SCREEN SCOTLAND
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SCREEN SCOTLAND BFI DIVERSITY STANDARDS

BAFTA Scotland Awards 2021 Pilot

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Please note — these BFI Diversity Standards are being piloted as part of the BAFTA Scotland Awards 2021. This document is therefore to be read in conjunction with the BAFTA Scotland Awards 2021 application guidance.

To read the full BFI Diversity Standards guidance go to:
www.bfi.org.uk/inclusion-film-industry/bfi-diversity-standards

To achieve the standards, projects must demonstrate commitment to inclusion and meet the criteria in at least two of the following four areas:

A. On-screen representation, themes and narratives
B. Creative leadership and project team
C. Industry access and opportunities
D. Audience development

Achieving Standard C, which focuses on new entrants and career development opportunities, is compulsory for all projects, apart from development funding, some documentary films and factual or entertainment programmes with smaller crews.

Please note that the under-represented groups listed within the Standards primarily relate to the protected characteristics from the Equalities Act 2010, which are:

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

Additional under-represented groups are referenced in the Standards criteria.

SCREEN SCOTLAND

Standard A On-Screen Representation, Themes and Narratives

To achieve Standard A you need to meet THREE of the criteria below

During the pilot year of the BFI Diversity Standards for Scotland we want to identify the gaps that exist in the sector in regard to under-representation on and within screen. This will help us to set more reliable benchmarks and will inform future objectives, priorities and targeted initiatives that will improve representation.

Detail how the project, film or programme 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 the project 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 complex and non-stereotypical representations of characters, talent or contributors who are normally relegated to two-dimensional roles. 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.

A1. Lead characters/contributors/presenters/voice artists are from under-represented group(s).

Under-represented groups can include one or more of the following:

- Women
- Black, Asian and Minority Ethnic background
- LGBTQIA+
- D/deaf and/or Disabled
- Identify as being from a lower socio-economic background
- Have experience of being in the care system
- Carers
- Gaelic speakers
- Where English is not the main language
- Refugee and Migrant background
- Resident in Scotland within under-represented geographical areas whether a region, location or community

A2. Other characters, contributors, voice artists

The total of your secondary or more minor on-screen individuals should represent Scotland's population, including one or more of the following targets:

- A 50-50 gender balance
- Significant representation (5%+) who identify as coming from Black, Asian or Minority Ethnic backgrounds
- 10% LGBTQIA+
- 7% D/deaf and/or Disabled
- Significant representation who identify as coming from lower socio-economic backgrounds
- Significant representation who have experience of being in the care system
- Significant representation of carers
- Significant representation of Gaelic speakers
- Significant representation who do not use English as their main language
- Significant representation who have a Refugee and/or Migrant background
- Significant representation of individuals who are resident within under-represented geographical areas in Scotland whether a region, location or community

In addition, for Scripted Films and Programmes, you should indicate these characters' roles in the story and where applicable explain where there are characters that are not frequently portrayed on screen or are offering non-stereotypical representation.

A3. Main storyline/subject matter

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

A4. Other storylines/subject matter

There are other elements of your storyline(s) or subject matter that are about under-represented group(s)

A5. Location

For Scripted Films and Programmes: 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 Factual or Entertainment Programmes: Filming should take place wholly, or partially, on location or inside a studio within under-represented locations within Scotland, be they a region, neighbourhood, or community.

For Documentaries: Filming should take place wholly, or partially, on location or inside a studio within under-represented locations within Scotland, be they a region, neighbourhood, or community.

This can also include areas which have:

- Relatively high levels of deprivation and/or multiple deprivation (this is currently measured across 6,976 small areas in Scotland in relation to: income, employment, education, health, access to service, crime and housing).
- Are defined by Scottish Government's eight-fold Urban/Rural Classification of population and accessibility of distance to urban areas: 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.

A6. Casting decisions

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

STANDARD B CREATIVE LEADERSHIP AND PROJECT TEAM

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

During the pilot year of the BFI Diversity Standards for Scotland we want to identify the gaps that exist in the sector in regard to under-representation on and within screen. This will help us to set more reliable benchmarks and will inform future objectives, priorities and targeted initiatives that will improve representation.

