



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

ReFrame™ is an influential and dedicated group of active entertainment industry leaders—more than 50 male and female **Ambassadors**—that includes studio heads, agency partners, senior network executives, directors, writers, actors, and guild leaders committed to increasing the number of women of all backgrounds working in film, TV, and media. Together, we have developed a research-based action plan to further gender parity in the media industry.

Our unique, industry-wide collaboration invites company leadership peers to adopt measurable actions to shift a complex system in which women have been consistently underrepresented. ReFrame™ **Partners**—film, TV, and media companies—will commit to participating in programs that will result in more diverse storytelling for expanded audiences around the globe.

Founded and led by Women In Film and Sundance Institute, ReFrame™ is a non-profit organization intended to be additive to other diversity initiatives and allies making change. Foundational to the program is the core belief that gender parity is intersectional with equity for all underrepresented groups, and ReFrame™ welcomes all organizations and efforts seeking inclusive representation in media.



ReFrame is made possible by support from:

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Women at Sundance Leadership Council: Ruth Ann Harnisch, Katy Drake Better, Barbara Bridges, Abigail Disney, Cristina Ljungberg, Ann Lovell, Susan Bay Nimoy, Patty Quillin, Brenda Robinson, Kimberly Steward, Lynda Weinman, Jenifer Westphal, and Jacquelyn Zehner

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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	Charles King
Stephanie Allain	Jenji Kohan
Victoria Alonso	Sue Kroll
Len Amato	Franklin Leonard
Darla Anderson	Linda Lichter
Chris Andrews	Debbie Liebling
Rowena Arguelles	Alix Madigan
Bonnie Arnold	Zola Mashariki
Lorrie Bartlett	Glen Mazzara
Glen Basner	Hannah Minghella
Maria Bello	Ryan Murphy
Andrea Berloff	Bruna Papandrea
Kristin Burr	Kimberly Peirce
Gabrielle Carteris	Lydia Dean Pilcher
Cindy Chupack	Gigi Pritzker
Harley Copen	Keri Putnam
Maha Dakhil	Howard Rodman
Mike De Luca	Rena Ronson
Zanne Devine	Jennifer Salke
Cassian Elwes	Michelle Satter
Erik Feig	Cathy Schulman
Paul Feig	Stacy L. Smith
Jane Fleming	Jill Soloway
Sid Ganis	Mimi Steinbauer
Liz Gateley	Robin Swicord
Micah Green	Betty Thomas
Catherine Hardwicke	Paula Wagner
Nina Jacobson	

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Senior Programmer, Sundance Film Festival
Director, Catalyst & Women at Sundance

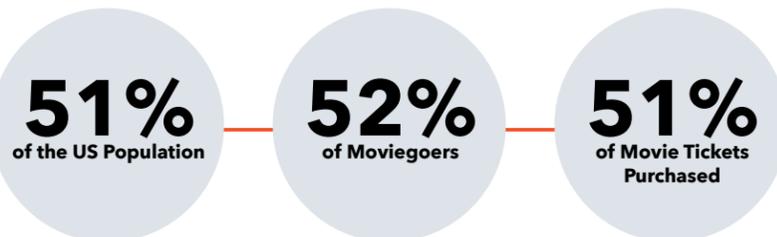
The Current Landscape

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 a seven percent shift from 2015 (22 percent) to 2016 (29 percent) for female representation on screen in top-grossing films.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 \$800 million in global box office sales as of October 2017.²

Yet women remain largely underrepresented, both on screen and behind the camera. At a time when women make up 51 percent of the US population³ and are the majority media consumers,⁴ 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.⁵

