

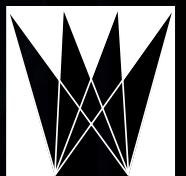
EYES HALF SHUT



A report on long hours
and productivity in the
UK film and TV industry

A long-hours culture damages productivity. It's bad for business. Ultimately, it's the product of bad management. When crew working in Film and TV are routinely working long hours, it's more likely that they are doing it due to a lack of investment in careful management and not because of any real business need.

By Paul Evans and Jonathan Green



BECTU

a sector of Prospect

EYES HALF SHUT

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Over the past year, our freelance branches in the production sector have been in negotiations with employers about terms and conditions for workers on major motion pictures and TV drama. We have many members working on commercials, factual and entertainment TV, promos, lower budget films and other kinds of production.

Perhaps the biggest concerns that we hear from these branches are around the hours that they work. Our research has turned up some shocking stories. The long-hour culture damages family lives and causes ill health while doing the industry no good. I have spoken to workers in location-based prep-and-wrap departments – location managers, assistant directors, workers in hair and make-up and costume and wardrobe – who say they regularly work 18-hour days.

The treadmill isn't just confined to shooting locations. Our members working as editors, VFX artists or in the art department also report preposterous working schedules. This is a creative industry. It relies on innovative and imaginative thinking. If we run it as a treadmill, we will destroy the long-term future of a vital sector.

This shouldn't just worry management in the audio-visual industries: it should also bother the Chancellor of the Exchequer. Our members – particularly women – are telling us of plans to leave an industry desperate for more capacity. The UK economy has never been as reliant on high-skilled film and TV workers as it is today – and many of them are working below-par because of this counterproductive industry culture. A well-managed industry can achieve just as much without demoralising its workers. This report argues that the industry's long-hours culture is unnecessary. It calls on employers to invest in management practices that will improve working conditions.

I am calling on the Advertising Producers Association, the British Film Council, BBC, Channel 4, Directors UK, ITV, the major motion picture studios, PACT and Sky to join BECTU in establishing a new commission to address the industry's management practices. I hope all parts of the industry will work with us to make this sector more humane, efficient and productive.

Gerry Morrissey – Head of BECTU

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Introduction and summary

Insomnia – the director’s cut

A long-hours culture damages productivity. It’s bad for business, and it’s the product of bad management. When crew working in film and TV are routinely working long hours, it is most likely that they are doing it because of lack of investment in management and not because of any real business need.

Depending on the department, between 61% and 75% of respondents believe that their heads of department need more training in people and management skills.

This is a creative industry: it relies on people being able to step back, think, and create. More than most industries, the arguments against a relentless treadmill culture appear obvious. The objections to the normalisation of long working days don’t come from workers who don’t like their work. People who work in feature film, TV drama, factual TV and commercials care passionately about their industry. They have often made a significant personal investment in it. They want the best for it and they want to do great work. They also want it to be sustainable – an industry with a future, not just as a production line for Hollywood.

Paradoxically, they often cite the attitudes of the people who pay them as being the reason that they can’t do the quality of work they want to do.

We can’t run film and TV productions like a high-pressure treadmill with workers being treated like cogs. Motivation matters. For a significant part of the industry, from the production and post-production sectors (including VFX and the art department) through to shooting and “prep and wrap” departments (assistant directors, location management, hair and makeup, costume and wardrobe and so on) the culture of long hours working is seen as the primary concern that workers have.

One in seven BECTU members surveyed believes that the industry is getting worse with ten out of eleven citing long hours as a problem.

Nightmare on Wardour Street

This is a stressful and competitive industry – work is high-pressure and intensive – but long hours make it worse. It is often based in London, so workers have to meet the housing costs and long travel hours that living in the capital entail. Individual editors among BECTU’s members have reported working 27 hours straight – often without being paid overtime rates. It makes the working day miserable. It helps to build a bullying culture in some parts of TV, film and commercials. People start early, finish late, work unpaid overtime – and routinely miss meal breaks and screen breaks.

Six out of ten shooting crews responding to BECTU’s survey report that they regularly work beyond their contracted hours. This figure rises if responses from women only are analysed.

Working ridiculous hours results in mistakes and missed opportunities. It damages relationships between workers, which in turn damages businesses and the wider industry. Very often, the employment culture results in “presenteeism”, the habit of staying at work longer than required, which further exacerbates the problems created by long-hours working.

Nearly 80% of respondents to BECTU’s survey said that there have been mistakes at work that are attributable to tiredness and fatigue: they believe that they work in a workplace with a culture of presenteeism.

The longest day

BECTU members talk about the “game of chicken” in which people compete to see who dare leave first in the evening, the cultivated admiration of the “martyr” who works late into the night and over weekends, and the implied guilt that attaches to people who know that they would be doing their best work if they did sensible hours.

Nearly three-quarters of respondents believe themselves to be in workplaces where “no one wants to be the first to leave.” Almost the same proportion of respondents recognise the “martyr culture” in which people take pride in how much work they do.

Workers tell BECTU that they are often their own worst enemies in this respect – allowing the management pressure to combine with their own almost masochistic sense of obligation. BECTU believes that employers have a duty of care to cut back on excess hours as soon as possible. Employers design the reward structure in which the long-hours culture grows. When employers refuse to pay overtime and don’t accept a sensible working-hours structure, they are designing for stress, illness and poor productivity. BECTU has always called this behaviour out, and will continue to do so. Working with employers, the union is reaching agreements that limit long-hours working in some parts of the industry – but there is still a long way to go.

Very few respondents feel that they have a choice about whether they work additional hours. Two thirds of respondents say they have “little choice” and a further 18% that they have “no choice at all”.

Four divorces and a funeral

People who regularly work long hours suffer problems related to a poor work-life balance. Their quality of life is wrecked. The issue is widely acknowledged for police and the emergency and medical services, but is not yet taken seriously in the film and TV industry.

Fatigue damages non-work life as well as the quality of work that is done in the day. It hits workers’ sense of wellbeing. It damages family life – workers talk about rarely seeing their children during the week, having to Skype home from a cutting room just to say goodnight, or pressure being put on them to miss family holidays. Some talk about being too exhausted to interact properly with their families. The bullying long-hours culture is often cited as a cause for relationship breakdown and divorce. It demotivates people and makes the industry less attractive.

Nearly 90% of respondents said that working long hours had a negative effect on their family lives, with those over 40 affected the most.

No country for old men (or young women)

This is a sector that burns people out. Workers who enter the industry in their 20s, often having supported themselves through expensive and challenging training, do so thinking that 12-hour days are sustainable. But they start to drift out in their 40s. Women tell BECTU that “staying current” with their industry skills and their career can be incompatible with a family life.

It’s a huge waste of experience, and it damages the companies concerned as well as hitting the production capacity of the wider industry.

Only half of male workers in the survey expected to be in the industry after 15 years with the figure dropping to 40% among women.

Eyes half shut

The long-hours culture is a real danger for workers. It means that people suffer mental health problems, anxiety attacks, disrupted sleep patterns and poor emotional well-being – and strokes, heart disease and even cancer. People make mistakes that affect the quality of their work.

More than four out of five workers on films (and a similar number of TV workers) believe that the long-hours culture has an impact on their ability to do their jobs.

Management see the evidence – workers looking miserable, even crying at their desks. There are more accidents at work and on the way home.

More than nine out of ten shooting crew respondents to the survey reported that they had, at some time, felt unsafe at work, or travelling to and from work, because of tiredness.

It's a wonderful life (or it could be)

Another way is possible. Where workers are prepared to stand together and develop an effective collective voice, real changes can be achieved. Over the past few years BECTU has done just that – by helping members to organise themselves and by making it difficult for employers to avoid bargaining with us.

Most BECTU members say they love working in this industry a lot of the time. They talk about good days when they love their work and turn out great products.

But the most productive economies are the ones that have sensible working hours. The Greeks have a long-hours culture: the Germans do not. All over the world, business and lawmakers are adopting new rules and strategies to reduce working hours and improve productivity.

Film producers who have taken time to question the long-hours culture have shown that shorter hours don't damage business. We should be working towards a well-managed and well-motivated industry in which workers have the space they need to think and create – one that has well-designed training and career structures, high productivity and an ability to cultivate and retain skills.

BECTU is campaigning for a more diversity in film and TV. A culture of long-hours working discriminates against women and people from ethnic minorities. This is not just about social justice: it's about the survival of the industry. Monocultures die. Creative, adaptable and diverse industries prosper. The gender imbalances and the lack of cultural diversity in film and TV tell us that there is a long way to go.

The long-hours culture in film and TV is the canary in the coalmine – proof that this industry is badly managed as it doesn't need to be.

