

ReFrame Report on

Gender & Hiring in TV



2024–25



IMDb
Pro

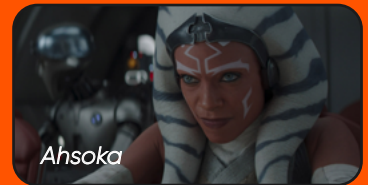
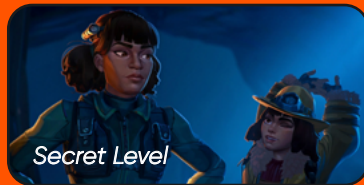
INTRODUCTION / YEAR OVER YEAR

Ground regained: 45 of the Top 100 Series for 2024–25 receive the ReFrame Stamp.

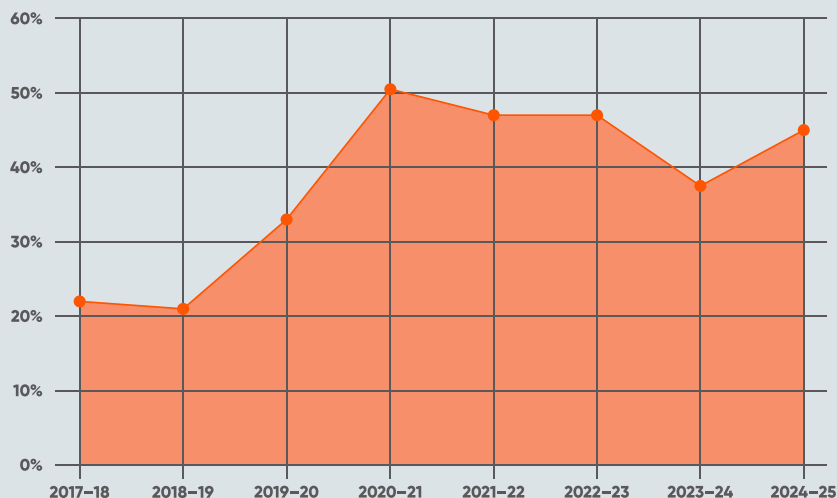
ReFrame, the initiative launched in 2017 by Sundance Institute and WIF (formerly known as Women In Film Los Angeles) to advance gender equity in the screen industries, and IMDbPro, the essential resource for entertainment industry professionals have collaborated to publish an annual list of the most popular narrative TV and streaming series, highlighting the productions that meet criteria for the **ReFrame Stamp** for gender-balanced hiring since 2018. In the 2024–25 ReFrame Report on Gender & Hiring In TV, ReFrame analyzed the Top 100 most popular scripted series released to streaming services, cable and network based on their eligibility for the ReFrame Stamp to unpack hiring statistics and trends, with analysis of an expanded

data set of the Top 200 shows for directors, writers, and to track total episodes in that group; this year the total episode count was 1,979. Further analysis as well as key findings from our overall analysis follows.

When ReFrame's analysis began, 22% of series received the ReFrame Stamp for gender-balanced production. Numbers rose in the following three years with 50% of all projects in the 2020–21 report year earning the Stamp. Since that peak in Stamped productions, ReFrame analysis tracked a reduction in Stamped projects, which fell 12% across the following three years. This year, Stamped series rose 6.5%, recovering more than half that gap.



PERCENTAGE OF SERIES EARNING THE STAMP YEAR OVER YEAR*



* In 2017–18, 2018–19, 2019–20 and 2024–25, percentages are based on analysis of the Top 100 series; from 2020–21 to 2023–24, they are based on the Top 200 series. ReFrame analyzed whether Qualifying Candidates (women, nonbinary 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 page TBC.

INTRODUCTION / YEAR OVER YEAR

100% of projects can earn the Stamp.

Per ReFrame's criteria, gender equity is achievable for all series, regardless of the gender identity of its creator or characters. While a rebound to nearly half of the Top 100 series qualifying for the Stamp is promising, there is more work to be done.

QUALIFYING CANDIDATES

The ReFrame Stamp analyzes qualifying candidates hired in key roles.

Qualifying Candidates are:

- Women
- Nonbinary and gender non-conforming people
- Trans people of all genders



The Penguin

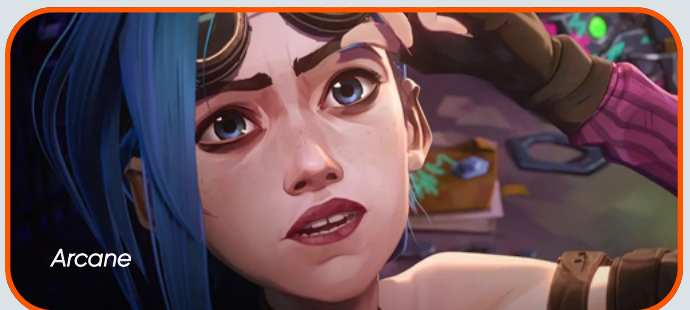


Standardize Inclusion

Make inclusion a no-brainer during production: Utilize expert consultants or organizations like ReFrame, ARRAY or GLAAD to find the tools and best practices that you can bring from project to project. Start with [applying for the ReFrame Stamp](#), or checking out the [ReFrame ReSource](#), a hub of actionable tools to advance equity in the screen industries. [IMDbPro](#) Premium members can search for professionals to hire and collaborate with based on self-identified demographic data.



