



BFI DIVERSITY STANDARDS INITIAL FINDINGS



**BFI
DIVERSITY
STANDARDS**

Production June 2016 – March 2019

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INTRODUCTION

Inclusion fuels creativity, engages new audiences and makes good business sense.

The screen industries do not currently reflect the UK population – neither in their workforce nor the content they produce. The BFI introduced the Diversity Standards to help change this. They encourage equality of opportunity, challenge filmmakers to improve representation on screen, promote good hiring practices, and help films find new audiences.

A 2017 report by the Work Foundation found that 3% of employees in production are from a minority ethnic background; just one in five key production personnel are women; and only 5% of screen workers consider themselves to be D/deaf and/or disabled. Even without research, industry is clear that film is nowhere near representative of the UK population and has a lot of work to do to change this.¹

Film must draw on people from every background if it is to tell the widest range of stories and create a rich and representative screen culture. Research demonstrates that employing people from a broader variety of backgrounds boosts business performance.² The rapid rate of growth in the screen sectors also means they will need to access talent from every background if they are to sustain their current success. This is an issue that spans far beyond the screen sectors too, with both the broader creative industries and UK government recognising an urgent need to build more inclusive workforces and audiences. This was behind the creation of the Creative Industries Council's recent Diversity Charter, to which the BFI is a signatory.

About this report

This interim report gives an overview of how productions use the BFI Diversity Standards. It will inform the review of the Standards underway this year.

The report draws on independent analysis of 235 films that completed an application to the Standards between their inception in June 2016 and March 2019, conducted by Bigger Picture Research. This analysis helps to identify trends in applications as well as how the Standards can be improved in future. Films analysed include:

- 65 features awarded production funding by the BFI
- 170 other features, including:
 - Films financed by Film4 since June 2016 and BBC Films since March 2018, when they respectively adopted the Diversity Standards
 - Films applying for BAFTA's Outstanding British Film and Outstanding Debut by a British Writer, Director or Producer awards in the 2017/18 and 2018/19 seasons
 - Films applying for BIFA's Best British Independent Film in the 2018/19 season

¹ A Skills Audit of the UK Film and Screen Industries, 2017

² McKinsey & Company, *Diversity Matters*, 2015

The sample includes a number of films that applied to the Standards retrospectively, entering production before June 2016.³ This report does not look at how applicants approach the Standards when applying for other BFI funding, such as Audience Fund, Development and BFI NETWORK.

Further analysis of the source data in this report will be completed by the London School of Economics' Dr Clive Nwonka, a specialist on diversity in film, in order to provide independent insight on the Standards.

The difficulty of collecting personal data from crew about their protected characteristics means that the level of insight on how productions met the Standards varies between productions, while also limiting our ability to track changes in workforce diversity over time. This report identifies ways to improve collection of this data, allowing for more detailed analysis of the how productions are meeting the Standards in future, as well a proposed system for tracking whether the workforce is becoming more representative.

Summary of key next steps for the BFI Diversity Standards

This report shows that the BFI Diversity Standards are helping to drive inclusion in terms of content and recruitment. But it also shows that they can be made to work even more effectively. As part of our 2020 review of the Standards, the BFI will:

- Launch a new online application system for the Standards in early 2020, making the process easier and allowing for more detailed data analysis;
- Interrogate what interventions could support productions to meet Standard B (creative leadership and off-screen roles), and consult with industry and unions on whether it could be made compulsory for all applicants;
- Support BAFTA and BIFA to make achievement of Standard C (industry access and opportunities), as well as one other Standard, a mandatory criterion for all films applying for its film awards. This would bring them in line with all other productions which use the Standards;
- Advocate for uptake of the Standards across industry, helping them effect change across a greater proportion of productions;
- Consult with industry on how to collect self-declared diversity data for cast and crew on film productions using the UK cultural test for film; and
- Expand the BFI's 'Step Up' programme to enable more people to move from mid-career to more senior positions, while working to help diverse talent into the industry through BFI Film Academy, ScreenSkills and BFI NETWORK.

A full list of next steps is provided on page 16 below.

³ This is where films were entered for awards consideration after the Standards' adoption by BAFTA, but were completed before this date. No films assessed entered production before January 2011.

