Working Hours in Ireland

Adare HRM
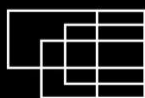
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Executive Summary

Screen Guilds of Ireland (SGI) represents Irish Film and Television Workers across the many Guilds / Departments within the Irish Film and Television Industry.

In 2019 global expenditure on screen production reached an estimated $177 billion, according to Global Screen Production. This includes investment in scripted film and television and documentaries, but not sport, news or commercials. The total number of jobs supported by the global Screen Production sector is estimated to be 14.2 million. This comprises 4.4 million direct jobs in the screen sector value chain and 9.8 million indirect and induced jobs supported by expenditure by Screen Production plus the other parts of the screen sector value chain.

In the Irish context, the sector has received government support. In 2018 the government launched the Audiovisual Action Plan, a €200m funding programme as part of the Department of Culture, Heritage, and the Gaeltacht's capital investment plan Investing in our Culture, Language and Heritage 2018—2027. The plan commits to additional capital funding in the sector, focusing primarily on film production, high-end television drama and animation. The plan is based on an ambition for Ireland to become a global centre of excellence, a leader in this area in line with the emphasis in the Global Ireland strategic initiative on the promotion of Irish culture.

The scope of this research project, agreed with the SGI Board was to conduct a comparison of working hours in the film industry between Ireland and three other agreed countries. The research is aimed at supporting the delivery of a number of SGI strategic objectives as set out in the Strategic Plan 2022-25 focused around the pillars of stakeholder engagement, representation, crew support services and research.

Within the screen industry, attraction and retention is a contemporary challenge. Internationally there is evidence that talent shortages are impacting and is likely to be exacerbated as the sector grows and the general competition for talent increases, within and outside of the sector. The overall success of an industry relies heavily on the attraction of individuals. Factors influencing skills shortages in the sector include job insecurity, long working hours, inferior work-life balance and career progression.

Benchmarking can help organisations or sectors to identify the areas where the gap between their standard and that of the industry is the largest. Benchmarking the screen industry in Ireland against comparable international countries provides useful contexts for both the sector and the operating hours within the sector. The identified countries were Germany, New Zealand and Sweden. In summary terms the following was noted from the research:

- all jurisdictions have a collective bargaining process in place
- all jurisdictions have a current agreement in place
- hours are provided for in all agreements

There is variability in agreed working hours across the international context across the countries researched. Sweden and Germany have as low as eight hours with Ireland and New Zealand comparable at 10 hours. Ireland has an agreed working week of 50 hours, compared to 40 in both Germany and Sweden. Of the countries benchmarked for this research, the working model for Sweden appears to provide for a shorter working day and more active management of working hours. The model is more aligned to the national context of Sweden which actively promotes more family / health friendly balance to work.

As part of the research a survey was conducted of Guild members aimed at:
1. Understanding the level of awareness of the collective bargaining agreement
2. Evaluating if there is compliance with the agreement
3. Assessing the impact of working hours on crew
4. Evaluating openness to alternative working hours.

637 people accessed the survey with 521 completing the survey in full. Key findings of the survey are presented below:

- **Agreement Awareness & Compliance**
  - **46%** are aware of the agreement; they know of it but haven't read it or struggle to understand it and **10%** are not aware of the agreement's existence.
  - The level of awareness and knowledge becomes more pronounced with tenure.
  - **28%** did not believe there was compliance with the 10-hour (paid) shooting day.
  - The survey findings indicated that **57%** of respondents work between 1 and 4+ additional hours per day.
- **Impact of Working hours**
  - **80%** of respondents believe that the working hours within the sector are negatively impacting their work life balance and almost **80%** of respondents believe that their health and wellbeing is being negatively impacted.
  - **96%** of respondents, where childcare is a relevant factor, believe that the working hours impact negatively on childcare arrangements.

- **33%** believe that extensive working hours negatively impact their financial stability.
- **65%** of respondents have considered leaving the sector in the last five years because of the hours and factors outlined above.
- **Alternative Working Hours**
  - **71%** indicated they would be open to considering alternative working models.
  - **81%** of female respondents would consider alternative models of working, but at **61%** of respondents, it is a consideration for male respondents also.

The research undertaken for this report presents opportunities and future actions for consideration by SGI and the broader sector to ensure sustainability and competitiveness yet balancing production delivery with the needs of current crew or those thinking of a crew career. These are summarised below:

Awareness and Education

There is an opportunity to increase awareness of the current SIPTU collective bargaining agreement among crew. Lack of awareness could have an impact on sectoral compliance with the agreement. With more prominence of knowledge gaps in new entrants to the sector (less than five years' service) it is timely to target such opportunities at this cohort particularly.

- The role of an appointed Union representative / crew lead for each production could support greater awareness and compliance with the agreement. With proactive engagement as part of the scheduling process this role could support the union, SGI and other stakeholders through effective engagement processes and relationships.
- Define/redefine the role of the Union representative / crew lead to a role based on positive and proactive engagement with crew and production.
- Provide awareness sessions and/or induction packs for all new crew and existing crew, where required, to build awareness of the current agreement.

Agreement Compliance

Working hours utilisation in the context of core hours, additional hours, compliance with collective bargaining agreements is recognised as challenging in balancing operational delivery, sector competitiveness and the needs of Crew (financial and psycho-social). In the first instance, increasing compliance with the current agreement will establish a baseline to evaluate productivity, competitiveness and the needs of Crew.

- Benefit could accrue from more detailed analysis of the additional hours being worked by Crew to provide valuable root cause insights related to scheduling, planning, costing and reactive verses planned hour requirements.

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Alternative Working Models

With respondents overwhelming reporting the negative impact that working hours are having on their health and wellbeing, work life balance and childcare arrangements; all contemporary issues across employment sectors, the current SGI strategic plan focusing on representation and wellbeing is validated. Timely access to support services is important coupled with compliance with agreements as this provides predictability of hours and enhanced ability to plan accordingly.

- There is opportunities to identify roles and niche areas of the sector that could offer and implement alternative working models; thus providing opportunities to stratify work based on lifestyle, life stages and/or income requirements of Crew.

- Engaging in further research to pilot alternative working models would provide evidence based findings to support (or otherwise) the impact of alternative working models on the issues raised in this research report.

- Timely identification of stakeholders to engage in 5.3.2 above and promotion of same (nationally and internationally) could provide opportunities to demonstrate a sector that is flexible, agile, responsive and open to new ways of working; key factors in the attraction and retention battle for talent.

- Given the challenges identified in this research project with regards to the impact of working hours on health and wellbeing, increased and ongoing promotion of the services and supports available to Crew would be beneficial. Awareness, accessibility and availability are critical features for any support service to be value adding and SGI have an important role in this area as provided for in the Strategic Plan.

1. Introduction and Context

Introduction

Screen Guilds of Ireland (SGI) represents Irish Film and Television Workers across the many Guilds / Departments within the Irish Film and Television Industry. These Guilds currently include: Accounts, Art, Assistant Directors, Camera, Construction, Continuity, Costume, Facilities, Editing, Grips, Hair, Locations, Make Up, Modelmaking, Production, Props, Prosthetics, Set Decoration, Sound, Special Effects, Stunts, Transport and Visual Effects.

In 2019 global expenditure on screen production reached an estimated $177 billion, according to Global Screen Production. This includes investment in scripted film and television and documentaries, but not sport, news or commercials. The report states that in 2019, Screen Production spending reached a new high watermark, which would very likely have been exceeded in 2020 – given that trends in rising production volume and value were ongoing – had the COVID-19 pandemic not dramatically impacted production worldwide.

The total number of jobs supported by the global Screen Production sector is estimated to be 14.2 million. This comprises 4.4 million direct jobs in the screen sector value chain and 9.8 million indirect and induced jobs supported by expenditure by Screen Production plus the other parts of the screen sector value chain.

The report goes on to compare the sector to others. The results show that the global Screen Production sector is almost 10 times bigger than the global recorded music sector, and larger than the global book publishing sector. In direct output terms, Screen Production is more sizeable than electric motor vehicles and robotics (industrial and service) which have seen considerable investments in recent years.

In the Irish context, the sector has received government support. In 2018 the government launched the Audiovisual Action Plan, a €200m funding programme as part of the Department of Culture, Heritage, and the Gaeltacht's capital investment plan Investing in our Culture, Language and Heritage 2018—2027. The plan commits to additional capital funding in the sector, focusing primarily on film production, high-end television drama and animation. The plan is based on an ambition for Ireland to become a global centre of excellence, a leader in this area in line with the emphasis in the Global Ireland strategic initiative on the promotion of Irish culture.

In the context of the above the importance of the human capital / resources is obvious and the need to attract and retain talent in the sector will be critical. The Screen Ireland strategic objective of investing in the talent and skills required for the future success of the industry through supporting capacity development, with diversity, equity and inclusion at its core acknowledges this challenge

and the need to develop this capacity. The sector has begun to highlight the challenges of attracting and retaining talent, not a challenge isolated just to the screen industry in the current market. In an employment market with an employment rate of [1] 73% in the fourth quarter 2021; the highest rate between 1998 and 2001, the ability for a sector to embrace this challenged with require a focus on generating an understanding of the needs and wants of people working within the sector balanced against the need to remain competitive and meet operational demands.

Scope

The [2] scope of this research project, agreed with the SGI Board was to conduct a comparison of working hours in the film industry between Ireland and three other agreed countries. This was further refined into an agreed objective of:

To establish and evaluate the working hours of the Irish Film and Television Crew with the following objectives:

1. To establish the current working hours / agreements across the sector

2. Compare the current working hours / agreements to the three identified jurisdictions

3. Outline the implications of these working hours / agreements for the Irish Film and Television Crew / Sector

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[1] The employment rate measures the number of people who have a job as a percentage of the working age population.
[2] The original planned scope was refined with agreement of the SGI Board given the challenges in accessing comparable productivity data across the global sector.

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The scope of the research is aimed at supporting the delivery of a number of SGI strategic objectives as set out in the Strategic Plan 2022-25 focused around the pillars of stakeholder engagement, representation, crew support services and research. The most relevant objectives from the strategic plan are set out in Table 1 below

Strategic Area	Strategic Objective
Stakeholder Engagement	To maintain and strengthen communications with all stakeholders in the industry
	To act as an emissary between the Guilds and SIPTU to maintain open communications
	To engage with all stakeholders in a constructive and mutually rewarding way, building relationships across all departments and forging a lasting relationship
Representation	To engage with stakeholders to provide a voice for the Guilds in steering groups around policy and expansion and facilitate engagement with Unions
	To act and uphold the highest standards within the industry
Crew Support Services	To provide crew members with access to a suite of services to support mental health and wellbeing during challenging times
Research	To research the need for greater employment regulation and accountability
	To research work practices and work models to explore ways to better facilitate our industry

Table 1 ¦ Strategic Plan Objectives – SGI Strategic Plan 2022-25

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Methodology

The methodology of the research project included:

- Documentation review
- Literary Review
- Questionnaire and analysis; distributed across the Guilds
- Stakeholder interviews (international)
- Draft Report (SGI Board Review)
- Final Report

Structure of the Report

The report structure is set out below:

1. Executive Summary
2. Introduction and Context
3. Literary Review
4. International Context
5. Survey Results
6. Conclusion
7. Appendices

Limitations

This report has been prepared as an internal support document for SGI. Adare HRM assumes no responsibility in respect of or arising out of or in connection with this report to parties other than SGI. The work on which the observations and conclusions have been made was undertaken in the period January to June 2022 and as such should be considered in that context.

The research project was conducted on a research and consultative basis, and the conclusions are based on the research and engagement with relevant stakeholders.

As part of the research, we have articulated what respondents believe are their views of the hours that exist or are in operation across the sector, but these have not been independently validated as part of a more in-dept analysis.

Acknowledgements

Finally, we would like to thank the Board of SGI for their time, effort and enthusiasm which they committed to this research project and their valuable co-operation and willingness to proactively engage in the process at every stage. In addition, acknowledgement must be given to the survey respondents and those stakeholders who engaged in the process. On behalf of SGI it is important to acknowledge the funding source of Screen Ireland.

2. Literature Review

Introduction

Over the years, there has been evidence of a fundamental shift in the employer/ employee relationship, consequently having implications on the attraction and retention of talented employees (Horwitz et al., 2003). Today, employers are confronted with trends that were once unheard of, for instance employees seeking time over money, concordance with work life and home life and collaborative management where hierarchies are diminished and an increase in team structures (Beeton et. al., 2018). According to Mitchell et al. (2001), approximately 50% of employees are expected to leave their current employer during a five-year period. The resignation of employees can pose a considerable strain on firms, both from a cultural and financial perspective. Although a variety of motives exist for employee resignation, they can include reasons such as changes in family situation, desire to learn a new skill, employment offers, perceptions of unfair treatment or lack of opportunities for promotion.

