



# EXTENDED GUIDANCE NOTES FOR MEETING THE BFI DIVERSITY STANDARDS

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## INTRODUCTION

The BFI Diversity Standards encourage equality of opportunity and address under-representation in the screen industries - in creative leadership; crew and project staff; in training, opportunities and career progression; in audience outreach and development; and on-screen.

They are a flexible framework which can be used for feature films, television content produced for broadcast and online, as well as a range of audience-facing activities such as film festivals, distribution releases, multiplatform distribution proposals and ambitious film programmes. They are a contractual requirement for all BFI funding, including fiction and documentary films funded via the BFI's partners.

## WHAT ARE THE UNDER-REPRESENTED GROUPS?

The under-represented groups we look at primarily relate to the protected characteristics as defined in the UK Equality Act 2010 [equalityhumanrights.com/en/equality-act/protected-characteristics:](https://equalityhumanrights.com/en/equality-act/protected-characteristics/)

- **Age**
- **Disability**
- **Gender reassignment**
- **Marriage and civil partnership**
- **Pregnancy and maternity**
- **Race**
- **Religion or belief**
- **Sex**
- **Sexual orientation**

In addition to the protected characteristics recognised by the Act, the Standards also seek to address under-representation in the following areas:

- **Regional participation**
- **Socioeconomic background**
- **Caring responsibilities**

This is not a definitive list and we welcome applications from projects which address under-representation in areas not mentioned above.

Please note that some of the under-represented groups above might relate slightly differently to on-screen representation than to how they do to production workforce. For example, someone being a parent is not, generally, under-represented on-screen, but a crew/team member being a primary carer for a child can be under-represented in the screen industries and interventions made to enable them to work on the project could meet the criteria.

We do not apply a specific measure for socioeconomic background but, broadly speaking, we would consider someone that has experienced reduced opportunities, due to their levels of income, and/or education, as under-represented in the screen industries. You should explain why you consider the individuals involved to be from a lower socioeconomic background – whether you are representing people on-screen, offering employment, providing industry access or developing audiences.

Where we refer to ‘Age’ as one of the areas of under-representation, this may refer to young or older people. The key consideration is whether, in the context of your specific project, you are addressing under-representation in relation to age. For example: an applicant proposes an older person as a lead character in an action film where younger characters typically predominate. Age would also be relevant if you are applying for funding for a youth film festival or a programme seeking to engage younger audiences.

Please note that there is no additional funding available from the BFI to enable projects to meet the Standards but we believe most of the areas within them can be addressed without additional costs. Applicants that are not already offering the industry access and opportunities detailed in Standard C should look at whether they can provide these as part of their wider business practice. This could include seeking partnership funding for training from a body other than the BFI.

We suggest that you also take a look at our information on Recruitment and the Equality Act.

## HOW DO I APPLY?

To submit a BFI Diversity Standards application, you need to fill in the application form provided as part of your main BFI funding application. For projects that are not applying to the BFI for funding, please email [diversitystandards@bfi.org.uk](mailto:diversitystandards@bfi.org.uk) for an application form.

The application form requires you to fill in details about your project, film or programme. You should only fill in criteria that you believe you meet, or intend to meet.

Where it is too early in the process to confirm how you will fill certain roles, we would expect to see clear intentions to engage diverse cast or crew. Provided you demonstrate this, you could meet elements of Standards B and C. Once you have submitted your application, please liaise with us on your progress putting into effect your intentions and describe how you followed through in your post-project Equality Monitoring Report.

We ask applicants for BFI development funding to demonstrate engagement with the Standards at each stage of development. We usually provide development funding in stages as projects progress. If you seek further ('supplementary') development funding for your project from the BFI, we will ask you to update us on your engagement with the Standards at each stage.

If you are applying for the Standards on a completed film or project, you should address the standards in relation to the attributes of your completed film and project but also look at ways in which you may further meet them e.g. if you have a distributor for your film or programme, or are planning to self-distribute, you could address Standard D in relation to your future plans. You should also consider whether there are remaining options for offering industry access and opportunities through your project to achieve Standard C.

We understand that circumstances can change during the delivery of a project, sometimes for reasons beyond your control. If you experience challenges in meeting the criteria you originally proposed, you should contact us to discuss this during your project. On completion, you should provide a detailed explanation of the steps you took to meet your targets, and describe why it was not possible. As with any agreed element of a project, if you were to fail to deliver on the plans you made and were unable to provide a good reason for this, it could affect your ability to receive future funding from the BFI.