ABOUT THE BFI DIVERSITY STANDARDS

The BFI Diversity Standards encourage equality of opportunity and address underrepresentation in the screen industries. They focus on characteristics protected under the Equality Act 2010 including sex, race and ethnicity, sexual orientation, disability, gender reassignment, age and pregnancy and maternity. They also work to promote inclusion of people from lower socioeconomic backgrounds⁴, those with caring responsibilities and people based outside of London and the South East of England. However, this is not a definitive list and applications are encouraged to address underrepresentation in ways not mentioned above.

The Standards work to promote inclusion in four areas:

- **Standard A** relates to on-screen representation, themes and narratives, challenging tropes and stereotypes

Productions achieve Standard A by meeting three of the following six criteria: lead characters; other characters; main storyline; other storylines; location; casting decisions
- **Standard B** relates to the inclusivity of the creative leadership and the make-up of the project team in key roles and crew

Productions achieve Standard B by meeting two of the following four criteria: department heads; other key roles; other project staff; employment in the nations and regions

- **Standard C** relates to industry access and opportunities, such as training, job shares, promotions, first jobs roles and mentoring

Productions achieve Standard C by meeting two of the following five criteria: paid employment opportunities; training opportunities; promotion; first job; mentoring

- **Standard D** relates to audience development and how films meet underserved audiences including regions outside London

Productions achieve Standard D by meeting three of the following five criteria: disability access and materials; underserved audiences; UK audiences outside of London; promotional and marketing strategies; partnerships utilising specialist knowledge.

Applicants must meet the minimum criteria on at least two of the four Standards. Films are assessed via information submitted by producers, or by distributors if applying for awards.

All BFI, BBC Films and Film4 funded productions have to meet the Standards. They have also been incorporated into the eligibility requirements for the British film categories within the BAFTA Film Awards and for all British features competing in any category at the British Independent Film Awards (BIFAs). This means films must meet the Standards' minimum criteria if they are to be eligible for an award. Standard C is currently compulsory for all films with the exception of BAFTA and BIFA applications.

Paramount Pictures was the first studio to sign up to the Standards for its UK-based productions and we maintain an active dialogue with other studios on their adoption too.

⁴ The BFI has worked with leaders including Dr Dave O'Brien in order to establish parameters by which to track socioeconomic background. The BFI asks funding applicants the main occupation of the chief breadwinner in their household at age 14, as well as the type of school they attended.

KEY FINDINGS

How applicants are approaching the four Standards

Analysis of data considered which of the four Standards productions were applying for in order to meet the Diversity Standards' minimum criteria. It demonstrated the following.

The Diversity Standards as a whole
Table 1: Number of applications meeting each Standard

Proportion meeting the standards		
A	ON-SCREEN REPRESENTATION, THEMES & NARRATIVES	86%
B	CREATIVE LEADERSHIP & PROJECT TEAM	67%
C	INDUSTRY ACCESS & OPPORTUNITIES	74%
D	AUDIENCE DEVELOPMENT	25%

- Most applicants (90%) fulfil the Standards' minimum criteria, with the average applicant meeting 2.5 of the four Standards
- Most productions apply for Standards A and C. Overall applications tended to focus on Standards A (86%) and C (74%)
- All applications that did not meet the required two Standards were films that applied to qualify for BIFA and BAFTA British film awards. These were all finished films which were applying for the awards after they had been made, as opposed to engaging with the process from the beginning of production.
- The fact that all films which did not meet the minimum criteria for the Standards were assessed retrospectively as finished projects seeking awards nominations demonstrates the importance of engaging with the Standards from the earliest stages of pre-production. We encourage projects to begin working with the Standards as early as possible
- While the Standards' existing application system has allowed for top-level data analysis, we recognise the need to increase this capacity in order to inform policy and action going forward. The inception of a new BFI Diversity Standards application system from early 2020 will allow for a more user-friendly interface and provide detailed analysis giving us a richer resource for reporting in future, including around how productions promote inclusion in an intersectional manner

