

DISTRIBUTION & EXHIBITION

NEW 2022 BFI DIVERSITY STANDARDS

INTRODUCTION

The **BFI Diversity Standards** are a set of guidelines with key criteria, designed to drive equitable opportunity and improve representation in the wider screen industries across various categories: *Film, Television, Games, Distribution & Exhibition, and Skills & Education*. The core purpose of the BFI Diversity Standards is to provide a framework whereby all individuals working on projects can bring about industry-wide change. This is achieved by addressing *under-representation* and by mandating these standards for BFI Funding applications, qualifying for certain award eligibility and wider adoption for best practice.

Under-representation and under-represented groups in the UK relate to the protected characteristics as defined in the [UK Equality Act 2010](#), namely:

- Age, Disability, Gender reassignment, Marriage and civil partnership, Pregnancy and maternity, Race, Religion or belief, Sex, and Sexual orientation.
- Gender fluid and non-binary identities as a group are also protected under the Equality Act (*following the judgment in Taylor v Jaguar Land Rover in Sep 2020*)

Additional areas include Regional participation, Socioeconomic background and Caring responsibilities. This is not an exhaustive list and the BFI welcomes projects addressing under-representation in further areas. Addressing under-representation also means being aware of intersectional experiences and taking into account the impact of multiple minoritized and marginalised identities.

There needs to be a concerted and collaborative effort towards the reframing of purpose and intent, especially with the desire to ‘get things over the line’ versus wanting to drive sustainable change. The BFI Diversity Standards provides a baseline from which the ambition should be to achieve higher levels of diversity and inclusion. As a whole, all applicants, especially repeat applicants for different projects are encouraged to be creative, innovative and aim for a culture of continuous improvement to extract the most value from the Diversity Standards.

The **BFI Diversity Standards for DISTRIBUTION & EXHIBITION** are for the film and/or motion picture industry and focus on audience outreach and development; on-screen representation; creative leadership; project team; training, opportunities and career progression; and accessibility. This guidance is useful for any organisations involved in audience development work that seeks to have an inclusive approach to their distribution and exhibition activity, such as cinemas, festivals, film distributors, immersive content producers, programming collectives and cultural charities.

Applicants are encouraged to complete all of the Standards where possible. To achieve the BFI Diversity Standards **at least three of the following five standards must be met**. Standard C, D and Standard E are mandatory for all*. Each Standard may include mandatory criteria, which must be achieved, in order to meet that specific Standard.

Standard A: On-Screen Representation, Themes and Narratives

Standard B: Creative Leadership and Project Team

Standard C: Industry Access & Opportunities

Standard D: Audience Development

Standard E: Accessibility

**Note: Some concessions may be made for smaller projects and Research & Development (R&D) applications.*

For any questions about these criteria or the Diversity Standards process, please contact the Diversity Standards team by email diversitystandards@bfi.org.uk or phone 020 7173 3273.

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STANDARD A

ON-SCREEN REPRESENTATION, THEMES AND NARRATIVES

This standard relates to how the project will address under-representation, notably the lead and secondary characters, talent or contributors, casting choices, the main and secondary storylines, themes, and narratives and where the film/ broader screen content is set. Identify where there are unfamiliar characters or themes and narratives that are not frequently portrayed on-screen or are shown from a new perspective. Describe where there are meaningful and non-stereotypical representations of characters, talent or contributors who are portrayed with nuance. Detail the perspective of the narrative or theme of the project and how this affects the way in which characters, talent or contributors are portrayed.

Where the project is a programme or a suite of films/broader screen content, e.g. a festival or venue, the applicant will need to provide a range of different examples that reflect the diversity and breadth of how the selected films/broader screen content address under-represented groups differently. If your programme is not yet confirmed, you should provide examples from your latest project alongside as much detail as you can about the future programme.

While Standard A is not mandatory, all applicants are encouraged to complete it.

For Standard A: Meet at least three of the six criteria below.