The BFI Certification Unit assesses all applications for the Standards. If you are applying for BFI funding alongside the Standards, please note that the assessment of the Diversity Standards is a separate process to the assessment of the funding application. We will review information provided as part of your main application during the Standards assessment process. If you are not applying for BFI funding, we will request this information separately.

If we feel, based on your initial application, that your project, film or programme is not meeting the BFI Diversity Standards, the BFI Certification Unit and / or BFI fund executives may send you questions about your application and advise you on additional work you could do to meet the Standards.

## WHAT DO I GET IF I MEET THE DIVERSITY STANDARDS?

Once you have filled out the Equality Monitoring Report providing monitoring information and shown that you have met your intentions regarding the Standards criteria, you will be issued with the BFI Diversity Standards logo. Providing this information is also a requirement for receiving your final payment from the BFI if you have been awarded funding.

## WHAT ARE THE DIVERSITY STANDARDS CRITERIA?

### **Standard A ON-SCREEN REPRESENTATION, THEMES AND NARRATIVES**

Addressing under-representation in the lead and secondary characters, talent or contributors, casting choices, the main and secondary storylines, themes or narratives and where the project is set.

### **Standard B CREATIVE LEADERSHIP AND PROJECT TEAM**

This relates to the creative leadership of the project, film or programme such as the Head of Production, Series Producer, Series Director and other HODs, other key roles and the overall diversity of the crew or project team, as well as any regional (outside London and the South East of England) employment.

### **Standard C INDUSTRY ACCESS AND OPPORTUNITIES**

This relates to paid roles such as internships, apprenticeships and specialist adviser roles; trainee roles and other training or work experience opportunities; and promotions and 'first job' roles and mentoring. In all cases these need to be filled by people from under-represented groups. Standard C is compulsory for all applicants with the exception of BAFTA and BIFA applications. Concessions may also be made for programmes and projects with very small teams including BFI development funding applicants.

### **Standard D AUDIENCE DEVELOPMENT**

This relates to increasing access to projects, films and programmes with a focus on one or more under-served audiences; strategies that will engage audiences in regions outside of London; and new promotional and marketing strategies to engage under-served audiences. Standard D is compulsory for exhibitors, film festivals, distributors and other organisations delivering activities that benefit audiences. It is also an additional category for productions that have a distributor or broadcaster attached.

To achieve the Standards, all applicants need to meet the criteria of at least two of the four Standards, with the exception of BFI development funding applicants who should meet at least one of the four Standards.

Applicants for the BFI Vision Awards or any type of BFI NETWORK short film funding are not required to complete the full Standards form, but need to answer a question on how their projects will deliver the aims of the Standards and work to address under-representation in the industry.

## STANDARD A

### ON-SCREEN REPRESENTATION, THEMES AND NARRATIVES

We will be looking for clarity and a persuasive level of detail in your response. For example, if you are applying for a production you will need to give a fuller response than stating only that your main protagonist / antagonist is female or is BAME. You should provide a rounded argument as to why a particular character, theme or narrative structure gives a meaningful representation of diversity. Where the project has a clear thematic focus around a specific under-represented group, we will be looking to see commitment to genuinely involve this group across the overall project. For projects in development this could be in areas from casting to story and character development. For festivals or programmes, community collaboration could be worked into your programming, event and marketing decisions. Please note that programming films that are non-English language or of international origin does not in itself meet the criteria; we are interested in what is on-screen and how this relates to the focus areas of the Diversity Standards.

When considering your answers within Standard A we will review the treatment, scripts or any other information or supporting materials supplied. We will also consult your answer to A1 for context when reviewing your answers to A2-6.

**To achieve Standard A you will need to meet THREE of the criteria below:**

**A1**

#### **Lead characters / contributors / presenters / voice artists**

##### **WHAT IS THIS CRITERIA ABOUT?**

You should provide details for at least one of the lead characters, contributors, presenters or voice artists who are from an under-represented group. For scripted content, this is generally the main protagonist and or antagonist. If there's an ensemble cast, more lead characters might be relevant.

If you have different on-screen talent for each episode, or a range of film content is used in your project, more people might be relevant in A1.

To see if your lead characters are addressing under-representation in a complex and non-stereotypical way, we will look at the characteristics of your on-screen talent in combination with their profession/role and the subject matter or storyline of the film or programme.

