Screen Industries Growth Network

THE TIME PROJECT

Understanding working time in the UK television industry

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with Share My Telly Job

SMTJ

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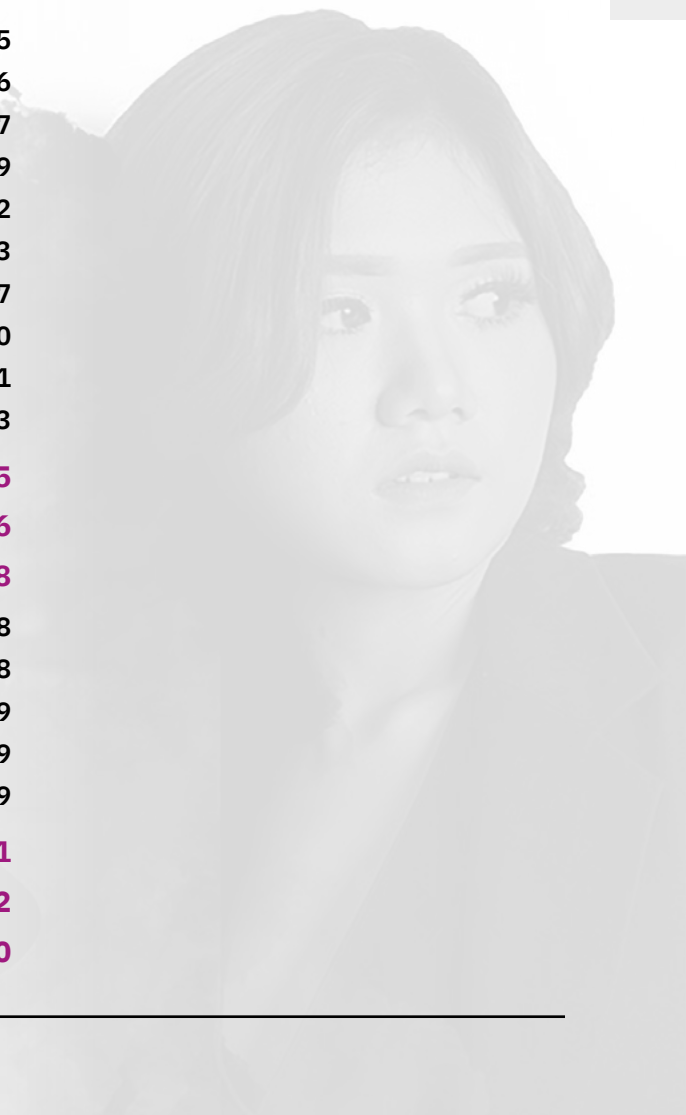

FOREWORD BY SHARE MY TELLY JOB

The Time Project came out of a desire to provide an answer to conversations that were happening simultaneously across the industry about inequalities in TV. As a group, we were all involved in thinking about TV in different ways – from a training perspective, as researchers, as production workers, as parents – but we were all frustrated by a lack of progression in the industry. So much talk (stats and reports too – hard evidence that the system was broken) about how to make the industry fairer and more inclusive, but so little result.

The Film and TV Charity's Looking Glass report in early 2020 had shown that the industry was in the grips of a mental health crisis, and linked this to excessive working hours among other factors. This needed further dissecting; we knew it wasn't as simple as 'we work too much' and wasn't just about our workplace culture. Grassroots organizations across TV and film were talking about issues affecting the workforce including bullying, and problems for disabled people and those with caring commitments. We felt that we had to examine the root causes more closely; otherwise we'd all just carry on reading the reports and blaming the culture and not making change.

Through these discussions we realised it was time that underpinned every barrier to equality we could think of. Last minute commissioning meant never enough time to recruit fairly, sustaining the informal, nepotistic networks so characteristic of TV. Ever-tightening schedules passing pressure on to workers to work longer and longer hours, threatening their mental and physical health and excluding anyone with caring responsibilities. Contracts normalising this overwork through buy-out clauses. Rates, especially for new entrants, when calculated hourly, barely making minimum wage and having the additional effect of excluding anyone who can't afford to work in TV. Stressed and stretched management resorting to bullying because they themselves are under intolerable pressure. Budgets, shrinking in real-terms, constantly going over as too-tight shoots meant pick-ups and fixes in the edit. Workers leaving. No training. No progression across the diversity characteristics due to all of the above.

We started discussing how to approach and measure time and the possibilities of understanding it as the conduit to cultural change. SMTJ's ethos is to create practical solutions to problems, and we wanted to make tangible change as we have through job-sharing. We developed a research plan and approached Dr Jon Swords, who runs the research strand at SIGN, who immediately saw the potential of the proposal. Outlandish developed the app; we ran a pilot. The full project went live in April 2021 and has been growing ever since.