Only Murders in the Building

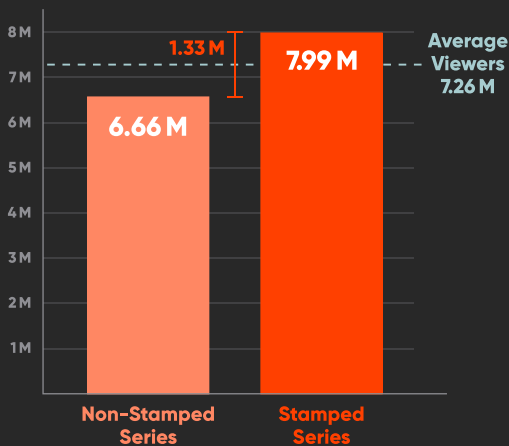


Arcane

KEY FINDINGS: VIEWERSHIP

Inclusive content drives viewership.

ReFrame reviewed Nielsen* data for the IMDbPro Top 100 Series and found that series that hire gender-balanced teams have on average 1.33M more viewers than series that hire mostly cisgender men.

VIEWERS FAVOR GENDER
BALANCED SERIES BY 1.33 MILLION

Average viewership among the Top 100 Series was 7.26M viewers, but within that group, viewers demonstrated a preference for ReFrame Stamped series which averaged 7.99M viewers versus Non-Stamped series at 6.66M. This relationship also holds in the coveted target demographic of 18–49. This group accounts for a little less than half of the total viewership of series within the Top 100, or 3.29M viewers on average. Viewers in this key audience are consistent in their preference for projects from gender-balanced teams, on average ReFrame Stamped series had 3.69M viewers vs 2.96M for non-Stamped series.



Black Mirror (BTS)

"It's no surprise to me that when content is made authentically, with diverse voices behind the camera that reflect the real stories that are being told on camera, audiences can tell!"

– Ally Pankiw, Director *Black Mirror*
(pictured above, center)



Black Mirror

AUDIENCES FAVOR
INCLUSIVE CONTENT

A [December 2024 report](#)¹ from UCLA's Entertainment & Media Research Initiative found that "median household ratings were higher across demographics for shows led by actors of color and for shows featuring stories about underrepresented people and communities." It goes on to say that "researchers continued to find that featuring stories from diverse communities may be a rating boost." The report also notes that regardless of this hard evidence for the popularity of diverse content, 77.5% of the top comedy and drama series in 2023 featured white leads.

* Sorted by 35 days total viewers Streaming + Linear (where applicable). Only one series within the Top 100, *From*, was not included as Nielsen does not currently measure MGM+ content in its first window.

KEY FINDINGS: PLATFORMS

Streaming dominates the landscape.

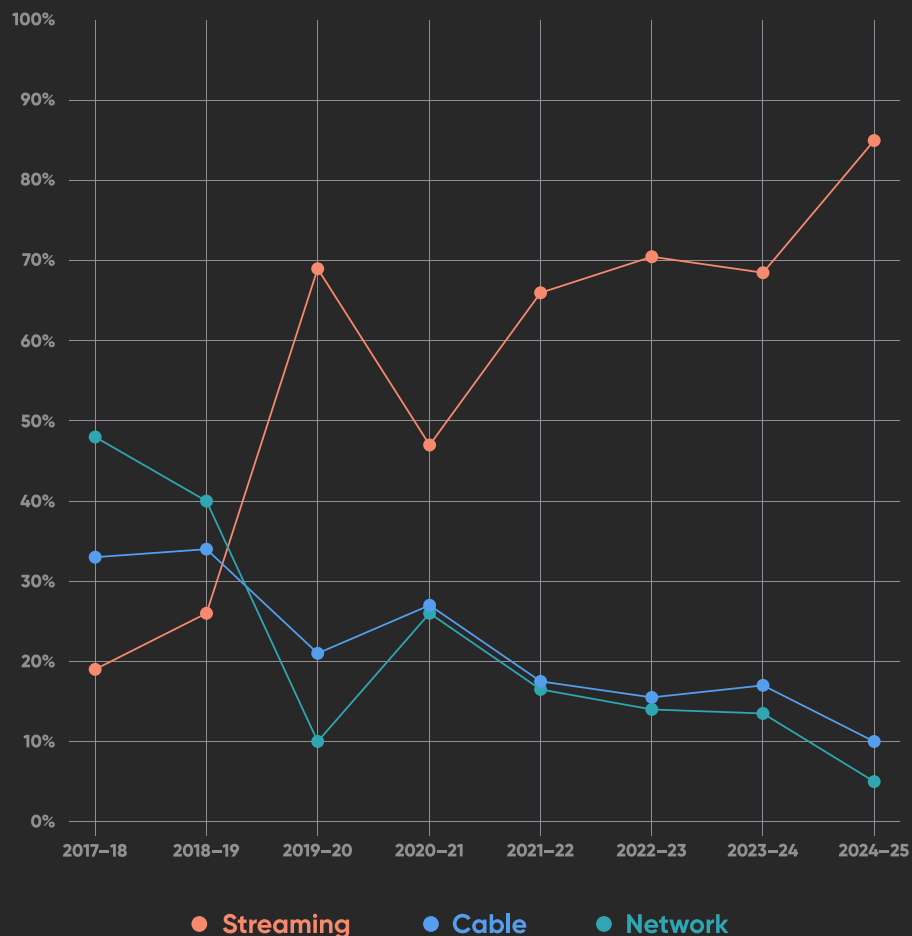
Streaming projects comprise 85% of the 2024–25 Top 100 Series.

The below displays the shares of network, cable and streaming series within those analyzed across the past eight years (2017–2025).

