



**The results of the  
FAIR FESTIVAL AWARD Survey 2020**

Workgroup Festival Labour in ver.di

Prof. Dr. Skadi Loist

Sarah Herbst



FILMUNIVERSITÄT  
BABELSBERG  
KONRAD WOLF

## Executive Summary

The **FAIR FESTIVAL AWARD 2020** goes to **Kinofest Lünen** based on the best rating (3.78 of 4) of a film festival in German by its festival workers. Also rated as fair by their employees were: **Berlin Porn Film Festival, International Short Film Festival Oberhausen, Hamburg Short Film Festival, International Women's Film Festival Dortmund | Cologne** and **Max Ophüls Prize Film Festival**. These five festivals receive an **honorary distinction** as a **Fair Film Festival**.

The **FAIR FESTIVAL AWARD** is awarded based on the fairness performance of a film festival. To assess fairness, festival workers were asked to rate their festivals using a survey in several categories: **contract** (A), **working conditions** (B), **communication** (C), **leadership** (D), **working atmosphere** (E), **co-determination** (F), **equal opportunities** (G), **equal treatment** (H) and **remuneration** (I). The festival workers rated their festivals in each category on a 4-point rating scale (fair – rather fair – rather unfair – unfair).

The FAIR FESTIVAL AWARD survey 2020 was carried out as a cooperative project by Prof. Skadi Loist and Sarah Herbst from the Film University Babelsberg KONRAD WOLF and the Workgroup Festival Labour within ver.di. The aim of the survey was to choose the **fairest film festival in Germany** and to **examine the poorly documented field of working conditions at film festivals**. The film festival landscape in Germany has hardly been explored scientifically. There is no basic statistic data for this industry that could be drawn upon.

The aim of this project was to encourage **festival workers to scrutinise their own working conditions**. The image of the industry that has emerged from the data obtained can help to better respond to the interests of the sector.

The survey took place in two stages (February–May 2020 and November–December 2020) and contained questions on the determination of the fairness rating as well as questions about the working conditions at the festival.

The data from the survey on the topic of working conditions show that in the film festival industry, **a balanced age structure** meets **an unbalanced gender distribution** with a female majority. Of the respondents, 40% (n=98) have been working in the industry for 4 to 10 years. If the duration of employment is considered by gender, it is noticeable that women have a lower percentage of professional experience in the film festival industry than men. Around half of the respondents work for two or more film festivals per year and 81% indicated having more than one job at the same festival. The majority works either as employees (42%, n=84) or as freelancers (39%, n=78) on a fee contract. Almost half of the respondents indicated that praise and advancement are not exclusively based on the quality of the services provided. Overall, the majority of participants (59%, n=118) are (rather) satisfied with the management style of their festival management. Around 80% (n=159) of the festival workers have not yet experienced any discrimination, the remaining 20% (n=40) primarily state gender or gender identity as the reason for discrimination. 39% (n=78) of the respondents could not earn their living with the income from the festival work. They are dependent on another source of income from outside the sector. Nevertheless, **the average general fairness of the film festival industry has been valued as rather fair**.

**However, the collected data are by no means representative of the industry.** It only provides an insight into structures and provides an initial sketch of the working conditions in the German film festival sector. A larger representative survey is necessary to draw further conclusions.

## Introduction

The FAIR FESTIVAL AWARD survey 2020 was carried out as a cooperative project by Prof. Dr. Skadi Loist and Sarah Herbst from the Film University Babelsberg KONRAD WOLF and the Workgroup Festival Labour within ver.di. The project is based on an idea of the Workgroup Festival Labour and was implemented as part of a research project at the Film University. The aim of the survey was to choose the fairest film festival in Germany and to examine the poorly documented field of working conditions at film festivals. The film festival landscape in Germany has hardly been explored scientifically, therefore there is no reliable basic statistical data on the industry which could be drawn upon for comparison. In the following, we will first describe the process of the survey, and give an overview of the fairest film festivals in Germany. We will then sketch out the working conditions and structures within the German film festival landscape based on the data obtained from this explorative survey.

## Methodology

The preparation of the survey started in November 2019, determining what information about the industry needed to be ascertained to gain a first impression of the conditions in film festival work. The questionnaire asked festival workers to rate the fairness of their working conditions and possibly award their own festival with the FAIR FESTIVAL AWARD. The structure of the survey was designed in such a way that the participants were first asked about their own situation before the fairness assessment of the corresponding category had to be given. This was to ensure that their own conditions were questioned and reflected upon first, before they were to be classified between fair and unfair. Overall, this survey aims to encourage festival workers to discuss and highlight their own working conditions in order to rationally address and improve poor working conditions where appropriate. The industry picture that has emerged from the various individual data can be used to better address industry concerns.

The launch of the first survey took place on 24 February 2020 during the Berlinale, with a call for participation in the FAIR FESTIVAL AWARD survey. This was then distributed through newsletter posts and on social media, aiming to reach as many festival workers as possible. The original 4-week survey period was extended due to the major changes resulting from the global Corona pandemic and ended on 18 May 2020. Determining the survey period was difficult already, as festivals take place throughout the year, but the respective festival teams are usually not employed for the entire year. At the end of the survey, 360 questionnaires were returned, 161 of which were incomplete. Accordingly, a total of 199 questionnaires referring to the working conditions at 49 different German film festivals<sup>1</sup> were completed and could be included in the evaluation.

