

**SCREEN SCOTLAND**  
**SGRÌN ALBA**



# **BFI DIVERSITY STANDARDS**

**Screen Scotland Pilot  
2022-2023**

# BFI DIVERSITY STANDARDS — SCREEN SCOTLAND PILOT

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## **BFI DIVERSITY STANDARDS CRITERIA INCORPORATING SPECIFIC TARGETS AND CRITERIA FOR SCREEN SCOTLAND**

For all applicants to Screen Scotland's Film Production and Development Fund and Film Festivals Fund.

Based on the extended guidance notes from BFI.

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## About the BFI Diversity Standards

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The BFI Diversity Standards are a framework designed to tackle under-representation and encourage equality of opportunity in the screen sectors. They can be used across feature films, online and broadcast television and a range of audience-facing activity such as film festivals, film releases and ambitious film programmes.

Initially introduced in 2016 as a contractual requirement for all BFI funding, they have since been adopted by Film4 and BBC Films so are a requirement for the majority of public funding for film in the UK.

They have also been adopted by Paramount in the UK as well as BAFTA and BIFA, meaning meeting the Standards is part of the eligibility criteria for their awards.

The under-represented groups the Standards focus on primarily relate to the protected characteristics defined in the UK Equality Act 2010, as well as socioeconomic background, caring responsibilities and activity outside London and the South East.

## Introduction to the BFI Diversity Standards – Screen Scotland Pilot

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Screen Scotland is the latest industry partner to adopt the BFI Diversity Standards, initially running a one-year pilot from 1 April 2022. This is part of Screen Scotland's commitment to equalities, diversity and inclusion within the screen sector and with the aim to increase the diversity and inclusion from under-represented groups in that sector.

During the pilot year, meeting the BFI Diversity Standards will be a requirement for applications to Screen Scotland's **Film Development and Production Fund** and **Film Festivals Fund**.

Working together, the BFI and Screen Scotland have incorporated some Scotland-specific criteria to help make projects more representative of the Scottish population.

The aim of the adopting the Standards is to enable:

- The development of better representation on-screen within projects supported through the Film Development and Production Fund and/or the Film Festivals Fund;
- Improved opportunities and diversity within an applicant production's creative leadership, crew and project staff;
- Improved training opportunities and career progression;
- Support for the exhibition sector to increase diversity within distribution and audience development.

The Standards are flexible and can be used for the development and production of live-action, animation and documentary feature film projects, as well as audience-facing activities delivered by film festivals in Scotland.

During the pilot year the BFI and Screen Scotland want to identify further gaps in the sector relating to under-representation on and within screen. This will help us to set more definitive benchmarks and will inform future objectives and targeted initiatives that will improve representation and inclusion.

A clear line of success has been established between more diversity on-screen and off screen and success at the box office. **The Hollywood Diversity Report** and **Ticket to Inclusion** both highlight that the more diverse the cast and crew the higher the median box office receipts while films with the least diverse casts were the poorest performers commercially.

Putting measures in place to promote diversity in narrative, in on-screen roles, in crew, talent, training and employment opportunities on your project will help to make it more representative of the Scottish population and increase diversity of those working within the screen sector in Scotland. You will also be improving opportunities for those unable to currently access and develop their career in the industry (especially during a period when Scotland's screen sector is expanding). Ultimately, it also means that audiences see themselves represented on and off screen in the projects they watch.

## What are the BFI Diversity Standards – Screen Scotland criteria?

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### TO ACHIEVE THE STANDARDS:

#### Film Development and Production Fund applicants:

- Development funding applicants should meet at least one of the four Standards. At Development stage, this is typically Standard A.
- Production funding applicants should meet at least two of the four Standards and one of these must be Standard C.

#### Film Festivals Fund applicants:

- All applicants must meet the criteria of Standards C and D. They can also meet the other Standards if relevant and applicable.

### STANDARD A – On-screen representation, themes and narratives

Addressing under-representation in the lead and secondary characters, talent or contributors, casting choices, the main and secondary storylines, themes or narratives and where the project is set.

### STANDARD B – Creative Leadership and project team

This relates to the creative leadership of the project, film or festival such as the Head of Production, Festival Director and other Heads of Departments, other key roles and the overall diversity of the crew or project team, as well as any impact in terms of regional participation from under-represented geographical areas.

### STANDARD C – Industry access and opportunities

This relates to paid roles such as internships, apprenticeships and specialist adviser roles; trainee roles and other training or work experience opportunities; and promotions and ‘first job’ roles and mentoring. For festivals, this also includes all volunteer roles and development opportunities. In all cases these need to be filled by people from under-represented groups. NB Standard C is compulsory for all Film Development and Production Fund applicants with the exception of development applications. Concessions may also be made for projects with very small teams.

### STANDARD D – Audience Development

This relates to increasing access to projects, films and programmes with a focus on one or more under-served audiences; strategies that will engage in geographical areas across Scotland including within both under-represented communities and locations; and new promotional and marketing strategies to engage under-served audiences.

**NB Standard D is compulsory for those applying to Screen Scotland’s Film Festivals Fund. It is also an additional category for productions that have a distributor attached.**

## What are the target under-represented groups in the BFI Diversity – Screen Scotland Pilot?

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The under-represented groups we refer to relate to the protected characteristics as defined in [The Equality Act 2010](#) alongside additional groups that we have identified as a priority to support within the screen sector in Scotland.

