



ReFrame Analysis of IMDbPro Data Finds Rollback in Gender-Balanced Hiring on Both Sides of the Camera in the Top Films of 2025

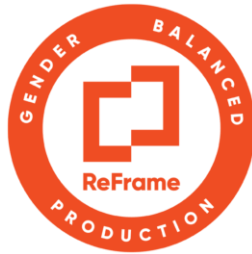
2025's Top 100 Films included only 11 women directors, the lowest since 2019 and a 45% drop since 2023

Los Angeles, CA — [ReFrame](#), the initiative launched in 2017 by Sundance Institute and WIF to advance gender equity in the screen industries, and [IMDbPro](#), the essential resource for entertainment industry professionals, today announced that 26 of the IMDbPro 100 most popular films of 2025 will be awarded the [ReFrame Stamp](#) for gender-balanced production. The findings of the 2025 ReFrame Report, which examines hiring across key roles on all 100 films based on IMDbPro data, can be viewed [HERE](#).

This year's analysis captured the first significant drop in gender-balanced projects in six years. This reversal of previous progress follows a five-year plateau with around 30% of films awarded the Stamp annually from 2020-2024. This year saw a 13% rollback to 26 gender-balanced films, and was accompanied by reductions in representation in other key roles including directors and lead performers. Progress for directors peaked in 2023, which saw 20 women and nonbinary directors represented in the Top 100 films. The following year, there were 14 women credited as directors; this year shows further decline to just 11 women directors with films on the IMDbPro Top 100 list. Inclusion for lead roles peaked in 2024, with 51 women, including one transgender performer. This year saw a 23.5% decrease to only 39 central characters portrayed by women. 2025's Top 100 Films did not include any transgender or nonbinary individuals as directors or in lead roles.

"This report's findings point to a significant divestment in women-led projects — creating a narrowing pipeline of opportunities for women and gender-diverse people across the industry," said WIF CEO Kirsten Schaffer. "Collectively, we have the power to change that. By making intentional choices guided by the ReFrame Stamp criteria, those with hiring power have a clear path to building a more equitable industry, one production at a time."

ReFrame's founders Cathy Schulman & Keri Putnam added, "The ReFrame Stamp was designed as a stepping stone, with moderate measures for substantive inclusion of women, nonbinary and trans people in key roles in front of and behind the camera to qualify as gender-balanced. This was meant as a floor, not a ceiling, on our way to inclusive hiring. The fact that even this baseline remains a minority achievement is alarming. Instead of raising the bar, we're now seeing productions falling below it. This is not progress. This is a reversal."

