



DIVERSITY STANDARDS

bfi.org.uk/diversity

INTRODUCTION

**AS A LOTTERY
DISTRIBUTOR AND
PUBLIC FUNDER,
THE BFI SEEKS
TO REFLECT THE
PUBLIC – IN THE
FILMS WE FUND,
THE PROGRAMMES
WE SUPPORT, THE
AUDIENCES WHO
WATCH THEM, AND
THE FILMMAKERS,
ACTORS AND CREWS
WHO MAKE THEM.**

Diversity is not just about doing what's right: it's good for creativity, supports economic growth, taps into under-served audiences and makes good business sense.

That's why our definition of diversity is **to recognise and acknowledge the quality and value of difference.**

We believe that in order to have a healthy, resilient, world-class film industry we need to showcase, invest in, develop and present the best talent we have in the UK. This means that diversity needs to sit at the heart of our decision-making. For us, it is about the ability of diversity to raise the bar and set the standard.

For this reason, we have introduced the BFI Diversity Standards, to guide both our own activities and the projects that we fund.

We are asking projects that we support to embrace these Standards, and have prepared these guidelines to help you identify the areas in which you can increase diversity in your activity.

After a successful pilot year applying diversity guidelines to our Lottery film production funding, we have reviewed and extended them.

The Standards focus on disability, gender, race, age and sexual orientation (as they pertain to the Equality Act 2010), because there continues to be significant under-representation in these areas. We also seek to ensure that people from lower socio-economic groups are better represented. We understand that no single project will be able to represent all of these areas but we expect at least one theme or group to be prominent from the earliest stages of an application, and consistent representation to be maintained throughout the life of the project.

Standard A looks at On Screen Representation, and Standard B focuses on Project Leadership and the team delivering the activity. Standard C – Industry Access & Opportunities – has been designed to encourage closer working with Creative Skillset's Trainee Finder, Creative England's production database, BFI Film Academy graduates, and other organisations such as Creative Access and the Production Guild.

We know that there are considerable audiences that are not being reached through traditional distribution and exhibition strategies, or through the current range of films being produced. With this in mind Standard D focuses on Audience Development, as we seek to gain a better understanding of where our investment goes and to ensure the continued development of audiences from all backgrounds. This will also open

up opportunities for career progression, partnership and employment.

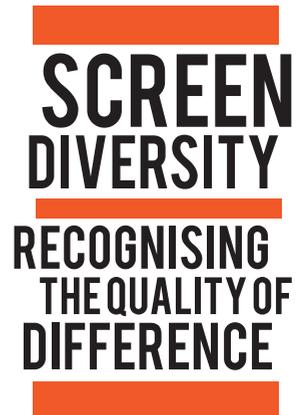
Best practice is something that we are seeking to champion. Where your existing methods of delivering a project already meet the core elements of the Standards, we would expect to see these projects showing leadership by building on past achievements.

We also ask all applicants to complete a diversity monitoring form, which enables us to gauge the diversity of the applications we receive, and to better understand the breadth of applications and the decisions we make regarding them.

The Standards require applicants submit a diversity report at the end of the project, providing us with vital data from early development stages through to completion (subject to the Data Protection Act 1988).

The Screen Diversity mark of good practice (below) will be awarded to projects that achieve 'the Standard', provided that they do so in accordance with all relevant legislation including the Equality Act 2010.

The BFI requires that any measures taken by applicants to address under-representation are fully in compliance with the Act – see more at equalityhumanrights.com



DETAILS

1

Under existing Film Fund guidelines, recipients of Lottery production funding are obliged to (i) pay the SIF levy; (ii) prepare disability access materials, and (iii) comply with certain requests in relation to interns or trainees and to participate in any apprenticeship schemes run by the Film Fund, during the project or at some point in the future (where feasible and within reason).

2

The Diversity Standards form an additional consideration in the assessment of the funding recommendations submitted to the BFI's Lottery Finance Committee (LFC) for approval, for the funds listed below. The BFI seeks to apply the Standards to the broad range of its activities, and may introduce them for other funds in addition to those stated here.

Production Fund (including Documentary, First Features and Completion)

Development Fund

Distribution Fund

Programming Development Fund

Film Festival Fund

3

Applicants are expected to meet the criteria of at least two of the four Standards. Although the target is two Standards, all applicants are actively encouraged to pursue at least three.

Applicants for Development Funding are not required to meet the criteria of the Standards at the first application stage, but should demonstrate an engagement with them at each stage of development, so that they are able to meet the Standards upon reaching production.

4

Applicants will complete a Diversity Standards form as part of their application to the BFI Film Fund, setting out how their project intends to contribute to reducing under-representation in the four sections of the Standards. During the assessment process, the Film Fund may ask applicants to further develop their ideas before a funding decision is made.

5

At least two weeks before a project is presented to LFC, applicants will be required to submit a final version of the Diversity Standards form. The template for this final submission will be provided by the Film Fund.

6

Once a project has qualified for funding, it will then need to take steps to meet the agreed criteria stated on the applicant's final Diversity Standards form. Projects that are approved for funding partly on the basis of their proposals to contribute to reducing under-representation, but that subsequently fail to deliver for reasons other than those beyond their control, will be required to provide a detailed explanation of all the steps that they undertook to address the Diversity Standards targets. Overall, we recognise that there are challenges in pursuing diversity in the four sections and the BFI may at its discretion consider exceptional cases where a project provides good reason for not meeting the agreed targets.