Attraction

The overall success of an industry relies heavily on the attraction of individuals (Chapman, Uggerslev, Carrol, Piasentin, & Jones, 2005). Per se, recruitment is a crucial element by means of individuals learning about the organisation, ultimately influencing their decision. The attraction of individuals to an industry is motivated by industry characteristics (Boswell, Roehling, LePine, & Moynihan, 2003). Therefore, it is crucial that employment rewards are adequately presented to attract desirable talent (Rynes & Cable, 2003). As outlined by Williams and Dreher (1992) with regards to specific role characteristics, pay grade is considered to be the most desirable element to most individuals, concurrently, Saks et al. (1996) identifies pay to be the most effective and crucial job attribute in determining employee attraction. It is further suggested that salary has a more significant influence on role decisions than attitude towards an industry (Aiman-Smith et al., 2001). In their research into specific pay preference, Cable and Judge (1994) found that graduates favoured both organisations and industries with high in comparison to low pay, flexible in comparison to fixed benefits, individual in comparison team-based pay and fixed in comparison to variable pay. Therefore, this suggests employee attraction to be most effective when strategic methods are utilised to leverage such job characteristics in order to be more appealing to individuals (Rynes & Cable, 2003).

Attraction is also influenced by employee benefits. An organisation can compensate for moderate salaries through their offering of appealing employee benefits as a form of non-cash compensation (Casper and Buffardi, 2004). Similarly, research conducted by Browne (1997) found that potential employees were willing to accept lower salaries for non-cash benefits that aligned with them. Further research presented that organisations with flexible benefits tend to fill available positions at a higher rate in comparison to those without flexibility, therefore, indicating that the quality of employee benefits have an impact on the attraction of individuals (Barber and Bretz, 2000).

Retention

Research has found that an emphasis on human resource practices has a direct influence on the retention of individuals (Tremblay, 2008). Pare and Tremblay (2008) hold the view that beneficial actions directed towards employees encourages the reciprocation of such actions in a positive manner. Furthermore, if employees feel valued it significantly reduces turnover intentions (Pare and Tremblay, 2008). Research has found that 33% of employees tend to leave their organisation within two years (Gordan and Lowe, 2002). It was also found that 45% of employees felt attached to their organisation due to their loyalty to their employer. The concept of 'reciprocal commitment' is complicated yet is an essential strategy for winning the war for talent.

According to Parker (2005), retaining quality individuals is a significantly cheaper strategy than a cycle of recruiting and training new individuals, more particularly within such tight and competitive labour markets. Although organisations develop budgets for recruitment, it is typical for retention strategy budgets to be discounted. However, Cappelli (2000) argues that traditional retention strategies cannot guarantee talent retention, rather it is suggested that organisations recognise it is impractical to expect that individuals would not exit the organisation. What is considered practical and effective is the assessment of individual needs and wants in order to devise applicable retention strategies Cappelli (2000). Similarly, Parker (2005) proposes that a retention strategy should involve the recognition of potential, minimising turnover and creating a workplace where individuals are creative, cooperative and enthusiastic. Therefore, in this context, talent management and succession planning require attention.

As predicted by Wislon (2022) a skill shortage is imminent, thus subsequently, retention and engagement will become key areas of focus. Furthermore, it is anticipated that in an attempt to approach such shortages, organisations will be inclined to prolong taking action until there is a 'burning platform' and then increase salaries, head hunt individuals from competitors and offer current employees incentives to stay. Wilson (2022) critiques this approach as he refers to this 'just-in-time' strategy as reactive and unproductive in the organisation's attempt to weather the storm. Conversely, it is believed that organisations must take a proactive approach via employment strategies that aim to create a culture that will encourage, engage and retain their best and brightest, of which will pivot away from more traditional pay and benefits and towards building environments encouraging employees to grow and develop (Jamrog, 2004; Wilson, 2022). This builds employee commitment and engagement and allows employees more options for employment when shortages do transpire. In addition, when confronted with such circumstances where all pay and benefits endure, individuals will look for employment that are aligned with their needs and values. A key strategy proposed by Jamrog (2004) of which is significant in the encouragement of engagement and retention is the placement of emphasis on work/life balance. Despite Wilson's (2022) prediction of skill shortages, Jamrog (2004) conveys "by working today to give supervisors the tools to slow or reverse the perceived decline of employee engagement and stem the potential turnover of key talent, companies can position themselves to weather the coming perfect storm".

Attraction and Retention within the Film Industry

Within the Film Industry, attraction and retention is a contemporary challenge. A number of factors influence high rates of labour turnover, including anything from issues with pay scales to confrontation with management. As stated by British Film Institute's (BFI), chief executive Ben Roberts at a BFI Film Academy event, September 2021 "tell your friends, we need people working and we need lots of them". This statement suggests what many within the film industry have been alerting for some time, that is the inward-investment-driven production boom, more specifically as the industry endures the global pandemic, of which is provoking skill shortages and as a result creating huge difficulty for filmmakers and companies to cope. Many are of the view that this situation is attaining crisis levels and creating a sense of panic (Macnab, 2021). Increasing budgets in an attempt to compete for technicians, wage inflation, scarce equipment and project delays as according to producer Andrea Cornwell, filmmakers lack the confidence to assemble a cast in current times. In addition, the issue is most prominent at crew level, Andrea Cornwell adds "we are finding that… senior working crew are simply not available".

More specifically, available candidates are asking for a five-day weekly wage exceeding the assigned budget by 40%. In order to stay within budget, filmmakers are coerced into cutting corners by recruiting technicians with less experience or omitting crew functions. A significant element impacting this is the long-term contracts being offered by streamers and studios to ensure individuals are available when required, creating a relentless competition for crew members.

Coherently, Eric Fellner, production company co-chair "if someone is being offered a year's work on a guarantee and we can only offer 12 weeks, they are probably going to take the year… that's the way it works. And, yes, the streamers are doing a lot of that, putting people on retainers." (Macnab, 2021).

Factors Influencing Skill Shortages in the Film Industry

Job Insecurity

A core factor is the financial uncertainty that comes with employment within this industry, in addition to the absence of long-term secure employment which typically denotes freelance work. Research by Raising Film Ireland (2021), found that 18% of individuals earn less than €10,000 on an annual basis with an additional 10% earning €11,000–€19,999.

As defined by Alterman et al. (2013) job security refers to the likelihood of an individual keeping their job. Additionally, a role with a high degree of job security is one that an individual would have a narrow likelihood of becoming unemployed. A number of elements impacting job security include the economy, prevailing business conditions as well as an individual's personal skills (Johnny and Magnus, 2003). Furthermore, job security is also associated with the contracted terms of employment, collective bargaining agreements or employment laws that protect against arbitrary termination, dismissals and lockouts.

Job security has been identified as a key factor influencing employee turnover, for the reason that it concerns resignation and reactions of devotion (Johnny and Magnus, 2003). In relation to resignation, research has found a direct correlation between job insecurity and employee turnover intentions (Johnny and Magnus, 2003). Correspondingly, Rankin (2006) identifies a lack of job security as a primary cause for voluntary turnover. It is known that employees have a preference for the comfort that comes with job security, thus it is typically rare for employees to resign from roles in which they are secure even if they receive an offer for a higher salary elsewhere.

Long Working Hours

Linked with job insecurity, Raising Film Ireland (2021, p.3) found that many individuals identified a core theme within the film industry being the "extremely long working hours, often on location and at short notice". Research by the Institute of Employment Studies (2003) demonstrates that long working hours of 40+ hours weekly, has a number of varying negative effects on individuals such as decreased productivity, poor performance, health problems and low motivation levels. The Alliance of Motion Picture and Television Produces (AMPTP) are being urged by Hollywood cinematographers to confront 'the hazards of unsafe working hours' that have hindered the Film Industry for many years (Lattanzio, 2021). Of which has been articulated in a letter signed by Academy Award winners Emmanuel Lubezki (Gravity), John Toll (Braveheart), Roger Deakins (1917), and Erik Messerschmidt (Mank), as well as Oscar nominee Rodrigo Prieto (Brokeback Mountain), asking producers to 'create meaningful change' now.

As previously mentioned, a culture of long working hours damages productivity levels. Evans and Green (2017) argue that it's 'bad for business' in addition to being the 'product of bad management'. Furthermore, when individuals within the Film Industry are working long hours on a regular basis, it is likely due to the lack of investment in management rather than for any real

business requirement (Green and Evans, 2017). Creativity is a substantial component of this industry, as it relies heavily on individuals being able to pause, think and create.

14% of BECTU members believe the industry is taking a continuous downturn with over 90% identifying long working hours as the primary issue (BECTU, 2017). Additionally, among BECTU's (2017) members, individual editors have revealed often working 27 hours straight, on most occasions being with overtime rates, and 60% of shooting crew members revealed that they work beyond contracted hours on a regular basis.

Such impractical hours lead to mistakes and missed opportunities which undermines worker's relationships and in turn diminishing business and the wider industry. According to Green and Evans (2017) such an employment culture brings about 'presenteeism', in that the habit of working longer than required further accentuates the issues created by long working hours. According to BECTU (2017) 80% of respondents revealed that they believe they work within a workplace with a presenteeism culture as a number of mistakes that have occurred are a result of tiredness and fatigue. It is believed that employers have a duty of care in reducing excess hours, rather they create a reward structure whereby a long working hours culture grows. Employers avoiding sensible working hours structure and paying overtime, is generating stress, illness and poor productivity. Regrettably, BECTU (2017) members feel they don't have an option when it comes to working additional hours, with 66% of respondents believing they have 'little choice' and an additional 18% stating that they have 'no choice at all'.

Inferior Work-life Balance

It is known that those individuals who work long hours endure the ramifications of a poor work-life balance, and subsequently an inferior quality of life. As stated by Lattanzio (2021) this issue is one that is acknowledged for emergency and medical services as well as the police, however it is an issue that is not yet addressed within the Film Industry. As previously discussed, fatigue damages the quality of work produced, but it is also known to damage non-work life just as much, if not more, targeting an employee's sense of wellbeing. Family life is heavily impacted as employees seldom get to see and spend time with their children and family during the week, having to 'video call home from a cutting room just to say goodnight' and feeling the pressure to 'miss out on family holidays'. Others highlight being too exhausted to interact with their families as much as they would like to. It is often suggested that this domineering culture of long working hours is a significant factor in relationship breakdown and divorce. Correspondingly, 90% of individuals identified that such long working hours significantly impacts their family lives negatively. Green and Evans (2017) believe that this is what is making the industry less attractive and discouraging individuals from entering.

According to BECTU (2017), women within the industry find that 'staying current' in terms of industry skills and career advancement tends to be incompatible with a family life.

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Work-life Balance with Caring Responsibilities

Coupled with the above industry constraints of freelance contracts, with long unsociable hours and ever-changing schedules, Raising Film Ireland (2021) found the impact such industry characteristics particularly have on carers and parents working in this industry. A profuse 75% of individuals say caring negatively influences their career, and 79% state that caring negatively influences their annual earnings (Raising Film Ireland, 2021). A major constraint continuously emerging is the strain placed on individuals managing both work and family life, more specifically for freelancers, as childcare is both expensive and challenging to source, particularly when working irregular hours.

Career Progression

Furthering from the above, the evident lack in childcare creates a barrier for parents in taking specific jobs and seeking out senior positions due to the additional time demands this would place on them (Raising Film Ireland, 2021). Career progression has been deemed more difficult due to the inability to attend events, training and upskilling due to such childcare responsibilities, it is additionally noted that an assumption is typically made that being a parent means they are not interested in career progression or mentoring (Raising Film Ireland, 2021). Such barriers put parents within this industry under significant pressure and often this leads to employees leaving for roles that accommodate their circumstances more appropriately.

It is clear that such factors have a major influence on the evident skill shortage within the film industry. Isolating such individuals crying out for structural change drives talent out and as a result creating an expanding experience gap. The analysis conducted above exposes the impact that the nature and scale of such factors has on employees and their careers within the film industry. Such factors need to be addressed in order for the film industry to combat challenges associated with attraction and retention.

Overcoming Film Industry Challenges

Whether intentional or unintentional, such factors create a negative impact on the film industry and thus subsequently contribute to the loss of knowledge and skills. The film industry skill shortage is the result of burnout caused by the strenuous working patterns of which at present are considered 'normal'. Subsequently, there is an evident loss of diversity within the industry, as supports for certain cohorts doesn't exist. A considerable number of women believe that their careers would have progressed to higher levels at faster rates if they did not have carer responsibilities. Consequently, the film industry is deprived of women's voices, skills and talents.