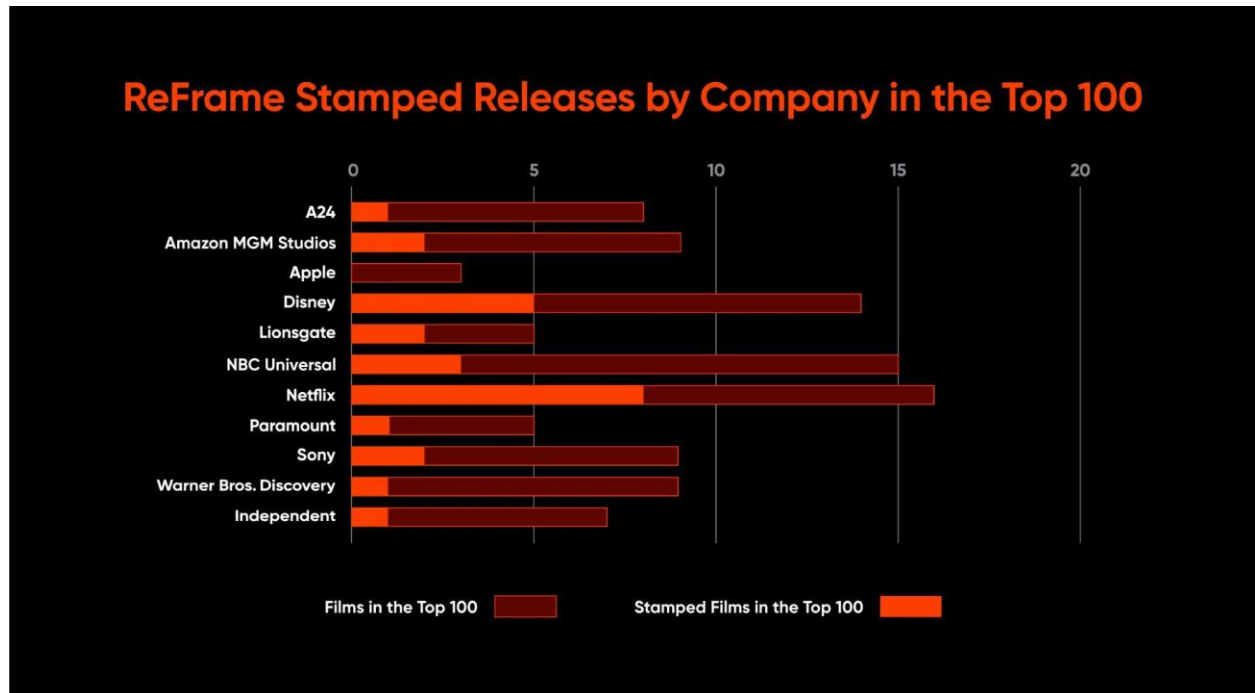


Despite this retraction, Stamped films attracted awards recognition this year, garnering 14 nominations and three wins at the 98th Academy Awards. There were eight nominations for Stamped film *Hamnet* including Best Picture, Best Adapted Screenplay, Best Director and a win for Best Actress Jessie Buckley. This is the latest in a series of historic achievements for director Chloe Zhao, who was the first woman of color to win the award and, with this year's nomination, is the only woman of color in Academy history to be nominated twice for Best Director. Other nominations for Stamped films included Best Animated Feature nominees *Elio* and *KPop Demon Hunters*, which won both for Best Animated Feature and Best Original Song. A full list of Stamped projects is included below.

Additional findings of the ReFrame Report include:

- Gender-balanced films with production budgets of \$100M or more did not lose ground, though still only 26% of films with production budgets at this level received the Stamp in 2025.
- This year's data was consistent with prior years and found a high correlation between director's gender identity and overall gender-balance, with 82% of films directed or co-directed by women receiving the ReFrame Stamp this year, versus 19% of films directed by men.
- In addition to the reduction in women and absence of gender-diverse performers in lead roles, ethnic diversity also fell to the lowest population recorded in eight years: there were only seven women of color in lead roles this year.
- There were 27 films crediting women as writers, including five whose writers included women of color, on year's Top 100 list. Since ReFrame began its research in 2017, this volume has been exceeded only in 2021 and 2023, which had nine and eight films written by women of color respectively.
- Women were credited as producers on 55 of this year's Top 100 Films, seven more than last year's 48—and the most films to credit women as producers since 2019, when there were 56.
- The least-inclusive roles continue to be Composers, Visual Effects Supervisors and Directors of Photography. Among the data collected by ReFrame annually since 2017, there is no year in which the hiring of women, nonbinary and trans individuals has exceeded ten among the Top 100 Films. This year's analysis noted numbers consistent with last year for Composers and Visual Effects Supervisors, with eight and five respectively, and an incremental increase for Directors of Photography from three last year to five this year.

COMPANY REPORT CARD



The ReFrame Report includes a report card showing the percentage of Top 100 Films that met ReFrame Stamp criteria from each company. This year, only Netflix earned the ReFrame Stamp for at least 50% of their releases, and for the third consecutive year, Apple did not release any Stamped films in the Top 100.