The Time Project is a practical intervention that marries what we know with what we know must happen for television production to become a fairer, inclusive workplace. This is just the beginning for The Time Project and as it continues to grow and develop, it will keep delivering data on our three focus areas: skills, diversity and wellbeing. Our hope is that this information will be used by workers, production companies and broadcasters alike, as a collaborative tool to illuminate the pressure points that are being placed upon productions. It is data for equality and we hope you will join us in our work.

FOREWORD BY MARCUS RYDER, MBE

There are some memories that never leave you.

I first met my wife-to-be in 2002. A few months after we started dating, we went on a romantic weekend to Rome. As I sat across from her at a beautiful small picturesque restaurant my phone rang - it was work. I took the phone call and started discussing the latest edit of a programme I was overseeing.

My wife-to-be burst into tears.

At the time I was a young series producer, eager to progress my career, and throughout the short holiday I had been taking calls and emails from producers, researchers and my executive producer.

As someone who did not work in television my future wife was frustrated and could not understand how I could be working throughout this supposedly romantic break.

As someone who had only ever worked in television I was unable to understand how I couldn't work throughout this "romantic" break.

Having a career in television is a brilliant thing but all too often it carries a cost that we should not have to bear.

I have missed funerals, significant birthdays, and key family events.

There have been times when I have gone into the office with a toothbrush and a spare set of underwear, in the knowledge that I might be "pulling an all-nighter". And worse yet I have sometimes told people these things not as a sign of a bad work environment but as a badge of honour.

The truth is these types of working practices have adversely affected my close relationships and affected my mental health. And while I am proud to say that I have won several awards for the programmes and films I have been responsible for, the vast majority of the long hours I have worked have been to produce programmes that were literally forgotten the next day (or following month - if I am being kind).

The Time Project Report confirms what many of us already knew instinctively, that stories like mine and working these types of hours are not isolated cases, and far too many of us have difficulty separating home life and work life.

The report is full of shocking, although sadly not surprising, facts and figures from the number of hours people work on average - 10 hours per day - to the lack of breaks people are able to take - often ranging from just 30 minutes per day to none!

And while these statistics cover the industry as a whole, we should not fool ourselves that we are "all in this together". These working practices impact different people in different ways. They disproportionately impact people with caring responsibilities, pay gaps show that we are not all paid the same for the long hours we work, and people who live outside of London have a harder struggle finding their next job as they literally do not have the time to attend interviews.

This affects career progression and the diversity of who can work in the industry.

We cannot continue to work in this way. And most importantly we do not need to.

These working practices are the result of conscious choices made by people around budgets, delivery deadlines and management culture.

And while I can recount the long hours and bad working practices I have worked under, I have also been lucky enough to work on productions that did not cause me to work these types of hours, to give me decent breaks, and still produce award winning television shows.

As an industry we must do better. The bottom line is while we might use terms such as “long working hours” what much of this report is actually detailing is exploitation. And exploitation must never be normalised.

With the new information that this report has brought to light and the raft of constructive ways to tackle these problems I look forward to an industry that is world beating not just in the product it produces but how it treats everyone who works in it.

Marcus Ryder is the Head of External Consultancies at the Sir Lenny Henry Centre for Media Diversity

EXECUTIVE SUMMARY

Working hours in the TV industry are well known for being long. The desire to get all the necessary shots 'in the can', to shoot all the necessary pages of the script and the need to achieve the vision of the creative team frequently requires the cast and crew to stay until things are done. The pressure increases with stretched budgets and squeezed production schedules imposed by broadcasters and streaming platforms.

This is the established way of working but it comes at a cost for workers. Long hours skew the work-life balance of workers, they are not healthy, restrict people with caring responsibilities, exacerbate existing health conditions and don't leave enough time for training and skills development. On top of the precarious nature of employment in the TV industry, these factors are contributing to massive equality, diversity and inclusion problems, a growing skills shortage and mental health crises.

Many organisations have sought to foster change, but their complaints about long hours are dismissed as a sign of a lack of commitment, not being up to the job or not being a team player. Others suggest it is OK to work long hours because TV workers aren't employed every week of the year so it evens out.

Undermining calls for change is a lack of usable evidence for long hours. Everyone knows people work long days, but experiences are treated as anecdotal without robust statistics. That's where this project comes in.

Almost 500 people shared details of 613 contracts they worked on over a six month period in 2021. In total 7200 days of work were recorded totalling almost 73,000 hours of work in the UK television industry.