In the last eight years:

- Network series fell from 48% to 5% (–43%)
- Cable series dropped from 33% to 10% (–23%)
- Streaming projects more than quadrupled, rising from 19% to 85% (+66%)

PERCENTAGE OF TOP SERIES BY PLATFORM YEAR OVER YEAR



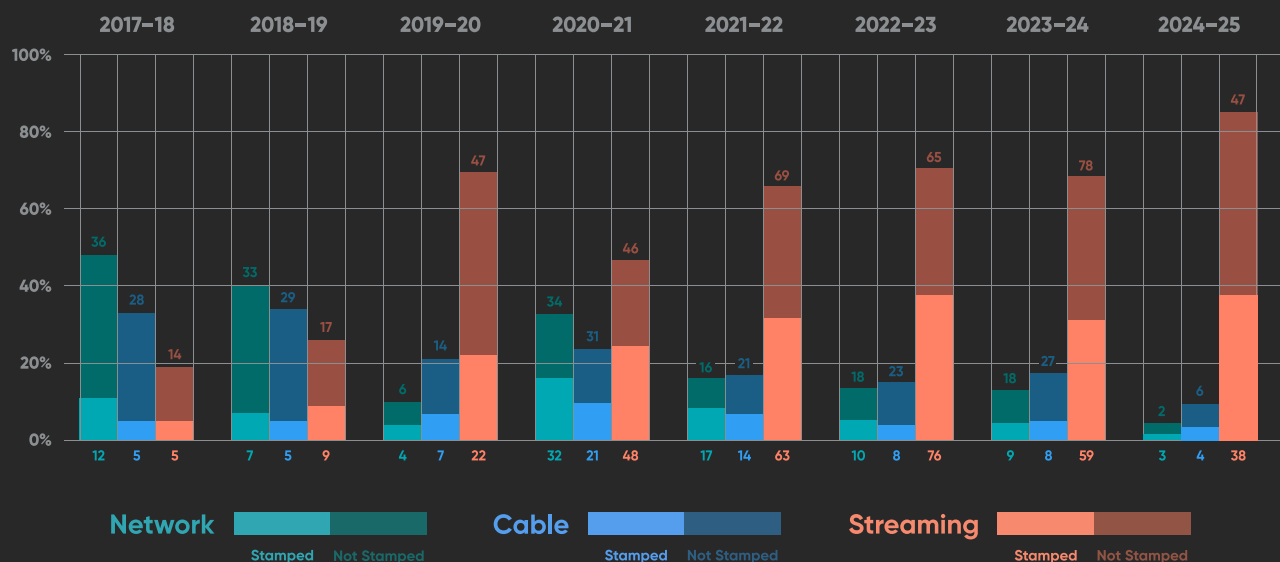
Is streaming king? Most Americans (83%) say they watch streaming services, with Netflix and Amazon Prime Video being especially common. Far fewer – 36% – say they currently subscribe to cable or satellite TV at home, according to a [new Pew Research Center survey](#).²

KEY FINDINGS: PLATFORMS

Streamers drive the inclusion revolution.

Streaming series analyzed across the eight-year period show streamers not only growing in their share of the most popular series, but also consistently outpacing network and cable series in gender-balanced hiring for their projects.

BREAKDOWN OF STREAMING, THEATRICAL AND LIMITED/PLATFORM RELEASES AND STAMPS EARNED*



RISE OF STREAMING, PANDEMIC IMPACTS, WHERE ARE WE HEADED?

* In 2017-18, 2018-19, 2019-20 and 2024-25, percentages are based on analysis of the Top 100 series; from 2020-21 to 2023-24, they are based on the Top 200 series.

A [recent Nielsen report](#)³ notes that streaming reached a record 44.8% of total TV usage in May of 2025, with usage up 71% since 2021. The Covid-19 pandemic [gave an abrupt push](#)⁴ to streaming viewership in 2020; [The Hollywood Reporter](#)⁵ recently predicted, based on analysis of the streaming vs linear landscape earlier this year, that next year, “every single thing on Nielsen’s most watched list will be available in a stand-alone streamer.”



Agatha All Along



Hacks

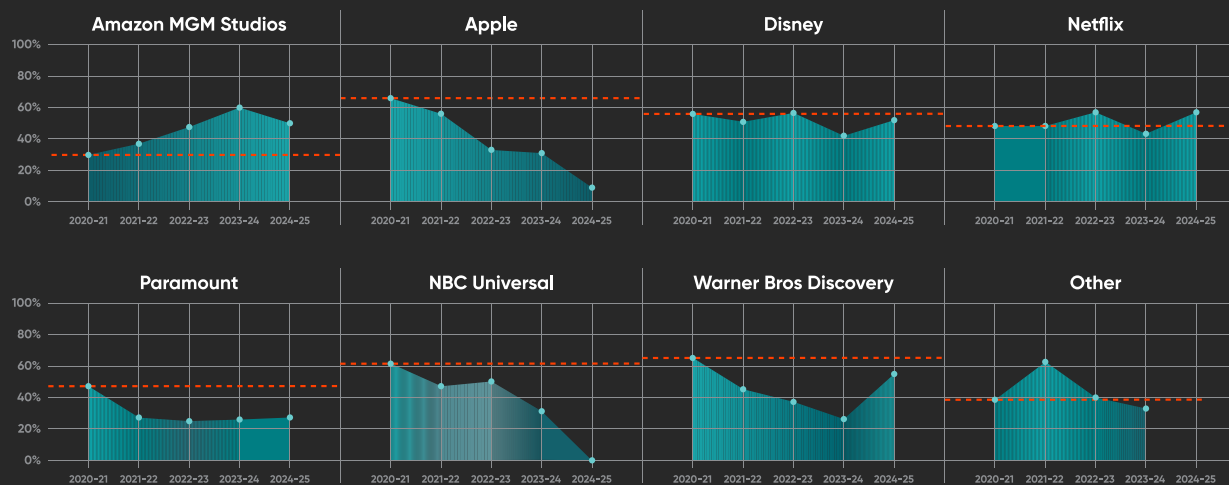
KEY FINDINGS: COMPANIES

Company Report Card BY DISTRIBUTOR* 2020-25

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.

