



ReFrame[®]

Expand the story.
Change the world.



ReFrame[®]: Advancing Gender Parity in Hollywood



We believe inclusive representation in media can transform the world by allowing us to better understand and connect with one another. Our mission is to catalyze a culture shift, with a peer-to-peer approach, engaging decision makers from the top to ensure lasting gender parity at every level in Hollywood.



Who We Are

Founded and led by Women In Film and Sundance Institute, ReFrame is a non-profit initiative that employs a unique strategy, a peer-to-peer approach, in which ReFrame Ambassadors engage with a growing coalition of senior, industry decision-makers at over 50 Partner Companies to adopt measurable actions to further gender parity in the media industry.

ReFrame’s goal is 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. Partners commit to participate in programs that will result in more diverse storytelling for expanded audiences around the globe.

Intended to be additive to the field of allied organizations making change, ReFrame supports partners that are providing resources and generating policy around sexual harassment and abuse in the entertainment industry.

ReFrame is made possible by support from The Harnisch Foundation; Hulu; IMDbPro; Melanie Backer—Backer Charitable Trust; Mercer; the Women at Sundance Leadership Council: Ruth Ann Harnisch, Katy Drake Bettner, Barbara Bridges, Abigail Disney, Suzanne Lerner, Cristina Ljungberg, Ann Lovell, Pat Mitchell, Susan Bay Nimoy, Patty Quillin, Brenda Robinson, Kimberly Steward, Lynda Weinman, Jenifer Westphal, and Jacki Zehner; Delta Air Lines; Zola Mashariki; and an anonymous donor. Special support of ReFrame Rise in its inaugural year provided by The Academy of Motion Picture Arts and Sciences.



ReFrame Partner Pledge

We hope that you will join us as ReFrame Partners to lead an industry-wide commitment to lasting gender-inclusive practices. It is our firm belief that in making this change, profitability will increase and the screen art forms will flourish and catalyze cultural change. Working together, we can expand women's leadership, empower female creators, and remove biases, barriers, and systems that hold women back.

This is bold, transformative work. As ReFrame Partners, Hollywood has the opportunity to become the **global leader for culture change at a time when many industries and sectors struggle to meet the same challenge.**



ReFrame Ambassadors

Adriana Alberghetti	Nisha Ganatra	Bruna Papandrea
Stephanie Allain	Sid Ganis	Kimberly Peirce
Victoria Alonso	Liz Gateley	Lydia Dean Pilcher
Len Amato	Micah Green	Gigi Pritzker
Darla Anderson	Pam Grier	Keri Putnam
Chris Andrews	Catherine Hardwicke	Amy Retzinger
Rowena Arguelles	Lynette Howell Taylor	Howard Rodman
Bonnie Arnold	Gale Anne Hurd	Rena Ronson
Lorrie Bartlett	Kevin Iwashina	Jennifer Salke
Glen Basner	Nina Jacobson	Vernon Sanders
Maria Bello	Charles King	Michelle Satter
Andrea Berloff	Jenji Kohan	Cathy Schulman
Kristin Burr	Sue Kroll	Kyra Sedgwick
Gloria Calderón Kellett	Karyn Kusama	Stacy L. Smith
Gabrielle Carteris	Franklin Leonard	Jill Soloway
Cindy Chupack	Linda Lichter	Beatrice Springborn
Harley Copen	Debbie Liebling	Mimi Steinbauer
Maha Dakhil	Tanya Lopez	Robin Swicord
Mike De Luca	Gary Lucchesi	Betty Thomas
Zanne Devine	Alix Madigan	Christine Vachon
Megan Ellison	Zola Mashariki	Joana Vicente
Cassian Elwes	Glen Mazzara	Paula Wagner
Erik Feig	Lori McCreary	Olivia Wilde
Paul Feig	Hannah Minghella	Janet Yang
Jane Fleming	Ryan Murphy	

ReFrame Executive Team

CATHY SCHULMAN

President, Welle Entertainment
Board President Emerita, Women In Film Los Angeles

KERI PUTNAM

Executive Director, Sundance Institute

KIRSTEN SCHAFFER

Executive Director, Women In Film Los Angeles

ALISON EMILIO

Director, ReFrame

The Current Landscape

In all areas of the entertainment industry, women continue to be overlooked to fill key creative and leadership roles.

Gender and diversity are dominating the conversation centered around Hollywood hiring practices. We are at a watershed moment in our culture, when increased awareness, advocacy, and programs that address the diversity challenges ailing the entertainment industry have begun to yield measurable results (that are slowly being reflected in the data). We have seen an uptick of eight percentage points from 2017 and twenty percentage points from 2007 in the number of films featuring a female lead or co-lead across the top 100 films in 2018.¹ Patty Jenkins's *Wonder Woman*, which drew audiences of all genders and ages, broke box office records as the biggest domestic opening for a female director, earning \$103 million, and is the highest-grossing live-action film ever directed by a woman—with over \$821 million in global box office sales as of March 2019.² 2018 also saw the strong successes of films featuring people of color and underrepresented racial/ethnic groups, such as *Crazy Rich Asians*—the first studio film in 25 years to showcase an all-Asian cast—which has made over \$200 million worldwide to date.³

Yet women remain largely underrepresented, both on screen and behind the camera. In 2018, only 40% of the top 100 grossing films in 2018 featured a female in the leading or co-leading role.⁴ At a time when women make up 51 percent of the US population⁵ and are the majority media consumers,⁶ the industry remains plagued by gender disparity. Barriers at each stage of hiring and production processes cause “drop-out” patterns that hinder women filmmakers’ traction and success in Hollywood—a pattern that has not changed in the last 15 years.⁷



As a matter of both fairness and good business, we must ensure the momentum for women working in Hollywood continues to evolve as a systemic business practice. We firmly believe that diverse, inclusive organizations and productions are not only necessary, but profitable. Research shows that American audiences embrace content created by diverse talent⁸ and that companies with people of color and women in key management positions achieve more financial success.⁹ Companies are stronger, creatively and economically, when they embrace expanding opportunities that include multiple points of view for diverse audiences that are disproportionately consuming content.¹⁰

Solutions require an industry-wide effort. ReFrame advocates for top leadership to mandate, incentivize, and evangelize for more diverse hiring and inclusion in the workplace. By working together as peers in this groundbreaking effort, we will inspire leaders to **create equal access to resources and opportunity for all women.**

Women in Film and TV, by the Numbers

4%

From 2007 to 2018, **women directed**, on average, only 4.3 percent of the **top 1,200 films**, with no meaningful change over time.¹¹



In the 2017-2018 television season, **women directed only 1,085 episodes out of 4,300 (23 percent).**¹²

In 2018, only 24% of TV showrunner roles were held by women and only 12% were held by persons of color.¹³

Women are 51% of the US population, but only 39% of the top-grossing films of 2018 featured female leads.¹⁴

There is a lack of gender diversity behind the camera.