No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
A1	LEAD ROLES	Lead: Characters / Contributors / Presenters	At least one of the lead characters, contributors, presenters is from an under-represented group(s).	<p>The lead character, contributor or presenter will address under-representation in a meaningful, multi-dimensional, and non-stereotypical way. They challenge a stereotype and/or bring new representation to a well-known story.</p> <p>Scripted (fictional) content: Generally, the main protagonist and or antagonist Unscripted (documentary) content: Lead Contributor, Lead Presenter Ensemble cast: More Lead Characters might be relevant Animated content: Portrayal and design of the lead character</p> <p>Consideration will be given to Immersive AR/VR content, where storytelling by the lead characters, contributors or presenters involves the audience in order to create additional representation.</p> <p>Examples include but are not limited to those under-represented groups that are rarely seen: (a) on-screen, (b) in this type of job, role, genre, narrative, (c) in such a storyline or subject matter.</p> <p><i>Note: A1 addresses the characters written and not the talent hired to play those characters unless it's the contributors or presenters.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
A2	OTHER ROLES	Other: Characters / Contributors / Presenters	<p>Secondary / supporting characters, contributors, presenters meet one or more of the following targets:</p> <ul style="list-style-type: none"> • 50% Gender (50-50 balance of men and women identifying <i>within the gender binary</i>) • 40% Ethnically diverse (London) • 30% Ethnically diverse (UK-wide) • 10% LGBTQIA+ (<i>including those outside the gender binary</i>) • 18% Disability* • 39% Working class background • A significant number are based in the UK outside of London and the South East of England. <p><i>* Including those with a longstanding physical or mental condition and those identifying as D/deaf or neurodiverse.</i></p>	<p>Secondary / supporting characters, contributors, presenters represent diversity on-screen per the criteria and meet the outlined percentages. In addition to meeting the targets, these characters challenge a stereotype and/or bring new representation to a well-known story.</p> <p>Scripted (fictional) content: Secondary / supporting characters (<i>indicate where these are non-stereotypical representations</i>) Unscripted (documentary) content: Other Contributors, Presenters (<i>need to collect diversity demographics for these individuals</i>) Animated content: Portrayal and design of secondary / supporting characters</p> <p>Consideration given to Immersive AR/VR content, where storytelling by the secondary and supporting characters, contributors or presenters involve the audience in order to create additional representation.</p> <p>Examples include but are not limited to those under-represented groups that are rarely seen: (a) on-screen, (b) in this type of job, role, genre, narrative, (c) in such a storyline or subject matter.</p> <p><i>Note: A2 addresses the characters written and not the talent hired to play those characters unless it's the contributors or presenters.</i></p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
A3	MAIN STORYLINE	Main storyline / Subject matter	<p>The main storyline, theme, subject matter, or narrative of the film(s)/broader screen content is about an under-represented group(s).</p>	<p>Where plot-driven, the main storyline, theme, subject matter, or narrative is about an under-represented group(s). In the event the film(s)/broader screen content is character-driven, it centres on a lead character, or contributor, presenter from an under-represented group(s).</p> <p>Examples include but are not limited to those under-represented groups that are rarely written about for being: (a) on-screen, (b) in this type of job, role, narrative, (c) in such a storyline or subject matter.</p> <p>Fresh perspectives and innovative ways of storytelling that challenge a stereotype and/or bring new representation to a well-known story are encouraged. This includes immersive storytelling, audience interaction and their experience of it. If a film/broader screen content is an adaptation of popular literary works and/or a historical narrative, an unfamiliar interpretation and unexpected approach to its retelling is advised.</p> <p><i>Note: If the storyline(s), theme, subject matter, or narrative has an approach that is not covered above but addresses under-representation in a unique and meaningful way, additional details should be provided along with the application.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
A4	OTHER STORYLINES	Other storylines / Subject matter	Apart from the main one, there are other storylines, themes, subject matters, or narratives that are about under-represented group(s).	<p>Where plot-driven, other secondary storylines, themes, subject matters, or narratives are about an under-represented group(s). In the event the film/broader screen content is character-driven, it features secondary characters, or contributors and/or presenters from an under-represented group(s).</p> <p>Examples include but are not limited to those under-represented groups that are rarely written about for being: (a) on-screen, (b) in this type of job, role, narrative, (c) in such a storyline or subject matter.</p> <p>Fresh perspectives and innovative ways of storytelling that challenge a stereotype and/or bring new representation to a well-known story are encouraged. This includes immersive storytelling, audience interaction and their experience of it. If the film/broader screen content is an adaptation of popular literary works and/or a historical narrative, an unfamiliar interpretation and unexpected approach to its retelling is advised.</p> <p><i>Note: If the other storyline(s), theme, subject matter, or narrative is approached in a way that is not covered above but addresses under-representation in a unique and meaningful way, additional details should be provided along with the application.</i></p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
A5	LOCATION	Meaningful location / setting	<p>Fictional The setting is wholly, or partially, in an under-represented region and/or reflects the community.</p> <p>Animation Relevant representation of how the world or place is portrayed.</p> <p>Documentary Filming is outside of Greater London and the South East of England.</p>	<p>Where the narrative is set, whether a location within or outside of the UK, or a purely fictional setting. Beyond geography, this relates to communities represented in a film or programme.</p> <p>For A5, a community may be defined as a group of people having certain characteristics in common. Whether in the UK or outside of the UK, an under-represented community is a minority group, when compared to more dominant groups in that region. These groups may be related to religious, immigrant, tribal, racial, ethnic, or one of lower socioeconomic status, as examples. Location and setting may be defined as the geographical region, such as country, city, town, and setting such as studio locations.</p> <p>Indicate if the geographical setting or community or communities relates directly to an under-represented group(s) or is generally under-represented on-screen. Provide relevant context on how the setting relates to the storyline, subject matter, and on-screen talent. Films/broader screen content set, wholly or partially, in an under-represented region or community. If partially, the scenes showing the setting should be significant and offer meaningful representation of the place. If outside the UK, indicate how much of the filming takes place outside of capital cities or major cities.</p> <ul style="list-style-type: none"> Setting is wholly or partially in an under-represented region or community. Animation: The scenes must offer relevant representation, and how the location is portrayed must be explained in detail. Fictional setting / community: A fantasy, sci-fi or otherwise fictional setting or location that parallels a real-world under-represented community or relates directly to an under-represented place or group. <p>Immersive AR/VR: In line with the above guidance, explain how the intended experience and interaction is meaningful to the location.</p> <p>Geographical settings: Within the UK: Outside of Greater London and is beyond familiar/common depictions, OR a non-stereotypical portrayal of an area. Outside of the UK: Outside of capital cities/major cities commonly portrayed on-screen OR a non-stereotypical portrayal of an area OR a country little portrayed on-screen or always represented in one way or genre.</p> <p><i>Note: Location and setting must be portrayed with due caution around any regional, local, and cultural sensitivities.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
A6	CASTING DECISIONS	Casting and hiring diverse talent to improve portrayal & representation.	Casting choices that have addressed under-representation and challenge tropes and stereotypes.	<p>Casting decisions that have influenced how the characters, contributors and/or presenters were chosen and/or portrayed, what group(s) are represented as a result that address under-representation in a <i>meaningful, multidimensional, and non-stereotypical</i> way.</p> <p>Examples include but are not limited to:</p> <ul style="list-style-type: none"> • Developing and casting non-actors for authentic representation • Demonstrating street casting for more realistic and authentic portrayals and representation • A racial or ethnic minority cast in a role with unspecified ethnicity or initially a white character • Casting a racial or ethnic minority in a role that has meaning and isn't merely tokenistic • A female presenter for a documentary that has predominantly had men present its subject matter • A trans actor being cast in a role not specifically written as trans • An actor with a disability cast in a role not originally written as disabled • A lead voice artist from an under-represented group for an animated film project <p>Also, having cast/hired talent who belong to / identify as the character's under-represented group may meet A6, where it challenges common casting practices. For example, non-disabled talent is often cast as characters who have a disability so casting an actor who is disabled in such a role would challenge this common practice.</p> <p><i>Note: A6 addresses the talent hired, not the characters written.</i></p>

