

TELEVISION

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 five categories: *Film, Television, Games, Exhibition & Distribution, 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 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 group are (*recently recognised as 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 look at being more creative, innovative to extract the most value from the Diversity Standards towards a culture of continuous improvement.

The **BFI Diversity Standards for TELEVISION** are focused on Television (TV) Projects related to television content produced for broadcast and online with focus on creative leadership; crew and project team; training, opportunities, and career progression; audience outreach and development; on-screen representation, and accessibility. This guidance is useful for anyone that seeks to have an inclusive approach to their projects in addition to those who would like to apply for TV Awards wherein the Standards are mandatory to complete.

To achieve the BFI Diversity Standards ***at least three of the following five standards must be met***. *Standard C and Standard E are mandatory for all. All Standards include one or two 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: Applicants are encouraged to complete all of the Standards where possible.

BFI Diversity Standards applications will utilise the dedicated guidelines for the category most relevant to the TV project. Email diversitystandards@bfi.org.uk for an application form. For adopting the BFI Diversity Standards, or even adapting for organisational purposes, contact the BFI at the same email.

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STANDARD A

ON-SCREEN REPRESENTATION, THEMES AND NARRATIVES

This standard relates to how the TV project will address under-representation in the lead and secondary characters, talent or contributors, casting choices, the main and secondary storylines, themes, and narratives and where it 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.

If Completing Standard A: Meet at least three of the six criteria below, of which A6 Casting Decisions is mandatory.

| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|-------------|---|---|--|
| A1 | LEAD ROLES | Lead: Characters / Contributors / Presenters | At least one of the lead characters, contributors, and/or presenters is from an under-represented group(s). | <p>The lead character, contributor, presenter will address under-representation in a meaningful, multi-dimensional, and non-stereotypical way. They challenge a stereotype and/or bring new representation to the TV project & its content.</p> <p>Scripted (fiction / non-fiction) content: Generally, the main protagonist and or antagonist Unscripted (documentary / factual / reality) content: Lead Contributor, Lead Presenter Ensemble cast: More Lead Characters, Lead Contributors, Lead Presenters might be relevant Animated content: Portrayal and design of the lead character</p> <p>Consideration given to Immersive AR/VR content, where storytelling by the lead characters, contributors or presenters involves the audience and creates a compelling sense of presence, as well as 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, presenters. Where there may be different characters, contributors or presenters written for a TV series or episodic content, there may be more than one Lead Role per type of TV content.</i></p> |
| A2 | OTHER ROLES | Other: Characters / Contributors / Presenters / Competitors | <p>Secondary / supporting characters, contributors, presenters, competitors 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 | <p>Secondary / supporting characters, contributors, presenters or competitors 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 the TV project & its content.</p> <p>Scripted (fiction / non-fiction) content: Secondary / supporting characters (<i>indicate where these are non-stereotypical representations</i>) Unscripted (documentary / factual / reality) content: Other Contributors, Presenters, Competitors (<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 involves the audience and creates a compelling sense of presence, as well as 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> |

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| | | | <ul style="list-style-type: none"> A significant number are based in the UK outside of London and the South East of England. <p>* Including those with a longstanding physical or mental condition and those identifying as D/deaf or neurodiverse.</p> | <p><i>Note: A2 addresses the characters written and not the talent hired to play those characters, unless it's the contributors, presenters, or competitors. Where there may be different characters, contributors or presenters written for a TV series or episodic content, there may be more than one or more Other Roles per type of TV content. Additionally, where such individuals have not yet been identified, a written statement outlining intentions or shortlisted individuals should be provided along with the application.</i></p> <p><i>HQL Consultant note: Targets and final terminologies mentioned here are as provided by the BFI on 24th August 2022.</i></p> |
|-----|------------------|-----------------------------------|--|--|
| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
| A3 | MAIN STORYLINE | Main storyline / Subject matter | The main storyline, theme, subject matter, or narrative is about an under-represented group(s). | <p>Where plot-driven, the main storyline, theme, subject matter, or narrative is about an under-represented group(s). In the event the TV project is character-driven, it centres on a lead character, or a contributor, presenter, or competitors 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. If the TV project is an adaptation of popular literary works and/or a historical narrative, an unfamiliar interpretation and unexpected approach to its retelling is advised. Series or screening programmes should demonstrate diversity across the majority of programmes in order to meet A3, not just a single episode or element.</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> |
| 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 TV project is character-driven, it features secondary characters, or contributors, presenters, competitors 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. For adaptations of popular literary works and/or a historical narrative, an unfamiliar interpretation and unexpected approach to its retelling is advised. This might be the theme / narrative of a secondary character; a secondary theme across a whole series; or a subject matter or storyline that appears only in a section of or in one episode of a series.</p> <p><i>Note: If the other storyline(s), theme, subject matter, or narrative appears only in a section of the TV project and/or 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> |

