

## **STANDARD A: ON-SCREEN REPRESENTATION, THEMES AND NARRATIVES**

To achieve Standard A, the film must meet ONE of the following criteria:

### **A1. Lead or significant supporting actors**

At least one of the lead actors or significant supporting actors is from an underrepresented racial or ethnic group.

- Asian
- Hispanic/Latinx
- Black/African American
- Indigenous/Native American/Alaskan Native
- Middle Eastern/North African
- Native Hawaiian or other Pacific Islander
- Other underrepresented race or ethnicity

### **A2. General ensemble cast**

At least 30% of all actors in secondary and more minor roles are from at least two of the following underrepresented groups:

- Women
- Racial or ethnic group
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

### **A3. Main storyline/subject matter**

The main storyline(s), theme or narrative of the film is centered on an underrepresented group(s).

- Women
- Racial or ethnic group
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

## **STANDARD B: CREATIVE LEADERSHIP AND PROJECT TEAM**

To achieve Standard B, the film must meet ONE of the criteria below:

### **B1. Creative leadership and department heads**

At least two of the following creative leadership positions and department heads—Casting Director, Cinematographer, Composer, Costume Designer, Director, Editor, Hairstylist, Makeup Artist, Producer, Production Designer, Set Decorator, Sound, VFX Supervisor, Writer—are from the following underrepresented groups:

- Women
- Racial or ethnic group
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

At least one of those positions must belong to the following underrepresented racial or ethnic group:

- Asian
- Hispanic/Latinx
- Black/African American
- Indigenous/Native American/Alaskan Native

- Middle Eastern/North African
- Native Hawaiian or other Pacific Islander
- Other underrepresented race or ethnicity

## **B2. Other key roles**

At least six other crew/team and technical positions (excluding Production Assistants) are from an underrepresented racial or ethnic group. These positions include but are not limited to First AD, Gaffer, Script Supervisor, etc.

## **B3. Overall crew composition**

At least 30% of the film's crew is from the following underrepresented groups:

- Women
- Racial or ethnic group
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

## **STANDARD C: INDUSTRY ACCESS AND OPPORTUNITIES**

To achieve Standard C, the film must meet BOTH criteria below:

### **C1. Paid apprenticeship and internship opportunities**

The film's distribution or financing company has paid apprenticeships or internships that are from the following underrepresented groups and satisfy the criteria below:

- Women
- Racial or ethnic group
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

The major studios/distributors are required to have substantive, ongoing paid apprenticeships/internships inclusive of underrepresented groups (must also include racial or ethnic groups) in most of the following departments: production/development, physical production, post-production, music, VFX, acquisitions, business affairs, distribution, marketing and publicity.

The mini-major or independent studios/distributors must have a minimum of two apprentices/interns from the above underrepresented groups (at least one from an underrepresented racial or ethnic group) in at least one of the following departments: production/development, physical production, post-production, music, VFX, acquisitions, business affairs, distribution, marketing and publicity.

### **C2. Training opportunities and skills development (crew)**

The film's production, distribution and/or financing company offers training and/or work opportunities for below-the-line skill development to people from the following underrepresented groups:

- Women
- Racial or ethnic group
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

## **STANDARD D: AUDIENCE DEVELOPMENT**

To achieve Standard D, the film must meet the criterion below:

## **D1. Representation in marketing, publicity, and distribution**

The studio and/or film company has multiple in-house senior executives from among the following underrepresented groups (must include individuals from underrepresented racial or ethnic groups) on their marketing, publicity, and/or distribution teams.

- Women
- Racial or ethnic group
  - Asian
  - Hispanic/Latinx
  - Black/African American
  - Indigenous/Native American/Alaskan Native
  - Middle Eastern/North African
  - Native Hawaiian or other Pacific Islander
  - Other underrepresented race or ethnicity
- LGBTQ+
- People with cognitive or physical disabilities, or who are deaf or hard of hearing

**All categories other than Best Picture will be held to their current eligibility requirements.** Films in the specialty feature categories (Animated Feature Film, Documentary Feature, International Feature Film) submitted for Best Picture/General Entry consideration will be addressed separately.

*Academy Aperture 2025* is the next phase of the Academy's equity and inclusion initiative furthering the organization's ongoing efforts to advance inclusion in the entertainment industry and increase representation within its membership and the greater film community.

###

### **ABOUT THE ACADEMY**

The Academy of Motion Picture Arts and Sciences is a global community of more than 10,000 of the most accomplished artists, filmmakers and executives working in film. In addition to celebrating and recognizing excellence in filmmaking through the Oscars, the Academy supports a wide range of initiatives to promote the art and science of the movies, including public programming, educational outreach and the upcoming Academy Museum of Motion Pictures, which is under construction in Los Angeles.