Women are an economic force in the marketplace



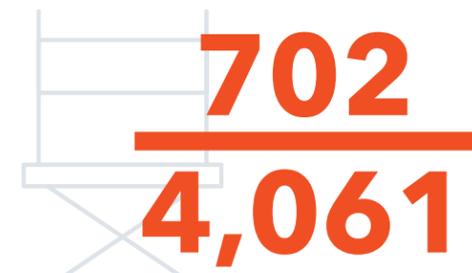
As a matter of both fairness and good business, we must ensure the momentum for women working in Hollywood continues to evolve as a systemic business practice. We firmly believe that diverse, inclusive organizations and productions are not only necessary, but profitable. Research shows that American audiences embrace content created by diverse talent⁶ and that companies with people of color and women in key management positions achieve more financial success.⁷ 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.⁸

Solutions require an industry-wide effort. ReFrame™ will advocate 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

4.2%

From 2007 to 2016, **women directed on average only 4.2 percent of the top 100 grossing films with no meaningful change over time.**⁹



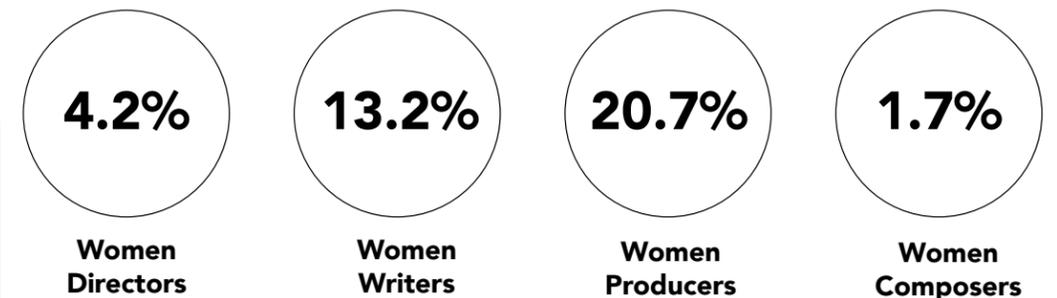
In the 2015-2016 television season, **women directed only 702 episodes out of 4,061 (17 percent).**¹⁰

Directors who are women of color are the film industry's most underemployed professionals—having directed only seven of the 1,000 top-grossing films between 2007-2016.¹¹

Women are 51% of the US population but make up only 29% of leading characters in the top-grossing films.¹²

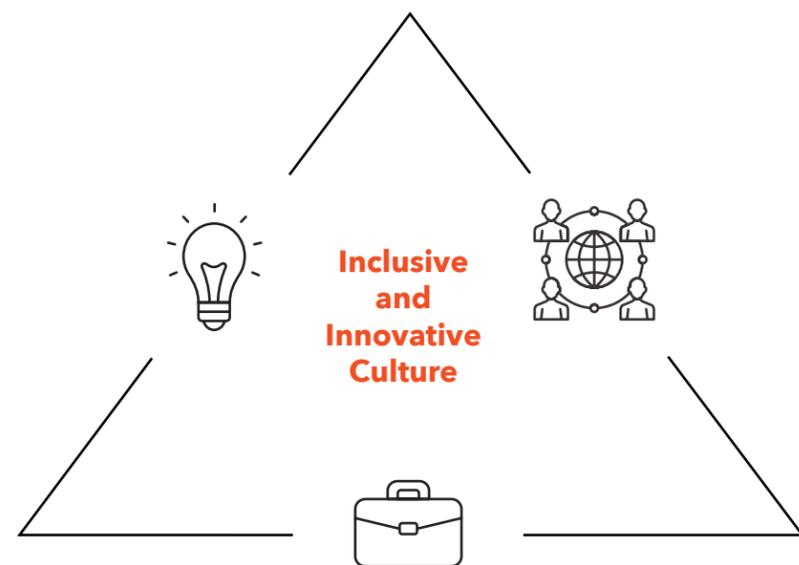
There is a lack of gender diversity behind the camera.

Across 1,000 films from 2007-2016¹³



Our Theory of Change: The ReFrameTriangle

A systemic problem cannot be tackled unless it is considered holistically. Leading researchers on 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

At the base 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.



