

ReFrame Report on

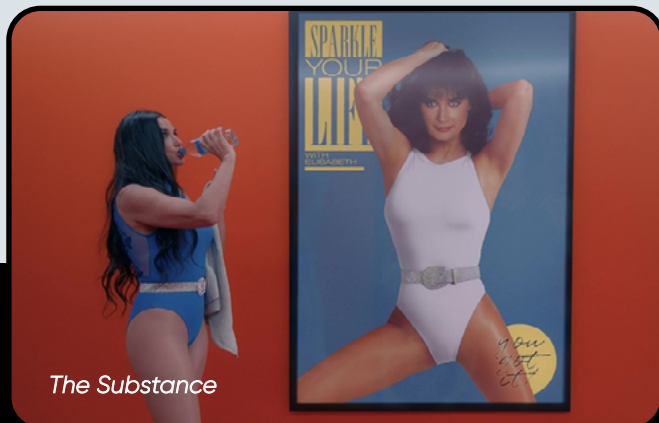
Gender & Hiring in Film

2024



Introduction

Since 2017, ReFrame, the gender equity coalition founded by WIF (formerly Women in Film Los Angeles) and the Sundance Institute, has published an annual list of the year's 100 most popular narrative feature films in collaboration with IMDbPro (the essential resource for entertainment industry professionals), highlighting the productions that meet the criteria for the ReFrame Stamp for Gender-Balanced Production. In the 2024 ReFrame Report on Gender & Hiring in Film, ReFrame analyzed hiring in key positions both in front of and behind the camera for more than 200 features released theatrically, on streaming platforms and those utilizing a limited theatrical release prior to a wider release on streaming platforms.



In 2024, 30 of the IMDbPro Top 100 Films Earned the Stamp

This remains in line with findings across the last five years. Notably, when ReFrame began analyzing this list in 2017, only 12 films from the Top 100 received the ReFrame Stamp. The following year, the number rose to 20, then 26 in 2019. Qualifying directors for films within the Top 100 mirrors this shape closely, noting that though 2023's films contained 20 films directed by women and 2024 contained only 14, this did not impact the overall number of films that received the ReFrame Stamp.

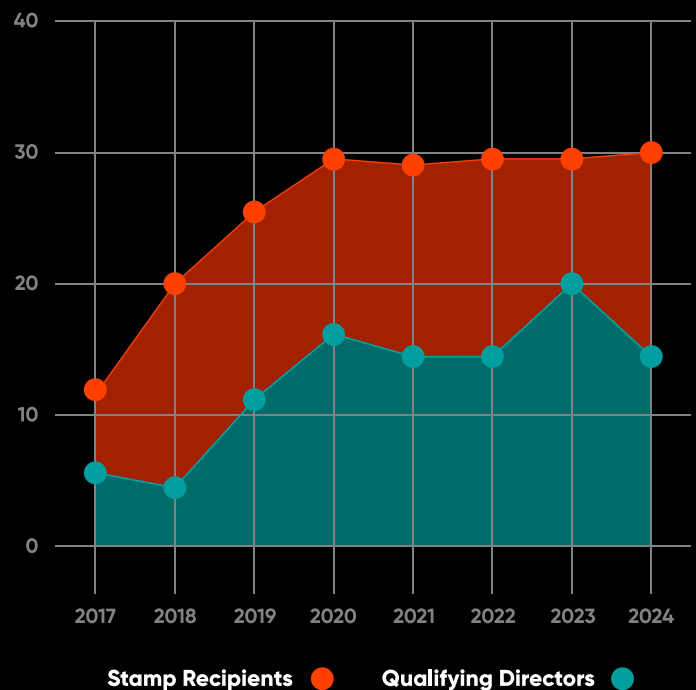
* From 2017-2019, ReFrame exclusively analyzed annual lists of the top-grossing box office films. In 2020, ReFrame's data set shifted to the IMDbPro Top 100 Films, a metric based on the page views of the more than 250 million monthly worldwide visitors to IMDb, and includes films that were released theatrically, films released exclusively by streamers and films with a limited theatrical release. The decision to move to analyzing the 'most popular' films was motivated by the impact of the COVID-19 pandemic on the box office and the opportunity to review projects encompassing all major studios, distributors and means of distribution.

This year's report found that overall, gender-balanced projects within the year's Top 100 narrative films has remained flat since 2020. Following a brief climb captured in the first few years of the report between 2017 and 2019, progress has stalled with 30% or fewer projects receiving the ReFrame Stamp in each of the past five years. A further breakdown of this year's data, as well as key findings and highlights follows. To learn more about the ReFrame Stamp, visit reframeproject.org/stamp.

DEEPER DIVE

For a deeper dive into roles for women in the films of 2024, ReFrame recommends the 27th annual edition of *The Celluloid Ceiling: Employment of Behind-the-Scenes Women on Top Grossing U.S. Films in 2024*¹ by Dr. Martha Lauzen, which examines gender and hiring in key roles across a wider set of films, including the top 250 domestic-grossing films of 2024.

Year Over Year: Stamp and Director Breakdown*



KEY FINDINGS: BUDGETS

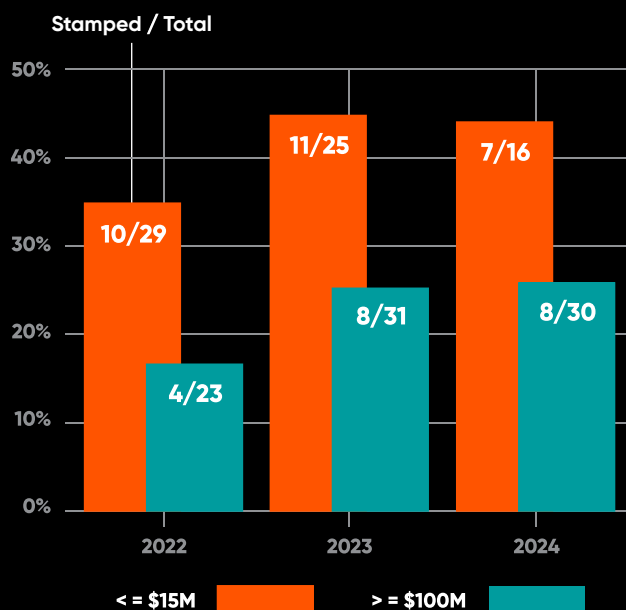
Stamped Films Continue to Receive Lower Budgets

Though the proportion of Stamped projects at the highest budget levels continues to creep upward, gender-balanced projects – which by definition employ a greater number of women, nonbinary and trans people in key positions – continue to receive the smallest budgets. For the last three years, ReFrame has examined the budget levels of top-performing films and found a consistent discrepancy in the proportion of gender-balanced projects at the highest and lowest budget levels: the proportion of Stamped films with budgets of \$100M or more being about half the proportion of Stamped films with budgets of \$15M or less.

