



# BFI DIVERSITY STANDARDS



**BFI  
DIVERSITY  
STANDARDS**

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**BFI**

# BFI Diversity Standards

A

On-screen representation, themes  
and narratives

B

Creative leadership and project  
team

C

Industry Access and Opportunities  
(MANDATORY)

D

Audience Development

# MEETING THE STANDARDS - Previous

Standard A: On-Screen Representation, Themes and Narratives

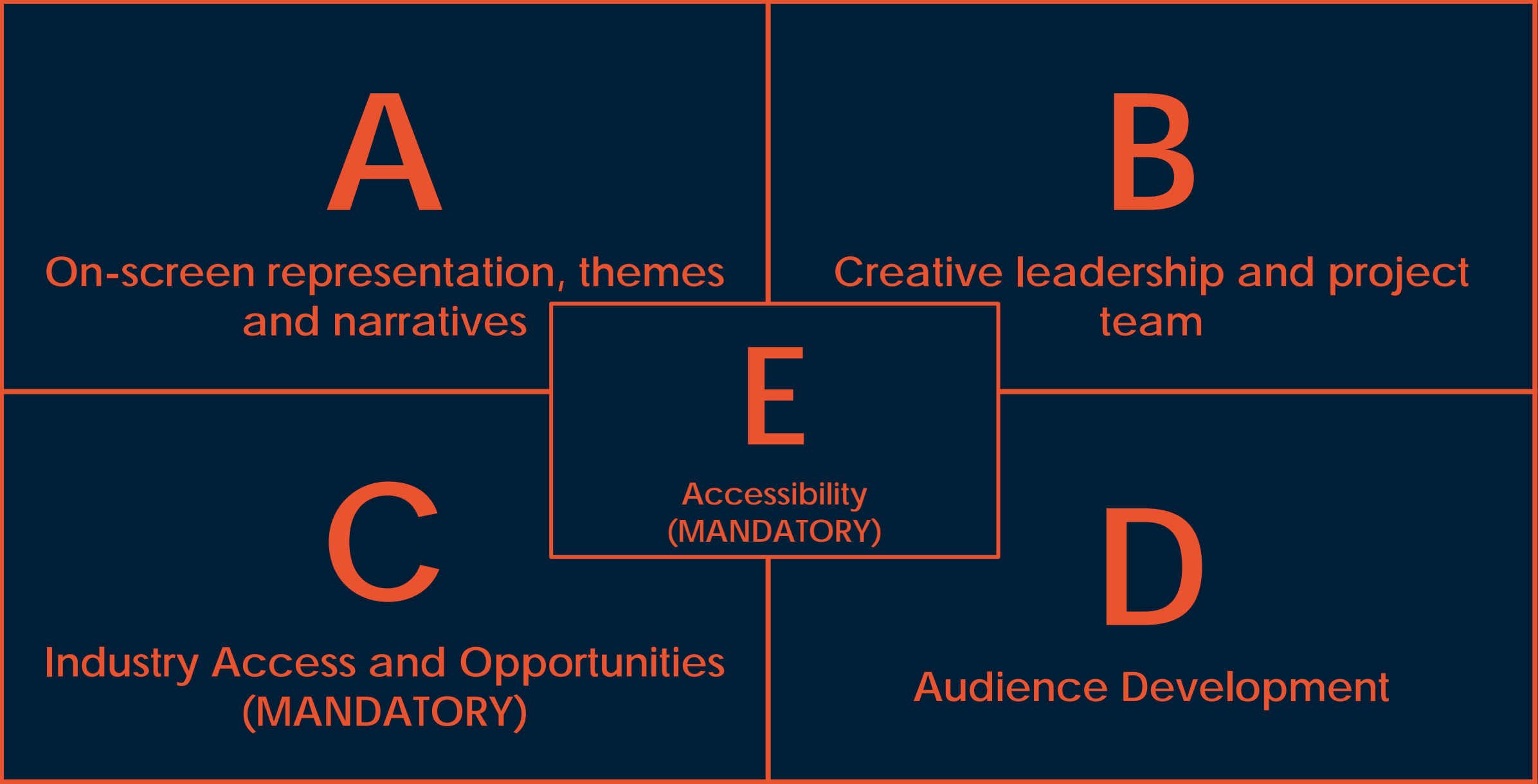
Standard B: Creative Leadership and Project Team