Across top-grossing films of 2018.¹⁵

4.5%

Women Directors

14.4%

Women Writers

21.1%

Women Producers

2.8%

Women Composers

Storytelling Through an Intersectional Lens

Coined by civil rights activist and legal scholar Kimberlé Crenshaw in 1989, **intersectionality** is a lens through which to understand patterns of power and oppression. The conversation around intersectionality recognizes that gender expression interacts, overlaps, and compounds with race, ethnicity, class, ability, sexual orientation, and family background, resulting in distinct forms of oppression. This framework allows us to more deeply understand the array of individual experiences and develop customized and community-specific interventions. In the screen industries, it is crucial to examine our inclusion efforts through an intersectional lens.

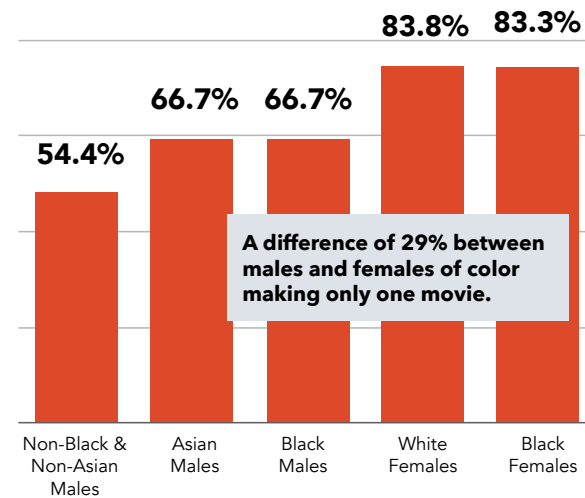
“**Inclusion is what happens when diverse people are actually present in equal numbers in decision-making positions. It’s more than counting colors. It’s about looking every single person in your universe directly in the eye and saying and believing these words: ‘I recognize you.’**”

CATHY SCHULMAN,
CO-FOUNDER, REFRAME

Research shows that disparities related to gender and underrepresented status are even more pronounced when they intersect. Across 1,200 top grossing pictures within the past 12 years, fewer than 1% of directing assignments were filled by women of color, 1.6% of producers were non-white women, and 5.7% of editors were women from underrepresented racial/ethnic groups. Between 2007 and 2017, only 2.5% of all speaking characters were depicted with a disability—physical, mental, or communicative—and only 30% of those were female characters. In the same sample, 0.7% of all characters were lesbian, gay, or bisexual and those characters were predominantly white (68%).¹⁶

Through its programs and initiatives, ReFrame seeks to cultivate gender equity that is inclusive of women of color, queer women, and women with disabilities.

Women’s opportunities are limited in film.
Gender and race of directors with one film in the sample of 1,100 films.¹⁷



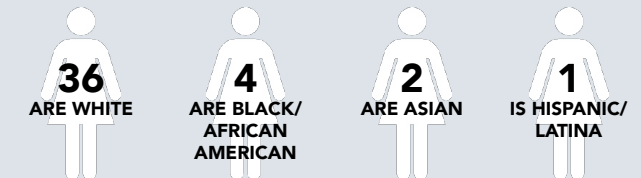
The Inclusion Crisis, by the Numbers

In Front of the Camera, Across the Top 100 Films of 2018¹⁸

Underserved Groups in Film	Films Without Any Characters	Percentage of Speaking Characters	U.S. Population	Difference (Population - Characters)
Female Characters	0	33.1%	50.8%	-17.7%
Characters with Disabilities	58	1.6%	27.2%	-25.6%
Latinx Characters	47	5.3%	18.3%	-13%
LGBT Characters	76	1.3%	4.5%	-3.2%
Black Characters	12	16.9%	13.4%	+3.5%
Asian Characters	32	8.2%	5.9%	+2.3%

Hollywood’s Image of a Female Director is a White Woman

Race/ethnicity of 43 unique female directors across 1,200 films.¹⁹



Overall, intersectionality is a large problem in the director’s chair. Women of color received very few opportunities across the 12-year time frame.

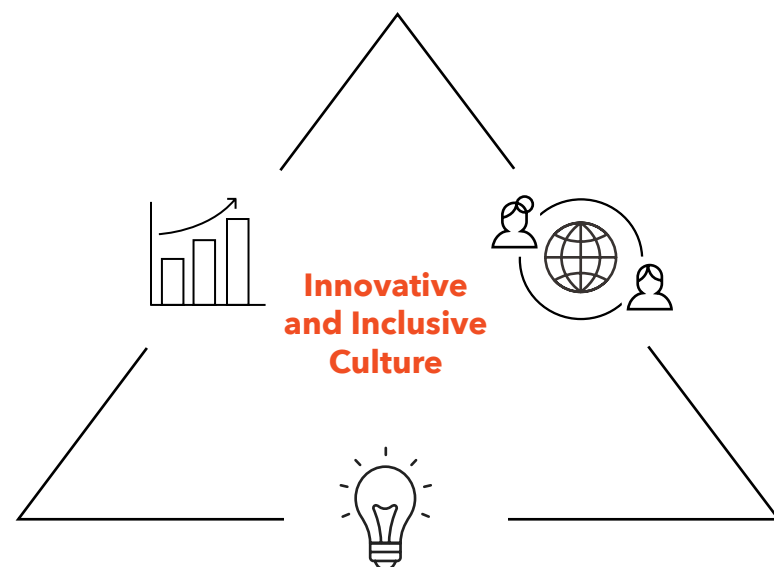
Where are the Women in Production?

Underrepresented females in production roles across 300 top films from 2016–2018.²¹



Our Theory of Change: The ReFrameTriangle

The ReFrame Theory of Change Triangle tackles three specific barriers to the advancement of women in film, TV, and media. Leading researchers of complex systems have used the image of a triangle—with each side representing an aspect of the system that must be altered concurrently—as a symbol to illustrate change models. Sustained focus and pressure on all three sides of the triangle will shift the system towards a more inclusive and innovative culture. ReFrame leadership gravitated towards this theory because it directly applied to the problems the screen industries are facing, based on statistical and qualitative research.



BUILD THE BUSINESS CASE

On the first side of the triangle, we face the industry's real need for evidence that content by and for women is, in fact, profitable. We are focused on presenting the empirical business case—i.e., the economic argument for inclusion as an urgent business objective.



EXPAND THE PIPELINE

The second side of the triangle identifies the need for a sturdy talent pipeline—i.e., the advancement and amplification of female content makers who can meet opportunity with proven industry skill and vision.



CHANGE THE CULTURE

The base of the triangle addresses the culture and habits of entertainment executives when employing women. Financial decision-makers (who can choose to finance content) must incentivize inclusive hiring across the company and remove bias from corporate practice. Without creating an inclusive culture from the top down that rewards equality, change will be stunted.

Partner Call to Action

ReFrame launched with three initial programs designed to address the three sides of the Theory of Change Triangle. Additional program development will be ongoing, using cumulative concepts for change to assure enduring success.