LEAD THE CHANGE

The third side 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 will launch 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, and other content financing decision-makers will be asked to sign on as ReFrame Partners. Partners will work with ReFrame and its ambassadors to facilitate an industry-wide commitment to lasting gender-inclusive practices. ReFrame Ambassadors will 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 will be publicly awarded to projects based on defined criteria and will serve as the gold standard for quality programming and the advancement of gender parity in film, TV, and media.

EXPAND THE PIPELINE

Sponsor/Protégé 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™ Sponsor/Protégé Program is an industry-wide, comprehensive, and multi-dimensional two-year sponsorship that will identify and provide high-level endorsement and support for top-notch female directors who are poised to lead studio features and television projects.

Future programs will include sponsorship of women in a myriad of creative positions.

LEAD THE CHANGE

Culture Change and Production Roadmap

ReFrame™ has developed a 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 at each stage of the creative and financing pipeline.

ReFrame Stamp

ADDRESSING THE BUSINESS CASE

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

The ReFrame™ Stamp will serve as a mark of distinction for projects that have demonstrated measurable progress in gender-balanced film and television production 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 will be featured at signature events, on the ReFrame™ website, and on other media partner and sponsor platforms. As the program evolves, our aspiration is that film and television shows will include 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. 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 will reward television shows and films that demonstrate a commitment to increasing gender parity and inclusion in front of and behind the camera. Tools for measurement will

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 will only be issued to celebrate positive examples and will not “punish” or “shame” other movies or shows.

Stamps will be awarded to **narrative features** that hire women in four out of eight qualifiers, including writer, director, lead, co-lead, and producer. Double points will be awarded to films that have women of color in key positions. Recent features that, for example, would receive the ReFrame™ Stamp include **Hidden Figures**, **Wonder Woman**, **Bad Moms**, **Girls Trip**, and **Frozen**.

Stamps will be awarded to **television programs** that hire women in four out of eight qualifiers. Stamps will be awarded to shows where the creator and/or showrunner is a woman; the lead/co-lead is a woman; 50 percent of the writers’ room are women; and 50 percent of the episodes per season are directed by women. Double points will be awarded to shows that have women of color in key positions. Recent programs that would, for example, be awarded the ReFrame™ Stamp include **Transparent**, **Orange Is the New Black**, **Scandal**, and **Queen Sugar**.

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 a \$103 million opening weekend for her superhero movie **Wonder Woman**, which continues to break theatrical box office records with more than \$800 million worldwide to date.¹⁴

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 \$230 million and demonstrates that audiences are hungry for stories that challenge invisibility and stereotypes, and present a broader scope of American lives.¹⁵

GIRLS TRIP

Girls Trip, a female-centric comedy co-written by Kenya Barris and Tracy Oliver, opened to \$30.4 million and surpassed \$135 million worldwide, the best start for an R-rated comedy in two years and further proof that general audiences are embracing films in which African-Americans play the lead roles—with the opening weekend audience comprised of 51 percent African-American viewers and 38 percent Caucasian viewers.¹⁶

MOONLIGHT

Barry Jenkins’s **Moonlight**—produced by two women, Dede Gardner and Adele Romanski—was made for \$1.5 million, won the Academy Award® (2016) for Best Picture, and has grossed over \$65 million worldwide.¹⁷

ReFrame Sponsor/ Protégé Program

EXPANDING THE PIPELINE

The ReFrame Sponsor/Protégé Program is a comprehensive and customized two-year sponsorship program that will identify and provide high-level endorsement and career acceleration for top-notch 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.¹⁸ 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 protégé—moving beyond career advice to actively landing jobs. For the first two years, the Sponsor/Protégé Program will focus 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 10-year gap in the careers of women who create content.¹⁹ 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.²⁰ 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. A study commissioned by the Sundance Institute and Women In Film revealed a 25-point difference between the prevalence of women making independent films (26.9 percent) versus studio movies (1.9 percent).²¹ Findings illustrate that gender representation needs to address the barriers affecting women of all backgrounds, as only seven of the 1,000 top-grossing films from 2007-2016 were directed by women of color.²²



Research shows a 25-point difference between women making independent films (25.9 percent) versus studio movies (1.9 percent).