Standard C: Industry Access & Opportunities

Standard D: Audience Development

Meet 2 of 4 to pass

# BFI Diversity Standards - New



# MEETING THE STANDARDS - NEW

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

Meet 3 of 5 to pass

# WHAT WE MEAN BY DIVERSITY AND INCLUSION

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 (including those with a longstanding physical or mental condition and those identifying as D/deaf or neurodiverse).**
- **Gender reassignment**
- **Marriage and civil partnership**
- **Pregnancy and maternity**
- **Race**
- **Religion or belief**
- **Sex**
- **Sexual orientation**
  
- **PLUS Gender fluid and non-binary identities, Regional participation, Socioeconomic background and Caring responsibilities.**

# CHANGES TO THE STANDARDS

- The Standards have been consolidated with guidance into one document
- There are now 5 sets of Standards which address the different ways they are used across our funding and in industry – Film, Television, Games, Distribution and Exhibition, Organisations
- Terms have been adapted and updated to reflect current inclusive language preferences
- Certain elements of each Standard have been made mandatory to reflect what our stakeholders told us were the most meaningful in each category
- There is an additional Standard E which address Access and Accessibility as this was felt to be absent and tackles Access in the most inclusive way, thinking across the piece about barriers to access across our industry and how applicants are seeking to address this
- Added a category in B which speaks to additional Duty of Care roles which can support projects be more inclusive in a meaningful way e.g. Wellbeing Facilitators

# STANDARD A

Standard A relates to on-screen representation, themes and narratives, challenging tropes and stereotypes

Productions achieve Standard A by meeting three of the following six criteria:

- A1 – Lead roles
- A2 – Other roles
- A3 – Main storyline
- A4 – Other storylines
- A5 - Location
- A6 – Casting\*



# STANDARD B

Standard B relates to the inclusivity of the creative leadership and the make-up of the project team in key roles and crew

Productions achieve Standard B by meeting three of the following six criteria:

- B1\* – Department Heads
- B2\* – Other Key Roles
- B3 – Other Project Team Members
- B4 – Regional Employment
- B5 – Duty of Care Policies
- B6 – Duty of Care Roles

# STANDARD C

Standard C relates to industry access and paid opportunities, such as training, job shares, promotions, first jobs roles and mentoring

Productions achieve Standard C by meeting two of the following five criteria:

- C1\* – Paid employment
- C2 – Training and development
- C3 – Career Progression
- C4 – Mentoring
- C5 – Industry Upskilling

# STANDARD D

Standard D relates to audience development and how films meet underserved audiences including regions outside London

Productions achieve Standard D by meeting three of the following five criteria:

- D1\* – Disability related
- D2 – Target audience planning
- D3 – Wider audiences
- D4 – Marketing
- D5 – Partnerships

# STANDARD E

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.

Accessibility is the practice of making information, activities, and/or environments available, practical, meaningful, and usable to the broadest population. This could include describing how you will address:

- physical accessibility
- presentation of information and terminology
- accessible user design
- accounting for learning styles
- working preferences and neurodiversity
- social and cultural sensitivities

# TRANSITION YEAR FOR AWARDS

We want to spread awareness of the new Standards as much as possible, as well as collecting information on how people respond to Standard E and other new criteria

As such, we're proposing the new DS are introduced for all awards (BAFTA, BIFA) this year

HOWEVER, we recognise that awareness of the new DS might not have spread to everyone, and that films entering were expecting to meet the old DS

# TRANSITION YEAR FOR AWARDS

We feel the most efficient and fairest way to get people on-board the new DS is as follows:

- Entrants will fill in the new DS as much as possible – mandatory elements
- If they are unable to meet some mandatory element they need to pass, but filled in as much as they can and they meet everything else in the Standard, for this year, we will allow them to pass
- For example: a film meets Standard C, and has filled in some information in E. They meet everything in A, except A6 – Casting (the mandatory element) – for this year, this could pass

**THANK  
YOU  
ANY  
QUESTIONS?**