From the analysis conducted about a prevailing desire exists for structural change for instance typical working day reduction, budgets acknowledging caring costs, increased paternity leave and equal parenting legislation. Possibilities of change within the industry are quite pessimistic as it is believed that although there is awareness of the risks associated, as little as 10% have taken action against such factors (Green and Evans, 2017). In order to overcome the contemporary challenge of

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attraction and retention within the industry, a structural change is a necessity which needs to be considered by employers on a larger scale.

A December 2021 survey by UNI Global Union's media, entertainment and arts sector (UNI MEI) gathered data on collective agreements, working hours and terms and conditions from 28 unions in 22 countries, representing more than 150,000 behind-the-scenes crew members in feature film production, independent television production and streaming content production. The survey reveals global trends of recurrent overtime, insufficient rest, extensive use of weekend work and disrespect for basic safety requirements that they indicate make working in the film and TV industry, "unfair, unequal, unsafe and unsustainable for many workers" (Demanding Dignity Behind the Scenes, 2021).

Particularly since the global pandemic, there is global support for new models of working. Numerous roles evolved a job-share/ part-time approach, particularly in production/ coordination. Many individuals within this industry do not want to be put in the position of choosing either their career or personal life, and thus remote working, flexible hours, part-time work and job sharing is a route that needs to be explored further. To that end it will require stakeholder engagement, education and awareness, research and piloting of new operating models and ways of working.

3. The International Context

Benchmarking can help organisations or sectors to identify the areas where the gap between their standard and that of the industry is the largest. Benchmarking the screen industry in Ireland against comparable international countries provides useful contexts for both the sector and the operating hours within the sector. The identified countries were:

- Germany
- New Zealand
- Sweden

The exercise undertook to evaluate the sector and the hours within the sector under three main headings:

1. The existence of any agreement guiding hours of work within the sector
2. The number of hours provided for within that agreement
3. Provisions related to 2. above.

In summary terms the following was noted from the research:

- all jurisdictions have a collective bargaining process in place
- all jurisdictions have a current agreement in place
- hours are provided for in all agreements

The agreements, in the main provide for:

• Hours of work (Day & Week)	• Travel
• Pay	• Fees & Expenses
• Public Holidays	• Health & Safety
• Meals & Lunch breaks	• Policies & Procedures

A summary of the current agreements for the benchmarked countries is provided for in Table 1 below. The tenure of the agreements is variable, but all provide for review periods by virtue of the end dates, or as the case in New Zealand, a live document that can be updated as conditions are renegotiated/amended.

	Ireland	Germany	New Zealand	Sweden
Collective Bargaining in Place	✓	✓	✓	✓
Agreement in Place	✓	✓	✓	✓
Agreement Commencement	November 2020	April 2021	2017 Edition	January 2021
Agreement duration	5 years	28 Months (31/8/2023)	Living document updated as necessary. Replaced the 2004 Guidelines for the Engagement of Crew.	29 months (to 31/5/2023)

Table 2 ¦ Sectoral Agreements

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High level overview of the agreements in place is provided for in Table 2 below with a summary of the working hours provided. There is variability in agreed working hours across the international context across the countries researched. Sweden and Germany have as low as eight hours with Ireland and New Zealand comparable at 10 hours. New Zealand have a differential in terms of the lunch break within the 10 hours for short-or longer-term productions.[3]

	Ireland	**Germany**	**New Zealand**	**Sweden**
Hours provided for in agreement	✓	✓	✓	✓
Summary number of hours provided for in agreement	▪ 10 Hours ▪ A 10 hour working day plus 1-hour unpaid break (11 hours duration) ▪ A 9.5 hour semi-continuous day plus 30-min cessation of shoot break ▪ A 9 hour continuous working day without a cessation of a shoot; 20 minutes staggered break.	▪ Weekly regular working time is 40 hours, which are distributed evenly over the weekdays Monday to Friday. ▪ Maximum daily working time of 12 hours ▪ 13 hours for high frequency television series production	▪ 10 hours including 45 minutes paid break **(Short Term)** ▪ A Working Day of 10 hours (plus a 45-minute unpaid meal break). **(Long Term)**	▪ Ordinary working hours for **artists** are no more than 8 hours per day, excluding meal breaks. ▪ **Professional Categories:** Ordinary working hours may not exceed 40 hours on average per week without public holidays for a maximum limitation period of 4 weeks. Ordinary working hours may not exceed 10 hours per day. The working week may comprise an average of 5 shifts.

Table 3 ¦ Summary of Working Hours (per day) Provided in Agreements

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[3] Any engagement where the uninterrupted production (filming) duration is more than 2 working weeks.

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In the context of the working day, the weekly hours provide a useful comparison of maximum working hours.

	Ireland	Germany	New Zealand	Sweden
Maximum Weekly Hours	▪ The Standard Week is a **50-hour** week. ▪ The Production Company may schedule the production over any 5 or 6 consecutive days out of 7.	▪ The weekly regular working time is **40 hours**, which are to be distributed evenly over the weekdays Monday to Friday.	▪ The working week can be of any length of up to 6 consecutive shooting days and any number of non-shooting (travel, prep, wrap) days up to a maximum of 12 consecutive working days. **(Short Term)** ▪ 5 Consecutive days followed by 2 consecutive days off or 6 consecutive days followed by 1 day off. **(Long Term)** ▪ Note: agreement provides recommendations and risks around working hours.	▪ Ordinary working hours may not exceed **40 hours** on average per week without public holidays for a maximum limitation period of 4 weeks. Ordinary working hours may not exceed 10 hours per day. The working week may comprise an average of 5 shifts.

Table 4 ¦ Summary of Maximum Hourly Weeks Provided in Agreements

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Break time provisions are set out in each of the agreements and are an important part of working hours arrangements for crew operating in the sector. As well as ensuring compliance with health and safety requirements, adherence can support the health and wellbeing of those working in the sector.

	Ireland	Germany	New Zealand	Sweden
Break time provisions provided for in agreement	✓	✓	✓	✓
Detail of break time provisions	▪ In the Standard ten plus one-hour day, there will be one meal break (lunch) of one hour's duration, or 30 minutes from the last person served as determined by the schedule, which will take place not before 4 hours and not later than 5.5 hours from unit call. ▪ A scheduled meal break is a period not included in the computation of working hours.	▪ If the working time is up to 8 hours; a break of at least 45 minutes is required. It is not allowed to work longer than six hours without a break. ▪ In the case of extended working hours, an additional break of 30 minutes must be granted if the working time exceeds 12 hours. ▪ Breaks of up to 1 hour and 15 minutes are not counted as working time.	▪ A Meal Break of at least 45 minutes will be scheduled 5 hours after commen-cement of the working day.	▪ Breaks must be scheduled so that the artist does not work for more than five consecutive hours. A break may be replaced by a meal break. ▪ The participants are entitled to breaks to the extent that the working conditions allow. Breaks are included in working hours.

Table 5 ¦ Summary of Break Time Provisions Provided in Agreements

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Case Study Detail ¦ Sweden

Of the countries benchmarked for this research, the working model for Sweden appears to provide for a shorter working day and more active management of working hours. The model below has been validated by stakeholders operating within sector. The model is more aligned to the national context of Sweden which actively promotes more family / health friendly balance to work.

Working hours

- For artists, the working day in Sweden is 8 hours; with a shooting day for of hours between 08.00 – 17.00 including a one-hour lunch break
- The lunch break should be no later than 5 hours after start work. It is permitted to have 45 min lunch break throughout the entire shoot. Swedish law requires a 1-hour lunch break and therefore another 15 min snack break can be added.
- Working hours starts and ends at the production office, not on location/set, travel from office to set is included in the working day.
- A working week for crew consists of 40 hours and is usually divided on 5 days but can consist of as much as six days.
- If it is preferable/needed to work 10-hour days, this allowed to plan the shooting days as 4x10 10-hour days per week as well and by that borrow time from other days of the week.
- Planning can be undertaken as 1-week planning, 2-week planning, 3-week planning or 4-week planning. The 2-week planning means that hours can be borrowed e.g. borrow and use 2-weeks working hours (80 hours) when planning the shooting schedule. The 3-week planning means 120 working hours in 3 weeks, but not more than 50 hours per week.
- As a new alternative to the traditional 40-hours week, producers may now schedule weeks as long as 50 hours/week. That means that hours can be borrowed from some weeks to make some weeks longer. A working week may still not exceed more than an average of 40 hours during the whole shooting period. There must also not be a schedule of more than four 50-hour weeks in a row.
- Turnaround time between work shifts is 11 hours.
- Weekend rest is 36 hours of coherent rest as a minimum every week.
- A maximum of time of 48 hours / week is allowed, including overtime counted in average counted over a four-week period.
- The working hours for coming week 14 days in advance must be provided.
- Where changes in hours take place following agreement of above, a fee of approximately €15 per change must be made to the crew member.

The above is provided for in the 2019-2023 agreement.

Alternative models

There is a limited evidence of alternative operating models of hours in place in Sweden; this is likely to be a characteristic of the model of managing hours as outlined above, which proves very effective, based on feedback as part of this research. To date, no research has been undertaken to validate the effectiveness or otherwise of the operating model above. Notwithstanding this, it is understood that job sharing (as arranged by the employee(s)) can be undertaken with local agreement for certain roles. The employer, does not take responsibility for organising this, but if not likely to impact production, there is unlikely to be resistance to same.

Agreement compliance and awareness

On commencement of each production, one or two local union representatives are nominated to work with production to ensure that planning of hours are in compliance with the above agreement and throughout the production. The role of these union representatives is also to ensure that awareness of the agreement is maintained. It is reported that awareness of the agreement is very high among crew working in the sector.

Agreement Review

The agreement is due for review / renegotiation commencement in late 2022; it is unlikely that changes to the hour arrangements outlined above will be required.

4. Survey Results

Survey Details

As part of the research a survey was conducted of members. The survey aimed to:

1. Understand the level of awareness of the collective bargaining agreement
2. Evaluate if there is compliance with the agreement
3. Assess the impact of working hours on crew
4. Evaluate openness to alternative working hours.

The survey can be found in Appendix 2.

The survey was distributed online and was available for completion from Thursday 14th April 2022 to Friday, 4th May 2022. The survey used Survey Monkey and was distributed from both SGI and SIPTU databases.

Response Rate
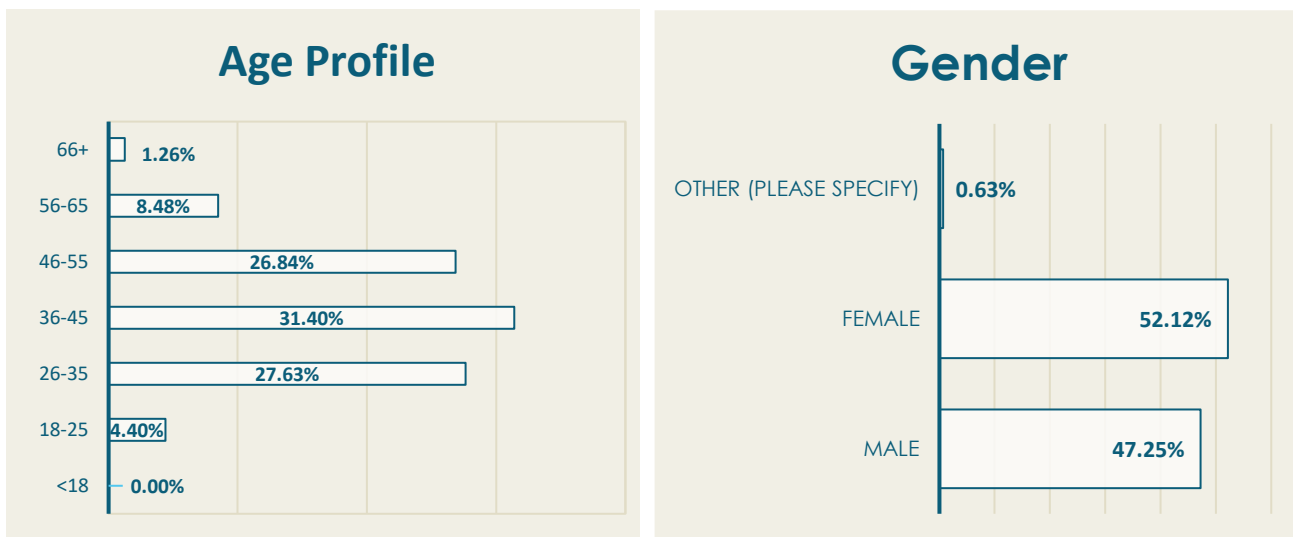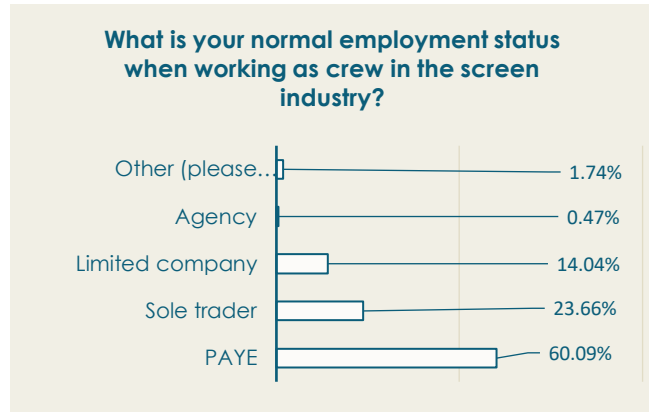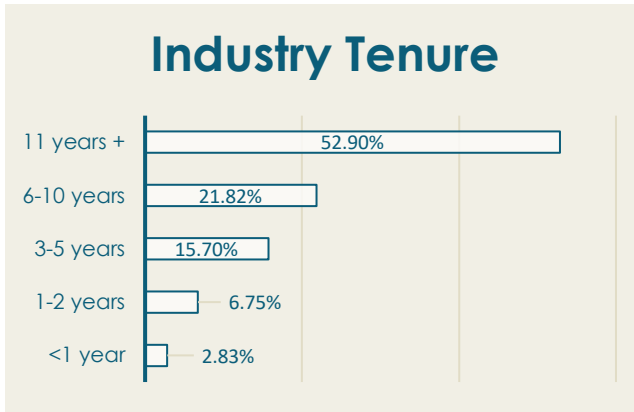
637 people accessed the survey with 521 completing the survey in full.