Insights

- In general, the data shows a commitment to increasing diversity and representation in front of and behind the camera via the Standards
- But it has pulled into focus a number of areas of underrepresentation that still need support and improvement. The next steps detailed on page 16 are designed to address these issues
- The comparatively low proportion of films engaging with Standards B and C in terms of underrepresented backgrounds other than gender may be a problem with the data available – declaration rates for these protected characteristics are consistently low, mainly due to a lack of trust and fear of discrimination. This often means the production company is unable to provide this information, and many lack the systems or capacity to collect it. We will work with the unions to help normalise the process of data capture on protected characteristics, while also consulting on how industry-wide self-declaration workforce monitoring will help to provide a deeper understanding of film's workforce. This is further explored in 'Next Steps'
- The introduction of a system of data capture and monitoring on workforce diversity for wider industry would also allow for more detailed analysis of how the Standards are helping to make the sector more inclusive. The proposed model would involve using the application system for the UK cultural test as an opportunity to collect data through self-declaration. The BFI is consulting with industry on how this might be introduced

Standard A

On-Screen Representation, Themes and Narratives

Proportion of films meeting Standard A: 86%

Table 2: Number and % of productions meeting at least one Standard A criterion by each underrepresented group

Underrepresented group	ALL APPLICATIONS (235 FILMS)	
	Number of productions	%
Gender	149	63
Race/ethnicity	117	50
Socioeconomic status	97	41
Disability	89	38
Age	64	27
Sexual orientation	57	24
Regional participation	20	9
Religion	14	6
Other	7	3
Not stated	4	2
Gender identity	3	1



Note: Figures do not sum 100% because a production could meet each criterion with more than one underrepresented group

- 63% of all applications engaged with the Standards in terms of on-screen representation of women
- Half of the productions analysed focused on increasing and improving the representation of race and ethnicity on screen. Looking at this in more detail, while 59% of applications looked to cast underrepresented ethnicities as other and/or supporting characters, this number is 34% for lead characters
- Both socioeconomic background and disability are also reasonably well-represented on screen with 41% and 38% of applications respectively, choosing to highlight stories or characters pertaining to these characteristics
- Religion, regional participation and gender identity are identified in less than 10% of applications for A

Insights

- Productions applying for Standard A appear to engage across a wider range of characteristics than those applying across any other Standard
- Those productions meeting the minimum criteria for Standard A demonstrate that a range of stories are being told by filmmakers, with notable representation of gender, ethnicity and disability
- Percentages of productions foregrounding lead characters from underrepresented groups have room for improvement. The comparatively low percentage of black, Asian and other minority ethnic characters speaks to the need for more lead roles and ownership of narrative if film is to be properly representative. This finding is supported by the BFI's Black Star research⁵
- As Standard A relates not just to the need to increase representation on-screen but the need to challenge stereotypes and tropes in misrepresentation, it will be useful to probe more deeply into the data captured by the new Standards application system to interrogate how productions are doing this

⁵ [bfi.org.uk/news-opinion/news-bfi/features/black-actors-british-film-industry-statistics](https://www.bfi.org.uk/news-opinion/news-bfi/features/black-actors-british-film-industry-statistics)

Standard B

Off-screen representation, Creative Leadership and Project Team

Proportion of films meeting Standard B: 67%

Table 3: Number and % of productions meeting at least one Standard B criterion by each underrepresented group

Underrepresented group	ALL APPLICATIONS (235 FILMS)	
	Number of productions	%
Gender	168	71
Race/ethnicity	93	40
Sexual orientation	58	25
Regional participation	17	7
Age	16	7
Disability	9	4
Socioeconomic status	7	3
Religion	7	3
Not stated	5	2
Gender identity	2	1
Other	0	2

B

Note: Figures do not sum 100% because a production could meet each criterion with more than one underrepresented group

- 67% of applications fulfilled the minimum criteria on Standard B, with the vast majority of these (71%) referring to gender – employing female department heads, other key roles and other project staff on their productions
- Leadership roles for underrepresented ethnic groups were highlighted in 40% of applications for Standard B, with senior roles for LGBTQ+ crew cited in 25% of the applications’ data – significantly less than those referring to gender.
- The remaining protected characteristics are used to fulfil the minimum criteria in less than 10% of the applications relating to Standard B