The nine protected characteristics within **The Equalities Act** are:

- **Age**
- **Disability**
- **Gender reassignment**
- **Marriage and civil partnership**
- **Pregnancy and maternity**
- **Race**
- **Religion or belief**
- **Sex**
- **Sexual orientation**

We recognise that there are also specific barriers faced by under-represented groups within Scotland's screen sector (both on screen and off-screen) that are not part of the protected characteristics listed in The Equalities Act 2010. So, we also seek to address under-representation of these those who identify as:

- **D/deaf**
- **Identify as being from a lower Socio-economic background**
- **Have experience of being in the care system**
- **Have experience of being Carers**
- **Are Gaelic speakers**
- **Do not speak English as a main language**
- **Are of Refugee and Migrant background**
- **Are resident in Scotland within an under-represented geographical area whether a region, location or community**

We have adopted a specific definition for regional participation for the population and geographical make up of Scotland to include locations that are areas in Scotland which have:

- Relatively high levels of deprivation and/or multiple deprivation as defined by the [Scottish Index of Multiple Deprivation \(SIMD\)](#)<sup>1</sup>
- Are defined by the [Scottish Government's eight-fold Urban Rural Classification](#) of population and accessibility of distance to urban areas consisting of: Large Urban Areas, Other Urban Areas, Accessible Small Towns, Remote Small Towns, Very Remote Small Towns, Accessible Rural Areas, Remote Rural Areas and Very Remote Rural Areas.

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1. The Scottish Index of Multiple Deprivation identifies measures of deprivation across 6,976 small areas in Scotland in relation to income, employment, education, health, access to service, crime and housing. Areas that are identified as "deprived" can relate to those having a low income but also means can be an area with fewer resources or opportunities.

This is not a definitive list and we welcome applications from projects which address under-representation in areas not mentioned above.

## Targets

To address the under-representation outlined above, the BFI Diversity Standards — Screen Scotland have the following targets, with \* representing the Scottish specific targets. All other targets are also applicable to the UK-wide Standards.

- **A 50-50 gender balance**
- **\*Significant representation (5%+) of belonging to an under-represented ethnic group**  
*[this target is 20% for UK-wide BFI Diversity Standards]*
- **10% LGBTQIA+**
- **7% D/deaf and/or Disabled**
- **Significant representation of lower socio-economic background**
- **\*Significant representation of individuals who have experience of being in the care system**
- **\*Significant representation of individuals who have experience of being carers**
- **\*Significant representation of Gaelic speakers**
- **\*Significant representation of individuals who do not use English as their main language**
- **\*Significant representation of individuals who have a Refugee and/or Migrant background**
- **\*Significant representation of individuals who are resident within under-represented geographical areas in Scotland be they a region, location or community**  
*[this target is 'significant amount of contributors or competitors resident in the UK outside of London and the South East of England' in the UK-wide BFI Diversity Standards]*

## Putting under-representation in context within your application

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Please note that some of the under-represented groups above relate slightly differently to on-screen representation than to how they do to production workforce.

For example, someone being a parent is not, generally, under-represented on-screen, but a crew/team member being a primary carer for a child can be under-represented in the screen industries and interventions made to enable them to work on the project could meet the criteria.

We do not apply a specific measure for socio-economic background but broadly speaking, we would consider someone that has experienced reduced opportunities, due to their levels of income, and/or education, as under-represented in the screen industries. You should explain why you consider the individuals involved to be from a lower socioeconomic background – whether you are representing people on-screen, offering employment opportunities, providing industry access or developing audiences.

Where there is reference to ‘Age’ as one of the areas of under-representation this may refer to younger or older people. The key consideration is whether, in the context of your specific project, you are addressing under-representation in relation to age. For example: an applicant proposes an older person as a lead character in an action film where younger characters typically dominate. Age would also be relevant if you are applying for funding for a youth film festival or a programme seeking to engage younger audiences.

Please note that there is no additional funding available from either the BFI or Screen Scotland to enable projects to meet the Standards. We believe that most of the areas within them can be addressed without additional costs. Applicants that are not already offering the industry access and opportunities detailed in Standard C should look at whether they can provide these as part of their wider business practice. This could include seeking partnership funding for training from a body other than Screen Scotland.

We suggest that you also take a look at BFI’s information on [Recruitment and the Equality Act](#).

## How do I apply?

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During this pilot the BFI Diversity Standards – Screen Scotland Pilot are a part of the eligibility criteria for all applications to Screen Scotland’s Film Development and Production Fund and the Film Festivals Fund.

There will be two separate steps to follow for applications to either Screen Scotland fund:

- **STEP 1:** Fill in questions related to your project within the BFI Diversity Standards – Screen Scotland on BFI portal
- **STEP 2:** Once you have completed STEP 1, you can submit the Screen Scotland application form for the relevant fund for your project (Film Development and Production Fund or Film Festivals Fund). You don’t need to wait for the BFI response to your submission to apply to Screen Scotland - but you do need to apply to the BFI first.

**Please ensure you refer to your project under the same name in both the BFI Diversity Standards – Screen Scotland on BFI portal and your Screen Scotland application form.**

### STEP 1

**To fill in questions related to BFI Diversity Standards – Screen Scotland, please go to the [BFI portal](#)**

Please ensure you do this before you submit your application to the Screen Scotland fund (either the Film Development and Production Fund or Film Festivals Fund). Please note these are the two funds which are taking part in this pilot. Other Screen Scotland funds will follow, but for the duration of this pilot, it is only these two funds which will be adopting the BFI Diversity Standards as part of the assessment process.

Please read BFI Diversity Standards – Screen Scotland Extended Guidance carefully and only fill in questions related to criteria that you believe you meet or intend to meet in relation to relevant Standards.

### STEP 2

**To apply to the Film Development and Production Fund or Film Festivals Fund, please follow application process as outlined on Screen Scotland website:**

**[Film Development and Production Fund](#)**

**[Film Festivals Fund](#)**

## What happens next?

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Once submitted, the BFI Certification Unit will assess BFI Diversity Standards – Screen Scotland part of the application and Screen Scotland will assess all other parts of your application.

BFI Certification Unit will check your responses to BFI Diversity Standards – Screen Scotland questions for completeness.

Your application to Screen Scotland will not proceed to the next stage of the process until you have filled in questions related to the BFI Diversity Standards – Screen Scotland. Please note that if your application to the BFI Diversity Standards does not pass, the decision timeline for your Screen Scotland application may be affected.

Upon all eligibility checks, you will receive a single acknowledgement email from Screen Scotland. This will include your Screen Scotland application reference number and your BFI reference number for the Diversity Standards – Screen Scotland part of your application.