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STANDARD B

CREATIVE LEADERSHIP AND PROJECT TEAM

This standard relates to how the project will address under-representation throughout its team: from Creative Leadership and Senior Management to secondary and junior roles across the board, including the creation of regional employment outside of Greater London and the South-East of England. Intersectional representation is a vital consideration in this Standard, to reflect opportunities to those possessing multiple layers of under-representation (*such as women of colour, younger LGBTQIA+ folk from lower socioeconomic backgrounds, etc.*). At the same time, avoiding stereotypical representation and breaking gender stereotypes for certain roles is important. It will also consider roles designed to ensure the safeguarding and protection of its team especially those from vulnerable and/or under-represented groups.

Where roles have yet to be confirmed, provide details of the intended roles that will be offered, in what departments and the approach to recruitment for these roles, e.g. the types of outreach, as well as barriers removed. Include information on additional support for safeguarding and wellbeing measures, access requirements, including travel, and interventions being made for primary caregivers e.g. job-share opportunities, flexible working arrangements and family related considerations. Completing this Standard does not require naming any individuals.

For all criteria within this standard, the overall size of the immediate project team will be taken into account. This concerns the direct team and organisation responsible for the project and not its wider affiliations through partnerships, sponsorships, and other collaborations. Concessions may be made for applicants with very small teams. Where the immediate project team size is less than **25**, allowances will be made in terms of number of individuals required to meet a criteria. Such projects with smaller teams would need to provide as much information as possible against this Standard in their application.

While Standard B is not mandatory, all applicants are encouraged to complete it.