Series in the Top 100 released by these companies appeared on these platforms (streaming and linear):

- **Amazon MGM Studios:** Amazon Prime Video & MGM
- **Apple:** Apple TV+
- **Disney:** ABC, Disney+, FX, Hulu
- **NBC Universal:** Peacock
- **Netflix:** Netflix
- **Paramount:** CBS, Paramount+, Showtime
- **Warner Bros Discovery:** HBO & HBO Max



* The Top 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 ReFrame gender-balanced hiring criteria.

Company Analysis: Improvement and Decline

This year's analysis found two streaming companies, Amazon MGM Studios and Netflix, leading inclusion in their top-ranking series. This reflects a significant increase for Netflix, whose gender-balanced output had declined the year prior. These two companies earned the ReFrame Stamp for more than 50% of their top-ranking series, while all other companies with series in the Top 100 had a lower percentage of Stamped series than in 2020-21. Disney and Warner Bros. Discovery's top series were also markedly more inclusive this year than last, with increases of 10% and nearly 30%, respectively. NBCUniversal distributed three series among this year's Top 100, all via the Peacock platform; none of them received the ReFrame Stamp. Also notable this year: there were no series from 'other' distributors among the Top 100 series. This group has historically included companies like AMC, Lionsgate and IFC.

IF INCLUSION IS GOOD BUSINESS, WHERE IS THE CHANGE?

There is prolific reporting released year over year from global research leaders such as [Nielsen](#) and [McKinsey](#) on both the [purchasing power of diverse populations](#)⁶ and their [desire for representation](#)⁷ in media. With the US Census Bureau projecting that in aggregate, previously 'minority' populations will soon [outnumber the US white population](#),⁸ what will it take to ignite change?

KEY FINDINGS: WRITERS AND DIRECTORS

Tracking industry contraction impacts.

ReFrame looked at a larger pool of the Top 200 series to examine hiring of writers and directors and the total episode count. With increased episodes across the Top 200 series, there are signs of rebound from widespread industry contraction – but women, nonbinary and trans writers and directors are being left behind.

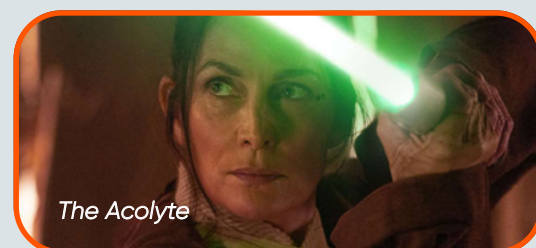
2022–23 —————→ 2023–24 —————→ 2024–25

1,977 Episodes **1,773 Episodes** **1,979 Episodes**
 (-204) (+206)

Ground regained, but positions for writers and directors not restored.

	2022–23	2023–24	2024–25	Overall Change
Total episodes in Top 200	1977	1773 -204	1979 +206	+2
Episodes directed by qualifying candidates	791	592 -199	709 +117	-82
Episodes directed by qualifying POC	212	182 -30	203 +21	-9
Episodes written by qualifying candidates	990	803 -187	937 +134	-53
Episodes written by qualifying POC	365	282 -83	336 +54	-29

Last year's report found a significant decrease for total episodes in the Top 200 series, with 204 fewer episodes produced across this constant volume of series. This year, episode counts are back up with a gain of 206 episodes over last year, two more episodes than in the series of 2022–23. However, the loss in positions almost exclusively impacted women, nonbinary and trans writers and directors. When episodes were restored, almost as many of these jobs went to cis men rather than qualifying candidates, retaining an overall loss for underrepresented writers and directors.



WGA REPORTS DRASTIC REDUCTION IN TV WRITING JOBS

Though this year's reporting showed a rebound in episodes among the Top 200 series, these series may reflect work completed months or even years prior to a show airing. As of April of 2025, [the WGA shared](#)⁹ that the number of TV writing jobs was down 42% with 1,319 jobs in 2023–24 compared with 1,819 in 2022–23.

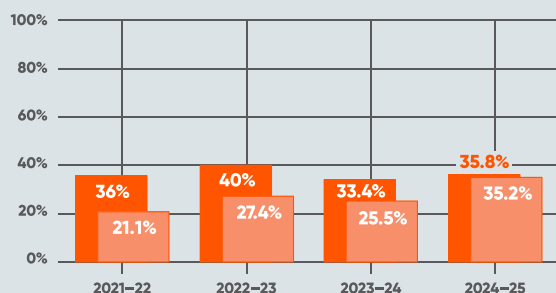
KEY FINDINGS: WRITERS AND DIRECTORS

Closing the gap on pilots and first episodes of series.

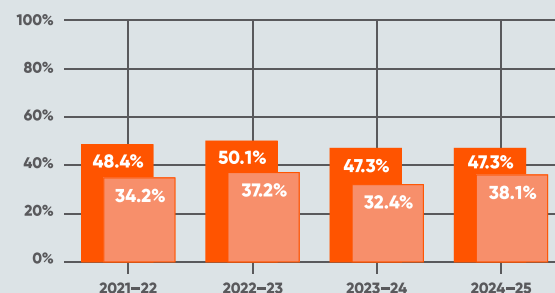
While women, nonbinary and trans writers and directors continue to lag in pilots and first episodes of series, positions that come with significant financial and career benefits, some ground has been gained.

