

ReFrame Report on

Gender & Hiring in TV



2023–24



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Introduction

Since 2018, ReFrame, the gender equity coalition founded by the Sundance Institute and Women In Film Los Angeles (WIF), has published an annual list of the most popular TV and streaming series in collaboration with IMDbPro, highlighting the productions that meet the criteria for the **ReFrame Stamp** for gender-balanced hiring. In the 2023–24 ReFrame Report on Gender & Hiring in TV, ReFrame analyzes 1,773 episodes of popular scripted series released to streaming, cable and network based on their eligibility for the ReFrame Stamp, and shares hiring statistics and trends across the 200 series.

Gender equity is achievable for all series, regardless of the gender identity or ethnicity of its creator or characters. ReFrame's criteria are structured so that 100% of series may qualify for the Stamp no matter what the subject matter may be. However, this year's report finds reduced opportunity with fewer episodes per season and even fewer women and people of underrepresented genders hired for key positions when compared to previous years (this includes trans people of all genders, nonbinary and gender nonconforming individuals, however they choose to identify). In the 2023–24 season, 38.5% percent of shows earned the ReFrame Stamp, which is down 8.5% from the prior two seasons and down 20% from an all-time high of 58.5% in 2020–21.

Last year's report captured that both writers and lead cast had finally reached or exceeded parity with 57% of series reaching gender parity with their credited writers and qualifying candidates holding 54% of top-billed roles while this year only 49% of series writers reached parity and only 41% of lead cast. Other positions throughout production- even those which have historically exceeded the 50% margin such as executive producers, co-leads and even costume designers- are in decline in this year's report. The rollback is widespread, with very few if any gains for women and people of minority genders in any role. Loss of positions for qualifying persons of color is in most cases in parallel with overall decreases in representation, though some are disproportionate, such as co-leads where the reduction in qualifying candidates is 16 roles but the reduction for candidates of color is 30 roles. Further details and analysis as well as key findings from our overall analysis follows.



A NOTE FROM REFRAME'S FOUNDERS

"ReFrame is thrilled to congratulate the 77 series that achieved equity in their hiring this year. However, 38.5% of series reaching this benchmark falls far short of the 100% fair hiring standard we should all aspire to. The ReFrame Stamp's criteria of gender balanced hiring should be the goal of all productions."

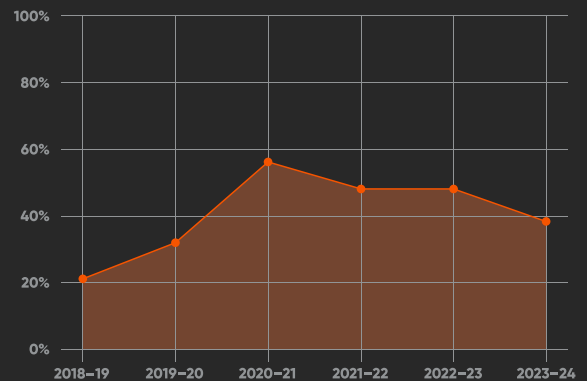
- Keri Putnam, Producer and former Sundance Institute CEO &
Cathy Schulman, Oscar-winning Producer, WIF President Emeritas and founder of Welle Entertainment

Gender equity across TV series fell back to pre-2020 numbers

Since the peak in overall Stamped projects in the 2020–21 season, our reports on year-over-year gender analysis demonstrate there has been a reduction in the hiring of women and people of underrepresented genders in many or most areas analyzed with the impact being fewer gender-balanced productions overall.

When ReFrame began this research, our data set was the Top 100 most popular shows (based on IMDbPro data on the actual page views of IMDb users) and in the first two years (2018–19 and 2019–20), the number of Stamped shows increased by 12%. In the following season, at the height of *Peak TV*¹, ReFrame's analysis expanded to the Top 200 shows and there was a historic leap with an additional 22.5% of shows achieving parity. This is followed by a decline of 11.5% in 2021–22 and a leveling through 2022–23. This year had an additional decline of 8.5% resulting in only 77 out of the total 200 series receiving the Stamp, a drop of 20% over the last three years. While four years ago 38.5% of shows achieving gender balance would have been a historic achievement, this precipitous drop in Stamped productions reads now as a significant rollback of the progress the industry had made.

Percentage of Series Earning the Stamp *



* In 2018–19 and 2019–20, percentages are based on analysis of the Top 100 series; from 2020–21 to present, they are based on the Top 200 series. 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: lead actor, showrunner, director, writer, executive producer, director of photography, line producer, unit production manager, 1st assistant director, production designer, costume designer, editor, composer, music supervisor, VFX supervisor, stunt coordinator, and intimacy coordinator. For more details on methodology and how points are earned, see pages 19–20.

Company Analysis: Gender balanced series percentage falls

ReFrame has been collecting distributor data for the past four years and this year's report displays these numbers and their changes over time to paint a bigger picture of the progress and regression across this period as related to

gender-balanced series from those companies. The following walks through the year-over-year numbers for distributors in detail, noting their platforms, and is followed by a graph charting the percentages over time.



Breaking Down Gender-Balanced Series by Distributor

Amazon MGM Studios (Amazon Prime Video, Freevee, MGM+): In 2020–21, this company had 30% Stamped series and in 2021–22 increased to 37.5% Stamped series, rising even further the following year with 47.6% series Stamped and even more Stamped series this year with 60.9%, more than doubling their overall Stamped percentage since 2020. This is the only company that charted an overall increase in gender-balanced productions over the past four years, and this year's percentage is significantly higher than the other distributors' figures for 2023–24.

Apple (Apple TV+): In 2020–21, this company had 66.7% Stamped series and in 2021–22 it decreased to 56.3% followed by a further decrease to 33.3% in the 2022–23 year and an additional decline this year to 31.8% of series Stamped, showing a continual decline to less than half the percentage of Stamped series in 2020.

Disney (ABC, Disney+, Freeform, Fox, FX, Hulu): In 2020–21, this company had 55.9% Stamped series, followed by a small decline in 2021–22 to 51.4% Stamped, then rose back up to 56.4% in 2022–23 and this year had 42.2% Stamped series, a lower percentage than in 2020.

Netflix (Netflix): In 2020–21, this company had 48.8% Stamped projects, followed by a very slight increase

to 49% in 2021–22 and a greater increase in 2022–23 to 57.1% Stamped and this year also declined significantly to 43.2% gender-balanced series, a lower percentage of Stamped series than in 2020.

Paramount (CBS, Paramount+, Showtime): This company had 47.8% Stamped series in 2020–21 followed by a drop to 27.3% in 2021–22 and a further decrease to 25% in 2022–23. Though 2023–24 shows a year-over-year increase to 26.1% Stamped series, this is a lower percentage of Stamped series than in 2020.