##### **WHAT MEETS THIS CRITERIA?**

At least one, but preferably more, of the lead characters, contributors, presenters or voice artists should be from an under-represented group (or groups). The portrayal should be complex and non-stereotypical. Possible examples include, but are not limited to:

- Individuals from an under-represented group rarely seen on-screen
- Individuals from an under-represented group rarely seen in this type of job or role
- Individuals from an under-represented group rarely seen in a film or programme with this storyline or subject matter
- The character, contributor, presenter or voice artist challenges a stereotype
- Individuals from an under-represented group which brings new representation to a well-known story

## Other Characters / Contributors / Presenters / Voice Artists / Competitors

### WHAT IS THIS CRITERIA ABOUT?

The diversity of the secondary, minor and or background individuals on-screen.

### WHAT MEETS THIS CRITERIA?

For real people (presenters, contributors) reporting against this criteria will require you to have diversity information on all of your on-screen individuals. We suggest this is collected when you contract with people.

If you are yet to engage your secondary or more minor on-screen individuals, we may accept intentions based on intended or shortlisted individuals.

The total of your secondary or more minor on-screen individuals should meet one, or more, of the following targets:

- A 50-50 gender balance
- 20% belonging to an under-represented ethnic group
- 10% LGBTQ+
- 7% D/deaf and disabled
- Significant amount of contributors or competitors resident in the UK outside of London and the South East of England
- Significant amount of contributors or competitors from a lower socioeconomic background

In addition to meeting the above targets, for secondary or more minor characters in scripted films and programmes, applicants should indicate these characters' roles in the story and explain how they are offering little-seen or non-stereotypical representation. Ways in which you could meet this criteria include through:

- Characters from an under-represented group who are rarely seen on-screen
- Characters from an under-represented group who are rarely seen in this type of job or role
- Characters from an under-represented group who are rarely seen in this genre / narrative
- Characters that challenge a stereotype
- Having a character from an under-represented group who brings new representation to a well-known story
- The majority of the background characters coming from an under-represented group
- The minor / background characters being cast to mirror the demographics of the real world

**A3**

### **Main Storyline / Subject Matters**

#### **WHAT IS THIS CRITERIA ABOUT?**

The main storyline(s), theme or narrative of the film or programme is about under-represented group(s). You should add specific details and context. Series or screening programmes should demonstrate diversity across the majority of the programmes in order to meet A3, not just a single episode or element.

We are looking for new voices, different perspectives and innovative ways of telling stories. If your film is based on a familiar literary / historical narrative, you should detail the purpose of re-telling the story. We are looking for unfamiliar and perhaps unexpected approaches.

#### **WHAT MEETS THIS CRITERIA?**

The main storyline or subject matter relates to an under-represented group, or centres on a lead character, contributor, presenter or voice artist from an under-represented group. The storyline or subject matter should fall under one or more of these approaches:

- Narrative or themes directly related to the under-represented group(s) that the lead characters, presenters, contributors or voice artists are from
- Challenging a stereotype
- Little-seen portrayal of a profession or role
- New interpretation of a well-known genre or narrative
- New interpretation of a well-known story

If your storyline or subject matter has an approach not covered above, but you believe it addresses under-representation in a complex way, please detail this in your answer.

**A4**

### **Other Storylines / Subject Matters**

#### **WHAT IS THIS CRITERIA ABOUT?**

Other elements of your storylines or subject matter are about under-represented group(s). This might be the theme / narrative of a secondary character; a secondary theme across a whole series; or a subject matter or storyline that appears only in a section of the film or in one episode of a series. You should add specific details and context.

#### **WHAT MEETS THIS CRITERIA?**

A secondary character's narrative or elements of your storyline(s) or subject matter relate to an under-represented group or groups.

The storyline or subject matter should fall under one or more of these categories:

- Narrative or themes directly related to the under-represented group(s) the lead characters, presenters, contributors or voice artists are from
- Challenging a stereotype
- Little-seen portrayal of a profession or role
- New interpretation of a well-known genre or narrative
- New interpretation of a well-known story

If your storyline or subject matter has an approach not covered above, but you believe it addresses under-representation in a complex way, please detail this in your answer.

## Location

### WHAT IS THIS CRITERIA ABOUT?

Where filming takes place and where a narrative is set, whether that's in or outside of the UK, or in a purely fictional setting. Beyond geographical setting, it's also about the community or communities represented in a film or programme. If the geographical setting or community is generally under-represented on-screen or relates directly to an under-represented group, you should indicate that. You should also detail any relevant context regarding the setting and how it relates to the storylines, subject matter and on-screen talent.

### WHAT MEETS THIS CRITERIA?

Films or programmes that are set, either wholly or partially (as long as the scenes are significant and offer meaningful representation of the place concerned), in an under-represented region or community.

Where filming takes place outside of the UK, you should indicate how much of the filming takes place outside of capital or major cities.