Studios, networks, streamers, and other content financing decision-makers have signed on as ReFrame Partners. Partners work with ReFrame and the Ambassadors to facilitate an industry-wide commitment to lasting gender-inclusive practices. ReFrame Ambassadors serve as liaisons between ReFrame and ReFrame Partners.

ReFrame Programs

BUILD THE BUSINESS CASE

ReFrame Stamp

The ReFrame Stamp celebrates studios, networks, agencies, and creatives that have demonstrated measurable progress towards female-driven content. The Stamp is publicly awarded to projects based on defined criteria and serves as the gold standard for quality programming and the advancement of gender parity in film, TV, and media.

EXPAND THE PIPELINE

ReFrame Rise Program™

Research and best practices from other industries demonstrate that mentorship programs are often too passive. Active sponsorship of promising talent by those in power is needed to provide tangible opportunity. The ReFrame Rise Program is an industry-wide, comprehensive, and multi-dimensional two-year sponsorship that identifies and provides high-level endorsement and support for experienced female directors who are poised to lead commercial features and high-profile television shows. *Future programs will include sponsorship of women in a myriad of creative positions.*

CHANGE THE CULTURE

Culture Change and ReFrame Production Roadmap

ReFrame developed the 14-Point ReFrame Production Roadmap to mitigate bias from corporate practice and creative decisions that will yield more balanced hiring of women from all backgrounds in film, TV, and media. The roadmap builds on existing diversity programs and provides tools, practices, and training tailored to entertainment executives and creative teams in order to address systemic barriers and to mitigate bias at each stage of the creative and financing pipeline.

ReFrame Stamp

ADDRESSING THE BUSINESS CASE

The ReFrame Stamp rewards outstanding work that more accurately reflects the world around us and the broad diversity of stories and creators.

The ReFrame Stamp serves as a mark of distinction for projects that have demonstrated measurable progress in gender-balanced film and television productions based on defined criteria. Over time, our goal is for the Stamp to become the gold standard for quality programming and to cultivate a more inclusive media landscape that will illuminate the cultural and economic benefits of diversity in storytelling.

The Stamp is featured at signature events, on the ReFrame website, and on other media partner and sponsor platforms. As the program has evolved, film and television shows are adding the Stamp on-screen in end credits, as well as across digital assets, hard goods, and key art. The Stamp will emerge as a valuable branding and social media tool whereby audiences will seek out “Stamped” content, and media and critics will hail the Stamp as a positive indicator.

The ReFrame Stamp is modeled on the **PGA certification mark** (p.g.a., Producers Guild of America stamp) and inspired by the **Human Rights Commission (HRC) Corporate Equality Index** used to propel the LGBTQ+ movement, and **LEED** (Leadership In Energy and Environmental Design) certification. The Stamp rewards television shows and films that demonstrate a commitment to increasing gender parity and inclusion in front of and behind the camera. Tools for measurement include the University of Southern California's Comprehensive Analysis and Report on Diversity (CARD), IMDbPro, and trade reports, as well as voluntary review by the studios, networks, and

producers to flesh out any missing data. Stamps are only issued to celebrate positive examples and will not “punish” or “shame” other movies or shows.

Stamps are awarded to **narrative features** that hire women in four out of eight categories, including writer, director, lead, co-lead, and producer. Double points are awarded to films that have women of color in key positions. Feature Stamp recipients include: **Booksmart, Captain Marvel, Crazy Rich Asians, Everything, Everything, Girls Trip, Hidden Figures, Late Night, and Wonder Woman.**

Stamps are awarded to **television programs** that hire women in four out of eight qualifiers. Stamps are awarded to shows where the showrunner is a woman, the lead/co-lead is a woman, 50 percent of the writing staff are women, and/or 50 percent of the episodes per season are directed by women. Double points are awarded to shows that have women of color in key positions. Recent programs that received the ReFrame Stamp include **Glow, Grey's Anatomy, The Handmaid's Tale, Insecure, The Marvelous Mrs. Maisel, Orange is the New Black, Scandal, and Queen Sugar.**

ReFrame Stamp recipients for feature films are announced annually, timed to the Academy Awards®, while ReFrame Stamp recipients for television are timed to the Emmys® each year.

Increasingly we are seeing stories with diverse casts and directors capture audiences, awards, and box office success.

WONDER WOMAN

Director Patty Jenkins broke box office records with the first superhero film to be directed by a woman with a \$103 million opening weekend for **Wonder Woman**, the first female superhero to get her own movie in the DC Extended Universe—and a film that continues to break theatrical box office records with more than \$821 million worldwide to date.²²

HIDDEN FIGURES

Hidden Figures, a successful story about three black women who played an integral role in the 1960s space race, features five powerhouse women in key roles: producer Donna Gigliotti, co-writer, Allison Schroeder, and co-leads Taraji P. Henson, Janelle Monáe, and Octavia Spencer. The film captivated audiences worldwide, generating over \$235 million, demonstrating that audiences are hungry for stories that challenge invisibility and stereotypes, and present a broader scope of American lives.²³

CRAZY RICH ASIANS

With an Asian-American lead and the first studio film in 25 years to feature an all-Asian cast, **Crazy Rich Asians** marks a watershed moment in gender and ethnic representation with no turning back. The critically acclaimed movie, appealing to an ethnically diverse audience, topped the chart for four consecutive weeks and has since become the most successful U.S. romantic comedy in a decade, earning \$175 million (as of March 2019).²⁴

CAPTAIN MARVEL

The first female-led Marvel superhero film had the largest-ever global opening for a March release and sixth-highest opening weekend of all time. The enormous international haul for **Captain Marvel** runs counter to the long-held notion that female-directed and -led stories underperform in comparison to male-led content. Domestically, it shattered the glass ceiling with \$153 million in its debut. This marks the first superhero film of this era to be directed and scored by women, proving that films with women in front of and behind the camera are indeed profitable.²⁵

ReFrame Stamp for Features Recipients

As of March 6, 2019

- A Simple Favor
- A Wrinkle in Time
- Acrimony
- At Your Own Risk
- Blockers
- Book Club
- Booksmart
- Breaking In
- Bumblebee
- Can You Ever Forgive Me?
- Capernaum
- Crazy Rich Asians
- Destroyer
- Duck Butter
- Everything, Everything
- The Favourite
- Five Feet Apart
- Freelancers Anonymous
- Gemini
- Girls Trip
- The Hate U Give
- Hell Fest
- Home Again
- I Am Not an Easy Man
- I Feel Pretty
- IRL
- Jane and Emma
- Juanita
- Kidnap
- Lady Bird
- Late Night
- Life of the Party
- The Lie
- The Long Dumb Road
- Mail Order Monster
- Mary Queen of Scots
- Mary Shelley
- Miss Arizona
- My Little Pony: The Movie
- Nancy
- Nobody's Fool
- The Nutcracker and the Four Realms
- Ocean's Eight
- On the Basis of Sex
- Otherhood
- Pitch Perfect 3
- The Polka King
- The Post
- Proud Mary
- Second Act
- The Shape of Water
- Share
- Smurfs: The Lost Village
- Snatched
- The Spy Who Dumped Me
- Truth or Dare
- Viper Club
- Widows
- The Wife
- Wonder Woman