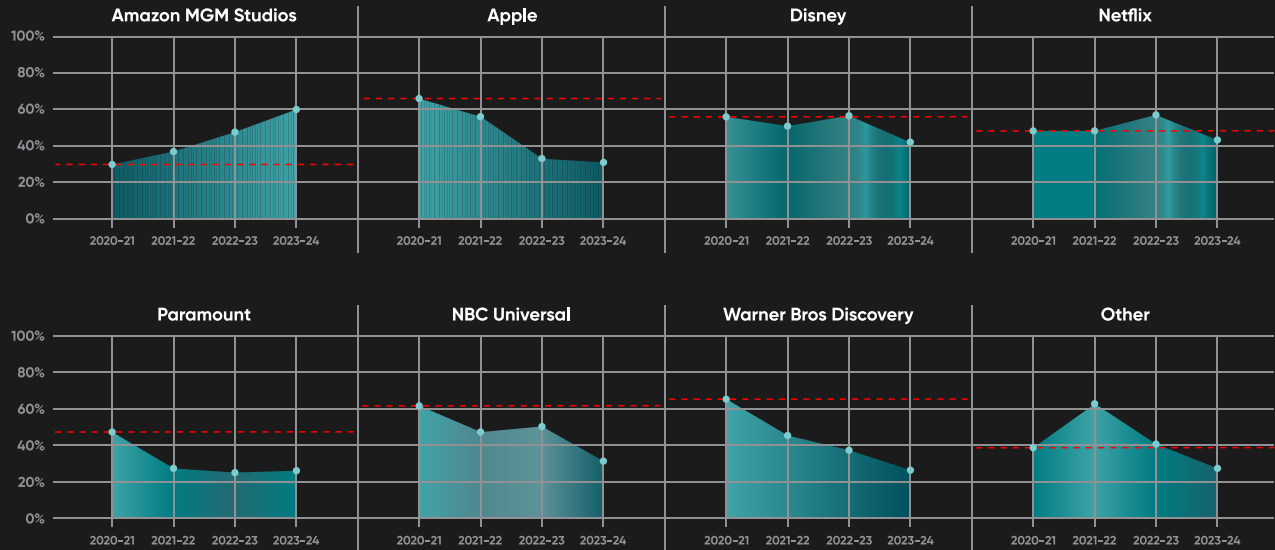
NBC Universal (NBC, Peacock, Syfy): In 2020–21, this company had 61.5% of series Stamped, which dropped to 47.1% in 2021–22, rose back to 50% in 2022–23 and then fell back to 31.25% this year, close to half the Stamped percentage attained in 2020.

Warner Bros Discovery (adult swim, Cartoon Network, HBO, HBO Max, Tru TV, TBS): This company's Stamped series percentage has been in continual decline from 2020–21 with 65.2% Stamped series dropping to 44.8% the following year, then 37.5% in 2022–23 and this year recorded 26.1% of shows receiving the Stamp, which is tied with Paramount for the lowest percentage on this year's list.

Other, which this year included AMC (AMC), Lionsgate (Starz), Nexstar Media Group (The CW) but varies from year to year: Other distributors in aggregate had 38.5% Stamped projects in 2020–21 and increased to 62.5% Stamped the following year, then decreased to 40% last year and this year have 33.3% Stamped series, lower again than the percentage of gender-balanced projects in 2020.

Company Report Card BY DISTRIBUTOR* 2020-24

For each distributor, an orange dashed line indicates the percentage of gender-balanced productions in the first recorded year to clearly indicate any differences in the intervening years and including this year's results.



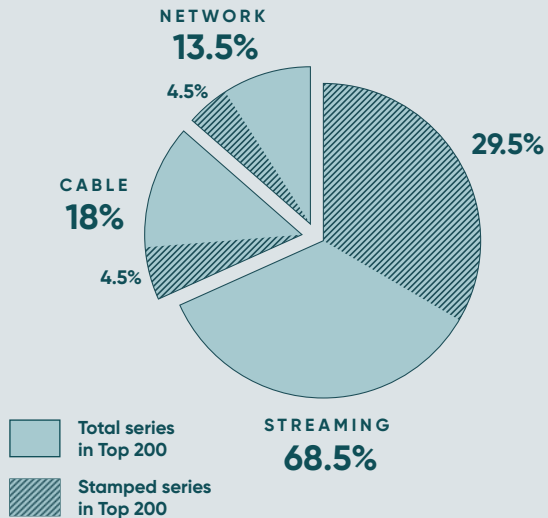
* The Top 200 Series are primarily produced and distributed by the industry's largest companies and their subsidiaries. To capture the status of the distributor or network that airs the series in terms of Stamps earned, we have detailed in the table above the percentage of each companies' series included on the list that met the gender-balanced hiring criteria.

In 'Women Represented Majority of Amazon Originals Writers in 2022,' [The Hollywood Reporter](#)² provides an overview of Amazon MGM Studio's DEIA work: "The company has published a progress report³ on its film and TV productions since implementing in 2021 its Inclusion Policy and Playbook⁴, a best-practices resource for writing, casting and hiring inclusively and creating an equitable and accessible working environment on set. To measure the impact of its guidelines (and create accountability), Amazon MGM Studios is sharing gender and race/ethnicity data for cast and creative leadership for all 195 of its scripted and unscripted U.S. Originals released between July 1, 2020 and June 30, 2023 (119 series and 76 movies)." They share their [DEIA Mission](#) publicly and their Playbook has roots in ReFrame's own Playbook, now the [ReFrame Resource](#)⁵. Amazon has been a long-time [ReFrame Partner](#). IMDb is an Amazon company.

Streaming, Network and Cable

Streamers warrant attention both for their larger share of series in the Top 200 and higher percentage of series displaying inclusive hiring.

NPR⁶ postulates that "Streaming is becoming the future of TV" and that "a whopping 80% [of streaming subscribers] say streaming services do a good job of showing a diversity of characters. A smaller number – a still significant 60% – say streamers do a good job showing characters who reflect THEIR identity." For a deeper look into the nuances of representation on screen, 'Being Seen on Screen' from [Nielsen](#)⁷ dives into how "representation matters, but so does the context. Where stories about different identity groups are told, they should be told with respect and cultural relevance, and depict the diversity of lives and experiences", another motivation to bring more diversity into the behind-the-scenes workforce.



KEY FINDINGS

Showrunners are the biggest driver for series achieving overall gender equity.

Analysis of Stamped series and showrunners with qualifying characteristics this year found a noteworthy relationship. Of the 77 Stamped series, 45 had showrunners who were qualifying candidates (58.4%) and in the 123 non-Stamped series there were 12 (9.8%). This is generally consistent with years prior; last year's qualifying showrunner to Stamp ratio was 56 out of 94 (59.6%) and for non-Stamped series, qualifying showrunners to non-Stamped projects was 10 out of 106 (9.4%). This strong and consistent positive relationship between showrunner qualifying characteristics and overall gender equity

across the productions they helm demonstrates the immense impact the showrunner can have in hiring inclusively across an entire production. Cisgender male showrunners can and do use their leadership opportunity to make inclusive hiring decisions that ensure overall gender equity, contributing to the remaining and generally consistent 40% of Stamped projects year over year.

Year over year nearly

60% of Stamped series are showrun by women.

SPOTLIGHT

Diverse Showrunners

All 13 of this year's Top 200 series showrun by women of color qualified for the ReFrame Stamp.

Thirteen series are fewer than last year, but more than in 2021–22 and accounts for 6.5% of this year's Top 200 series. Improving on- and off-screen representation has been shown to improve the success of projects, which UCLA's [Hollywood Diversity Reports](#)⁸ chronicle across formats and platforms year over year. And specifically, Latine audiences offer studios and distributors a unique opportunity: a [recent analysis by McKinsey](#)⁹ concluded that by "providing more opportunities for Latino talent, Hollywood can not only tap into additional revenue of \$12 billion to \$18 billion annually but also foster a more inclusive and accurate

portrayal of the Latino community." Considering the relationship between showrunner identity and overall gender balance and the substantial data supporting audiences craving diverse content, increased equity in this role would increase viewership as well.

The popular Stamped shows run by these six Latine, two Black, four Asian and one South Asian women this year were: Amazon Prime Video's *Expats*, *Mr. and Mrs. Smith* and *The Summer I Turned Pretty*; Fox's *The Cleaning Lady*; FX's *What We Do in the Shadows*; HBO's *True Detective*; Hulu's *Black Cake* and *The Bear* (FX on Hulu); NBC's *Found* and Netflix's *Blue Eye Samurai*, *Griselda*, *Never Have I Ever* and *The Lincoln Lawyer*.