In order to be able to determine a reliable assessment of the fairness of the festivals, a second round of surveys followed. In this second phase, a full survey, i.e., a survey of all employees of the participating festivals, was to take place. This process serves to represent as many voices as possible and to obtain a more balanced picture of the festivals, which increases the comparability of the data. A second survey was prepared for the teams of the 17 film festivals which had at least

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<sup>1</sup> The list of 49 film festivals which were evaluated by festival workers in the first FAIR FESTIVAL AWARD Survey can be found in the Appendix

three festival workers participate in the survey during the first phase. In autumn, 17 festivals were contacted for the second survey (13 November to 31 December 2020), 14 of which participated in the survey.<sup>2</sup>

During the second survey phase, additional supplementary information was requested from the respective festivals to contextualise the collected data. This included questions about how many staff members were involved in the last festival edition, how many of them were permanent employees, and how many of them were freelancers. 52 of the 210 survey responses were incomplete. Thus, in the second phase of the FAIR FESTIVAL AWARD survey, 158 questionnaires on 14 different film festivals could be evaluated. This second survey forms the basis for the FAIR FESTIVAL AWARD.

A review of the results shows that there are large discrepancies in the industry, which are highlighted in more detail in the following summary. In addition, the relative participation in the survey also varied greatly per festival.<sup>3</sup>

### **The FAIR FESTIVAL AWARD**

The FAIR FESTIVAL AWARD is presented based on a festival's assessed performance in nine fairness categories. The fairness categories are: (A) contract, (B) working conditions, (C) communication, (D) leadership, (E) working atmosphere, (F) co-determination, (G) equal opportunities, (H) equal treatment and (I) remuneration. The festival workers could rate their respective festival in each category on a 4-point scale (fair – rather fair – rather unfair – unfair). The mean value of all fairness ratings of all participants in all categories results in the calculated fairness value. The fairness value varies between 1 and 4. The higher this value, the fairer the festival was rated on average. The absolute participation of a festival corresponds to the number of responses received from this festival in the second survey. The relative participation results from the number of employees who were asked to fill out the second survey and the number of responses that came from employees of the festivals in the second round.

The **FAIR FESTIVAL AWARD 2020** goes to **Kinofest Lünen** as the fairest film festival in Germany. The festival was rated fair by its employees with a fairness score of 3.87 (out of 4).

In addition, the festivals **Porn Film Festival Berlin**, **International Short Film Festival Oberhausen**, **Hamburg International Short Film Festival**, **International Women's Film Festival Dortmund|Cologne** and the **Max Ophüls Prize Film Festival** received an honorary distinction as a **Fair Festival**. These five festivals were also rated as fair by their staff.

The breakdown of the individual fairness values can be seen in the following table (Tab. 1):

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<sup>2</sup> The list of 14 film festivals which took part in the second FAIR FESTIVAL AWARD survey can be found in the Appendix.

<sup>3</sup> The number of responses of the respective festival related to the number of employees of the respective festival who were contacted with the second survey.

Winner FAIR FESTIVAL AWARD	
Fairness Value 3.87	<b>Kinofest Lünen</b> Individual Values: A 3.6, B 4, C 4, D 4, E 4, F 3.8, G 4, H 3.6, I 3.8 Absolute Participation: 5; Relative Participation: 25%
Distinction: Fair Festival	
Fairness Value 3.76	<b>Porn Film Festival Berlin</b> Individual Values: A 3.7, B 3.7, C 3.8, D 3.6, E 3.9, F 3.6, G 3.9, H 4, I 3.6 Absolute Participation: 10; Relative Participation: 71,43%
Distinction: Fair Festival	
Fairness Value 3.7	<b>International Short Film Festival Oberhausen</b> Individual Values: A 4, B 4, C 3.5, D 3.3, E 3.5, F 3.3, G 3.8, H 3.8, I 4 Absolute Participation: 6; Relative Participation: 30%
Distinction: Fair Festival	
Fairness Value 3.67	<b>Hamburg International Short Film Festival</b> Individual Values: A 3.7, B 3.8, C 3.6, D 3.7, E 3.9, F 3.6, G 3.7, H 3.7, I 3.1 Absolute Participation: 19; Relative Participation: 23,17%
Distinction: Fair Festival	
Fairness Value 3.52	<b>International Women's Film Festival Dortmund   Cologne</b> Individual Values: A 3.7, B 4, C 3.4, D 3.4, E 3.7, F 3.1, G 3.4, H 3.4, I 3.4 Absolute Participation: 9; Relative Participation: 25,71%
Distinction: Fair Festival	
Fairness Value 3.5	<b>Max Ophüls Prize Film Festival</b> Individual Values: A 3.5, B 3.6, C 3.6, D 3.6, E 3.8, F 3.4, G 3.5, H 3.4, I 3.2 Absolute Participation: 13; Relative Participation: 18,06%
<b>Legend:</b> A Contract, B Working Conditions, C Communication, D Leadership, E Working Atmosphere, F Co-determination, G Equal Opportunities, H Equal Treatment, I Remuneration	

Table 1: Breakdown of the Fairness Evaluation of the winner of the FAIR FESTIVAL AWARD and the five film festivals with the Fair Festival distinction.