Insights

- The high proportion of productions achieving Standard B due to the employment of women demonstrates positive progress in leadership roles and support for women in film. This echoes the BFI Film Fund’s figures, which demonstrate a positive trend in consistently meeting or exceeding our 50% target for funding female directors, writers and producers
- However, the comparatively low number of productions achieving Standard B through employment of people from other underrepresented backgrounds in senior positions, including black, Asian and other minority ethnic people, demonstrates there is far more work to be done to address this
- It is for this reason that we will further interrogate where the gaps are, why they are occurring, how the BFI can support underrepresented crew progress and consult with industry on whether Standard B could be made compulsory for all projects using the Standards

Standard C

Industry Access and Opportunities

Proportion of films meeting Standard C: 74%

Table 4: Number and % of productions meeting at least one Standard C criterion by each underrepresented group

Underrepresented group	ALL APPLICATIONS (235 FILMS)	
	Number of productions	%
Gender	128	54
Race/ethnicity	64	27
Age	60	26
Not stated	52	22
Regional participation	41	17
Socioeconomic status	17	7
Sexual orientation	17	7
Disability	10	4
Religion	4	2
Gender identity	1	<1
Other	0	0



Note: Figures do not sum 100% because a production could meet each criterion with more than one underrepresented group

- 74% of applications engaged with the criteria for Standard C, with gender featuring most frequently in applications at 54% of the total
- 27% of Standards applications looked to address race and ethnicity in terms of skills and training. Work must be done to increase this proportion if the Standards are to foster meaningful change for black, Asian and minority ethnic people
- The percentages of films engaging with Standard C in terms of socioeconomic background, disability and gender identity are particularly low, with 0-7% of applications providing training opportunities for these respective groups. None of these applications provide mentoring to trainees with a disability
- Providing people with paid work placements is currently the most popular criterion for meeting Standard C, with 54% of productions doing so
- Conversely, mentorships are least often employed in order to meet Standard C, with only 12% of productions providing these for underrepresented groups

Insights

- We anticipate that the proportion of productions meeting Standard C will increase following its introduction as a requirement on all applications for BAFTA and BIFA eligibility. This will make it compulsory for all productions using the Standards
- Standard C complements ScreenSkills’ delivery of the Future Film Skills Plan, a £19m National Lottery-funded programme of skills and training activity, as well as the BFI’s own work through BFI Film Academy and BFI NETWORK to help diverse talent secure roles in industry
- There is significant scope for the proportion of productions offering mentorships to increase over time, particularly as ScreenSkills launched a new mentoring programme in March 2019 as part of the Future Film Skills Plan. It aims to match 3,000 mentoring pairs by 2022. BFI NETWORK is also investing in mentoring for D/deaf and disabled talent from across the UK to move from making shorts to feature films in order to address a lack of opportunity in this area

Standard D

Audience Development

Proportion of films meeting Standard D: 25%

Table 5: Number and % of productions meeting at least one Standard D criterion by each underrepresented group

Underrepresented group	ALL APPLICATIONS (235 FILMS)	
	Number of productions	%
Race/ethnicity	28	12
Age	22	9
Regional participation	19	8
Disability	18	8
Sexual orientation	14	6
Gender	10	4
Socioeconomic status	9	4
Not stated	4	2
Religion	1	<1
Gender identity	1	<1
Other	1	<1

D

Note: Figures do not sum 100% because a production could meet each criterion with more than one underrepresented group

- Standard D is the least engaged with in this sample at 25% of productions

Insights

- It is unsurprising that productions engage less with Standard D than other Standards as it is designed to support inclusion across distribution and exhibition as opposed to production. The BFI works to support inclusion in this area through the BFI Audience Fund as well as the BFI Film Audience Network of more than 1,000 exhibitors working across the UK

**FURTHER
DETAIL
ON
NEXT
STEPS**

The key findings of this report demonstrate that the BFI Diversity Standards are helping to drive inclusion in terms of creative content and recruitment practices. However, it also shows that there needs to be a dramatic increase in the proportion of productions using the Standards, engaging across all Standards (including B) from the earliest stages of production. In order to make the Standards as effective as possible, we will do the following.