"As a Showrunner, the only difficult aspect of hiring female-identifying writers and directors, especially those from historically excluded communities, is that there are too many talented (and overly qualified) writers and directors for the number of jobs I need to fill. I simply can't hire all of the incredible candidates!"

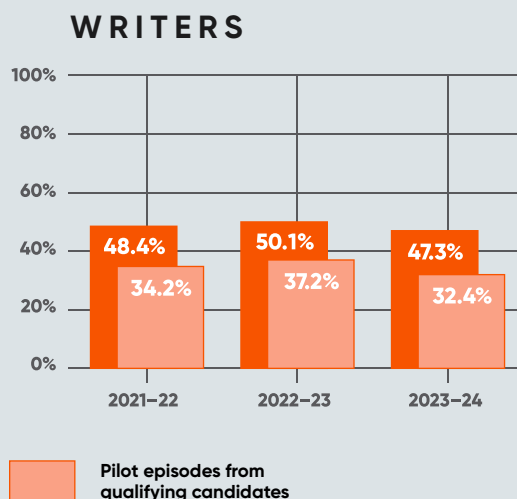
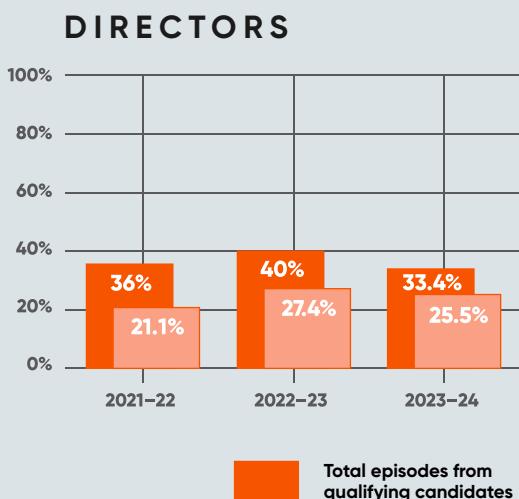
– Marissa Jo Cerar, Showrunner & EP – *Black Cake*

KEY FINDINGS

Women and people of underrepresented genders are consistently overlooked as writers and directors for pilots and first episodes of series, losing out on significant financial benefits.

As writing and directing positions on pilots and first episodes come with passive financial participation and long-term benefits that extend far beyond the initial term of employment and physical rendering of services, this year ReFrame more deeply examines the hiring of qualifying candidates in these roles. The opportunity loss for qualifying candidates through

disproportionate representation in these roles creates an earning disparity over time and a range of impacts such as: their ability to discriminate select other opportunities, develop projects independently, pursue low-budget or personal projects that might have a huge financial or critical benefit, and denies them the creative opportunity to set the tone for series.



This chart displays the consistent average gap of nearly 12% for directors and 14% for writers year over year (2021-24) between the percentage of regular episodes written or directed by qualifying candidates and the percentage of pilot or first episodes written or directed by qualifying candidates.

This year’s Top 200 series included 102 pilots and first episodes. Qualifying directors helmed 26 of them (25.5%) including 12 candidates of color (11.8%) and qualifying writers penned 33 of them (32.4%) including eight candidates of color (7.8%). This is a decrease for overall qualifying candidates in both positions; last year there were 113 new series of which qualifying directors led 31 (27.4%) which included three candidates of color (2.7%) and qualifying writers composed 42 of them (37.2%) which included 12 candidates of color (10.6%).

One bright spot is the significant increase for qualifying directors of color who reached an all-time high with their 11.8% of pilots and first episodes this year. Additionally, for the first time captured in ReFrame’s analysis, a pilot or first episode of a series was directed by a trans woman. Prior ReFrame Rise fellow Sydney Freeland directed the first episode of *Echo*, a Marvel series produced by Disney and released simultaneously on Hulu and Disney+.

“Pilots are without a doubt more lucrative than episodes at large and empower their directors in a number of ways. The royalties I receive from the pilot I directed (*With Love*) allow me to explore and invest in more opportunities for myself.”

- Meera Menon, Director & EP - *With Love*

KEY FINDINGS

Nearly every platform still has one or more series with minimal or no representation in any role analyzed

In addition to stagnation or rollback in many areas, nearly 10% of series in the Top 200 earned only one or no points based on the criteria for gender equity overall. This group is comprised of the following series: Amazon Prime Video's *Good Omens*; Apple TV+'s *Franklin and Masters of the Air*; CBS's *Blue Bloods* and *S.W.A.T.*; Disney+'s *Shardlake*; Fox's *Family Guy*; FX's *Archer* and *It's Always Sunny in Philadelphia*; HBO's *The Righteous Gemstones* and *The Sympathizer*; NBC's *Law & Order*; Netflix's *All the Light We Cannot See*; Paramount+'s *Knuckles* and *A Gentleman in Moscow* (also released on Showtime); Syfy's *Chucky*; TBS's *Miracle Workers*; The CW's *The Chosen* and Tru TV's *Tacoma FD*. These 168 episodes encompass nearly every format from comedy to drama, half hour to hour, animated to live-action and delivery via streaming, network and cable, but their hiring fell short on inclusion.

Notes on hiring for these 19 series

- **Showrunner:** None had a showrunner who was a woman or of a minority gender.
- **Director or Writer:** Only one of these projects qualified in each of these categories by having more than 50% of their episodes written or directed by a qualifying candidate. None of them met the 25% inclusion rubric for employing persons of color in either of these categories.
- **Talent:** Only one of these series featured a woman in the leading role and only two of them achieved 50% representation in co-leads. None of them met the 25% mark for people of color in co-lead roles.
- **Other Key Roles:** None of these series achieved 50% equity across their hired key roles.

However, just as many series displayed exceptional inclusion

There were also about 10% of series that earned ten or more points, demonstrating model equity. This group includes the following series: ABC's *Grey's Anatomy*; Amazon Prime Video's *Deadloch*, *Expats*, *Gen V*, *Hazbin Hotel*, *Mr. and Mrs. Smith*, *The Horror of Dolores Roach*, *The Summer I Turned Pretty* and *Wilderness*; AMC's *The Walking Dead: The Ones Who Live*; Apple TV+'s *Lessons in Chemistry*; Disney+'s *Echo* (also released on Hulu); Fox's *The Cleaning Lady*; HBO's *True Detective*; Hulu's *Black Cake* and *Under the Bridge*; NBC's *Found* and Netflix's *Blue Eye Samurai*, *Griselda*, *Heartbreak High*, *Never Have I Ever* and *Sweet Magnolias*. These 178 episodes were more strongly weighted toward streaming, hour-long and dramas though ranged across all formats.

Notes on hiring for these 22 series

- **Showrunner:** All but three of these shows were run by a woman, ten of whom are persons of color.
- **Directors:** Only four of these shows did not meet the greater-than-50% mark for directors and all but six employed more than 25% candidates of color to direct their episodes.
- **Writers:** All of these series employed more than 50% qualifying candidates and only three did not hire more than 25% candidates of color.
- **Talent:** All but one of these shows had a qualifying lead including 15 candidates of color and all of them had at least one qualifying co-lead. Additionally, these shows include one trans, one nonbinary and one two-spirit co-leads.
- **Other Key Roles:** All but three of these series exceeded 50% inclusion in key roles and four also included more than 25% candidates of color.

THE BIGGER PICTURE

In context of the larger industry, why is inclusion falling now and what lies ahead?