## Festival work in Germany

The following report is based primarily on the results of the first survey period. Occasionally, these results are supplemented by additional findings from the second survey. In essence, the responses from both survey phases convey a similar picture of the film festival industry. However, the **following data is by no means representative of the industry**. It merely provides an insight into existing structures and serves as an initial sketch of the working conditions in the German film festival landscape.

The data from a total of 199 completed survey questionnaires (N=199), which were provided and related to 49 different film festivals, was evaluated. The **Berlinale** (n=41)<sup>4</sup> had the greatest influence on the data, accounting for around 21% of the sample, followed by the **DOK.fest Munich International Documentary Film Festival** (n=20) with 10% and **interfilm Berlin** (n=14) with 7%.

The 199 data sets of the FAIR FESTIVAL AWARD survey come from 61% women (n=122), 32% men (n=63). 4% of the respondents chose the third option "diverse" (n=8). This sample thus shows an unbalanced gender distribution in the field. The second survey showed a similar distribution, suggesting that it is mainly women who work in the film festival industry or are more willing to share information about their work at festivals.

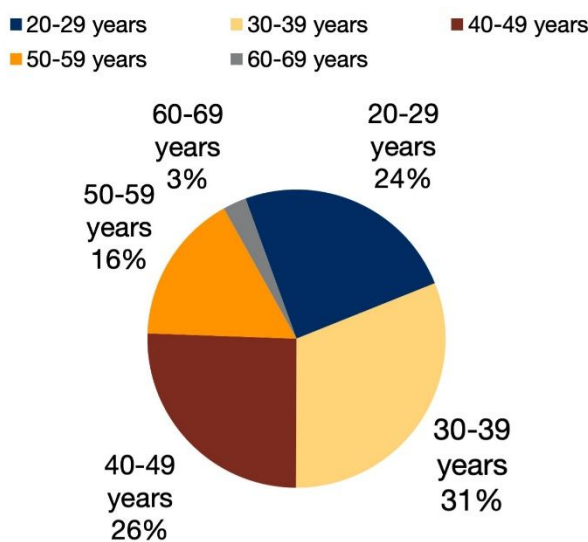


Figure 1: Breakdown of respondents into age groups (n=196)

The most represented age group is that of people between 30 and 39 years. Those between 20 and 29 years (n=48) and between 40 and 49 years (n=50) each make up a quarter of the sample. Just under a fifth (19%, n=37) of the surveyed are over 50 years old. This corresponds to a relatively even distribution within the sample. Regarding the duration of employment in the industry, it can be seen that film festivals seem to retain the same employees. With increasing age, the respondents also indicate longer work experience in the industry. The composition of the sample in the second survey confirms this picture.

More than half of the respondents (56%, n=111) state that they have a master's degree or comparable university degree. In the second survey, this is only 39% (n=62). In the first survey, 10 respondents (5%) indicated a high school diploma as their highest educational qualification, while in the second survey twice as many (n=20) did so.

<sup>4</sup> In the following, the letter n indicates the partial sum of the frequency.

The following table (Tab. 2) shows the distribution of respondents in the different areas of activity:

Main activity at the current / last film festival			
	Cases (n)		Cases (n)
Programme Organisation	27	Marketing & PR	8
Curating	22	Moderating	7
Event Management	19	Press	6
Guest Relations /- management	17	Supporting Programme	6
Editing (catalogue, texts, website, translation)	15	Administration	5
Management	14	Accreditation	3
Festival director	13	Artistic director	2
Technical Department	12	Sponsoring & Financing	2
Viewing / Previewing	11	Other Area	10
Total			199

Table 2: List of the most frequently mentioned main activities performed at the respective film festivals by all respondents.

40% of the respondents have been working in the film festival industry for 4 to 10 years (n=80). Of these, 17.5% each work in the areas of programme organisation (n=14) and guest relations/management (n=14). One third have been working in the industry for more than 10 years (n=66). The people, who have been working in the industry for a long time, mainly work in the areas of management (16%, n=11) and curating (18%, n=12). In the second survey, those working in curating were also primarily those with more than 10 years' experience in the sector (24%, n=13).

If the duration of work in the industry is considered according to gender, compared to men a higher percentage of women have less professional experience in the film festival sector. Both percentages increase at first, while the trend for women drops off after 4 to 10 years of work experience and that of men continues to rise (cf. fig. 2). Overall, just under a third of the women surveyed have worked in the festival industry for more than 10 years (29%, n=35), compared to 43% of the men (n=27). The second survey also showed that only just under a third of the women surveyed had 10 years of professional experience in the industry (30%, n=29), compared to 41% (n=20) of the men. Figure 2 on the following page visualises these trends.