What BECTU is doing – and what we've done

For too long, TV and feature film production has been governed in a haphazard way with non-standard working terms and conditions. It has been BECTU's view that – as long as this persists – the industry will be locked into a race to the bottom in terms of working terms and conditions.

BECTU national secretary Spencer MacDonald said:

We've seen what effective union organisation can do here. In the construction sector in film studios, there was an "anything goes" culture where people were working silly hours. In 2004 we negotiated an agreed 11-hour day. Since then, we've chipped away and the

standard working day is now 7.5 hours. It hasn't done the industry any harm – it's just better managed. The UK film construction sector has never been as busy.

Success in TV drama

Negotiations started in 2015 towards a comprehensive agreement covering TV drama crews – the first of its kind.

The BECTU-PACT TV drama agreement, effective from December 2017, ensures that all crew members are engaged for clearly agreed hours and transparent rates of pay. It ends unlimited unpaid overtime worked by some parts of the crew and establishes better overtime rates. It covers more than shooting and studio-based crew members: all departments have been negotiating. BECTU's predominantly West End-based Post-Production branch, covering editors and other post-production workers, has also been involved.

Head of BECTU Gerry Morrissey said:

This agreement represents real improvements in terms and conditions for our members, and it creates a standard of consistency that helps everyone in the industry. There are still practices the union will continue to challenge, but we have a platform from which we can seek improvements. The construction crew agreement that started in 2004 gave us a base to negotiate from. As a result, the working day has shortened significantly, and wages have kept pace with inflation. This is not the case in other parts of the industry.

Under the new agreement, crew engaged on a TV drama will have a full statement of terms and conditions at the start of their engagement. They will be provided with a "deal memo" that details pay rates, hours, planned locations and other important terms and conditions. This will protect all crew working on the production, and under the agreement crew will not be asked to start work without knowing their rates, terms and conditions.

All BECTU production branches were invited to the talks and recommended support for the agreement in a May 2017 ballot. Under the agreement:

- Every crew member will have clearly agreed hours at a transparent daily rate of pay. Unlimited unpaid overtime at the start and end of working days will be a thing of the past
- There will be improved overtime rates for most crew
- "Clawback" – the practice of moving late call-times forward each day – will be restricted
- Sixth and seventh day working will be reduced, and improved overtime rates will be paid when they are worked
- Travel time, working hours and rest breaks will be codified and applied consistently throughout a production

An agreement in feature film?

BECTU will be balloting soon on a whole-crew agreement covering major motion pictures – the ones with budgets of £30m-plus. Similar in scope to the TV drama agreement, it is being circulated to members with a strong recommendation from the union to accept it.

Head of BECTU Gerry Morrissey said:

This agreement ends the abuse of unpaid overtime for many departments that have had to give almost limitless hours in the past. It gets rid of the "grace period" and improves

overtime rates. It is a significant improvement on current terms and offers clarity for the first time in this sector since the end of the closed shop in the 1970s.

Both the TV and film agreements are the product of intensive negotiations involving BECTU reps from all main crew departments, with frequent all-day talks taking place at Leavesden Studios and other London venues.

Production workers need a voice

BECTU wants similar agreements in factual and entertainment TV. Crew members want a voice in their industry. “Take it or leave it” just won’t do.

BECTU is investing in getting union branches to be more active, providing all the support production crew need to help you help themselves – and to work with their own colleagues to help one another to improve rates and terms. The union provides:

- Training in how to organise colleagues and campaigns
- Advice on campaign techniques
- Financial and organisational support for campaigns
- A co-ordinated strategy across the entertainment industry that can get crew members and their representatives into direct negotiations with employers and industry leaders.

We need an industry-wide approach

Is a long-hours culture good for an industry? The research shows it isn't. In 1914, the Ford Motor Company scaled back its working week from 48 to 40 hours because its founder, Henry Ford, saw that long hours hit productivity. Ford's lessons have endured, and numerous studies have shown that, while a temporary increase in productivity can be made by increasing hours above 40 per week, the medium-term results turn negative.¹

As the *Financial Times* pointed out:

Extra hours do not necessarily translate into higher productivity. According to a study by Stanford University, productivity declines sharply after 50 hours, and plummets to almost nothing after 55 hours, so much so that the extra 15 hours is of little value.²

Audio-visual industries in the UK are often run on short fixed-term contracts. If it were a sector of the economy dominated by large employers, the damage done by long hours would have been recognised and addressed. Where cameras roll, however, short-termism prevails – and the costs are often passed on around the industry to other employers. The industry's preference for short-term contracts, in itself, feeds into an ecology in which a race to the bottom damages everybody.

Writing in the *Financial Times*, Margaret Heffernan made a broader point about UK management:

Most of the chief executives I know – predominantly in the US and UK – routinely work a 12 or 15-hour day, six or seven days a week. Few of them are familiar with studies that routinely show that productivity is not linear.³

For all the experience and craft skills of the people who run the UK film industry, it is not one that has traditionally placed a priority on bringing high-quality business management into the sector. As Terry Ilott of the Met Film School put it in 2014:

Film professionals, especially on the business side, must make themselves better equipped. In Hollywood, it is commonplace to find film executives, even film lawyers, who have attended both film school and business school. In the UK there are probably no more than two dozen MBAs in the entire industry.⁴

Looking at the wider structural features of industries that rely on self-employed workers, Sarah Welfare of the Smith Institute concluded:

There is an equally complicated challenge around the role of the growing number of self-employed in the UK labour market, for whom rates of pay and labour productivity are much lower than employed workers, while access to training and other forms of support is much lower. While their numbers have increased, the self-employed remain a relatively small proportion of the overall workforce, at 15% (albeit much higher than the 6.3% who are self-employed in the US), but, as one commentator says: "Since the recession, the economics of self-employment have been truly frightening." This reiterates the need for an agenda around workplace productivity that is at a higher level than individual firms, or issues such as training and job quality for self-employed workers will remain by the wayside.⁵

National working cultures are an important factor in global competition, and economies that seek to compete in high skills sectors have recognised that they need to change attitudes and practices.⁶ Poor quality management and short-termism among employers isn't the only problem here. There is little likelihood of this issue being dealt with by legislation.

For the time being, it perhaps remains unlikely that a worker could successfully sue his employer for negligently causing his stroke by operating long working hours.” Dr Tim Chico, reader in cardiovascular medicine at the University of Sheffield, is reported in the *Guardian* as commenting that the UCL study does not prove long working hours could cause stroke or heart disease since demonstrating a direct link would require thousands of people to be allocated randomly to certain levels of working hours and to be observed for years, while keeping all other behaviours constant.⁷

The only obvious solution is for the UK audio-visual sector to recognise that it has a problem. It needs to recognise that it is related to its own structure of short-term contracting, and that it is damaging an important sector of the British economy. The need for a joint-industry approach – one that includes the people who are working in the industry - couldn't be clearer.

Not a production line

A recent survey of art department BECTU members asked: “If you could change one thing about work, what would it be?” More than 40% cited long hours as their most pressing concern. The same research identified an important part of the problem. As one respondent put it:

As creative people, we tend towards perfectionism. We obsess over details, and we hate walking away from imperfect work. We will always push to create the best set possible, to please the designer and the director, yes, but also because we care. But our current working practices mean that when that last-minute change is requested, we are far less able to respond than we should be. We all know that feeling. Being so tired from pointlessly working long hours for months on end that when the call comes asking for a short notice redesign we simply can't produce the quality work we want to. It's incredibly frustrating. What's even more frustrating is that we all know that we would do a better job with fewer hours, yet we do them regardless.

Not only is this damaging in terms of productivity, and in terms of the personal well-being of the workers concerned, it is also damaging to an industry that relies on high-quality creative work. In his 2005 essay “Why Crunch Mode Doesn't Work”, the games developer Evan Robinson explains:

In terms of knowledge workers, a programmer produces more good code and fewer bugs when well-rested. We take the first hour or so of the day getting into the groove. The next few hours tend to be our best ones. Later in the day, as we get tired, we get less done per hour – it takes a long time to fix a simple bug or add a simple feature that we would have handled in minutes earlier in the day. Pushed just a little farther ... an overtired IT worker may trash valuable files requiring extra work to restore backups or have an accident on the way home that takes her offline for months.⁸

For all of the undoubted commercial success of the British film industry in terms of its ability to compete as a production hub, it will succeed or fail on its creativity. A brutal production line is easier to move abroad at very short notice than a sector that puts skill retention and quality first.

