



THE BFI DIVERSITY STANDARDS CRITERIA

Throughout the Diversity Standards criteria, we refer to **under-represented groups** which relate to the protected characteristics as defined in the UK Equality Act 2010:

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

In addition we seek to address under-representation in the following areas:

- **Regional participation**
- **Socio-economic inclusion**
- **Caring responsibilities**

The following will need to meet at least **TWO** of the four Diversity Standards:

- Applications for production funding for film, television or online programmes (including completion funding and documentary feature funding through the BFI Doc Society Fund).
- Applications to the Audience Fund

The following will need to meet at least **ONE** of the four Diversity Standards:

- Applications for development funding for film, television or online programmes.

Standard C is compulsory, with the exception of development projects and some documentary films and factual / entertainment programmes with smaller crews and Audience Fund projects with small teams.

Applicants for the BFI Vision Awards or any type of BFI NETWORK short film funding are not required to complete the full Diversity 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

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

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|-----------|--|-----------|-----------------------------------|
| A1 | Lead characters, contributors, presenters, voice artists | A4 | Other Storylines / Subject Matter |
| A2 | Other Characters, contributors, presenters, voice artists, competitors | A5 | Location |
| A3 | Main Storyline / Subject Matter | A6 | Casting decisions |

A1	At least one and up to four lead characters / contributors / presenters / voice artists are from an under-represented group.
A2	<p>Documentary Films, Factual and Entertainment Programmes: The total of your secondary or more minor on-screen individuals meet one, or more, of the following targets:</p> <ul style="list-style-type: none"> • 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 contributors or competitors resident in the UK outside of London and the South-East • Significant amount of contributors or competitors are from a lower socioeconomic background <p>For Scripted Films and Programmes: Other significant characters in your story represent under-represented group(s).</p>
A3	The main storyline(s) or subject matter of the film or programme is about under-represented group(s), Series or screening programmes should demonstrate diversity across the majority of programmes, not just a single episode or element.
A4	There are other elements of your storyline(s) or subject matter that are about under-represented group(s).
A5	<p>For Scripted Films and programmes: The setting is wholly, or partially, in an under-represented region or community.</p> <p>For Factual and Entertainment programmes: Studio-based series are filmed outside of the South East of England. For non-studio based series, at least 25 percent of the series is filmed outside of the South East of England.</p>
A6	Casting decisions are not based on the diversity profiles of lead characters and actors / voice actors from under-represented groups are engaged.

STANDARD B – CREATIVE LEADERSHIP & CREW

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

B1 Department Heads

B2 Other Key Roles

B3 Other Project Staff

B4 Regional Employment

B1	<p>At least 3 of the following Heads of Department or Creative Leadership are from under-represented groups: <i>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</i></p> <p>If you are applying for a project that is not a film or a television production, you can detail any other department heads not listed above.</p>
B2	<p>At least 6 other key roles (mid-level crew/team and technical positions) are filled by someone from an under-represented group.</p> <p>Specific interventions are made for primary caregivers e.g. job-share opportunities, on-set childcare, flexible working arrangements.</p>
B3	<p>At least one or more of the following targets are met for the overall crew or project staff:</p> <ul style="list-style-type: none"> • 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 • Significant amount of crew / staff from a lower socioeconomic background
B4	<p>The film, programme or project offers substantial local employment in the UK outside of Greater London and the South East of England.</p>

STANDARD C – TRAINING & OPPORTUNITIES

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

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|-----------|---|-----------|---|
| C1 | Paid employment opportunities | C4 | First job in a role that constitutes career progression from prior training |
| C2 | Training opportunities and skills development | C5 | Meaningful, structured mentoring programmes |
| C3 | Promotion to a role that constitutes career progression | | |

C1	Your project is offering paid employment opportunities (such as apprenticeships, internships, expert advisers and similar) to people from under-represented groups.
C2	Your project is offering training opportunities (including work experience and other opportunities such as skills / craft development for crew and staff coming from outside of the industry) to people from under-represented groups.
C3	Crew / team members from under-represented groups are given higher roles over the course of the project or in relation to previous positions held.
C4	Crew / team member from an under-represented group are given their first professional (non-trainee) role on the project.
C5	<p>Mentorship programmes for people from under-represented groups are being run as part of the project, either as part of a structured mentorship over the course of the production, as part of wider mentorship programme run by the production company or where a HOD or creative from the project acts as a mentor as part of a wider programme and their mentee(s) have some involvement with the project.</p> <p>Specific interventions are provided to enable training or mentoring opportunities on the project for primary caregivers e.g. job-share opportunities, on-set childcare, flexible working arrangements.</p>

STANDARD D – AUDIENCE DEVELOPMENT

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

D1 Disability access & materials

D2 Under-served audiences

D3 UK regional and national audiences outside Central London

D4 Promotional and marketing strategies

D5 Partnerships utilising specialist and / or expert knowledge

D1	Disability and access interventions are provided 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.
D2	The target audience(s) of a project is an under-served audience group, with a clear strategy to reach them, noting that some under-represented groups are not generally under-served as audiences but may be under-served, or not targeted, in terms of particular types of films or programmes.
D3	There is a clear strategy to add value for, and engage audiences from, outside of Central London.
D4	There is a clear strategy to engage the under-served audience(s) you have referenced in D2 including marketing, events, outreach, online strategies, educational content, App, game or VR content, competitions or partnerships with charities, community groups or other relevant organisations.
D5	The project utilises specialist and / or expert knowledge in order to engage the under-served audience(s) you have referenced in D2.