For Factual and Entertainment Programmes: Filming should be wholly, or partially, on location or inside a studio outside of London and the South East of England.

For Scripted Films and Programmes: The setting is wholly, or partially, in an under-represented region or community. If your project is an animation that offers relevant representation, please detail how the world or place will be represented.

### GEOGRAPHICAL SETTINGS

**In the UK:** Outside of Greater London and outside of very familiar / common depictions OR a non-stereotypical portrayal of an area.

**Rest of the World:** Outside of capital / major cities that are commonly portrayed on-screen OR a non-stereotypical portrayal of an area OR a country that is little portrayed on-screen, or always represented in one way or genre.

**Fictional Settings:** A fantasy, sci-fi or otherwise fictional location that has parallels to a real-world under-represented city / country OR a setting that relates directly to an under-represented group OR a fictional city / country that relates to a real-world under-represented place or group.

### COMMUNITIES

**In the UK (including London) and the rest of the world:** An under-represented community such as religious, immigrant, tribal and ethnic minority communities, or a lower socioeconomic status community or something smaller, like a group of young people living in a social care home.

**Fictional setting / community:** An under-represented community living within a fantasy, sci-fi or otherwise fictional setting, with parallels to a real-world community or relating directly to an under-represented group.

**A6****Casting decisions****WHAT IS THIS CRITERIA ABOUT?**

Casting choices that address under-representation and challenge tropes and stereotypes.

You should indicate if any choices are made at casting stage that affect the character as portrayed and what group or groups are represented as a result. Please name any relevant characters and give context.

To see if your casting decisions are addressing under-representation in a complex and non-stereotypical way, we will look at the details of relevant characters, to the reasoning behind casting choices, and the prominence of the character(s).

**WHAT MEETS THIS CRITERIA?**

Where a casting decision is not based on an under-represented group that an actor belongs to such as:

- An actor from an ethnic minority being cast in a role where ethnicity was not specified or where the role was written as a white character
- An actor with a disability being cast in a role not originally written as disabled
- A trans actor being cast in a role not specifically written as trans

There are some circumstances in which casting an actor because of the under-represented group they belong to might meet this criteria. For example, it is common for actors without a disability to be cast as characters that have a disability, so casting a disabled actor in the role instead would meet the criteria.

## STANDARD B CREATIVE LEADERSHIP AND PROJECT TEAM

Roles need to be held by people from under-represented groups to meet the criteria.

Please note that, where the total crew or project team size is less than 25 (e.g. documentaries, smaller festivals and screening programme projects), allowances will be made in terms of number of people required to meet a criteria. We will look at these on a case by case basis and roles being filled on a volunteer basis can be included here.

If you have artistic leadership from someone from an under-represented group, you should describe the ways in which this will impact your project. Will it bring knowledge or a perspective that would otherwise be absent? Will it lead to developing more progressive cultures of employment? Will it shape the content of your project in a particular way? Are there any long-term or wider impacts that this example of leadership could generate?

**In your answers to B1-3, list the roles filled by people from an under-represented group, and the under-represented group they are from. You should not use people's names. You may also fill in any details for any of the specified roles where your shortlisted or approached people are from under-represented groups.**

Please give clarity of intention in regards to searching for staff from under-represented groups. 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?

If there is more than one person in any role, you may describe how multiple under-represented individuals are being employed in this role.

You should only count each person once so, for example, if you have one under-represented person fulfilling both writer and director roles, the individual will only count as one of the three people required in B1.

For productions, we would expect to see the lead producer or producers detailed in B1; executive / co / associate producers and production executives should be detailed in B2 and B3.

### Primary caregivers

Detail any specific interventions (e.g. job-share opportunities, on-set childcare, flexible working arrangements) made to support people who are primary caregivers in working on the project.

By primary caregivers, we mean primary carers for children, older people and people with disabilities. It is not enough for someone to simply be a parent, particularly if they are not the primary caregiver – your project needs to be specifically enabling them to work on it while they fulfil their caring responsibilities.

To achieve **Standard B** you will need to meet **TWO** of the criteria below:

**B1**

### **Department Heads**

#### **WHAT IS THIS CRITERIA ABOUT?**

The people in lead creative and decision-making roles. These will vary depending on the type of project you are delivering.

#### **WHAT MEETS THIS CRITERIA?**

At least 3 of the listed roles must be filled by somebody from an under-represented group.