Punishing hours

Long working hours damage health and wellbeing. Sleep deprivation is a particular problem. Workers who sleep less than six hours a night are less productive than people who sleep between seven and nine hours, according to research institute Rand Europe. The same report links a wide range of well-being issues – early mortality, obesity, excessive alcohol and sugary drink consumption, smoking, lack of physical activity, mental health problems, stress at work and financial

concerns – to people spending long hours working and commuting.⁹ Other studies have linked heart disease to long and irregular working patterns.¹⁰

The hazards of working on potentially dangerous equipment or driving home while exhausted are well-documented (and prominent in the concerns of BECTU members in their correspondence with the union). This is a current issue in the US, with the near-death experience of 20-year-old actor K J Apa, who fell asleep driving a 45-minute trip home after midnight. The crash ignited a firestorm of protest on the set and led to the US stage union SAG-AFTRA launching an investigation.

The long-hours culture in the UK film and TV industry is a serious problem. The research published here was commissioned following informal surveys conducted by BECTU branches earlier in 2017. One respondent from BECTU's Post Production branch said:

I have often felt very unsafe to drive home from a studio after working a 16-hour day and have had near misses. I also have found that it's taken me a few months to recover from jobs like that.

Another said:

I was working 14-16 hour days minimum, not including travel time. I spent a lot of time quietly crying at my desk... my friends and family all commented on how sad and tired I was on the weekend, if I was allowed a weekend.

There are several explanations offered to explain why this culture persists in the industry. The way financial incentives – daily and hourly rates – are structured is often seen as crucial.

American cinematographer Haskell Wexler's documentary *Who Needs Sleep?*, looks at long hours in the US film industry, focusing in on the death of Brent Hershman, a camera crew member who died falling asleep at the wheel after a 19-hour shift. The long-hours culture in the US is sometimes attributed to the willingness of workers to accept punishing hours because the overtime rates are so rewarding. In the film, photography director John Lindley says:

Some people think it makes financial sense to work these hours. If I went to a studio and said "Look – I have a method where you can pay people three times their normal rate and I can guarantee you that they'll work at half their normal efficiency" people would throw me out the door.

In the UK, long hours is driven by the "buy out", whereby crew are not working specified hours but are expected to work for their day-rate irrespective of the length of the day. But the 19-hour day is all too common here. It seems that the problem lies not with the incentives, but with the attitudes at all levels of the industry.

This is not just a management problem. In an open letter to fellow members, one anonymous BECTU member argued:

That "passion" for the job is measured simply by the number of hours you are prepared to spend at the studio is wrongheaded and unhelpful. There is undeniably a macho kind of work culture in our art departments, and an unwillingness to address the issue. Every evening becomes a game of chicken: who is going to leave first? Even though your brain is fried and you haven't achieved anything useful for the last half an hour, you still sit at your desk hoping that someone else will be the first to leave. An undercurrent of admiration for the martyr who works every Saturday, who comes in at 6am and leaves at 10pm is commonplace, along with a feeling of guilt when you can't manage the same heroics. We in

the art department need to accept that fact and rethink our working practices, urgently, before we lose any more talented people to career changes and burnout. We need to address the macho work culture surrounding hours. The onus is on us to change our behaviour, as much as it is on production to change our contracts. We need to be consistently leaving on time and encouraging colleagues to leave promptly also. I believe we can do this, and that the result will be happier, more focused teams; producing higher quality work faster and in greater quantities.

This doesn't mean that the hiring practices that are applied to freelance workers aren't a problem either. The visual effects (VFX) company MPC was widely ridiculed when an email from a departmental manager berating VFX artists for going home before 9pm went viral in the closed online networks of that industry.

Karen Rodrigues, a production co-ordinator, told BECTU:

In my job, I can be at work, or travelling to and from it for 16, 18, sometimes even 21 hours a day. These hours aren't the exception – they're the rule. All the pressure we have to deal with and we assume we can just work these crazy hours non-stop without decompressing and processing everything that happens to us?

I asked a co-ordinator friend if she would hire me if I told her I wanted to have one-hour lunch break and she said no. Another co-ordinator friend said he would disapprove if I decided to take an hour lunch away from my desk and probably wouldn't hire me again. I don't think any of my colleagues have a proper break during our 16-hour working day. At best, we sit at our desk while eating lunch and replying to emails.

There's no HR department here either. No one seems to have given any thought to the impact this practice has on our lives and mental wellbeing. I remember when the early, unexpected death of a location manager was reported, the news reports quoted him – in one of his final comments to his colleagues – saying: "Being a location manager is very lonely. It is one of the loneliest jobs on a film. There is no HR, there is no structure."

We have to ask what our lives are worth.

It doesn't have to be this way

A well-managed production can still make great films without sweating assets in this counterproductive way. In 2012, a US-based line producer, Robert Schneider, decided to conduct an experiment.

Firstly, he budgeted a \$40 million below-the-line studio feature film, working on the assumption that he would be using the usual 12-hour shooting day. Then he re-budgeted the same film based on Henry Ford's preferred productivity-optimal eight-hour day.

Schneider knew the arguments for long days. He understood that shorter shoots with longer days brought savings. The value of hired equipment could be maximised with shooting days that were 12 hours (or more, for the "prep and wrap" departments). Locations, stages and equipment are hired by the day so there are always obvious reasons to make the most of the hours available.

Nevertheless, taking those costs into account, he extended the shooting schedule from 17 weeks to 20 weeks, recognising that a lot of the fixed costs would rise. He re-did the budget on the

assumption that the camera would roll for eight hours and there would be an hour of “prep” and another one for “wrap”.

The new budget showed a million-dollar saving. Because Schneider had been working in the industry for years, none of this came as a surprise to him.

"I wanted to dispel the notion that working shorter, more humane hours meant increased costs," says Schneider. "I've suspected for a long time that on many films, it's cheaper and more efficient to shoot basically straight-time days than to shoot extended hours that are inefficient and paid for at premium rates."¹¹

BECTU is now calling on the Advertising Producers Association, the British Film Council, the BBC, Channel 4, Directors UK, ITV, the major motion picture studios, PACT and Sky to join the union in establishing a new commission to address the industry's management practices.

BECTU believes that it is possible to improve working practices at the same time as improving the prospects and the competitiveness of the industry. There is no contradiction between making this sector more humane, and making it more efficient and productive.

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BECTU research into long hours working and its impact on productivity in the UK audio-visual sector

Who took part in the survey?

There were 476 survey respondents. A majority work in film/commercials and TV drama (63%) and just under one-fifth in TV entertainment news and factual (18%). The remaining participants work in outside broadcasting or did not provide a work area.

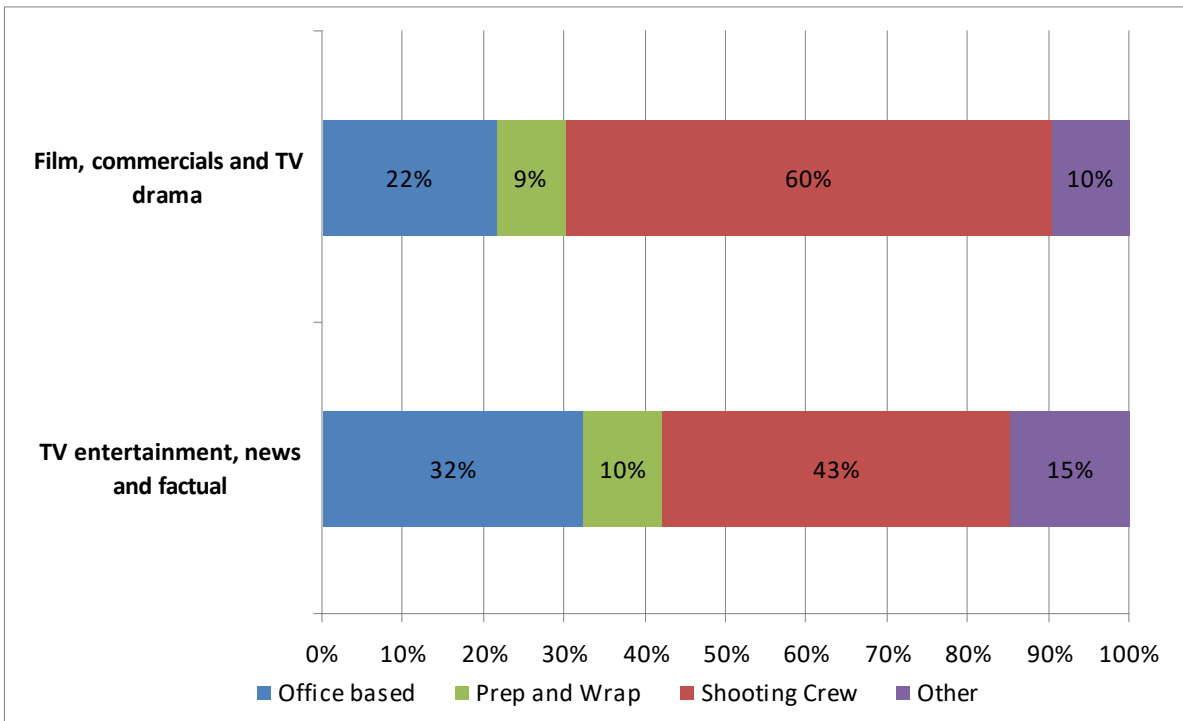
The largest group of respondents work in shooting crews (60%), followed by office-based (20%), prep and wrap (8.5%) and other departments (11.5%).