If based on your initial responses to the questions the BFI Certification Unit conclude that your project or film is not sufficiently meeting the BFI Diversity Standards – Screen Scotland, they will liaise with Screen Scotland about next steps.

They may send you follow up questions and advise you on additional work you could do to meet the Standards.

If a more detailed discussion is needed a joint meeting between yourself, BFI Certification Unit and Screen Scotland will be arranged to further discuss what measures you can undertake to meet the Standards.

Upon the completion of assessment and decision making process, Screen Scotland will email you the outcome of your application, including information about whether you have met BFI Diversity Standards – Screen Scotland criteria.

### **All successful applications to Film Production and Development Fund and Film Festivals Fund must meet the Standards to be awarded funding.**

We understand that circumstances can change during the delivery of a funded project, sometimes for reasons beyond your control. If you experience challenges in meeting the criteria you originally proposed, you should contact BFI Certification Unit or the lead officer for your project at Screen Scotland to discuss any issues and steps to address these. If successful you will also be expected to complete BFI's final report updating how you met the Diversity Standards and your outcomes as part of Screen Scotland's funding conditions.

As with any agreed element of a project, if you were to fail to deliver on the plans you made and were unable to provide a good reason for this, it could affect your ability to receive future funding from the Screen Scotland.

## CONTACT US

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### FOR QUESTIONS, FURTHER RESOURCES AND ACCESS ASSISTANCE

If you have any specific questions or require support, further information or assistance with filling in BFI Diversity Standards – Screen Scotland questions please contact BFI. You can do this by email or by telephone.

Email: [diversitystandards@bfi.org.uk](mailto:diversitystandards@bfi.org.uk)

Telephone: **0207 173 3273**

Please contact Screen Scotland if you have any other enquiries about Screen Scotland Film Production and Development Fund or Film Festivals Fund or if you require any other general support or further information. You can do this by email, through our website or social media.

Email: [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com)

Web: [Fill out a form on our website](#)

Twitter: Send us a tweet [@screenscots](#)

If you want us to call you back, give us your number and we will come back you as soon as possible.

If you are a D/deaf BSL user, you can access our services with the Contact Scotland-BSL programme.

Go to: [contactscotland-bsl.org/D/deaf-bsl-users](http://contactscotland-bsl.org/D/deaf-bsl-users) for more information.

### Data Protection

We require your personal information to process your BFI Diversity Standard Application. To find out how the BFI handles and uses your personal information, [read the BFI's Privacy Notice](#).

### STANDARD A – ON-SCREEN REPRESENTATION, THEMES AND NARRATIVES

The BFI Certification Unit will be looking for clarity and a persuasive level of detail in your response. For example, if you are applying for production funding you will need to give a fuller response than stating only that your main protagonist/antagonist is female or is from an under-represented ethnic background.

You should provide a rounded argument as to why a particular character, theme or narrative structure gives a meaningful representation of diversity. How do you identify where there are unfamiliar characters or themes and narratives that are not frequently portrayed on-screen or are shown from a new perspective? This includes describing where there are complex and non-stereotypical representations of characters, talent or contributors who are normally relegated to two-dimensional roles.

Where the project has a clear thematic focus around a specific under-represented group, we will be looking to see commitment to genuinely involve this group across the overall project. For projects in development this could be in areas from casting to story and character development.

For festivals or programmes, community collaboration could be worked into your programming, event and marketing decisions. Please note that programming films that are non-English language or of international origin does not in itself meet the criteria; we are interested in what is on-screen and how this relates to the focus areas of the Diversity Standards.

When considering your answers within Standard A the BFI Certification Unit will review the treatment, scripts or any other information or supporting materials supplied. They will also consult your answer to A1 for context when reviewing your answers to A2-6.

#### **A1. Lead Characters/Contributors/Presenters/Voice Artists**

##### **WHAT IS THIS CRITERIA ABOUT?**

You should provide details for at least one of the lead characters, contributors, presenters or voice artists who are from an under-represented group. For scripted content, this is generally the main protagonist and or antagonist. If there's an ensemble cast, more lead characters might be relevant.

If you have different on-screen talent for each episode, or a range of film content is used in your project, more people might be relevant in A1.

To see if your lead characters are addressing under-representation in a complex and non-stereotypical way, we will look at the characteristics of your on-screen talent in combination with their profession/role and the subject matter or storyline of the film or programme.

## WHAT MEETS THIS CRITERIA?

At least one, but preferably more, of the lead characters, contributors, presenters or voice artists should be from an under-represented group (or groups). The portrayal should be complex and non-stereotypical. Possible examples include, but are not limited to:

- Individuals from an under-represented group rarely seen on-screen
- Individuals from an under-represented group rarely seen in this type of job or role
- Individuals from an under-represented group rarely seen in a film or programme with this storyline or subject matter
- The character, contributor, presenter or voice artist challenges a stereotype
- Individuals from an under-represented group which brings new representation to a well-known story

## A2. Other Characters/Contributors/Presenters/Voice Artists/Competitors

### WHAT IS THIS CRITERIA ABOUT?

The diversity of the secondary, minor and or background individuals on-screen.

### WHAT MEETS THIS CRITERIA?

For real people (presenters, contributors) reporting against this criteria will require you to have diversity information on all of your on-screen individuals. We suggest this is collected when you contract with people.

If you are yet to engage your secondary or more minor on-screen individuals, we may accept intentions based on intended or shortlisted individuals.

The total of your secondary or more minor on-screen individuals should meet one, or more, of the following targets:

- A 50-50 gender balance
- Significant representation (5%+) of under-represented ethnic backgrounds
- 10% LGBTQIA+
- 7% D/deaf and/or Disabled
- Significant representation of lower socio-economic background
- Significant representation of individuals who have experience of being in the care system
- Significant representation of individuals who have experience of being carers
- Significant representation of Gaelic speakers
- Significant representation of individuals who do not use English as their main language
- Significant representation of individuals who have a Refugee and/or Migrant background
- Significant representation of individuals who are resident within under-represented geographical areas in Scotland be they a region, location or community Please outline how this region, location or community is under-represented.