"I was happy to have an \$8M budget as a first-time feature director, and it was so gratifying to see the work pay off with the film ranked in the year's top 100 films, domestically and worldwide. Hopefully, this just reinforces what we already know -- that investing in women and diverse filmmakers isn't just the right thing to do, it's a smart business move. The success of ReFrame Stamped projects keeps proving that, and I'm hopeful that one day soon, gender-balanced projects will be the norm, not the exception."

– Anna Halberg (Director, *Tarot*)

Stamped Films by Budget Level*



* Excludes films whose budgets have not been publicly disclosed.

STAMPED FILMS OVER-INDEX

30% of Films in the Top 100 were Stamped

but

50% of the Top 10 Worldwide-Highest-Grossing Films of the Year were Stamped



KEY FINDINGS: BUDGETS

Stamped Films Perform at the Box Office

Despite receiving lower budgets overall, Stamped films perform at the box office. ReFrame looked at the worldwide gross vs. project budget data for the 68 films with wide theatrical releases within the Top 100 to calculate a measure of profitability, and saw a strong directional indicator for the performance of Stamped films. Of the 68 films with wide theatrical releases, 16 earned the ReFrame Stamp for Gender-Balanced Production and 52 did not.

On average for theatrically released films:

Stamped
films earned

\$293,898,711

Non-Stamped
films earned

\$117,802,261

Further examining this budget data (computing a net for each project based on worldwide gross vs budget per project), this effect continued to hold when examining theatrically released films that featured women in their lead roles. Of the 32 theatrically released films starring women, 15 received the ReFrame Stamp and 17 did not. ReFrame removed this year's box office leader, Stamped film *Inside Out 2*, to avoid any disproportionate impact within a smaller data set, reducing the Stamped group to 14. This data displayed a strong indicator that profitability has a relationship not only to the face in a leading role on screen, but to the gender-balanced composition of the filmmaking team.

On average for theatrically released films starring women in the lead role:

Stamped
films earned

\$201,759,209

Non-Stamped
films earned

\$84,942,270

DIVERSE AUDIENCES DESIRE DIVERSE CONTENT

As many companies roll back their Diversity, Equity and Inclusion policies – [a recent Forbes article](#)² names Citigroup, Pepsi and JP Morgan Chase, among others – some investors, like Mark Cuban, are pushing back, noting that “DEI is a positive because [they] see its impact on bottom lines.” The [UCLA Hollywood Diversity Report 2024](#)³ emphasizes the increasingly diverse makeup of America, finding that “increasingly diverse audiences prefer diverse content in theatrical film releases.” In 2023, *Barbie* was not only the year's highest-grossing gender-balanced film, but the year's highest-grossing film period, in both domestic and worldwide markets. This year, *Inside Out 2* follows in *Barbie*'s footsteps: a Stamped film with a female lead topping the year's domestic and worldwide box offices. As publications including NPR noted last year describing the films *Barbie*, *Eras* and *Renaissance*: the spending of women on gender-representative media displayed its power “impacting the economies of cities and entire countries.”

Despite this, holistic hiring progress is still erratic at best. A recent report from the [USC Annenberg Inclusion Initiative](#)⁴ found that in 2024, “for the first time in 18 years...the percentage of girls and women as protagonists [on screen] was at an all time high,” but there is a gap between this optical representation and actual opportunity for women, nonbinary and trans creatives across all roles on productions. The question remains: if inclusion is good business, why isn't inclusive hiring a more widely-adapted best practice?



Inside Out 2 was directed and co-written by men, but was made in collaboration with the women who held many key positions behind the scenes including co-writer, editor, character designer, art director and composer. We could not have found our inner thirteen-year-old girl without them and are certain their contributions were central to the film's resonance with audiences and the success we found at the box office.

– Dave Holstein
(Co-Writer, *Inside Out 2*)

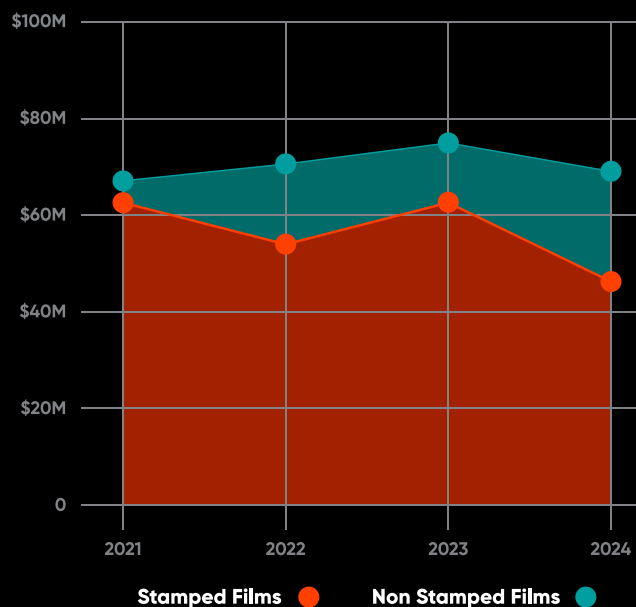
KEY FINDINGS: BUDGETS

Film Budgets in Decline

Considering the entire group of films in the Top 100, ReFrame tracked film budgets over time for projects that did and did not receive the Stamp and found both a widening gap between, and a recent decrease in, film budgets for both groups. This year, ReFrame observed a particularly significant decrease in the average budget of Stamped films, with the average budget for a Stamped film falling \$18M.

* Excludes films whose budgets have not been publicly disclosed.

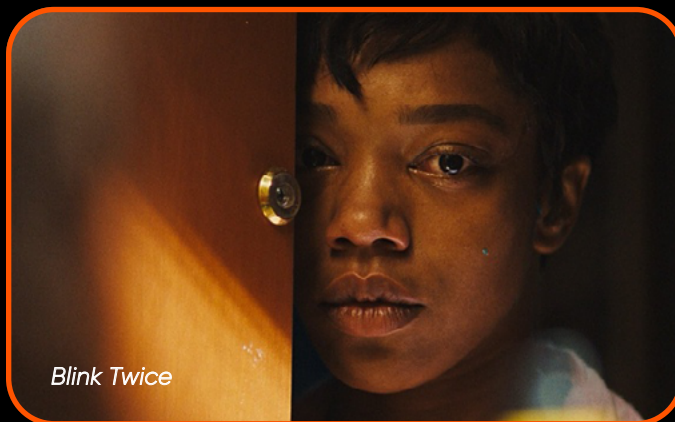
Average Budgets for Stamped vs. Non-Stamped Films Year Over Year*



INDUSTRY CONTRACTION

A recent analysis from [Entertainment Partners](#)⁵ noted that spending on film and television production in the second quarter of 2024 saw "a 20% drop from the same period in 2022...while the US saw a sharper 40% decline [in production spending] from pre-strike levels. The Greater Los Angeles Area experienced a 36.4% decrease in shoot days compared to its five year average." The above budget analysis indicates that this effect most acutely impacts films that employ women, trans and nonbinary people.