- Launch a new online application system for the Standards in early 2020. This will not only make the process of application simpler and easier for all applicants, but will allow us to collect more detailed data on how they are being met
- Interrogate the challenges presented by Standard B, to gain a better understanding of where the gaps are, why they are occurring and what interventions could support productions find senior crew from underrepresented groups, and consult with industry and unions on whether Standard B could be made compulsory for all projects applying to the Standards
- Support BAFTA and BIFA to make fulfilment of Standard C, alongside one other Standard, a mandatory criterion for all films applying for its film awards. While C is currently mandatory for productions funded through the BFI Film Fund, BBC Films, Film4 and Paramount, its introduction as compulsory for all nominees was delayed in order to cater for those films which had already completed production by the time the Standards were introduced as an eligibility requirement.
- Encourage uptake of the Standards across industry, helping them effect change across a greater proportion of productions. While we currently advocate for voluntary adoption of the Standards, which we believe is the most effective way to see productions make real and meaningful changes around inclusion, the 2020 Standards review will also take into account measures proposed to link diversity requirements to the film tax relief – one of the Government’s creative sector tax reliefs
- Consult with industry on capturing workforce diversity data for cast and crew working in the film industry more broadly. The proposed system would be based on self-declaration, using the application system for the UK cultural test as an opportunity to collect data. It would build on previous research undertaken on diversity and inclusion in the screen sectors by the BFI, including a 2018 workforce evidence review completed in collaboration with Dr Doris Eikhof. We believe that greater understanding of the make-up of UK crews could help to improve the extremely low percentage of applicants currently meeting the minimum criteria for the Standards via off-screen talent
- Expand the BFI’s ‘Step Up’ programme, which has successfully enabled people in key departments working on BFI Film Fund titles to move from mid-career into more senior positions. We will work to ensure that Government understands the need to properly fund this programme in order to deliver real change for the industry. Expanding the programme will help more productions to approach Standard B
- Support ScreenSkills in working with industry to deliver the Future Film Skills Plan and to understand and address key skills gaps in the industry. The BFI will also continue to deliver interventions including the BFI Film Academy and BFI NETWORK in order to help bring diverse talent into industry

- Continue to promote a professional working environment through the BFI Guidance and Principles on tackling bullying and harassment. These work in tandem with the Standards to foster an inclusive work environment. More than 40 organisations have committed to working to these principles and training is contractual for BFI-funded projects. The BFI continues to offer training and other resources tackling bullying and harassment to wider industry too
- Make targeted interventions where gaps in provision are identified through data and evidence. For example, BFI NETWORK is investing in mentoring for D/deaf and disabled talent from across the UK to move from making shorts to feature films, helping to address the lack of mentoring opportunities as demonstrated by data around Standard C
- Continue to share our work on the BFI Diversity Standards internationally, engaging relevant stakeholders in Europe and the USA in 2020. We aim to share our learnings and build global partnerships that enable us to elevate the Standards and the inclusion agenda more widely

ANNEX 1 FURTHER BACKGROUND AND CONTEXT

The Diversity Standards were initially piloted on projects backed by the BFI Film Fund to test their viability as a framework that could be a much-needed agent of change. The first iteration of the Standards was 'The 3 Ticks', launched in 2014. Working hand-in-hand with key industry associations and partners, they were amended and launched as the BFI Diversity Standards in 2016.

The Standards' scalability means studios and other major employers can make them work with their own in-house diversity and inclusion policies. For example, Dr Stacy Smith from the University of Southern California's Annenberg Inclusion Initiative has cited the BFI Diversity Standards as being compatible with the Inclusion Rider.

Since April 2019, the Standards are being piloted for television with the launch of the Young Audiences Content Fund, which is managed by the BFI. This Fund supports the creation of diverse and representative original television content for audiences up to the age of 18 to free-to-access Ofcom-regulated broadcast service. So the Standards criteria has been adapted to make them compatible with TV production. BAFTA will also pilot them for the 2020 Television Awards.

As designed, the Standards go as far as possible to drive diversity and inclusion within the current limits of the law. The Equality Act 2010 prevents companies from setting quotas or positively discriminating between candidates for jobs due to their protected characteristics, so the Standards work to the confines of UK equalities legislation. If this legislation were to be updated, it may be possible to be more directive in terms of positive action on employing people from underrepresented backgrounds, including black, Asian and other minority ethnic workers, in the same way that the law currently permits for D/deaf and disabled people.