Respondent Demographics

Age Profile, Gender & Industry Tenure

The age profile and gender of the respondents who accessed the survey is provided below (n=637).

Industry Tenure

Tenure	Percentage
11 years +	52.90%
6-10 years	21.82%
3-5 years	15.70%
1-2 years	6.75%
<1 year	2.83%

What is your normal employment status when working as crew in the screen industry?

Status	Percentage
Other (please...	1.74%
Agency	0.47%
Limited company	14.04%
Sole trader	23.66%
PAYE	60.09%

Primary Department

Respondents were asked to indicate their primary department within sector, acknowledging that some disciplines operate across multiple departments. There were respondents across most departments.

What is your primary department within the screen industry?

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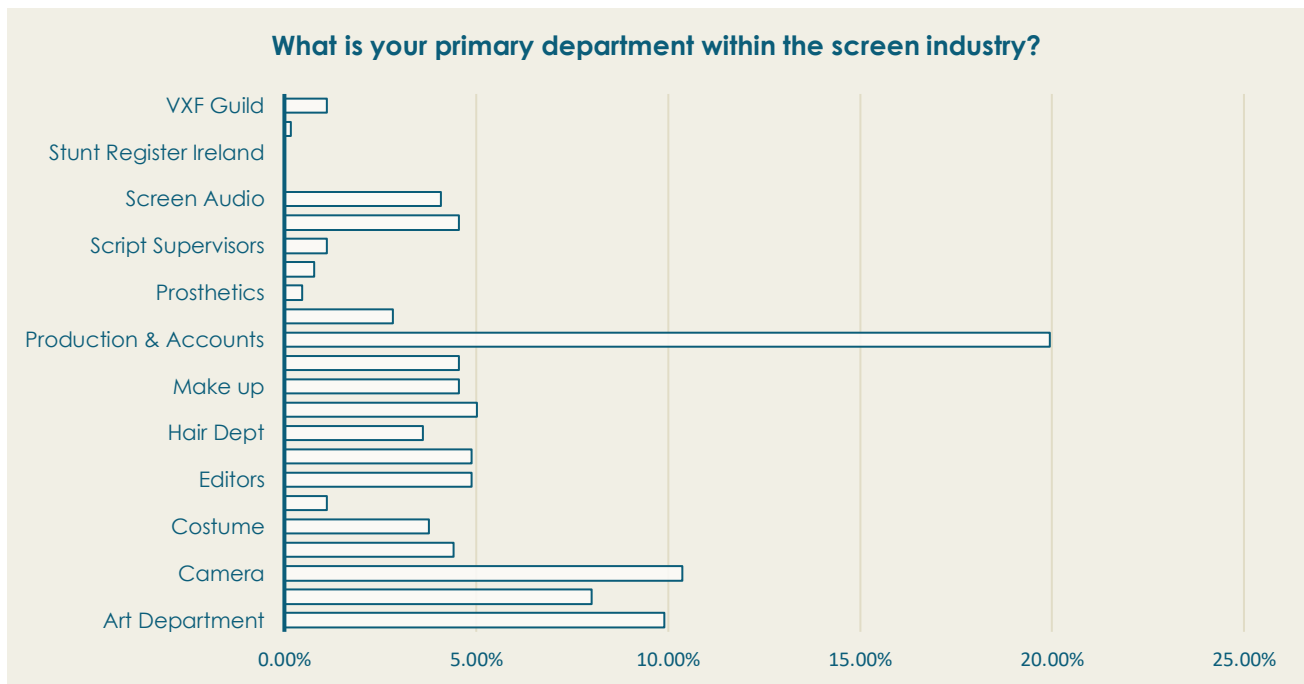
Data Analysis & Findings

Agreement Awareness & Compliance

As outlined previously, working hours in the Ireland are informed by collective agreements negotiated between the trade union, SIPTU and the Television Drama Industry in Ireland. The agreement effectively provides the baseline for the following:
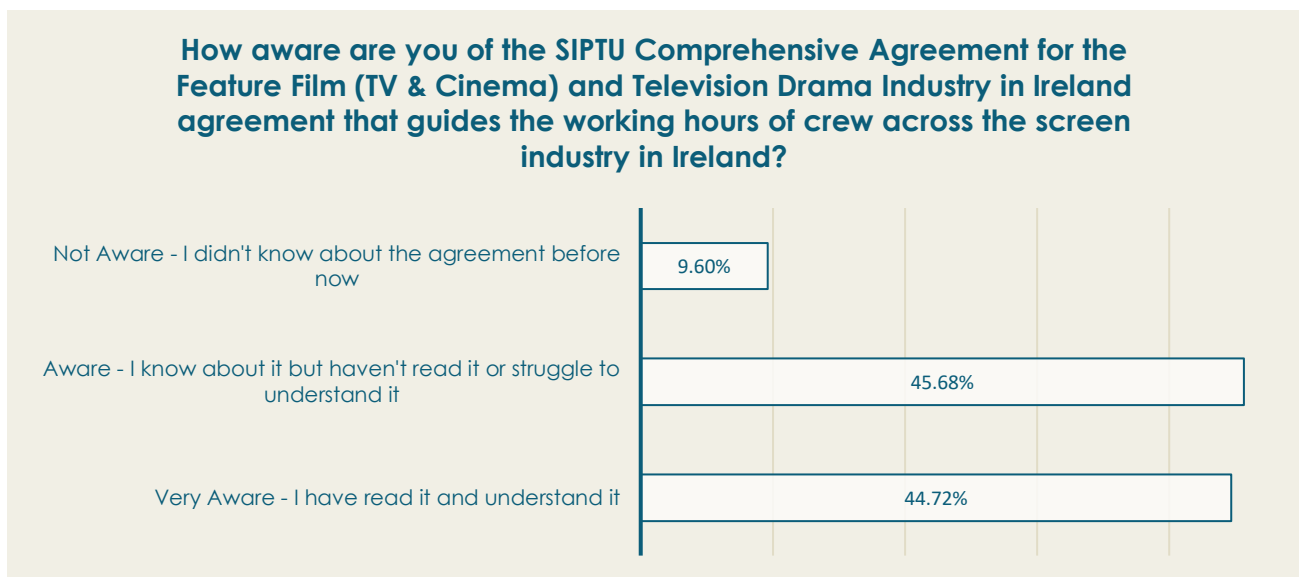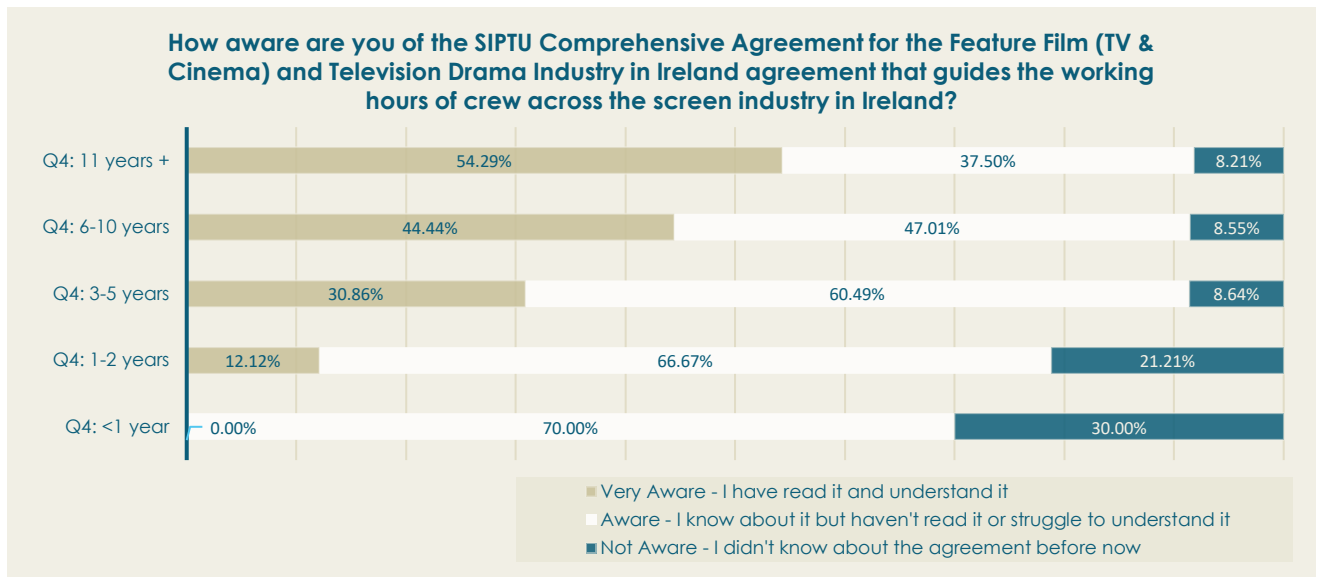
- Hours of work (Day & Week)
- Pay
- Public Holidays
- Meals & Lunch breaks

- Travel
- Fees & Expenses
- Health & Safety
- Policies & Procedures

Of the 521 respondents, **45%** were very aware of the agreement, in that they have read it and understand it. **46%** are aware of it; they know of it but haven't read it or struggle to understand it. **10%** are not aware of the agreement's existence.

Given over half of respondents have a low level / no awareness of the document, this could have a potential bearing on the appropriate application of the agreement within the sector and a lack of awareness of an individual's rights under the agreement.

How aware are you of the SIPTU Comprehensive Agreement for the Feature Film (TV & Cinema) and Television Drama Industry in Ireland agreement that guides the working hours of crew across the screen industry in Ireland?

Not Aware - I didn't know about the agreement before now	9.60%
Aware - I know about it but haven't read it or struggle to understand it	45.68%
Very Aware - I have read it and understand it	44.72%

In attempting to understand the lack of detailed awareness and knowledge it is more useful to look at tenure, as perhaps the suspicion that new entrants to the sector are less aware of the agreement or a requirement for the agreement. The level of awareness and knowledge becomes more pronounced with tenure in the sector. The levels of awareness for people in the sector for less than five years are exceptionally low.

How aware are you of the SIPTU Comprehensive Agreement for the Feature Film (TV & Cinema) and Television Drama Industry in Ireland agreement that guides the working hours of crew across the screen industry in Ireland?