To support local filmmakers and learn more about how the contraction is impacting our community, check out [Stay in LA](#)⁶. This organization is run by film and TV workers and concerned community members based in Los Angeles, and advocates for measures to keep the thousands of film and related business workers who rely on local productions employed.



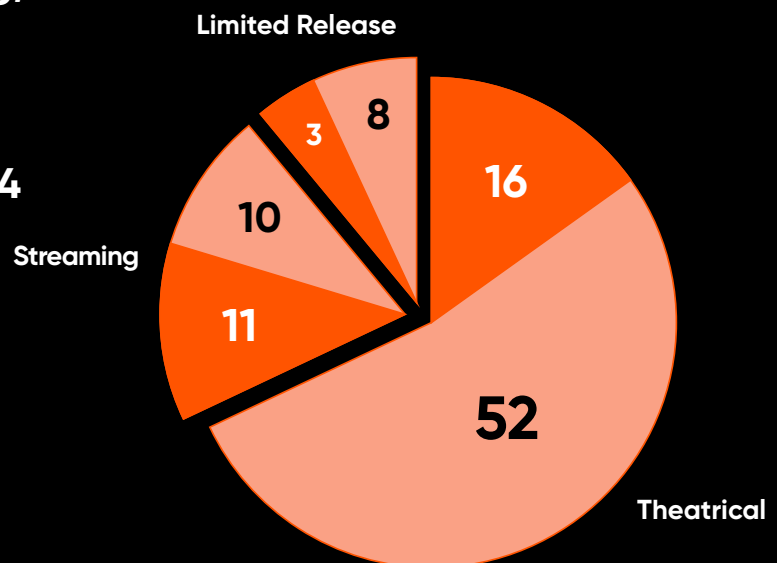
KEY FINDINGS: PLATFORMS & COMPANIES

Streamers Lead Parity

This chart displays the proportion of films in each segment – streaming, theatrical and limited theatrical – that earned the ReFrame Stamp. For the first time in the history of this report, a sector contained a majority of Stamped films: straight-to-streamer films were gender-balanced more often than not, with 11 of 21 (52.4%) streaming exclusives earning the Stamp.

* This year, with 11 of the year's Top 100 films premiering in a limited number of theaters before moving relatively quickly to a streaming platform, limited theatrical Releases have been broken out distinctly from theatrical and streaming releases

Breakdown of Streaming, Theatrical and Limited Theatrical Releases and Stamps Earned in the Top 100 Films of 2024

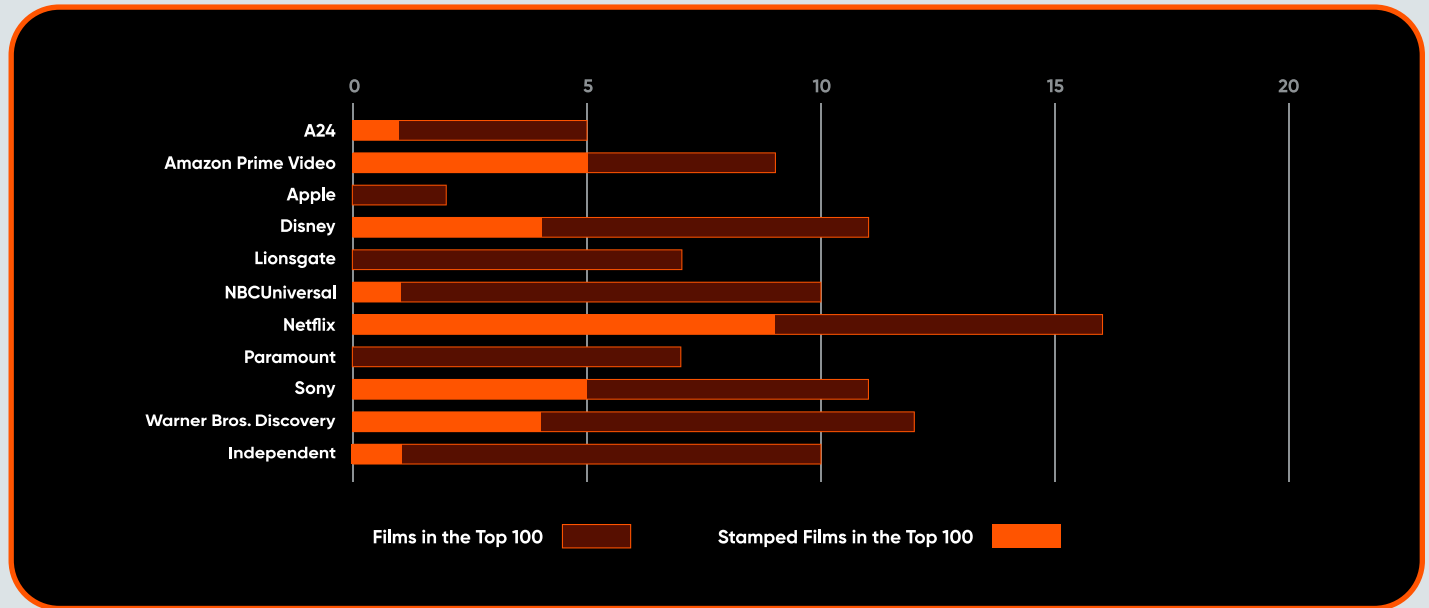


Standardize the Stamp at your company.

The Stamp reflects gender-balanced hiring and is possible to achieve on any film. All productions, regardless of subject matter or the gender of its director or screenwriter, can prioritize hiring women, nonbinary and transgender people – including those of color – in key roles. It's never too early to ensure you are inclusive in your outreach, offers, casting lists and candidate pools.

KEY FINDINGS: PLATFORMS & COMPANIES

Company Report Card



The Top

Amazon
Netflix

This year, two major streaming platforms, Netflix and Amazon (which includes releases from Amazon MGM Studios and Amazon Prime Video), earned the ReFrame Stamp for more than 50% of their 2024 film releases. This represents an increase for both platforms; in 2023, the percentage of Stamped films in the Top 100 was 35% for Netflix and 50% for Amazon.