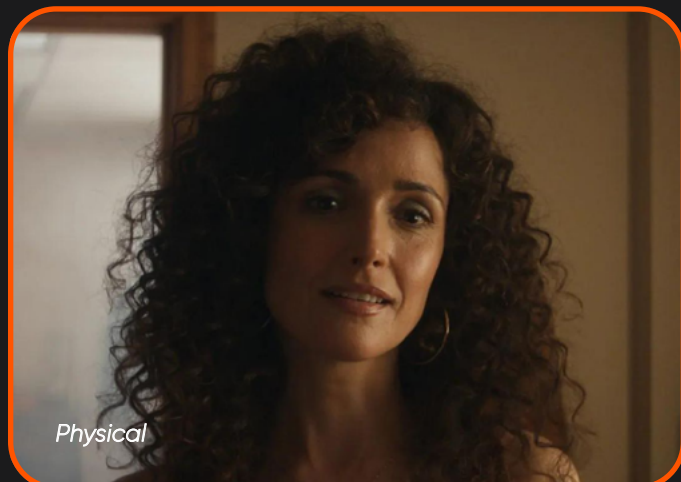
To explore further context for the overall decline in gender equity this year, alongside the analysis, ReFrame relied on some additional references regarding external and internal forces impacting the film industry and inclusion these past few years.

C&I Studios¹⁰ provides some context on impacts of the COVID-19 pandemic on the industry: “the pandemic brought about immediate challenges. Film sets were shut down, release dates were postponed, and the industry faced an uncertain future.” The pandemic was followed by work stoppages due to the SAG and WGA strikes in 2023 and by the middle of July, as The Economist¹¹ noted, “an all-out strike brings Hollywood to a halt” and had impacts including, according to a Bureau of Labor Statistics report¹² in September of 2023, “employment in motion picture and sound recording industries...has declined by 45,000 [jobs] since May, reflecting the impact of [these] labor disputes” as well as impacts far beyond the film industry. By the time the strikes were resolved in November of 2023, Reuters¹³ estimated that “the multibillion-dollar economic toll on everyone from crew members to caterers will take months to tally”. Forbes¹⁴ noted the strikes among “a number of recent factors contributing to the possible end of Peak TV,” as well as “the revenue loss in ad dollars and subscriber fees, as cord cutting continues”.



The Witcher

ReFrame continued to see a rise in inclusion over the past few years, perhaps due to what Slate⁷ notes in its dissection of the end of Peak TV, saying, “The record number of shows in 2022 was already a bit of a mirage, a belated gush of content that had been stopped up by the Covid-19 pandemic. It was also the end of the brief period in which the last of Hollywood’s major conglomerates launched their own streaming services, overspent massively, and quickly realized that the average household would only sign up for so many subscriptions, no matter how much you offered them. The end of Peak TV was inevitable.” The end of Peak TV has now led to an industry-wide contraction detailed earlier this year as the IATSE and Teamster union’s contracts were being opened for renegotiation and strike murmurs resumed. The Hollywood Reporter¹⁵ connected with crewmembers who describe “an anemic return to production after the strikes, which is exacerbating problems for those who already had significantly fewer opportunities to work in 2023,” which may indicate that this contraction disproportionately disadvantages those who already were in the minority like women and people of minoritized genders. Even when projects are able to go into production “seasons are getting shorter” Parrot Analytics¹⁶ notes, detailing a decrease for network shows from 15.4 in 2018 to 10.2 in 2023 and streaming shows down to 9.6 in a chart of the ‘Average Number of Episodes per Season for US Scripted Shows by Release Year’.



Physical

THE BIGGER PICTURE



The Wheel of Time

Though many studios now have in-house DEI departments, many outlets including [The Wrap](#)¹⁷ raised “alarm bells” in an article that interviewed more than a half-dozen members of the DEI community that “suggest that Hollywood’s institutions have thus far failed to make inclusion part of the industry’s DNA” and that “the timing of...four DEI exec departures signal an industry-wide abandonment of the diversity, equity and inclusion initiatives that had been launched in 2020 following the racially charged murder of George Floyd.” Additionally, DEI initiatives face their own external challenges in the form of bad-faith backlash, such as a case [Deadline](#)¹⁸ reports on, where “with support from one of Donald Trump’s closest aides, a *SEAL Team* staffer has filed a discrimination lawsuit against CBS and Paramount Global claiming he was denied a writing position on the show because of being a straight white guy” and legislative challenges following the U.S. Supreme Court’s strikedown of affirmative action policies. [The Hollywood Reporter](#)¹⁹ warns this “impact may soon be felt across Hollywood and beyond, from a shake up in the pipeline of students that the entertainment industry would recruit to a chilling effect on businesses wary of litigation over hiring practices and programs aiming to boost diversity.” All of which may have contributed to the outcome we see at present, following a peak in both content production and inclusion initiatives, a dip in content overall that had an even more significant impact on women, people of minoritized genders and those of color.

However, all may not be lost as new studies tying inclusion to financial success such as [Deloitte Digital’s](#)²⁰ article stating that their “research reveals that improving equity in the media and entertainment industry increases brand loyalty, drives growth, and results in fresh content that more closely aligns with consumer needs and expectations” and that these impacts are not limited to on-camera talent, “Representation matters in the media—both onscreen and behind the scenes—and it’s crucial to a [media and entertainment] organization’s long-term success”. The financial sway of diverse groups cannot be understated; their research yields that “Black, Latinx, and LGBTQIA+ audiences drive over a third of the total \$717 billion US M&E market” and “Combined, these three audiences spend \$250 billion+ annually”. Another report from [Nielsen](#)²¹ focused on the “growing demand for investment in more diverse media content to engage Black America” as “Black adults spend 31.8% more time with TV each week than the general population” and their buying power “is expected to top \$2 trillion in the U.S. by 2026”. With such compelling financial reasons to support and produce gender balanced projects, how can companies afford not to redouble their focused efforts on inclusion?



Abbott Elementary

This year's findings demonstrate that progress is never a straight line, and this applies across the hiring of all roles that this report analyzes. Specifically, there is evidence of a recent plateau and in many cases regression. While this year's gains in some roles, like composers and line producers, is important, broader advancement of equity is not consistent.

Above the Line

SHOWRUNNERS

There were 63 qualifying showrunners this year (32.5%), which was slightly fewer than last year's 65, and 13 of those were candidates of color within that (6.5%), fewer than last year's 19, but these numbers are still higher than in the report two years ago. Streaming led the pack once again, in both the total number and percentage of their series crediting qualifying candidates as showrunners. Of the 137 streaming series in the Top 200, 44 of those showrunners were qualifying candidates, which included nine candidates of color, amounting to 22% and 4.5% respectively. Network series accounted for 27 of the Top 200 and had nine qualifying candidates as showrunners, four of which were people of color totalling 4.5% and 2% respectively. Though cable had more series than network in the Top 200 with 36, they had the fewest qualifying showrunners tallying four individuals, two of whom were people of color, 2% and 1% respectively. No show had a showrunner of any minority gender. Every one of these platforms demonstrated a decrease in gender equity in this role when compared to the previous year, the one exception being cable's uptick in the number of series with a qualifying showrunner of color from zero to two.



Lawmen: Bass Reeves (BTS)



Black Cake (BTS)

DIRECTORS

Last year's report captured progress for directors, but this year's data indicates that directors are still struggling to reach parity. Only 64 series (32%) reached the threshold of 50% of episodes directed by qualifying candidates across their season, which is a slight decrease from last year's 67. Qualifying candidates of color also fell this season. Only 32 series (16%) met the 25% threshold for episodes directed by qualifying candidates of color, which is a decrease from 40 series last year. Of the 200 there were nine series that hired a director of an underrepresented gender. There were also 45 series (22.5%) that did not credit a single woman or gender-diverse director this season, though five of those series still qualified for the Stamp through overall inclusion across their project.