Nearly half the respondents are engaged as self-employed sole traders (49.5%) and the second largest group provide services via a personal service company (26%). Less than a quarter are engaged as PAYE (23%).

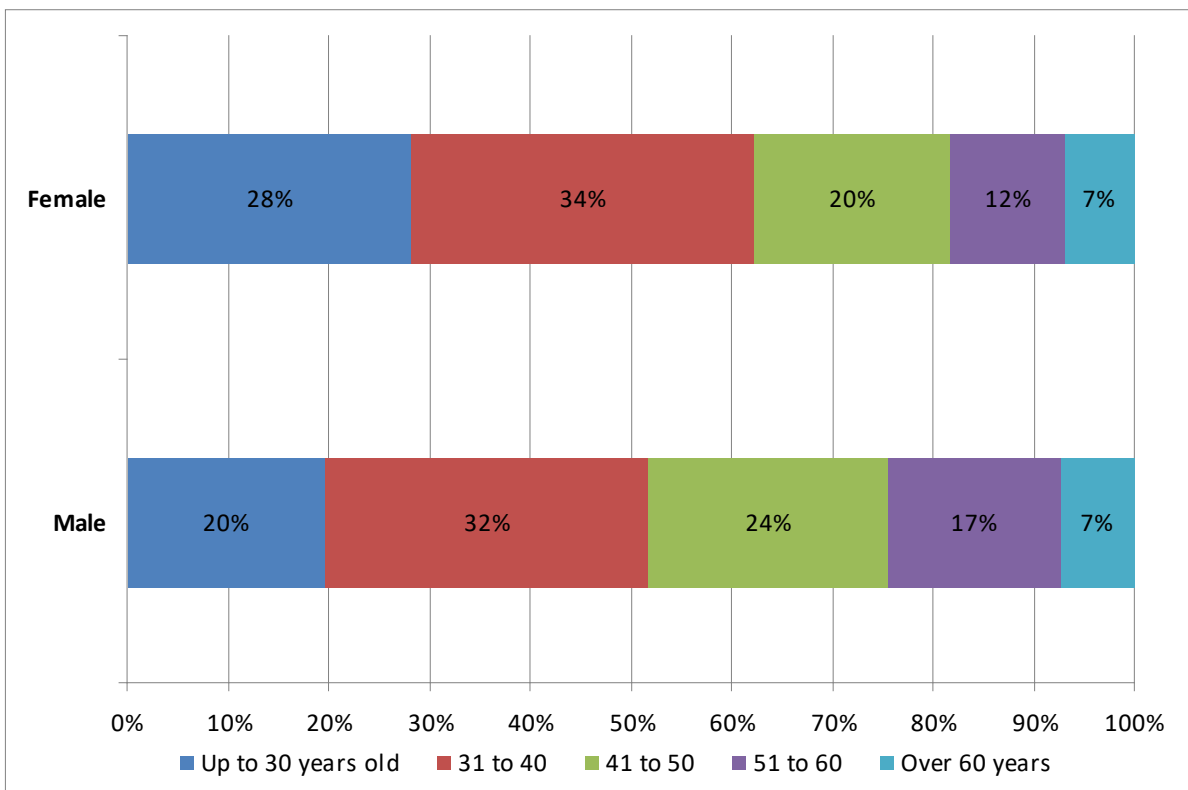
A majority of respondents are male (59%), just under 40% are female (38%) and more than half of the respondents are 40 or younger (55%). The proportion of respondents from a black, Asian or other ethnic minority was less than 3%. There are a higher proportion of female than male respondents who are 40 or younger (62% compared with 52%).

Most of the respondents are BECTU members (81.5%) but a significant minority do not belong to the union (18%).

Demographic breakdown by department



Respondent breakdown by gender and age



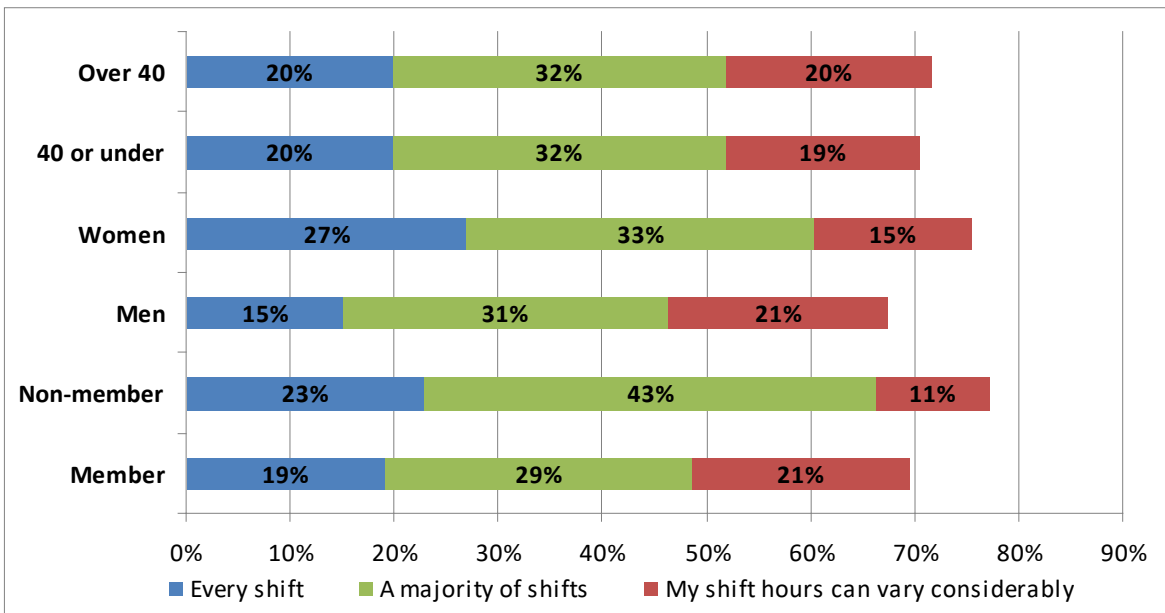
Long hours

A majority of respondents work more than their standard contractual hours, either every shift or for a majority shifts (50%), with a further fifth reporting that their shift patterns vary considerably. Those working in shooting crews are more likely to work beyond their contractual hours (59%). Women are more likely than men to work beyond their contractual hours (60% compared to 46%) and respondents who are not BECTU members are also more likely to work beyond their contractual hours (66%).

Shift patterns vary considerably by department. Shooting crews are most likely to work unsociable hours followed by those working in prep and wrap. A majority of office workers work evenings and on Saturdays.

Self-employed sole traders and those providing services are more likely to work at weekends and on public holidays, but a significant proportion of PAYE employees also work unsociable shift patterns, either long days and evenings or on Saturdays.

How often do you work hours over your standard contractual hours?