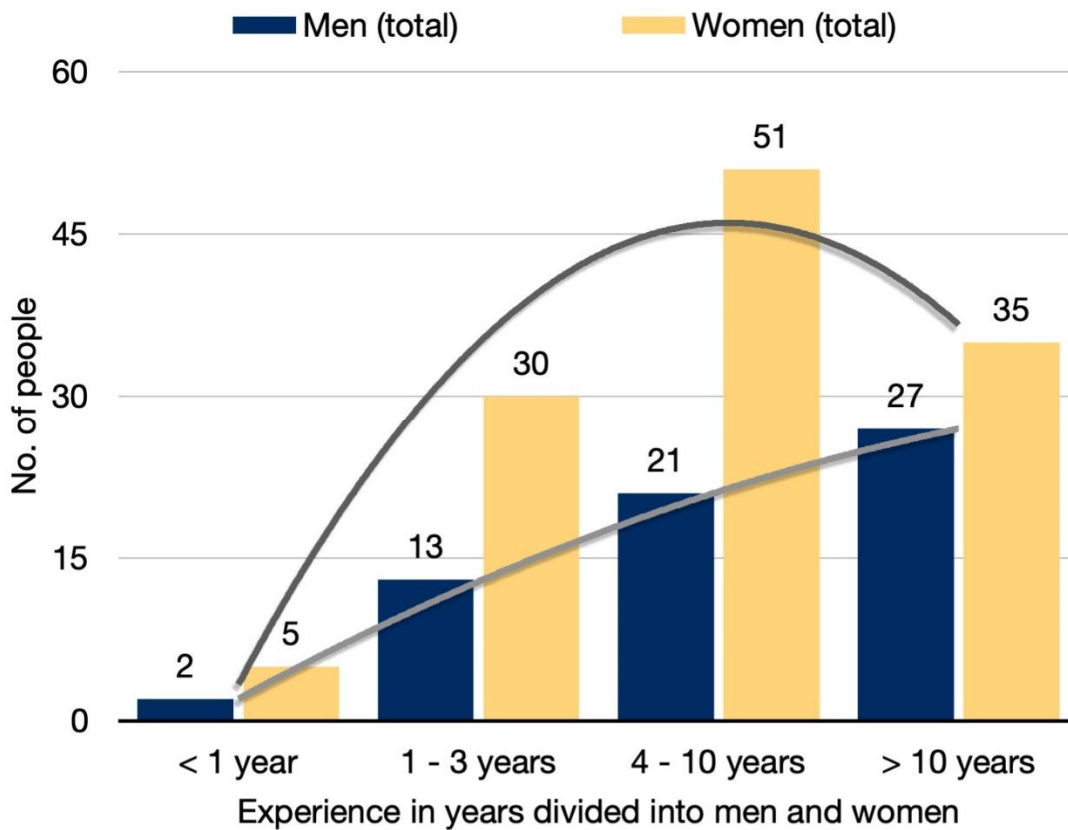


Figure 2: Representation of the number of women and men with respective number of years of professional experience in festival work, the lines illustrate the development trends.

Just under half of the respondents (49%, n=98) say they work at only one film festival per year. In the second survey, 59% of respondents work at only one festival (n=93). A quarter work at 2 film festivals (n=49) and 26% of respondents work at 3 or more film festivals per year (n=51). In particular, staff in the fields of administration (80%, n=4) and festival directors (85%, n=11) tend to work at only one film festival per year, while those in the areas of moderating (86%, n=6), press (83%, n=5), guest relations/management (76%, n=13), viewing/previewing (63%, n=7), management (57%, n=8) and artistic directors (100%, n=2) tend to work for more than one festival per year. Almost exclusively people from the supporting programme indicated working for 4 or more festivals in the survey (33%, n=2). This insight into working for multiple festivals depending on the area of work is not reflected in the second survey.

The vast majority of respondents (81%, n=161) say they have another job at the same film festival. In the second survey, this figure is slightly lower at only 68% (n= 107). The most frequent main and secondary job combination is curating (or viewing/previewing) and moderating with 18 cases (6 cases in the second survey). Another frequently occurring combination is editorial staff and programme organisation (n=7). In the second survey, the most frequent combination of activities is curating and programme organisation with 5 cases.

## Contract (A)

The vast majority of respondents received a written employment contract (82%, n=164), however 30 of them received it only after starting work (15%). Especially self-employed workers and freelancers increasingly receive their employment contract after starting work. In the second survey, as many as 28% of the self-employed workers and freelancers stated that they had not received a contract at all (n=14). Overall, however, even in this sample the majority (76%, n=20) received a written contract.

In each case, one third of the respondents have been successful in contract negotiations (31%, n=51). In both the first (n=52) and the second survey (n=44), around 32% of respondents had been satisfied with their contract without negotiations. However, almost one fifth (19%) have not even tried to negotiate their contract because they did not know that this was possible (n=30). A gender comparison shows that particularly men have successfully negotiated their contract (46% of men, n=22, compared to 26% of women, n=27). In the second sample, only 30% (n=12) of the men negotiated their contract; women also negotiated less (18%, n=15). Unsuccessful contract negotiations were conducted by a total of 9.5% of women (n=10), compared to only 2% of men (n=1). 12% of women (n=13) and only 6% of men (n=3) did not negotiate their contract despite existing discontent. Of those who say they did not know that their contract could be negotiated, the majority are women (83%, n=25).

The majority of respondents work either as employees (42%, n=84) or as self-employed and freelancers on a fee contract (39%, n=78). In the second survey, a good half (51%) of the respondents say they work as employees (n=81). Only 7% stated that they were self-employed and freelancers on a fee contract (n=14). Due to the low number of cases, it is not possible to make any generalisable statements about the types of contracts depending on the area of work.