Detail how the project, film or programme will address under-representation in its creative leadership, project team or crew. Identify the roles filled by people from an under-represented group, and the under-represented group they are from. Where shortlisted or approached people are from under-represented groups, you can also detail these. If there is more than one person in any role, you may describe how multiple under-represented individuals are being employed in this role.

Where it is too early in the process to confirm who you are hiring for roles, or you are in the process of recruiting, we would expect to see clarity of intention in regards 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?
- Are specific interventions being made for primary caregivers e.g. job-share opportunities, on-set childcare, flexible working arrangements?

Under-represented groups can include one or more of the following:

- Women
- Black, Asian and Minority Ethnic background
- LGBTQIA+
- D/deaf and/or Disabled
- Identify as being from a lower socio-economic background
- Have experience of being in the care system
- Carers
- Gaelic speakers
- Where English is not the main language
- Refugee and Migrant background
- Resident in Scotland within under-represented geographical areas whether a region, location or community

You will not be asked to identify individuals by name.

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 a criteria).

B1. Departmental Heads

At least three of the following Heads of Department or Creative
Leadership are from under-represented groups:

*Animation Director; Art Director; Composer; Costume Designer; Creator; Director;
Director of Photography; Editor; Executive Producer; Head of Production; Post
Production Supervisor; Producer; Production Designer; Production Executive;
Senior Animator; Series Director; Series Editor; Series Producer; Show Runner;
Storyboard Supervisor; Technical Director; Writer; VFX Supervisor; Story Producer;
Sound Designer; Head of Finance/Senior Production Accountant; Production
Supervisor; Impact Producer; Makeup Designer, Location Manager.*

If you are applying for a project that is not a film or a television production,
you can detail any other department heads not listed above.

B2. Other Key roles

At least six other key roles (mid-level crew/team and technical positions)
are filled by someone from an under-represented group.

B3. Other project staff

Your overall crew or project staff represents Scotland's
population, including one or more of the following:

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

B4. Regional employment

The film, programme or project offers substantial local employment in Scotland in under-represented areas, whether a region, neighbourhood, or community.

Under-represented areas also include those locations and areas which have:

- Relatively high levels of deprivation and/or multiple deprivation (this is currently measured across 6,976 small areas in Scotland in relation to: income, employment, education, health, access to service, crime and housing)
- Are defined by Scottish Government's eight-fold Urban/Rural Classification of population and accessibility of distance to urban areas: 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

STANDARD C INDUSTRY ACCESS AND OPPORTUNTIES

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

During the pilot year of the BFI Diversity Standards for Scotland we want to identify the gaps that exist in the sector in regard to under-representation on and within screen. This will help us to set more reliable benchmarks and will inform future objectives, priorities and targeted initiatives that will improve representation.

Detail how your project, film or programme addresses 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. Detail any specific interventions being made for primary caregivers e.g. job-share opportunities, on-set childcare, flexible working arrangements.

You will not be asked to identify individuals by name.

Standard C is compulsory for all applicants with the exception of development stage applications. Concessions may also be made for programmes and projects with very small teams.

C1. Paid employment opportunities

Your project is offering paid employment opportunities (such as apprenticeships, internships, expert advisers and similar) to people from under-represented groups.

This can include one or more of the following:

- Women
- Black, Asian and Minority Ethnic background
- LGBTQIA+
- D/deaf and/or Disabled
- Identify as being from a lower socio-economic background
- Have experience of being in the care system
- Carers
- Gaelic speakers
- Where English is not the main language
- Refugee and Migrant background
- Resident in Scotland within under-represented geographical areas whether a region, location or community

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

Your project is offering training opportunities (including work experience and other opportunities such as skills/craft development for crew and staff coming from outside of the industry, on-set and one-off training) to people from under-represented groups.