In addition to meeting the above targets, for secondary or more minor characters in scripted films and programmes, applicants should indicate these characters' roles in the story and explain how they are offering little-seen or non-stereotypical representation. Ways in which you could meet this criteria include through:

- Characters from an under-represented group who are rarely seen on-screen
- Characters from an under-represented group who are rarely seen in this type of job or role
- Characters from an under-represented group who are rarely seen in this genre/narrative
- Characters that challenge a stereotype
- Having a character from an under-represented group who brings new representation to a well-known story
- The majority of the background characters coming from an under-represented group
- The minor/background characters being cast to mirror the demographics of the real world

### **A3. Main Storyline/Subject Matters**

#### **WHAT IS THIS CRITERIA ABOUT?**

The main storyline(s), theme or narrative of the film or programme is about under-represented group(s). You should add specific details and context. Series or screening programmes should demonstrate diversity across the majority of the programmes in order to meet A3, not just a single episode or element.

We are looking for new voices, different perspectives and innovative ways of telling stories. If your film is based on a familiar literary/historical narrative, you should detail the purpose of re-telling the story. We are looking for unfamiliar and perhaps unexpected approaches.

#### **WHAT MEETS THIS CRITERIA?**

The main storyline or subject matter relates to an under-represented group, or centres on a lead character, contributor, presenter or voice artist from an under-represented group. The storyline or subject matter should fall under one or more of these approaches:

- Narrative or themes directly related to the under-represented group(s) that the lead characters, presenters, contributors or voice artists are from
- Challenging a stereotype
- Little-seen portrayal of a profession or role
- New interpretation of a well-known genre or narrative
- New interpretation of a well-known story

If your storyline or subject matter has an approach not covered above, but you believe it addresses under-representation in a complex way, please detail this in your answer.

## A4. Other Storylines/Subject Matters

### WHAT IS THIS CRITERIA ABOUT?

Other elements of your storylines or subject matter are about under-represented group(s). 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 the film or in one episode of a series. You should add specific details and context.

### WHAT MEETS THIS CRITERIA?

A secondary character's narrative or elements of your storyline(s) or subject matter relate to an under-represented group or groups.

The storyline or subject matter should fall under one or more of these categories:

- Narrative or themes directly related to the under-represented group(s) the lead characters, presenters, contributors or voice artists are from
- Challenging a stereotype
- Little-seen portrayal of a profession or role
- New interpretation of a well-known genre or narrative
- New interpretation of a well-known story

If your storyline or subject matter has an approach not covered above, but you believe it addresses under-representation in a complex way, please detail this in your answer.

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## A5. Location

### WHAT IS THIS CRITERIA ABOUT?

Where filming takes place and where a narrative is set, whether that's in or outside of the Scotland and UK, or in a purely fictional setting. Beyond geographical setting, it's also about the community or communities represented in a film or programme.

If the geographical setting or community is generally under-represented on-screen or relates directly to an under-represented group, you should indicate that. You should also detail any relevant context regarding the setting and how it relates to the storylines, subject matter and on-screen talent.

### WHAT MEETS THIS CRITERIA?

Films or programmes that are set, either wholly or partially (as long as the scenes are significant and offer meaningful representation of the place concerned), in an under-represented region or community.

Where filming takes place outside of the UK, you should indicate how much of the filming takes place outside of capital or major cities.

**For Scripted Films** The setting is wholly, or partially, in an under-represented region or community within Scotland. If your project is an animation that offers relevant representation, please detail how the world or place will be represented.

**For Documentary: Filming** should be wholly, or partially, on location from in an under-represented region, location or community.

### GEOGRAPHICAL SETTINGS

We have adopted a specific definition for **regional participation** for the population and geographical make up of Scotland to include locations in areas in Scotland which have:

- Relatively high levels of deprivation and/or multiple deprivation as defined by the **Scottish Index of Multiple Deprivation (SIMD)**<sup>2</sup>
- Are defined by the **Scottish Government's eight-fold Urban Rural Classification** of population and accessibility of distance to urban areas consisting of: Large Urban Areas, Other Urban Areas, Accessible Small Towns, Remote Small Towns, Very Remote Small Towns, Accessible Rural Areas, Remote Rural Areas and Very Remote Rural Areas country that relates to a real-world under-represented place or group.

**In Scotland** this can include areas across Scotland of very familiar/common depictions OR a non-stereotypical portrayal of an area.

**Rest of the World** Outside of capital/major cities that are commonly portrayed on-screen OR a non-stereotypical portrayal of an area OR a country that is little portrayed on-screen, or always represented in one way or genre.

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2. The Scottish Index of Multiple Deprivation identifies measures of deprivation across 6,976 small areas in Scotland in relation to income, employment, education, health, access to service, crime and housing. Areas that are identified as "deprived" can relate to those having a low income but also means can be an area with fewer resources or opportunities.

**Fictional Settings** A fantasy, sci-fi or otherwise fictional location that has parallels to a real-world under-represented city/country OR a setting that relates directly to an under-represented group OR a fictional city/country that relates to a real-world under-represented place or group.

## COMMUNITIES

**In the UK (including Scotland) and the rest of the world** An under-represented community such as religious, immigrant, tribal and ethnic minority communities, or a lower socioeconomic status community or something smaller, like a group of young people living in a social care home.

**Fictional setting/community** An under-represented community living within a fantasy, sci-fi or otherwise fictional setting, with parallels to a real-world community or relating directly to an under-represented group.

## A6. Casting Decisions

### WHAT IS THIS CRITERIA ABOUT?

Casting choices that address under-representation and challenge tropes and stereotypes.

You should indicate if any choices are made at casting stage that affect the character as portrayed and what group or groups are represented as a result. Please name any relevant characters and give context.

To see if your casting decisions are addressing under-representation in a complex and non-stereotypical way, we will look at the details of relevant characters, to the reasoning behind casting choices, and the prominence of the character(s).