Of the 84 employees, more than half (64%, n=54) work full-time. However, 75% of the respondents are in fixed-term employment (n=150). It stands out that especially employees in the areas of administration, festival management and management, most often receive permanent contracts. In the second survey, contracts in the areas of administration, festival management and curation were most likely to be open-ended. In all other areas, fixed-term contracts tend to be signed. Calculated for the entire sample, the average fixed-term contract is around 11 months (334 days). The statistical distribution shows, however, that fixed-term employment contracts in the film festival industry are mainly for a short duration. A fixed term of 3 months was reported most frequently and the median, which divides the data sample in half, is 4.6 months (138 days). The longer the duration of employment, the more likely it is that the fixed term is set individually, and that fewer employees are employed for the same period of time.

When looking at the fixed-term contracts in the main areas of activity, it is noticeable that especially in the areas of supporting programme, technical department, marketing, moderating, guest services and other areas, the contracts tend to be fixed for a period of less than one year.

More than half (59%, n=97) of the respondents state that their job description is clearly defined in their contract. However, around a third (31%, n=51) state that they are expected to perform additional tasks that are not part of their job description. Considering the duration of employment in the sector, it can be assumed that longer experience in the sector leads to the

expectation to perform additional tasks. A possible interpretation is that increasing experience leads to people being able to take on more responsibility, on the one hand, or being more versatile, on the other. This assumption can also be made based on the data from the second survey.

The majority of respondents (59%, n=117) have arrangements regarding working hours, either in their contract or in practice. However, 40% (n=80) have no arrangements at all. The second survey showed that only 28% of the sample had no arrangements on working hours (n=44).

The average working time is around 31 hours per week. Half of the sample works less than 30 hours a week, while the other half work more than 30 hours a week. A number of more than 30 hours per week is most common in the areas of programme organisation, guest relations and event management. Overall, three quarters (74%, n=86) of the survey participants with a written contract state that their workload is compatible with the given working hours.

### **Working conditions (B)**

Outside of the festival period, most respondents are able to take the legally required rest period of at least 11 hours (59%, n=113). During the festival period, many employees can only rarely (35%, n=68) or never (22%, n=43) do so. It shows that especially those whose working hours are not contractually regulated tend to be unable to observe the prescribed rest periods. However, the results of the second survey do not support these findings.

The legally prescribed break of at least 30 minutes can be observed by 38% (n=78) of the respondents during the festival period. The majority can also do so outside the festival period (71%, n=136).

More than half of the respondents have an adequate workplace, both during (58%, n=114) and outside (64%, n=125) the festival period. In the second survey, it was stated that as many as 72% (n=112) had an adequate workplace during the festival period and 79% (n=123) outside of it.

### **Communication (C), Leadership (D) & Working Atmosphere (E)**

Communication, leadership and working atmosphere were assessed on the basis of several statements, which respondents were asked to rate as true or not true (see Fig. 3). The positively formulated statements on the areas were mostly answered in the survey with "completely true" or "mostly true". Only the statement "Praise and promotion are based exclusively on the quality of the services rendered" was perceived by about half as (rather) true and by about half as (rather) not true. The second survey showed a very similar assessment of the statements.

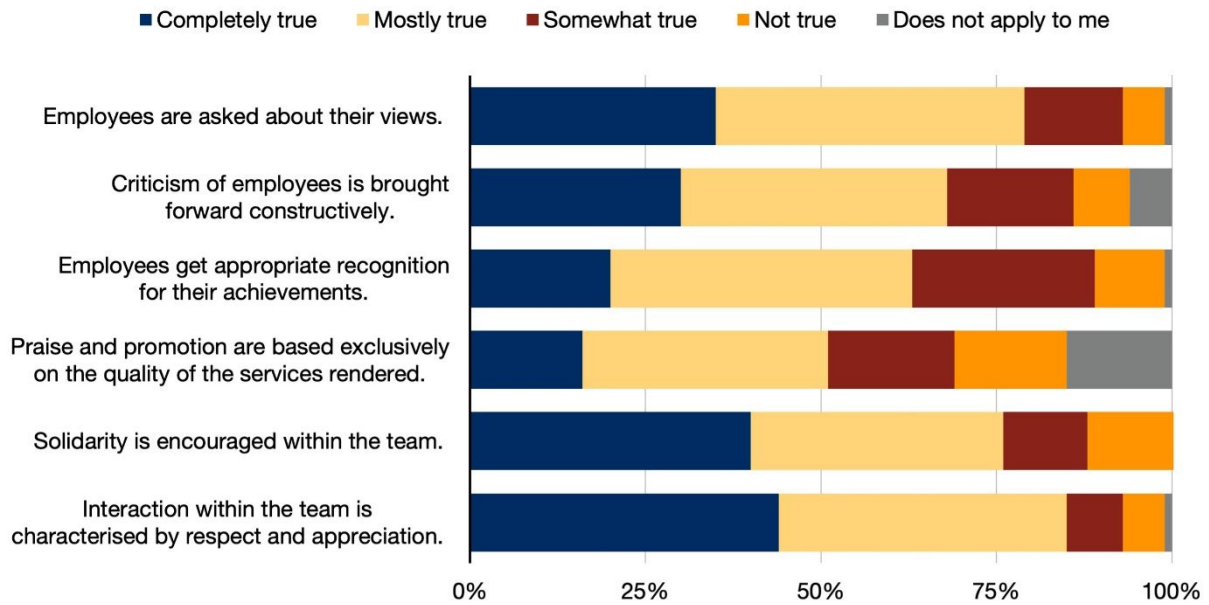


Figure 3: Representation of the answers to the question to what extent the respective statements regarding communication, leadership and working atmosphere are true.