QUALIFYING WRITERS AND DIRECTORS ON TOTAL EPISODES VS PILOT EPISODES

DIRECTORS



WRITERS



Total Episodes with Qualifying Candidates

Pilot Episodes with Qualifying Candidates

For Directors

7.9%

Last Year

0.6%

This Year

For Writers

14.9%

Last Year

9.2%

This Year

This year's Top 200 series included 105 pilots and first episodes.

- One nonbinary showrunner wrote a pilot or first episode (Charlie Covell, for *Kaos*)
- Seven pilots were directed by women of color
- Nine pilots were written by women of color

Some unique benefits of pilot and first episode employment:

- Passive financial participation for the life of the series or project
- Eligibility for awards and critical recognition
- Development opportunities & career evolution
- Creative control and setting the tone for the series



Inclusion Takes All of Us

While this report focuses on hiring for certain key positions, it is important to remember that every hire is an opportunity to enact change. Even if there is no company-wide effort, championing inclusivity is something any person who touches a production can do. Creating avenues for inclusion at every level of a project, from PA to EP, adds up.

KEY ROLES: ABOVE THE LINE AND ON CAMERA

SHOWRUNNERS

Little change but small changes matter.

While there was little change for qualifying showrunners this year, small changes in this role have additional significance as the correlation between showrunner identity and inclusive hiring remains strong year over year. Women held 28% of showrunner roles, including 8% women of color. There was also one nonbinary showrunner. This is the lowest percentage of qualifying showrunners recorded in five years of ReFrame reporting.

- **92.9% of series with female showrunners qualified for the ReFrame Stamp**
- **100% of series with female showrunners of color qualified for the ReFrame Stamp**
- **26.8% of series with male showrunners qualified for the ReFrame Stamp**



The Bear (BTS)

EXECUTIVE PRODUCERS

Slight increase overall, but ground lost for women of color.

While overall, women in non-writing executive producer roles increased by 2% and these women were employed by a significant 82% of series, there was a decrease of an even more significant 7.5% for women of color – a role that historically exceeds a quarter of projects, but dropped to 18% this year.

OPPORTUNITY CHOKEHOLD

"Nearly 2/3 of deals went to white individuals (64.2%)"

– [UCLA Hollywood Diversity Report](#)¹⁰ regarding streaming industry television deals, such as first-look and production deals active as of September 30, 2024

LEADS

Some lost, some gained.

Leading roles gained back some of the ground lost last year, with 44 qualifying leads, though still falls short of the parity (>50%) reached in the 2020–21 and 2022–23 seasons. However, women of color in lead roles fell significantly to only 11%.



Agatha All Along (BTS)

CO-LEADS

A significant rebound.

More than three quarters (77%) of series once again put qualifying candidates in central supporting roles, a rise of nearly ten percent. Representation for qualifying candidates of color also swung back past half of all projects with 54% of series.

KEY ROLES: ABOVE THE LINE

DIRECTORS

More series hired more inclusively.

This year, 11 more series within the Top 200 met or exceeded the 50% benchmark for inclusive hiring, with 75 series hiring women, trans or nonbinary directors to helm 50% or more episodes in a season. There was also a slight increase in series that hired a significant (exceeding 25%) number of women of color, 33 vs last year's 32, though this number still has not risen back near to the 2022-23 numbers where 40 series met the benchmark. Fewer series hired no qualifying directors at all over the course of their eligible season, 39 vs last year's 45, and four of these series still qualified for the ReFrame Stamp through overall inclusion of women, nonbinary and trans persons in key roles in other positions across their projects.



Grey's Anatomy (BTS)

WRITERS

More than 50% of series met parity in their staffing.

Numbers for writers rose similarly, with episodes across the season crediting women, nonbinary or trans writers with the 'Written by' credit on more than half of the episodes of 104 series, up from 98 last year. Writers also saw a similar tick upward for qualifying candidates of color with 51 series crediting candidates of color with 25% of their episodes or more, up from 50. This year, 30 series did not credit a single woman, nonbinary or trans writer with the 'Written by' credit, inching downward from 26 in the 2022-23 report and 23 in the 2023-24 report. Three of these series still met ReFrame's overall inclusivity criteria in their hiring to earn the Stamp.

EMMY DIVERSITY ADVERSITY

Variety recently reported¹¹ on the diversity of the 2025 Emmy nominations. While there were "meaningful gains in representation across race, gender and identity," of the 94 actors recognized in acting categories, only 24 nominees are people of color, a decline from the past five years and 14% lower than the peak in 2022, when 39% of nominees were people of color.