Leadership and Inclusive Practices

Culture change involves simultaneous efforts that include:

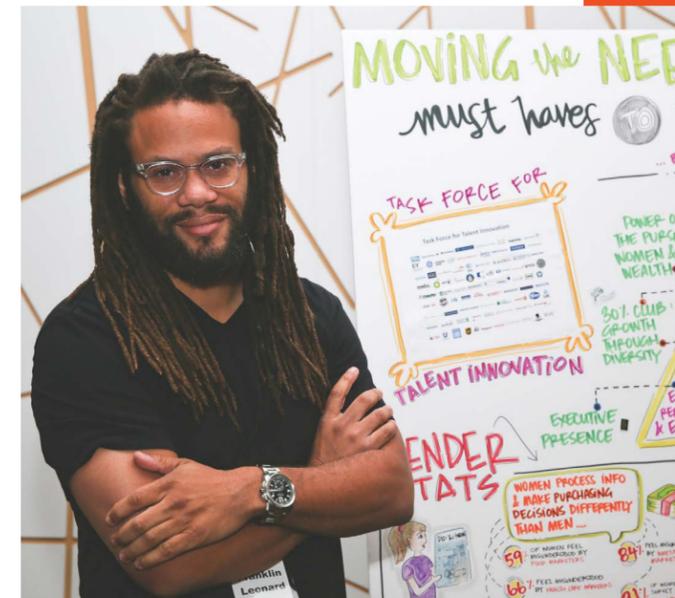
- 1 Shifting culture
- 2 Adopting inclusive hiring practices
- 3 Mitigating bias at key hiring points
- 4 Measuring and rewarding success

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.¹³ 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** that will focus on mitigating bias and promoting conscious inclusion at key decision points in the hiring process. Our approach to unconscious bias 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.²⁴ 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.²⁵ 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.²⁶

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.²⁷



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.²⁸



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.²⁹



Use a structured interview process with consistently applied criteria

Studies show that formal interviews are not a useful predictor of job success due to a lack of criteria and potential bias.³⁰



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.³¹



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 percent 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. The company exceeded first-year targets with 43 percent of hires in 2015 being diverse, and again in 2016 with 45 percent, while also meeting their retention goals. These changes include 40 percent of new vice presidents and underrepresented minorities.³²

RedSeal: To increase ethnic and gender diversity, Silicon Valley cyber security firm RedSeal changed the wording of job postings and the structure of interviews to attract a wider range of candidates and mitigate the effect of bias during interviews. Job applications rose by 30 percent and the percentage of female engineers doubled.³³

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 to 30 percent 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 percent women in the interview process.³⁴



ReFrame[™] Production Roadmap

The ReFrame Production Roadmap will mitigate 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.³⁵ 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 cultures that yield more balanced hiring.



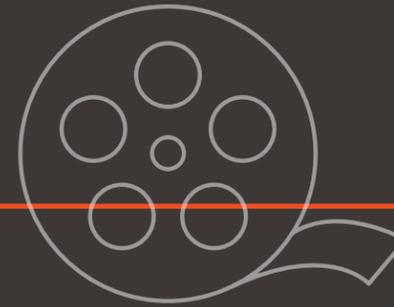
1 Accepting Unsolicited Written Material



2 Evaluating Material



3 Development



4 Hiring Gatekeepers for Film



5 Hiring Gatekeepers for Television

6 Budgeting



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.

- 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 tolerant sexual harassment; gendered behaviors in romantic and sexual relationships and gendered career norms; girls having a negative body image and internalizing sexual objectification; and boys exhibiting riskier behavior.³⁶ Encourage content development that does not further these problems.

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.
- 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.

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.³⁷
- 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 type-casting 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

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.

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 than bigger movies with resources, making women uniquely qualified for career growth.