For Standard B: Meet at least three of the six criteria below, of which B1 and B2 are mandatory to achieve for larger-scale projects

No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
B1	CREATIVE LEADERSHIP MANDATORY	Leaders across every department working on the project.	At least three of the Creative Leadership and Senior Management are from an under-represented group(s).	<p>Individuals in lead creative and decision-making roles will address under-representation in a meaningful way.</p> <p>At least three of the following roles are from an under-represented group(s): <i>CEO, COO, Head of Finance, Head of Business Affairs / Legal, Head of Operations, Artistic/Festival Director, Festival / Event Producer, Head of Programming / Head Curator, Head of Distribution, Head of Sales, Head of Theatrical, Head of Home Entertainment / Digital, Head of Acquisitions, Head of Marketing, Head of Communications, People / HR Director, Head of IT / Technical</i></p> <p>Concessions may be made for applications from projects with very small teams.</p> <p><i>Note: If a role does not fall under any of the titles above and/or if there is a role of equal prominence to that of Creative Leadership and/or Senior Management that addresses under-representation in a meaningful way, this can be outlined here.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
B2	OTHER KEY ROLES MANDATORY	Secondary leadership roles across every department working on the project.	At least six other key roles (mid-level project team and technical positions) are filled by someone from an under-represented group(s).	<p>Individuals in secondary roles could be a mix of seniorities including mid-level project team members, and/or technical positions, who address under-representation in a meaningful way. They are not considered to be at the same seniority as those in Creative Leadership and Senior Management. Second tier roles should also be included where the size of the team or the division of duties within the project warrants their addition.</p> <p>At least six roles are from an under-represented group(s). Examples include but are not limited to: <i>Programmer / Curator, Production / Event Manager, Acquisitions Manager, Sales Executive / Sales Manager, Operations Manager, Home Entertainment / Digital Manager, Marketing Manager, Social Media Manager, Outreach Manager, General Manager / Duty Manager, Office Manager, Publicist / Communications Manager, Designer, Business Affairs Executive, Management Accountant, IT/ Technical Manager, People / HR Manager, Box office / Front of House Manager, Technician / Projectionist, Facilities Manager</i></p> <p>Concessions may be made for applications from projects with very small teams.</p> <p><i>Note: If a role does not fall under any of the titles above and/or if there is a role of equal prominence and that addresses under-representation in a meaningful way, this can be outlined here.</i></p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
B3	OTHER PROJECT TEAM MEMBERS	The overall make-up of the project team.	<p>The overall make-up of the project team meets one, or more, of the following targets:</p> <ul style="list-style-type: none"> • 50% Gender (50-50 balance of men and women identifying within the gender binary) • 40% Ethnically diverse (London) • 30% Ethnically diverse (UK-wide) • 10% LGBTQIA+ (including those outside the gender binary) • 18% Disability* • 39% Working class background • A significant number are based in the UK outside of London and the South East of England. <p><i>* Including those with a longstanding physical or mental condition and those identifying as D/deaf or neurodiverse.</i></p>	<p>The entire team involved in the project represent diversity per the criteria to meet the outlined percentages. Since this requires diversity information on all of the project team members, it is suggested that this is collected upon contracting them. Where the project team has not been fully recruited yet, provide a statement outlining intended recruitment processes that go above and beyond traditional methods for example, targeted outreach or inclusive language in the job description.</p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
B4	REGIONAL EMPLOYMENT	Hiring project team members from local regions.	The project offers local employment in the UK outside of Greater London and the South East of England.	<p>Demonstrate that the project creates new employment and work opportunities in the UK outside of Greater London and the South East of England and may comprise of multiple areas/regions.</p> <p>Where work is taking place in relevant areas of the UK, indicate the region and the type of work taking place there. Where the project takes place both in and outside of Greater London, outline what portion of the project will be outside Greater London and detail the amount of local employment created (e.g., rough estimate of the budget, number of jobs involved etc.).</p> <p><i>Notes:</i> 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 on the London Government Directory website.</p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
B5	DUTY OF CARE POLICIES NEW	Safeguarding policies and guidance for everyone involved in the project	There are policies and initiatives in place to ensure appropriate monitoring and safeguarding of everyone involved in the project, especially vulnerable and under-represented groups.	<p>Demonstrate policies, processes, and practices to foster a safe, positive, healthy, and supportive working culture. Include details of all initiatives related to establishing ways of working, rules, and guidelines aligned with values and expectations to foster a positive workplace culture. Professionals that provide proper advice and guidance are covered in B6.</p> <p>Examples of formal documentation <i>and related practices</i> include but are not limited to:</p> <ul style="list-style-type: none"> • Adoption of BFI's Dignity at Work Policy and Prevention of Bullying, Harassment and Racism Guidance and similar guidelines • Equality, Equity and Discrimination policies, especially when hiring • Related Disciplinary and Grievance procedures • Mediation interventions and channels • Onboarding and induction for all team members and service providers on these policies and guidelines <p><i>Note: A applicant organisation may be visited or further enquiries made to ensure that these policies and practices are in place and are being adhered to properly.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
B6	DUTY OF CARE ROLES NEW	Safeguarding for everyone involved in the project	There are designated senior level roles assigned to ensure appropriate monitoring and safeguarding of everyone involved, especially vulnerable and under-represented groups.	<p>In addition to B5, the project must ensure that all involved, especially vulnerable and under-represented groups, are safeguarded, protected, and treated correctly in line with BFI's Dignity at Work Policy and Prevention of Bullying, Harassment and Racism Guidance.</p> <p>Duty of Care roles must be operating at a senior level, equivalent to a creative leadership / senior management or key project team role that carries proper autonomy and accountability. Provide details outlining intent and investment in how Duty of Care roles are (or will be) addressed. Proper onboarding is compulsory for all appointed in any of these roles towards providing clarity at the outset for the organisation's values and expectations of safeguarding everyone.</p> <p>These roles will ensure and safeguard the following (non-exhaustive list):</p> <ul style="list-style-type: none"> • Bullying and harassment • Psychological safety and mental health • Wellbeing Facilitator • Anti-discrimination; zero tolerance for racism, sexism, ableism, classism, ageism, homophobia, transphobia and any other forms of discrimination. • Accessibility Coordinator for accessibility and specific considerations • Reporting grievances and/or complaints <p>Additionally, projects may consider the services of a dedicated 'Diversity Marshal', someone who can be available to provide BFI Diversity Standards advice to the leadership, to further ensure that all projects are committed to creating diverse, inclusive, and accessible workspaces. Having a dedicated person can provide the necessary professional level input, guidance, and accountability.</p> <p>The project could also appoint an existing team member in a related role, or someone who has the ability, seniority, autonomy, and capacity to act as a safeguarding representative who is also well-versed with the overall policies around non-discrimination, bullying and harassment, zero-tolerance commitments, codes of conduct, and emergency contacts.</p>