ReFrame Stamp for Television Recipients*

As of November 13, 2018

- Agents of S.H.I.E.L.D.
- An American Girl Story: Summer Camp, Friends for Life
- Animal Kingdom
- Better Things
- Broad City
- Call the Midwife
- Chicago Med
- Claws
- Crazy Ex-Girlfriend
- Dear White People
- Dino Dana
- Empire
- Faith Under Fire: The Antoinette Tuff Story
- Famous In Love
- Flint
- For the People
- Foursome
- GLOW
- Grace and Frankie
- Grey's Anatomy
- Harry & Meghan: A Royal Romance
- How to Get Away with Murder
- Howards End
- I Am Elizabeth Smart
- I'm Sorry
- Insecure
- Jane the Virgin
- Jessica Jones
- Just Add Magic
- Killing Eve
- Lace Up: The Ultimate Sneaker Challenge
- Little Women
- Love
- Madam Secretary
- One Day at a Time
- Orange Is the New Black
- Outlander
- Queen Sugar
- Scandal
- Search Party
- Seven Seconds
- SMILF
- Station 19
- Step Up: High Water
- Story of a Girl
- Supergirl
- Sweetbitter
- Teachers
- The Bold Type
- The Chi
- The Detour
- The Girlfriend Experience: Bria
- The Good Fight
- The Handmaid's Tale
- The Last O.G.
- The Marvelous Mrs. Maisel
- The Mindy Project
- The Simone Biles Story: Courage to Soar
- This Is Us
- Transparent
- Vida
- Youth & Consequences

* Based on shows submitted for consideration

ReFrame Stamp: Seen and Heard



“ReFrame Wants to Change the Conversation About Parity in TV Business”

VARIETY

“ReFrame Stamps 22 More Films With Gender-Balance Seal of Approval; ‘Crazy Rich Asians’, ‘The Wife’ On List”

DEADLINE



“IMDb and ReFrame Want to Find and Support Gender-Balanced Shows and Streaming Services.”

Indiewire

“Issa Rae, Shonda Rhimes And More Recognized For Gender-Balanced Hiring Practices In Hollywood”

ESSENCE



Shondaland
@byshondaland

Grey's Anatomy, How to Get Away With Murder, For the People, Station 19, & Scandal have all earned the inaugural ReFrame Stamp for demonstrating success in gender-balanced hiring!



The Marvelous Mrs. Maisel
@MaiselTV

So proud to be part of this marvelous movement. Thank you to @ReFrameProject for recognizing #TheMarvelousMrsMaisel as a gender-balanced production!



Paul Feig
@paulfeig

Congrats to all the first @ReFrameProject TV Stamp recipients! I'm so proud to be a part of ReFrame and @WomenInFilm. #GotStamped



Gloria Calderon Kellett
@gloriakellett

So proud that our show is one of only 62 shows to have been awarded the inaugural #ReFrameStamp for being a gender balanced production. #OneDayAtATime



Amanda Brugel
@amandabrugel

We #GotStamped! So deeply proud to work on a show that received the #ReFrameStamp for reflecting gender balance and inclusive storytelling. Yass @handmaidsonhulu damn Queen YES!

ReFrame Rise Directors Program

EXPANDING THE PIPELINE

The ReFrame Rise Program is a comprehensive and customized two-year sponsorship program that identifies and provides high-level endorsement and career acceleration for experienced female directors who are poised to lead commercial features and high-profile television shows.

Research shows that sponsorship, as opposed to mentorship, can enhance and accelerate a person's career trajectory.²⁶ A sponsor is an advocate who can propel a candidate to the top of a hiring list and provide access to the industry's most powerful networks. ReFrame sponsorship differs from traditional mentorship in that it depends on a cross-company collaboration of industry leaders to select, guide, and ultimately endorse the director—moving beyond career advice to actively landing jobs. The two-year program focuses on directors who are poised to advance from independent films to institutionally financed features and TV shows. As the program evolves and is informed by the pilot program, it will expand to include writers, producers, directors of photography, editors, visual effects artists, and executives.

Current studies demonstrate that there is a seven to ten-year gap in the careers of women who create content.²⁷ Female filmmakers work far less frequently than their

male counterparts—only 20 percent of female directors made more than one film in the past 10 years, compared with 45.2 percent of male directors.²⁸ There are gender barriers at each stage of the production process that cause “drop out” patterns that hinder women filmmakers’ traction and success in Hollywood—a pattern that has not changed in the last 15 years. Despite programs that tackle diversity by sourcing/discovering new talent and propelling them into the pipeline, women are not getting a fair opportunity to integrate and work in the studio system. There is more than a 23-point drop between women directing narrative independent films (27.5 percent) and top-grossing studio films (4 percent).²⁹ Findings illustrate that gender representation needs to address the barriers affecting women of all backgrounds, as only seven of the 1,200 top-grossing films from 2007–2018 were directed by women of color.³⁰

ReFrame Rise announced its inaugural class of directors in June 2019.

ReFrame Rise Inaugural Class



Desiree Akhavan



Haifaa al-Mansour



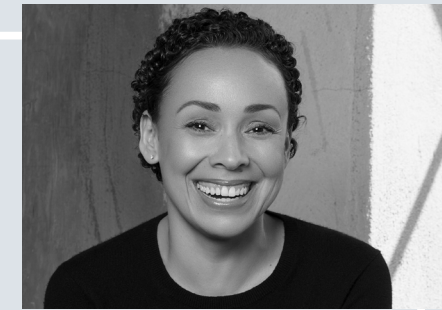
Patricia Cardoso



Hanelle Culpepper



Sydney Freeland



Zetna Fuentes



Tina Mabry



Meera Menon

For more information on the ReFrame Rise directors and program, go to ReFrameProject.org.