**ANNEX 2
INDUSTRY
PARTNERS
AND
CASE
STUDIES**

We believe wider adoption of the Standards by partners will enable an extended reach and therefore a wider and more significant impact. Below we set out commentary from partners on why they believe the standards are an important and valuable intervention.

BAFTA

‘The BFI Diversity Standards are an excellent tool, helping productions of all scales to work collectively towards creating a more inclusive film-making culture, giving BAFTA the confidence to include the Standards in the eligibility criteria for the BAFTA Film Awards. In doing so, we have also gathered essential information from filmmakers about some of the challenges they face which is informing how we work with the BFI to support the film industry with their inclusion work.’

Dame Pippa Harris DBE

Chair, BAFTA

‘The BFI Diversity Standards are the most effective way so far devised to measure the progress (or otherwise) of the industry in increasing diversity on and off-screen. They have been intelligently created with the realities of the industry in mind and they can be ratcheted tougher as we begin to make more progress. It would be helpful if all the film industry could adopt the BFI Standards as the single ‘gold standard.’

Marc Samuelson

Chair, BAFTA Film Committee and
BAFTA-nominated producer
(*Arlington Road*, *The Disappearance of Alice Creed*, *The Shadow Line*)

Paramount

'In December 2018 Paramount Pictures became the first 'major' international studio to commit to working with the BFI toward the goal that our UK film productions voluntarily meet the BFI Diversity Standards moving forwards. Paramount Pictures made this decision because it is keen to play its part to further advance diversity and inclusion in UK film production. Paramount Pictures feels as much a part of the local film industry in the UK as it does in California and we identify with the BFI's own edict that, 'inclusion fuels creativity and makes good business sense'. The BFI should be supported by policy makers as it is the primary organisation in the film and TV industry that has the capabilities to be a true agent of change to help transform our sector so that it has a more diverse and inclusive workforce.'

Lee Rosenthal

President Physical Production,
Paramount Pictures

BIFA

'At BIFA we are committed to encouraging better representation in front of and behind the camera in the UK film industry. Our unique position as one of the first award bodies that filmmakers encounter and as a key liaison point with UK film festivals allows us to help to increase awareness and understanding of the Diversity Standards amongst grassroots filmmakers. In our first year incorporating the Standards into our entry process, we found that there was limited understanding of the full scope of the Standards even among more experienced producers. In this second year, that awareness has improved amongst repeat entrants and we have introduced a light touch version for short filmmakers also, which we hope will embed knowledge with those early in their careers. We're currently in the process of gathering feedback from entrants and will have more detailed comments to share once that is complete.'

Deena Wallace

Director of the British Independent
Film Awards

BBC Films

‘In the Diversity Standards, the BFI – driven in particular by Ben Roberts – created a clear framework for all those making and showing films to embed inclusivity from the outset in their projects. We’re proud to be part of it – there’s still a long way to go, but the Standards continue to be an important step in the right direction.’

Rose Garnett

Director of BBC Films

Film4

‘Diversity and inclusion have always been core Channel 4 and Film4 values, so it felt important that we adopt the Diversity Standards early, to help the BFI set an industry standard and lead the drive to make our industry more representative of the audience we serve and society at large. The Standards are an invaluable tool that enable us to work in a practical way with our producing partners to effect change in an area that remains a work in progress for the UK film industry.’

Daniel Battsek

Director of Film4

Case Studies

The BFI Diversity Standards were specifically created to have breadth, because there isn't a single definitive approach to inclusion, and what we are striving for is lasting behavioral change.

Here we have included a selection of case studies from productions who have gone through the Standards, to demonstrate how the framework has challenged their thinking and decision making processes.



Paddington 2

Directed by Paul King

Produced by David Heyman

Written by Paul King, Simon Farnaby

Paddington, now happily settled with the Brown family and a popular member of the local community, has a number of odd jobs to buy the perfect present for his Aunt Lucy's birthday, only for the gift to be stolen.

Paddington 2 offered a number of intern and work experience roles across the production, with high percentages of women and under-represented ethnicities benefiting from new career opportunities.