### WHAT MEETS THIS CRITERIA?

Where a casting decision is not based on an under-represented group that a character belongs to such as:

- An actor from an ethnic minority background being cast in a role where ethnicity was not specified or where the role was written as a white character
- A disabled actor being cast in a role not originally written as disabled character
- A trans actor being cast in a role not specifically written as trans character

There are some circumstances in which casting an actor because of the under-represented group they belong to might meet this criteria. For example, it is common for non-disabled actors to be cast as disabled characters, so casting a disabled actor in such a role could meet the criteria.

## STANDARD B — CREATIVE LEADERSHIP AND PROJECT TEAM

Roles need to be held by people from under-represented groups to meet the criteria. Please note that, where the total crew or project team size is less than 25 (e.g. documentaries, smaller festivals and screening programme projects), allowances will be made in terms of number of people required to meet one of the Standards criteria. We will look at these on a case-by-case basis and roles being filled on a volunteer basis can be included here.

If you have artistic leadership from someone from an under-represented group, you should describe the ways in which this will impact your project. Will it bring knowledge or a perspective that would otherwise be absent? Will it lead to developing more progressive cultures of employment? Will it shape the content of your project in a particular way? Are there any long-term or wider impacts that this example of leadership could generate?

**In your answers to B1-3, list the roles filled by people from an under-represented group, and the under-represented group they are from. You should not use people's names.**

**You may also fill in any details for any of the specified roles where your shortlisted or approached people are from under-represented groups.**

Please give clarity of intention in regard to searching for staff from under-represented groups.

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?

If there is more than one person in any role, you may describe how multiple under-represented individuals are being employed in this role. You should only count each person once so, for example, if you have one under-represented person fulfilling both writer and director roles, the individual will only count as one of the three people required in B1.

For productions, we would expect to see the lead producer or producers detailed in B1; executive/co/associate producers and production executives should be detailed in B2 and B3.

### Primary caregivers

Detail any specific interventions (for example job-share opportunities, on-set childcare, flexible working arrangements) made to support people who are primary caregivers in working on the project.

By primary caregivers, we mean primary carers for children, adults and or older people.

It is not enough for someone to simply be a parent, particularly if they are not the primary caregiver – your project needs to be specifically enabling them to work on it while they fulfil their caring responsibilities.

**To achieve Standard B you will need to meet TWO of the criteria below:**

## B1. Department Heads

### WHAT IS THIS CRITERIA ABOUT?

The people in lead creative and decision-making roles. These will vary depending on the type of project you are delivering.

### WHAT MEETS THIS CRITERIA?

At least 3 of the listed roles must be filled by somebody from an under-represented group.

- Composer
- Costume Designer
- Director
- Director of Photography
- Editor
- Producer
- Production Designer
- Writer

Please detail any other department heads not listed above, including if you are applying for a project that is not a film production or if your project is animated.

If on a particular project (for example a VFX-heavy project) there is an HOD role that you feel is of equal prominence to the ones listed, an under-represented person in this role would count towards the 3 required roles to meet B1.

For film festivals you can list curators, programmers, creative directors or other significant roles that influence the project artistically and creatively.

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## B2. Other Key Roles

### WHAT IS THIS CRITERIA ABOUT?

Other key project roles not listed in B1 — mid-level crew/team and technical positions.

A key role will usually be a Head of Department but, depending on the size of your team or the division of duties within the project, it may be appropriate to include second tier roles.

### WHAT MEETS THIS CRITERIA?

At least 6 key crew or project team roles held by people from under-represented groups.

The following list can be used as a guide, but should not be considered exhaustive — you are free to include other roles of a similar level.

We would expect to see a mix of seniority and a number of under-represented groups.

- 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
- Intimacy Co-ordinator
- 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 (for example water, combat and acting coaches)
- Storyboard Artist
- Storyboard Assistant
- Studio Manager
- Stunt Coordinator
- Training Manager
- VFX Supervisor

If you are applying for a festival, screening programme or other audience-facing project please detail equivalent key roles within your team.

## B3. Other Project Staff

### WHAT IS THIS CRITERIA ABOUT?

The overall diversity of the crew or project staff. You can include staff from regional facility companies if they will be contracted by your company. If you have a significant amount of crew or staff who are resident in Scotland or from a lower socio-economic background, you may also indicate that.

There are a number of organisations that may be able to provide advice as you develop your employment plans, or advertise the opportunities you'll provide.<sup>3</sup>

### WHAT MEETS THIS CRITERIA?

To meet this criteria, your crew or staff should be hitting one or more of the following targets related to under-represented groups.

These are:

- A 50-50 gender balance
- Significant representation (5%+) with under-represented ethnic backgrounds
- 10% who identify as LGBTQIA+
- 7% D/deaf and/or Disabled
- Significant representation of lower socio-economic background
- Significant representation of individuals who have experience of being in the care system
- Significant representation of individuals who have experience of being carers
- Significant representation of Gaelic speakers
- Significant representation of individuals who do not use English as their main language
- Significant representation of individuals who have a Refugee and/or Migrant background
- Significant representation of individuals who are resident within under-represented geographical areas in Scotland be they a region, location or community (outline how this region, location or community is under-represented).

**Reporting against this criteria will require you to have diversity information on all of your crew/staff members. We would suggest this is collected when you contract with people.**

If you are yet to fully crew-up/recruit, we may accept intentions based on intended or shortlisted individuals.

You can also indicate the approaches you are making including outreach and engagement, job advertisements/call out's etc. and how you are encouraging applications from under-represented groups.

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3. These include B3 Media, BAFTA Scotland, BBC Scotland, BECTU Vision, BEUnited, Creative Access, Creative Diversity Network, Edinburgh City Council, Film Access Scotland, Film and TV Charity, Glasgow City Council, GMAC, Highlands and Islands Enterprise, NFTS, Production Guild, Raising Films, Reel Angels, RTS Scotland, ScreenSkills, Skills Development, Screen NETS, TRC, The British Blacklist, Women in Film and TV

## B4. Regional Employment

### WHAT IS THIS CRITERIA ABOUT?

Work takes place across Scotland; the film, programme or project offers substantial local employment in Scotland in under-represented areas, be they a region, neighbourhood, or community.