Animation Director  
Art Director  
Composer  
Costume Designer  
Creator  
Director  
Director of Photography  
Editor  
Executive Producer  
Head of Production  
Post Production Supervisor  
Producer  
Production Designer  
Production Executive  
Senior Animator  
Series Director  
Series Editor  
Series Producer  
Show Runner  
Storyboard Supervisor  
Technical Director  
Writer  
VFX Supervisor

Please detail any other department heads not listed above, including if you are applying for a project that is not a film or television production.

If on a particular project (e.g. a VFX-heavy project) there is an HOD role that you feel is of equal prominence to the ones listed, an under-represented person in this role would count towards the 3 required roles to meet B1.

For festivals and film programmes, you can list curators, programmers, creative directors or other significant roles that influence the project artistically and creatively.

**B2****Other Key Roles****WHAT IS THIS CRITERIA ABOUT?**

Other key project roles not listed in B1 – mid-level crew / team and technical positions. A key role will usually be a Head of Department but, depending on the size of your team or the division of duties within the project, it may be appropriate to include second tier roles.

**WHAT MEETS THIS CRITERIA?**

At least 6 key crew or project team roles held by people from under-represented groups.

The following list can be used as a guide, but should not be considered exhaustive – you are free to include other roles of a similar level.

We would expect to see a mix of seniority and a number of under-represented groups.

1st Assistant Director	Post-Production Supervisor
1st Assistant Editor	Pre-visualisation roles
Animation Background Artists	Production Accountant
Animators	Production Co-ordinator
Art Director	Production Manager
Best Boy	Prop Design & Build
Camera Operator	Props Master
Casting Director	Prosthetics Designer
Character Designer	Puppet Fabrication
Compositors	Rendering roles
Construction Manager	Rigging roles
Costume Designer	Script Supervisor
Floor Manager	Set Design & Build
Focus Puller	SFX Supervisor
Gaffer	Sound Editor
Grip	Sound Mixer
Hair & Make-up Designer	Special Supervisors and consultants (e.g. water, combat and acting coaches)
Key Stunt Performer	Storyboard Artist
Lighting roles	Storyboard Assistant
Lighting Technician	Studio Manager
Line Producer	Stunt Coordinator
Location Manager	VFX Supervisor
Modelling roles	
Music Editor	
Music Supervisor	

If you are applying for a festival, screening programme or other audience-facing project please detail equivalent key roles within your team.

**B3****Other Project Staff****WHAT IS THIS CRITERIA ABOUT?**

The overall diversity of the crew or project staff. You can include staff from regional facility companies if they will be contracted by your company. If you have a significant amount of crew or staff who are resident in the UK outside of London and the South East of England or from a lower socioeconomic background, you may also indicate that.

There are a number of organisations that may be able to provide advice as you develop your employment plans, or advertise the opportunities you'll provide. These include Creative Access, ScreenSkills, Creative Diversity Network, The British Blacklist, B3 Media, Women in Film and TV, and Reel Angels.

**WHAT MEETS THIS CRITERIA?**

To meet this criteria, your crew or staff should be hitting one or more of the following targets related to under-represented groups.

These are:

- A 50-50 gender balance
- 20% target for those identifying as belonging to an under-represented ethnic group
- 10% target for those identifying as LGBTQ+
- 7% target for those identifying as D/deaf and disabled
- Significant amount of crew / staff resident in the UK outside of London and the South East of England
- Significant amount of crew / staff from a lower socioeconomic background

Reporting against this criteria will require you to have diversity information on all of your crew / staff members. We would suggest this is collected when you contract with people.

If you are yet to fully crew-up / recruit, we may accept intentions based on intended or shortlisted individuals.

## B4

### Regional Employment

#### WHAT IS THIS CRITERIA ABOUT?

Work taking place on a project in the UK outside of Greater London and the South East of England. Greater London is defined as the area governed by the Greater London Authority, comprising 32 boroughs plus the City of London. A map of the Greater London area can be found [here](#) on the London Government Directory website.

Where work is taking place in relevant areas of the UK, please indicate the region and the type of work taking place there. Having your company located outside of Greater London is not enough in itself to meet B4, you will also need to demonstrate that you will offer substantial local employment on the project you are applying for.

As the majority of the festival and programme awards made by the BFI are specifically for activity outside Greater London, this element of the Standards typically applies only to productions, as the funding is not geographically specific in the same way and productions can elect where to locate their activity and provide employment.

If you are applying for festival or programme funding and you feel that you can meet this criteria, you are free to respond; for example, if your work takes place in multiple areas and you employ staff in multiple regions.

#### WHAT MEETS THIS CRITERIA?

Any work taking place in the UK outside of Greater London and the South East of England that is offering local employment.