	Very Aware	Aware	Not Aware
Q4: 11 years +	54.29%	37.50%	8.21%
Q4: 6-10 years	44.44%	47.01%	8.55%
Q4: 3-5 years	30.86%	60.49%	8.64%
Q4: 1-2 years	12.12%	66.67%	21.21%
Q4: <1 year	0.00%	70.00%	30.00%

- Very Aware - I have read it and understand it
- Aware - I know about it but haven't read it or struggle to understand it
- Not Aware - I didn't know about the agreement before now

Respondents were asked to indicate, in their experience if there was typically compliance with the 10-hour (paid) shooting day as set out in the agreement.[4] **28%** (146 respondents) did not believe there was compliance with the agreement. Many of these respondents provided a commentary on this with themes including:

- Erosion of lunch breaks
- Payment of overtime
- Inconsistency
- Expectation of additional hours / preparation

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[4]

A 10-hour working day plus 1-hour unpaid break for lunch (11 hours duration)
A 9.5-hour Semi Continuous working day plus 30-minute cessation of shoot (camera down) break for lunch. (10 hours duration)
A 9-hour Continuous working day without cessation of shoot. Each individual shall avail of a 20-minute staggered break, in keeping with the smooth running of the shoot. (9 hours duration)

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In your experience is there typically compliance with the 10-hour (paid) shooting day as set out in the agreement?
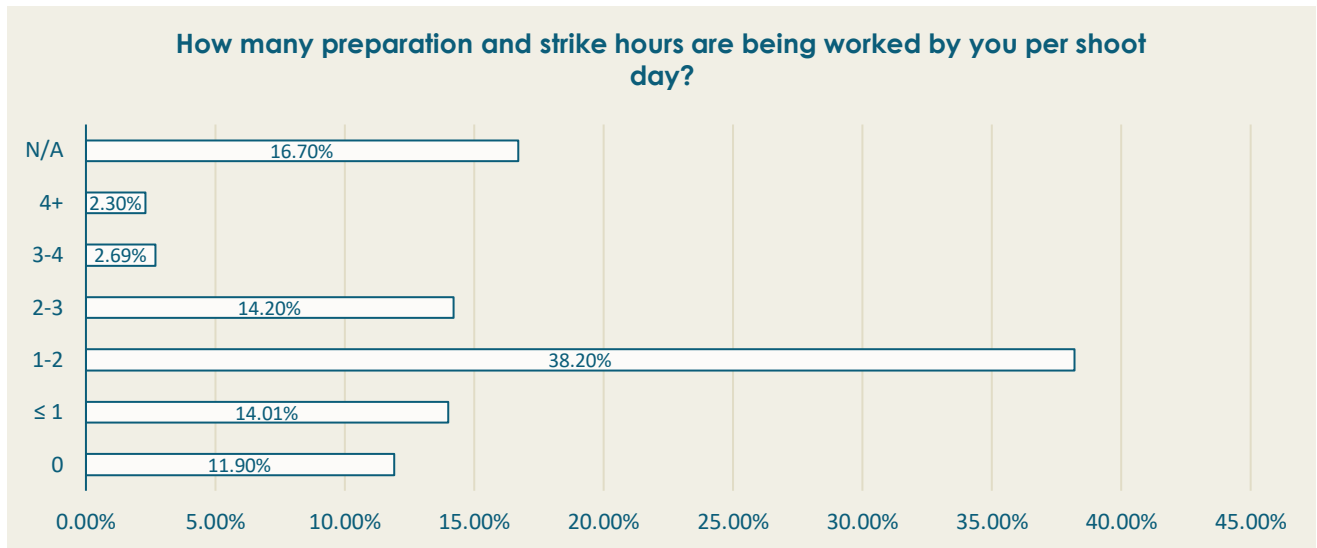

28%

72%

■ Yes
■ No
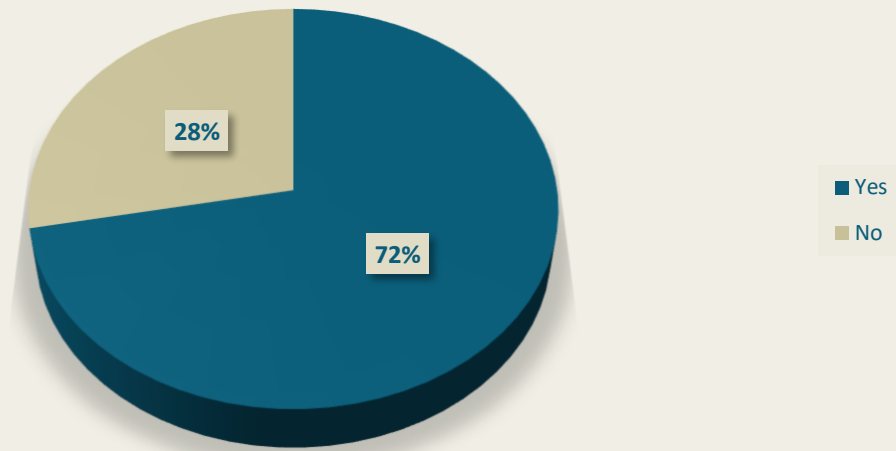
Hours of Work

A core theme identified within Section 2, is that of 'extremely long working hours' within the screen industry. As a result of employers neglecting the development of a sensible working hours structure, employee stress, illness and poor productivity are accumulating at a rapid pace. The survey findings indicated that of the 521 respondents, **290** (57%) work between 1 and 4+ additional hours. In the context of the working week the accumulation of additional working hours could impact on agreement compliance but also on employee wellbeing.

On average how many additional shooting hours are being worked by you per shoot day (excluding preparation and strike)?


N/A	16.12%
4+	3.07%
3-4	1.34%
2-3	8.25%
1-2	42.99%
0	28.21%
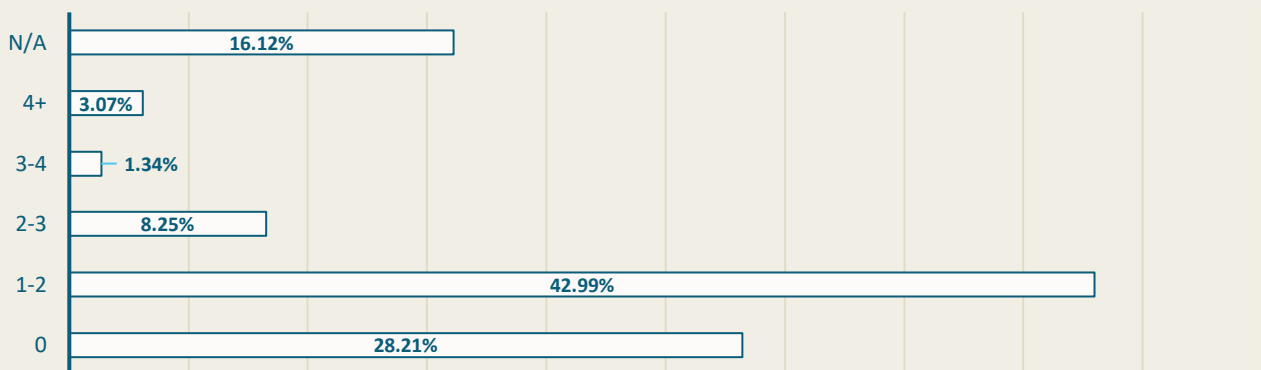
Respondents were asked to identify how many preparation and strike hours were being worked by them per shoot day. **38%** of respondents indicated that they do between 1-2 hours per shoot day and **14%** are working 2-3 hours per day.

How many preparation and strike hours are being worked by you per shoot day?

Category	Percentage
N/A	16.70%
4+	2.30%
3-4	2.69%
2-3	14.20%
1-2	38.20%
≤ 1	14.01%
0	11.90%

The SIPTU Comprehensive Agreement for the Feature Film (TV & Cinema) and Television Drama Industry in Ireland provides for a 50-hour working week. Respondents were asked in their experience if there was compliance with this standard. **64%** of respondents (333) are experiencing compliance with these hours of the agreement with the remaining disagreeing.

In your experience is there typically compliance with the standard 50 hour working week as set out in the Agreement?

- Yes: 64%
- No: 36%
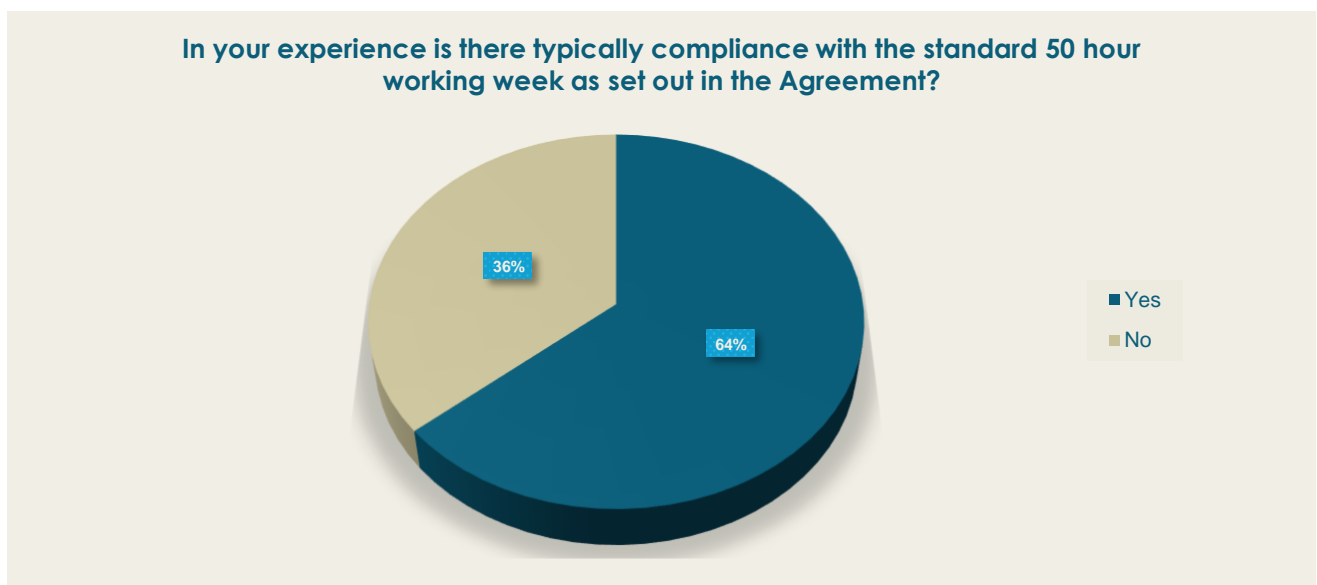
Non-shooting crew specifically were asked if there was compliance with the 50-hour working week. With 282 respondents **45%** (126) were of the view that this part of the agreement was **not** being

complied with. In addition, non-shooting crew were asked to indicate if lunches are taken or (if not) the day shortened in line with the agreement. Of the 282 relevant respondents **27%** (141) did not believe that this part of the agreement was being complied with.
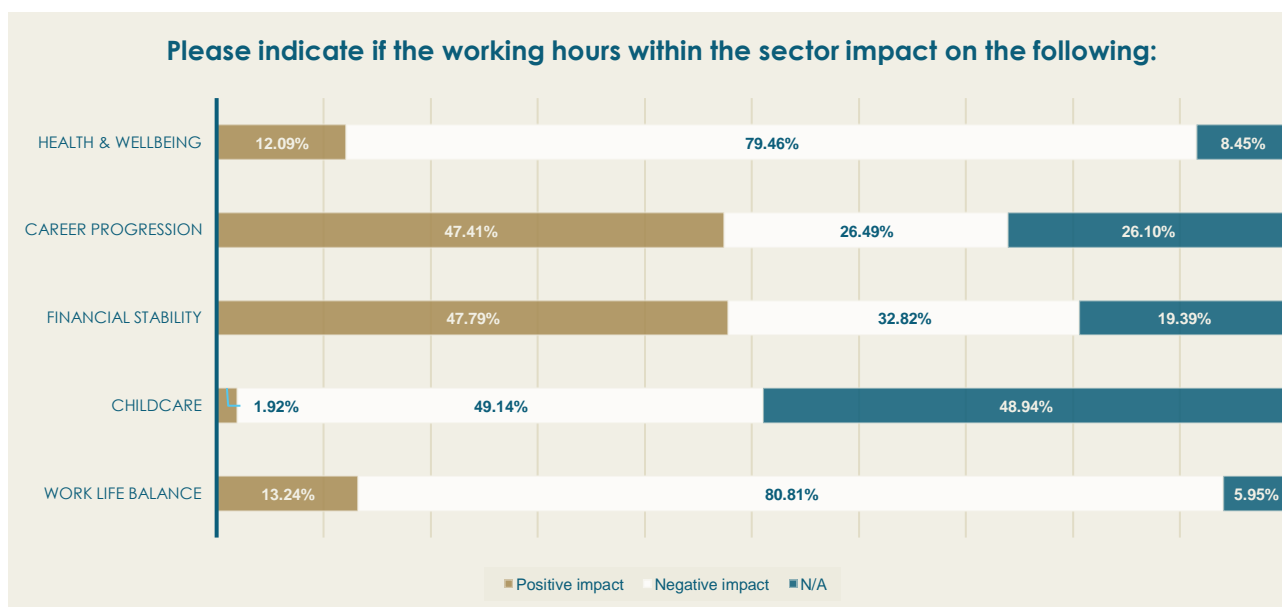
Within the findings a chain reaction is identified between the additional hours being worked per shoot day and the high percentage of failure to comply with 50 hour working week, thus verifying the negative industry culture depicted previously in this report. As discussed within the literature review by Evans and Green (2017) such a culture is the 'product of bad management' of which is typically due to the lack of investment in management rather than for any real business requirement. Employers have a duty of care in reducing such excessive hours, however the findings of the literary research indicate the encouragement of a reward structure whereby a long working hours culture grows.