Shift patterns

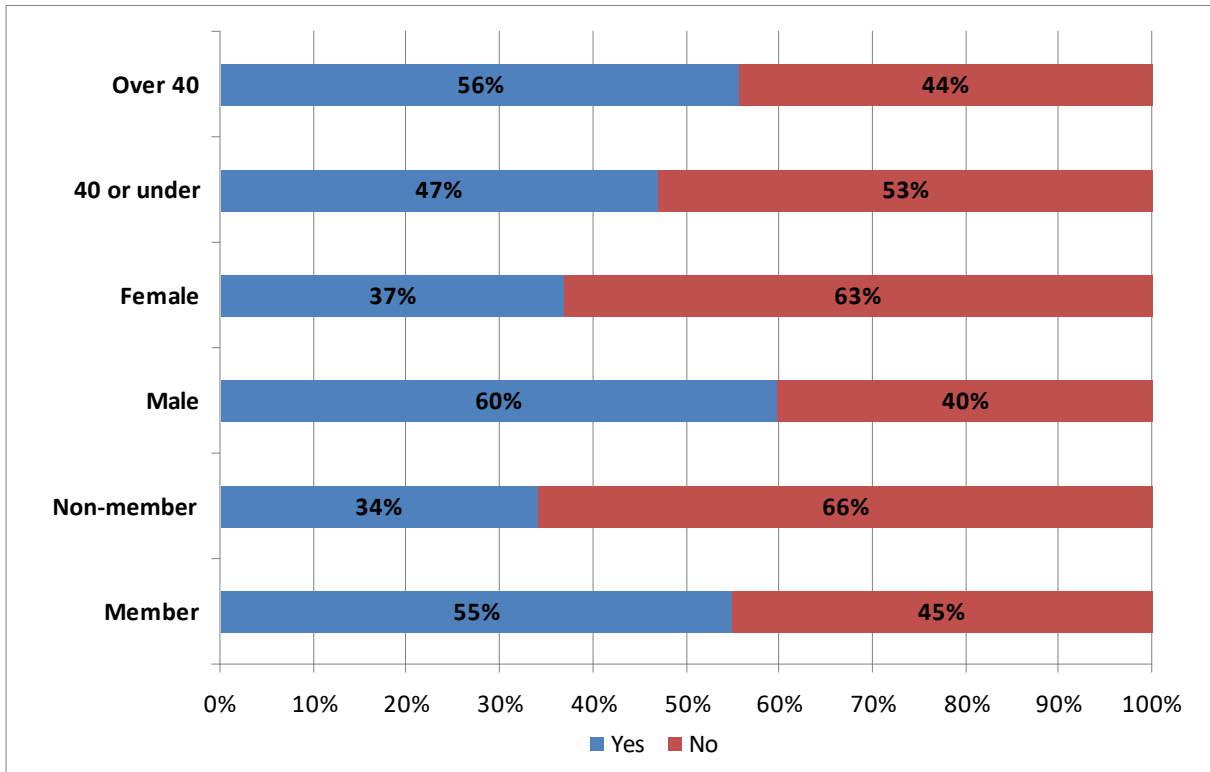
	Office	Prep and wrap	Shooting crew	Other department
Early morning (before 7am)	19%	53%	76%	35%
Long days (9+ hour days)	79%	76%	67%	69%
Long days (12+ hour days)	51%	76%	89%	63%
Evenings (After 6pm up to 10pm)	70%	76%	90%	71%
Late nights (After 10pm)	31%	39%	68%	37%
Nights	9%	39%	54%	23%
Saturday	62%	82%	82%	63%
Sunday	36%	61%	71%	44%
Bank holidays	42%	50%	72%	54%
None of the above	4%	3%	0%	0%

	PAYE	Self-employed	Personal services
Early morning (before 7am)	52%	62%	55%
Long days (9+ hour days)	75%	70%	68%
Long days (12+ hour days)	78%	80%	73%
Evenings (After 6pm up to 10pm)	79%	84%	84%
Late nights (After 10pm)	47%	57%	55%
Nights	36%	43%	39%
Saturday	68%	77%	78%
Sunday	48%	66%	60%
Bank holidays	53%	65%	63%
None of the above	1%	1%	2%

Are you paid to work long hours?

There are huge variations by department and work engagement on payments for additional hours. A majority of shooting crews and those working in prep and wrap receive payments for additional hours, but less than 25% of office workers are paid for the extra hours they work. BECTU members are much more likely to be paid for extra shifts than non members (55% compared to 34%) and men are more likely than women to be paid for working additional hours (60% compared to 37%). There is a slight difference by contractual engagement; those providing services are more likely to be paid for extra hours than sole traders or PAYE respondents (58.5% compared to 49.5% and 47% respectively).

Are you given any additional payments for working extra hours?



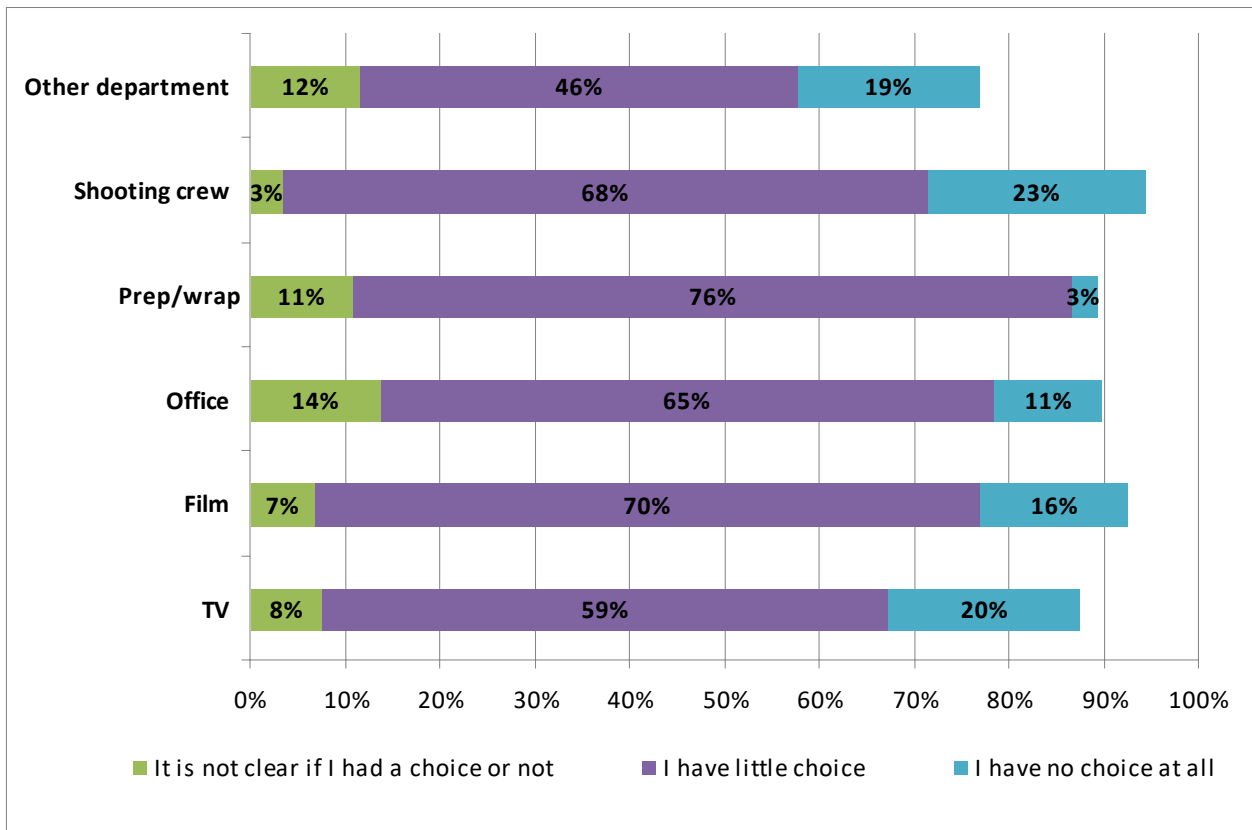
Do you have a choice about working additional hours?

Very few respondents feel they have a choice about whether they work additional hours. Two-thirds of respondents say have little choice and a further 18% say they have no choice at all.

There is some variation by department and area of work. Those working in shooting crews have the least choice about working additional hours, but there is also a strong expectation on those that are office-based to work additional hours. Those working in film/commercials and TV/drama are more likely to be expected to work additional hours than those working TV entertainment, news and factual; in both cases the vast majority of respondents feel they have little choice.

A majority of respondents are able to keep up with their work and most respondents say they get a meal break (63%) but 15% say they rarely, or never, get a meal break. However almost half of respondents feel that they are doing the work of two people to keep up (48%).

Very few respondents have made a complaint about working additional hours (17.5%). There are strong cultural expectations to work long hours as shown by the survey results below.



