FILM TITLE:	
APPLICABLE FUND:	
DATE:	

You do not need to respond to every Standard or criteria, but you should read the linked guidance and respond wherever you feel is relevant.
We expect you to engage with at least two of the five standards below. If leaving any sections blank, please write N/A in the box.
You can write in paragraphs or provide responses in a bullet list format, as you prefer.

You should make reference to the entire project, not just work being done in the UK or by a UK crew. Any work being done across any of the Standards by any co-producing partners is relevant.

Concessions may also be made for projects with crews of under 25 people. Please indicate where this is relevant to your project.
Even where elements are not mandatory, or concessions are being made, you should still try to respond to as many criteria as possible.
You should indicate the relevant underrepresented groups in each response you give.
You can find the full film criteria and guidance here. Please read this guidance before you start filling in this section, as it includes examples for each of the criteria.

Diversity Standard   A
On-screen representation, themes and narratives

This standard relates to how the project will address under-representation, notably the lead and secondary contributors or subjects,
casting choices, the main and secondary storylines, themes, and narratives and where the film is set. Identify where there are unfamiliar subjects 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 subjects 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 subjects or contributors are portrayed.
While Standard A is not mandatory, all applicants are encouraged to complete it.

For documentaries, concessions may be made regarding the mandatory element. This depends on casting requirements for the project.

For Standard A: Meet at least 3 of the 6 criteria below, of which A6 is mandatory.

STANDARD A	TO BE COMPLETED BY APPLICANT	EVALUATION (to be completed when the project is delivered)
A1 - Lead Roles At least one of the lead subjects, contributors, presenters is		

from an under-represented group(s).		
A2 - Other Roles Secondary / supporting subjects, contributors, presenters meet one or more of the following targets: ● 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 (including those with a longstanding physical or mental condition and those identifying as D/deaf or neurodiverse) ● 39% Working class background ● A significant number are based in the UK **outside** of London and the South East of England.		
A3 - Main Storyline The main storyline, theme, subject matter, or narrative of the film is about an under-represented group(s).		
A4 - Other Storylines Apart from the main one, there are other storylines, themes, subject matters, or narratives that are about under-represented group(s).		
A5 - Location Documentary - Filming is outside of Greater London and the South East of England. This can include underrepresented regions outside the UK.		
A6 - Casting Decisions (Mandatory) Casting choices that have addressed under-representation and challenge tropes and stereotypes.		

Diversity 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 underrepresentation (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. We 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.

Where the total crew size is fewer than 25, allowances will be made in terms of the number of individuals required to meet a criteria.
Such projects would still need to provide as much information as possible against this Standard in their application.
You should mention all crew, not just UK crew, or crew directly hired by the UK co-producer.
While Standard B is not mandatory, all applicants are encouraged to complete it.

For Standard B: Meet at least 3 of the 6 criteria below, of which B1 and B2 are mandatory.

STANDARD B	TO BE COMPLETED BY APPLICANT	EVALUATION (to be completed when the project is delivered)
B1 – Department Heads (Mandatory) **At least three** of the Heads of Department and/or Creative Leadership are from an under-represented group(s): ● 1st Assistant Director ● Location Manager ● Animation Director ● Music Supervisor ● Casting Director ● Post-Production ● Composer Supervisor ● Costume Designer ● Producer ● Creative Director ● Production Accountant ● Director ● Production Designer ● Director of Photography ● Production Executive ● Editor ● Screenwriter ● Gaffer ● Script Supervisor ● Grip ● Senior Animator ● Hair & Make-Up Designer ● Sound Mixer ● Head of Production ● Storyboard Supervisor ● Head of Safe-guarding ● Technical Director ● Line Producer ● VFX Supervisor ● Head of VFX Concessions may be made for projects with very small teams. 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 a Head of Department that addresses under-representation in a meaningful way, this can be outlined here.		
B2 - Other Key Roles (Mandatory) **At least six** other key roles (mid-level project team and technical positions) are filled by someone from an under-represented group(s).		

Examples include but are not limited to:

●1st Assistant Editor	●Pre-visualisation roles
●2nd Assistant Director	●Production Coordinator
●Animators	●Production Manager
●Art Director	●Prop Design
●Best Boy	●Build Props Master
●Camera Operator	●Prosthetics Designer
●Character Designer	●Puppet Fabrication
●Compositors	●Rendering roles
●Construction Manager	●Rigging roles
●Costume Supervisor	●Set Decorator
●Floor Manager	●Set Design
●Focus Puller	●Build SFX Supervisor
●Hair and Makeup supervisor	●Sound Editor
●Key Stunt Performer	●Special Supervisors & consultants (e.g. water, combat and acting coaches)
●Lighting roles	
●Lighting Technician	
●Modelling roles	●Storyboard Artist
●Music Editor	●Storyboard Assistant
	●Studio Manager
	●Stunt Coordinator

Concessions may be made for projects with very small teams.

