



GUIDANCE NOTES FOR MEETING THE BFI DIVERSITY STANDARDS

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INTRODUCTION

The BFI Diversity Standards are a framework that encourage equality of opportunity and tackle under-representation in the screen industries, as we recognise inclusion fuels creativity and makes good business sense.

The BFI Diversity Standards seek to address under-representation on-screen; in creative leadership, crew and project staff; in training, opportunities and career progression; and in audience outreach and development.

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.

You should use the following list as a guide for what areas of under-representation we are seeking to address:

- **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 BFI Diversity Standards also seek to address under-representation in the following areas:

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

Some of the under-represented groups above relate slightly differently to on-screen representation and in terms of 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 is more under-represented and interventions made to allow them to work on the project could meet the criteria.

This list is not exhaustive and if you believe that your project offers representation not directly referenced above, we welcome your comments and are happy to consider them.

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

DO I NEED TO MEET THE DIVERSITY STANDARDS?

Meeting the BFI Diversity Standards is an eligibility requirement for all BFI funding.

We will ask you in your application form how you intend to meet the BFI Diversity Standards. If you are awarded funding, we will ask you to send us a report on how you met your original intentions. This will include supplying us with confidential data on the diversity of your employees which may include cast, crew, presenters, trainees, project staff etc. For ease of reporting this data, you should consider using anonymised equality monitoring forms attached to contracts at the beginning of your project. We will supply you with a template for this if you are awarded funding.

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 Julia.brown@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.

The BFI Certification Unit assesses all applications for the BFI Diversity Standards as a separate process to the assessment of your main BFI funding application. We will access supporting documents provided as part of your main application as part of the Diversity Standards assessment process. If you are not applying for BFI funding, we will request these documents 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 BFI Diversity 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 original intentions regarding BFI Diversity 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.

WHAT ARE THE DIVERSITY STANDARDS CRITERIA?

Standard A is about **ON-SCREEN REPRESENTATION**. Specifically, it is about addressing under-representation in the lead and secondary characters, talent or contributors, the main and secondary storylines or subject matter, where the project is set and any casting choices related to representation.

Standard B is about **CREATIVE LEADERSHIP & CREW**. Specifically, 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, as well as any regional (outside London and the South East of England) employment.

Standard C is about **TRAINING & OPPORTUNITIES**. Specifically, this relates to paid roles such as internships, apprenticeships and specialist adviser roles filled by people from under-represented groups, trainee roles and other training or work experience opportunities for people from under-represented groups, promotions and 'first job' roles and mentoring.

Standard D is about **AUDIENCE DEVELOPMENT**. Specifically, this relates to increasing disability access to projects, films and programmes; 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.

For a **production award**, or an **audience-facing project**, you will need to meet **TWO** of the above Standards to pass. Standard C is compulsory, with the exception of some documentary films and factual / entertainment programmes with smaller crews.

For a **development award** you will need to meet **ONE** of the above Standards to pass.

STANDARD A

On-Screen Representation

To meet Standard A you need to meet [three](#) of the criteria listed below

A1 – Lead characters, contributors, presenters, voice artists

WHAT IS THIS CRITERIA ABOUT?

You should provide details for at least one, and up to four, 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 there is different on-screen talent for each episode, or a range of film content being 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 all the characteristics of the on-screen talent in combination with their profession / role and the subject matter or storyline of the film or programme. We will also look at the treatment, scripts and any other information or materials supplied.

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 the under-represented group are rarely seen onscreen;
- Individuals from the under-represented group are rarely seen in this type of job or role;
- Individuals from this under-represented group are 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 this under-represented group bring new representation to a well-known story.

A2 – Other Characters / Contributors / Presenters / Voice Artists / Competitors

WHAT IS THIS CRITERIA ABOUT?

The overall diversity of the secondary, minor and or background individuals on screen in relation to the identified under-represented groups.

WHAT MEETS THIS CRITERIA?

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.

For Documentary Films, Factual and Entertainment Programmes:

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% 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 from a lower socioeconomic background

For Scripted Films and Programmes, and screening programmes:

If there are other significant characters in your story that represent under-represented group(s), please indicate which ones

- Characters from this under-represented group are rarely seen on-screen at all
- Characters from this under-represented group are rarely seen in this type of job or role
- Characters from this under-represented group are rarely seen in this genre / narrative
- This character challenges a stereotype
- Having a character from this under-represented group brings new representation to a well-known story
- The majority of the background characters are from an under-represented group, related to the setting, narrative or themes of the programme
- The minor / background characters have been cast to mirror the demographics of the real-world

A3 - Main Storyline / Subject Matter

WHAT IS THIS CRITERIA ABOUT?