The Pitt (BTS)

CIS MEN STILL HOLD THE PEN

Episode Breakout: 1,979 Episodes

- 1,333 written by individuals: 759 cis men (57%) / 574 qualifying candidates (43%)
- 646 co-authored episodes: 281 teams of cis men (43.5%) / 106 teams of qualifying candidates (16.5%) / 259 split teams (40%)

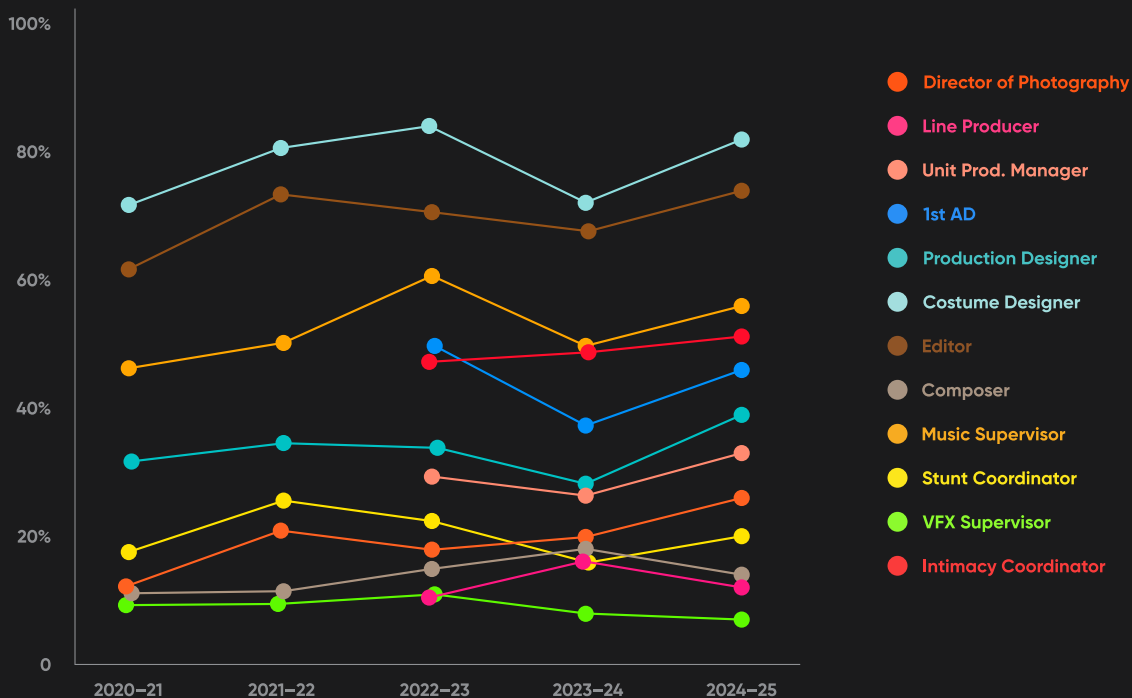
In aggregate, though more women, nonbinary and trans writers were credited with the 'Written by' credit on more overall episodes, 40% of co-written episodes were teams in which qualifying candidates were paired with cis male writers, which means more split fees for those women, nonbinary and trans writers. Cis men held 63.5% of the compensation across co-authored episodes, with qualifying candidates receiving only 36.5%.

KEY ROLES: BELOW THE LINE

Little change for below the line.

This graph represents a number of key roles, many of which are visible on-set positions and, in some cases, roles that are responsible for staffing one or more departments. Overall, positions show little change across the period. Detail on significant change recorded this year is noted below.

QUALIFYING CANDIDATES IN KEY ROLES



Notable increases in below the line representation.

This year's below the line hiring in key positions reached historic highs for several key positions within the Top 100 series: Unit production managers (33%), first assistant directors (46%), directors of photography (26%) and production designers (39%).

- Unit production managers: **6.5% increase**
- First assistant directors: **8.5% increase**
- Directors of photography: **6% increase**
- Production designers: **10.5% increase**
- Costume designers: **9.5% increase**
- Editors: **6% increase**
- Music supervisors: **6% increase**
- Stunt coordinators: **4% increase**

Notable decreases in below the line representation.

There were still some significant decreases in representation in some other key roles, across this year's Top 100 series, both line producers (12%) and composers (14%) still struggle for parity.

- Line producers: **7.5% decrease**
- Composers: **4% decrease**

* Other increases and decreases among key below the line positions are 3% or less.

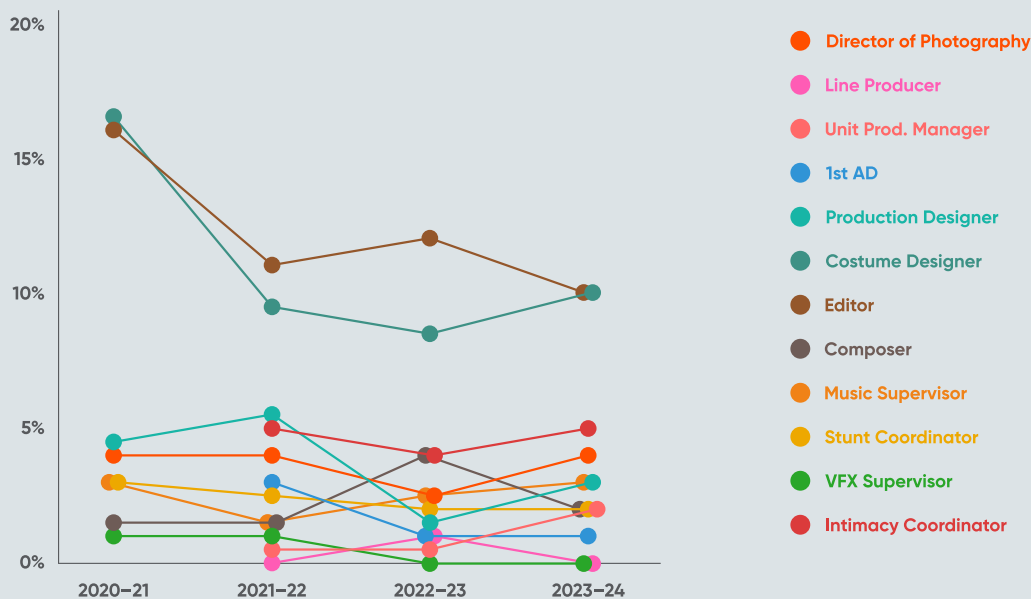
KEY ROLES: BELOW THE LINE

Inclusive hiring lags for women, nonbinary and trans people of color.