Leadership and Inclusive Practices

Culture change involves simultaneous efforts that include:

- 1 Shifting culture
- 2 Adopting inclusive hiring practices
- 3 Mitigating bias at key hiring points
- 4 Measuring and rewarding success

ReFrame in Forbes

THE TOP SETS THE TONE

Something that most C-suites take for granted is how important it is for them to invest in speaking publicly about discrimination and sexual harassment. The more inclusive the leadership, the more inclusive the culture. In June 2018 LinkedIn released a report called **"Closing The Gap: Women in Entertainment"** where half the respondents reported that the biggest challenge hindering women is an unsupportive or biased corporate culture. And 76% of women believe they would feel uncomfortable reporting harassment, which shows how the environment is not making that type of behavior feel safe or recognized. The importance of having leaders who care about creating a safe culture that supports women trickles down throughout the interconnected system of entertainment through to directors, studios, actors and has a systemic impact on the entire industry. Last year 50 influential executives decided to take the matter into their own hands and formed a coalition with Women In Film and Sundance Institute based on research with the Media, Diversity and Social Change Initiative at University of Southern California (USC) Annenberg to create a peer-to-peer program called ReFrame. ReFrame works with various executives within the media ecosystem to create more balanced hiring practices, identify and promote high achieving female directors, and create gender inclusive accreditation - all issues the survey shows are incredibly important to shift within the industry.³¹

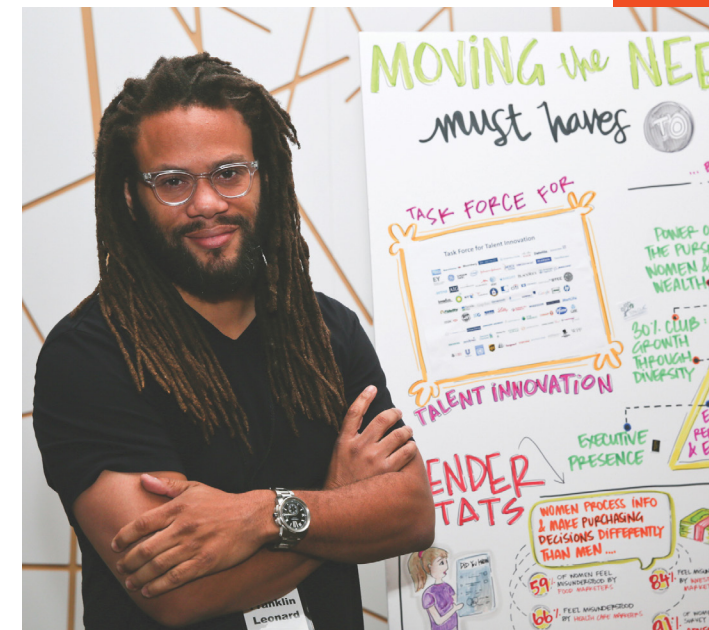
-Carolyn Centeno Milton, Forbes, November 6, 2018

1 Shifting Culture

Culture Change Workshops

Unconscious biases are shortcuts that our brains use to process the large amount of information that bombards us. Recognizing that we all hold unconscious biases and that they affect many of the decisions that we make about people every day, some companies offer training that focuses on defining unconscious bias and recognizing its impact. While this is an important first step, the *Harvard Business Review* reports that the positive effects of diversity training to date can be quickly forgotten and that mandatory training can actually spark a backlash about being told how to act.³² What has been found to be more effective is ongoing training that is positive, voluntary, encouraged, supported by engaged managers, and linked to individual and company targets.

ReFrame will adapt and expand unconscious bias/conscious inclusion training to corporate culture and needs. Guided by experts, we have developed a bespoke **ReFrame Culture Change Workshop** and **ReFrame Production Roadmap** that focus on mitigating bias and promoting conscious inclusion at key decision points in the hiring process. Our approach to conscious inclusion training uses best-in-field research as applied to industry culture to demonstrate how inclusiveness improves core economics and catalyzes creative excellence.

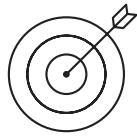


Incentivize Inclusive Cultures

Diversity in the workplace is easy to measure. Inclusion in decision-making for team members is harder to quantify. In other words, it's not just about counting who is hired; rather, we have to evaluate how integral diverse voices are to key decision-making, as well as how quickly women and people of color advance. A 2014 Massachusetts Institute of Technology (MIT), Columbia University, and Northwestern University study found that groupthink, in which members come to a self-serving and often biased consensus, occurs five times more often in homogeneous groups than in diverse ones.³³ Research shows that building a more diverse team drives better results and that teams with more women and people of color have a distinct competitive advantage.³⁴ Further, innovation and business growth will not happen until diverse employees have a voice and place at decision-making tables and discussions at every level in the hierarchy.³⁵

2 Inclusive Hiring Practices

Consider These Action Steps:



Set a 50/50 target

Mandate that talent and candidate lists reflect society's gender-balanced demographics. Studies show that when only one woman is in a candidate pool, there is statistically no chance that she will be hired.³⁶



Enact blind recruitment

Blind recruitment practices result in a diverse workforce. When reviewing candidates' résumés, block out certain details including name, gender, age, education, and years of experience, which research has shown are unhelpful in predicting employee performance.³⁷



Assemble a diverse panel of interviewers

Interviewers often select candidates similar to themselves in background, education, race, and gender. Expanding the decision-making pool to reflect gender and ethnic diversity allows for the mitigation of these implicit biases.³⁸



Use a structured interview process

Unstructured interviews—which lack defined questions whereby a candidate's experience is meant to unfold organically—are unreliable for predicting job success. On the other hand, structured interviews, whereby each candidate is asked the same set of defined questions, standardize the interview process and minimize bias by allowing employers to “focus on the factors that have a direct impact on performance. Experts suggest an interview scorecard that grades candidates' responses to each question on a predetermined scale.³⁹



Attract a more diverse pool of candidates

Companies and creative teams rely on internal referrals for new openings that often result in employees and talent similar to themselves. Strategies that have worked in other fields include incentivizing employees to reach beyond their usual networks and to look beyond top-tier colleges and universities. Examples of expanded outreach are professional organizations, race- and ethnicity-based film festivals, job fairs, social media, and networking events that include a diverse crowd.⁴⁰



The Corporate Landscape

We are seeing signs of gender equity progress in other sectors. The following successful examples can help inform best practices for the screen industries.

Intel: In 2015, Intel set firm goals for 40% of hires to be female or underrepresented minorities by 2020. To meet these targets, Intel employs diverse interview panels and a creative interviewing approach called High-Touch Hiring, which allows multiple interviewers to give feedback on prospective hires. From 2015 to 2018, Intel's African American hires increased by 160.5% and their Native American hires increased by 350%, exceeding their target goals.⁴¹

BBC: In 2017, BBC leadership made the executive decision to join the 50:50 Project, an initiative that advances three core change principles: #1. Start with yourself. #2. Follow the data. #3. Believe in other's ability to change their behavior. Ros Atkins and his team began recording the gender representation of contributors each day in the newsroom, tracking their progress toward their 50:50 goal. Regardless of gender, the golden rule was to always put the best person on air. They monitored the data, reporting it to editors and producers monthly to maintain accountability and encourage change. Soon, other news teams joined the 50:50 Project and catalyzed a company-wide resolution to achieve gender parity. By April 2019, 74% of the English-language programs that have been involved in 50:50 for a year or more reached 50%+ female contributors on their shows.⁴²

Airbnb: When research confirmed that job applications by women were at a low, Airbnb worked to cure its diversity problem by doubling its proportion of women from 15–30% in one year (2016). The company prioritized diverse teams over hitting hiring targets in order to avoid homogenous cultures. They now employ a broad scope of tools to attract, recruit, and retain a more diverse workforce, including the removal of a candidate's name from job applications, requiring that several people grade the same technical challenges using a binary scoring system, and using a panel of at least 50% women in the interview process. By 2018, Airbnb globally reached 48.9% female employees.⁴³





ReFrame Production Roadmap

The ReFrame Production Roadmap mitigates bias at key points to promote cultures that yield more balanced hiring for women from all backgrounds.