The Stamp is an acknowledgement of gender-balanced hiring, so every production—regardless of subject matter or the gender of its director or lead talent—can achieve gender parity. The Stamp is awarded to features that hire ‘qualifying candidates,’ or women or individuals of other underrepresented gender identities/expressions (including those who are transgender, nonbinary, or gender nonconforming) in at least 50% of key roles, including Writer, Director, Producer, Lead, Co-Leads, Cinematographer, Production Designer, Costume Designer, Editor, Composer, Music Supervisor, VFX Supervisor, Line Producer, Unit Production Manager, 1st Assistant Director, Stunt Coordinator and Intimacy Coordinator. Additional points are awarded to productions that hire qualifying candidates of color in these key positions, and to those with overall gender parity in their crews. View the full ReFrame Film Stamp criteria [here](#).

To award the Stamp, ReFrame reviewed cast and crew data for all eligible films on the IMDbPro list of the 100 most popular films of 2025. This list is based on the actual page views of the more than 250 million monthly visitors to IMDb worldwide. The Stamp is applied only to feature-length fiction films produced and distributed in the U.S. and does not apply to unscripted or documentary productions.

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2025 ReFrame Stamp Recipients

** Denotes films included on the IMDbPro Top 100 List*

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

§ Denotes films that applied for the ReFrame Stamp

¶ Denotes Stamped Academy Award nominated films

◇ Denotes Stamped Academy Award winning films

*§ [A Merry Little Ex-Mas](#) / USA 2025 (Director: Steve Carr, Screenwriter: Holly Hester, Producer: Melissa Joan Hart, Paula Hart, Distributor: Netflix)

*[After the Hunt](#) / USA 2025 (Director: Luca Guadagnino, Screenwriter: Nora Garrett, Producer: Luca Guadagnino, Jeb Brody, Brian Grazer, Allan Mandelbaum, Distributor: Amazon MGM Studios)

§ [Almost Popular](#) / USA 2024 (Director: Nayip Ramos, Screenwriter: Pamela Duffy-Little, Eleni Rivera , Producer: Michael Mendelsohn, Elisabeth Makitalo, Margarita Reyes, Distributor: Patriot Releasing)

*†[Ballerina](#) / USA 2025 (Director: Len Wiseman, Screenwriter: Pamela Duffy-Little, Eleni Rivera , Producer: Basil Iwanyk, Erica Lee, Chad Stahelski, Distributor: Lionsgate)

*[Die My Love](#) / USA 2025 (Director: Len Wiseman, Screenwriter: Enda Walsh, Lynne Ramsay, Alice Birch, Producer: Daniel Angeles, Lisa Frechette, Thad Luckinbill, Molly Smith, Seth Spector, Distributor: MUBI)

*†¶ [Elio](#) / USA 2025 (Director: Adrian Molina, Madeline Sharafian, Domee Shi, Screenwriter: Julia Cho, Mark Hammer, Mike Jones , Producer: N/A, Distributor: Walt Disney)

§ [Erased](#) / USA 2025 (Director: Rydrea Walker, Screenwriter: Aaron Margolis-Greenbaum, Sarah Margolis-Greenbaum, Rydrea Walker, Producer: Allison Friedman, Distributor: WarriorsGate Entertainment)

§ [Fidelity](#) / USA 2025 (Director: Roberto Drilea, Screenwriter: Roberto Drilea, Producer: Vadim Egoul, Distributor: N/A)

*† [Final Destination Bloodlines](#) / USA 2025 (Director: Zach Lipovsky, Adam Stein, Screenwriter: Guy Busick, Lori Evans Taylor, Producer: Craig Perry, Sheila Hanahan Taylor, Jon Watts, Distributor: Warner Bros.)