In breaking down the 1,773 episodes that the Top 200 shows released this year, it becomes more evident how these decreases have an impact at the individual level, with fewer opportunities overall for directors and women and people of minoritized genders seeming to bear the brunt of this loss. 592 episodes (33.4%) were directed by 273 qualifying candidates, down from last year's 791 episodes directed by 325 (41%) qualifying candidates. 182 episodes (10.3%) were directed by 82 qualifying candidates of color versus the 212 episodes (10.7%) that were directed by 95 women of color in 2022–23. This is a 10.3% decrease in total episodes from last year, which analyzed 1,977 episodes, as well as a decrease in respective percentages helmed by qualifying candidates and those of color. This season's top shows had 204 fewer episodes than the season prior and 52 fewer qualifying individuals hired to direct them.

WRITERS

This role also displays a decline in gender equity; this year only 98 of the Top 200 shows met the 50% threshold for hiring qualifying candidates, down from 114 in 2022–2023 and also fewer than the 105 hired in the 2021–22 season. 50 series achieved the 25% minimum for hiring qualifying candidates of color, down from last year’s total of 64. 16 series (8.5%) hired at least one writer of a minority gender.

Breaking down this year’s 1,773 episodes into written by, co-written by and teleplay by credits, a trend similar to the director decline is evident, as qualifying writers penned 187 fewer episodes this season. 803 episodes were credited to 555 unique qualifying candidates and 282 were credited to 202 unique candidates of color—again, fewer than last year’s 990 episodes from qualifying candidates and 365 episodes by candidates of color. 26 series did not have a single qualifying candidate among any of the episodic credits (13%), which is in line with last year’s 23. Writers in general are particularly *struggling*²² with “fewer buyers overall and fierce competition for shows that are staffing” which makes the disproportionate reduction in qualifying candidates all the more stark.

Digging deeper into solo and shared credits, of the 1,131 episodes accredited to a single individual, qualifying candidates wrote 487 of them, 43% of

all solo credits, and 75 fewer episodes overall than last year when more than 56% of solo credits were attributed to an individual woman or writer of an underrepresented gender. Of the 642 episodes where writers shared credit, 290 were written by two cis male writers (45.2%), far more than the 66 that were written by two qualifying candidates (10.4%). The remaining 286 episodes were written by a qualifying candidate and a cis male writer together (44.5%). Of the 1,773 total episodes in this year’s Top 200, qualifying candidates wrote on 839 episodes individually, together or together with cis male writers (47.3%) while cis male writers either individually, together or together with a qualifying candidate wrote on 1,220 of them (68.8%).

EXECUTIVE PRODUCERS

This role typically includes a significant number of qualifying candidates; this year 160 series had at least one qualifying executive producer (85.5%) of which 51 were EPs of color (25.5% of total). However, last year saw qualifying executive producers hired on 171 and 58 series respectively, so this category is also part of the overall decline. Only one show in the Top 200 (*Echo*) had an EP of a minoritized gender, who also was employed as a director and helmed the series pilot.

CONTRACTION MAY DISPROPORTIONATELY IMPACT QUALIFYING CANDIDATES

Though the Top 200 by nature is a fixed data set, this year’s episode count captured a decrease of 204 episodes, a more significant decrease than the prior two years’ difference of 32 episodes. This corresponds almost exactly to the drops in episodes attributed to qualifying directors and writers, 199 and 187 respectively, which suggests that women and underrepresented genders were disproportionately impacted by the reduced number of opportunities in writing and directing. ReFrame will continue to closely monitor this and consider further study.

	2022-23	2023-24	Change
Total Episodes in Top 200	1977	1773	-204
Episodes directed by qualifying candidates	791	592	-199
Episodes written by qualifying candidates	990	803	-187

On Camera

LEADS

This year's downward trend is present in front of the camera as well. After exceeding 50% of the series analyzed last year with 108 qualifying leads, this year the total dropped 12.5% to 83. The number of series with qualifying candidates of color in a leading role also dropped slightly from 38 to 33. One gain for on-camera leads: *A Murder at the End of the World* increased the total number of series with nonbinary leads to one, though the opposite happened with trans leads dropping to zero from one last year.



One Day

INCLUSION IS AN OPPORTUNITY TO REACH A BROADER AUDIENCE

There is a positive correlation of 43% between diverse households tuning into programming and the diversity of a show's cast.²³

CO-LEADS

Co-leads have historically been one of the most diverse categories analyzed and this year is no different. 136 series (68%) had qualifying candidates in at least half of the co-lead roles and 99 of them had qualifying candidates of color in at least 25% of the roles. This is still a decrease from last year when there were 152 series that met the 50% benchmark, and 129 series with at least 25% qualifying candidates of color in co-lead roles, making this year's numbers a substantial drop of 8% and 15%, respectively. 15 series (7.5%) had at least one co-lead of a minoritized gender.



Fallout

Stamped Shows Find the Formula that Works for Them

The Stamp criteria analyzes many roles with the intention that any show, regardless of its content, can achieve gender balance meaning Stamped series don't have to follow one formula—there are many ways to achieve gender balance across a production.

A show like Netflix's *Never Have I Ever* is a model example of a popular series that chooses to center diverse and inclusive storytelling, characters, and creators and thus qualifies for the Stamp. But a show that features a cisgender male lead or has a cisgender male showrunner can still earn the Stamp through inclusive hiring in other roles across the production. A show can hire and give episodes to inclusive groups of writers and directors, involve diverse EPs, cast supporting roles with qualifying candidates, or hire department heads and crew members from diverse backgrounds to qualify for the Stamp.

THE KIDS ARE ALRIGHT WITH DIVERSITY ²⁴

53% of Gen Z viewers feel their favorite TV shows and movies have changed their perspective when it comes to understanding people from backgrounds different from their own.

ANATOMY OF A STAMPED SHOW

Here are five series ReFrame – and audiences – loved this year that qualified for the Stamp. They differ in their target audiences, platforms, genres, and season. The only thing they have in common is their commitment to bringing gender equity to their productions—and being the kinds of series that people love to watch and talk about, perhaps because hiring inclusively may make the story being told that much richer and more authentic.

	<i>Fallout</i> Season 1 Amazon/Streaming	<i>The Bear</i> Season 2 Hulu/Streaming	<i>Never Have I Ever</i> Season 1 Netflix/Streaming	<i>Grey's Anatomy</i> Season 20 ABC/Network	<i>Walking Dead: Dead City</i> Season 1 AMC/Cable
Qualifying lead	Stamp		Stamp	Stamp	
POC lead			Stamp		
Qualifying showrunner	Stamp	Stamp	Stamp	Stamp	
POC showrunner		Stamp	Stamp		
Qualifying director			Stamp	Stamp	Stamp
POC director			Stamp	Stamp	Stamp
Pilot director					Stamp
Qualifying writer	Stamp	Stamp	Stamp	Stamp	
POC writer		Stamp	Stamp	Stamp	
Qualifying EP	Stamp		Stamp	Stamp	Stamp
POC EP	Stamp			Stamp	
Qualifying co-lead		Stamp	Stamp	Stamp	Stamp
POC co-lead		Stamp	Stamp	Stamp	Stamp
Key roles >50%	Stamp		Stamp		
Key roles >25%			Stamp		

Key Roles

DIRECTOR OF PHOTOGRAPHY

40 series (20%) hired a woman or other qualifying director of photography to lens at least one episode. It's an increase from 36 series last year, though lower than the prior two years' (2021–22 & 2020–21) reported numbers. Of those 40 series, five hired qualifying DPs of color, and 23 of them demonstrated enough gender equity in their overall hiring to earn the Stamp.

