



## **DIVERSITY CHECKLIST**

### **Production Fictional Film**

#### **Attachment to application of funding**

### **DIVERSITY IN FRONT AND BEHIND THE CAMERA**

In line with the preamble of our funding guidelines, FFHSH promotes representation of a diverse, multicultural and inclusive society without discrimination regarding age, appearance, disability, gender, skin colour, background, religion or belief, sexual identity or socio-economic status.

The film industry has the responsibility and the opportunity to portray our versatile, multicultural society, which is common in our everyday environment, in a modern, pioneering and diverse way – without lapsing into clichés or confirming unconscious biases.

FFHSH accepts this responsibility. We aim at raising awareness on the topic of diversity, in our funding bodies as well as among our funding recipients. Just like when we placed the topic of ecological sustainability on our agenda a few years ago, we think the film industry has the potential to serve as an example to reduce biases against minorities in our society and promote coexistence as a matter of course.

By making it obligatory to answer a series of questions when submitting an application, we want to encourage deeper engagement with the topic and critical examination of one's own actions - without affecting artistic freedom or labour law issues. And we're keen to develop a better understanding of the extent to which values are already present in the projects applying to us for funding.

At the same time, even as a minor co-producer, we encourage you to influence your partners to act in accordance with these principles.

The checklist is based on legal principles, e.g. the General Equal Treatment Act (Allgemeines Gleichbehandlungsgesetz from 2006) [https://www.antidiskriminierungsstelle.de/SharedDocs/Downloads/DE/publikationen/Wegweiser/agg\\_wegweiser\\_engl\\_guide\\_to\\_the\\_general\\_equal\\_treatment\\_act.html](https://www.antidiskriminierungsstelle.de/SharedDocs/Downloads/DE/publikationen/Wegweiser/agg_wegweiser_engl_guide_to_the_general_equal_treatment_act.html)), influenced by foreign film funding institutions and will be constantly improved in dialogue with the filmindustry.



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Please answer the following questions as best possible and attach them to your application:

Narrated story		yes	no
1	Does the story directly address one of more of the following topics?		
a	Daily life in the third phase of life		
b	Gender roles		
c	Skin colour, or people of colour <b>(1)</b>		
d	Living with a disability		
e	Multi-generational cohabitation		
f	Migration and displacement		
g	Religious or ideological questions		
h	Sexual identities		
i	Socioeconomic status		
2	Is the plot significantly influenced by one or more of these topics?		
3	Are one or more of the protagonists directly involved in these topics?		
4	Are genders equally represented or depicted in the story?		
5	Do people of colour appear among the characters? <b>(2)</b>		
6	Are there characters with anything other than heterosexual orientation? <b>(3)</b>		
7	Are there characters representing those from an underprivileged socio-economic background? <b>(4)</b>		
8	Are there characters that represent people with disabilities? <b>(5)</b>		
9	What methods were used in character development to avoid the use of clichéd role models? <i>(please describe)</i>		

**(1)** The term 'people of colour' is used generally for people who do not consider themselves white, regardless of their background.

**(2)** According to the Federal Statistical Office, the proportion of people living in Germany with a migrant background sits at around 25%. Press release no. 314 from 21 August 2019.



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(3) According to a Europe-wide online survey from Dalia Research/Berlin in 2016, approx. 7.4% of the German population identified as LGBTQ+.

(4) In Germany in 2018, according to the Federal Statistical Office, 18.7% of the population were at risk of poverty or social exclusion. Press release no. 419 from 30 October 2019.

(5) According to the Federal Statistical Office, in 2017, 9.4% of people in Germany were severely disabled, of whom 78% were over 55 years old. Press release no. 228 from 25 June 2018.

Cast		yes	no
10	Does the cast include actors who share the experiences of people from relatively underrepresented population groups in Germany?		
11	Do the actors include people of colour?		
12	Are there particular methods in place among the cast to avoid the use of clichéd role models? <i>(please describe)</i>		

Team		yes	no	planned
13	Approximately how many team members are employed during filming?	Number		
14	Are genders equally represented across the team?			
15	Are there people in the team who belong to communities that are relatively underrepresented in Germany (e.g. people of colour, with disabilities, with experience of migration)?			
16	Do you make special offers in order to add employees to your team who come from communities that are relatively underrepresented in Germany? <i>(please describe)</i>			
17	Do you offer your employees opportunities to reconcile work and family obligations during the production period? <i>(please describe)</i>			



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Leading team members		female	male	other	unde- fined	no an- swer
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18 Which gender are the leading team members in the following departments?  
(for leadership teams, give numbers where appropriate)

a	Producer					
b	Director					
c	Screenwriter					
d	D.o.P					
e	Lighting designer					
f	Sound engineer					
g	Scenographer					
h	Costume designer					
i	Make-up artist					
j	Composer					
k	Editor					

Release details		yes	no
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19 Has an accessible version already been created for later evaluation?  
(audio description and subtitled version for hearing-impaired people)

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### Other remarks or suggestions