When asked about resolving conflicts, the majority (63%, n=125) of respondents (tend to) agree that supervisors resolve them fairly and constructively. Overall, the majority (59%, n=118) of participants are (rather) satisfied with the leadership style of their festival management.

**Co-determination (F), Equal Opportunities (G) & Equal Treatment (H)**

Almost half (49%, n=97) of the respondents, state that there is no works council at the film festival they work for, while 19% (n=39) do not know and for 15% (n=29) it does not apply because there are less than 5 employees. The data from the second survey shows that 23% have a works council (n=36), while 27% do not know about it (n=42).

The question of whether employees with the same job, length of service and work experience are paid the same was answered by the majority of respondents with not knowing (39%, n=78). In addition, 34% (n=67) agree, while 27% (n=54) of the participants disagree.

Overall, the vast majority (80%, n=159) of respondents say they have not experienced discrimination. Just under half of the 20% (n=19) of participants who have experienced discrimination name gender or gender identity as one of the reasons for discrimination. Of the 19 people who gave this reason, 15 are women. It can be assumed that discrimination is particularly reflected in pay. In addition, respondents who answered the question about equal pay for the same job, length of service and work experience negatively were more likely to say that there is discrimination or disadvantage against employees.

A good third (35%, n=70) of the respondents confirmed that there are specific contact persons for internal problems, while 40% (n=80) stated that there was no contact person. In the second survey, more respondents stated that there were specific contact persons (48%, n=75). However, the majority (81%, n=162) of the participants state that no measures are taken to prevent disadvantages against employees, or that they do not know.

According to the majority of respondents (56%, n=111), the compatibility of family and work is supported by the festival. This statement is also supported by the data from the second survey (64%, n=100).

### **Remuneration (I)**

With 96% (n=157), the vast majority of respondents state that their remuneration is clearly defined in their contract. The majority of the participants (78%, n=141) also state that they always receive their remuneration on time.

The following table (Tab. 3) shows the most frequently stated form of remuneration for the respective area of work, divided into main and secondary employment. Due to the low number of cases, especially for the information on secondary activities, the data cannot be further interpreted or generalised. The second survey does not support the respective attributions of forms of remuneration to areas of work in every case. The table only serves as an overview and comparison of the different forms of remuneration when work is carried out as a main or as a secondary activity.

Satisfaction with remuneration varies slightly, depending on the point of reference. Measured by the time spent on the activity, more than half (55%, n=99) of the respondents are (rather) satisfied, while 45% (n=82) of the respondents are (rather) dissatisfied. Measured by the type of job, respondents are generally more satisfied, as the majority (62%, n=113) are (rather) satisfied and only 38% (n=68) are (rather) dissatisfied. In the second survey, satisfaction with remuneration, relatively speaking, is generally rated somewhat better. When examining the corresponding areas of work, it is noticeable that, measured against the type of job, people from guest services in particular are dissatisfied with their pay. However, this statement is not supported by the second survey. The sample shows that, measured by the type of job, people from the technical sector are most likely to be dissatisfied with their pay (46%, n=6). Measured by the time spent on their job, employees from the press sector are most likely to be dissatisfied with their pay (73%, n=8).

Measured by professional experience and qualification, half of the respondents are (rather) satisfied (n=91) and half are (rather) dissatisfied (n=90) with the remuneration. It is noticeable that with increasing experience in the industry through longer employment, satisfaction with pay decreases measured by experience. In addition, people with a Master's degree tend to be dissatisfied with their pay measured against work experience and qualifications. This interpretation can also be made based on the results of the second survey.

Regarding possible overtime, 38% of the respondents (n=78) state that it is not recognised or verifiable in their employment. If it is, then it is most likely to be reduced by time off (25%, n=49). This possibility is especially present when working as an employee, as the data from the first and second survey show. In the second survey, the majority stated that overtime can be reduced either with time off (33%, n=52) or additional salary or benefits in kind (18%, n=29). Only 28% (n=44) said that overtime is not recognised in their employment contract.

Main Activity	Form of Remuneration	Cases (n)	Secondary Activity	Form of Remuneration	Cases (n)
Accreditation	Unpaid activity	2	Accreditation	Daily rate	1
Administration	Fixed monthly salary	5	Administration	Fixed monthly salary	2
Artistic director	Flat rate/fee	2	Artistic director	Flat rate/fee	3
Curating	Flat rate/fee	12	Curating	Flat rate/fee	6
Editing (catalogue, texts, website, translation)	Flat rate/fee	8	Editing (catalogue, texts, website, translation)	Fixed monthly salary <i>or</i> Flat rate/fee	6/ 6
Event Management	Flat rate/fee	10	Event Management	Flat rate/fee	6
Festival director	Fixed monthly salary	9	Festival director	Flat rate/fee	4
Guest relations/ - Management	Flat rate/fee	10	Guest relations/ - Management	Flat rate/fee	5
Management	Flat rate/fee	6	Management	Fixed monthly salary	2
Marketing & PR	Fixed monthly salary	5	Marketing & PR	Fixed monthly salary <i>or</i> Flat rate/fee	2/ 2
Moderating	Flat rate/fee	6	Moderating	Flat rate/fee	13
Press	Fixed monthly salary	3	Press	Daily rate <i>or</i> Unpaid activity	1/ 1
Programme Organisation	Fixed monthly salary	17	Programme Organisation	Unpaid activity	4
Supporting Programme	Flat rate/fee	4	Supporting Programme	Fixed monthly salary	3
Sponsoring & Financing	Fixed monthly salary	2	Sponsoring & Financing	Fixed monthly salary	3
Technical Department	Hourly rate	8	Technical Department	Fixed monthly salary <i>or</i> Flat rate/fee <i>or</i> Hourly Rate <i>or</i> Benefits in kind	1/ 1/ 1/ 1
Viewing / Previewing	Daily rate	6	Viewing / Previewing	Flat rate <i>or</i> Unpaid activity	6/ 6