The Middle

A24
Disney
Sony
Warner Bros. Discovery

Four companies—A24, Sony (which includes releases from Sony Pictures Entertainment and TriStar), Disney (which includes releases from 20th Century Studios, Walt Disney Studios, Disney+, Fox Searchlight and Hulu) and Warner Bros. Discovery (which includes releases from Warner Brothers and HBO Max)—fall in the middle with 20%, 45.45%, 36.36% and 33.33% Stamped films in the Top 100, respectively.

The Bottom

Apple
Lionsgate
NBCUniversal
Paramount
Independent

Three companies had zero Stamped projects in their releases included in the year's Top 100 films: Apple, Lionsgate (which includes releases from both Lionsgate and Roadside Attractions) and Paramount (which includes features from Paramount Pictures and Paramount+). Two companies had 10% of their films Stamped: NBCUniversal (which includes films released by both Universal Pictures and Focus Features) and the independent category (which includes films released by Mubi, Neon, IFC / Shudder, XYZ, Showbiz Direct, Magenta Light, Briarcliff & Cineverse).

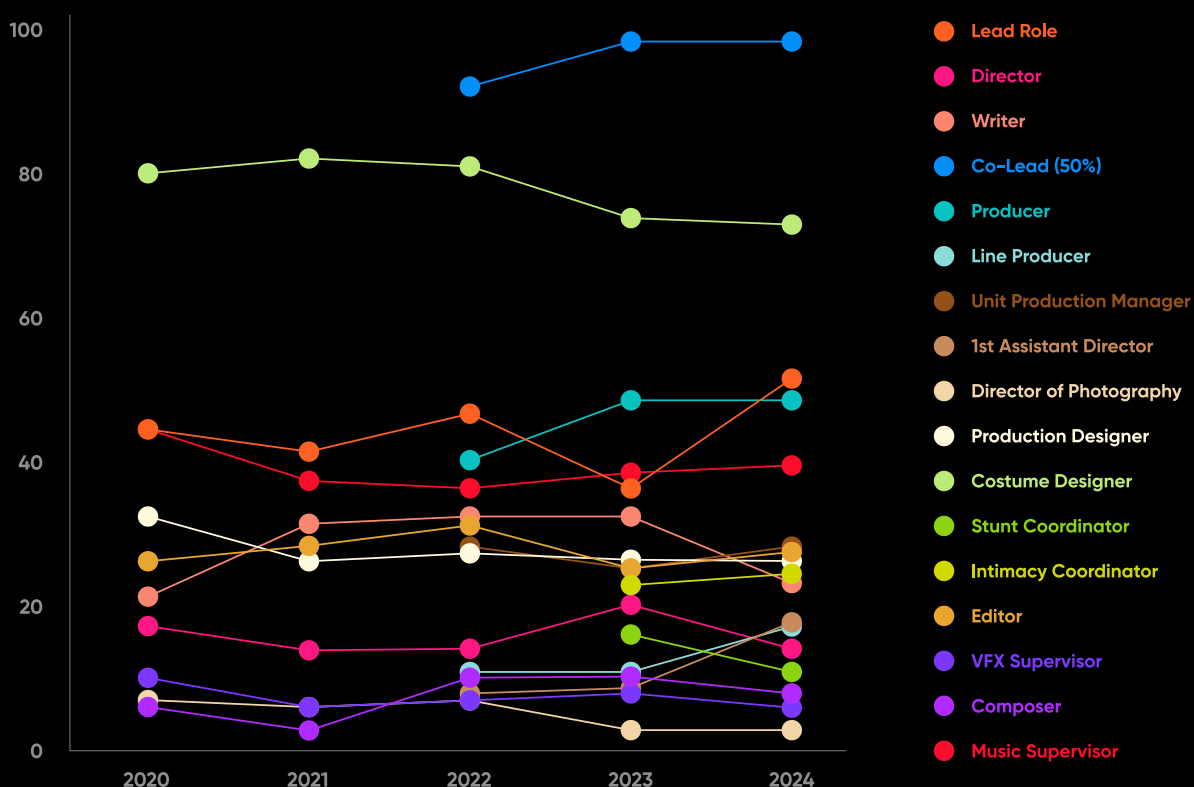
This year's findings show a noteworthy reduction in gender balanced productions for mini-major studio A24, which had reached 50% gender balanced productions in the Top 100 Films in 2023.

KEY ROLES: YEAR OVER YEAR

Key Roles Show Little or No Progress in the Last Five Years

The following graph displays the year-over-year breakdown for these roles, followed by a closer examination of roles displaying significant growth or decline. Overall, the most significant progress towards parity appears in on camera performers, with minimal change in gender diversification for many above- or below-the-line positions.

Key Roles Over Time



KEY ROLES: ABOVE THE LINE

CAST: LEADS & CO-LEADS

Diverse on-camera talent continues to be the forefront of representation efforts in Hollywood, and the numbers back it up: lead actresses reached parity in 2024 after years of trailing 50% on-camera representation. More than half of this year's projects were led by qualifying candidates, a significant increase from 36 projects in 2023. Fifty-one of these projects starred women which included, for the first time in the Top 100, one film led by a transgender performer: Hunter Schafer starred in the theatrical horror film *Cuckoo* (which did not receive the ReFrame Stamp). The leads of these 51 films included 17 women of color.

Digging further into the data on acting talent in the year's top films, ReFrame examined the demographic data of co-leads (the next four largest roles in a film after the lead role). Nearly every film examined (97/100) met the criteria for qualifying co-leads by including one or more women, nonbinary or transgender performers in a supporting role. Upon a closer examination of the makeup of these performers, this year had a significant decrease for performers of color: in 2022 and 2023 respectively, 57 and 58 films included women, nonbinary or trans performers of color while this year, only 44 did, a decrease of almost a quarter (24.1%).

IT'S A MAN'S (CELLULOID) WORLD

Though lead roles met parity this year, "overall, 72% of films featured more male than female characters in speaking roles. Only 21% of films had more female than male characters, and 7% of films featured equal numbers of female and male characters."

- Dr. Martha Lauzen

DIRECTOR

Women directed 14 films in this year's Top 100, a decrease from last year's 20, and there were no films directed by trans or nonbinary people on this year's list. Only five of those directors were women of color vs. nine last year. Every film directed by a woman qualified for the ReFrame Stamp. Only five of the 14 women's film budgets were \$50M or more (*Descendants: the Rise of Red*, *Madame Web*, *Moana 2*, *Trigger Warning* & *Venom: The Last Dance*). Seven of the films had budgets of \$20M or lower, including Academy Award Best Picture nominee *The Substance*.