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STANDARD C

INDUSTRY ACCESS & OPPORTUNITIES

This standard relates to how the project addresses under-representation with certain roles, as well as how opportunities are presented and followed through with paid employment, career advancement, mentoring, new entrants into the industry, and structuring roles for greater access and success through considerations and interventions for different types of contracts, working arrangements, work patterns and carer responsibilities. Completing this Standard does not require naming any individuals. Where roles have yet to be confirmed, provide details of the intended roles that will be offered, in what departments and the recruitment of these roles, the outreach with under-represented groups or which barriers will be removed. All opportunities or roles need to be held by individuals from under-represented groups to meet the criteria.

This Standard concerns the direct team and organisation responsible for the project and not its wider affiliations through partnerships, sponsorships, and other collaborations. Concessions may be made for applications from projects with very small teams, though they would need to provide as much information as possible against the relevant criteria in their application. The overall size of the immediate project team will be taken into account, especially when the team size is less than 25, allowances will be made in terms of number of individuals required to meet a criteria.

Internships and new entrant roles should have depth and breadth in terms of the experience they will provide to the individual involved. Such as working with a range of team members across the project or having a range of duties that collectively form a rewarding experience.

Standard C is mandatory, however, completing this is not required for applications requesting funding of £20,000 and under.

To Achieve Standard C: Meet at least two of the five criteria below.

No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
C1	PAID EMPLOYMENT	Paid employment opportunities	The project is offering paid employment opportunities (such as apprenticeships, internships, expert advisers and similar) for individuals from under-represented groups.	<p>Paid employment, that meets industry standards and/or regulations (see relevant BFI fund guidelines) for opportunities on the project pertains to roles such as apprenticeships, internships, early-career work experience, shadowing, specialist advisers (<i>subject matter experts</i>) and similar. The type of roles and opportunities should be provided, along with either the intention or actual placement of individuals from an under-represented group. Where relevant, provide details of utilising the services of a specific body or organisation that provides pathways and routes into the industry. The number of paid opportunities offered should be proportionate to the overall size of the project.</p> <p>Examples include, but are not limited to, the following types of paid employment opportunities for individuals from under-represented groups:</p> <ul style="list-style-type: none">• An in-company programme for interns and apprenticeships• Any specific interventions made for primary caregivers and to encourage returnships (e.g. job-share opportunities, flexible working arrangements)• Outreach initiatives to recruit interns or apprentices, innovative recruiting methods, broader advertising, using different platforms to widen the net. Includes removing systemic barriers to applications by offering / improving accessibility and providing travel and/or subsistence allowances• Work shadowing (paid), which involves spending time and observing someone else perform their role, promoting on-the-job understanding, learning by association to gain practical experience• An external scheme run by a recognised and reputable industry organisation, providing candidates or trainees to the organisation• Contractual clarity on the working arrangements, hours of work, parameters for flexibility, any job-share, part-time policy stipulations are clearly outlined to ensure proper practices