B3 - Other Project Team Members

The overall make-up of the project team meets one, or more, of the following targets:

- 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 (including those with a longstanding physical or mental condition and those identifying as D/deaf or neurodiverse) 39% Working class background - A significant number are based in the UK **outside** of London and the South East of England.		
B4 - Regional Employment The project offers new local employment in the UK outside of Greater London and the South East of England.		
B5 - Duty Of Care Policies There are policies and initiatives in place to ensure appropriate monitoring and safeguarding of everyone involved in the project, especially vulnerable and underrepresented groups. Please see guidance notes for examples.		
B6 - Duty of Care Roles There are designated senior level roles assigned to ensure appropriate monitoring and safeguarding of everyone involved, especially vulnerable and underrepresented groups. Please see guidance notes for examples.		

Diversity Standard C
Industry Access and Opportunities

This standard relates to how the film 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, appropriate film credit 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 and/or which barriers will be removed. **All opportunities or roles need to be held by individuals from under-represented groups to meet the criteria**

For all criteria within this standard, the overall size of the film project will be taken into account, where the total crew or project team size is fewer than 25, allowances will be made in terms of the number of individuals required to meet a criteria. Such film projects with smaller teams would need to provide as much information as possible against the relevant criteria in their application.

You should mention all opportunities and relevant crew, not just UK opportunities, or opportunities directly overseen by the UK co-producer.

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.
For Standard C: Meet at least 2 of the 5 criteria below, of which C1 is mandatory.

STANDARD C	TO BE COMPLETED BY APPLICANT	EVALUATION (to be completed when the project is delivered)
C1 - Paid Employment The film or immersive non-fiction project is offering paid employment opportunities (such as apprenticeships, internships, expert advisers and similar) for individuals from under-represented groups.		

C2 - Training and development The film or immersive non-fiction project is offering training opportunities (including work experience and other opportunities such as skills/craft development and career development for crew and/or project team members coming from outside of the industry, on-set and one-off training) for individuals from under-represented groups.		
C3 - Career Progression Crew and/or project team members from under-represented groups are given a role that constitutes career progression.		
C4 - Mentoring Structured mentorship programmes for individuals from under-represented groups run as part of the project.		

C5 - Industry Upskilling		
Facilitating the upskilling of individuals in Duty of Care Roles in the wider screen industries. Please see guidance notes for examples.		

Diversity 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 primarily for productions that have a distributor attached. Nonetheless, all film projects are encouraged to complete it where possible, even with high-level details on what will be considered in relation to audience development. This Standard would also apply in the event of self-distribution

For Standard D: Meet at least 3 of the 5 criteria below, of which D1 is mandatory to achieve.

STANDARD D	TO BE COMPLETED BY APPLICANT	EVALUATION (to be completed when the project is delivered)
D1 - Disability related (Mandatory) Access, materials, and other support. Demonstrable evidence and commitment towards access-related interventions that make the project accessible to the widest possible audience, beyond your current provision or contractual minimums for funding.		
D2 - Target audience planning A coherent and focused strategy to reach and engage an underrepresented group(s) as the target audience.		
D3 - Wider audiences A coherent strategy to add value and to engage UK regional and national audiences from outside of Central London.		

D4 - Marketing A coherent strategy towards promotional and marketing activities catering to underrepresented audience(s).		
D5 - Partnerships Utilisation of specialist partners that provide expert knowledge to engage target audiences outlined in D2.		

Diversity Standard E
Accessibility

Standard E emphasises the importance of taking intentional and proactive action to increase accessibility across every aspect of the film or immersive non-fiction project's life cycle, its production, and its release. For example, it covers how accessibility is addressed and adhered to with regards to on-screen character portrayal or storylines or how people are being interviewed, hired, and cast. It covers workplace considerations, comprising creative leadership, crew, film team members and other film project roles. 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 any contractual minimums for funding.

Please see guidance notes for further examples.

For Standard E: Please provide a 500-word statement on commitments and/or delivered actions to improve overall accessibility considerations during the project.

TO BE COMPLETED BY APPLICANT

EVALUATION
(to be completed when the project is delivered)