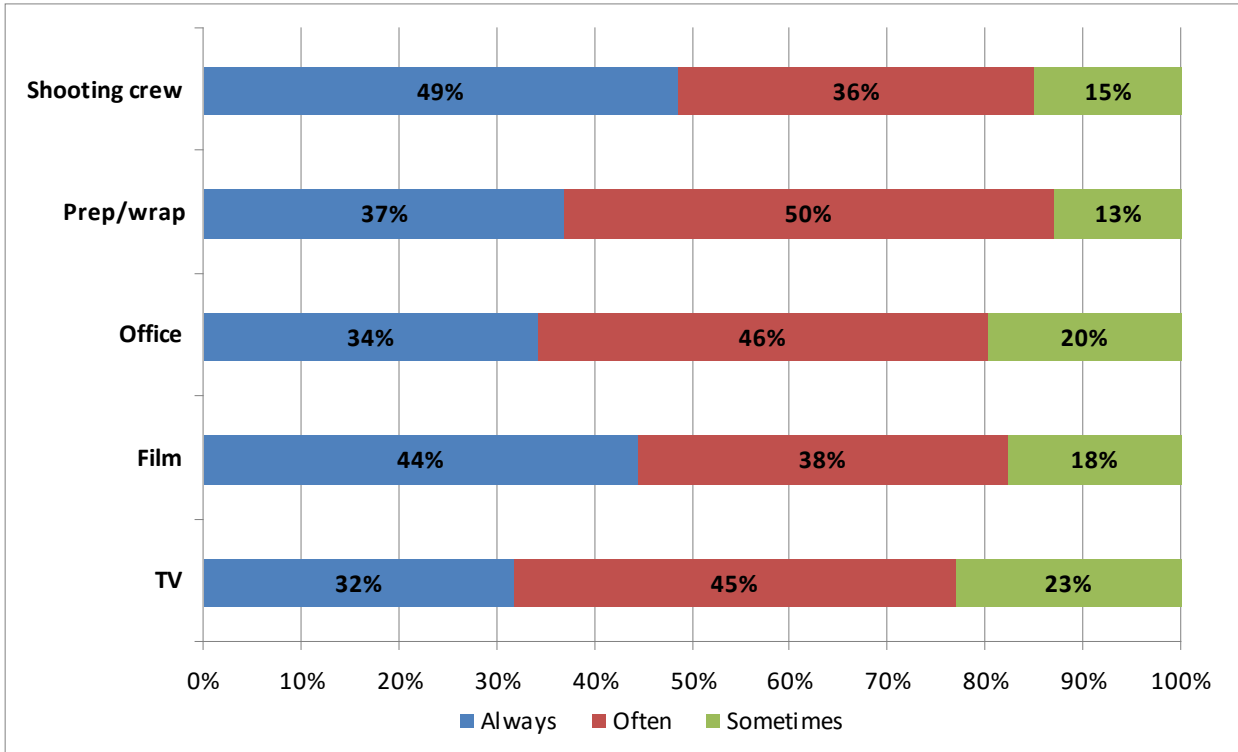
How do long hours affect those working in the industry?

Working long hours makes most respondents feel tired at work. Those working in shooting crews are most likely to feel tired, always or often (85%), and those working in Film/Commercials and TV/Drama are slightly more likely to feel tired at work than those working in TV Entertainment, News and Factual (82% compared to 77%). No respondents said that they never feel tired at work as a result of long hours.

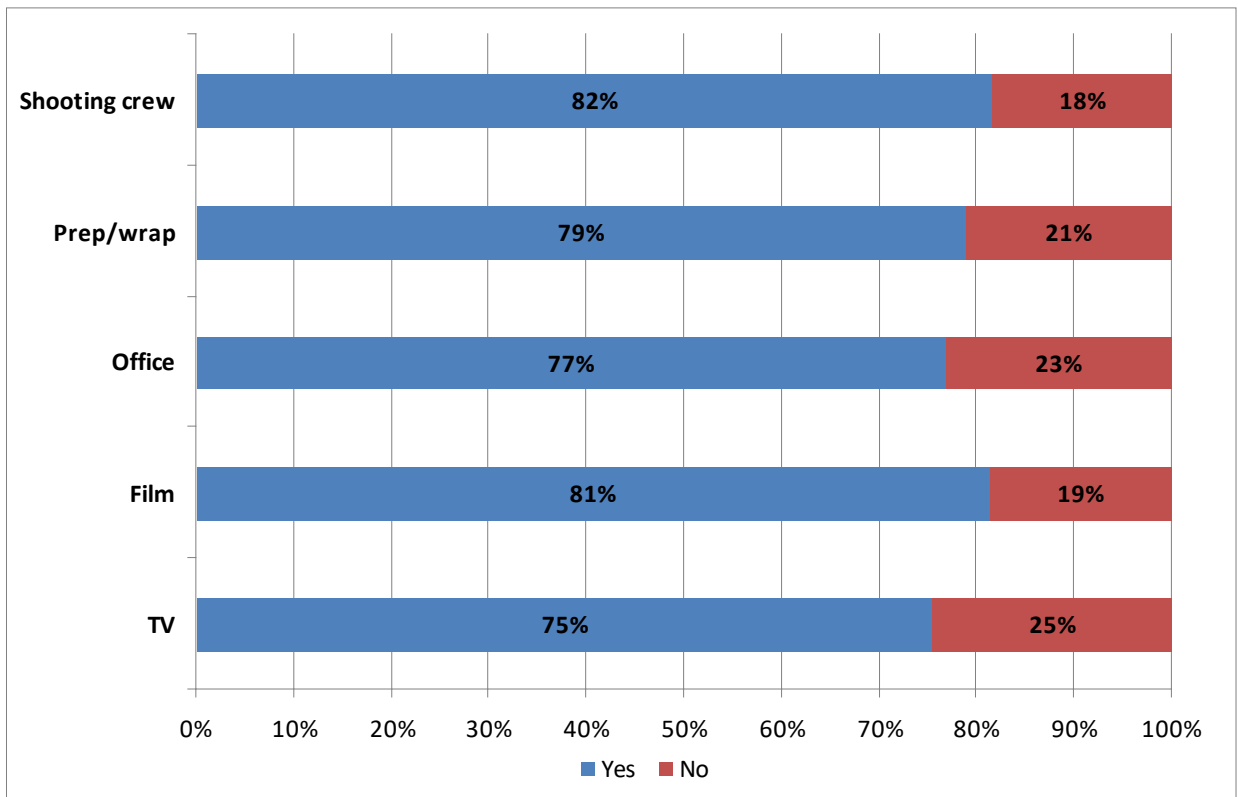
A majority of respondents (61%) said that working long hours has had an impact on their ability to do their job and nearly 80% said that they have made mistakes that are attributable to tiredness and fatigue. As a result most respondents report an impact on productivity (88.5%) and overall workload (62%). A majority of respondents also have concerns about safety (53%), with over quarter of respondents (27%) reporting that they had experienced an accident which they attribute to work related tiredness and fatigue.

The most common reasons why respondents say that they have had to work extra hours is because of scheduling issues (59%) followed by creative changes (19.5%) with less than 10% of respondents saying that extra hours have been caused by unforeseen circumstances and 3% because of technical problems.

Does working long hours have an impact on your ability to do your job?



Are there mistakes at work attributable to tiredness and fatigue?

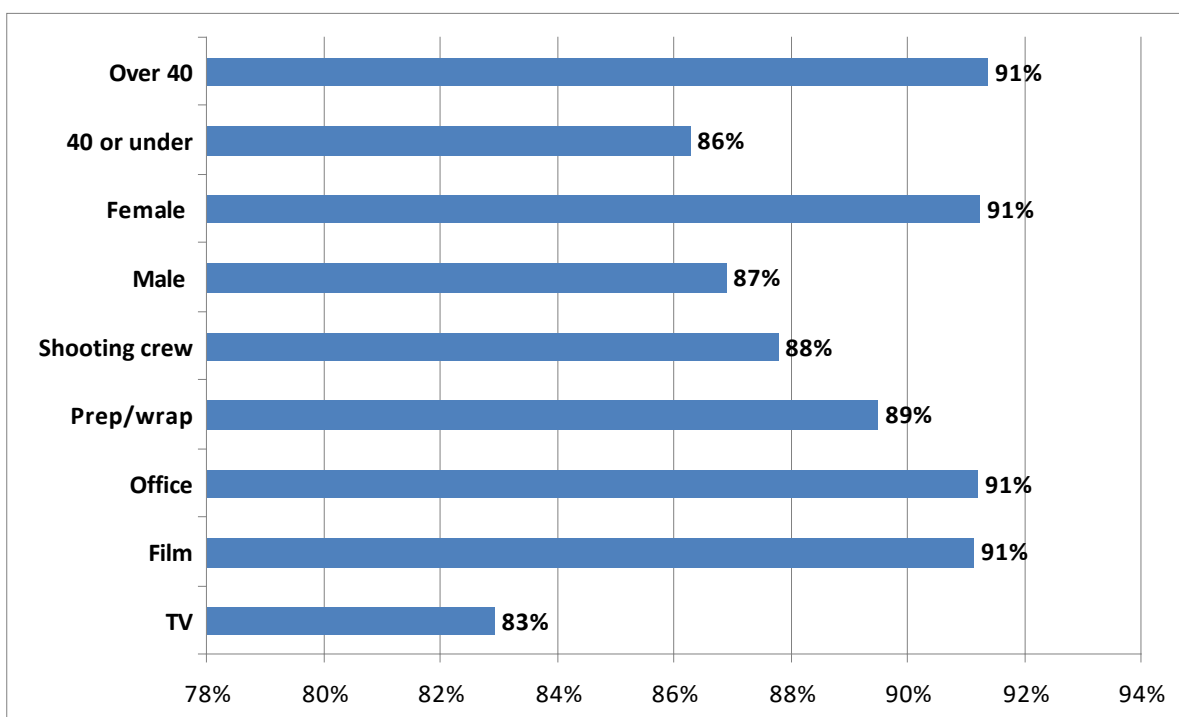


Work life balance

Nearly half the respondents said that they did not have a proper rest between the end of the day and their next morning start. Those working in shooting crews are most likely to feel that they do not have a long enough break between shifts (57%). The knock-on effect of long shifts and a short turnaround time on family life and tiredness is felt by an overwhelming majority of respondents. Nearly 90% said that working long hours had a negative impact on their family life.

