primary focus of her coverage is film and the Oscar race, her specific focus is on women and diversity within the awards race. She is currently working on a book about women in film, and lives in Burbank with her teenage daughter, three cats, and a dog.

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The Women’s Media Center staff is thankful to our co-founders Jane Fonda, Robin Morgan, and Gloria Steinem.

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