The ReFrame Production Roadmap is a research-based action plan to **engineer bias out** of current systems and **champion gender balance inside** companies and on film and television productions. Research has helped us understand where the barriers for women are in the filmmaking pipeline, as well as where the leverage points are that will see more women hired to achieve sustainable careers in film, TV, and media.⁴⁴ The Roadmap provides key steps and tools tailored to entertainment executives and creative teams to target systemic barriers at each “stop” on the map for women in the pipeline. Mitigating the imbalance will lead to systems and processes that will hold decision-makers and their teams accountable and create company cultures that yield more balanced hiring.

1 Accepting Unsolicited Written Material

Most companies have policies to avoid accepting unsolicited material, but this screening process hurts women more than men given that women suffer increased barriers in finding representation in the first place.

- Provide a contact list of attorneys who may choose to represent “unsigned” writers.
- Accept unsolicited material through other organizations that vet content, such as WeForShe, The Black List, writers’ labs, and competitions.

2 Evaluating Material

Ensure that story departments and readers are made up of diverse people to avoid recommendation bias for decision-makers.

- Consistently evaluate reader pools (a job often left to junior coordinators) to ensure diverse voices and opinions are included, while also flagging stereotypes and inappropriate labels.
- Avoid “type”-based assignments, as coordinators and executives often try to assign like-minded readers to content that they can “relate” to based on biased criteria.
- Ask readers to identify unique scripts where gender and diversity are stand-out features.
- Include readers, even if they are consultants, in unconscious bias training.
- Consider removing cover pages and other authorship identifiers from material sent to readers to encourage “blind” evaluations.

3 Development

When considering the current storytelling landscape, progressive thinkers and media makers are in a process of shifting deeply rooted beliefs about women and their roles in society.

- When developing material by, about, and for women, be mindful of age-old stereotypes in the portrayal of women on all screens.
- The effects of gendered media on children include: absorbing imagery of unpunished and

tolerated sexual harassment; gendered behaviors in romantic; sexual relationships and gendered career norms; girls having a negative body image and internalizing sexual objectification; and boys exhibiting riskier behavior.⁴⁵ Encourage content development that does not further these problems.

4 Hiring Gatekeepers for Film

Producers: Studios repeatedly hire male producers with track records of producing content for them, and the vast majority of producer deals based at studios (over 75 percent) are made with men.

- Standardize criteria for financial management skills required from producers. Too often, female producers are discriminated against when accessing financing because of the misperceptions that women are too emotional to handle money and too busy multi-tasking between their personal and professional lives.⁴⁶
- To widen the pool of potential producers, replace expiring “term deals” with male producers with female alternatives. Ask agencies to assign material to female producers that you believe are qualified for “territory-based” producer submissions, and keep a list of those female candidates handy.
- Avoid typecasting producers based on the genre of the content. A producer’s ability to handle a complex day will not be affected by whether the actors are male or female, or the content is directed towards men or women.
- Avoid the tendency to discount female producers for perceived limitations based on the size of the films they’ve produced (as female producers are often segregated to produce movies with lower budgets and fees).
- Consider offering larger productions to female producers with considerable experience managing smaller-budget films. Bigger productions shoot for more days but don’t require a different skill set from producers, and smaller movies with less resources are often harder to produce, making women uniquely qualified for career growth.

Writers: Based on current statistics, male writers are hired in significantly higher numbers over female writers.⁴⁷

- From the top down, require that all writers lists for open assignments include 50 percent women and at least 19 percent women of color.
- From the top down, require that at least three new samples from women the company has never hired before are read and considered for every open assignment.
- Ensure that decision-making executives meet not only with the “proven” candidates, but also with “alternative” candidates. There is a widespread pattern by which only junior project executives actually meet newcomers and thus newcomers never get face time with the executives who can actually hire them.
- When filling assignments, include in the hiring criteria: ability to write dimensional female characters of all backgrounds.

Directors: Based on current statistics, male directors are hired in significantly higher numbers over their female counterparts, and there is a pattern of excluding female directors from all genres other than drama and romantic comedy.⁴⁸

- In addition to the applicable writer recommendations above, that also apply to directors, avoid solely male gendered associations with the word and job “director” (like “command,” “lead,” “be good generals,” and “be ballsy”⁴⁹). Consider that women often possess many of these qualities.
- Consider female gendered associations as relevant to the job of directing as well, like “collaborators,” “nurturers,” team players,” “multi-taskers,” and “listeners.” Men often possess these qualities as well, but female gendered qualities are often omitted from hiring criteria.⁵⁰
- Because the criteria for hiring directors is vast, ensure “criteria-based hiring” by listing all necessary criteria on paper and evaluating both male and female candidates against the same criteria.

5 Hiring Gatekeepers for Television

The opportunities listed above for diverse film gatekeeper hires apply to television as well. In addition, implement the following television format-based suggestions.

Writers’ Rooms: Current statistics show that writers’ rooms are largely staffed with men, with women being a significant minority.⁵¹

- Staff rooms with 50 percent female writers and ideally 19 percent women of color.
- Avoid gendered groupings in seating arrangements.
- Implement “no interruption” guidelines when ideas are being presented, as female voices are often ignored, interrupted, or sublimated by louder male voices.
- Encourage both men and women to contribute to dialogue spoken by the opposite sex.
- Implement randomized seating; a protocol that generates a random seating arrangement for each writers’ room meeting such that hierarchical and gender barriers are broken down, ultimately allowing for new and diverse conversations.
- Require exit interviews for all writers, directors, cast, and crew whose options are not picked up. Respective guild representatives may attend.⁵²
- Require all new hires (upper-level writer/producers, non-writing producers, studio/network executives) to participate in mandatory, standardized implicit bias and general management training.⁵³
- Start all diversity staff writers on Day One.
- Provide opportunity to work at the same level as all other staff writers.

Showrunners: Current subjective analysis indicates that showrunners often compose writers’ rooms “in their own image.”⁵⁴

- Ask agencies to recommend female showrunners that you believe are qualified, and keep a list of those female candidates handy.
- Require showrunners to “blind hire” writing staff by removing cover pages and other gender identifiers from the process.
- Require that each writer position given to a previous collaborator of the showrunner’s is matched by one “unfamiliar” hire. This will help to introduce fresh and diverse voices in the mix.

Directors, cast, and crew: Mandate inclusion across all departments.

- Guarantee casting site is disability accessible.
- Guarantee all speaking roles are 50/50 male/female.
- Guarantee all background extras are 50/50 male/female.