LINE PRODUCER

32 series had qualifying line producers, which is a 5.5% increase from 21 last year. The number of qualifying people of color hired as line producers in the previous year was zero, so this year's total of two is an increase as well.



Reservation Dogs (BTS)

UNIT PRODUCTION MANAGER (UPM)

53 series employed a qualifying candidate as UPM, which is a decrease from last year's 59 series. As in 2022–23, only one series hired a qualifying candidate of color.

FIRST ASSISTANT DIRECTOR

The number of series that hired qualifying candidates was 75, a decrease of 12.5% from last year, when gender parity in hiring 1st ADs was reached with 100 of the 200 series analyzed. The number hiring people of color as 1st ADs also decreased from six to two.

PRODUCTION DESIGNER

After holding fairly steady from 2021–22 to 2022–23, the number of series employing a qualifying candidate in the role of production designer decreased to 57 from 2022–23's total of 68. The inclusion of persons of color within that number working as production designers this year decreased even more drastically from eleven to three.

COSTUME DESIGNER

Although this role consistently has some of the highest numbers in hiring qualifying candidates, even this historically inclusive role was not immune to the downward trend. This year's number of 145 qualifying candidates is a decrease from last year's 169. Numbers for qualifying candidates of color also decreased, but less significantly, with 17 series hiring this year versus 19 last year.

EDITOR

An impressive 136 series (68%) hired a qualifying candidate as an editor for at least one episode of their series, yet this too is a decrease from last year's 152. Despite this backslide, qualifying candidates of color were hired on more series this year than the previous year, up to 24 from 22.



Fellow Travelers (BTS)

Key Roles

COMPOSER (MUSIC BY)

Last year's growth in equity hiring for this role continued, with 36 series hiring a qualifying candidate versus 30 last year. Eight series hired qualifying candidates of color, which though still low overall is an increase from three the year-prior. This year marks the first confirmation of gender diverse folks hired as composers: a total of three credits (on *Dark Winds*, *Black Mirror*, and *The Horror of Dolores Roach*). Considering that, historically, the composer role has considerably lacked representation, this year-over-year growth is a definite bright spot in the report.

MUSIC SUPERVISOR

Despite the growth in composer accreditation of qualifying candidates, this year saw an 11% decrease in representation in music supervisor roles, from 122 to 100. This role is still reaching the goal of 50% inclusion, so maintaining that equity in this category is still a positive, in addition to the modest increase in qualifying candidates of color from three to five.

STUNT COORDINATOR

Stunt coordinators took a hit this year: 32 series had a qualifying candidate in the role, down from last year's 45 series. This extended to qualifying candidates of color, who were hired on only four series versus last year's five. *What We Do in the Shadows* was the only show to credit a trans stunt coordinator.



Under The Bridge (BTS)

VISUAL EFFECTS SUPERVISOR*

A total of 16 series hired qualifying candidates in the role of VFX supervisor this year, a decrease from last year's 22 series and the lowest captured in the history of this report. Qualifying candidates of color are consistently low if present at all in this role: they were hired on two series last year and none this year. Casting an even wider net, the prior two years' data yields that in both of those years there were 19 qualifying VFX supervisors including two persons of color in 2021-22 (this detail was not collected the prior year). These numbers are the lowest total positions held by qualifying candidates in any role analyzed and have remained so consistently year over year.

* This year ReFrame has adjusted our data collection to more accurately distill hired department head VFX supervisors versus the use of vendors, with a second lens removing VFX supervisors from outside companies where they were able to be identified. This adjustment has been made through all historical data.



The Walking Dead (BTS)

INTIMACY COORDINATORS

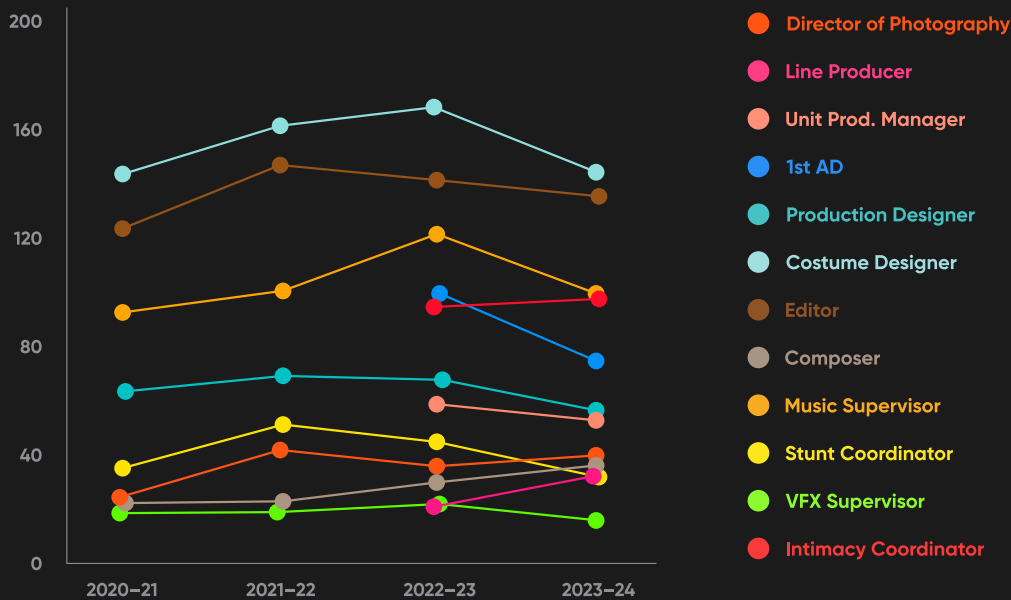
In this relatively new position, we continue to see the vast majority of hires being qualifying candidates, with a modest increase over last year's already substantial count of 95 to a total of 98. Of these 98 roles held by qualifying candidates, this position has the most gender diversity in any on-set role with six series hiring a nonbinary or gender nonconforming intimacy coordinator and eight hiring a qualifying candidate of color, a small decrease from last year's 10. While not every show requires or hires an intimacy coordinator, they can be an essential member of the crew in regards to the overall safety and comfort that they can provide.

To learn more about the role of intimacy coordinators, visit the [ReFrame Resource](#).

Key Roles Over Time 2020-24

ReFrame evaluates gender-balance across a number of key roles, many of which are visible on set positions and roles that are responsible for staffing one or more departments. This year displays a decrease for most positions, even the roles where inclusion numbers have historically been high, and that hiring of qualifying candidates in each role generally remains at a static level year over year.

QUALIFYING CANDIDATES



AN EVOLVING APPROACH TO GENDER DIVERSITY



ReFrame analyzes the Top 200 series to capture data that includes nonbinary people, trans people of any gender, as well as any other gender nonconforming individuals. Overall, year over year, persons of these minority genders remain underrepresented in all key roles. Despite that, this year there were all-time highs with 15 of the 200 series casting a trans, non-binary, gender nonconforming or two-spirit performer in a supporting role and one nonbinary performer in a leading role. Across the 1,773 episodes analyzed, there were nine nonbinary, genderqueer or trans directors who directed 18 episodes, one of whom is also engaged as a stunt coordinator on their production and another whom is also an EP and directed the pilot of her series. There were also 16 writers across these episodes who identify as trans, nonbinary or na'wi and contributed to the writing or co-writing of 23 episodes. Though these gains in engaging gender-diverse individuals are significant, their episodic contributions tally only 0.8% for directing and 1% for writing across all episodes. People of minoritized genders in other roles analyzed included seven nonbinary or gender fluid intimacy coordinators and three trans or nonbinary composers. Perhaps as more individuals are able to be forthcoming with their gender identification without threat and folks in mid-level roles that may not be captured in our analysis move up into more senior positions, these numbers may grow further. See Free The Work's [State of the Industry](#)²⁵ report for a more detailed accounting of gender diversity in entertainment.

