

## Annex A Diversity

The vision is to build distinctive and diverse product, made by a diverse workforce, telling stories that reflect the diversity of the population and engage a wider audience, thereby playing an important role in changing the film landscape in the UK as a whole.

The 2011 census showed that 42% of the population of Birmingham and 35% in Wolverhampton identify as non-white. Birmingham is also the youngest major city in Europe. The West Midlands could therefore play a key role in building a more diverse screen industry and film culture. The region has benefitted from immigration from many countries combined with longer established minority communities. The population of Birmingham practices many faiths, speaks many languages and has many cultures and identities. This has been characterised as a 'super-diverse population'.

It is undoubtedly a challenge to reach out to and include this wider population that is changing and can be fragmented. But there are also opportunities for the West Midlands to become known for creating strong, authentic and rich content that represents the diversity of the wider UK population. The region could become known for attracting new talent into the sector and transforming the diversity of voices and faces represented on screen. As well as increasing the representation of the BAME population, the strategy will also aim to increase diversity by targeting other traditionally under-represented groups, including people with disabilities and people living in areas of disadvantage.

As part of the future work plan, a clear and detailed diversity strategy (including BAME, disabled people and people living in areas of disadvantage) will be developed and will be aligned with the BFI national strategy. Cluster bid programmes will give priority to under-represented groups to increase access to the sector, through first entry programmes, leadership development and apprenticeships, outreach and engagement activities.

The Diversity Strategy will have four important and interlinked areas that will build on one another: audience development, training, support for film makers and creating diverse content.



## Audience Engagement

The vision for the West Midlands sees audience engagement as an indispensable part of the strategy to build diversity in the sector. That work will not be carried out in isolation but will build on existing work in the region and broader national initiatives, including the BFI-led Film Audience Network (FAN). The area currently has a poor record of provision of community cinemas and film clubs. The WMSB will work closely with partners to build growth and widen the audience. There are already some successful models that can be rolled out, such as mac Birmingham's Black Star programme, which responds to the aims of the BFI's Programming Development Fund by supporting and promoting high-quality, distinctive, diverse film exhibition projects, addressing key themes of diversity through exhibition of film and talent in front of and behind the camera. It aims to attract audiences from local communities who may not normally attend screenings and events, in turn increasing opportunities for more diverse audiences across the UK to engage with a wider range of specialised and independent British film, including those in areas with limited provision.

### **Skills Development**

By developing a more active screen culture, the vision is that a percentage of people inspired by what they see will then go on to make content, then a proportion of those will have the chance to develop those skills for a professional career.

By focusing on developing local talent and skills, young people will be given opportunities to be part of the screen sectors. Greater convergence and opportunities for cross-media projects will increase accessibility and provide new routes to enter the industry. Formal education and training, linked to new studios and improved infrastructure, will help to ensure that jobs and opportunities will be spread across the population and draw on its strengths.

### **Supporting film makers**

To address current weaknesses in the sector, the Strategy aims to develop experience, resources and spaces. The aim is to ensure that the growth of film and creative services and studios is mirrored by an increase in production by local talent. The Cluster bid will support film makers to develop their skills and to work on new and innovative cross-sectoral projects. This will help to create a distinctive product for the West Midlands, and create a clear identity as a centre of production which reflects authentically the young, digital and diverse population of the area.

### **Creating new content**

The Cluster bid will help to foster a culture of creativity which supports the telling of diverse stories that have resonance with local audiences. New content will be created that taps into the richness of narratives arising from the region's super-diverse population. Relating content to audiences is central to the success of the bid and new content needs to reflect the diversity of the region and tell familiar stories in imaginative ways. The last part of the 'virtuous circle' is that, by supporting the development of more diverse and relevant content, this content will be enjoyed by a more diverse audience.

<b>BFI Diversity Standards</b>		<b>WMSB Cluster Bid</b>
<p><b>STANDARD A - ON SCREEN REPRESENTATION, THEMES AND NARRATIVES</b></p> <p>This section considers the representation and recognition of specific groups on screen. For example, does the project present unfamiliar characters or themes that are not frequently portrayed on screen? Or does it offer a familiar story, character or theme from a new perspective? Are there complex representations of characters who are normally relegated to two-dimensional roles? What is the perspective of the narrative, and how does this affect how characters are portrayed?</p>	<b>A1</b> - Meaningful representations of diversity in main protagonists and/or antagonists	<p>The vision is to foster a culture of creativity that leads to new and unfamiliar representations, providing different stories and perspectives on diversity.</p> <p>The Cluster bid will encourage the development of new and existing talent through support for content creation. Programmes will include small research and development funding to develop content, and workshops and seminars to support production.</p> <p>Funding for these programmes will give priority to content that represents diversity on screen.</p>
	<b>A2</b> - Meaningful representations of diversity in primary or overall themes and narratives	
	<b>A3</b> - Meaningful or unfamiliar representations of diversity in secondary themes and narratives	
	<b>A4</b> - Meaningful representation of place (e.g. nations, regions or communities that are under-represented on screen)	
	<b>A5</b> - Meaningful representations of diversity in background and sundry characters who are pertinent to the narrative and themes	
	<b>A6</b> - Non-specific representation (e.g. casting not intrinsically based on or related to specific under-represented groups)	