Only two positions analyzed, editors and costume designers, have ever exceeded 10% of positions held by women, nonbinary and/or trans persons of color. These are both roles who have met or exceeded the 50% mark for qualifying candidates in the position overall year over year.

The Top 100 Series have not seen the hiring of women, nonbinary and/or trans persons of color exceed 5.5% in any other below the line key role.

QUALIFYING CANDIDATES OF COLOR IN KEY ROLES



Grotesquerie (BTS)



Discover and Hire Inclusively with IMDbPro

IMDbPro Premium members can search for professionals to hire and collaborate with based on self-identified demographic information, including gender identity, race, ethnicity, and ability. You can verify your own personal details and manage your IMDb page with IMDbPro Premium membership.

KEY ROLES: GENDER DIVERSITY

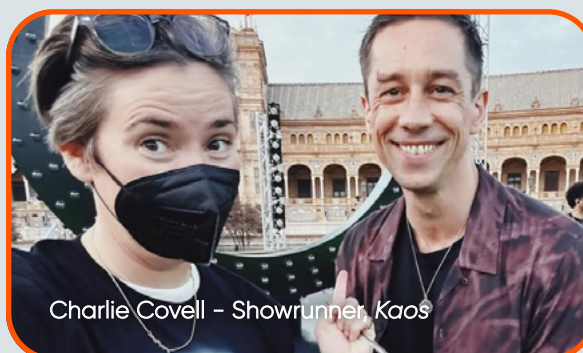
One step forward and two steps back for nonbinary and trans representation.

➤ Notable Increase ➤ Notable Decrease

	Last Year	This Year
Showrunner	None	1 nonbinary showrunner (1 series)
Leads	1 nonbinary performer (1 character)	1 trans and 2 nonbinary performers (3 characters)
Co-leads	6 trans, 2 two-spirit, 5 nonbinary & 1 gender non conforming performer (14 characters)	2 trans and 5 nonbinary performers (7 characters)
Directors	4 trans directors (11 episodes) 3 nonbinary directors (6 episodes)	2 nonbinary directors (3 episodes) & 1 trans director (1 episode)
Writers	11 nonbinary writers (15 episodes) 1 na'wi writer (1 episode) 5 trans writers (5 episodes)	5 trans writers (6 episodes) 7 nonbinary writers (10 episodes)
Executive Producer	1 trans executive producer (1 series)	None
Director of Photography	None	1 nonbinary & 2 trans directors of photography (3 series)
Composers	1 trans & 1 nonbinary composer (2 series)	1 trans & 1 nonbinary composer (2 series)
Stunt Coordinator	1 nonbinary / genderqueer stunt coordinator (1 series)	1 nonbinary / genderqueer stunt coordinator (1 series)
Intimacy Coordinator	5 nonbinary, 1 trans & 1 gender fluid intimacy coordinator (7 series)	1 nonbinary intimacy coordinator (4 series)

FOR A DEEPER DIVE

Check out research and reporting such as the 'Studio Responsibility Index' and 'Where we are on TV' reports from [GLAAD](#) to learn more about LGBTQ representation in media.



Anatomy of Stamped Show

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

Here is a breakout of seven popular series that qualified for the Stamp. They differ in their target audiences, platforms, genres, and season, but what they share is their commitment to bringing gender equity to their productions—and being the kinds of series that people love to watch and talk about.

	<i>The Boys</i> Season 4 Amazon/Streaming	<i>The Penguin</i> Season 1 HBO/Cable	<i>The Handmaid's Tale</i> Season 6 Hulu/Streaming	<i>Matlock</i> Season 1 CBS/Network	<i>Grotesquerie</i> Season 1 FX/Cable	<i>The Acolyte</i> Season 1 Disney+/Streaming	<i>Nobody Wants This</i> Season 1 Netflix/Streaming
Qualifying lead							
POC lead							
Qualifying showrunner							
POC showrunner							
Qualifying director 50%							
POC director 25%							
Qualifying pilot director	N/A		N/A				
POC pilot director	N/A		N/A				
Qualifying writer 50%							
POC writer 25%							
Qualifying co-lead							
POC co-lead							
Qualifying NWEF							
POC NWEF							
Qualifying Dept. Heads >50%							
POC Dept. Heads >25%							

VIEWERS CRAVE STORIES THAT SHOW PEOPLE FROM OTHER BACKGROUNDS

A recent [study from New America and Market Cast](#)¹² reinforces how deeply viewers crave programming featuring stories and characters they rarely see on screen. Viewers they surveyed were “eager to see people from their own backgrounds as well as those of others, especially when it comes to characters of a different race or ethnicity, income level or household type.” In fact, ethnic groups including white people favored seeing backgrounds different from theirs: 61% others vs 56% their own.

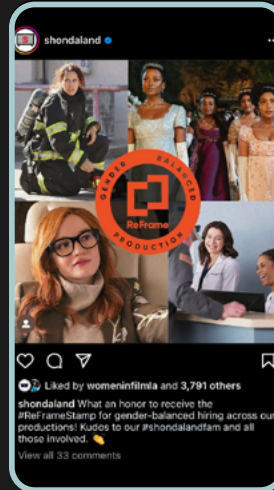


Celebrate Your ReFrame Stamp!

Gender-balanced hiring 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.
- Include the Stamp logo in your credits and trailers.
- Use the Stamp as a talking point on your press tour and in your marketing materials.
- You don't need to wait for this report—you can proactively apply for the Stamp and work with ReFrame to publicize your achievement!