Diversity staff position:

- Guarantee casting site is disability accessible
- Start all diversity staff writers on day one.
- Guarantee them a script.
- Guarantee that they work at the same level as all other staff writers. They should not be glorified researchers/writers' assistants.

6 Budgeting

Line producers: Making the jump from unit production manager / production supervisor to line producer is a “fall out” point for emerging female line producers.

- Initial budgeting is an excellent place to test female talent by allowing female candidates to assess material, submit production plans, research shooting location options, etc.
- Trial budgets can be commissioned from diverse candidates without the commitment to hire the candidate; conversely, trial budgets can enable women to be hired on the basis of the quality of their actual work product.

7 Business Plan (P&L)

There are so many factors that contribute to evaluating the business plan, or profit and loss analysis, for any given piece of content. These factors include pre-sales values, both domestically and internationally, soft money contributions, equity plans, distribution platform strategies, legal contracts and profit participation/waterfall plans, off-balance sheet financing, banking, etc.

- Establish gender-balanced internal practices regarding the hiring of corporate staff managing production finance, business, and legal (see *Inclusive Hiring Practices*), and also ensure that production legal and accounting teams on individual productions aren't subject to cronyism, which is widespread in these less “flashy” crew positions. Oftentimes, such staff move from show to show without ever being challenged to include new diverse candidates.
- Re-evaluate foreign sales models that may be outdated and non-reflective of current territory by territory trends, noting that the value of female-

facing content is increasing in various pockets worldwide.

- Seek out equity and banking opportunities from female financiers as well as male financiers, especially for female-facing content. There are now diversity programs at most entertainment-friendly banks favoring diversity in terms of equity, loan rates, etc.

8 Casting

The biggest obstacle actresses face in being hired is the paucity of stories featuring female protagonists. So, in addition to choosing content that features female stories, and therefore increases the amount and quality of available roles for women, gender-balanced casting can be applied to all productions.

- Require that casting directors evaluate all speaking roles to ensure gender-balanced casts.
- Seek diverse and representative casting for background/extra hires.
- Ensure a policy of pay parity for similarly sized male and female roles.

9 Hiring Crew

Statistics show that male hires dominate film and television crews, with no improvement for the last 20 years.⁵⁵

- Require productions to achieve a 50/50 gender-balanced overall department head pool, keeping in mind that 19 percent of the population in the U.S. is composed of women of color.
- Incentivize diverse hires by offering production bonuses to department heads who achieve gender-balanced department profiles with a target of 50/50.
- Ensure read-throughs and production meetings are logistically organized so all department heads can be seen and heard. Consider using place cards to avoid gendered groupings and/or women being pushed into “back row” seats, which is a common grievance identifiable in subjective research from female production heads. (These types of cultural inhibitors can cause budgetary favoritism wherein the largest allocations go towards the louder voices and “squeaky wheels” who are most easily seen and heard).⁵⁶

10 Test Screenings

Audience demographics can be predetermined based on biased presumptions by production, marketing, and distribution executives.

- Test diverse audiences beyond the presumed demographic target.
- Recruit test audiences that are gender-balanced and representative of the U.S. population.
- Consider separating focus group discussions by gender to avoid male/female peer pressure in answering questions and generating independent thought (i.e., avoid the commonplace classroom dynamics that favor male voices and behavior patterns).

11 Marketing and Sales Materials

Gender bias should be assessed when developing trailers, posters, and other marketing assets that position content for consumers.

- Engage gender-balanced creative marketing teams to minimize bias in representing women. Ensure that materials are reviewed by gender-balanced experts or focus groups. Prioritize strong and accurate representation of female characters and storylines.

12 Distribution Plan

There is ongoing and ever-increasing evidence that female-facing content has strong marketplace value. The majority of entertainment consumers in the U.S. are women, both in theatrical ticket purchasing and at-home television and streaming decision-making.^{57, 58}

- Refresh outdated marketplace analyses that limit distribution expansion based on false presumptions that men and boys consume more media than women do.
- Female content is competing in the marketplace and therefore can be scheduled alongside or instead of male-driven fare—as opposed to being programmed on small screens or less popular weekends.

- Leverage female audiences by spending appropriate marketing dollars and ensuring long lead press. The mythological “smaller audience” of women and girls is no longer a reality.

13 Managing Critical Opinion/Tastemakers

Multiple studies have confirmed that the field of film and television critics is predominantly populated by males, which in turn creates a critical bias in evaluating content through the male gaze. The ratio of white male top critics reviews to underrepresented female top critics reviews across 300 top films from 2015–2017 is nearly 31 to 1.⁵⁹

- Request that outlets provide female critics to review female-facing content, and if it is argued that such a request promotes gendered favoritism, request that both a male and a female critic are assigned to co-review the film or show.
- Get ahead of critics by offering early viewings to female-friendly tastemakers, and allow them to opine on content in advance of or alongside traditional media outlet critics.
- Utilize digital critics to unearth diverse and broader opinions on female-facing content.
- Work with major news outlets and trades to set target inclusion goals for critics and reporters to more accurately reflect the population.⁶⁰

14 Agencies

Although the ReFrame Production Roadmap is designed for use by content decision-makers, agencies representing talent are also advised to contribute to and collaborate with this process. ReFrame is partnering with the major talent agencies to adapt systems and rework employee promotion tracks that recognize and elevate more diverse agents who will draw a deeper pipeline of talent and source material to expand storytelling voices and serve audiences.



4 Measuring Success

Key:
W: Women
M: Men
WOC: Women of Color
MOC: Men of Color

ReFrame Measurement Tool—Gender Equity Progress Over Three Years

This tool is intended to help senior leadership establish benchmarks and set targets in order to track diversity, both in front of and behind the camera, and to measure progress towards systemic culture change in their organizations. Reward managers who succeed in reaching or exceeding targets and communicate success and best practices throughout the company and industry.

Total Number of Men _____

Total Number of Women _____

Company Name _____

Target Areas	Current/Baseline		Target		Year 1		Year 2		Year 3		% Change	
	Total		Total		Total		Total		Total		Total	
Senior operating roles (EVPs and above)	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Mid-management hires	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Mid-management promotions	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Showrunners and creators of TV series	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Directors assigned to TV episodes	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Directors assigned to feature films	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Writers assigned to feature films	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Producers assigned to feature films	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC	W	WOC
	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC	M	MOC
Gender balance on screen: number of TV projects that achieved the ReFrame Stamp												
Gender balance on screen: number of feature film projects that achieved the ReFrame Stamp												

Diversity Trailblazers

SETTING TARGETS

Ryan Murphy's Half Initiative

Television creator and showrunner Ryan Murphy launched the Fox-based initiative **Half**, with the aim to fill 50% of all director slots on his shows with women, people of color, and the LGBTQ community. He has consistently exceeded the goal with 60% of director slots going to women (compared to the 17% of the rest of the industry).⁶¹



SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES / CONTENT OF STORYTELLING

Ava DuVernay's Queen Sugar

Ava DuVernay's OWN drama, **Queen Sugar**, established itself as a model for an industry struggling with diversity. Rather than directing all of the episodes of each season themselves, DuVernay and veteran director Neema Barnette hired and mentored talented female indie directors in their transition into TV. The directors have gone on to book episodes of more than a dozen shows, including **American Crime**, **Dear White People**, **Gypsy**, **The Good Fight**, and **The Vampire Diaries**.⁶²

Other series, including **Call the Midwife**⁶³ and **Jessica Jones**⁶⁴ have now made a commitment to hiring all-women directors, as well.