Writers—Based on current statistics, male writers are hired in significantly higher numbers over female writers.³⁸

- 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.³⁹

- 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”⁴⁰). 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.⁴¹
- 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.⁴²

- 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.

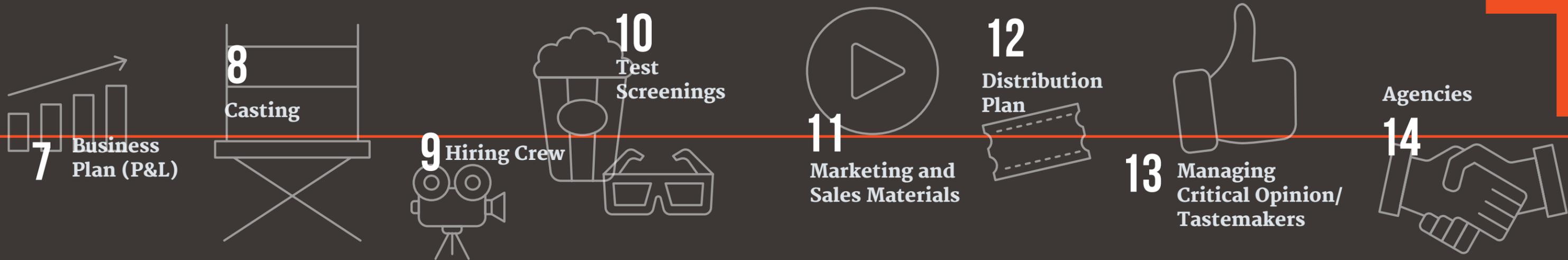
Showrunners—Current subjective analysis indicates that showrunners often compose writers’ rooms “in their own image.”⁴³

- 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.

6. BUDGETING

Line producers—Making the jump from unit production manager / production supervisor to line producer is a “fallout” 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; and 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.
- Evaluate extras for diverse placement.
- 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.⁴⁴

- Require productions to achieve a 50/50 gender-balanced overall department head pool, keeping in mind that 19 percent of the population in the US 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).⁴⁵

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 US 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 US are women, both in theatrical ticket purchasing and at-home television and streaming decision-making.^{46, 47}

- 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.⁴⁸

- 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.

14. AGENCIES

Note—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. As a general policy, agents will benefit by adapting systems to recognize and sign female talent and source material that ultimately satisfies consumer demand by responding to shifting demographics in the marketplace. In doing this, content decision-makers will have a deeper pipeline of talent to draw from in all areas.



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 in Film and TV



SETTING TARGETS

Ryan Murphy's Half Initiative

Television creator and Showrunner Ryan Murphy launched Fox-based initiative, Half, whose aim is to fill 50 percent of all director slots on his shows with women, people of color, and the LGBTQ community. Announced in February of 2016, Murphy exceeded his first year goal with 60 percent of director slots going to women compared to the stagnant industry 17 percent. Shows include **Scream Queens**, **American Crime Story**, **American Horror Story**, and **Feud**. Additionally, Murphy has created an open-source database of directors and contact information to share with showrunners and networks.⁴⁹



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**, **The Vampire Diaries**, **Dear White People**, **Gypsy**, and **The Good Fight**.⁵⁰

Other series, including **Jessica Jones**⁵¹ and **Call the Midwife**⁵² 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 percent 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 percent of the time.⁵³

ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

Broad Focus at Lifetime

Lifetime's Broad Focus is a global initiative dedicated to supporting and hiring female directors, writers, and producers. In partnership with the American Film Institute's Directing Workshop for Women (DWW), the strategy to build a pipeline of new talent guarantees all 10 graduates a directing slot, resulting in an increase to 55 percent women directors across their platform.⁵⁴