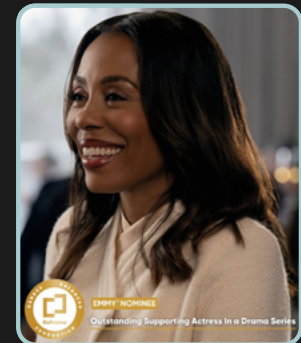
REFRAME STAMP SHARING EXAMPLES:



Instagram Post



Credits



FYC Promo

Methodology

To determine whether a production earns the ReFrame Stamp, ReFrame reviews IMDbPro 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 three years, ReFrame also assessed credits of line producer, unit production manager, and first assistant director, as well as productions that 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 sources to verify information related to gender and race/ethnicity of the individuals hired across the series analyzed. Where possible, ReFrame confirmed two sources for each individual.

In preparing the report, ReFrame examined IMDbPro data on the 100 most popular scripted television and streaming series with a full season of episodes released during the Emmys eligibility period of June 1, 2024 – May 31, 2025. In 2017–18, 2018–19, 2019–20 and 2024–25, percentages are based on analysis of the Top 100 series; from 2020–21 to 2023–24, they are based on the Top 200 series. 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.

ReFrame Stamp Criteria

ReFrame analyzed whether Qualifying Candidates (women, nonbinary 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. 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 leads across season were qualifying candidates, and an additional point if 25% of the qualifying leads were people of color.

A show must earn a minimum of 5 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, SHOWRUNNER, and DIRECTORS to move to the next step.

* In some cases, we have rounded up from 45% to 50% or 20% to 25%, allowing us to count the meaningful hiring of underrepresented individuals in cases where due to the total number of humans hired for positions or total number of episodes, the metric would discount this significant inclusion.

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

List of 2024–25 ReFrame Stamp Recipients

* Denotes series that also applied for the ReFrame Stamp

† Denotes series nominated for the 2025 Emmy awards

2024–25 Top 100 ReFrame Stamp Recipients

9–1–1 / ABC: Season 8
The Acolyte / Disney+: Season 1
Agatha All Along / Disney+: Season 1
A Good Girl's Guide to Murder / Netflix: Season 1
A Man on the Inside / Netflix: Season 1
Apple Cider Vinegar / Netflix: Season 1
† **Arcane** / Netflix: Season 2
A Thousand Blows / Hulu: Season 1
Bad Sisters / Apple TV+: Season 2
† **The Bear** / Hulu: Season 4
† **Black Mirror** / Netflix: Season 7
* **The Bondsman** / Prime Video: Season 1
† **The Boys** / Prime Video: Season 4
Cross / Prime Video: Season 1
† **The Diplomat** / Netflix: Season 2
Dune: Prophecy / HBO Max: Season 1
Emily in Paris / Netflix: Season 4
† **The Four Seasons** / Netflix: Season 1
Good American Family / Hulu: Season 1
* **Grey's Anatomy** / ABC: Season 21
Grotesquerie / Hulu/FX Network: Season 1
† **Hacks** / HBO Max: Season 4
*† **The Handmaid's Tale** / Hulu: Season 6
House of the Dragon / HBO Max: Season 2
Kaos / Netflix: Season 1
The Lincoln Lawyer / Netflix: Season 3
Lioness / Paramount+: Season 2
Lord of the Rings: The Rings of Power / Prime Video: Season 2
The Madness / Netflix: Season 1

† **Matlock** / CBS: Season 1
Missing You / Netflix: Season 1
* **My Lady Jane** / Prime Video: Season 1
The Night Agent / Netflix: Season 2
† **Nobody Wants This** / Netflix: Season 1
* **No Good Deed** / Netflix: Season 1
† **Only Murders in the Building** / Hulu/ABC: Season 4
† **The Penguin** / HBO Max: Season 1
The Perfect Couple / Netflix: Season 1
† **The Pitt** / HBO Max: Season 1
Ransom Canyon / Netflix: Season 1
*† **The Residence** / Netflix: Season 1
Secret Level / Prime Video: Season 1
Tell Me Lies / Hulu: Season 2
Toxic Town / Netflix: Season 1
Yellowjackets / Showtime: Season 3

2024–25 ReFrame Stamp Recipients Outside the Top 100

These series independently applied for the ReFrame Stamp as part of their production process.

The Better Sister / Prime Video: Season 1
Cruel Intentions / Freevee: Season 1
Disney Jr.'s Ariel / Disney+: Season 1
Harlem / Prime Video: Season 3
Mayfair Witches / AMC: Season 2
Queenie / Hulu: Season 1
The Road Trip / Paramount+: Season 1
The Second Best Hospital in the Galaxy / Prime Video: Season 2
SkyMed / Paramount+: Season 3
UnPrisoned / Hulu: Season 2
The Upshaws / Netflix: Season 4

About ReFrame

Founded 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. ReFrame is made possible by support from Netflix's Creative Equity Fund, IMDbPro, Pivotal Ventures & WME.

The ReFrame Report was written by Erica Fishman (ReFrame Program Director) and AC Lamberty (ReFrame Program Manager) and includes contributions from Jaelyn Chavez (ReFrame Program Coordinator), Anika Mathur, Avery England,

Ayah Alkharafi, Doreen Otaru & Haley Kamola. Graphic Design is by Luigi Gatuslao. ReFrame examined IMDbPro data on the 100 most popular scripted television and streaming series with a full season of episodes released during the Emmys eligibility period of June 1, 2024 – May 31, 2025.

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