

FILM OR PROJECT TITLE:
APPLICABLE FUND:
DATE:

STANDARD A - ON SCREEN REPRESENTATION, THEMES & NARRATIVES

This section considers the representation and recognition of specific groups on screen. For example, does the project present unfamiliar characters or themes that are not frequently portrayed on screen? Or does it offer a familiar story, character or theme from a new perspective? Are there complex representations of characters who are normally relegated to two-dimensional roles? What is the perspective of the narrative, and how does this affect how characters are portrayed?

At least 3 of the 6 areas need to be addressed to meet STANDARD A

	NOTES	Y/N	Y/N INTERNAL
A1 - Meaningful representations of diversity in main protagonists &/or antagonists			
A2 - Meaningful representations of diversity in primary or overall themes & narratives			
A3 - Meaningful or unfamiliar representations of diversity in secondary themes & narratives			
A4 - Meaningful representation of place (e.g. nations, regions or communities that are under-represented onscreen)			

A5 - Meaningful representations of diversity in background & sundry characters who are pertinent to the narrative & themes			
A6 - Non-specific representation (e.g. casting not intrinsically based on or related to specific under-represented groups)			

STANDARD B - PROJECT LEADERSHIP & CREATIVE PRACTITIONERS

This section looks at where artistic leadership is delivered by individuals from one or more of the under-represented groups. Is this likely to have a positive outcome on the project? Does it introduce a new voice, or carry the potential to open doors that have historically been closed?

At least 2 of the 4 areas need to be addressed to meet STANDARD B. Where it is too early in the process to confirm roles, or you are in the process of recruiting, we would expect to see clarity of intention in regards to searching for diverse staff. Where possible your application should also demonstrate how you are changing your recruitment practices; how, when and where are you recruiting? Are interview venues and workplaces accessible? Do you offer additional support for specific access requirements, including travel?

Allowances will be made for projects with smaller teams (e.g. documentaries, smaller festivals and programme projects)

	NOTES	Y/N	Y/N INTERNAL
B1 - At least 3 of Director, Scriptwriter, Principal Producer, Composer, DoP, Editor, Costume Designer and Production Designer For Programmes & Festivals : where the artistic leadership is delivered by individuals from one or more of the under-represented groups			
B2 - At least 6 other key roles (which could be mid-level crew & technical positions, or other roles where there is existing under-representation) For Programmes & Festivals : at least 6 other key project staff			
B3 - At least half of all crew or project staff are a mix of under-represented groups, in a variety of departments and varying levels of seniority			

B4 - Productions located in the UK outside Greater London that demonstrate an intention to offer substantial local employment			
---	--	--	--

STANDARD C - INDUSTRY ACCESS & OPPORTUNITIES

This is a required section for all funds apart from Completion Funding, and considers the value of the work experience and development opportunities offered. If possible, you should name the roles you would be looking to offer to trainees / apprentices, or name the individual who is going to progress to a more senior role.

At least 2 of the 5 areas need to be addressed to meet STANDARD C

Projects run by volunteers should refer to the notes at the end of this section.

	NOTES	Y/N	Y/N INTERNAL
C1 - Paid employment opportunities (such as apprenticeships, internships, expert advisers)			
C2 - Training opportunities & skills development (craft, creative & business) including one-off, bespoke & student work-experience opportunities			
C3 - Promotion in a role that constitutes career progression for at least one crew/team member			
C4 - 'First job' in a role that constitutes career progression from prior training			
C5 - Meaningful, structured mentoring programmes			

<p>Notes. For projects run by volunteers please tell us how you will engage volunteers from one or more of the identified under-represented groups.</p>			
--	--	--	--

STANDARD D - OPPORTUNITIES FOR DIVERSITY IN AUDIENCE DEVELOPMENT

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

At least 3 of the 5 areas need to be addressed to meet STANDARD D

	NOTES	Y/N	Y/N INTERNAL
D1 - Provision of disability materials & access above and beyond statutory requirements which demonstrate a real commitment to making a venue, festival, event, release etc. accessible to as wide an audience as possible			
D2 - A strategic focus on one or more under-served audience groups			
D3 - Added value for audiences in a specific UK region or nation, or outside central London			
D4 - Reaching new audiences through alternative distribution and marketing strategies (e.g. VOD, special events, targeted pricing strategies)			
D5 - Partnership opportunities to reach under-served audiences, utilising specialist or expert knowledge			

--	--	--	--