ReFrame Report on

Gender & Hiring in TV

2021–22

ReFrame

Introduction and Methodology

Since 2017, ReFrame, the gender equity coalition founded by the Sundance Institute and Women In Film Los Angeles (WIF), has published an annual list in collaboration with IMDbPro of the year's most popular TV and streaming series - highlighting the productions that meet the criteria for the ReFrame Stamp for gender-balanced hiring. In 2021, for the first time, more than 50% of the shows on the list earned the Stamp - marking a 55% increase over the previous year, and demonstrating the quantifiable impacts of a number of industry initiatives aimed at diversifying TV staffing. For 2021-22, the number of productions in the Top 200 that earned the Stamp decreased slightly from this 2020-21 record high to a still notable 47%.

ReFrame's first ReFrame Report on Gender & Hiring In TV analyzes more than 2000 episodes of popular scripted series released to streaming, cable, and network between June 1, 2021 and May 31, 2022. With a marked increase in eligible programs in contention for the ReFrame Stamp, as well as a wider range of content formats and release models, ReFrame's goal is to assess as much episodic content consumed by domestic viewers as possible and report on those findings, using IMDbPro's list of the Top 200 most popular series as the starting point. We aim to: 1) show where there has been quantifiable progress in hiring equity, 2) identify where progress is slow or stagnant, and 3) explore the progress that companies have made against their hiring pledges or stated goals.

To determine whether a production earns the ReFrame Stamp, ReFrame reviews who was hired in key roles, including: showrunner, credited writers, directors, producers, lead cast, supporting cast, and department heads including director of photography, production designer, costume designer, casting director, editor, composer, music supervisor, visual effects supervisor, and stunt coordinator. Productions are assessed on whether they hired a 'qualifying candidate' in these roles (women, non-binary or gender non comforming people, trans people of all genders) and the race/ethnicity of those individuals. The Stamp criteria were developed in consultation with ReFrame Ambassadors, producers, and other industry experts. More information on criteria can be found on page 2.

In preparing the report, ReFrame examined IMDbPro data on the 200 most popular narrative television and streaming shows with a minimum of three episodes released during the Emmys eligibility period of June 1, 2021 - May 31, 2022. See the full list here. Each show was considered for the list based on its top-performing four weeks during the eligibility period on IMDbPro's proprietary ranking of titles, factoring in the removal of sports, news, non-fiction and reality programs. IMDbPro rankings are based on the actual page views of the more than 200 million monthly visitors to IMDb worldwide. IMDb is the world's most popular and authoritative source for information on movies, TV shows and celebrities, and its vast and authoritative database features hundreds of millions of searchable data items.

Euphoria

Bel-Air

The Sex Lives of College Girls

Yellowjackets

Criteria Used for This Report

ReFrame analyzed whether Qualifying Candidates **(women, non-binary and gender non-conforming people, trans people of all genders)** were hired in the following key roles:

Phase 1

1. ## Writer (teleplay by, written by, co-written by)

   a) 1 point for 50% of Episodes Written by a qualifying candidate (per season)
   b) 1 additional point for 25% of Episodes Written by a qualifying candidate of color (per season)

2. ## Director

   a) 1 point for 50% of episodes directed by a qualifying candidate (per season)
   b) 1 additional point for 25% of episodes directed by a qualifying candidate of color (per season)
   c) 1 additional point for a pilot directed by a qualifying candidate (Season 1)
   d) Or 2 additional points for a pilot directed by a qualifying candidate of color (Season 1)

3. ## Lead Actor

   a) 1 point for a qualifying candidate
   b) Or 2 points for a qualifying candidate of color

Phase 2

4. ## Showrunner

   a) 1 point for a qualifying candidate
   b) Or 2 points for a qualifying candidate of color

5. ## Season Regulars

   a) 1 point if 50% of Season Regulars are qualifying candidates (per season)
   b) 1 additional point if 25% of Season Regulars are qualifying candidates of color (per season)

6. ## Producer (does not include showrunner, or writing producers)

   a) 1 point for a qualifying candidate
   b) Or 2 points for a qualifying candidate of color

7. ## Department Heads

   a) 1 point for 50% qualifying candidate
   b) An additional point is awarded if 25% of Department Heads are qualifying candidates of color

   Roles Assessed in this category:

Director of Photography	Composer (includes Music By)
Production Designer	Music Supervisor
Costume Designer	Visual Effects Supervisor
Editor	Casting Director

8. **Where sufficient self-identification data was available, ReFrame reviewed the overall crew list of a production to assess if at least 50% of the crew were qualifying candidates.**

A show must earn a minimum of 4 points, with at least 2 coming from Phase 1 categories. A project needs to achieve at least 2 points from the Phase 1 categories of WRITER, DIRECTOR and LEAD to move to the next phase.