WRITER

Equity in above-the-line roles continues to trend downwards with screenwriters, reversing from its previously upward trajectory with a 23.3% decrease in qualifying candidate screenwriters from 30 in 2023 to 23 in 2024. Qualifying candidate screenwriters of color saw even steeper declines, with three films written by screenwriters who are women of color down from eight last year, a 62.5% decrease.

PRODUCER

ReFrame's reporting has captured data on producers for the past three years and found numbers nearing parity. This year 48 films had at least one woman producer, and included nine who were women of color. Thus far, no transgender or nonbinary people produced top films in any year analyzed. There is also a higher correlation for gender balance within projects with women producing; of the 48 films with women producers this year, 22 (45.8%) earned the ReFrame Stamp, but of the 52 films on the list with only male producers attached, only 8 films (15.4%) were gender-balanced overall.

GENDER DIVERSITY ON SCREEN

Films are still providing few co-lead roles on camera for gender-diverse performers. This year four of the Top 100 films featured three nonbinary or trans co-leads: Emma Corrin in *Deadpool & Wolverine* and *Nosferatu*, Laverne Cox in *Uglies* and Celeste O'Connor in *Madame Web*. In a wider study focused on LGBTQ+ representation within 256 films, GLAAD reports in its [2024 Studio Responsibility Index](#)⁷ that these films contained only two trans characters and three nonbinary characters in any role.

KEY ROLES: BELOW THE LINE

DIRECTOR OF PHOTOGRAPHY

Directors of photography remain one of the roles with the lowest representation for women, nonbinary and trans people year over-year. In 2024, only three films hired a woman director of photography and included no women of color, nor any gender diverse individuals. In the history of this report, there have never been more than seven qualifying directors of photography recorded in any year. With its slightly wider lens, [Martha Lauzen's The Celluloid Ceiling](#)¹ report catalogued women cinematographers holding 12% of roles within the top 250 domestic grossing theatrical releases in 2024.



Alice Brooks (DP, *Wicked*)

COMPOSER

With some of the least-representative data across five years of ReFrame research, the role of composer continues to see a decline in gender-balanced hiring year-over-year. In 2024, eight films in the Top 100 hired a woman to score their film, a decrease from 2023's 10 and included only one woman of color, a decrease from three last year.



Chanda Dancy (Composer, *Blink Twice*)

"Post #MeToo we saw a small increase for women and gender diverse composers being hired to score independent and documentary films. Since the strikes the numbers have declined and studios are not challenging their hiring practices despite there being a wealth of talented and experienced composers."

Allyson Newman & Heather McIntosh
Co-Presidents of The Alliance for Woman Film Composers (AWFC)

GENDER X OSCAR NOMINATIONS



Gender bias in the Academy Awards mirrors that captured overall in the report and can have long term career impacts including creative freedoms, budget level and compensation. A recent investigation by the Women's Media Center, *WMC Investigation 2025: Gender and Non-Acting Oscar Nominations*⁸, found women "aren't reaping the same rewards and awards available to their male peers." Here are some highlights from their report regarding gender in categories with the least representation:

DIRECTING: Only three women have ever won Best Director. This year, the only directing nominee was Coralie Fargeat for *The Substance*. She is the ninth woman ever to be nominated in the category.

CINEMATOGRAPHY: Only three women have ever been nominated in Cinematography. No women were nominated this year.

SCORE: Only four women have ever won Best Original Score. Only one was nominated this year.

VISUAL EFFECTS: Only three women have ever won Best VFX and five ever nominated. No women were nominated this year.

KEY ROLES: BELOW THE LINE

VISUAL EFFECTS SUPERVISOR

This is another position with minimal representation for women, even less for women of color and no recorded representation for nonbinary or transgender people. This year within the Top 100 films, there were six women visual effects supervisors.



Lindy DeQuattro (Visual Effects Supervisor, *Atlas*)

STUNT COORDINATOR

In an effort to continually expand and diversify the roles analyzed, last year's report began including this role and found only 16 positions to be held by women. In 2024, even fewer of these jobs went to women with only 11 films hiring a woman. In neither year were any of these positions filled by women of color.



Jackpot! (BTS)



Take an active role in building the talent pipeline!

The ReFrame ReSource is a hub of actionable tools, research-based best practices, and inspirational insights to advance equity hiring in the screen industries. The ReSource includes more than 100 individual tools highlighting the work of countless advocacy experts and organizations, including talent discovery resources, that you can bring to your next production.

IMDbPro provides an advanced search feature allowing decision-makers to discover and hire inclusively. 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 members can verify their personal details and manage the display of information about themselves and their careers on IMDb and IMDbPro. 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.

KEY ROLES: BELOW THE LINE

POSITIVE CHANGE,
BUT FAR FROM PARITY:

Line Producers trended upward to 17 films with qualifying candidates this year. This included some women of color for the first time recorded; they held three of the positions.

Unit Production Managers increased slightly from 25 last year to 28 qualifying candidates this year, though none were women of color.

First Assistant Directors are on a slight upward trajectory with 17 films employing women in this position and including three women of color versus last year's nine which included no women of color.

Editors saw a modest increase in representation with qualifying candidates editing 27 films compared to 25 last year and matched last year's diversity with three women of color.

Production Designers are consistent with last year with 26 positions for women and only included one woman of color.

HOLDING THEIR GROUND:

Music Supervisors generally hire women in about half of available positions and this year was no different. Numbers are consistent with past years with women holding 39 of the 70 positions available across the Top 100 films.

Costume Designers are a position in which women continue to be hired frequently, though diversity is still low. This year there were 72 qualifying individuals hired including nine women of color.

Intimacy Coordinators are not hired on every production, but when hired, the role is frequently filled by a woman, nonbinary or transgender person and is one of the most gender-diverse positions on sets. Of the 28 films that hired for the position, 24 hired qualifying candidates (up from 23 last year) and included four roles held by nonbinary people.