We found that:

- On average, a TV worker works an extra 14 hours more than the general population, the equivalent of an extra two days per week. The average working hours are 10 hours per day, although hours vary widely with many workers putting in as much as 15-23 hours per day. The median break time is just 30 minutes, and 20% of entries include no breaks. Over 1200 hours of work was done by participants without a break.
- Working practices disproportionately affect those with childcare responsibilities. Respondents with children work on average 11 hours per day. Only 22% of participants in the dataset have children, compared with 38% of the general workforce (ONS, 2019).
- Women are paid less than men. The gender pay gap is 17.6% for those on day rates and 16.6% for those on weekly rates, with the greatest gender pay disparity occurring among women aged between 20-29, who earn 39% less than their male counterparts.
- There is lack of clarity over contracts, with only 55% of contracts actually stating the number of hours to be worked. This is partly due to the often informal nature of the industry with contracts agreed verbally, and this is compounded by short lead-in times

for production and poor recruitment practice. The overall result is instability and long hours.

- Where contracts state hours per day, 55% of entries showed longer than contracted hours were worked
- Those working in 'Craft and Tech' roles do the longest days. On average hair and make-up artists work 11.8 hour days, while electricians work an average of 11.3 hours. Men in their 30s and 40s working in Craft and Tech roles work 30 minutes less than their female counterparts, which reflects the long hours done by hair and make-up artists who tend to be women.
- Class background adversely affects work and pay. People from lower socio-economic backgrounds are more likely to have caring responsibilities outside of work. Respondents in their 30s and 40s who identify as being from low socio-economic backgrounds are on lower weekly rates compared to other groups, and this 'class pay gap' increases to 11% for people in their 40s.
- Geographies of work are skewed toward London and the South East, with 64% of all companies involved in film and television activities based in this region. This geographical spread reinforces inequality and leads to the exclusion of workers based elsewhere, particularly workers from lower socio-economic backgrounds and those with caring responsibilities.

RECOMMENDATIONS:

The TV industry needs to reduce the hours people are expected to work beyond their contracted hours to bring it in line with the UK average.

The TV industry needs consistent contracting practice with clearly stated working hours.

Workers need clearer guidance on what should be included in contracts, what rates to expect and what working practices are unacceptable.

Commissioning organisations need to give sufficient time to production companies to allow them to undertake production without long working days.

Workers should be compensated for working overtime.

More time and resources are needed to allow workers to undertake training and develop their careers beyond 'learning on the job'.

More time is needed for a proper work-life balance that allow people:

- **time for caring responsibilities**
- **time to be physically and mentally healthy**
- **time for a life beyond work**

Acknowledgements

We'd like to thank all the participants who spent their time, after long days at work, to share their working hours with us. Without their data this project would not have been possible. It is always a privilege when someone shares their personal data with you and we hope we've put it to good use.

Thanks also to the SMTJ team who provided advice, motivation and insight to help the research go smoothly.

Both SMTJ and SIGN would also like to thank Bectu, Directors UK and Sara Putt Associates for their support in funding the development of the web-based app which enabled us to collect the data outlined in this report, and all the team at Outlandish for their hard work in its design.

About SIGN

The Screen Industries Growth Network (SIGN) is a unique, business-facing initiative supporting the TV, film and games industries in Yorkshire and the Humber. SIGN aims to make this region the UK's centre for digital creativity, and a model of diverse and inclusive activity. In order to do this, SIGN connects companies, support agencies and universities through a programme of training, business development, research and evaluation.

SIGN is a £6.4M project, starting in Summer 2020, and funded by Research England, the University of York, and its partners. The University of York leads the initiative, working with Screen Yorkshire and eight other Yorkshire universities. An extensive network of collaboration ensures that SIGN is equipped to deliver maximum impact across the region.

About Share My Telly Job

SMTJ (sharemytellyjob.com) was founded by four experienced television professionals to promote practical solutions to hiring and, crucially, retaining experienced, diverse industry talent. We provide tangible support to help all TV and Film workers achieve a better work-life balance so they may continue to thrive in an industry they have dedicated their working lives to.

SMTJ is a Community Interest Company and as such all the profits generated from our work are reinvested to enable us to deliver our social mission to create a more sustainable, inclusive and innovative screen industry.

SMTJ believes that the more diverse the people involved in making TV and Film are, the more enriched the stories we tell on screen will be.

Report published, 2022.

INTRODUCTION

Working hours in the film and TV industry are well known for being long. The desire to get all the necessary shots 'in the can', to shoot all the necessary pages of the script and the need to achieve the vision of the creative team frequently requires the cast and crew to stay until things are done. The pressure increases with stretched budgets and squeezed production schedules imposed by broadcasters and streaming platforms.

This is the established way of working but it comes at a cost for workers. Long hours skew the work-life balance of workers, they are not healthy, restrict people with caring responsibilities, exacerbate existing health conditions and don't leave enough time for training and skills development. On top of the precarious nature of employment in the TV industry, these factors are contributing to massive equality, diversity and inclusion problems, a growing skills shortage and mental health crises.

