STANDARD A
IN-GAME REPRESENTATION, THEMES AND NARRATIVES

Detail how the video game will address under-representation in the lead and secondary characters, playable character rosters, casting choices, the main and secondary storylines, themes and narratives and where the game is set. Identify where there are unfamiliar characters or themes and narratives that are not frequently portrayed in games or are shown from a new perspective. Describe where there are complex and non-stereotypical representations of characters or cultures who are normally relegated to two-dimensional roles. Detail the perspective of the narrative or theme of the game and how this affects the way in which characters or cultures are portrayed.

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

A1	**Lead characters / Playable characters**
	At least one of the lead characters is from an under-represented group(s).
	For non-narrative games where the cast is an ensemble – the total roster of playable characters meets one, or more, of the below targets.
	• A 50-50 gender balance
	• 20% belonging to an under-represented ethnic group
	• 10% LGBTQ+
	• 7% D/deaf and disabled
	• Significant amount of characters featuring regional diversity
	• Significant amount of characters are from a lower socioeconomic background
	You should explain where there are characters that are not frequently portrayed on screen and/or how the game is offering non-stereotypical representation.
A2	**Other characters**
	The total of your secondary characters or principal non-player characters (NPCs) meet one, or more, of the below targets.
	• A 50-50 gender balance
	• 20% belonging to an under-represented ethnic group
	• 10% LGBTQ+
	• 7% D/deaf and disabled
	• Significant amount of characters featuring regional diversity
	• Significant amount of characters are from a lower socioeconomic background
	You should explain where there are characters that are not frequently portrayed on screen and/or how the game is offering non-stereotypical representation.
	In addition, for narrative games, you should indicate these characters' roles in the story.

A3	**Main storyline / subject matter**
	The main storyline(s), theme(s) or narrative of the video game is about under-represented group(s). The game should demonstrate diversity across the majority of the playtime in order to meet A3, not just a single section or element.
A4	**Other storylines / subject matter / featured character backstory**
	There are other elements of the video game storyline(s), subject matter or in-game character backstory that are about under-represented group(s).
A5	**Location**
	The setting is wholly, or partially, in an under-represented region or community. If the game takes place in an imagined or fantastical setting, please detail how this relates to real-world under-represented regions or communities. You should explain where there are settings/communities that are not frequently portrayed on screen and/or how the game is offering non-stereotypical representation.
A6	**Casting decisions / background non-player characters (NPCs)**
	Casting choices of voice artists that address under-representation and challenge tropes and stereotypes.
	For games that feature background NPCs or crowds, does the game ensure that under-represented groups are featured in significant amounts?

STANDARD B
CREATIVE LEADERSHIP AND DEVELOPMENT TEAM

Detail how the video game will address under-representation in its creative leadership and/or development team. Identify the roles filled by people from an under-represented group, and the under-represented group they are from. Where short-listed 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 underrepresented 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?

You will not be asked to identify individuals by name

Please note that, where the total development team size is less than 10, allowances will be made.

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

B1	**Department heads**
	At least one or more of the following targets are met for the following Heads of Department or Creative Leadership roles:
	Animation Director, Art Director, Audio Director, Creative/Game Director, Executive Producer, Production or Development Director/Manager, QA Director/Manager, Studio Director/Head, Technical Director
	• A 50-50 gender balance
	• 20% target for those identifying as belonging to an under-represented ethnic group
	• 10% target for those identifying as LGBTQ+
	• 7% target for those identifying as D/deaf and disabled
B2	**Other key roles**
	At least one or more of the following targets are met for other key roles in the team:
	Animator, Artist, Audio Engineer, Designer, Musician, Producer, Programmer, Sound designer, Technical Artist, Writer
	We also consider key roles in the following teams:
	• Business Development
	• Events

	• HR • Legal • Marketing • Operations • PR • Publishing • QA • Recruitment • Social media • A 50-50 gender balance • 20% target for those identifying as belonging to an under-represented ethnic group • 10% target for those identifying as LGBTQ+ • 7% target for those identifying as D/deaf and disabled
B3	**Development Team / Supporting Roles** At least one or more of the following targets are met for the overall development team and supporting roles who are directly engaged by the applying company, including any individuals to whom work is outsourced: • A 50-50 gender balance • 20% target for those identifying as belonging to an under-represented ethnic group • 10% target for those identifying as LGBTQ+ • 7% target for those identifying as D/deaf and disabled
B4	**Workplace practices** The development studio fosters a healthy and supportive working culture. This includes but is not limited to: • Equality and Discrimination policies, especially when hiring • Disciplinary and Grievance procedures • HR and mediation channels • Adoption of BAFTA's Bullying & Harassment Guidelines • Adoption of Ukie's #RaiseTheGame pledge Please include details of any other relevant initiatives not mentioned above.

STANDARD C

INDUSTRY ACCESS AND OPPORTUNITIES

Detail how your video game 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 underrepresented 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' applications. Concessions may also be made for games with very small teams.

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

C1	**Paid employment opportunities** Your studio is offering paid employment opportunities (such as apprenticeships, internships, expert advisers and similar) to people from under-represented groups.
C2	**Training opportunities and skills development (creative and business) including one-off, bespoke and student work-experience opportunities** Your studio is offering training opportunities including work experience to people from under-represented groups. Opportunities include professional development, skills-based meet-up events, talks at schools, or game jams which are aimed at or carry out significant outreach to professionals, students and people outside of the industry from under-represented groups.
C3	**Promotion to a role that constitutes career progression** 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** Team members from an under-represented group are given their first professional (non-trainee) role on the game.
C5	**Meaningful, structured mentoring programmes** Mentorship programmes for people from under-represented groups are being run as part of the game's production, either as part of a structured mentorship over the course of the production; as part of wider mentorship programme run by the company; or where a head of department or creative from the studio acts as a mentor within a wider programme and their mentee(s) have some involvement with the game.

STANDARD D
PLAYER BASE DEVELOPMENT

Detail the promotional, marketing, community management and design strategies that will enable your video game to access under-served and non-traditional players. Highlight access improvements (BSL, subtitles, audio description etc.). The application should demonstrate a real commitment to making the game accessible to as wide an audience as possible, and may include events or release activations.

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

D1	**Accessibility**
	Accessibility improvements that have been added to the game such as subtitles; audio description; text scaling; voice/video chat functionality; controller options (including remapping), colour-blind modes etc.

D2	**Under-served players**
	The target player base(s) of a game is an under-served group, with a clear strategy to reach them.
	There is a clear strategy to engage the under-served players you have referenced including marketing (also includes marketing with accessible materials); events; outreach; online strategies; educational content; competitions; partnerships with charities, community groups or other relevant organisations.

D3	**Online communities and player base / Engagement with grassroots organisations**
	The game's core team build and maintain a welcoming online community and player base with policies in place to tackle toxicity and to protect staff and community members from harassment. Particular attention should be paid to the experience of underrepresented groups, who can suffer more extreme harassment in these spaces. Design strategies and community management strategies are both considered here. Any training for community managers to deal with toxic social environments may be included.
	The game's core team support and engage meaningfully with local and online grassroots organisations.
	The game is designed to encourage healthy engagement with the title and its systems, alongside healthy engagement with other players and community members.

D4	**Partnerships utilising specialist and/or expert knowledge**
	The game utilises specialist and/or expert knowledge in order to engage the under-served players you have referenced in D2. Design strategies and marketing/promotional strategies are both considered here.