From the Phase 2 categories, a project needs to achieve at least 2 points to earn the Stamp, for a minimum total of 4 points. If a production does not earn 4 points, it cannot earn the Stamp.

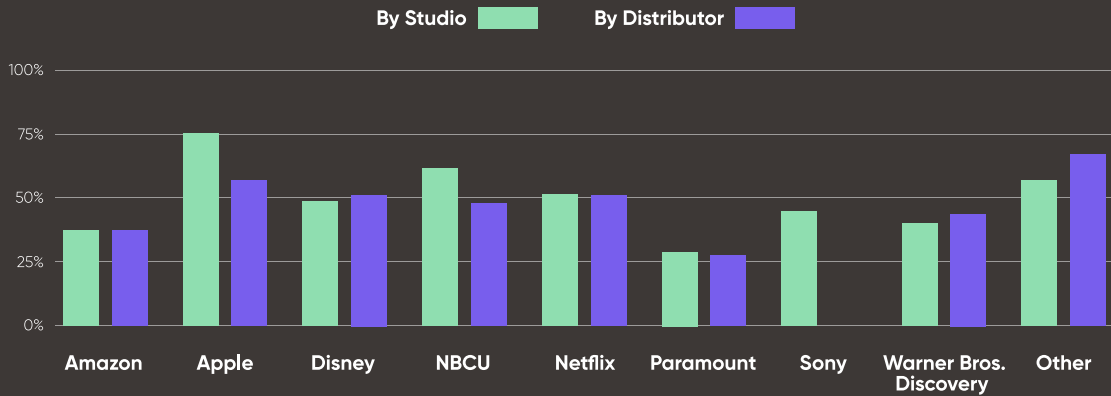Expanded criteria will be released for the 2022-23 season.

Company Analysis

The Top 200 Series are primarily produced and distributed by the industry's largest companies, and their subsidiaries. To demonstrate the status of both the Studio that develops and produces the shows, and the Distributor or Network that airs the shows in terms of Stamps earned, we have detailed in the tables below the number of shows each company had in the 200 series analyzed, and the number which met the gender-balanced hiring criteria. In cases of co-productions between two studios, the Stamp is attributed to both companies to reflect their contribution to equitable hiring.

Company Report Card

Percentage of Content in Top 200 Series That Earned the ReFrame Stamp

By Studio   **By Distributor**

	# of shows analyzed (Studio)	# of shows Stamped (Studio)	Stamped % (Studio)	# of shows analyzed (Distributor)	# of shows Stamped (Distributor)	Stamped % (Distributor)
Amazon	16	6	37.5%	16	6	37.5%
Apple	8	6	75%	16	9	56.3%
Netflix	41	21	51.2%	49	25	51%
Sony	11	5	45.5%	N/A	N/A	N/A
20th	14	7	50%	N/A	N/A	N/A
ABC	4	3	75%	5	4	80%
Disney +	N/A	N/A	N/A	9	2	22.22%
FX	7	3	42.86%	9	3	33.33%
Hulu	3	2	66.67%	12	9	75%
Marvel	4	1	25%	N/A	N/A	N/A
CBS	11	4	36.36%	6	2	33.33%
Epix	2	0	0%	2	0	0%
Paramount+	N/A	N/A	N/A	8	1	12.5%
Showtime	5	2	40%	5	3	60%
NBC	N/A	N/A	N/A	10	4	40%
SyFy	N/A	N/A	N/A	2	0	0%
Peacock	N/A	N/A	N/A	4	3	75%
Universal	17	9	52.94%	N/A	N/A	N/A
UCP	8	6	75%	N/A	N/A	N/A
USA	N/A	N/A	N/A	1	1	100%
Warner Bros. TV	17	9	52.94%	N/A	N/A	N/A
HBO/HBO Max	13	3	23.1%	26	12	46.2%
AMC	3	2	66.67%	5	3	60%
BBC	4	2	50%	2	0	0%
Endeavor	7	5	71.43%	N/A	N/A	N/A
Fox Network	N/A	N/A	N/A	4	4	100%
Lionsgate	5	4	80%	N/A	N/A	N/A
Starz	N/A	N/A	N/A	3	2	66.67%
Independent	10	3	30%	1	1	100%

Studio — **Distributor**

Subsidiaries   Disney   Paramount   NBC Universal   Warner Bros. Discovery   Other

Key Findings in the Top 200

Showrunners

The majority of showrunners are men, and the majority of women showrunners are white.

Of the 200 shows analyzed, 59 had a woman showrunner (29.5%). Of those shows, only 7 had a woman of color showrunner (3.5%).