'I am a passionate supporter of the BFI Diversity Standards and of the inclusion of underrepresented groups within the UK film industry. It would be helpful if every new production would look at the guidelines at the very start so that there is a positive discussion about how to manage recruitment. It is also key that producers speak with the studios early on to set a budget and framework for training so that these funds are secured within the budget. With thought and positive management, we can work towards a more inclusive and diverse working environment. Particular attention needs to be given to career advancement for individuals progressing onto their second and third films. Assistance with sourcing and recruitment of crew from the BFI/ScreenSkills is something that would help greatly. Something I often hear is that it is difficult to find suitable candidates.'

Alexandra Ferguson-Derbyshire, Producer/Executive Producer
(*Paddington 2*, *Paddington*, *Tinker Tailor Soldier Spy*)



Rocks

Directed by Sarah Gavron

Produced by Ameenah Ayub Allen and Faye Ward

Written by Theresa Ikoko and Claire Wilson

Financiers include the BFI and Film4

Rocks is an intimate, honest portrait of Rocks, 15, who has big dreams for the future but suddenly finds herself struggling to take care of herself and her seven-year-old brother.

The film met Standards A, B and C. It met standard A through its portrayal of young, ethnically diverse teenagers in East London, in a story developed through workshops in schools and with its cast, who are mainly non-actors. *Rocks* tackles issues of class and offers authentic representation of different cultures.

As the filmmakers were committed to creating a truly inclusive project on and off-screen, they recruited a 75% female crew with a large proportion from underrepresented ethnicities. This enabled it to meet standard B.

Rocks met standard C by inviting young people from local schools to be part of and experience a working film set, and providing a number of internships, training, first job and career progression opportunities across the crew.

‘We wanted to tell an authentic story about these girls and their world, so in casting, developing and crewing up this film, we needed to find new ways to recruit. We had to be proactive and reach people who don’t feel a job in film is something for them – and in doing that, I believe we were able to inspire young people and open their eyes to the opportunities available to them in the film industry.’

Faye Ward, producer
(*Rocks*, *Wild Rose*, *Suffragette*)



Colette

Directed by Wash Westmoreland

Produced by Elizabeth Karlsen, Pamela Koffler, Michel Litvak,
Christine Vachon, Gary Michael Walters, Stephen Woolley

Written by Richard Glazer, Wash Westmoreland and Rebecca Lenkiewicz

Financiers include the BFI

Starring Keira Knightley as the celebrated author fighting to rightfully claim the credit for her writing from her husband, the film explores gender roles in regards to relationships and creativity.

The film met Standards A, B and C. For A, that included employing meaningful and authentic casting where possible, with a number of trans actors as cisgender characters; B, it passed on the basis of key crew identifying as female, LGBTQ+ and disabled; and C, for work experience/interns from under-presented groups being employed at Number 9 Films, including some who progressed to roles on *Colette*.

‘The central character Colette is a woman, who defies social mores and boundaries around class, sexuality and career expectation. The BFI Diversity Standards encouraged us to echo this narrative theme both on and off screen with casting and crew. We have cast multiple roles from the transgender and BAME acting community.’

Elizabeth Karlsen, producer
(*Colette*, *Carol*, *On Chesil Beach*)



Monsoon

Written and Directed by Hong Khaou

Produced by Tracy O’Riordan

Financiers include the BFI and BBC Films

Starring Henry Golding as a young British-Vietnamese man who returns to his birth country for the first time in over 30 years to put his parents’ ashes to rest.

Monsoon met Standards A, B and C. It met A through its exploration of national identity and immigration against the backdrop of the legacy of the Vietnam War. It met B as at least seven key senior roles identified as being from underrepresented groups, including the writer-director, producer, casting director, production manager, production accountant, script supervisor and production manager in Vietnam. It met C with a clear demonstration of career progression for a production manager, as well as a ‘first job’ for a Moonspun Films intern.

Monsoon largely shot in Vietnam, yet the Diversity Standards recognises and welcomes all hires and new entrant activity which takes place internationally as well as in the UK, which can contribute to projects meeting the standards.

‘As a producer, I have always strived to work with the best people, and throughout my career I have been lucky to work with extremely talented and diverse crew on my films. But having said that, undoubtedly it can be challenging at times as our industry isn’t diverse enough and it is clear there is a problem here. So having the Standards as guidelines helps focus minds and bring this very important issue front and centre.’

Tracy O’Riordan, producer
(*Monsoon*, *The Selfish Giant*, *Dark River*, *The Arbor*)