7

Projects that meet the Standards in at least three sections will be awarded the Screen Diversity mark of good practice, to use in end roller credits on films, billing blocks and paid advertising, or other promotional and printed materials.

THE CRITERIA

APPLICANTS FOR LOTTERY FUNDING WILL BE ASKED TO DEMONSTRATE HOW THEIR PROJECT WILL CONTRIBUTE TO REDUCING UNDER-REPRESENTATION IN RELATION TO THE FOUR DIVERSITY STANDARDS.

The areas of under-representation covered are disability, gender, race, age and sexual orientation as they pertain to the Equality Act 2010. The Standards also seek to ensure that people from lower socio-economic groups are better represented.

At a minimum, applicants are expected to meet the criteria of at least two of the four BFI Diversity Standards. Projects satisfying the criteria of at least three of the Standards will be awarded the Screen Diversity mark of good practice.

STANDARD A

ON SCREEN REPRESENTATION, THEMES & NARRATIVES

This section considers the representation and recognition of specific groups on screen. For example, does the project present unfamiliar characters or themes that are not frequently portrayed on screen? Or does it offer a familiar story, character or theme from a new perspective? Are there complex representations of characters who are normally relegated to two-dimensional roles? What is the perspective of the narrative, and how does this affect how characters are portrayed?

THERE ARE 6 OPTIONS IN THIS SECTION:

- A1** Meaningful representations of diversity in main protagonists &/or antagonists
- A2** Meaningful representations of diversity in primary or overall themes & narratives
- A3** Meaningful or unfamiliar representations of diversity in secondary themes & narratives
- A4** Meaningful representation of place (e.g. nations, regions or communities that are under-represented on screen)
- A5** Meaningful representations of diversity in background & sundry characters who are pertinent to the narrative & themes
- A6** Non-specific representation (e.g. casting not intrinsically based on or related to specific under-represented groups)

**AT LEAST 3 OF THE 6 AREAS
NEED TO BE ADDRESSED TO MEET STANDARD A**

THE CRITERIA

STANDARD B

PROJECT LEADERSHIP & CREATIVE PRACTITIONERS

This section looks at where artistic leadership is delivered by individuals from one or more of the under-represented groups. Is this likely to have a positive outcome on the project? Does it introduce a new voice, or carry the potential to open doors that have historically been closed?

Where it is too early in the process to confirm roles, or you are in the process of recruiting, we would expect to see clarity of intention in regards to searching for diverse staff. Where possible your application should also demonstrate how you are changing your recruitment practices; how, when and where are you recruiting? Are interview venues and workplaces accessible? Do you offer additional support for specific access requirements, including travel?

Allowances will be made for projects with smaller teams (e.g. documentaries, smaller festivals and programme projects).

THERE ARE 4 OPTIONS IN THIS SECTION:

- B1** At least 3 of Director, Scriptwriter, Principal Producer, Composer, DoP, Editor, Costume Designer and Production Designer
For Programmes & Festivals: where the artistic leadership is delivered by individuals from one or more of the under-represented groups
- B2** At least 6 other key roles (which could be mid-level crew & technical positions, or other roles where there is existing under-representation)
For Programmes & Festivals: at least 6 other key project staff
- B3** At least half of all crew or project staff are a mix of under-represented groups, in a variety of departments and varying levels of seniority
- B4** Productions located in the UK outside Greater London that demonstrate an intention to offer substantial local employment

**AT LEAST 2 OF THE 4 AREAS
NEED TO BE ADDRESSED TO MEET STANDARD B**

STANDARD C

INDUSTRY ACCESS & OPPORTUNITIES

This is a required section for all funds apart from Completion Funding, and considers the value of the work experience and development opportunities offered. If possible, you should name the roles you would be looking to offer to trainees / apprentices, or name the individual who is going to progress to a more senior role.

For projects run by volunteers, please state how you will engage volunteers from one or more of the identified under-represented groups.

THERE ARE 5 OPTIONS IN THIS SECTION:

- C1** Paid employment opportunities (such as apprenticeships, internships, expert advisers)
- C2** Training opportunities & skills development (craft, creative & business) including one-off, bespoke & student work-experience opportunities
- C3** Promotion in a role that constitutes career progression for at least one crew/team member
- C4** 'First job' in a role that constitutes career progression from prior training
- C5** Meaningful, structured mentoring programmes

**AT LEAST 2 OF THE 5 AREAS
NEED TO BE ADDRESSED TO MEET STANDARD C**

THE CRITERIA

STANDARD D

OPPORTUNITIES FOR DIVERSITY IN AUDIENCE DEVELOPMENT

This is a required section for exhibitors, film festivals, distribution awards and other funded activities that benefit audiences. It is also an additional category for film productions that have a distributor attached. Considerations will include the nature of the programme or film, the audience it is aimed at and any intended long-term impact.

THERE ARE 5 OPTIONS IN THIS SECTION:

- D1** Provision of disability materials & access above and beyond statutory requirements which demonstrate a real commitment to making a venue, festival, event, release etc. accessible to as wide an audience as possible
- D2** A strategic focus on one or more under-served audience groups
- D3** Added value for audiences in a specific UK region or nation, or outside central London
- D4** Reaching new audiences through alternative distribution and marketing strategies (e.g. VOD, special events, targeted pricing strategies)
- D5** Partnership opportunities to reach under-served audiences, utilising specialist or expert knowledge

**AT LEAST 3 OF THE 5 AREAS
NEED TO BE ADDRESSED TO MEET STANDARD D**

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