This includes all stages of production or project work, and might include multiple areas / regions and types of work such as specialist crafts skills not normally engaged for TV production, over the course of the entire production period.

Please note that work at major studios in the South East of England such as Leavesden, Pinewood, Shepperton, Longcross and Ealing do not meet the criteria here.

Productions can meet B4 where they are located outside Greater London in the UK nations / regions, but not when they are located outside of the UK, even if the crew is from the UK.

If you are shooting some of your production at locations inside Greater London as well as outside, you should detail what portion of your film will be shot outside Greater London, and detail the amount of local employment you will offer (e.g. rough estimate of the budget, number of jobs involved etc.). We will evaluate this information to determine whether the local employment you will offer is substantial in relation to your overall employment plans.

Hiring local crew in a non-UK shoot does not meet this specific criteria – although such crew can count towards other criteria in Standards B and C if they are from under-represented groups.

## STANDARD C

### INDUSTRY ACCESS AND OPPORTUNITIES

Standard C is compulsory for all applicants with the exception of BAFTA and BIFA applications. Concessions may be made for programmes and projects with very small teams e.g. development applications but, if you do intend to apply with a development project, you could detail information on any opportunities you will offer during the development stage. For example, you may choose to deliver a masterclass on your writing / development process aimed at a specific audience, or demonstrate commitment to diversity at an early stage with casting for read-throughs.

We expect all of the positions you are offering to have depth and breadth in terms of the experience they will provide to the person involved. Will the individual work with a range of staff across your project? Will they have a range of duties that collectively form a rewarding experience? Are any mentors of a high standard and in possession of significant skills and experience?

We may visit your project or make further enquiries to ensure that the work experience provided is of a high quality.

There are many organisations that provide support in relation to industry access. For general guidance on offering employment opportunities, [ScreenSkills](#) provides information for [creative businesses and trainers and educators](#). The UK Government has general guidance on providing internships and work-based training on its [website](#) and has specific information on [providing quality internships](#). [Creative Access](#) seeks to partner with organisations who can provide paid internship places for talented young people from Black, Asian and non-white minority ethnic backgrounds.

All opportunities or roles need to be held by people from under-represented groups to meet the criteria.

**You will not be asked to identify individuals by name.**

Where you have yet to confirm roles, you should provide details of your intentions around what kind of paid roles you will be offering, in what departments and how these roles will be recruited – what outreach you will be doing to people from under-represented groups or what barriers you will be removing.

Please note that, where location or studio shooting is taking place outside of the UK, we will consider opportunities offered to local people, provided they are from an under-represented group. If a shoot is outside the UK, we would still expect to see efforts made to offer UK-based opportunities in development, pre-production or post where possible.

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

#### **Primary caregivers**

Detail any specific interventions (e.g. job-share opportunities, on-set childcare, flexible working arrangements) made to support primary caregivers through training, returnships or mentoring opportunities on the project.

To achieve Standard C you will need to meet TWO of the criteria below:

C1

**Paid employment opportunities  
(such as apprenticeships, internships, expert advisers)**

**WHAT IS THIS CRITERIA ABOUT?**

Paid employment opportunities on the project, including apprenticeships, internships, expert advisers and similar.

Where you have already filled placements, you should provide details of the type of opportunity and the under-represented group the person is from.

**WHAT MEETS THIS CRITERIA?**

Opportunities being held by people from under-represented groups, or utilising a specific organisation that provides routes into industry for people from under-represented groups.

We will consider the overall size of the project and number of paid opportunities offered when deciding if your project meets this criteria.

Ways you can meet the criteria include:

- An internship or apprenticeship programme that specifically targets an under-represented group or groups – this could be a programme a company has set up themselves.
- An external scheme you are using candidates / trainees from – such as ScreenSkills or Creative Access.
- Individuals from under-represented groups who are in intern or apprenticeship roles.
- Outreach to recruit interns or apprentices from specific under-represented groups - advertising in new places and new ways of recruiting, specifically going to places outside London to find trainees (if shooting on location outside London, reaching out to local colleges or universities and, if relevant, local film / programme makers, communities) and removing barriers that might prevent certain under-represented groups from applying, such as accessibility issues and providing travel or subsistence allowances.
- Specialist advisers:  
Paid experts from an under-represented group that features significantly in the project in some way (e.g. narrative / characters / place / historical event). For example, if the project is about a long term, degenerative disease, a specialist adviser who has that illness might qualify; or if the project portrays a particular immigrant community, an adviser who is part of that culture and advising on the authenticity of its portrayal would count. Additionally, if there is a person from an under-represented group who works in a particular industry, whose experience is relevant to a central role / subject matter, such as a BAME ballet dancer for a film or programme about ballet, they would also meet the criteria.