Under-represented areas are those locations and areas which have:

- Relatively high levels of deprivation and/or multiple deprivation as defined by the **Scottish Index of Multiple Deprivation (SIMD)**<sup>4</sup>
- Are defined by the **Scottish Government's eight-fold Urban Rural Classification** of population and accessibility of distance to urban areas consisting of: Large Urban Areas, Other Urban Areas, Accessible Small Towns, Remote Small Towns, Very Remote Small Towns, Accessible Rural Areas, Remote Rural Areas and Very Remote Rural Areas

Where work is taking place in relevant areas of the Scotland, please indicate the region and the type of work taking place there. Having your company located outside of Glasgow or Edinburgh is not enough in itself to meet B4, you will also need to demonstrate that you will offer substantial local employment on the project you are applying for.

If you are applying for festival funding and you feel that you can meet this criteria, you are free to respond; for example, if your work takes place in multiple areas and you employ staff in multiple regions.

### WHAT MEETS THIS CRITERIA?

Any work taking place across Scotland that is offering local employment.

This includes all stages of production or project work, and might include multiple areas/regions and types of work such as specialist crafts skills not normally engaged for TV production, over the course of the entire production period.

If you are shooting some of your production at locations across the central belt of Scotland as well as outside, you should detail what portion of your film will be shot outside the central belt, and detail the amount of local employment you will offer (for example rough estimate of the budget, number of jobs involved and so on). BFI will evaluate this information to determine whether the local employment you will offer is substantial in relation to your overall employment plans.

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4. The Scottish Index of Multiple Deprivation identifies measures of deprivation across 6,976 small areas in Scotland in relation to income, employment, education, health, access to service, crime and housing. Areas that are identified as “deprived” can relate to those having a low income but also means can be an area with fewer resources or opportunities.

## STANDARD C – INDUSTRY ACCESS AND OPPORTUNITIES

Standard C is compulsory for all applicants with the exception of development applications. Concessions may also be made for projects and film festivals with very small teams. However, if your application is for a development project you can detail information on any opportunities you will offer during the development stage. For example, you may choose to deliver a masterclass on your writing/development process aimed at a specific audience or demonstrate commitment to diversity at an early stage with casting for read-throughs.

We expect all of the positions you are offering to have depth and breadth in terms of the experience they will provide to the person involved. Will the individual work with a range of staff across your project? Will they have a range of duties that collectively form a rewarding experience? Are any mentors of a high standard and in possession of significant skills and experience?

Does your project or film festival address under-representation in relation to paid roles such as internships, apprenticeships and specialist adviser roles, trainee roles, work experience opportunities, promotions and ‘first job’ roles and mentoring – in all cases these need to be filled by people from under-represented groups.

BFI may visit your project or make further enquiries to ensure that the work experience provided is of a high quality.

There are many organisations that provide support in relation to industry access. For general guidance on offering employment opportunities, [ScreenSkills](#) and Skills Development Scotland’s [My World of Work](#) provide information for creative businesses and trainers and educators. The UK Government has general guidance on providing internships and work-based training on its website and has specific information on providing quality internships.

All opportunities or roles need to be held by people from under-represented groups to meet the criteria. **You will not be asked to identify individuals by name.**

Where you have yet to confirm roles, you should provide details of your intentions around what kind of paid roles you will be offering, in what departments and how these roles will be recruited – what outreach you will be doing to people from under-represented groups or what barriers you will be removing.

Please note that, where location or studio shooting is taking place outside of the UK, we will consider opportunities offered to local people, provided they are from an under-represented group. If a shoot is outside the UK, we would still expect to see efforts made to offer UK-based opportunities in development, pre-production or post where possible.

For projects involving volunteers, please state how you will engage volunteers from one or more of the identified under-represented groups.

### Primary caregivers

Detail any specific interventions (for example job-share opportunities, on-set childcare, flexible working arrangements) made to support primary caregivers through training, returnships or mentoring opportunities on the project.

**To achieve Standard C you will need to meet TWO of the criteria below:**

## **C1. Paid employment opportunities (such as apprenticeships, internships, expert advisers)**

### **WHAT IS THIS CRITERIA ABOUT?**

Paid employment opportunities on the project, including apprenticeships, internships, expert advisers and similar.

Where you have already filled placements, you should provide details of the type of opportunity and the under-represented group the person is from.

### **WHAT MEETS THIS CRITERIA?**

Opportunities being held by people from under-represented groups, or utilising a specific organisation that provides routes into industry for people from under-represented groups.

We will consider the overall size of the project and number of paid opportunities offered when deciding if your project meets this criteria.

Ways you can meet the criteria include:

An internship or apprenticeship programme that specifically targets an under-represented group or groups - this could be a programme a company has set up themselves.

An external scheme you are using candidates/trainees from — such as Screen NETS, Bectu Vision, GMAC and NFTS Scotland. A full list of training and apprenticeship opportunities can be found at the Screen Training Alliance resource directory.

Individuals from under-represented groups who are in intern or apprenticeship roles.

Outreach to recruit interns or apprentices from specific under-represented groups — advertising in new places and new ways of recruiting, specifically going to areas across Scotland to find trainees (if shooting on location outside of the central belt), reaching out to local colleges or universities and, if relevant, local film/programme makers, communities and voluntary groups, along with removing barriers that might prevent certain under-represented groups from applying, such as accessibility issues, childcare, providing travel or subsistence allowances

### **Specialist advisers**

Paid experts from an under-represented group that features significantly in the project in some way (for example narrative/characters/place/historical event).