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				<ul style="list-style-type: none"> Specialist Advisers who are consulted to lead or advise on distribution or exhibition activity targeting specific under-represented groups.
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
C2	TRAINING AND DEVELOPMENT	Training opportunities and skills development	The project is offering training opportunities (<i>including work experience and other opportunities such as skills development and career development for project team members coming from outside of the industry, and one-off training</i>) for individuals from under-represented groups.	<p>Various training opportunities for skills and career development, ongoing programmes, training for those from outside the industry, including one-off ad-hoc training courses and development. Details of the type of training should be provided, along with either the intention or actual programmes, events, seminars that were offered and made available to attend. The number of training opportunities offered should be proportionate to the overall size of the project.</p> <p>Examples include, but are not limited to, the types of training opportunities:</p> <ul style="list-style-type: none"> Formal work experience for individuals from under-represented groups – including secondary or higher education students Talks, seminars or workshops by distribution and exhibition professionals at educational / community organisations or in festival programmes for under-represented groups Opportunities for those from under-represented communities to take on more responsibility / temporarily step-up on a particular project, under the guidance of and with the support of a more senior colleague. Work shadowing for individuals from under-represented groups, which involves spending time with and observing someone else perform their role, promoting on-the-job understanding, learning by association to gain practical experience. Opportunities for those from under-represented groups to take part in relevant training courses Volunteer opportunities on the project (e.g. film festival volunteers) that allow those from under-represented groups to gain insight, experience and contacts (i.e. the project team) in the industry <p><i>Note: A project may be visited or further enquiries made to ensure that the work experience provided is of a high quality.</i></p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
C3	CAREER PROGRESSION	Promotion to a role that constitutes career progression and provision of relevant support	Project team members from under-represented groups are given a role that constitutes career progression.	<p>Where team members are from an under-represented group(s) and are assigned to take on roles that are higher than previous positions they've held in similar projects, this is validation of a promotion or career progression within the industry. Information provided should detail the team member's career progression, by indicating the role within this team and how this is a promotion from their previous or past roles held, whether during the same project or previous projects within the last 12 months.</p> <p>Career progression examples include but are not limited to:</p> <ul style="list-style-type: none"> <i>A Film Programmer from an under-represented groups has worked as a freelance Programmer on a film festival for the past few years and has now been hired as Head of Programme</i> <i>The Head of Sales at a film distribution company is from an under-represented group and has recently been promoted to Head of Distribution.</i> <i>A Cinema Usher from an under-represented group has been promoted to Supervisor.</i> <i>A cinema Front of House Manager from an under-represented group has been promoted to Assistant Programmer</i> <i>A part time Marketing Assistant from an under-represented group is now Marketing Manager on a full-time contract</i> <p>Detail, where relevant, any additional support provided to individuals in their career progression that has not been covered in C2 or C5.</p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
C4	MENTORING	Meaningful, structured mentoring programmes	Structured mentorship programmes for individuals from under-represented groups run as part of the applicant organisation.	<p>Mentorship programmes that are run as part of the project that provide mentorship for individuals from under-represented groups. Provide detail on the nature of the mentoring and the under-represented groups that the mentee(s) belong(s) to.</p> <p>Examples of mentoring programmes include, but are not limited to:</p> <ul style="list-style-type: none"> • mentee(s) are part of a structured mentorship over the course the project • mentee(s) are involved in a wider company or national mentorship programme • mentee(s) continue to be involved in a mentoring programme after the project • mentee(s) specific to audience engagement and development, before/after the project • Creative leadership are mentors within a wider mentoring programme and mentees are involved with their project. <p>In this last case, indicate the role of the mentor but do not name the individual.</p> <p>Areas of informal sponsorship may also be considered, provided they can be evidenced, where opportunities are provided for new entrants from under-presented groups who are not necessarily able to access job opportunities or share work experiences in the industry.</p> <p><i>Note: Mentors and sponsors should be of a high standard and possess significant skills and experience to provide meaningful opportunities.</i></p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
C5	INDUSTRY UPSKILLING <small>NEW</small>	Support, sponsorship and funding for Duty of Care Roles (B6)	Facilitating the upskilling of individuals in Duty of Care Roles in the wider screen industries.	<p>Bigger distributors and exhibitors are encouraged to use their influential power, scale, and financial resources for funding initiatives to upskill individuals in the wider screen industries for Duty of Care roles as a sign of goodwill and desire to contribute towards their training and development.</p> <p>This may include providing or supporting training that would upskill people to be able to ensure and safeguard the following (non-exhaustive list):</p> <ul style="list-style-type: none"> • Bullying and harassment • Psychological safety and mental health • Wellbeing Facilitator • Anti-discrimination; zero tolerance for racism, sexism, ableism, classism, ageism, homophobia, transphobia and any other forms of discrimination • Accessibility Coordinator for accessibility and specific considerations • Reporting grievances and/or complaints <p>Additionally, projects may consider the services of a dedicated ‘Diversity Marshal’, someone who can be available to provide BFI Diversity Standards advice to the leadership, to further ensure that all projects are committed to creating diverse, inclusive, and accessible workspaces. Having a dedicated person can provide the necessary professional level input, guidance, and accountability.</p>

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NEW 2022 BFI DIVERSITY STANDARDS

STANDARD D

AUDIENCE DEVELOPMENT

This standard relates to promotional and marketing strategies that will enable the project to reach under-represented audiences, contributing in a broader sense to growing the participation of audiences representative of the UK population in film and broader screen activity. It is important to detail the strategies, access plans and interventions that go beyond your current standard provision or BFI's contractual minimums for funding. A real commitment to making a project accessible to as wide an audience as possible should be demonstrated.