Table 3: Presentation of the form of remuneration in the respective field of work, subdivided into main and secondary activities

More than one third (39%, n=78) answered "No, I depend on an additional source of income outside of the industry" when asked if they could make a living from their festival work. Only 29% of respondents (n=57) have enough income from their work at one festival to support themselves, while 19% (n=37) need to work at one other film festival, at least, to earn enough money. The sample of the second survey showed a somewhat more positive distribution. In it, 38% (n=59) of respondents are still able to make a living from festival work, while only 10% (n=16) have to work at another additional festival and only 30% (n=47) have to do another job on the side.

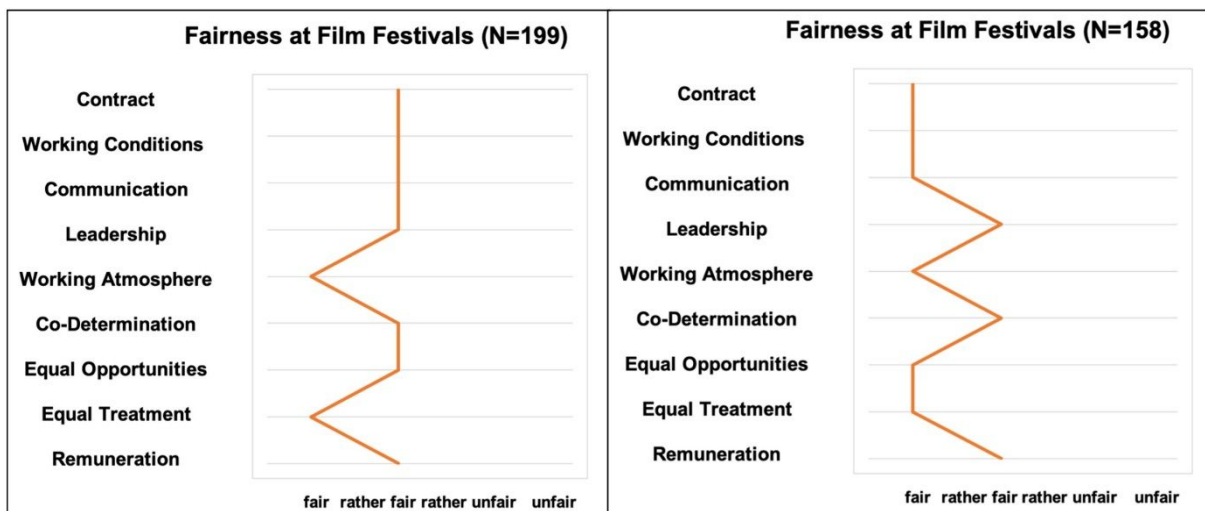
### Fairness

The average of the fairness questions (fairness profile) of the **first survey** shows (Fig. 4.1) that the respondents rate their respective film festivals as **rather fair** in the individual categories. The categories working atmosphere and equal treatment stand out in particular, as these were even rated as fair. No category was rated as (rather) unfair on average.

The fairness profile of the **second survey** shows (Fig. 4.2) that the respondents mainly rate their respective film festivals as **fair** in the individual categories. Only the categories of leadership, co-determination and remuneration were only rated as rather fair. No category was rated as (rather) unfair on average.

Fairness Profile from the first survey:

Fairness Profile from the second survey:



Figures 4.1 and 4.2: Comparison of the fairness profiles from the first and second survey.

At this point, it should not be assumed that the working conditions were rated better per se in the second survey. The fairness profiles serve to compare the average individual fairness scores from the two surveys. If one looks at the individual changes in the fairness scores of the respective festivals, there are festivals whose fairness scores have improved as well as worsened as a result of the second survey. The difference in the first and second fairness scores is due to the fact that the average of the individual scores was better in the second survey.

## **Outlook**

The FAIR FESTIVAL AWARD survey examined working conditions at film festivals in Germany and selected the fairest film festival in 2020. The film festival landscape in Germany has hardly been researched scientifically and there is no basic data available on the industry as a whole. The findings from the FAIR FESTIVAL AWARD survey presented here provide an initial, descriptive sketch of working conditions in the German film festival landscape. Although the data presented can by no means be read as representative of the industry, it does provide initial insights that can be used to better address the concerns of film festivals.

The relatively low response rate to the two survey phases is due to several factors. On the one hand, the beginning of the Corona pandemic, shortly after the start of the survey phase, thwarted the plans of many festivals. Secondly, the FAIR FESTIVAL AWARD is still unknown as a new award. With increasing awareness, future surveys can be expected to register higher participation. The next FAIR FESTIVAL AWARD for the fairest film festival in Germany in 2021 will be presented at the Berlinale 2022. The survey for the 2021 season is planned purely as a fairness survey without a renewed detailed survey on working conditions at German film festivals.