Industry Attraction and Retention

Working Hours

Such impractical hours lead to mistakes and missed opportunities which undermine workers' relationships and in turn diminish business and the wider industry. From the primary research gathered within the literature review, a prominent negative correlation exists between the employees and the industry culture thus a number of varying negative impacts emerge. Given the hours being worked across the sector, the survey was developed grounded upon such perceptions, aiming to address the implications such working hours have for an employee.

The survey asked respondents to provide their view on the impact of working hours on the a number of contemporary people issues and expectations of people in the workplace.

Please indicate if the working hours within the sector impact on the following:

	Positive impact	Negative impact	N/A
HEALTH & WELLBEING	12.09%	79.46%	8.45%
CAREER PROGRESSION	47.41%	26.49%	26.10%
FINANCIAL STABILITY	47.79%	32.82%	19.39%
CHILDCARE	1.92%	49.14%	48.94%
WORK LIFE BALANCE	13.24%	80.81%	5.95%

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Health and Wellbeing

The findings indicate that **80%** of respondents believe that the working hours within the sector are negatively impacting their work life balance and similarly almost **80%** of respondents (421) believe that their health and wellbeing is being negatively impacted. It is clear that those individuals who work long hours endure the ramifications of a poor work-life balance, and subsequently an inferior quality of life. The survey findings validate the damage that fatigue has on the quality of work produced, but it is also known to damage non-work life just as much, if not more, targeting an employee's sense of wellbeing.

Caring Responsibilities

Coupled with the above industry constraints of long unsociable hours, the survey found the impact such industry characteristics particularly have on carers and parents working in this industry. With regards to childcare, this factor was not relevant for **48%** of respondents, however for those who it does pertain to (256 respondents), a profuse **96%** believe that the working hours impact negatively on childcare arrangements. A major constraint continuously emerging is the strain placed on individuals managing both work and family life, as childcare is both expensive and challenging to source, particularly when working irregular hours. As previously outlined, career progression within the film industry tends to be more difficult due to a number of barriers faced by those with caring responsibilities. The survey found that **27%** of individuals within the industry believe that the extensive working hours negatively impact their opportunities of career progression.

Financial Stability

Employment within the film industry comes with a high degree of financial uncertainty, with an absence of long-term secure employment which typically denotes freelance work. **33%** of individuals believe that extensive working hours negatively impact their financial stability. As previously outlined within Section 2.0 by Johnny and Magnus (2003) prevailing business conditions, in this case the extensive working hours, are a key element impacting job security. They further express that those employees have long been conditioned to think that their worth and value are tied to the hours of work put in on a daily basis, however 'working harder' does not necessarily improve job security (Johnny and Magnus, 2003). The findings confirm that a core factor is the financial uncertainty that comes with employment within this industry,

The survey also found that **46%** of respondents value financial stability as the most important factor when considering a role with **91%** indicating that this would influence their decision to pursue or continue their career within the film industry. Financial security has been identified as a key factor

influencing attraction and retention within the industry, as it is known that employees prefer the comfort that comes with such stability.

When each of the above areas is examined by gender, there is significant commonality in responses across the genders, indicating that the issues are equally impacting respondents across the sector. Work life balance and health and wellbeing for female respondents are more negatively rated than their male counterparts.
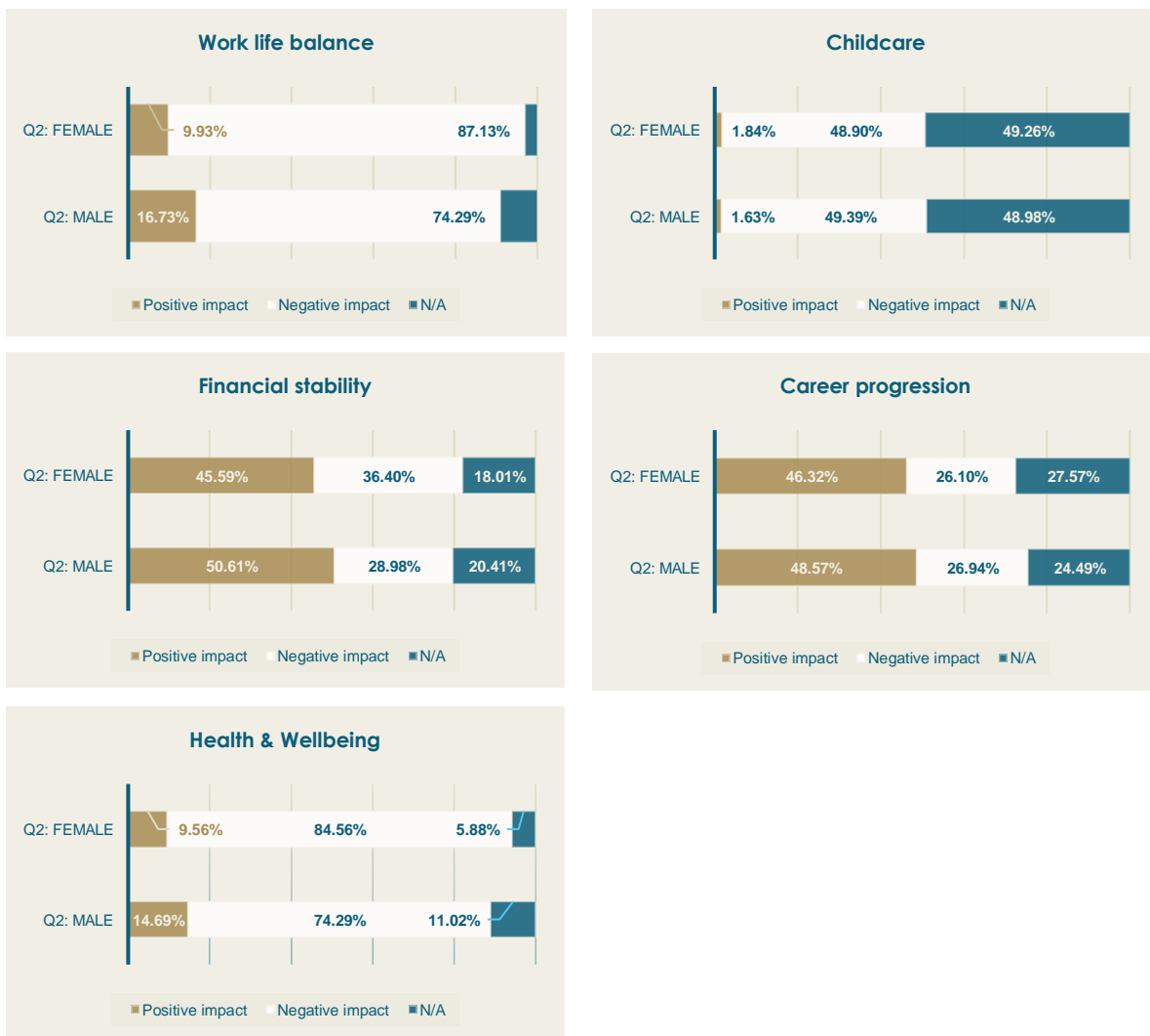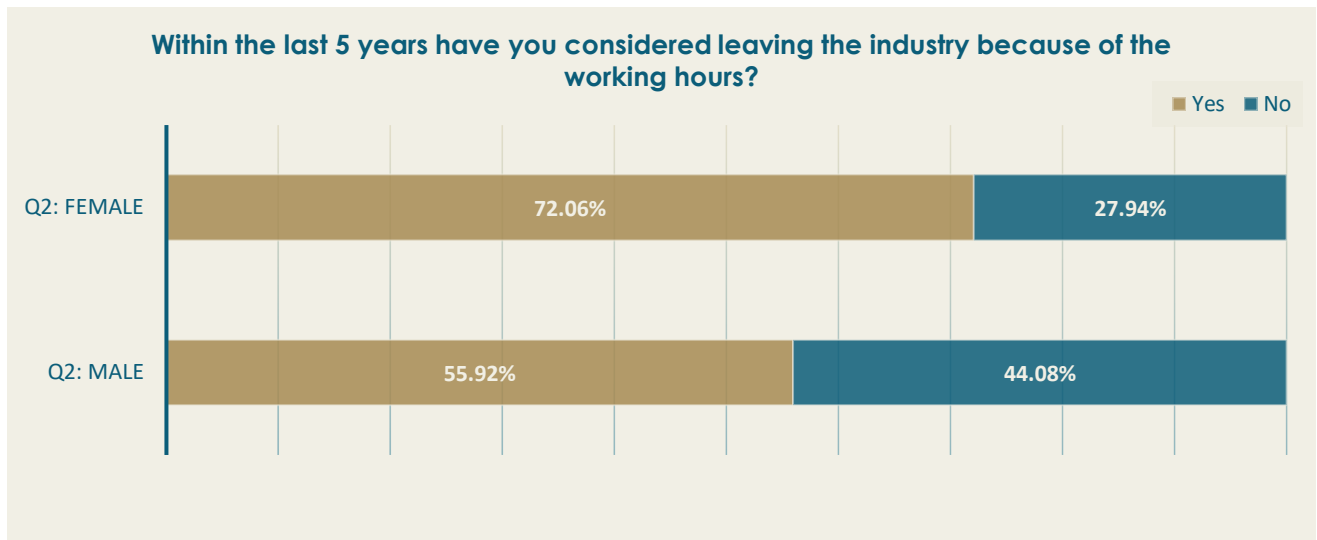

The above factors have shown to have a significant impact on the retention of workers within the sector. Respondents were asked if they have considered leaving the sector in the last five years.

65% of respondents (335) indicated that they have considered this. Such barriers put individuals within the industry under significant pressure, and according to the survey statistics, confirming their influence on the expanding skill shortage.

Within the last 5 years have you considered leaving the industry because of the working hours?
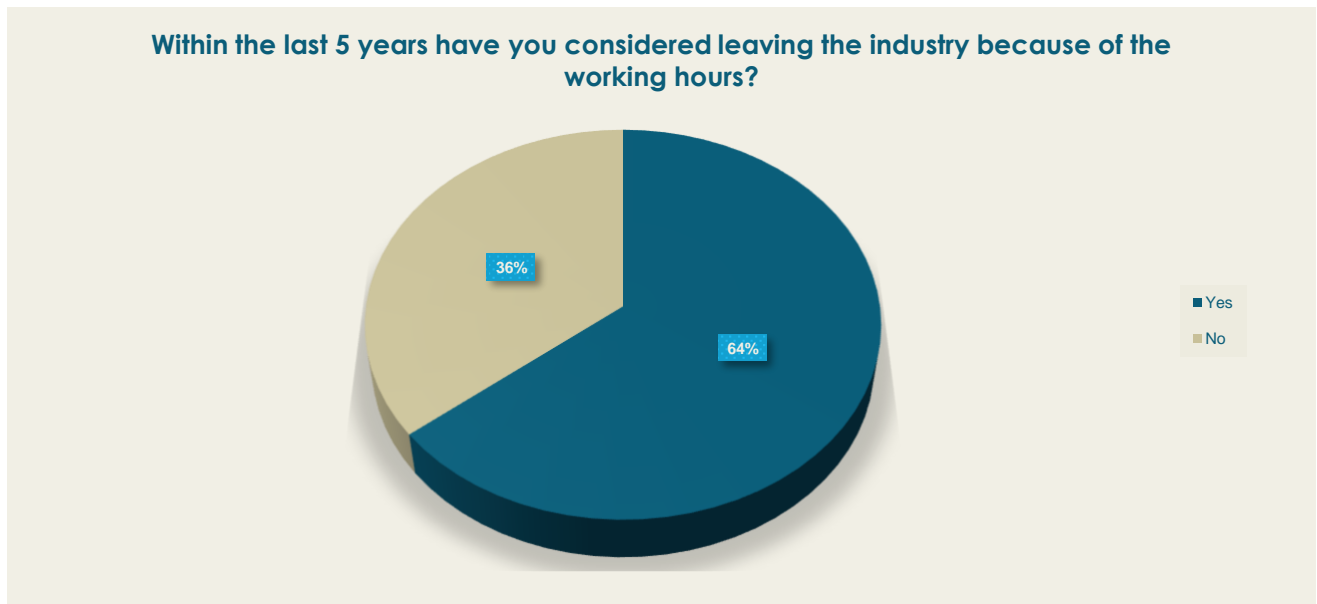
When analysed by tenure and gender, the results show that respondents longer in the sector have a higher rate of positive response to this question. Of concern is the consistency related to the response with over 50% of respondents in almost all tenure bands having considered such a move. At 50% a high-level respondents in the <1 year have also indicated consideration of leaving; a concerning statistic given this is typically the a period of harmony within a role or sector.