For example, if the project is about a long term, degenerative disease, a specialist adviser who has that illness might qualify; or if the project portrays a particular immigrant community, an adviser who is part of that culture and advising on the authenticity of its portrayal would count. Additionally, if there is a person from an under-represented group who works in a particular industry, whose experience is relevant to a central role/subject matter, such as a ballet dancer from an under-represented ethnic background for a film or programme about ballet, they would also meet the criteria.

## **C2. Training opportunities and skills development (craft, creative and business) including one-off, bespoke and student work-experience opportunities**

### **WHAT IS THIS CRITERIA ABOUT?**

Training opportunities on the project, including work experience and other opportunities, skills/craft development for crew and staff coming from outside the industry, on-set and one-off training.

Where you have already filled placements, you should provide details of the role and state the under-represented group a person is from. If your training is an event or seminar, you should provide details on the exact nature of this event.

### **WHAT MEETS THIS CRITERIA?**

Ways you might meet the criteria include:

- Formal work experience for people 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 people
- Opportunities for crew from under-represented communities to take on more responsibility on-set/temporarily step-up or receive new training during the course of production

We will consider the overall size of the production and number of training opportunities offered when deciding if your project meets this criteria.

## **C3. Promotion to a role that constitutes career progression for at least one crew/team member**

### **WHAT IS THIS CRITERIA ABOUT?**

Crew/team members taking on higher roles over the course of the project or in relation to previous positions held. You should indicate the new and past roles of any people who will be promoted on this project and the under-represented group they are from.

### **WHAT MEETS THIS CRITERIA?**

A crew/team member from an under-represented group stepping-up from previous credited roles or stepping-up over the course of the production itself.

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## **C4. First job in a role that constitutes career progression from prior training**

### **WHAT IS THIS CRITERIA ABOUT?**

Crew/team members who are getting their first full credit after previous intern/apprentice/trainee roles or training.

You should indicate the roles of any crew/team members who will be in first jobs on this project, including details of their previous experience, and the under-represented group they are from.

### **WHAT MEETS THIS CRITERIA?**

A crew/team member from an under-represented group getting their first professional (non-trainee) role. This could be:

- Someone from an under-represented group who had taken part in a specific training/apprenticeship programme getting their first professional role
- Someone from an under-represented group getting their first professional role after being in secondary/higher education
- Somebody transferring from another industry, including after re-training, getting their first professional TV or film credit

## **C5. Meaningful, structured mentoring programmes**

### **WHAT IS THIS CRITERIA ABOUT?**

Mentorship programmes being run as part of the project, by a company or using key Head of Departments/creatives as mentors.

You should indicate the under-represented groups that the mentees belong to and the nature of the mentoring.

### **WHAT MEETS THIS CRITERIA?**

Mentees from under-represented groups, either as part of a structured mentorship over the course of the project; as part of wider mentorship programme run by the company; or where a HOD or creative from the project acts as a mentor within a wider mentorship programme and their mentee(s) have some involvement with their project.

Please indicate the role, but do not name the individual.

## STANDARD D – AUDIENCE DEVELOPMENT

Standard D is compulsory for those applying to Screen Scotland's Film Festivals Fund. It is also an additional category for film or TV productions that have a distributor attached.

Considerations will include the nature of the programme(s) or film(s), the audience being targeted and any intended long-term impact.

You will need to evidence detailed consideration of specific target audiences for your project; stating in broad terms that it is open to everyone will not meet the criteria. Do you anticipate that your project will be of particular significance to an under-served audience? How do you plan to reach these audiences?

If you are applying for film festival funding you will need to detail which sections of the community are not currently engaged with your activities and clearly articulate how you aim to develop these potential audiences. You could discuss your programming choices, marketing plans, community partnerships and so on. A strong response here will demonstrate commitment to long-term audience development beyond the single project.

**To achieve Standard D you will need to meet THREE of the criteria below:**

### D1. Disability access and materials

#### WHAT IS THIS CRITERIA ABOUT?

Disability and access interventions that go beyond statutory requirements or the obligations of UK broadcasters (BSL, subtitles, captions, audio description).

A real commitment to making a venue, festival, event or film accessible to as wide an audience as possible.

We are looking for evidence of you creating disability access for your project beyond that which you are legally obliged to provide, or (for production funding) that you will be contractually obliged to provide as a minimum in your agreement with the Screen Scotland.

#### WHAT MEETS THIS CRITERIA?

Access provisions and materials that go beyond BSL, subtitles, captions and audio description. This might be where the content of the project is already using additional accessible languages or ways of communicating, or where a broadcaster is utilising new technology to make the project more accessible.

Other relevant activity could include creative approaches to marketing for specific audiences or enhanced programming activity that provides additional experiences for disabled people. It might also involve consulting with and testing the film or programme with people, including children, with access requirements during development. It might include interventions that make the film or programme more accessible to people who are neurodiverse.

Additionally, if there is associated online or app content for the project, ensuring that is fully accessible.

Other specific measures include:

- Film screenings with English captions, subtitles, audio description as standard
- Providing live BSL-English interpreting, live Captioning (speech to text) and Audio Description of Q+A events in real life and online
- Marketing and publicity materials are available in alternative formats in print and fully accessible digitally and online (including large print, easy read text, BSL, and languages including Gaelic, BSL, Scots, Polish and so on)
- Marketing, publicity and programming materials in print, digitally and online include access symbols, content notes, access notes (content warnings/notes on loud music, sudden sound effects, fast editing or flashing lights)
- Use fully wheelchair accessible venues including providing wheelchair access, mobile changing places toilet, induction loops, gender neutral toilets, quiet room/space, comfy seating, (including beanbags), easily reachable by public transport, parking, lights slightly up for screenings;
- Sliding scale ticketing along with an audience access fund (travel, data to-up costs, child care)
- Use fully accessible venues including locations that under-served audiences are more comfortable visiting and being a part of

## **D2. Under-served audiences**

### **WHAT IS THIS CRITERIA ABOUT?**

A strategic focus on under-served audiences that you will be trying to reach with your project.

You should indicate the under-served audience(s) you will be focusing on, indicating why this particular audience is under-served. You should also indicate your primary strategies for engaging this audience, with specifics and context.