§ [Final Trip](#) / USA 2025 (Director: April Wright, Screenwriter: April Wright, Producer: Sarah Agor, Bettina Tendler O'Mara , Distributor: N/A)

§ [Finding Famiglia](#) / USA 2025 (Director: Elizabeth Blake-Thomas, Screenwriter: Alice Manica, Producer: Elizabeth Blake-Thomas, Isabella Blake-Thomas, Distributor: N/A)

*†§ [Freakier Friday](#) / USA 2025 (Director: Nisha Ganatra, Screenwriter: Jordan Weiss, Producer: Kristin Burr, Andrew Gunn, Distributor: Walt Disney Studios Motion Pictures)

§ [Goodbye June](#) / USA 2025 (Director: Kate Winslet, Screenwriter: Joe Anders, Producer: Kate Solomon, Kate Winslet, Distributor: Netflix)

◇ *¶ [Hamnet](#) / USA 2025 (Director: Chloé Zhao, Screenwriter: Chloé Zhao, Maggie O'Farrell, Producer: Nicolas Gonda, Pippa Harris, Liza Marshall, Sam Mendes, Steven Spielberg, Distributor: Focus Features)

*[Honey Don't](#) / USA 2025 (Director: Ethan Coen, Screenwriter: Ethan Coen, Tricia Cooke, Producer: Tim Bevan, Ethan Coen, Tricia Cooke, Eric Fellner, Robert Graf, Distributor: Focus Features)

*† [I Know What You Did Last Summer](#) / USA 2025 (Director: Jennifer Kaytin Robinson, Screenwriter: Sam Lansky, Jennifer Kaytin Robinson, Producer: Neal H. Mortiz, Distributor: Sony Pictures Releasing)

§ [I Really Love My Husband](#) / USA 2025 (Director: G.G. Hawkins, Screenwriter: G.G. Hawkins, Producer: Elle Roth-Brunet, Distributor: Entertainment Squad)

◇ *†¶ [KPop Demon Hunters](#) / USA 2025 (Director: Chris Appelhans, Maggie Kang, Screenwriter: Danya Jimenez, Hannah McMechan, Maggie Kang, Chris Appelhans, Producer: Michelle Wong, Distributor: Netflix)

*† [Lilo & Stitch](#) / USA 2025 (Director: Dean Fleischer Camp , Screenwriter: Chris Kekaniokalani Bright, Mike Van Waes, Producer: Jonathan Eirich, Dan Lin, Distributor: Walt Disney Studios Motion Pictures)

§ [Magic Hour](#) / USA 2025 (Director: Kate Aselton, Mark Duplass, Screenwriter: Kate Aselton, Producer: Emily A. Neumann , Distributor: Greenwich Entertainment)

§ [Magnetosphere](#) / USA 2025 (Director: Nicola Rose, Screenwriter: Nicola Rose, Producer: Tierney Boorboor, Rebeka Herron, Drew Martin, Distributor: Freestyle Digital Media)

*† [Materialists](#) / USA 2025 (Director: Celine Song, Screenwriter: Celine Song, Producer: David Hinojosa, Pamela Koffler, Celine Song, Distributor: A24)

§ [My Divorce Party](#) / USA 2025 (Director: Heidi Weitzer, Screenwriter: Heidi Weitzer, Producer: Adrienne Childress, Geenah Krisht , Distributor: Gravitas Ventures)



* [My Oxford Year](#) / USA 2025 (Director: Iain Morris, Screenwriter: Allison Burnett, Melissa Osborne, Producer: Marty Bowen, Wyck Godfrey, Isaac Klausner, Laura Quicksilver, Distributor: Netflix)

§ [Off the Record](#) / USA 2025 (Director: Kirsten Foe, Screenwriter: Kirsten Foe, Producer: Kirsten Foe, Gabe Rodriguez , Distributor: Quiver Distribution)

* [Oh. What. Fun.](#) / USA 2025 (Director: Michael Showalter, Screenwriter: Michael Showalter, Producer: Kate Churchill, Jordana Mollick, Jane Rosenthal, Michael Showalter, Berry Welsh, Distributor: Comedy Central)

§ [One Big Happy Family](#) / USA 2025 (Director: Matt Sohn, Screenwriter: Lisa Brenner, Producer: Lisa Brenner, Grace Lay, Distributor: Electric Entertainment)