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|-----|--------------------------------|--|--|--|
| A5 | LOCATION | Meaningful location, setting where filming will take place. | <p>Scripted (Fiction / Non-fiction) 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>Unscripted (Documentary / Factual / Reality) Filming is outside of Greater London and the South East of England.</p> | <p>Where filming takes place and 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 TV project and its content.</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. The TV project and its content is 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"> Filming is wholly or partially on location, or in a studio, outside of Greater London and South East of England. Setting is wholly or partially in an under-represented region or community. Animation: The scenes must offer relevant representation, and how the location will be 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 will be meaningful to the location.</p> <p>Geographical settings: Within the UK: Outside of Greater London and beyond very 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> |
| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
| A6 | CASTING DECISIONS MANDATORY | Casting and hiring diverse talent to improve portrayal & representation. | Casting and hiring choices that address under-representation and challenge tropes and stereotypes. | <p>Casting and hiring decisions that influence how the characters, contributors and/or presenters are chosen and/or portrayed, what group(s) are represented as a result that address under-representation in a meaningful, multidimensional, and non-stereotypical way.</p> <p>All projects, especially those in development stages, should have an overall casting plan to ensure the above measures are duly considered. Details should include casting decision rationale, and prominence of the character(s), contributors and/or presenters will be assessed.</p> <p>Examples include but are not limited to:</p> <ul style="list-style-type: none"> A female presenter for a documentary that has predominantly had men present its subject matter Street casting contributors for more realistic and authentic portrayals and representation Developing and casting non-actors for authentic 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 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 TV programme |

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| | | | | <p>Also, casting and hiring talent who belong to / identify as the character's under-represented group may meet A6, where it challenges common casting practices like casting non-disabled talent as characters who have a disability, or casting someone who isn't a lesbian into a role that is written for a lesbian character.</p> <p>Actions to raise awareness and address bias in casting -decision making will be considered, such as training or support materials.</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 TV project will address under-representation throughout its team: from Creative Leadership 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 paid roles that will be offered, in what departments and the recruitment of these roles, the types of outreach, as well as barriers removed. Include information on additional access requirements, including travel, and other interventions being made for primary caregivers e.g. job-share opportunities, on-set childcare, flexible working arrangements. Completing this Standard does not require naming any individuals.

For all criteria within this standard, the overall size of the TV project will be taken into account. Concessions may be made for applications from TV projects with very small teams. Where the total crew or project team size is less than 25, allowances will be made in terms of number of individuals required to meet a criteria. Such TV projects with smaller teams would need to provide as much information as possible against the relevant criteria in their application.

If Completing Standard B: Meet at least three of the six criteria below, of which B1 and B2 are mandatory to achieve.

| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|---|--|--|--|
| B1 | <p>ABOVE THE LINE OR EQUIVALENT LEADERSHIP ROLES</p> <p>MANDATORY</p> | <p>The leader(s) and department heads working across every area on the TV project.</p> | <p>At least three of the Creative Leadership roles are from an under-represented group(s).</p> | <p>Individuals in lead creative and decision-making roles that are considered 'above the line' 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>Animation Director; Art Director; Composer; Costume Designer; Creative Director; Curator; Director; Director of Photography; Lead Editor; Executive Producer; Head of Hair & Make-Up; Head of Production; Head of Safe-guarding; Post-Production Supervisor; Producer; Producer/Director; Production Designer; Production Executive; Production Manager; Screenwriter; Senior Animator; Series Editor, Series Director, Series Producer; Showrunner; Storyboard Supervisor; Technical Director; Head of VFX.</i></p> <p>TV projects are encouraged to diversify the core triangle of Writer, Producer and Director to ensure these roles are regularly filled by individuals from under-represented groups. Concessions may be made for applications from TV 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 roles and that addresses under-representation in a meaningful way, additional details should be provided along with the application. An example of this would be a VFX-heavy project, where there is a role of equal prominence to the ones listed, an under-represented individual in this role would count towards the three required roles to meet B1.</i></p> |