My Old Ass (BTS)

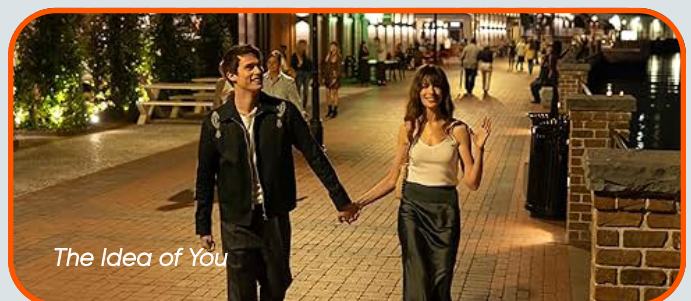


Amy E. Duddleston (Editor, *The First Omen*)

Anatomy of a Stamped Film

Here are six features that ReFrame and audiences loved this year that earned the Stamp. These films highlight that equity is content agnostic. They differ in their target audiences, release strategy and genres; one of them set new records for worldwide box office; some have garnered awards or critical acclaim. What they share is a commitment to bringing gender equity to their sets and our screens.

	<i>Venom: The Last Dance</i> Disney/Theatrical	<i>Woman of the Hour</i> Netflix/Streaming	<i>Wicked: Part 1</i> Universal/Theatrical	<i>Moana 2</i> Disney/Theatrical	<i>The Idea of You</i> Amazon Prime/Streaming	<i>The Substance</i> MUBI/Theatrical
Qualifying Lead						
POC Lead						
Qualifying Director						
POC Director						
Qualifying Writer						
POC Writer						
Qualifying Co-lead						
POC Co-lead						
Qualifying Producer						
POC Producer						
Crew >50%						
Crew POC >25%						



ReFrame Stamp Criteria

Criteria for Feature Films

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

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:

STEP 1

1. LEAD ACTOR

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

2. DIRECTOR

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

3. WRITER

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

* In some cases, we have rounded up from 45% or 20%, allowing us to count the meaningful inclusive hiring of individuals in cases where due to the total number of humans hired for positions, the metric would discount this significant inclusion.

STEP 2

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

- a. 1 point if 50% of Co-Leads are qualifying candidates
- b. 1 additional point if 25% of those Co-Leads are qualifying candidates of color

5. PRODUCERS

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

6. 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 / Music By
Unit Production Manager	Music Supervisor
First Assistant Director	Visual Effects Supervisor
Production Designer	Stunt Coordinator
Costume Designer	Intimacy Coordinator

7. 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.

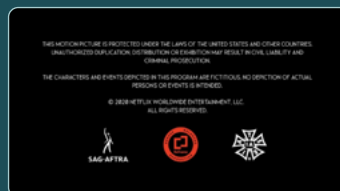
- a. 1 point for 50% qualifying candidates
- b. An additional point is awarded if 25% of the crew are qualifying candidates of color



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

Creating sets and workplaces that more accurately reflect our world should be a point of pride for all involved. If your production earned the ReFrame Stamp, share the achievement 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 the annual report— you can proactively apply for the Stamp at reframeproject.org/stamp.



2024 REFRAME STAMP RECIPIENTS

* Denotes films included on the IMDbPro Top 100 List

† Denotes films included on Box Office Mojo Top 100 List (Box Office Mojo is a service of IMDbPro)

§ Denotes films that applied for the ReFrame Stamp

¶ Denotes Stamped Academy Award nominated films

◆ Denotes Stamped Academy Award winning films

§ **A Little Family Drama** / USA 2024 (Director: Nadia Zoe, Screenwriter: Nadia Zoe, Ramon O. Torres, Producer: Nadia Zoe, Ramon O. Torres, Distributor: Atlas Distribution Company)

§ **All Wounds** / USA 2024 (Director: Catherine Vouvray, Screenwriter: Catherine Vouvray, Producer: Catherine Vouvray, Leslie Ben Hamilton, Distributor: N/A)

§ **Anna Comes Home** / USA 2023 (Director: Amber Suzor, Screenwriter: Amber Suzor, Producer: Jennifer Downes, Distributor: N/A)

* § **Atlas** / USA 2024 (Director: Brad Peyton, Screenwriter: Leo Sardarian, Aron Eli Coleite, Producer: Greg Berlanti, Joby Harold, Jennifer Lopez, Benny Medina, Brad Peyton, Sarah Schechter, Tory Tunnell, Distributor: Netflix)

* **A Family Affair** / USA 2024 (Director: Richard LaGravenese, Screenwriter: Carrie Solomon, Producer: Jeff Kirschenbaum, Joe Roth, Distributor: Netflix)

* **Babygirl** / USA 2024 (Director: Halina Reijn, Screenwriter: Halina Reijn, Producer: David Hinojosa, Zach Nutman, Halina Reijn, Distributor: A24)

* † **Beetlejuice Beetlejuice** / USA 2024 (Director: Tim Burton, Screenwriter: Alfred Gough, Miles Millar, Producer: Tim Burton, Dede Gardner, Tommy Harper, Jeremy Kleiner, Marc Toberoff, Distributor: Warner Bros. Pictures)

* † **Blink Twice** / USA 2024 (Director: Zoë Kravitz, Screenwriter: Zoë Kravitz, E.T. Feigenbaum, Producer: Bruce Cohen, Zoë Kravitz, Garret Levitz, Tiffany Persons, Channing Tatum, Distributor: Amazon MGM Pictures)

* **Caddo Lake** / USA 2024 (Director: Logan George, Celine Held, Screenwriter: Celine Held, Logan George, Producer: Kara Durrett, Josh Godfrey, Ashwin Rajan, M. Night Shyamalan, Distributor: Max)

* † **Challengers** / USA 2024 (Director: Luca Guadagnino, Screenwriter: Justin Kuritzkes, Producer: Luca Guadagnino, Rachel O'Connor, Amy Pascal, Zendaya, Distributor: MGM)

§ **Caralique** / USA 2022 (Director: Elizabeth Blake-Thomas, Screenwriter: Dale Fiola, Producer: Elizabeth Blake-Thomas, Isabella Blake-Thomas, Abbie Georganna, J. Margo Giron, Lana Young, Distributor: Vision Films)

§ **Dark Feathers: Dance of the Geisha** / USA 2024 (Director: Crystal J. Huang, Nicholas Ryan, Screenwriter: Jin Yao, Producer: Crystal J. Huang, Lan Kay, Ned Kisner, Distributor: Hannover House)

§ **The Death That Awaits** / USA 2024 (Director: Richard J. Lee, Screenwriter: Rachel Kiley, Producer: Richard J. Lee, Distributor: Jackrabbit Media)

* **The Deliverance** / USA 2024 (Director: Lee Daniels, Screenwriter: David Coggeshall, Elijah Bynum, Producer: Todd Crites, Lee Daniels, Jackson Nguyen, Tucker Tooley, Pamela Oas Williams, Distributor: Netflix)

* **Descendants: The Rise of Red** / USA 2024 (Director: Jennifer Phang, Screenwriter: Dan Frey, Ru Sommer, Producer: Wendy S. William, Distributor: Disney+)