This can include one or more of the following:

• Women
• Black, Asian and Minority Ethnic background
• LGBTQIA+
• D/deaf and/or Disabled
• Identify as being from a lower socio-economic background
• Have experience of being in the care system
• Carers
• Gaelic speakers
• Where English is not the main language
• Refugee and Migrant background
• Resident in Scotland within under-represented geographical areas whether a region, location or community

C3. Promotion to a role that constitutes career progression

Crew/team members from under-represented groups are given a role that constitutes career progression.

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

Crew/team members from an under-represented group are given their first professional (non-trainee) role on the project.

C5. Meaningful, structured mentoring programmes

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

STANDARD D AUDIENCE DEVELOPMENT

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

During the pilot year of the BFI Diversity Standards for Scotland we want to identify the gaps that exist in the sector in regard to under-representation on and within screen. This will help us to set more reliable benchmarks and will inform future objectives, priorities and targeted initiatives that will improve representation.

Detail the promotional and marketing strategies that will enable your film, project or programme to access under-served audiences. Highlight access interventions that go beyond statutory requirements, requirement of funders or the obligations of UK broadcasters (BSL, subtitles, audio description).

The application should demonstrate a real commitment to making a venue, festival, event, film release or programme broadcast accessible to as wide an audience as possible.

Standard D is compulsory for exhibitors, film festivals, distributors and other organisations delivering activities that benefit audiences. It is also an additional category for productions that have a distributor or broadcaster attached.

D1. Disability access and materials

Access interventions are provided that go beyond statutory requirements, requirement of funders or the obligations of UK broadcasters (BSL, captions, audio description). A real commitment to making a venue, festival, event, film release or programme broadcast accessible to as wide an audience as possible.

This can include providing:

- Live BSL, live Captioning (speech to text reporting) and Audio Description of Q+A events in real life and online.
- Marketing and publicity materials in alternative formats in print and fully accessible digitally and online (including large print, easy read text, BSL, and other languages including Gaelic, BSL, Scots, Polish and so on).
- Marketing, publicity and programming materials in print, digitally and online include access symbols, content notes and content warnings.
- Fully accessible venues including providing wheelchair access, induction loops, gender neutral toilets, quiet spaces, alternative seating, (including beanbags), easily reachable by public transport, parking.
- Fully accessible venues including locations that under-served audiences are more comfortable visiting and being a part of.

D2. Under-served audiences

The target audience(s) of a project is an under-served audience group, with a clear strategy to reach them.

This can include delivering a robust Equality Diversity Inclusion Action Plan as well as:

- 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 including providing family friendly, autism friendly, dementia friendly screenings and events etc.
- Support attendance through a ticket, travel and childcare fund support and other strategies.

Delivering an Audience Engagement Strategy (such as employing dedicated Audience Engagement and Outreach staff) to bring in audiences from under-served communities and groups (see Standard A2 for details of potentially under-served communities).

D3. Regional and national audiences across Scotland and geographic reach

There is a clear strategy to add value and to engage audiences from under-served region(s), locations, neighbourhoods and/or communities across Scotland.

Under-represented locations are also those locations not currently offered regular access to film, projects, programmes, venues, festivals, events, film release or programme broadcast including areas which have:

- Relatively high levels of deprivation and/or multiple deprivation (this is currently measured across 6,976 small areas in Scotland in relation to: income, employment, education, health, access to service, crime and housing).
- Are defined by Scottish Government's eight-fold Urban/Rural Classification of population and accessibility of distance to urban areas: 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.

D4. Promotional and marketing strategies

There is a clear strategy to engage the under-served audience(s) you have referenced in D2 including marketing; events; outreach; online strategies; educational content; App, game or VR content; or targeted pricing strategies; or strategies to address digital exclusion and/or digital poverty.

D5. Partnerships utilising specialist and/or expert knowledge

The project utilises specialist and/or expert knowledge in order to engage the under-served audience(s) referenced in D2. This can include:

- Employing management, project staff, team and volunteers from under-represented groups and communities
- Employing Access, and Engagement Coordinator(s) from particular under-represented group(s) to outreach and engage with under-served audience(s)
- Partnerships with organisations (such charities, community groups, media organisations, programmers, influencers) to help reach under-served audience(s)