Looking to the Future

This report details a contraction across the industry and in particular notes losses in many areas that saw gains over the past four years for women and people of underrepresented genders including those of color, but ReFrame believes that change and equity are not only possible but essential to the future of our industry. In acknowledging the myriad challenges the industry has faced these last few years, it stands to reason that the only thing to be counted on is more change. This contraction can serve as a moment to reset and reexamine how business is done and how series are

made, and ReFrame hopes that progress in equity and inclusion will once again continue to show. It is this systemic change that will create a better working environment for all and the authentic storytelling audiences crave — stories in which more people may see themselves accurately captured, reflected and represented. The benefits of diversity in front of and behind the camera continue to show positive correlations with viewership, earned media, awards and, ultimately, the bottom line. Simply put, inclusion is good business.



Every show has the potential to achieve gender parity and earn the Stamp

Stamped series include a wide range of content spanning animated series, epic franchises, thought-provoking dramas, sprawling fantasies, workplace comedies, and more. The Stamp is acknowledgement of gender-balanced hiring so every production—regardless of subject matter or the gender of its creator or lead talent—can achieve gender equity. While companies experience significant variations in the number of Stamps earned year over year, possibly reflecting the overall unpredictability inherent in the industry, it is essential to not let the industry's current contraction deter the prioritization of inclusion. Instead, proactively adapt “business as usual,” seek out resources and recommendations for more diverse pools of candidates, or engage the Studio's DEI department or other experts. Once you have found a method or resource that works, operationalize your equity efforts: make it the new normal and keep track of best practices that can be applied to other projects, thereby achieving more consistent results across your productions.



Everyone can contribute to building inclusion on a project

This report analyzed the strong correlation between Stamped series and showrunners who are qualifying candidates, suggesting that their influence on hiring can have a tremendous impact across an entire production. But inclusive hiring isn't just one person's job—and the responsibility certainly should not lie solely with women, people of minoritized genders and persons of color. Even if there is no company-wide effort, championing inclusivity is something *any one person* who touches a production can do, no matter their department or level of experience. While this report focuses on hiring for certain key positions, it is important to remember that every hire is an opportunity to enact change. The new female camera PA or script coordinator from a minoritized gender you hire this year can be the person who breaks ground as a DP or showrunner just a few years from now. Inclusion also builds on itself, with each hire opening the door to others through the hires they make. Even small efforts, if made consistently, will add up across a company or production and ultimately lead to broad, sustainable change.

Looking to the Future



Some of the work has already been done – ReFrame and other resources can help

In 2022, ReFrame launched the [ReFrame ReSource](#), a hub of actionable tools, research-based best practices, and inspirational insights to advance equity hiring in the screen industries. An expansion of ReFrame’s Culture Change Handbook and its Production Roadmap, the ReSource includes more than 100 individual resources and tools highlighting the work of countless advocacy experts and organizations. Designed to be iterative, it’s frequently updated as new best practices are developed and research is released.



Achievements in inclusivity should be celebrated. Get the word out!

Gender-balanced hiring and creating sets and workplaces that more accurately reflect the population should be a point of pride for all involved. If your production earned the ReFrame Stamp:

- Share the information with your cast, crew, employees, and PR and marketing teams.
- Be sure to include the ReFrame logo in your credits and trailers and reach out to ReFrame to collaboratively post about your project on social media.
- You don’t need to wait for this report—you can proactively apply for the Stamp
- If awarded, this achievement can give your talent and spokespeople a unique talking point for the press tour and make a compelling story to incorporate into your marketing and PR efforts as you look to premiering your show.



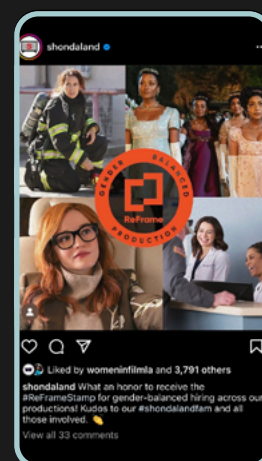
Discover and hire inclusively with IMDbPro

Decision-makers can discover and hire inclusively with IMDbPro and its advanced search feature. This empowers members to find cast and crew based on self-identified demographic information, like gender/gender identity and race/ethnicity, with additional filters including professional affiliations. IMDbPro Basic and Premium members can verify their personal details and manage the display of information about themselves and their careers on IMDb and IMDbPro. An IMDbPro Premium membership offers full access to the most powerful features for professionals to showcase themselves and get discovered, including setting their featured and primary images, primary profession, and ‘Known For’ credits and viewing contact information for companies and professionals.

ReFrame Stamp Sharing Examples:



Credits



Instagram Post

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

ReFrame Stamp Criteria

ReFrame analyzed whether qualifying candidates (women, nonbinary and gender nonconforming people, trans people of all genders) were hired in the following roles:

Step 1

1. LEAD

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

2. SHOWRUNNER

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

3. DIRECTORS

- 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)

* in cases of anthology series with different lead actors in each episode, a point was awarded if 50% of episode Leads were qualifying candidates, and an additional point if 25% of the Leads were people of color.

A show must earn at least 5 points overall and needs to achieve at least 2 points from the Step 1 categories of LEAD, SHOWRUNNER and DIRECTORS to move to the next step.

Step 2

4. WRITERS (teleplay by, written by, co-written by)

- a. 1 point for 50% of episodes written by a qualifying candidate (per season)
* This includes "written by" and "co-written by" credits. This does not include "story by" credits.
- b. 1 additional point for 25%* of episodes written by a qualifying candidate of color (per season)

5. CO-LEADS (listed #2-5 on the call sheet)

- a. 1 point if 50% of co-leads are qualifying candidates (per season)
- b. 1 additional point if 25% of those co-leads are qualifying candidates of color (per season)

6. EXECUTIVE PRODUCERS

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

7. DEPARTMENT HEADS AND KEY ROLES

- a. 1 point for 50% qualifying candidates
- b. An additional point is awarded if 25%* of roles are qualifying candidates of color

Roles Assessed in this category:

Director of Photography	Editor
Line Producer	Composer (includes Music By)
Unit Production Manager	Music Supervisor
First Assistant Director	Visual Effects Supervisor
Production Designer	Stunt Coordinator
Costume Designer	Intimacy Coordinator

- 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. 1 point for 50% qualifying candidates
- b. An additional point is awarded if 25% of the crew are qualifying candidates of color

* In some cases, we have rounded up from 20%, allowing us to count the meaningful inclusive hiring of individuals in cases where, due to the total number of humans hired for positions or total number of episodes, the 25% metric would discount this significant inclusion.