* **Don't Move** / USA 2024 (Director: Brian Netto, Adam Schindler, Screenwriter: T.J. Cimfel, David White, Producer: Zainab Azizi, Alex Lebovici, Christian Mercuri, Sam Raimi, Sarah Sarandos, Distributor: Netflix)

¶ ◆ **Emilia Pérez** / France 2024 (Director: Jacques Audiard, Screenwriter: Jacques Audiard, Producer: Jacques Audiard, Pascal Caucheteux, Valérie Schermann, Anthony Vaccarello, Distributor: Netflix)

§ **The Everything Pot** / USA 2024 (Director: Sherise Dorf, Screenwriter: Sherise Dorf, Producer: Sherise Dorf, Callie Bloem, Lisa Edelstein, Christopher J. Ewing, Sean Patrick Kelly, James Wolk, Distributor: N/A)

* † **The First Omen** / USA 2024 (Director: Arkasha Stevenson, Screenwriter: Tim Smith, Arkasha Stevenson, Keith Thomas, Producer: David S. Goyer, Keith Levine, Vindhya Sagar, Distributor: Walt Disney Studios Motion Pictures)

* † **Fly Me to the Moon** / USA 2024 (Director: Greg Berlanti, Screenwriter: Rose Gilroy, Producer: Keenan Flynn, Scarlett Johansson, Jonathan Lia, Sarah Schechter, Distributor: Columbia Pictures)

* † **Godzilla x Kong: The New Empire** / USA 2024 (Director: Adam Wingard, Screenwriter: Terry Rossio, Simon Barrett, Jeremy Slater, Producer: Zakaria Alaoui, Alex Garcia, Eric McLeod, Mary Parent, Brian Rogers, Thomas Tull, Distributor: Warner Bros. Pictures)

§ **Goodbye, Petrushka** / USA 2024 (Director: Nicola Rose, Screenwriter: Nicola Rose, Producer: Tierney Boorboor, Nicola Rose, Distributor: Indie Rights)

§ **Growing Pains** / USA 2024 (Director: Catherine Argyrople, Screenwriter: Catherine Argyrople, Mariana Fabian, Producer: Catherine Argyrople, Distributor: N/A)

§ **Heightened** / USA 2023 (Director: Sara Friedman, Screenwriter: Sara Friedman, Producer: John Hermann, Distributor: Freestyle Digital Media)

* **The Idea of You** / USA 2024 (Director: Michael Showalter, Screenwriter: Michael Showalter, Jennifer Westfeldt, Producer: Anne Hathaway, Eric Hayes, Robinne Lee, Jordana Mollick, Cathy Schulman, Michael Showalter, Gabrielle Union, Distributor: Amazon Prime Video)

§ **In Bloom** / USA 2024 (Director: Dolapo Adeleke, Priyanka Banerjee, Nicole Teeny, Screenwriter: Dolapo Adeleke, Priyanka Banerjee, Nicole Teeny, Producer: Arij Al-Soltan, Distributor: Paramount Global Content Distribution)

§ **Ingress** / USA 2024 (Director: Rachel Noll James, Screenwriter: Rachel Noll James, Producer: Rachel Noll James, Sienna Beckman, Distributor: One Tree Entertainment)

* † ¶ **Inside Out 2** / USA 2024 (Director: Kelsey Mann, Screenwriter: Meg LeFauve, Dave Holstein, Kelsey Mann, Producer: Mark Nielsen Distributor: Walt Disney Studios Motion Pictures)

* † **It Ends with Us** / USA 2024 (Director: Justin Baldoni, Screenwriter: Christy Hall, Producer: Christy Hall, Jamey Heath, Blake Lively, Alex Saks, Distributor: Columbia Pictures)

* **It's What's Inside** / USA 2024 (Director: Greg Jardin, Screenwriter: Greg Jardin, Producer: Kate Andrews, Jason Baum, Raul Domingo, William Rosenfeld, Distributor: Netflix)

§ **I Watched Her Grow** / USA 2024 (Director: Shea Formanes, Screenwriter: Shea Formanes, Producer: Matthew Mee, Distributor: N/A)

* **Jackpot!** / USA 2024 (Director: Paul Feig, Screenwriter: Rob Yescombe, Producer: Paul Feig, Laura Fischer, Jeff Kirschenbaum, Joe Roth, Distributor: Amazon MGM Studios)

§ **Karma's a Bitch** / USA 2024 (Director: Elizabeth Blake-Thomas, Screenwriter: Isabella Blake-Thomas, Producer: Elizabeth Blake-Thomas, Isabella Blake-Thomas, Robert A. Daly Jr., David Lipper, Kipp Tribble, Distributor: ITN Distribution)

§ **Lakeview** / USA 2024 (Director: Tara Thorne, Screenwriter: Tara Thorne, Producer: Nicole Steeves, Distributor: N/A)

§ **Lilly** / USA 2024 (Director: Rachel Feldman, Screenwriter: Rachel Feldman, Producer: Kelly E. Ashton, Rachel Feldman, Kerianne Flynn, J. Todd Harris, Julie Kaufman, Simone Pero, Jyoti Sarda, Christine Schwarzman, Allyn Stewart, Distributor: N/A)

† **Lisa Frankenstein** / USA 2024 (Director: Zelda Williams, Screenwriter: Diablo Cody, Producer: Diablo Cody, Mason Novick, Distributor: Focus Features)

* † **Madame Web** / USA 2024 (Director: S.J. Clarkson, Screenwriter: Matt Sazama, Burk Sharpless, Claire Parker, S.J. Clarkson, Producer: Lorenzo di Bonaventura, Distributor: Sony Pictures Entertainment)

† **Mean Girls** / USA 2024 (Director: Samantha Jayne, Arturo Perez Jr., Screenwriter: Tina Fey, Producer: Tina Fey, Lorne Michaels, Distributor: Paramount Pictures)

§ **The Mermaid** / USA 2024 (Director: Soudabeh Moradian, Screenwriter: Soudabeh Moradian, Naghmeh Samini, Mary E. Fry, Producer: Soudabeh Moradian, Distributor: N/A)

* † ¶ **Moana 2** / USA 2024 (Director: David G. Derrick Jr., Jason Hand, Dana Ledoux Miller, Screenwriter: Jared Bush, Dana Ledoux Miller, Producer: Christina Chen, Vvett Merino, Distributor: Walt Disney Studios Motion Pictures)