Standard D is mandatory for all applicants.

To Achieve Standard D: Meet at least three of the five criteria below, of which D1 is mandatory to achieve.

No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
D1	DISABILITY RELATED MANDATORY	Access, materials, and aids	Demonstrable evidence and commitment towards access related interventions that make the project accessible to the widest possible audience, beyond your current provision or BFI's contractual minimums for funding.	<p>Demonstrate a real commitment towards ensuring a project is accessible to the widest audience possible. Provide evidence of disability related access interventions, provisions and materials that go beyond your current standard provision (e.g. offering audio description and some HOH subtitled screenings when the materials are available to you) and/or the minimum BFI contractual requirements related to funding. <i>Disability</i> in this criteria refers to visible, as well as non-visible disabilities, including those acquired, physical or cognitive.</p> <p>Examples include but are not limited to:</p> <ul style="list-style-type: none">• accessible ways of communicating and creative approaches to marketing for specific audiences with access requirements• new technology that makes the project more accessible• enhanced programming activity that provides additional experiences for disabled audiences• interventions that make the project more accessible to individuals who are neurodiverse• associated online or app content for the project that are also fully accessible• ensuring the project's venues are accessible, welcoming, and comfortable spaces for disabled audiences (beyond legal / statutory requirements)• Significantly increasing your programming of HOH subtitled screenings• creating HOH subtitles and Audio Description for film(s)/broader screen content within the programme (<i>distributors successful in their applications to the Audience Projects Fund will be required to provide these materials</i>). <p><i>Note: There is a contractual obligation in the agreement with the BFI for distributors. For further information on what these minimum BFI requirements will be, contact audiencefund@bfi.org.uk.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
D2	TARGET AUDIENCE PLANNING	Strategic planning to reach target and/or under-represented audiences	A coherent and focused strategy to reach and engage an under-represented group(s) as the target audience.	<p>A coherent strategic focus with outreach initiatives for under-represented audiences the project will aim to reach. Indicate the target audiences that will be focused on, detailing why these audiences are typically under-represented amongst audiences for this type of project.</p> <p>Provide a detailed strategy explaining the context, key strategies for engaging these groups. Target audiences may include some under-represented groups, that are not usually considered under-represented audiences, but may be in regard to particular types of films/broader screen activity.</p> <p>The emphasis must be on broader strategies to reach the target audience(s), beyond on-screen representation of characters or location. Some examples are as follows:</p> <ul style="list-style-type: none"> Strategies to distribute content in a UK indigenous language. Note: The ten languages indigenous to the British Isles and still spoken today are English, Scots, British Sign Language, Welsh, Gaelic, Irish, Cornish, Manx, Angloromani, and Shelta A film festival has identified the audience is predominantly amongst the ABC1 social grade and is seeking to grow the C2DE audience to a level more representative of the local population through, for example, its programming and marketing A distributor, whose foreign language film releases regularly engage audiences over 30 years old, has plans to reach a younger audience by, for example, working with young programmers' networks A cinema's audience is predominantly white, but it is based in a town that is home to a large population of people from ethnically diverse backgrounds. They have plans to grow the ethnic diversity of their audience so that it is representative of their local population by, for example, working with local community groups, influencers, and programming partners from ethnically diverse backgrounds A venue has identified there is an active Deaf community and would like to include Deaf / HOH screenings as part of the main programme working with the local community on programme content, discussions, and appropriate time slots.
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
D3	WIDER AUDIENCES	UK regional and national audiences outside of Central London	A coherent strategy to add value and to engage audiences from outside of Central London	<p>A clear strategy that adds value and engages new audiences within your specific locations. Provide evidence of additional activities to reach these new audiences in UK Nations and Regions that go beyond the core provision of the project. Strategies may include marketing, events, outreach for audiences.</p> <p>Examples may include but are not limited to:</p> <ul style="list-style-type: none"> Available in specific languages addressing local communities and a focus on local or regional cultures Targeted marketing and outreach activity Strategic interventions to further develop film/broader screen audiences in a particular area Providing access to film/broader screen in an area where there currently isn't provision Talent Q&As in areas and venues that don't often have access to such events Ticket offers and incentives e.g. a renowned international film festival offering local residents from lower socio-economic households discounted tickets Tours of nationally significant programmes across the UK A focus on films/broader screen content of regional relevance. <p><i>Note: There must be evidence of reaching beyond the core audience in your region. This is about strategically targeting audiences with specific activities that go beyond the project.</i></p>