**Within the last 5 years have you considered leaving the industry because of the working hours?**
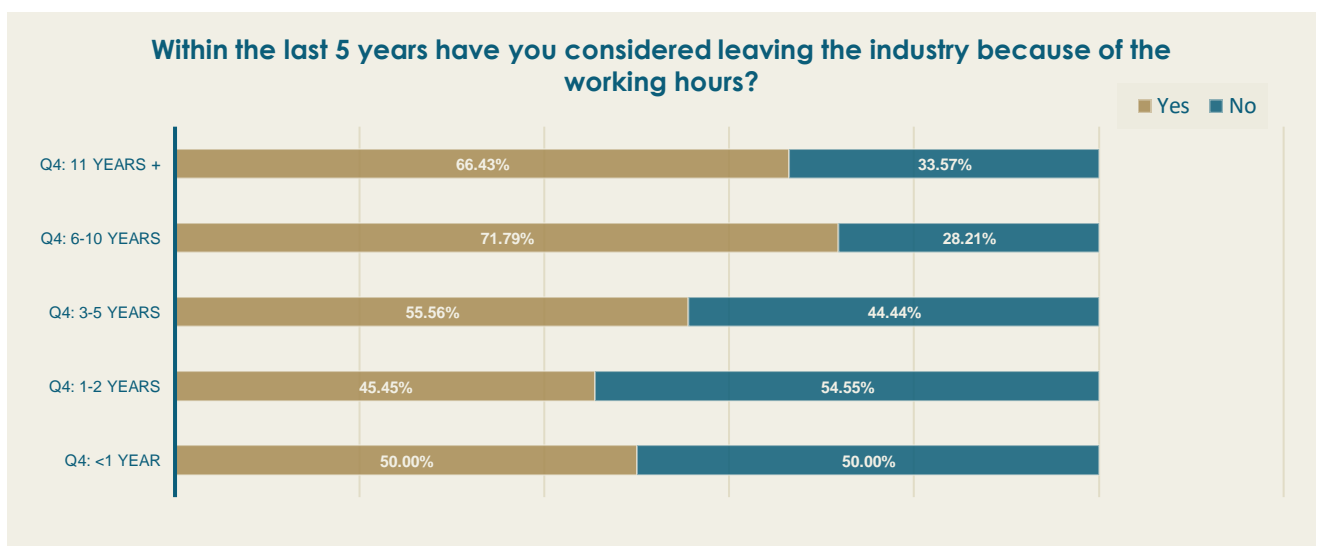
As demonstrated below, a higher proportion of the female respondents indicated that they had considered leaving the sector in the last five years.

Within the last 5 years have you considered leaving the industry because of the working hours?

■ Yes ■ No

|		
Q2: FEMALE	72.06%	27.94%
Q2: MALE	55.92%	44.08%

Alternative Working Hours

Working hours and flexibility of working hours are a feature of contemporary working environments and the survey aimed to establish if alternative models of working hours (e.g., job sharing or 9am-5pm or similar) could be considered by them. **71%** of respondents (372) indicated they would be open to consider alternative working models. Where respondents supported such approaches, they were asked to provide some detail around the types of models that be considered. Respondents indicated the following:
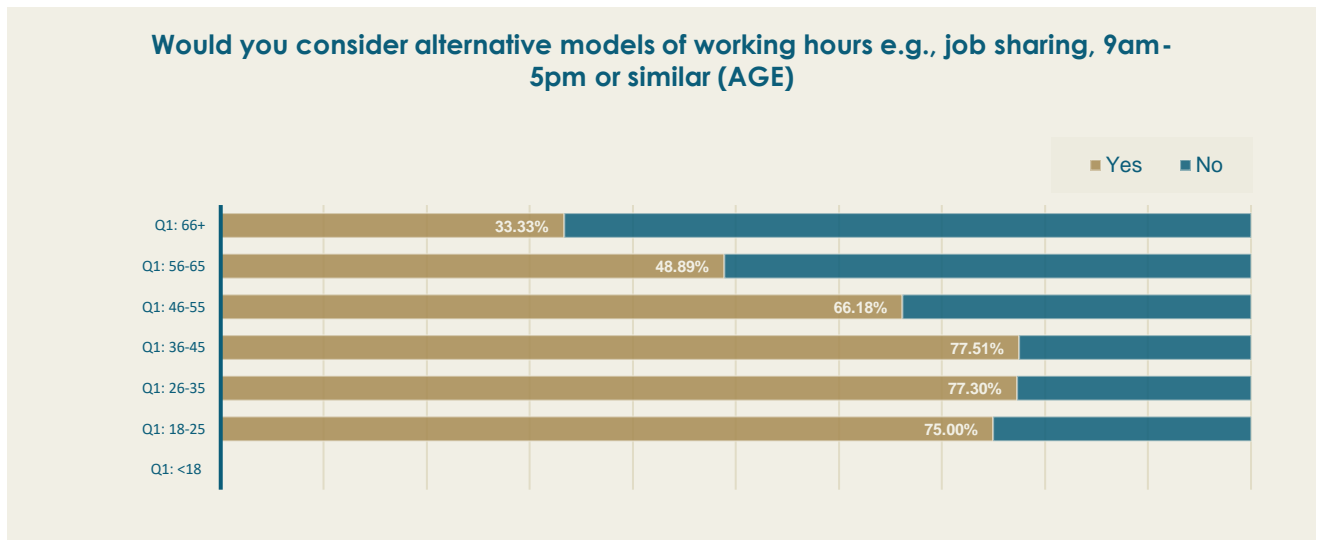
- Job Sharing
- 9am-5pm / 7am-4pm / 8am-5pm
- Shorter hours
- Remote working
- 4-day week

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Would you consider alternative models of working hours e.g., job sharing, 9am-5pm or similar?
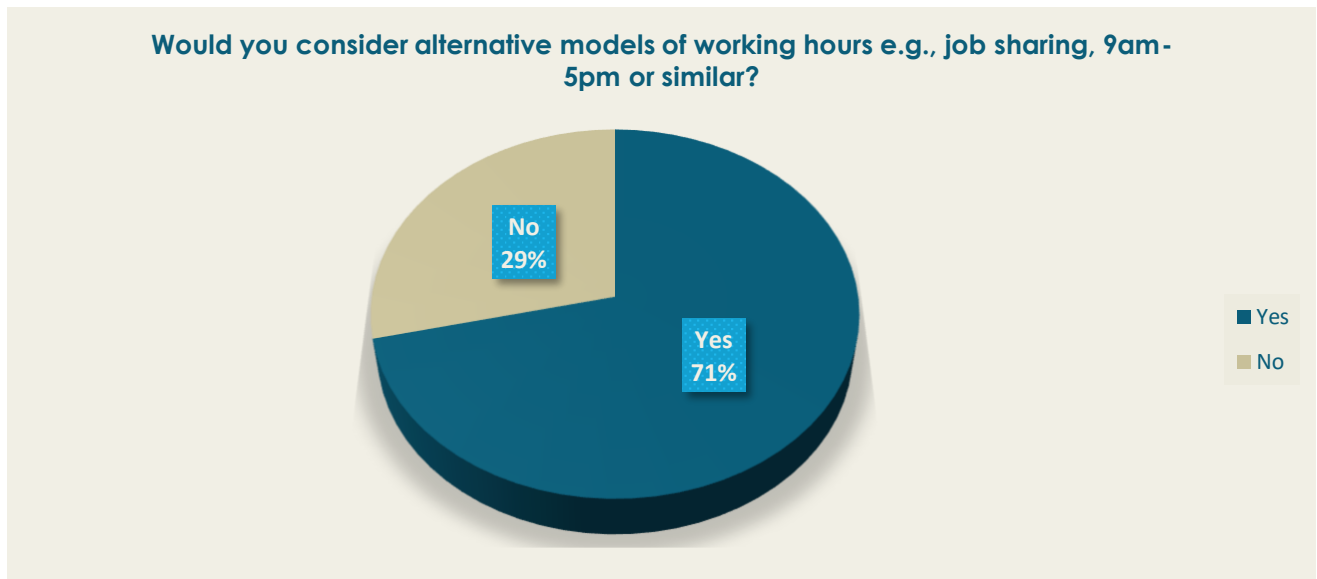
On further analysis, gender and age have a bearing on the consideration of alternative models of working hours. A higher proportion of female respondents would consider alternative models of working, but at **61%** of respondents (149), it is a consideration for male respondents also.

Would you consider alternative models of working hours e.g., job sharing, 9am-5pm or similar (GENDER)
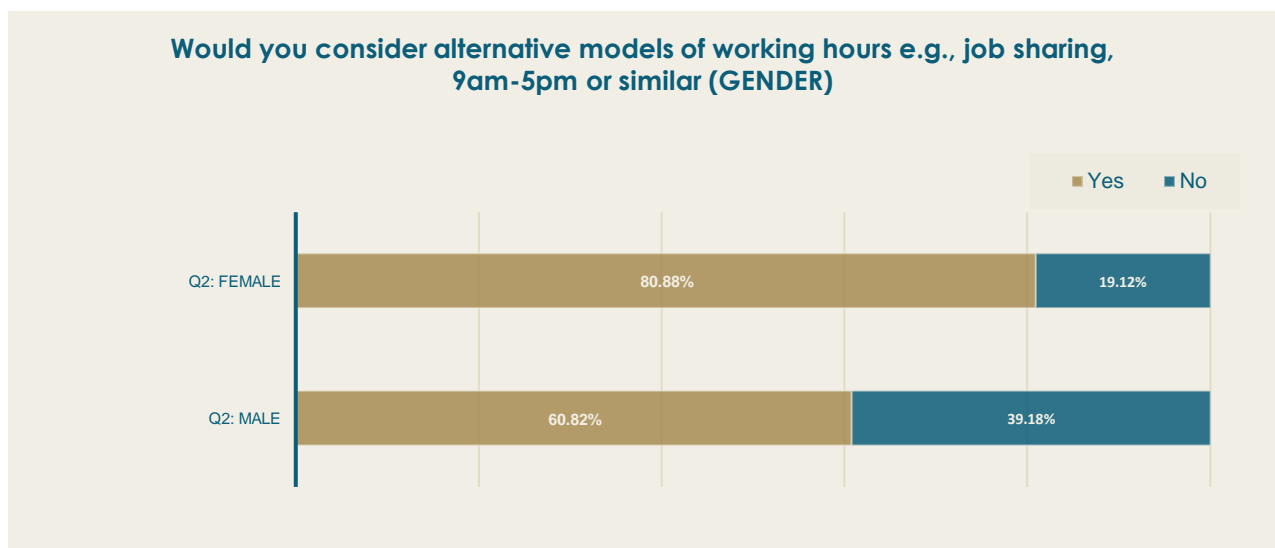
A higher proportion of respondents in the 18-55 age bracket would also consider alternative models of working hours gradually becoming less of a factor as respondents mature; an indication of life status and enhanced flexibility perhaps.

Would you consider alternative models of working hours e.g., job sharing, 9am-5pm or similar (AGE)

Age	Yes
Q1: 66+	33.33%
Q1: 56-65	48.89%
Q1: 46-55	66.18%
Q1: 36-45	77.51%
Q1: 26-35	77.30%
Q1: 18-25	75.00%
Q1: <18	

Legend: Yes, No

Additional Comments

Respondents were asked to provide any additional comments. The comments are documented in Appendix 3 and provide personal insights into a range of challenges being experienced by people working in the sector as set out above.

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5. Future Considerations and Actions

Nationally and internationally the screen industry is in growth and is projected to continue to grow. In the Irish context, the investment in the sector is continuing and is provided for in funding plans up to 2027. Internationally there is evidence that talent shortages are impacting and is likely to be exacerbated as the sector grows and the general competition for talent increases, within and outside of the sector. The research undertaken for this report presents opportunities and actions for consideration by SGI and the broader sector to ensure sustainability and competitiveness yet balancing production delivery with the needs of current crew or those thinking of a crew career.