CONTENT OF STORYTELLING

Shonda Rhimes, Shondaland

Grey's Anatomy creator Shonda Rhimes is outspoken and insists on "making TV look like the world looks."⁵⁵ Her network hit show **Scandal** features the first black female lead in 40 years and aired its 100th episode in April of 2017.⁵⁶ Shondaland's successful shows feature diverse casts and subject matter that have inspired 16 additional shows that champion people of color.⁵⁷

SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

JJ Abrams's Bad Robot

Director JJ Abrams and his company, Bad Robot, request that agency client submissions for positions in front of and behind the camera include women and people of color in proportion to their representation in the US population. When these demographics are not reflected in the submissions, their executives ask for adjustments. This process has helped Bad Robot meet and hire an otherwise overlooked, dynamic pool of talent. **Star Wars: The Force Awakens**, the latest installment in the franchise, features a female lead, as well as black and Latino co-leads. Abrams's production **God Particle** features a black director, multi-cultural cast, and two black co-leads. He has also signed female director Anna Foerster to direct the Paramount feature **Lou**.⁵⁸

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 percent female and 30 percent ethnically diverse writing staff with varied experience levels. The show has climbed 71 percent in its ratings among adults 18-34 and 92 percent among 18-49-year-olds in its first year, and it enjoys a 100 percent rating on Rotten Tomatoes.⁵⁹

SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

Jill Soloway's Transparent

Writer, director, and producer, Jill Soloway, has helped to ignite an intersectional movement to use the power of storytelling to lift up marginalized voices – creating and celebrating stories from a woman's perspective. Jill created **Transparent**, Amazon's award-winning series that hired only female or non-cis male directors in season three. Her latest series, **I Love Dick**, is the only scripted program with an all-women writers' room.⁶⁰

SETTING TARGETS / ATTRACTING A MORE DIVERSE POOL OF CANDIDATES

Free the Bid

Free the Bid is a non-profit initiative that aims to increase the number of women directors working on commercial productions by asking agencies to include a woman director on every triple-bid project. The effort, supported by more than 40 agencies, has resulted in an increase in hires and bidding of female directors by as much as 400% (in cases like CP+B and BBDO).⁶¹

Endnotes

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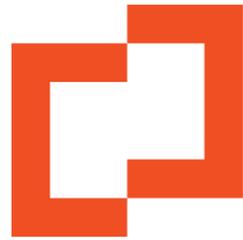
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Sundance Institute

Founded in 1981 by Robert Redford, Sundance Institute is a nonprofit organization that provides and preserves the space for artists in film, theatre, and new media to create and thrive. Women at Sundance is a multi-faceted initiative dedicated to creating gender equity in American media and innovating ways for women to succeed as storytellers who shape our cultural landscape. We support women filmmakers to grow and sustain their careers through a year-long Fellowship program, an annual Financing and Strategy Workshop, a searchable filmmaker Resource Map, and through Catalyst Women, which provides direct access to prospective investors. We convene networks and communities of artists, industry, and supporters committed to advancing women behind the camera at the Sundance Film Festival and special events throughout the year. We collaborate in the field to create systemic change through ReFrame and to raise awareness via press stories and groundbreaking research commissioned from the USC Annenberg School of Communications. For more information or to view the Resource Map, visit [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. We advocate 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 Crystal + Lucy Awards. Membership is open to all media professionals and more information can be found on our website: [wif.org](https://www.wif.org).

Notes



ReFrame is part of a worldwide movement with considerable momentum to create equal opportunities for women. Disrupting the way the media system works requires an industry-wide solution and Sundance Institute is proud to be part of assembling the remarkable team of Ambassadors who will carry out this groundbreaking, peer-to-peer approach to making change.

KERI PUTNAM, EXECUTIVE DIRECTOR, SUNDANCE INSTITUTE

The industry's long-entrenched business practices need to flex and bend to cultivate a marketplace for content that serves diverse audiences. I am so encouraged that leading members of competitive companies have come together as social activists to expand the media landscape which will increase the bottom line across the industry.

CATHY SCHULMAN, PRESIDENT, WELLE ENTERTAINMENT
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Change the world.**

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