The main storyline(s) or subject matter 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, not just a single episode or element.

To see if your storylines or subject matter are addressing under-representation in a complex and non-stereotypical way, we will look at all the details in combination with A1 -lead characters, contributors, presenters, voice artists. We will also look at the treatment, scripts and any other information or materials supplied.

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 criteria:

- Challenging a stereotype;

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

If your storyline or subject matter offer representation not covered above, but you believe it addresses under-representation, you should detail how you feel your storyline or subject matter offers complex representation.

A4 – Other Storylines / Subject Matter

WHAT IS THIS CRITERIA ABOUT?

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

To see if your storylines or subject matter are addressing under-representation in a complex and non-stereotypical way, we will look at all the details in combination with A1 -lead characters, contributors, presenters, voice artists. We will also look at the treatment, scripts and any other information or materials supplied.

WHAT MEETS THIS CRITERIA?

A secondary character's narrative or elements of your storylines or subject matter relate to an under-represented group or groups either in a section of the film, one episode of a series or as a secondary theme throughout a series or screening programme.

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

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

If your storyline or subject matter offer representation not covered above, but you believe it addresses under-representation, you should detail how you feel it offers complex representation.

A5 – Location

WHAT IS THIS CRITERIA ABOUT?

Where filming took place – 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 where a film or programme is set.

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.

To see if your setting or location are addressing under-representation in a complex and non-stereotypical way, we will look at all the details in combination with A1 - lead characters, contributors, presenters, voice artists. We will also look at the treatment, scripts and any other information or materials supplied.

WHAT MEETS THIS CRITERIA?

Films or programmes that are set - either wholly or partially (as long as the scenes are important and offer meaningful representation of wherever it is) in an under-represented region or community.

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

For Factual and Entertainment Programmes: Studio-based series that 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.

For Scripted Films and Programmes: Where is the main geographical setting of your story? If your project is an animation, please detail how this 'different world' is to 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 onscreen OR a non-stereotypical portrayal of an area OR a country that is little portrayed onscreen, 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 under-represented group.

COMMUNITIES

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

Rest of World: An under-represented community anywhere in the world (including capital or major cities) such as religious, immigrant, ethnic minority or tribal communities, or a lower socio-economic status community.

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

A6 – Casting decisions

WHAT IS THIS CRITERIA ABOUT?

Casting choices that address under-representation, but are not directly related to the character 'as written' or the chosen actor's inherent characteristics.

You should indicate if any choices were made at casting stage that affect the character as portrayed and what group or groups are now represented. You should also 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 all the details of any relevant characters, any details as to why this choice was made and the prominence of the character or characters.

WHAT MEETS THIS CRITERIA?

Where a casting decision is not based on whatever under-represented group 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

STANDARD B - CREATIVE LEADERSHIP & CREW

To achieve Standard B you need to meet **two** of the criteria below.

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.

You will not be asked to identify individuals by name.

B1 – Heads of Department / Creative Leadership

WHAT IS THIS CRITERIA ABOUT?

Who the people in lead creative and decision-making roles are. This varies for each type of project so the list below covers all, including animation. 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.

You should 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 short-listed or approached people are from under-represented groups.

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

WHAT MEETS THIS CRITERIA?

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

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

B2 – Other Key Roles

WHAT IS THIS CRITERIA ABOUT?

Other key project roles not listed in B1 – mid-level crew / team and technical positions. This varies for each type of project; the list below covers a range of projects including animation. If you are applying for a festival, screening programme or other audience-facing project please detail equivalent key roles within your team.

You should 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 listed roles where your short-listed or approached people are from under-represented groups.

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

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.

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

Primary caregivers

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

By primary caregivers, we mean primary parents / carers for children, for older people and for 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 fulfilling their caring responsibilities.

Please indicate the role, but do not name the individual.

B3 – Other Project Staff

WHAT IS THIS CRITERIA ABOUT?

The overall diversity of the crew or project staff.

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

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 socio-economic status background, you may also indicate that.

WHAT MEETS THIS CRITERIA?

If you are meeting the crew / staff targets for one or more of the under-represented groups indicated.

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
- 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.

Where work is taking place in relevant areas of the UK, please indicate the region and the type of work taking place there.

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 South East England such as Leavesden, Pinewood, Shepperton, Longcross and Ealing do not meet the criteria here.

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 – TRAINING AND OPPORTUNITIES

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

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

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.

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. You should not refer to them 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.

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, or removes barriers.