**C2**

**Training opportunities and skills development (craft, creative and business) including one-off, bespoke and student work-experience opportunities**

**WHAT IS THIS CRITERIA ABOUT?**

Training opportunities on the project, including work experience and other opportunities, skills / craft development for crew and staff coming from outside the industry, on-set and one-off training.

Where you have already filled placements, you should provide details of the role and state the under-represented group a person is from.

If your training is an event or seminar, you should provide details on the exact nature of this event.

**WHAT MEETS THIS CRITERIA?**

Ways you might meet the criteria include:

- Formal work experience for people from under-represented groups – including secondary or higher education students
- Seminars or workshops by key crew or creatives at educational / community organisations for under-represented people
- Opportunities for crew from under-represented communities to take on more responsibility on-set / temporarily step-up or receive new training during the course of production

We will consider the overall size of the production and number of training opportunities offered when deciding if your project meets this criteria.

**C3**

**Promotion to a role that constitutes career progression for at least one crew / team member**

**WHAT IS THIS CRITERIA ABOUT?**

Crew / team members taking on higher roles over the course of the project or in relation to previous positions held.

You should indicate the new and past roles of any people who will be promoted on this project and the under-represented group they are from.

**WHAT MEETS THIS CRITERIA?**

A crew / team member from an under-represented group stepping-up from previous credited roles or stepping-up over the course of the production itself.

<p><b>C4</b></p>	<p><b>First job in a role that constitutes career progression from prior training</b></p> <p><b>WHAT IS THIS CRITERIA ABOUT?</b></p> <p>Crew / team members who are getting their first full credit after previous intern / apprentice / trainee roles or training.</p> <p>You should indicate the roles of any crew / team members who will be in first jobs on this project, including details of their previous experience, and the under-represented group they are from.</p> <p><b>WHAT MEETS THIS CRITERIA?</b></p> <p>A crew / team member from an under-represented group getting their first professional (non-trainee) role. This could be:</p> <ul style="list-style-type: none"> <li>• Someone from an under-represented group who had taken part in a specific training / apprenticeship programme getting their first professional role</li> <li>• Someone from an under-represented group getting their first professional role after being in secondary / higher education</li> <li>• Somebody transferring from another industry, including after re-training, getting their first professional TV or film credit</li> </ul>
<p><b>C5</b></p>	<p><b>Meaningful, structured mentoring programmes</b></p> <p><b>WHAT IS THIS CRITERIA ABOUT?</b></p> <p>Mentorship programmes being run as part of the project, by a company or using key HODs / creatives as mentors.</p> <p>You should indicate the under-represented groups that the mentees belong to and the nature of the mentoring.</p> <p><b>WHAT MEETS THIS CRITERIA?</b></p> <p>Mentees from under-represented groups, either as part of a structured mentorship over the course of the project; as part of wider mentorship programme run by the company; or where a HOD or creative from the project acts as a mentor within a wider mentorship programme and their mentee(s) have some involvement with their project.</p> <p>Please indicate the role, but do not name the individual.</p>

## STANDARD D

### AUDIENCE DEVELOPMENT

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

You will need to evidence detailed consideration of specific target audiences for your project; stating in broad terms that it is open to everyone will not meet the criteria. Do you anticipate that your project will be of particular significance to an under-served audience? How do you plan to reach these audiences?

If you are applying for a programme or festival, detail which sections of the community are not currently engaged with your activities and clearly articulate how you aim to develop these potential audiences. You could discuss your programming choices, marketing plans, community partnerships, etc. A strong response here will demonstrate commitment to long-term audience development beyond the single project.

**To achieve Standard D you will need to meet THREE of the criteria below:**

**D1**

#### **Disability access and materials**

##### **WHAT IS THIS CRITERIA ABOUT?**

Disability and access interventions that go beyond statutory requirements or the obligations of UK broadcasters (BSL, subtitles, audio description). A real commitment to making a venue, festival, event, film release or programme broadcast accessible to as wide an audience as possible.

We are looking for evidence of you creating disability access for your project beyond that which you are legally obliged to provide, or (for production and distribution funding) that you'll be contractually obliged to provide as a minimum in your agreement with the BFI. If you need further information on what these minimum BFI requirements will be, please contact [productioncoordinator@bfi.org.uk](mailto:productioncoordinator@bfi.org.uk) (for production) or [audiencefund@bfi.org.uk](mailto:audiencefund@bfi.org.uk) (for distribution).