5.1 Awareness and Education

There is an opportunity to increase awareness of the current SIPTU collective bargaining agreement among crew. Lack of awareness could have an impact on sectoral compliance with the agreement. With more prominence of knowledge gaps in new entrants to the sector (less than five years' service) it is timely to target such opportunities at this cohort particularly. A lack of awareness and non-compliance can reduce the reliance and buy-in to such agreements and could affect future negotiating power and subsequent acceptance of them. Increasing both awareness and compliance would support the SGI strategic imperative around representation and stakeholder engagement.

5.1.1   The role of an appointed Union representative / crew lead for each production could support greater awareness and compliance with the agreement. With proactive engagement as part of the scheduling process this role could support the union, SGI and other stakeholders through effective engagement processes and relationships.

5.1.2   Define/redefine the role of the Union representative / crew lead to a role based on positive and proactive engagement with crew and production.

5.1.3   Provide awareness sessions and/or induction packs for all new crew and existing crew, where required, to build awareness of the current agreement.

5.2   Agreement Compliance

There are collective bargaining agreements in all benchmarked countries, however, there is variability in terms of contents of these agreement on substantive issues related to this report; namely working hours and implementation of same. Working hours utilisation in the context of core hours, additional hours, compliance with collective bargaining agreements is recognised as challenging in balancing operational delivery, sector competitiveness and the needs of Crew (financial and psycho-social). In the first instance, increasing compliance with the current agreement will establish a baseline to evaluate productivity, competitiveness and the needs of Crew.

5.2.1 Actions in 5.1 above could assist with increasing compliance of the agreement.

5.2.2 Benefit could accrue from gathering, collating and detailed analysis of the additional hours being worked by Crew to provide valuable root cause insights related to scheduling, planning, costing and reactive verses planned hour requirements.

5.3 Alternative Working Models

With respondents overwhelming reporting the negative impact that working hours are having on their health and wellbeing, work life balance and childcare arrangements; all contemporary issues across employment sectors, the current SGI strategic plan focusing on representation and wellbeing is validated. Timely access to support services is important coupled with compliance with agreements as this provides predictability of hours and enhanced ability to plan accordingly. Research is indicating that attraction and retention are key issues within the global screen sector and Ireland is no exception. Attraction and retention are directly linked to a sustainable and competitive sector at a time when national and international demand for production is growing.

5.4 There is opportunities to identify roles and niche areas of the sector that could offer and implement alternative working models; thus providing opportunities to stratify work based on lifestyle, life stages and/or income requirements of Crew.

5.5 Engaging in further research to pilot alternative working models would provide evidence based findings to support (or otherwise) the impact of alternative working models on the issues raised in this research report.

5.6 Timely identification of stakeholders to engage in 5.3.2 above and promotion of same (nationally and internationally) could provide opportunities to demonstrate a sector that is flexible, agile, responsive and open to new ways of working; key factors in the attraction and retention battle for talent.

5.7 Given the challenges identified in this research project with regards to the impact of working hours on health and wellbeing, increased and ongoing promotion of the services and supports available to Crew would be beneficial. Ongoing promotion is important to ensure the lag between promotion and when the services are required by Crew are minimised. Awareness, accessibility and availability are critical features for any support service to be value adding and SGI have an important role in this area as provided for in the Strategic Plan.

Appendix 1 ¦ Screen Guild Ireland ¦ International Framework for Benchmarking

		Ireland	Germany	New Zealand	Sweden
1.	High level Sectoral Data	In 2021, across feature film, documentary, animation and TV drama, the total production spend in the Irish economy for 2021 was **€500 million**	In Germany's film industry, around 11,200 companies employing 87,500 people generate a turnover of approx. 6.8 billion euros.[5]	$3.3 billion to GDP a year.	Not available at time of print
2.	No. of employees/ contractors	12,000 people	87,500 people	It is estimated that around 13,900 people are working in the screen sector; either self-employed or as waged and salaried employees. The number of employees who earn a set wage or salary in the sector peaked in 2009 and has been declining ever since.	Not available at time of print
3.	Collective Bargaining in Place	Yes	Yes	Yes	Yes
4.	Agreement in Place	Yes	Yes	Yes	Yes
5.	Agreement Commencement	November 2020	April 2021	2017 Edition	January 2021
4.	Agreement duration	5 years	28 Months (31/8/2023)	Living document updated as necessary. Replaced the 2004 Guidelines for the Engagement of Crew.	29 months (to 31/5/2023)
5.	Hours provided for in agreement	Yes	Yes	Yes	Yes

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[5] https://www.berlin.de/sen/wirtschaft/en/economics-and-technology/branches/creative-industries-and-communication/film

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		Ireland	Germany	New Zealand	Sweden
6.	**Summary number of hours provided for in agreement**	▪ 10 Hours ▪ A 10 hour working day plus 1-hour unpaid break (11 hours duration) ▪ A 9.5 hour semi-continuous day plus 30-min cessation of shoot break ▪ A 9 hour continuous working day without a cessation of a shoot; 20 minutes staggered break.	▪ Weekly regular working time is 40 hours, which are distributed evenly over the weekdays Monday to Friday. ▪ Maximum daily working time of 12 hours ▪ 13 hours for high frequency television series production	▪ 10 hours including 45 minutes paid break **(Short Term)** ▪ A Working Day of 10 hours (plus a 45-minute unpaid meal break). **(Long Term)**	▪ Ordinary working hours for **artists** are no more than 8 hours per day, excluding meal breaks. ▪ **Professional Categories:** Ordinary working hours may not exceed 40 hours on average per week without public holidays for a maximum limitation period of 4 weeks. Ordinary working hours may not exceed 10 hours per day. The working week may comprise an average of 5 shifts.

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9.	**Additional details related to 8. above**	Standard Day can be any of the following, all of which are paid as 10 hours: ▪ A 10-hour working day plus 1-hour unpaid break for lunch (11 hours duration) ▪ A 9.5-hour Semi Continuous working day plus 30-minute cessation of shoot (camera down) break for lunch. (10 hours duration) ▪ A 9-hour Continuous working day without cessation of shoot. Each individual shall avail of a 20-minute staggered break, in keeping with the smooth running of the shoot. (9 hours duration)	The planning and daily duration of the shooting time must be set up in such a way that a maximum daily working time of 12 hours can be observed for all filmmakers on the day and location of the shoot in accordance with the following provisions. The maximum daily maximum working time may only be extended from 12 to 13 hours in high-frequency television series productions and only on one day of each calendar week in the entire production period. The maximum daily working time of 12 hours or 13 hours may only be exceeded in exceptional situations on individual days and with the consent of the filmmaker	**Short Term Engagement** – Any engagement where the production period is 12 days or less (2 working weeks or less). A Standard Working Day (Full Day) shall consist of 10 hours (including 45 minutes paid meal break) from the Crew Member's first call to Crew Member's last wrap. Where the Crew Member is required to pick up personnel or equipment prior to crew call, first call is deemed to be at the time of that pick up (and vice versa for drop offs for individual wrap). All additional time worked beyond 10 hours (including a 45-minute paid meal break) on a shooting or non-shooting day is considered 'Overtime/Extra time'. **Long Term Engagement** – Any engagement where the uninterrupted production (filming) duration is more than 2 working weeks.	As above

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10. **Maximum Weekly Hours**	▪ The Standard Week is a **50-hour** week. ▪ The Production Company may schedule the production over any 5 or 6 consecutive days out of 7.	▪ The weekly regular working time is **40 hours**, which are to be distributed evenly over the weekdays Monday to Friday.	▪ The working week can be of any length of up to 6 consecutive shooting days and any number of non-shooting (travel, prep, wrap) days up to a maximum of 12 consecutive working days. **(Short Term)** ▪ 5 Consecutive days followed by 2 consecutive days off or 6 consecutive days followed by 1 day off. **(Long Term)** ▪ Note: agreement provides recommendations and risks around working hours.	Ordinary working hours may not exceed **40 hours** on average per week without public holidays for a maximum limitation period of 4 weeks. Ordinary working hours may not exceed 10 hours per day. The working week may comprise an average of 5 shifts.

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11. Breaks	In the Standard ten plus one-hour day, there will be one meal break (lunch) of one hour's duration, or 30 minutes from the last person served as determined by the schedule, which will take place not before 4 hours and not later than 5.5 hours from unit call.	Up to 8 hours, the filmmaker is entitled to a break, which should generally be between the 4th and 5th working hour; in any case, it is not allowed to work longer than six hours without a break. The length of the break must be such that the filmmaker has sufficient opportunity to eat a warm meal; it must be at least 45 minutes. For compelling production-related reasons, the break can be postponed within the framework of the provisions of the Working Hours Act. In the case of extended working hours, an additional break of 30 minutes must be granted if the working time exceeds 12 hours. Breaks of up to 1 hour and 15 minutes are not counted as working time.	A Meal Break of at least 45 minutes will be scheduled 5 hours after commencement of the working day.	Breaks must be scheduled so that the artist does not work for more than five consecutive hours. A break may be replaced by a meal break. The participants are entitled to breaks to the extent that the working conditions allow. Breaks are included in working hours.
12. Other agreement related		It can be assumed that their working hours will not exceed 48 hours a week during the employment period or on average 12 calendar months.		Total working hours may not exceed 48 hours on average per week over a calculation period of 4 weeks or the longer calculation period agreed locally, but no more than 4 months.
13. Source data	Comprehensive Agreement for the Feature Film (TV & Cinema) and Television Drama Industry in Ireland	Collective bargaining agreement for film and television workers employed for the duration of production -TV FFS from April 30, 2021	Blue Book 2017	FILM, TELEVISION AND VIDEO FILMING AGREEMENT 2021–2023

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Appendix 2 ¦ Survey

Screen Guild Ireland

Thank you for agreeing to participate in this survey. The aim of this survey is to establish the impact of working hours on crew within the screen industry in Ireland. This survey is part of a research project commissioned by Screen Guild Ireland.

The survey refers to the agreement or agreed hours. This is the SIPTU agreed collective bargaining agreement - Comprehensive Agreement for the Feature Film (TV & Cinema) and Television Drama Industry in Ireland between SIPTU and Screen Producers Ireland (SPI) signed with the industry in 2021.

The survey will take approximately 5 minutes to complete. Please complete the survey by:

5pm, Wednesday, 4 May 2022

The results will be analysed and reported on a consolidated basis to ensure no individual can be identified.

About you / industry background

Your age?

<18

18-25

26-35

36-45

46-55

56-65

66+

Your gender?

Male

Female

Other (Please specify)

What is your **primary** department within the screen industry?

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How long have you been working in the screen industry?

<1 year

1-2 years

3-5 years

6-10 years

11 years +

Employment status

What is your normal employment status when working as crew in the screen industry?

PAYE

Sole trader

Limited company

Agency

Other - please provide details

Working hours

How aware are you of the SIPTU Comprehensive Agreement for the Feature Film (TV & Cinema) and Television Drama Industry in Ireland agreement that guides the working hours of crew across the screen industry in Ireland?

Very Aware - I have read it and understand it

Aware - I know about it but haven't read it or struggle to understand it

Not Aware - I didn't know about the agreement before now

In your experience is there typically compliance with the 10-hour (paid) shooting day as set out in the agreement (see agreement extract below)?

A 10-hour working day plus 1-hour unpaid break for lunch (11 hours duration)

A 9.5-hour Semi Continuous working day plus 30-minute cessation of shoot (camera down) break for lunch. (10 hours duration)

9-hour Continuous working day without cessation of shoot. Each individual shall avail of a 20-minute staggered break, in keeping with the smooth running of the shoot. (9 hours duration)

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Yes

No

If no, please specify here?

On average how many additional shooting hours are being worked by you per shoot day (excluding preparation and strike)?

1-2

2-3

3-4

4+

How many preparation and strike hours are being worked by your per shoot day?

≤ 1

1-2

2-3

3-4

4+

In your experience is there typically compliance with the standard 50 hour working week as set out in the Agreement?

Yes

No

If you are non-shooting crew is the 50-hour week being adhered to?

Yes

No

N/a

If you are non-shooting crew, are lunches taken, if not is the day shortened in line with the agreement?

Yes

No

N/a

Please indicate below if the working hours within the sector impact on the following:

Positive impact / Negative impact / n/a

Work life balance

Childcare

Financial stability

Career progression

Health & Wellbeing

Within the last 5 years have you considered leaving the industry because of the working hours?

Yes

No

Would you consider alternative models of working hours e.g., job sharing, 9am-5pm or similar?

Yes

No

If yes, please specify

From 1 - 3, which of the following is most important to you when considering a role/position (1 being most important)?

Job security

Financial stability

Working hours / Work-life balance

Would your first choice in the previous question influence your decision to pursue/continue your career within the screen industry?

Yes

No

Any additional comments

Free Box

Thank you for taking the time.

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