§ [Pomegranate](#) / USA 2025 (Director: Weam Namou, Screenwriter: Weam Namou, Producer: Sam Sako, Distributor: N/A)

§ [Preparation for the Next Life](#) / USA 2025 (Director: Bing Liu, Screenwriter: Martyna Majok, Producer: Mark Ceryak, Dede Gardner, Barry Jenkins, Jeremy Kleiner, Adele Romanski , Distributor: Amazon MGM Studios)

*† [Regretting You](#) / USA 2025 (Director: Josh Boone, Screenwriter: Susan McMartin, Producer: Brunson Green, Robert Kulzer, Anna Todd, Flavia Viotti, Distributor: Paramount Pictures)

§ [Serpentine Pink](#) / USA 2025 (Director: Vivian Sorenson, Screenwriter: Megan Breen, Producer: Megan Breen, Kristin Condon, Ron Hanks, Distributor: Tubi)

§ [Shudderbugs](#) / USA 2025 (Director: Johanna Putnam, Screenwriter: Johanna Putnam, Producer: Brennan Brooks, Johanna Putnam, Jamie Unruh, Distributor: Good Deed Entertainment)

*† [Snow White](#) / USA 2025 (Director: Marc Webb, Screenwriter: Erin Cressida Wilson, Producer: Jared LeBoff, Marc Platt , Distributor: Walt Disney Studios Motion Pictures)

* [Straw](#) / USA 2025 (Director: Tyler Perry, Screenwriter: Tyler Perry, Producer: Angi Bones, Tyler Perry, Tony L. Strickland, Distributor: Netflix)

§ [Sunfish \(& Other Stories on Green Lake\)](#) / USA 2025 (Director: Sierra Falconer, Screenwriter: Sierra Falconer, Producer: Grant Ellison, Sierra Falconer, Distributor: The Future of Film Is Female)

*†§ [The Housemaid](#) / USA 2025 (Director: Paul Feig, Screenwriter: Rebecca Sonnenshine, Producer: Paul Feig, Laura Allen Fischer, Todd Lieberman, Distributor: Lionsgate)



* [The Old Guard 2](#) / USA 2025 (Director: Victoria Mahoney, Screenwriter: Greg Rucka, Sarah L. Walker, Producer: A.J. Dix, David Ellison, Marc Evans, Dana Goldberg, Distributor: Netflix)

§ [The Surrender](#) / USA 2025 (Director: Julia Max, Screenwriter: Julia Max, Producer: Mia Chang, Lovell Holder, Julia Max, Ian McDonald, Robert J. Ulrich, Distributor: Shudder)

* [The Thursday Murder Club](#) / USA 2025 (Director: Chris Columbus, Screenwriter: Katy Brand, Suzanne Heathcote, Producer: Chris Columbus, Jennifer Todd, Distributor: Netflix)

* [The Woman in Cabin 10](#) / USA 2025 (Director: Simon Stone, Screenwriter: Joe Shrapnel, Anna Waterhouse, Simon Stone, Producer: Ilda Diffley, Debra Hayward, Distributor: Netflix)

*§ [The Wrong Paris](#) / USA 2025 (Director: Janeen Damian, Screenwriter: Nicole Henrich, Producer: Michael Damian, Brad Krevoy, Distributor: Netflix)

† [Thunderbolts](#) / USA 2025 (Director: Jake Schreier, Screenwriter: Eric Pearson, Joanna Calo, Producer: Kevin Feige, Distributor: Walt Disney Studios Motion Pictures)

*† [Until Dawn](#) / USA 2025 (Director: David F. Sandberg, Screenwriter: Gary Dauberman, Blair Butler, Producer: Gary Dauberman, Roy Lee, Lotta Losten, Mia Maniscalco, Distributor: Sony Pictures Releasing)