### **WHAT MEETS THIS CRITERIA?**

The target audience(s) of a project being an under-served audience group, with a clear strategy to reach them, involving online and other marketing, additional content and any events.

Some under-represented groups are not generally under-served as audiences but may be under-served in terms of particular types of films or programmes.

It is not enough to say that ‘there is X type of person in this programme or it is set in X place, so those people will see it’ – there must be a wider strategy.

This could include strategies to screen content in an under-represented language in Scotland.

Other strategies include:

- Programming content (led by and for) an under-served audience group that can identify with in terms of the narrative, story, characters or languages depicted on screen
- Programming for specific audiences that are from under-served communities as well as providing family friendly, autism friendly, dementia friendly screenings and events and so on
- Support attendance through an audience access fund (for ticket, travel, childcare, data-card) support and other strategies
- Delivering an Audience Engagement Strategy (such as employing dedicated Audience Engagement and Outreach staff) to work with and bring in audiences from under-represented communities and groups

### **D3. Regional and national audiences and geographical reach in Scotland**

#### **WHAT IS THIS CRITERIA ABOUT?**

Strategies to add value and engage audiences from under-served locations across Scotland.

Under-served locations are those locations not currently offered regular access to film, projects, programmes, venues, festivals, events or film releases including areas which have:

- Relatively high levels of deprivation and/or multiple deprivation as defined by the **Scottish Index of Multiple Deprivation (SIMD)**<sup>5</sup>
- Are defined by the **Scottish Government's eight-fold Urban Rural Classification** of population and accessibility of distance to urban areas consisting of: Large Urban Areas, Other Urban Areas, Accessible Small Towns, Remote Small Towns, Very Remote Small Towns, Accessible Rural Areas, Remote Rural Areas and Very Remote Rural Areas

You should indicate the region or regions benefitting from activity, as well as the nature of the activity.

**D3** — we are looking for additional benefits to audiences that go beyond the core provision of the festival, programme or release. This might include provision in specific languages addressing local communities; a focus on local or regional cultures; or strategic interventions targeted at developing film audiences in the area.

You should indicate the region or regions benefitting from activity, as well as the nature of the activity.

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5. The Scottish Index of Multiple Deprivation identifies measures of deprivation across 6,976 small areas in Scotland in relation to income, employment, education, health, access to service, crime and housing. Areas that are identified as “deprived” can relate to those having a low income but also means can be an area with fewer resources or opportunities.

## WHAT MEETS THIS CRITERIA?

Specific strategies — marketing, events, outreach for audiences.

Ways you could meet this might include targeted social media content, as well as local marketing for people who are not on social media, to ensure that cast, presenters, contestants or contributors are from other nations and regions.

You might also have additional educational content, short-form videos, apps or games that are targeted at specific geographic audiences. Live events might also factor into your regional strategy.

In location regional terms we reference the following:

- Scotland — Highlands and Islands
- Scotland — North East
- Scotland — East Central
- Scotland — Central
- Scotland — West Central
- Scotland — West
- Scotland — South
- Other

## D4. Promotional and marketing strategies

### WHAT MEETS THIS CRITERIA?

Strategies to engage the under-served audience or audiences you have referenced in D2.

You should describe the activity and the under-served audience(s) benefitting from it.

To meet D4 you will need to show a convincing understanding of how your promotional strategy will reach specific new and/or under-served audiences.

### WHAT MEETS THIS CRITERIA?

Marketing, events, outreach or online strategies that target a specific under-served audience group.

This could include:

- Outreach to audiences less likely to watch theatrical or traditional broadcast
- Content, using online content and social media influencers
- Events
- Educational content
- App, game or VR content
- Competitions or contests
- Targeted pricing strategies

## **D5. Partnerships utilising specialist and/or expert knowledge**

### **WHAT IS THIS CRITERIA ABOUT?**

Partnerships that utilise specialist and /or expert knowledge in order to engage the under-served audience or audiences you have referenced in D2.

We are looking for projects to form new collaborations or alliances that are specifically targeted at increasing the diversity of Scotland's audiences. The specialist or expert knowledge involved may relate to building community partnerships, outreach methods, disability access, minority languages, specific national or regional film cultures and so on.

Other strategies can include employing management, project staff, team and volunteers from under-represented groups and communities and Employing Access, and Engagement Coordinator(s) from particular under-represented group(s) to outreach and engage with under-served audience(s).

We will look at the quality and relevance of the expertise that you plan to engage, and for demonstrations that this will provide a deeper level of audience engagement and development.

You should indicate the under-served audience(s) benefitting from this activity and describe the partnership and what it will achieve.

### **WHAT MEETS THIS CRITERIA?**

Using partnerships to develop additional specialist resources and information for a specific under-served audience group.

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## CONTACT US

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### FOR QUESTIONS, FURTHER RESOURCES AND ACCESS ASSISTANCE

If you have any specific questions or require support, further information of assistance with filling in BFI Diversity Standards – Screen Scotland Pilot application form please email BFI to the Diversity Standards email [diversitystandards@bfi.org.uk](mailto:diversitystandards@bfi.org.uk) or call on **0207 173 3273**.

Please contact us if you have any other enquiries about Screen Scotland Film Production and Development Fund and/or Film Festivals Fund or if you require any other general support or further information. You can do this by email, through our website or social media.

Email: [enquiries@creativescotland.com](mailto:enquiries@creativescotland.com)

Web: [Fill out a form on our website](#)

Twitter: Send us a tweet [@screenscots](#)

If you want us to call you back, give us your number and we will come back you as soon as possible.

If you are a D/deaf BSL user, you can access our services with the Contact Scotland-BSL programme.

Go to: [contactscotland-bsl.org](http://contactscotland-bsl.org) for more information.



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Screen Scotland sits within Creative Scotland and is a partnership with Scottish Enterprise, Highlands and Islands Enterprise, Skills Development Scotland, Scottish Funding Council, with funding from the Scottish Government and the National Lottery.