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No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
D4	MARKETING	Promotional and marketing strategies	A coherent strategy towards promotional and marketing activities catering to under-represented audience(s).	<p>Promotional and marketing strategies that engage the under-represented audience(s) that are referenced in D2. Describe the activity and the audience(s) that benefit from it, effectively demonstrating how the film release or promotional strategy will specifically reach them. This relates to marketing, events, outreach, and online strategies that target specific under-served audience group(s) less likely to watch such films/broader screen content</p> <p>Examples related to the project include, but are not limited to:</p> <ul style="list-style-type: none"> • Outreach / grassroots marketing • Targeted pricing strategies • Marketing materials developed to specifically appeal to the target audience(s) • Accessible marketing materials and website • Media campaign (print/ online/ social media / out of home/ radio / podcasts / TV) specific to target audience(s) • An additional or broader publicity campaign relevant to target audience(s) • Influencer activity • Added value event screenings (e.g. Q&As) utilising hosts and talent that will appeal to the target audience(s). <p><i>Note: There must be evidence of the under-represented audience(s) benefitting from activity, as well as the nature of the activity.</i></p>
No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
D5	PARTNERSHIPS	Partnerships utilising specialist and/or expert knowledge	Utilisation of specialist partners that provide expert knowledge to engage under-served outlined in D2 and/or under-represented audience(s).	<p>Securing partnerships to utilise specialists and experts to provide advice and their expertise to engage the under-represented audience(s) referenced in D2. The project would evidence new collaborations or alliances formed specifically aimed at increasing the diversity of UK audiences. Describe the partnership, what it aims to achieve, and the under-represented audience(s) that benefit.</p> <p>Examples of using partnerships for specialist or expert knowledge may include but are not limited to:</p> <ul style="list-style-type: none"> • building community and / or charity partnerships • disability access • linguistic minorities • specific national or regional film cultures • media and / or brand partnerships relevant to the target audience(s) • partnerships with other cultural organisations relevant to the target audience(s). <p><i>Note: Demonstrate the quality and the relevance of the expertise that will be engaged and how it will provide a deeper level of audience engagement and development.</i></p>

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NEW 2022 BFI DIVERSITY STANDARDS

STANDARD E ACCESSIBILITY

Standard E emphasises the importance of taking intentional and proactive action to increase accessibility across every aspect of the project's life cycle. For example, it covers how accessibility is addressed and adhered to with regards to workplace considerations, comprising creative leadership and project team members. It covers how training and development programmes, interventions, and career opportunities are offered and executed.

Going beyond Standard D, this standard requires evidence of conscious commitment and tangible actions to improve overall accessibility. It is important to detail the strategies, access plans and interventions that go beyond specific requirements or BFI contractual minimums for funding.

Standard E is mandatory for all applicants.

For Standard E: Provide an overall summary per the criteria outlined.

No.	TITLE	EXPLANATION	CRITERIA	GUIDANCE
E1	ACCESSIBILITY	Accessibility considerations, commitments, and actions	A 500-word statement on commitments and/or delivered actions to improve overall accessibility considerations during the project.	<p>Accessibility is the practice of making information, activities, and/or environments available, practical, meaningful, and usable to the broadest population. For this Standard we are defining access in the broadest sense, in order to ensure we are accounting for as many needs and barriers to entry as possible, and encouraging the widest participation across our activity.</p> <p>Provide an overall summary, in the form of a statement (500 words), with clear intentions or evidence that an holistic approach is being taken across all standards (A-D) to address accessibility of the project, to include detail of the strategies and access plans that increase overall accessibility for all individuals, especially those with visible, as well as non-visible disabilities, including those with acquired, physical or cognitive conditions that require considerations to enhance their engagement and experience.</p> <p>Beyond physical ability, the plan should demonstrate efforts to evaluate and address accessibility needs including presentation of information and terminology, accessible user design, accounting for learning styles, working preferences, and neurodiversity. This could also include taking into account social and cultural sensitivities in order to encourage inclusive behaviours more broadly and increase overall accessibility for all individuals.</p> <p>Access plans should evidence accessibility measures across a broad scope of activities across all standards and be supported by a budget allocation plan.</p> <p>Examples include but are not limited to:</p> <ul style="list-style-type: none">• Project team recruitment and onboarding processes• Creation of dedicated project advisory roles• Accessible development and mentoring• Fully accessible sites / venues• Accessible promotional marketing materials• Accessible events• Awareness raising <p><i>Note: Information already provided in Standard D1 should not be repeated in this section.</i></p>