This represents a decrease from the prior year, where 62 (31%) of the Top 200 shows had at least one woman showrunner, and 13 shows had a woman of color showrunner (6.5%).

For the 2021-22 season, in addition to the Top 200 shows, ReFrame reviewed data on 91 shows outside the Top 200 that were eligible for Emmys consideration. Of those shows, 39 (42.9%) had women showrunners and 15 of those (16.5%) hired women of color showrunners. This indicates that women, and in particular women of color showrunners, are more underrepresented in the data set of IMDbPro's Top 200 list than they are in the overall landscape of series released in the Emmys eligibility window.

Directors

Men directed the majority of TV episodes; many women directed multiple episodes.

A total of 292 women and 1 non-binary person received directing credits on 200 shows. 90 women of color received directing credits.

Of the 2009 episodes of TV analyzed, 723 episodes (36%) were directed by those 293 qualifying candidates. 193 episodes (9.6%) were directed by 90 women of color.

Further analysis shows that on 68 of the 200 shows, women directed at least 50% of series episodes. On 43 shows, women received no directing credits.

Additional stats highlighting which studios hired the most women directors.

Writers

We are nearing gender parity for episodes written by women, but not for women of color writers.

Of the 2009 episodes of TV analyzed, 972 were written by women (48.4%). 325 episodes (16.2%) were written by women of color. 79 shows in the top 200 (39.5%) had 0 episodes written by women of color.

On 105 of the 200 shows, 50% of the current season's episodes were written by women. This does not necessarily reflect the makeup of all the entire writers room of each show (we recommend reviewing the WGA's inclusion report or TTIE's recent study with WIF and the Geena Davis Institute for further insights), but everyone who received a 'written by' or

'teleplay by' credit. The data indicates that many of the shows in this group of 105 over indexed (in terms of having more than 50% of their episodes written by women) and of the remaining 95 series, episodes written by women were in the minority. While this gets us closer to parity overall, several shows with 100% of their episodes written by women (including *The First Lady, Yellowjackets, You, The Sex Lives of College Girls*) should be noted for their impact on the overall numbers.

Cast

91 of the 200 shows analyzed featured a woman in the top-billed actor role (45.5%), with 21 of those being women of color (10.5%). This represents a decrease from prior year, when 102 (51%) of the top-billed roles went to women, and 23 of those were women of color (11.5%).

While these numbers show that women overall are close to parity in leading roles, the decline from the previous year, and the continued underrepresentation of women of color in these roles is a reminder that progress must be continually measured to assess where change is sustainable. The Geena Davis Institute's reports on representation in popular TV series can provide further insight and recommendations.

Department Heads

- **44 of the 200 shows (22%) hired a woman cinematographer for at least one episode, which indicates an increase of over 100% from prior year. However, only 7 shows hired a cinematographer who was a woman of color (3.5%).**

- **70 shows (35%) hired women Production Designers; 9 of those (4.5%) hired women of color.**

- **23 shows (11.5%) had women Composers; 3 of those (1.5%) hired women of color.**

- **Only 19 shows (9.5%) hired women VFX Supervisors; 2 of those (1%) hired women of color.**

The increase in women cinematographers year-over-year is particularly notable, as the role of Director of Photography has been one of the slowest to shift towards inclusion. In ReFrame's research on the Top 100 feature films of each year, the number of films shot by women DPs has hovered between 4 to 7 women with no marked increase in the past five years. It is encouraging to see the increase in women cinematographers hired amongst top TV series, though there is a long way to go to reach parity, and women of color remain underrepresented in this role. Additionally, the roles of Composer and Visual Effects Supervisor remain nearly as far below parity for TV series as they are for feature films, and have not shown any significant year-over-year increases.

Key Findings in the Top 200 (cont.)

Gender Diversity

In addition to the base data set provided by IMDbPro, ReFrame used additional sources to verify information related to gender and race/ethnicity of the individuals hired on the Top 200 series. Where possible, ReFrame confirmed two sources for each individual, including self-identification data if available.

In addition to identifying where women were hired, ReFrame also aimed to include any non-binary or gender non-conforming individuals, as well as trans people of any gender, hired in key roles. Overall, trans and non-binary people were primarily hired for on-screen roles, though none in the category of lead cast - 8 of the 200 shows (4%) hired a trans or non-binary actor in a supporting role.

As trans women are women, they are included in all data points in this report where we cite the number of women hired. Where data was available to identify non-binary talent or trans talent of other genders, we have included that as a separate data point. Currently, there is very little gender data available outside of binary male/female identities for below-the-line roles, including department heads. We look forward to working with our partners to create more pathways to this data collection to achieve more expanded reporting in future reports.