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| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|---|---|---|---|
| B2 | BELOW THE LINE OR OTHER KEY ROLES MANDATORY | Secondary yet key leadership roles working across every area on the TV project. | At least six other key roles (mid-level crew, project team and technical positions) are filled by someone from an under-represented group(s). | <p>Individuals in secondary roles ('below the line') could be a mix of seniorities including mid-level crew, project team members, and/or technical positions, who address under-representation in a meaningful way. They are not considered to be a Head of Department. 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 of the following roles are from an under-represented group(s). Examples include but are not limited to: <i>1st Assistant Director, 1st Assistant Editor, Animation, Background Artists, Animators, Art Director, Best Boy, Camera Operator, Casting Director, Character Designer, Compositors, Construction Manager, Costume Designer, Floor Manager, Focus Puller, Gaffer, Grip, Hair & Make-up Designer, Key Stunt Performer, Lighting roles, Lighting Technician, Line Producer, Location Manager, Modelling roles, Music Editor, Music Supervisor, Post-Production Supervisor, Pre-visualisation roles, Production Accountant, Production Co-ordinator, Production Manager, Prop Design & Build Props Master, Prosthetics Designer, Puppet Fabrication, Rendering roles, Rigging roles, Script Supervisor, Set Design & Build SFX Supervisor, Sound Editor, Sound Mixer, Special Supervisors and consultants (e.g. water, combat and acting coaches), Storyboard Artist, Storyboard Assistant, Studio Manager, Stunt Coordinator, VFX Supervisor.</i></p> <p>Meeting this criteria assumes that the TV project's team has at least XX 'below the line' roles. Concessions may be made for applications from TV 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, additional details outlining these considerations should be provided along with the application.</i></p> |
| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
| B3 | OTHER PROJECT TEAM MEMBERS | The overall make-up of the TV project's team. | <p>The overall make-up of the TV project's 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 <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>The entire team involved in the making of the TV project represent diversity per the criteria to meet the outlined percentages. Since this requires diversity information on all of the crew and/or project team members, it is suggested that this is collected upon contracting them. In the event the TV project is yet to fully crew up, provide a statement outlining intended and/or shortlisted roles.</p> <p><i>Note: If a significant amount of crew and/or project team are being contracted by the production company from regional facility companies, and/or are resident in the UK outside of Greater London and the South East of England and/or from a lower socioeconomic background, provide additional details outlining these considerations along with the application.</i></p> <p>There are a number of organisations that may be able to provide advice on the TV project's employment plans or advertise the TV project's opportunities. More information may be found on the BFI website under the section 'Reference Organisations'.</p> <p><i>HQL Consultant note: Targets and final terminologies mentioned here are as provided by the BFI on 24th August 2022.</i></p> |

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| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|-------------------------------------|--|---|--|
| B4 | REGIONAL EMPLOYMENT | Hiring crew and/or project team members from local regions. | The TV project offers substantial local employment in the UK outside of Greater London and the South East of England. | <p>Demonstrate that the TV project has created employment and work opportunities in the UK outside of Greater London and the South East of England. This includes all stages of production 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. In the event of filming taking place both in and outside of Greater London, outline what portion of the TV project will be shot outside Greater London and detail the amount of local employment created (e.g., rough estimate of the budget, number of jobs involved, etc.). This includes multiple areas / regions and types of work such as specialist crafts skills not normally engaged for TV projects during pre-production and/or post-production.</p> <p>Having the production company located outside of Greater London is not enough in itself to meet B4, the showrunners will also need to demonstrate that substantial local employment is created through the TV project.</p> <p>The following examples would not meet this criteria:</p> <ul style="list-style-type: none"> • Work at major studios in the South East of England such as Leavesden, Pinewood, Shepperton, Longcross and Ealing. • Hiring local crew and/or project team in a non-UK TV project. However, such individuals can count towards other criteria in Standards B and C if they are from under-represented groups. <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> |
| B5 | DUTY OF CARE POLICIES NEW | Safeguarding policies and guidance for everyone involved in the TV project | There are policies and initiatives in place to ensure appropriate monitoring and safeguarding of everyone involved, 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 on-set 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 <i>BFI's Dignity at Work Policy and Prevention of Bullying, Harassment and Racism Guidance</i> 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 TV project 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 |
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| B6 | DUTY OF CARE ROLES NEW | Safeguarding for everyone involved in the TV 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 TV project must ensure that all involved in its making, especially vulnerable and under-represented groups, are safeguarded, protected, and treated correctly in line with <i>BFI's Dignity at Work Policy and Prevention of Bullying, Harassment and Racism Guidance</i>.</p> <p>These Duty of Care roles must be operating at a senior level, equivalent to a leadership role that carries proper autonomy and accountability. Provide details <i>outlining intent and investment</i> in how these 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 TV project'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, etc. • Accessibility Coordinator for accessibility and specific considerations • Intimacy Coordinator • Reporting grievances and/or complaints <p>Additionally, TV 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 TV 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> <p><i>Note: Criteria C5 (Upskilling) provides a sustainable revenue stream to fund the training and development of the professionals leading in these roles.</i></p> |