* **My Old Ass** / USA 2024 (Director: Megan Park, Screenwriter: Megan Park, Producer: Tom Ackerley, Josey McNamara, Steven Rales, Margot Robbie, Distributor: Amazon MGM Studios)

† **Ordinary Angels** / USA 2024 (Director: Jon Gunn, Screenwriter: Meg Tilly, Kelly Fremont Craig, Producer: David Beal, Jon Berg, Johnathan Dorfman, Kevin Downes, Andrew Erwin, Jon Erwin, Sarah Johnson, Roy Lee, Dave Matthews, Distributor: Lionsgate)

2024 REFRAME STAMP RECIPIENTS

* Denotes films included on the IMDbPro Top 100 List

† Denotes films included on Box Office Mojo Top 100 List (Box Office Mojo is a service of IMDbPro)

§ Denotes films that applied for the ReFrame Stamp

¶ Denotes Stamped Academy Award nominated films

◆ Denotes Stamped Academy Award winning films

***§ Our Little Secret** / USA 2024 (Director: Stephen Herek, Screenwriter: Hailey DeDominicis, Producer: Mike Elliott, Lisa Gooding, Distributor: Netflix)

§ Regarding Us / USA 2024 (Director: David Beck, Jennifer Bobbi, Screenwriter: David Beck, Jennifer Bobbi, Producer: David Beck, Alexandra Grey, Catriona Rubenis-Stevens, Distributor: Gravitas Ventures)

¶ The Six Triple Eight / USA 2024 (Director: Tyler Perry, Screenwriter: Tyler Perry, Producer: Nicole Avant, Angi Bones, Carlota Espinosa, Tyler Perry, Keri Selig, Tony L. Strickland, Distributor: Netflix)

¶ * † ◆ The Substance / USA 2024 (Director: Coralie Fargeat, Screenwriter: Coralie Fargeat, Producer: Tim Bevan, Coralie Fargeat, Eric Fellner, Distributor: MUBI)

§ Suffer / USA 2024 (Director: Kerry Carlock, Nicholas Lund-Ulrich, Screenwriter: Kerry Carlock, Nicholas Lund-Ulrich, Producer: Kerry Carlock, Nicholas Lund-Ulrich, Jennifer Sorenson, Distributor: N/A)

§ Sync / USA 2024 (Director: Carolina Alvarez, Screenwriter: Carolina Alvarez, Producer: Carolina Alvarez, Suhashini Krishnan, Tessa Markle, Distributor: N/A)

*** † Tarot** / USA 2024 (Director: Spencer Cohen, Anna Halberg, Screenwriter: Spencer Cohen, Anna Halberg, Producer: Scott Glassgold, Elysa Koplovitz Dutton, Leslie Morgenstein, Distributor: Screen Gems)

*** Trigger Warning** / USA 2024 (Director: Mouly Surya, Screenwriter: John Brancato, Josh Olson, Halley Gross, Producer: Esther Hornstein, Basil Iwanyk, Erica Lee, Distributor: Netflix)

***§ Uglies** / USA 2024 (Director: McG, Screenwriter: Jacob Forman, Vanessa Taylor, Whit Anderson, Producer: John Davis, Jordan Davis, McG, Robyn Meisinger, Dan Spilo, Mary Viola, Distributor: Netflix)

*** † Venom: The Last Dance** / USA 2024 (Director: Kelly Marcel, Screenwriter: Kelly Marcel, Producer: Avi Arad, Tom Hardy, Kelly Marcel, Hutch Parker, Amy Pascal, Matt Tolmach, Distributor: Sony Pictures Entertainment)

*** † The Watchers** / USA 2024 (Director: Ishana Night Shyamalan, Screenwriter: Ishana Night Shyamalan, Producer: Nimitt Mankad, Ashwin Rajan, M. Night Shyamalan, Distributor: Warner Bros. Pictures)

*** † ¶ ◆ Wicked: Part 1** / USA 2024 (Director: Jon M. Chu, Screenwriter: Winnie Holzman, Dana Fox, Producer: Marc Platt, David Stone, Distributor: Universal Pictures)

§ Witchy Ways / USA 2024 (Director: Jane Clark, Screenwriter: Jane Clark, Producer: Jane Clark, Marem Hassler, Ainara Landon, Distributor: N/A)

*** Woman of the Hour** / USA 2024 (Director: Anna Kendrick, Screenwriter: Ian McDonald, Producer: Roy Lee, J.D. Lifshitz, Raphael Margules, Miri Yoon, Distributor: Netflix)

§ Year One / USA 2024 (Director: Lauren Loesberg, Screenwriter: Lauren Loesberg, Producer: Imani Davis, Dasha Gorin, Julia Relova, Distributor: N/A)

Methodology

To determine whether a production earns the ReFrame Stamp, ReFrame reviews data on who was hired in key roles, including: directors, screenwriters, lead cast, producers, supporting cast, and department heads including director of photography, production designer, costume designer, editor, composer, music supervisor and visual effects supervisor. For the past three years, ReFrame also assessed the roles of line producer, unit production manager and first assistant director; and two years ago added evaluation on whether productions engaged an intimacy coordinator or stunt coordinator as well.

Productions are evaluated on whether they hired a 'qualifying candidate' (QC) in these roles, which includes women, non-binary or gender nonconforming people and 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 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 sources to verify information related to gender and race/ethnicity of the individuals hired on the Top 100 Films. Where possible, ReFrame confirmed two sources for each individual.

In preparing the report, ReFrame examined IMDbPro data on the 100 most popular narrative feature films released via wide theatrical, streaming or limited theatrical release between January 1, 2024 and December 31, 2024. Each film was considered for the list based on its top-performing four weeks during the eligibility period on the IMDbPro proprietary ranking of titles. The ReFrame Stamp is a measure applied only to US produced and distributed feature-length narrative films and does not apply to unscripted or documentary productions. IMDbPro rankings are based on the actual page views of the more than 250 million monthly visitors to IMDb worldwide.

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 Emerita 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

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The ReFrame Report was written by Erica Fishman (ReFrame Programs Director) and AC Lamberty (ReFrame Programs Manager) and contains contributions from Alena Baker, Alexandra Chavez, Ashley Tsai, Ayah Alkharafi, Haley Kamola, Jaelyn Chavez (ReFrame Programs Coordinator) and Nheletie Donovan. Graphic Design is by Luigi Gatuslao. ReFrame examined IMDbPro data on the 100 most popular narrative streaming, theatrical and limited theatrical films released during the Oscars eligibility period of January 1, 2024 - December 31, 2024.

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[Reframeproject.org](https://reframeproject.org)

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Letterboxd: [@reframestamp](https://letterboxd.com/reframestamp)

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