Recommendations for Companies

Action 1 **Set a goal for how many Stamps you plan to earn each year, and share that goal with us so we can hold you accountable.**

Remember, the Stamp reflects gender-balanced hiring – so it is possible to achieve it on any production, not just projects with a female lead actor. Any production, regardless of subject matter, or the gender of its creator or lead executive, can hire 50% women department heads, and prioritize hiring women of color in key roles.

Action 2 **Take an active role in building the talent pipeline, above and below-the-line.**

To have more women of color showrunners, we need more women of color writers, producers, and directors. To have more women of color department heads, we need more women of color on set at all levels. To support career advancement, we need sets to be safer spaces, with supportive and inclusive leadership. Making commitments to inclusive hiring at entry level and mid-level positions is key to reaching your future senior level hiring goals.

Action 3 **Celebrate successes.**

If your production earned the ReFrame Stamp, wear that badge of honor proudly and share the information with your cast and crew. Gender-balanced hiring and creating sets and workplaces that more accurately reflect the population should be a point of pride for all involved.

Action 4 **Use the resources available to you.**

In fall 2022, ReFrame will launch the ReFrame ReSource, a hub of actionable tools, research-based best practices, and inspirational insights to advance hiring equity in the screen industries. An expansion of ReFrame's Culture Change Handbook and its 14-point Production Roadmap to mitigate bias at key decision-making points in a project's lifecycle, the ReSource includes more than 100 individual resources and tools. Designed to be iterative, it will be frequently updated as new best practices are developed and research released.

Please contact ReFrame to learn more about signing the ReFrame Partner Company Pledge and committing to advancing intersectional gender equity in Hollywood.

Expanding the Criteria

Effective June 1, 2022, for all ReFrame TV Stamps moving forward, ReFrame is introducing several updates and expansions to current criteria.

Over the past year, ReFrame has led a consultative process with industry professionals including ReFrame Ambassadors and other leaders in TV development and production to examine the current process and the hiring realities of the industry. **The new criteria includes a higher value assigned to the identity of the production's showrunner, as well as a more expansive analysis of key roles in production, adding 1st Assistant Directors, Unit Production Managers, Line Producers and more to the reviewed roles.** Further, the total points needed to secure the Stamp will be increasing. ReFrame will continue to report on race and ethnicity data in addition to gender, and will expand reporting of both to a greater level of detail.

Changes to Step One Criteria

Showrunners

ReFrame will be moving the role of Showrunner (previously a Step Two category) to Step One, and moving writers to Step Two. A show must earn two points in Step One in order to earn the Stamp. A showrunner has both creative and management responsibilities for the show, and we wish to account for this in our criteria. We still see a lack of representation for women and in particular women of color in this role.

Changes to Step Two Criteria

Co-Leads

We currently call this section "Season Regulars," but we will be changing this language as "Season Regulars" is a negotiated title, and difficult to determine based on the data available.

Projects will need at least two cast members, listed 2-5 on the call sheet, who are qualifying candidates, to earn a point in this category. An additional point will be added if at least one co-lead is a qualifying candidate of color. We still see a lack of representation for people of color in Season Regular/Co-Lead roles.

Other Key Roles

ReFrame is updating our 'department head' category to include 'key roles' that are vital to the production and still see underrepresentation. In all our conversations about the expansion of the Stamp, this criteria was the most talked about. We received feedback from our survey, which suggested many underreported roles to be considered for this point. We collected as much anecdotal and quantitative research as possible to confirm the underrepresentation of qualifying candidates in these roles. When it comes to below-the-line crew, there is very little information available about the breakdown of these roles. We have anecdotal information, people being on sets seeing the lack of gender diversity, and producers we work with having trouble finding qualifying candidates for roles up and down the call sheet. This is why we believe it is important to track and collect data on the roles listed below.

- **Director of Photography**
- **Line Producer**
- **Unit Production Manager**
- **1st Assistant Director**
- **Production Designer**
- **Editing**
- **Costume Designer**
- **Music By/Composer**
- **Music Supervisor**
- **Visual Effects Supervisor**
- **Stunt Coordinator**
- **Intimacy Coordinator**

We have added Line Producer, Unit Production Manager, and 1st Assistant Director to our list. We wish to account for Qualifying Candidates in positions of financial responsibility and power in production, positions that traditionally are achieved by "working your way up the ladder" from PA to the coordinator and onward, meaning there are more barriers to entry for qualifying candidates.

We have also added Intimacy Coordinators to the list. Not all productions require intimacy coordinators, but we believe the position should be industry standard and would like to use this criteria point to encourage all productions with storylines featuring intimate or sensitive content to hire for this position.

To learn more and apply for the ReFrame Stamp for TV, visit reframeproject.org/stamp.

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