##### **WHAT MEETS THIS CRITERIA?**

Access provisions and materials that go beyond BSL, subtitles and audio description. This might be where the content of the project is already using additional accessible languages or ways of communicating, or where a broadcaster is utilising new technology to make the project more accessible.

Other relevant activity could include creative approaches to marketing for specific audiences or enhanced programming activity that provides additional experiences for disabled people. It might also involve consulting with and testing the film or programme with people, including children, with access requirements during development. It might include interventions that make the film or programme more accessible to people who are neurodiverse.

Additionally, if there is associated online or app content for the project, ensuring that is fully accessible.

<p><b>D2</b></p>	<p><b>Under-served audiences</b></p> <p><b>WHAT IS THIS CRITERIA ABOUT?</b></p> <p>A strategic focus on under-served audiences that you will be trying to reach with your project.</p> <p>You should indicate the under-served audience(s) you will be focusing on, indicating why this particular audience is under-served. You should also indicate your primary strategies for engaging this audience, with specifics and context.</p> <p><b>WHAT MEETS THIS CRITERIA?</b></p> <p>The target audience(s) of a project being an under-served audience group, with a clear strategy to reach them, involving online and other marketing, additional content and any events.</p> <p>Some under-represented groups are not generally under-served as audiences but may be under-served in terms of particular types of films or programmes.</p> <p>It is not enough to say that ‘there is X type of person in this programme or it is set in X place, so those people will see it’ – there must be a wider strategy. This could include strategies to distribute content in a UK indigenous language.</p>
<p><b>D3</b></p>	<p><b>UK regional and national audiences outside Central London</b></p> <p><b>WHAT IS THIS CRITERIA ABOUT?</b></p> <p>Strategies to add value and engage audiences outside of Central London. We use Transport for London’s Zones 1 and 2 as defining Central London.</p> <p>Your project taking place outside of Central London will not be enough to meet D3 - we are looking for additional benefits to audiences in the nation or region that go beyond the core provision of the festival, programme or release. This might include provision in specific languages addressing local communities; a focus on local or regional cultures; or strategic interventions targeted at developing film audiences in the area.</p> <p>You should indicate the region or regions benefitting from activity, as well as the nature of the activity.</p> <p><b>WHAT MEETS THIS CRITERIA?</b></p> <p>Specific strategies - marketing, events, outreach for audiences in any regions, cities, towns outside Central London.</p> <p>Ways you could meet this might include targeted social media content - as well as local marketing for people who are not on social media – to ensure that cast, presenters, contestants or contributors are from other nations and regions.</p> <p>You might also have additional educational content, short-form videos, apps or games that are targeted at specific geographic audiences. Live events might also factor into your regional strategy.</p>

**D4**

### **Promotional and marketing strategies**

#### **WHAT IS THIS CRITERIA ABOUT?**

Strategies to engage the under-served audience or audiences you have referenced in D2.

You should describe the activity and the under-served audience(s) benefitting from it. To meet D4 you will need to show a convincing understanding of how your release or promotional strategy will reach specific new and / or under-served audiences.

#### **WHAT MEETS THIS CRITERIA?**

Marketing, events, outreach or online strategies that target a specific under-served audience group.

This could include:

- Outreach to audiences less likely to watch theatrical or traditional broadcast content, using online content and social media influencers
- Events
- Educational content
- App, game or VR content
- Competitions or contests
- Targeted pricing strategies

**D5**

### **Partnerships utilising specialist and / or expert knowledge**

#### **WHAT IS THIS CRITERIA ABOUT?**

Partnerships that utilise specialist and / or expert knowledge in order to engage the under-served audience or audiences you have referenced in D2. We are looking for projects to form new collaborations or alliances that are specifically targeted at increasing the diversity of UK audiences. The specialist or expert knowledge involved may relate to building community partnerships, outreach methods, disability access, linguistic minorities, specific national or regional film cultures, etc. We will look at the quality and relevance of the expertise that you plan to engage, and for demonstrations that this will provide a deeper level of audience engagement and development.

You should indicate the under-served audience(s) benefitting from this activity and describe the partnership and what it will achieve.

#### **WHAT MEETS THIS CRITERIA?**

Using partnerships to develop additional specialist resources and information for a specific under-served audience group.

## **CONTACT US**

FOR QUESTIONS, FURTHER RESOURCES  
AND ACCESS ASSISTANCE

If you would like to contact us, including if you require assistance filling in our form or need directions to further resources, please email us on [diversitystandards@bfi.org.uk](mailto:diversitystandards@bfi.org.uk) or call **Julia Brown** (Diversity Standards Manager) on **020 7173 3273**