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 etc.) programme that specifically targets an under-represented group or groups – this could be a programme a company has set up themselves
OR
An external scheme you are using candidates / trainees from – such as through ScreenSkills or Creative Access
- Individuals from under-represented groups who are in intern or apprenticeship roles

- Outreach that the company / production is doing 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 travel or subsistence allowances
- Specialist advisers - paid, specific experts from an under-represented group featuring 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 was part of that culture and advising on the authenticity of its portrayal would count
- Specialist advisers - 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

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, one-off training.

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

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

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

WHAT MEETS THIS CRITERIA?

Trainee / work experience opportunities for people from under-represented groups, one-off training opportunities for people from under-represented groups, on-set training opportunities for current crew.

We will consider the overall size of the production and number of training opportunities offered when deciding if your project 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
- Seminar / workshops by key crew / creatives at educational / community organisations for under-represented people or areas

- Opportunities for crew from under-represented communities to take on more responsibility on-set / temporarily step-up or receive new training during course of production

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. You should not refer to them by name.

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.

C4 – First job in a role that constitutes career progression from prior training

WHAT IS THIS CRITERIA ABOUT?

Crew / team members who are getting their first full credit after previous intern / apprentice / trainee roles or training.

You should indicate any crew / team members who will be in first job roles on this project, including details of their previous experience, and the under-represented group they are from. You should not refer to them by name.

WHAT MEETS THIS CRITERIA?

A crew / team member from an under-represented group getting their first professional (non-trainee) role. This could be:

- Someone from an under-represented group who had taken part in a specific training / apprenticeship programme getting their first professional role
- Someone from an under-represented group who had only had trainee roles previously – not part of specific programme / course getting their first professional role
- Someone from an under-represented group getting their first professional role after being in secondary / higher education
- Somebody transferring from another industry, including after re-training, getting their first professional TV credit

C5 – Meaningful, structured mentoring programmes

WHAT IS THIS CRITERIA ABOUT?

Mentorship programmes being run as part of a production, by a company or using key HODs / creatives as mentors.

You should indicate the under-represented groups that the mentees belong to and the nature of the mentoring.

WHAT MEETS THIS CRITERIA?

Mentees from under-represented groups, 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 mentorship programme and their mentee(s) have some involvement with their project.

Primary caregivers

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

By primary caregivers, we mean primary parents / carers for children, for older people and for 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 fulfilling their caring responsibilities.

Please indicate the role, but do not name the individual.

STANDARD D – Audience Development

To achieve Standard D you will need to meet three of the criteria below.

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.

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.

You should detail what particular access intervention you are providing.

WHAT MEETS THIS CRITERIA?

Access provisions and materials that go beyond BSL, subtitles and audio description. This might be if by its very nature, the content of the project is using additional accessible languages or ways of communicating, or where a broadcaster is utilising new technology to make the project more accessible - either technology that might sit alongside the content on a device, or in how the content is made.

It might also involve consulting with and testing the film or programme with people, including children, with access requirements during development. It might also include any 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.

D2 – Under-served audiences

WHAT IS THIS CRITERIA ABOUT?

A strategic focus on under-served audiences that you will be trying to reach with your project.

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.

WHAT MEETS THIS CRITERIA?

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.

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.

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.

D3 – UK regional and national audiences outside Central London

WHAT IS THIS CRITERIA ABOUT?

Strategies to add value and engage audiences outside of Central London.

You should indicate the region or regions benefitting from activity, as well as the nature of the activity.

WHAT MEETS THIS CRITERIA?

Specific strategies - marketing, events, outreach for audiences in any regions, cities, towns outside Central London.

Ways you could meet this might include ensuring that cast, presenters, contestants or contributors are from other nations and regions, in conjunction with targeted social media content as well as local marketing for people who are not on social media.

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.

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 indicate the under-served audience(s) benefitting from this activity and the nature of activity taking place.

WHAT MEETS THIS CRITERIA?

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

This could include:

- Outreach to audiences less likely to watch traditional broadcast content using online content and social media influencers from the relevant under-served audiences
- Events
- Educational content
- App, game or VR content
- Competitions or contests

Partnerships with charities, community groups or other relevant organisation

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.

You should indicate the under-served audience(s) benefitting from this activity and the nature of activity taking place.

WHAT MEETS THIS CRITERIA?

Developing additional specialist resources and information for a specific under-served audience group.

Supporting Documents

To assist us in assessing your application, we will access supporting documents provided as part of your main BFI funding application or, if you have not applied for funding, we may request further documentation from you.

If you are applying for funding purposes, elements of your Diversity Standards application will be shared with the relevant BFI team.

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 or call Julia Brown (Diversity Standards Manager) or 020 7173 3273