## Appendix

Overview of the 49 film festivals from the first survey (in alphabetical order)	
Berlinale – Berlin International Film Festival	International Filmfestival Emden-Norderney
blicke – Film Festival of the Ruhr Region, Bochum	International Short Film Festival Oberhausen
Braunschweig International Film Festival	Jewish Film Festival Berlin & Potsdam
British Shorts, Berlin	Kino Central und Directors Lounge, Berlin
CineLatino, Tübingen	Kino der Kunst, Munich
dokumentART, Neubrandenburg	Kinofest Lünen – Festival for German Film
DOK.fest Munich International Documentary Film Festival	Lesbisch Schwule Filmtage Hamburg International Queer Film Festival
DOK Leipzig International Leipzig Festival for Documentary and Animated Film	Lübeck Nordic Film Days
Duisburg Film Week: The Festival of German-Language Documentary Film	Max Ophüls Prize Film Festival, Saarbrücken
exground filmfest, Wiesbaden	Monstronale – International Short Film Festival, Halle (Saale)
Film Festival Cottbus – Festival of East European Cinema	moving history – Festival des historischen Films, Potsdam
FilmKunstFest Mecklenburg-West Pomerania, Schwerin	Munich International Film Festival
Filmfest Dresden – International Short Film Festival	Nuremberg International Human Rights Film Festival
Filmfest Hamburg	OpenEyes Filmfest Marburg
Filmplus – Festival for the Art of Film Editing, Cologne	Porn Film Festival Berlin
filmPOLSKA, Berlin	Pride Pictures – Queer Film Festival Karlsruhe
FILMZ, Mainz	QUEER-STREIFEN Film Festival Regensburg
FiSH – Filmfestival im StadtHafen, Rostock	Queerfilm Festival Bremen
French Film Days, Tübingen	REC-Filmfestival Berlin
Genrenale, Berlin	Remake. Frankfurt Women's Film Days
goEast – Festival of Central and Eastern European Film	Schlingel – International Film Festival for Children and Young Audience, Chemnitz
Hamburg International Short Film Festival	Sehsuchte – International Student Film Festival, Potsdam
Hof International Film Festival	Seriencamp, Munich
International Women's Film Festival Dortmund   Cologne	Workshop for the Young Film Scene, Wiesbaden
interfilm Berlin	

**Overview of the 14 film festivals that participated in the second survey (in alphabetical order)**

Berlinale – Berlin International Film Festival	International Short Film Festival Oberhausen
DOK Leipzig – International Leipzig Festival for Documentary and Animated Film	International Women's Film Festival Dortmund   Cologne
DOK.fest Munich – International Documentary Film Festival	Kinofest Lünen – Festival for German Film
Filmfest Hamburg	Lübeck Nordic Film Days
goEast – Festival of Central and Eastern European Film	Max Ophüls Prize Film Festival, Saarbrücken
Hamburg International Short Film Festival	Munich International Film Festival
interfilm Berlin	Porn Film Festival Berlin

## Impressum

The results of the FAIR FESTIVAL AWARD Survey 2020

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Authors: Skadi Loist & Sarah Herbst

Translation: Nina Dekker

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The FAIR FESTIVAL AWARD survey was conducted as a cooperative project between the Film University Babelsberg KONRAD WOLF and the Workgroup Festival Labour within ver.di.

The survey was conducted in consultation with the Workgroup Festival Labour as part of the project seminar "Production Studies: Working Conditions in the Creative Industries" (MA Media Studies) in the winter semester 2019/2020 under the direction of Prof. Dr. Skadi Loist at Film University Babelsberg. Olga Baruk, Sarah Herbst, Marvin Hoffmann, Lisa Nawrocki, Rita Strasburger and Romy Wagner took part in the seminar.

The survey programming, data analysis and evaluation was significantly supported by Sarah Herbst.

From ver.di, the FAIR FESTIVAL AWARD survey was supervised by Kathlen Eggerling.

Participants from the Workgroup Festival Labour in ver.di were: Stefanie Görtz, Andrea Kuhn, Grit Lemke, Sirkka Möller, Betty Schiel, Ludwig Sporrer.

Prof. Dr. Skadi Loist is Assistant Professor for Production Cultures in Audiovisual Media Industries at the Film University Babelsberg KONRAD WOLF and leads the research projects "Film Circulation in the International Festival Network and the Influence on Global Film Culture" (BMBF 2017-2021) and "GEP Analysis: Assessing, Understanding, and Modelling the Impact of Gender Equity Policies (GEP) in the Film Industry" (DFG/ESRC/SSHRC 2021-2024).

Sarah Herbst is studying Media Studies (MA) at the Film University Babelsberg KONRAD WOLF and is analysing the public-service added value of the ARD and ZDF content network funk in her final thesis. In 2019 and 2020, she carried out jury and guest support at the International Student Film Festival Sehsüchte.

The Workgroup Festival Labour in ver.di emerged from the initiative "Festivalarbeit gerecht gestalten" (Making festival work fair), which was founded in 2016. Its goal is to connect festival workers and to initiate sustainable discussion about festival work. In the long term, the working conditions should be shaped so that the increasing importance of film festivals is also reflected in good conditions and income for their employees.

Contact: <https://festivalarbeit.verdi.de/>