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STANDARD C

INDUSTRY ACCESS & OPPORTUNITIES

This standard relates to how the TV 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 TV 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 paid 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 and span of the TV project will be considered. Concessions may be made for applications from TV projects with very small teams. Such TV projects with smaller teams would need to provide as much information as possible against the relevant criteria in their application.

All of the positions being offered 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 TV project or having a range of duties that collectively form a rewarding experience. Where filming is outside of the UK, opportunities offered to those on location can fulfil the criteria, provided they are from an under-represented group. Outside of any such non-UK production phase, UK-based opportunities must be offered towards development projects and during pre-production and/or post-production where possible.

Standard C is mandatory for all applicants, except for Development stage applications.

To Achieve Standard C: Meet at least two of the five criteria below, of which C1 is mandatory to achieve.

| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|------------------------------|---|---|---|
| C1 | PAID EMPLOYMENT MANDATORY | Paid employment opportunities, that are regularly made available as sustainable scheme and programmes | The TV project is offering paid employment opportunities (such as apprenticeships, internships, expert advisers and similar) for individuals from under-represented groups. | <p>Paid employment for opportunities on the TV project pertains to roles such as apprenticeships, internships, early-career work experience, 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. Ideally, these are not only short-term opportunities. Where available, 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 and span of the TV project and/or project team.</p> <p>Examples include, but are not limited to, the different ways of paid employment opportunities:</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 returnship (e.g. job-share opportunities, on-set childcare, flexible working arrangements) • Outreach initiatives to recruit interns or apprentices, innovating recruiting methods, broader advertising, using different platforms to widen the net. Includes removing systemic barriers i.e. improving accessibility and providing travel and/or subsistence allowances. • Opportunities to work across TV and seasons / series, but also short programmes to broaden experience and build a diverse skillset. • An external scheme run by a recognised and reputable industry organisation, providing candidates or trainees • 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. • Specialist Advisors are Subject Matter Experts who are consulted to guide and advise on the lived experiences, as well as the authenticity of the portrayal of an under-represented group(s) that features significantly in the project in some way (e.g. narrative / characters / place / historical event). Such Specialist Advisors will have the requisite knowledge, experience and will understand the nuances as a consequence of their own background and identity as it relates to under-representation. |

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| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
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| C2 | TRAINING AND DEVELOPMENT | Training opportunities and skills development | The TV project is offering training opportunities (including work experience and other opportunities such as skills, craft, creative and business 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. | <p>Various training opportunities for skills and career development, ongoing programmes, on-set 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.</p> <p>The number of training opportunities offered should be proportionate to the overall size of the TV project or project team.</p> <p>Examples include, but are not limited to, the different 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 • Seminars or workshops by key crew or creatives at educational / community organisations for under-represented groups • Opportunities for those from under-represented communities to take on more responsibility on-set / temporarily step-up or receive new training during the course or after production • For development projects, a masterclass on writing / development process aimed at a specific audience or demonstrate commitment to diversity at an early stage with casting for read-throughs. • Structured on-the-job training to work across TV projects and short programmes to broaden experience and build a diverse skillset • A masterclass about the TV project for sharing experiential insights, either as a case study or workshop during distribution, exhibition phases and/or after TV programme release <p>For projects involving volunteers, state how volunteers from one or more of the identified under-represented groups will be engaged.</p> <p><i>Note: A TV project may be visited or further enquiries made to ensure that the work experience provided is of a high quality.</i></p> |
| C3 | CAREER PROGRESSION | Promotion to a role that constitutes career progression | Crew and/or project team members from under-represented groups are given a role that constitutes career progression. | <p>Where project 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 productions and projects, this is validation of a promotion or career progression within the industry. Information provided should detail the project team member's career progression, by indicating the role within this TV project team and how this is a promotion from their previous or past roles held, whether during the same production or previous productions. Note, these would be credited roles.</p> <p>Career progression examples include but are not limited to:</p> <ul style="list-style-type: none"> • Trainee to non-trainee • First TV credit • A more senior role in a department <p>Examples of meaningful career progression includes first full credit or next credit in a professional role for team members from under-represented groups after:</p> <ul style="list-style-type: none"> • Being in Secondary / higher education • Taking part in a specific training / apprenticeship programme • Transferring from another industry, including re-training (<i>should not assume early career or young persons only</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> |
| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |

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| C4 | MENTORING | Meaningful structured mentoring programmes | Structured mentorship programmes for individuals from under-represented groups run as part of the project. | <p>Mentorship programmes that are run as part of the TV project that provide mentorship for individuals from under-represented groups. Provide detail on the nature of the mentoring arrangement.</p> <p>Examples include, but are not limited to:</p> <ul style="list-style-type: none"> • Structured mentorship over the course the project and/or a wider established mentorship programme • mentee(s) continue to be involved in a mentoring programme after production • mentee(s) specific to Audience Development, before/after TV programme release • Shadowing Senior/Creative Leadership, e.g. director or showrunner to gain practical, first-hand industry experience <p>Indicate the role of the mentor or the leader providing the mentoring opportunity, 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 emerging talent 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 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 NEW | 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. | Bigger productions are encouraged to use their influential power, scale, and scope for funding initiatives to <i>upskill individuals in the wider screen industries</i> for Duty of Care roles as a sign of goodwill and desire to contribute towards their training and development. This directly relates to B6 and provides a sustainable revenue stream towards these roles. |

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STANDARD D

AUDIENCE DEVELOPMENT

This standard relates to promotional and marketing strategies that will enable the TV programme and its release to reach under-served audiences, including those outside of London. It is important to detail the strategies, access plans and interventions that go beyond statutory legal requirements or UK broadcaster obligations. A real commitment to making a TV programme and its release accessible to as wide an audience as possible should be demonstrated.

Standard D is for productions that have a distributor or broadcaster attached. TV projects or broadcasters completing this in the earlier stages of their project, can provide written statements, high-level strategies or plans outlining intentions along with the application. Completing this standard aims to provide TV projects with the opportunity to demonstrate proactivity with mindful audience considerations, as well as developing strategic partnerships to better engage and serve audiences.

If Completing 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 | Proactive considerations around access requirements, materials and aids | A written commitment with high-level strategies or plans towards access related interventions that would make the TV programme and its release accessible to the widest possible audience. | <p>Demonstrate a real commitment in collaboration between the TV Project and the distributor/broadcaster that the TV programme is accessible to the widest audience possible. Where available, provide high-level plans on disability related access interventions, provisions and materials that go beyond statutory requirements and UK Broadcaster obligations (BSL, subtitles, audio descriptions). <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"> • project content that uses additional accessible languages or ways of communicating • a broadcaster that uses new technology to make a project more accessible • creative approaches to marketing for specific audiences with access requirements • enhanced programming activity that provides additional experiences for disabled individuals • consulting and screen testing the TV programme with adults and/or children with access requirements during development • interventions that make the TV programme more accessible to individuals who are neurodiverse • associated online or app content for the project that are also fully accessible |