The proportion of female respondents reporting a negative impact was slightly higher than for male respondents and similarly those over 40 were slightly more likely than those under 40 to experience a negative impact. Office based workers were marginally more likely to experience a poor work life balance than those working in shooting crews. However it is clear that long-hours working has a detrimental impact on the family and personal life of nearly all those working in the industry.

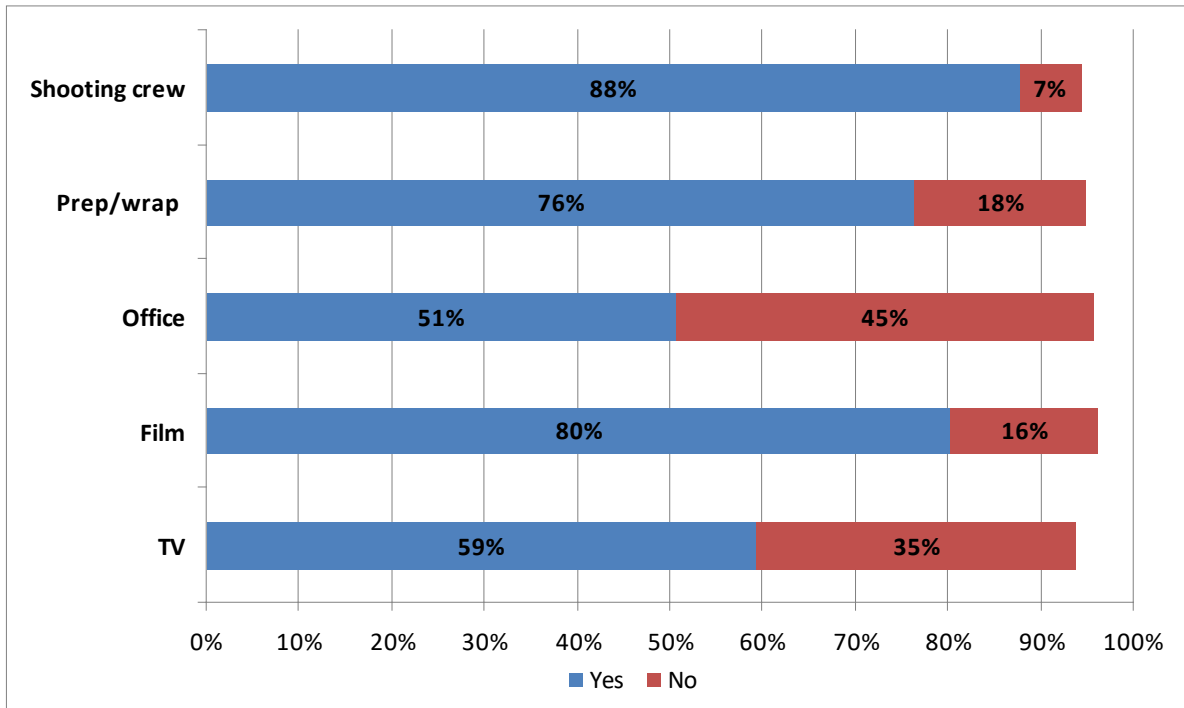
Does working long hours have a negative impact on your family and/or personal life?



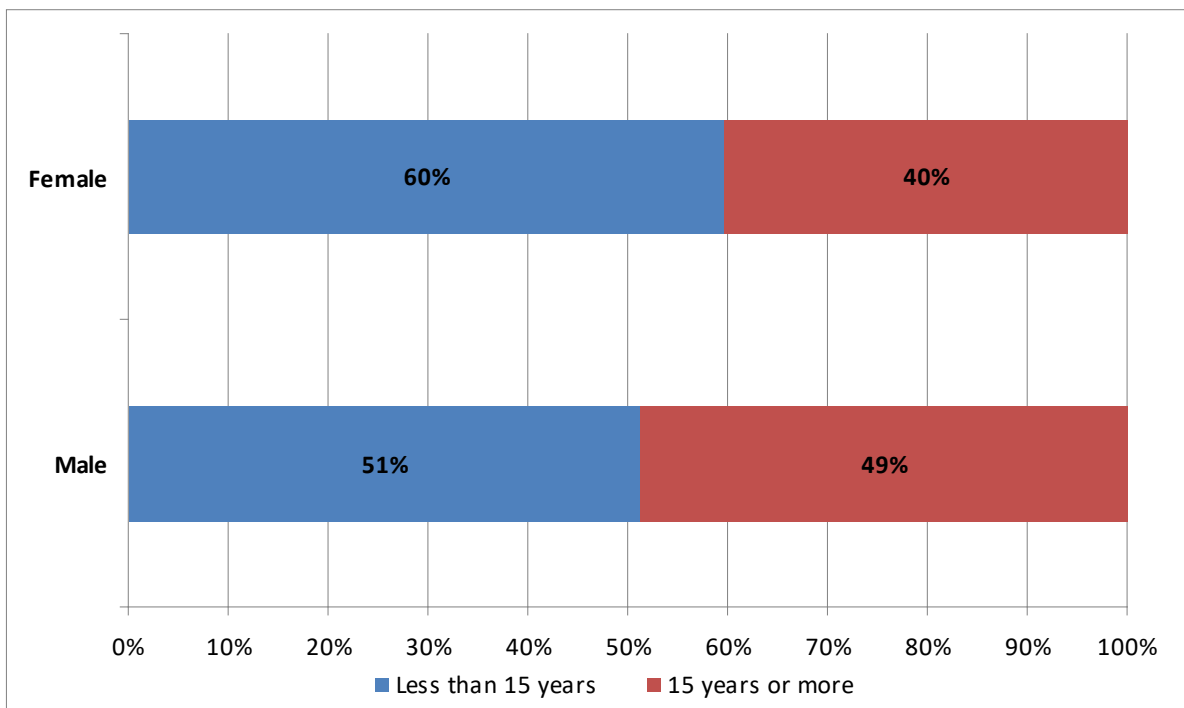
A majority of respondents said that they felt unsafe travelling to and from work because of tiredness. This has a particular effect on shooting crews (88%) and those working in film/commercials and TV/drama (80%).

Most worryingly for the future of the industry long hours and the cumulative impact on personal and family life is turning people away from the industry. Nearly two thirds of women say that they don't expect to be working in the industry in the long term. A poor work-life balance means that women expect to spend less time working in the industry.

Have you ever felt unsafe at work, or travelling to and from work, because of tiredness?



How much longer do you expect to work in the industry?