SETTING TARGETS

FX Networks—John Landgraf, CEO

Starting with the 2015–16 television season, FX CEO John Landgraf set a quantitative goal for 51% of the directors booked by FX and FXX to be women and other underrepresented groups. By the end of 2016, FX progressed from a network whose shows were directed by white men 81 percent of the time to a network whose shows were directed by women and underrepresented groups 52% of the time.⁶⁵

CONTENT OF STORYTELLING

Shonda Rhimes, Shondaland

Grey's Anatomy creator Shonda Rhimes is outspoken about insisting on "making TV look like the world looks."⁶⁶ Her network hit show **Scandal** features the first black female lead in 40 years and aired its 100th episode in April of 2017.⁶⁷ Shondaland's successful shows feature diverse casts and subject matter that have inspired 16 additional shows that champion people of color.⁶⁸

ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

MACRO Has Partnered with Franklin Leonard's The Black List

MACRO, the black creator-focused production studio led by former WME agent Charles King, is partnering with Franklin Leonard's The Black List, Eva Longoria's company UnbeliEVAable, and "Master of None" writer and actor Lena Waithe to launch a new initiative, **The Macro Episodic Lab**, designed to help discover and advance the work of writers of color in TV. The lab helps give writers of color the opportunity to develop and produce an original digital or television pilot script, and provides industry support for writers from a wide range of backgrounds who typically do not have access to the traditional Hollywood system.⁶⁹



STRUCTURING INTERVIEWS / USING A CONSISTENT PROCESS

Samantha Bee's Full Frontal

Samantha Bee, along with executive producer Jo Miller, used a blind application process to staff the writers' room of her late-night show **Full Frontal with Samantha Bee**. This method resulted in a 50% female and 30% ethnically diverse writing staff with varied experience levels. The show has climbed 71% in its ratings among adults 18–34 and 92% among 18–49-year-olds in its first year, and it enjoys a 100% rating on Rotten Tomatoes.⁷⁰

SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

HBO

Determined to create systemic change in their hiring of directors, HBO encouraged each of their showrunners to expand their roster of diverse and female directors. Within one year, HBO went from 22% diversity in 2015 to 45% diversity in 2016. Those numbers climbed to 58% in 2018. Pushing to further expand the pool of talent, HBO has also formalized a Visiting Director Program, paying for diverse and/or female directors to shadow shows and traveling that director out of state if necessary.⁷¹

SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

Free the Bid

Free The Bid is a non-profit initiative advocating on behalf of women filmmakers for equal opportunities in the global advertising industry whereby marketers pledge to include one woman director on every triple-bid commercial job. Currently, 160 global agencies and some 180 brands have taken the pledge. Two large ad agencies, BBDO and CP+B, have since registered a 400% increase in jobs to women. Free The Bid's efforts to combat systemic gender bias in the production pipeline have important repercussions, allowing women directors equal opportunities to hone their skills and refine their creative vision. Visit freethebid.com for more.⁷² Free the Bid has added Free the Work, a talent discovery platform to increase the number of women, trans-identifying, non-binary and underrepresented creators in filmmaking powered by machine learning which aims to fight systemic discrimination within industry hiring practices.

SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

Inclusion Rider

A key change lever that has emerged is the inclusion rider which sets goals or targets to combat underrepresentation and was inspired by the "Rooney Rule," which the National Football League has used since 2003 to require that at least one person of color is interviewed whenever a team fills a head coach job. The rider, created by the USC Annenberg Inclusion Initiative, the law firm of Cohen Milstein, and Pearl Street Films, is a provision included in the contract of an actor, director, or writer.⁷³ The purpose of the inclusion rider is to counter bias in interviewing/auditioning and hiring/casting in specific employment positions in the entertainment industry.

SETTING TARGETS

Level Forward's 52 Initiative

52 is an internal initiative in development at Level Forward that is based on the idea of meeting with different WOC writers, directors, or producers every week for a year, and will be led by the women of color at Level Forward. Recognizing that relationship building takes time and trust, the Level Forward team sees 52 as a process that will build ties with underrepresented voices and give the company a way to identify new talent for future collaboration.



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Sundance Institute

Founded in 1981 by Robert Redford, Sundance Institute is a nonprofit organization that provides and preserves the space for artists in film, theatre, and media to create and thrive. The Institute's signature Labs, granting, and mentorship programs, dedicated to developing new work, take place throughout the year in the U.S. and internationally. The Sundance Film Festival and other public programs connect audiences to artists in igniting new ideas, discovering original voices, and building a community dedicated to independent storytelling. Sundance Institute has supported such projects as Sorry to Bother You, Eighth Grade, Won't You Be My Neighbor?, Hereditary, RBG, Call Me By Your Name, Get Out, The Big Sick, Top of the Lake, Winter's Bone, Dear White People, Brooklyn, Little Miss Sunshine, 20 Feet From Stardom, Beasts of the Southern Wild, Fruitvale Station, I'm Poppy, America to Me, Leimert Park, Spring Awakening, A Gentleman's Guide to Love and Murder and Fun Home. Join Sundance Institute at [Sundance.org](https://www.sundance.org).

Women In Film

Women In Film advocates for and advances the careers of women working in the screen industries—to achieve parity and transform culture. Founded in 1973, Women In Film supports all women working in film, TV, and digital media from emerging to advanced career. Our distinguished programs include: mentoring, speaker & screening series, production training program, writing labs, film finishing funds, legal aid and an annual financing intensive. Women In Film advocates for gender parity through research, education and media campaigns. Women In Film honors the achievements of women in Hollywood through the legacy series, annual Emmy and Oscar parties and our signature event, the Women In Film Annual Gala. Membership is open to all media professionals and more information can be found on our website: [wif.org](https://www.wif.org).



What I like about ReFrame Rise is that it's actually not a mentorship program, it's a sponsorship program. Which means once we find the people who we believe in, the female directors that have the goods, then we are actually sponsoring them by going out and advocating for them, telling industry heads that we vouch for this person, we know they can do it.

PAUL FEIG, PRESIDENT, FEIGCO ENTERTAINMENT, REFRAME AMBASSADOR

The ReFrame Stamp provides something we've never had before, a concrete measurement of a producer's commitment to parity and the language to acknowledge that commitment. I have the checkmarks in my head as we cast and hire department heads. I want every production we do to earn the mark.

NINA JACOBSON, FOUNDER, COLOR FORCE, REFRAME AMBASSADOR



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