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| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|--------------------------|--|---|---|
| D2 | TARGET AUDIENCE PLANNING | Proactive and mindful planning to reach target and/or under-served audiences | A written commitment with high-level strategies or plans to reach and engage an under-served group(s) as the target audience. | <p>The TV Project and the distributor/broadcaster collaboratively demonstrate how the TV programme provides high-level plans to reach under-served audiences. Indicate the target audiences that will be focused on, explaining why these audiences are under-served. Where available, provide additional information, including online and other marketing, additional content, and any events.</p> <p>Target audiences may include some under-represented groups that are not usually considered under-served audiences but may be in regard to particular types of TV programmes.</p> <p><i>The main purpose of D2 is to reach the target audience, beyond on-screen representation of characters or location. For example, 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.</i></p> |
| D3 | WIDER AUDIENCES | UK regional and national audiences outside of Central London | A written commitment with high-level strategies or plans to add value and to engage audiences from outside of Central London | <p>A high-level plan to engage audiences outside of Central London (Zone 1 and Zone 2 per Transport for London (TFL)) and more widely to reach audiences in UK Nations and Regions. High-level plans may include marketing, events, outreach for audiences. Note: UK Nations and Regions are England, Wales, Scotland, and Northern Ireland.</p> <p>Examples may include but are not limited to:</p> <ul style="list-style-type: none"> • Provision in specific languages addressing local communities and a focus on local or regional cultures • Interventions to further develop television audiences in the area • Additional educational content, short-form videos, apps, or games that are targeted at specific geographic audiences. • Live events that might also factor into the TV project's regional strategy. • Targeted social media content, and local marketing for those not on social media • Having (<i>role model</i>) representation via cast, presenters, competitors or contributors from other UK Nations and Regions <p><i>Note: Plans should aim to target audiences with specific activities that would go beyond the TV programme broadcast. Your TV project taking place outside of Central London will not be enough to meet D3.</i></p> |
| D4 | MARKETING | Promotional and marketing strategies | A written commitment with high-level strategies or plans for promotional and marketing activities catering to under-served audience(s). | <p>The TV Project and the distributor/broadcaster collaboratively demonstrate how the TV project provides high-level plans for promotional and marketing strategies that engage the audiences referenced in D2. Describe the activity and the audience(s) that benefit from it and how the promotional strategy will reach them. This relates to marketing, events, outreach, and online strategies that target specific under-served audience group(s) less likely to watch broadcasted content.</p> <p>Examples related to the project include, but are not limited to:</p> <ul style="list-style-type: none"> • Marketing, events, outreach, or online strategies • Outreach using online content and social media influencers • Promotional events, competitions, or contests • Targeted pricing strategies • Promotional content such as educational materials, an app, game, or VR content |

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| No. | TITLE | EXPLANATION | CRITERIA | GUIDANCE |
|-----|--------------|---|---|---|
| D5 | PARTNERSHIPS | Partnerships utilising specialist and/or expert knowledge | A written statement of intent for working with specialist partners that provide expert knowledge to engage under-served audience(s) outlined in D2. | <p>The TV Project and the distributor/broadcaster provide a written statement of intent on desired or established partnerships to utilise specialists and experts to provide advice and expertise to engage the under-served audience(s) referenced in D2.</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 partnerships and outreach method • disability access, linguistic minorities • specific national or regional cultures • develop additional resources and adapt information to a particular population. <p><i>Note: Explain how the expertise to be engaged will provide a deeper level of audience engagement and development.</i></p> |

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STANDARD E ACCESSIBILITY

Standard E emphasises the importance of taking intentional and proactive action to increase accessibility across every aspect of the TV project cycle from inception to programming, distribution, broadcasting and/or streaming. For example, it covers how accessibility is addressed and adhered to with regards to on-screen character portrayal or storylines or how talent are being interviewed, hired, and cast. It covers the workplace considerations, comprising creative leadership, crew, and other TV 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 in the TV project life. It is important to detail the strategies, access plans and interventions that go beyond specific requirements.

Standard E is mandatory for all applicants.

To Achieve 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 TV project | <p>Provide an overall summary, in the form of a statement (500 words), with clear intentions or evidence that a holistic approach is being taken across all standards to address accessibility of the TV project in the widest possible sense.</p> <p>Accessibility is the practice of making information, activities, and/or environments available, practical, meaningful, and usable to the broadest population. Detail 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, demonstrate efforts to evaluate and address accessibility needs, including actions that focus on universal design frameworks, presentation of information and terminology, accessible user design, accounting for learning styles, working preferences, and neurodiversity. 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"> • TV project team (including Cast) recruitment and onboarding processes • Creation of dedicated advisory roles • Accessible training, development, mentoring • Accessible sites, set locations/studios, screening venues. • Accessible promotional marketing materials and events <p>In addition, any actions implemented to intentionally raise awareness and encourage inclusive behaviours around accessibility will be considered.</p> <p><i>Note: Information already provided in Standard D1 should not be repeated in this section.</i></p> |