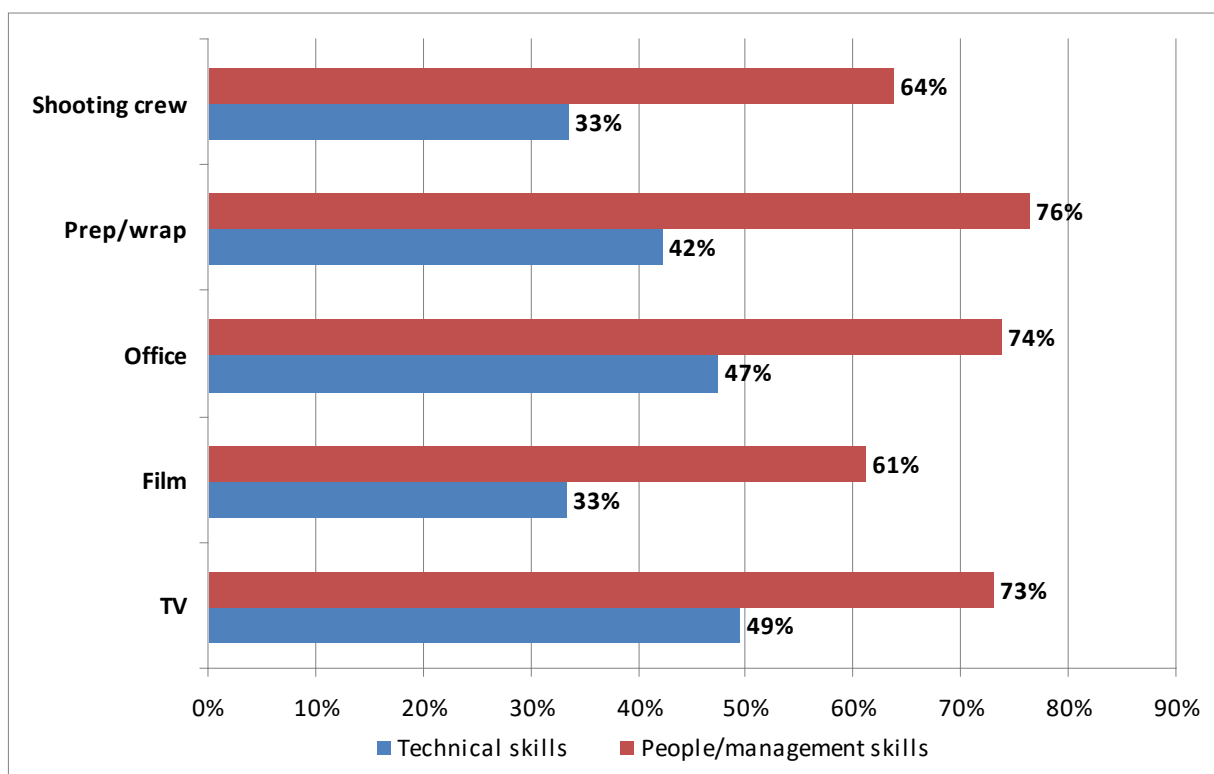


Can the industry change?

Respondents are very pessimistic about the possibilities of change within the industry. Less than half the respondents felt that production companies are aware of the risks associated with long working hours, and of those that are aware of the risks, less than 10% have taken any action to reduce working hours; this is despite the fact that 89% of respondents would prefer reduced hours of work.

One factor that respondents feel needs to change is the training of HoDs in people management skills. Two thirds of respondents felt that their managers would benefit from additional training rising to nearly three quarters of those who are office-based or working in prep and wrap and in TV Entertainment News and Factual.

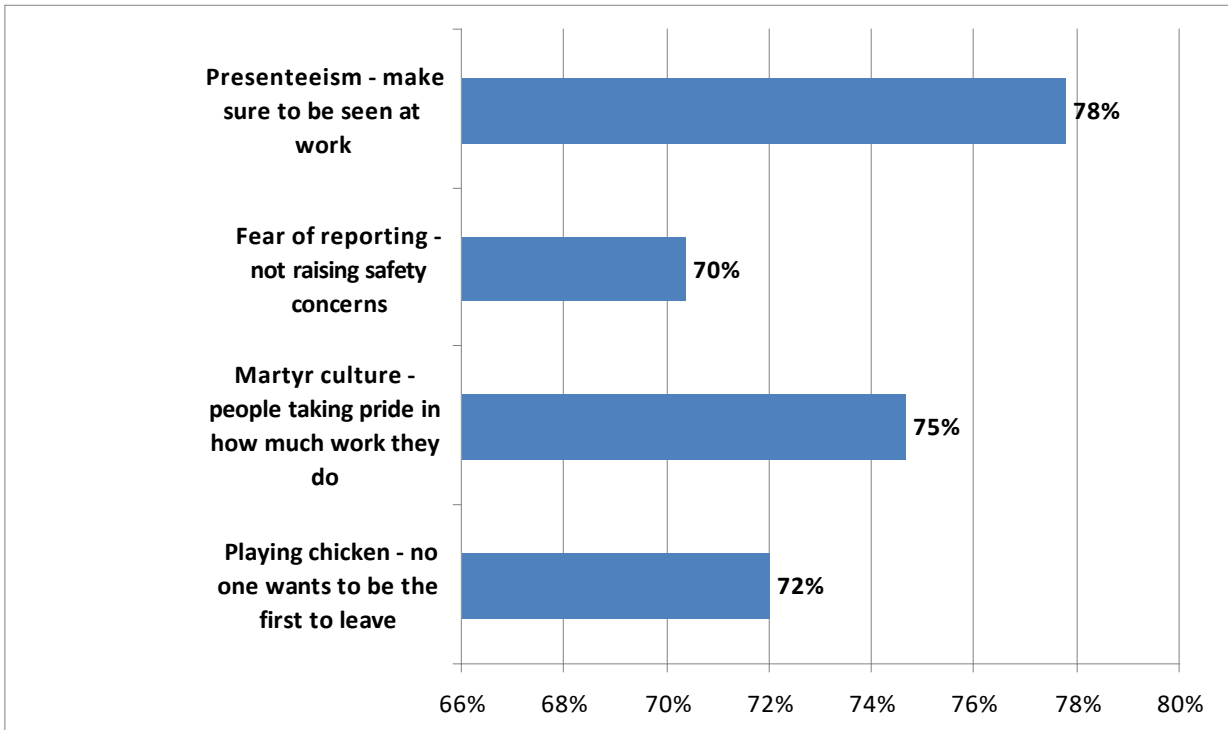
From your experience, do you think HoDs need additional training in...?



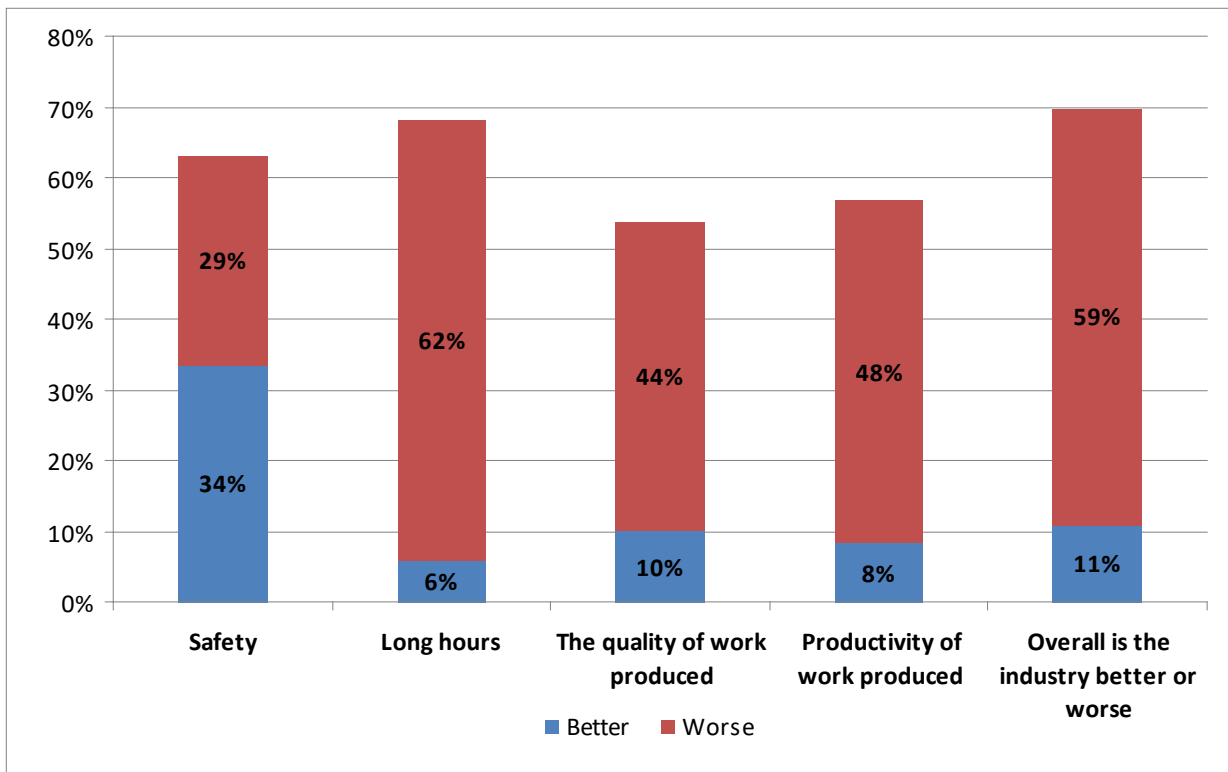
An overwhelming majority of respondents says that the industry is dominated by a culture that encourages long hours. Presenteeism is high across all departments and a fear of reporting safety concerns is endemic.

Probably of greater concern for the industry most respondents think the problems are getting worse. Only 11% of respondents say that the industry is getting better compared with 59% who say it is getting worse.

Do you recognise any these cultures in your workplace or department?



Do you think the industry is better or worse?



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