



**STANDARD A**  
**ON SCREEN REPRESENTATION**  
 At least **THREE** of the following **FIVE** areas need to be met to fulfill Standard A:

- **A1** Characters: 50% or more of **regular and recurring written characters** come from Underrepresented Groups
- **A2** Actors: 50% or more of **regular and recurring actors** come from Underrepresented Groups
- **A3** Secondary Characters: Meaningful inclusion of Underrepresented Groups as **secondary** or more minor on-screen individuals, including background actors
- **A4** Series Premise: Meaningful integration of Underrepresented Groups in **overall** themes and narratives
- **A5** Episodic Storytelling: Ongoing meaningful integration of Underrepresented Groups in **episodic** themes and narratives

**STANDARD B**  
**CREATIVE LEADERSHIP**  
 At least **THREE** of the following **SIX** areas need to be met to fulfill Standard B:

- **B1** 50% or more of producer & above on writing staff and 50% or more of Co-Producer & below on writing staff come from Underrepresented Groups
- **B2** 50% or more of episodic directors come from Underrepresented Groups
- **B3** Casting Director is from an Underrepresented Group or has not previously worked on a DGE show in this role
- **B4** Meaningful representation of Underrepresented Groups in senior creative leadership
- **B5** Promotion of a member of an Underrepresented Group into a role that constitutes career progression for at least one member of the writing staff
- **B6** Substantial year-over-year increase in members of Underrepresented Groups as directors and in writing staff

**STANDARD C**  
**BELOW-THE-LINE**  
 At least **TWO** of the following **FIVE** areas must be met to fulfill Standard C:

- **C1** 50% or more of line producer and/or production department heads (ie: DP, composer, costume designer, editor, production designer, music supervisor...) come from Underrepresented Groups
- **C2** 50% or more of other key roles (any mid-level crew and technical positions) come from Underrepresented Groups
- **C3** 50% or more of the overall crew or project staff come from Underrepresented Groups
- **C4** Promotion of member of Underrepresented Group into a role that constitutes career progression for at least one crew/team member
- **C5** Hiring a Line Producer and/or Production Department Head who has not been previously employed in that role on a DGE Show

**STANDARD D**  
**INDUSTRY ACCESS & CAREER DEVELOPMENT**  
 At least **THREE** of the following **SIX** areas must be met to fulfill Standard D:

- **D1** Paid employment opportunities such as apprenticeships, internships, expert advisers to facilitate union eligibility for members of Underrepresented Groups (CTDI PA Program qualifies)
- **D2** Training opportunities and/or skills development (craft, creative and business), including one-off, work-experience opportunities for students from underrepresented groups (to be coordinated through Current Executive & Corporate Social Responsibility)
- **D3** 'First job' for member of Underrepresented Group in a role that constitutes career progression from prior training (Staffing from CTDI Writing or Directing Program qualifies)
- **D4** 50% or more of outside vendors or contractors employed by production provide industry access or opportunities to members of Underrepresented Groups as defined in D1-D3
- **D5** Producer or Department Head participation in DGE Talent Development Initiative, guild or other approved mentorship program (Participating as a Panelist/Presenter at a CTDI event qualifies; Mentorship will be vetted by Current Executive)
- **D6** Producer develops/executes a show-specific D&I program subject to Network approval

**Context is critical when evaluating if a group is "underrepresented."**

Anyone involved in hiring decisions is prohibited from asking candidates and talent about their **actual or perceived race, religion, color, sex, sexual orientation, gender, gender identity, military or veteran status, age, disability, or any other legally protected categories.**