<p><b>STANDARD B - PROJECT LEADERSHIP AND CREATIVE PRACTITIONERS</b></p> <p>This section looks at where artistic leadership is delivered by individuals from one or more of the under-represented groups. Is this likely to have a positive outcome on the project? Does it introduce a new voice, or carry the potential to open doors that have historically been closed?</p>	<p><b>B1-</b> At least 3 of Director, Scriptwriter, Principal Producer, Composer, DoP, Editor, Costume Designer and Production Designer  <b>For Programmes and Festivals:</b> where the artistic leadership is delivered by individuals from one or more of the under-represented groups</p>	<p>The aim of the Cluster bid is to establish an "employment escalator" for local talent.</p> <p>The employment escalator will develop a career path for early, emergent, mid-career and established film professionals from diverse backgrounds. This career development path will help to ensure diversity throughout the film supply chain.</p> <p>Funding programmes, including leadership development activities will give priority to under-represented groups.</p>
	<p><b>B2</b> - At least 6 other key roles (which could be mid-level crew and technical positions, or other roles where there is existing under-representation)  <b>For Programmes and Festivals:</b> at least 6 other key project staff</p>	
	<p><b>B3</b> - At least half of all crew or project staff are a mix of under-represented groups, in a variety of departments and varying levels of seniority</p>	
	<p><b>B4</b> - Productions located in the UK outside Greater London that demonstrate an intention to offer substantial local employment</p>	

<p><b>STANDARD C - INDUSTRY ACCESS AND OPPORTUNITIES</b></p> <p>This is a required section for all funds apart from Completion Funding, and considers the value of the work experience and development opportunities offered. If possible, you should name the roles you would be looking to offer to trainees / apprentices, or name the individual who is going to progress to a more senior role.</p>	<p><b>C1-</b> Paid employment opportunities (such as apprenticeships, internships, expert advisers)</p>	<p>The Cluster will link to key partners delivering training and apprenticeship opportunities. THE WMSB will work with the HE sector, Creative Skillset and the Creative Alliance to increase new entrants into the sector and provide training opportunities at different levels. With outreach activities to increase routes into employment, and the employment escalator allowing for career development, there will be employment opportunities at every level for those from diverse and under represented backgrounds.</p> <p>There will be a cohesive programme of training, content development and masterclasses provide opportunities for content creation, collaboration and the development of talent and skills. This will be complemented by a leadership and talent development programme to enable movement along the employment escalator.</p> <p>Funding for training and development, including first entry programmes, leadership development and apprenticeships will give priority to increasing access to and diversity in the sector.</p>
	<p><b>C2-</b> Training opportunities and skills development (craft, creative and business) including one-off, bespoke and student work-experience opportunities</p>	
	<p><b>C3 -</b> Promotion in a role that constitutes career progression for at least one crew/team member</p>	
	<p><b>C4 -</b> 'First job' in a role that constitutes career progression from prior training</p>	
	<p><b>C5 -</b> Meaningful, structured mentoring programmes</p>	

<p><b>STANDARD D - OPPORTUNITIES FOR DIVERSITY IN AUDIENCE DEVELOPMENT</b></p> <p>This is a required section for exhibitors, film festivals, distribution awards and other funded activities that benefit audiences. It is also an additional category for film productions that have a distributor attached. Considerations will include the nature of the programme or film, the audience it is aimed at and any intended long-term impact.</p>	<p><b>D1</b> - Provision of disability materials and access above and beyond statutory requirements which demonstrate a real commitment to making a venue, festival, event, release etc. accessible to as wide an audience as possible</p>	<p>Audience development is a central part of the vision and a crucial way in which the strategy will increase diversity in the sector. The plan is to build community engagement, which will in turn help to inspire and nurture talent. The diversity strategy will be strongly linked to broader national initiatives, including the BFI-led Film Audience Network (FAN).</p> <p>Audience building is more than increasing the number and diversity of viewers; the West Midlands wants an active film culture where a percentage of people inspired by what they see will go on to make screen content - and a percentage of those will have the chance to develop those skills for a professional career.</p> <p>The first step will be an analysis of audience engagement and the current provision of cinemas, screens and clubs across diverse communities.</p> <p>The WMSB will work closely with existing initiatives to collaborate and share findings on audience engagement with UK partners, including the BFI/FAN, SWWM Film Hub, other UK hubs and the BBC.</p> <p>Community engagement and outreach work, again in collaboration with other initiatives, will follow best practice and increase local screenings, taking film out to communities.</p>
	<p><b>D2</b> - A strategic focus on one or more under-served audience groups</p>	
	<p><b>D3</b> - Added value for audiences in a specific UK region or nation, or outside central London</p>	
	<p><b>D4</b> - Reaching new audiences through alternative distribution and marketing strategies (e.g. VOD, special events, targeted pricing strategies)</p>	
	<p><b>D5</b> - Partnership opportunities to reach under-served audiences, utilising specialist or expert knowledge</p>	