*† [Wicked: For Good](#) / USA 2025 (Director: Jon M. Chu, Screenwriter: Winnie Holzman, Dana Fox, Producer: Marc Platt, David Stone, Distributor: Universal Pictures)

About ReFrame

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

The ReFrame Leadership Council, which leads the strategic direction of the organization, includes the initiative's founding members: WIF CEO Kirsten Schaffer, Producer and former Sundance CEO Keri Putnam, and Oscar-winning Producer, WIF President Emeritas and founder of Welle Entertainment Cathy Schulman, alongside WIF Board Vice President and Producer at Color Force Monica Levinson and ReFrame's Director Erica Fishman. ReFrame is made possible by support from Netflix's Creative Equity Fund, IMDbPro and Pivotal Ventures.



About IMDbPro

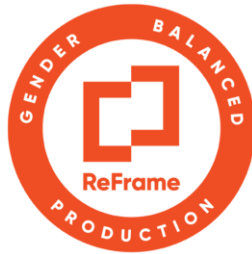
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About IMDb

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About Sundance Institute

As a champion and curator of independent stories, the nonprofit Sundance Institute provides and preserves the space for artists across storytelling media to create and thrive. Founded in 1981 by Robert Redford, 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. [Sundance Collab](#), a digital community platform, brings a global cohort of working artists together to learn from Sundance advisors and connect with each other in a creative space, developing and sharing works in progress. The Sundance Film Festival and other public programs connect audiences and artists to ignite new ideas, discover original voices, and build a community dedicated to independent storytelling. Through the Sundance Institute artist programs, we have supported such projects as *Beasts of the Southern Wild*, *The Big Sick*, *Bottle Rocket*, *Boys Don’t Cry*, *Boys State*, *Call Me by Your Name*, *Clemency*, *CODA*, *Didi* (弟弟), *Drunktown’s Finest*, *The Farewell*, *Fire of Love*, *Flee*, *The Forty-Year-Old Version*, *Fruitvale Station*,



Half Nelson, Hedwig and the Angry Inch, Hereditary, Honeyland, The Infiltrators, The Last Black Man in San Francisco, Little Woods, Love & Basketball, Me and You and Everyone We Know, Mudbound, Nanny, One Child Nation, Pariah, Raising Victor Vargas, Requiem for a Dream, Reservoir Dogs, RBG, Sin Nombre, Sorry to Bother You, Strong Island, Summer of Soul (...Or, When the Revolution Could Not Be Televised), Swiss Army Man, A Thousand and One, Top of the Lake, Walking and Talking, Won't You Be My Neighbor?, and Zola. Through year-round artist programs, the Institute also nurtured the early careers of such artists as Paul Thomas Anderson, Wes Anderson, Gregg Araki, Darren Aronofsky, Lisa Cholodenko, Ryan Coogler, Nia DaCosta, The Daniels, David Gordon Green, Miranda July, James Mangold, John Cameron Mitchell, Kimberly Peirce, Boots Riley, Ira Sachs, Quentin Tarantino, Taika Waititi, Lulu Wang, and Chloé Zhao. Support Sundance Institute in our commitment to uplifting bold artists and powerful storytelling globally by making a donation at sundance.org/donate. Join [Sundance Institute](#) on [Facebook](#), [Instagram](#), [TikTok](#), [X](#), and [YouTube](#).

About WIF

Founded in 1973 as Women In Film, Los Angeles, WIF has been fighting for gender equity for more than 50 years. Its advocacy, career programs, and research efforts are a driving force for increasing gender representation in Hollywood. WIF works to dismantle gender bias in the screen industries by building the pipeline, sustaining careers, and advocating for change. Membership is open to all screen industry professionals, and more information can be found on our website: wif.org. WIF is led by Chief Executive Officer Kirsten Schaffer and Chair of the Board of Directors Syrinthia Studer. Follow WIF on [Twitter](#), [Instagram](#), [Facebook](#), [TikTok](#), and [YouTube](#).