Methodology

To determine whether a production earns the ReFrame Stamp, ReFrame reviews data on who was hired in key roles, including: showrunner, directors, lead cast, credited writers, producers, supporting cast, and department heads including director of photography, production designer, costume designer, editor, composer, music supervisor, visual effects supervisor, and stunt coordinator. For the past two years, ReFrame also assessed credits of line producer, unit production manager, and first assistant director, as well as whether productions engaged an intimacy coordinator. Productions are evaluated on whether they hired a 'qualifying candidate' (QC) in these roles, which includes women, nonbinary or gender nonconforming people, trans people of all genders, as well as the race/ethnicity of those individuals. When possible, ReFrame's analysis utilized demographic data self-identified by professionals on IMDbPro. IMDbPro Premium and Basic members with a claimed name page can self-identify and manage the display of their gender/gender identity, pronouns, race/ethnicity, and more, and choose whether to display this information in the "Personal Details" section of

their IMDb and IMDbPro name page. This information is intended to support talent, particularly from under-represented communities, looking to be discovered and advance their careers, and makes it easier for industry decision-makers to find historically excluded cast and crew to hire and collaborate with. As needed, ReFrame used additional industry sources²⁶ 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.

In preparing the report, ReFrame examined IMDbPro data on the 200 most popular scripted television and streaming series with a full season of episodes released during the Emmys eligibility period of June 1, 2023–May 31, 2024. Each show was considered for the list based on its top-performing four weeks during the eligibility period on the IMDbPro 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 250 million monthly visitors to IMDb worldwide.

2023–24 ReFrame Stamp | IMDbPro Top 200 Scripted TV Recipients

Listed in alphabetical order, below are the 77 Stamped series for the 2023–24 season.

TV series that applied for the ReFrame Stamp as part of their production process are indicated with a *.

Abbott Elementary / Season 3: Hulu

Adventure Time: Fionna & Cake / Max: Season 1

Ahsoka / Disney+ : Season 1

A Man in Full / Netflix: Season 1

American Horror Story / Hulu: Season 12

A Murder at the End of the World / Hulu: Season 1

Baby Reindeer / Netflix: Season 1

Based on a True Story / Peacock: Season 1

Black Cake * / Hulu: Season 1

Blue Eye Samurai / Netflix: Season 1

Bodies / Netflix: Season 1

Cruel Summer * / Freeform: Season 2

Deadloch / Amazon Prime: Season 1

Death and Other Details / Hulu: Season 1

Dr. Death / Peacock: Season 2

Echo / Disney+: Season 1

Elsbeth / Paramount+: Season 1

Expats / Amazon Prime: Season 1

Extraordinary / Hulu: Season 2

Fallout / Amazon Prime: Season 1

Fellow Travelers / Paramount+: Season 1

Found / Peacock: Season 1

Gen V / Amazon Prime: Season 1

Girls5eva / Netflix: Season 3

Grey's Anatomy * / Hulu: Season 20

Griselda / Netflix: Season 1

Hacks / Max: Season 3

Harlan Coben's Shelter / Amazon Prime: Season 1

Harley Quinn / Max: Season 4

Hazbin Hotel / Amazon Prime: Season 1

Heartbreak High / Netflix: Season 2

Invasion / Apple TV: Season 2

Julia / Max: Season 2

Lawmen: Bass Reeves / Paramount+: Season 1

Lessons in Chemistry / Apple TV: Season 1

Minx * / Starz: Season 2

Monarch: Legacy of Monsters / Apple TV: Season 1

Mr. & Mrs. Smith * / Amazon Prime: Season 1

My Adventures with Superman / Max: Season 1

My Life with the Walter Boys / Netflix: Season 1

Never Have I Ever / Netflix: Season 4

One Day / Netflix: Season 1

Painkiller / Netflix: Season 1

Physical * / Apple TV: Season 3

Quantum Leap / Bravo: Season 2

Renegade Nell / Disney+: Season 1

Reservation Dogs / Hulu: Season 3

Sex Education / Netflix: Season 4

Special Ops: Lioness / Paramount+ : Season 1

Star Trek: Discovery / Paramount+: Season 5

Star Trek: Lower Decks / Paramount+: Season 4

Sweet Magnolias / Netflix: Season 3

The Artful Dodger / Hulu: Season 1

The Baxters / Amazon Prime: Season 3

The Bear / Hulu: Season 2

The Buccaneers / Apple TV: Season 1

The Changeling / Apple TV: Season 1

The Cleaning Lady / Hulu: Season 3

The Horror of Dolores Roach / Amazon Prime: Season 1

The Lincoln Lawyer / Netflix: Season 2

The Lost Flowers of Alice Hart / Amazon Prime: Season 1

Them / Amazon Prime: Season 2

The Morning Show * / Apple TV: Season 3

The Summer I Turned Pretty / Amazon Prime: Season 2

The Tattooist of Auschwitz / Peacock: Season 1

The Walking Dead: Dead City / AMC+: Season 1

The Walking Dead: The Ones Who Live * / AMC: Season 1

The Wheel of Time / Amazon Prime: Season 2

The Witcher / Netflix: Season 4

True Detective / Max: Season 4

Under the Bridge / Hulu: Season 1

Virgin River / Netflix: Season 5

We Were the Lucky Ones / Hulu: Season 1

What We Do in the Shadows / Hulu: Season 5

Wilderness / Amazon Prime: Season 1

Will Trent / Hulu: Season 2

9-1-1 / ABC: Season 7

Scripted series outside of the Top 200 that applied for the ReFrame Stamp:

SKYMED / CBS: Season 2

Station 19 / ABC: Season 7

The Ms. Pat Show / BET+: Season 3

The Other Black Girl / Hulu: Season 1

About ReFrame

Founded and led by Sundance Institute and WIF (formerly known as Women In Film, Los Angeles), ReFrame is an initiative that employs a unique strategy: a peer-to-peer approach, in which ReFrame Ambassadors engage with senior industry decision-makers at over 50 Partner Companies to implement ReFrame systemic change programs. The initiative's goals are to provide research, support, and a practical framework that can be used by Partner companies to mitigate bias during the creative decision-making and hiring process, celebrate successes, and measure progress toward a more gender-representative industry on all levels.

The ReFrame Council, which leads the strategic direction of the organization with ReFrame Program Director Erica Fishman, includes the initiative's founding members: WIF CEO Kirsten Schaffer, Producer and former Sundance CEO Keri Putnam, and Oscar-winning Producer, WIF President Emeritas and founder of Welle Entertainment Cathy Schulman, alongside ReFrame Ambassadors Channing Dungey (Chairman,

Warner Bros. Television Group), Franklin Leonard (Founder, The Black List), Rena Ronson (Head of UTA Independent Film Group), and Michelle Satter (Founding Senior Director, Artist Programs, Sundance Institute). ReFrame is made possible by support from Netflix's Creative Equity Fund, IMDbPro, The David and Lura Lovell Foundation, WME, Adobe and the Women at Sundance Leadership Council.

The ReFrame Report was written by Erica Fishman (Program Director, ReFrame) and Jennifer Tomassi and includes contributions from Becca LaMantia (Program Manager, ReFrame Stamp), AC Lamberty (ReFrame Coordinator), Maria Abraham, Lauren Barina, Alexandra Chavez, Daejaræ Dailey, Stefania Schoen and Payton Wyatt. Graphic Design is by Luigi Gatuslao. ReFrame examined IMDbPro data on the 200 most popular scripted television and streaming series with a full season of episodes released during the Emmys eligibility period of June 1, 2023–May 31, 2024.

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- ²⁵State of the Industry | FREE THE WORK. (n.d.). Retrieved July 9, 2024, from <https://freethework.com/programs/soti>
- ²⁶When additional verification of identification was needed, ReFrame used source information that they reasonably believed to be true, public, or validated by reputable sources; e.g. guild membership and similar directories; public use of gender pronouns; and membership claims to specific communities or heritage made by the individual in interviews or biographies. Luminate (formerly Variety Insight) was used as an additional source when public self-identification data was not available.