Many organisations have sought to foster change. The Coalition for Change launched a 'Freelancer's Charter' in 2021 and Viva la PD campaign for freelancers to #HoldYourRate to maintain fair pay. But complaints about long hours are dismissed as a sign of a lack of commitment, not being up to the job or not being a team player. Others suggest it is OK to work long hours because TV workers aren't employed every week of the year so it evens out.

Undermining calls for change is a lack of usable evidence for long hours. Everyone knows people work long days, but experiences are treated as anecdotal without robust statistics. That's where this project comes in.

Before the coronavirus pandemic, awareness of the exploitation, abuse and discrimination in the film and TV industry was high on the agenda. Scandals in the UK and US brought abuses of power to the public's attention and the #MeToo movement activated change. The lack of diversity of nominees for industry awards, let alone winners, highlighted the the need to address discrimination infront of and behind the camera. Work by the Film and TV Charity in 2019 and 2020 highlight the mental health crises across the screen industries. The lockdowns in 2020 enabled people to reflect on the state of the industry and their place within it.

But taking a longer view, these issues have always been present in the TV industry and they persist. The pandemic has potentially exacerbated problems and slowed pre-pandemic momentum, with social media accounts providing insights into what it's really like working in TV. In the US, the International Alliance of Theatrical Stage Employees (a union for film and TV workers) came close to striking in late 2021 over working hours, pay and minimum turnaround times (breaks between working days). An overwhelming majority of members supported strike action which forced a new Hollywood Basic Agreement averting shutting down much of the industry.

METHODS

Pilot Study

This report is the result of over a year of work by the teams at Share My Telly Job (SMTJ) and academics at the Universities of York and Hull as part of the Screen Industries Growth Network (SIGN). In late summer and early autumn in 2020, just as the TV industry was getting back to work we designed and implemented a pilot survey to test how we might record the hours people were working in their television jobs. Alongside this data we gathered information on the contracts they were on and their key personal characteristics. The aim of a pilot study is to test a research methodology before applying it to a larger group of participants and/or over a longer period of time. Pilots allow researchers to test data collection protocols, question design, identify gaps in knowledge, understand the potential range of responses and gauge the willingness of participants to engage in the process and share data. See our report for more details about the pilot: https://screen-network.org.uk/our-work/publications/

These insights were invaluable to designing the full version of the Time Project and allowed us to iron out data collection and analysis issues, as well as honing our focus. For instance, the low reporting of non-working weeks led us to change the way we could understand an individual's working patterns week-to-week. This remains an important issue to study, however, as the precarity faced by freelancers is not healthy for them or the industry as a whole and a potential cause for the loss of people from the industry.

Question Set and Survey Platform

The pilot also helped us adapt the questions for participants. We reduced the overall number and focused on key questions about working hours and contracts. For example, we designed a survey which was quick to answer and therefore generate more data rather than asking about the working environment or management. The full list of questions is included in the appendix.

Questions designed to collect information on the personal characteristics of participants drew on best practice provided by organisations such as Stonewall, Mind, Office for National Statistics, Cabinet Office and other academic surveys. Including questions such as these means data protection and ethical considerations were crucial. Any research which collects personal and identifying characteristics is rated 'high' for ethical approval and safeguards were put in place. In this case, the research team did not have access to names or emails and the majority of questions were optional or had a 'prefer not to say' option. The research team had access to de-personalised data inputs for individuals but reporting of data was aggregated and/or anonymised to protect the identity of individuals. Some of the vignettes included below are composites to protect identities.

Participants reported their data via a bespoke platform developed by Outlandish - a worker-owned co-operative, who partner with clients looking to use technology for positive social impact whose whole ethos is about using tech to make the world a

fairer, better place - and SMTJ with input on the questions from the research team. The website - thetimeproject.co.uk - was an iterative development and provided participants a way to log in to register their working time on different contracts as and when they could.

One of the drawbacks of the platform was when people are working long hours, asking them to do an additional task to record those hours is a lot. As a result most of the participants entered data for a few days each.

Participant Demographics and Participation Rates

In the data collection period of April – October 2021, 1320 people registered on thetimeproject.co.uk and 67% of these completed a profile with their demographic data. By the end of the collection period 477 people had entered working time data for at least one contract. In total 7200 entries of working time were recorded totalling almost 73,000 hours of work in the UK television industry. The 477 people entering their time data registered 613 different contracts. The mean number of days of work entered is 15 and the median is 4. A handful of participants entered many more days of work than others but their entries do not skew working time result (because their working patterns fit the average) or the pay rates (as they are predominantly working on one or two contracts and their rates fit around the average for their roles). It appears, then, the additional entries from this group of individuals is representative of a larger proportion of the workforce.

73,000 hours of work

Figure 1 – Ages of Participants

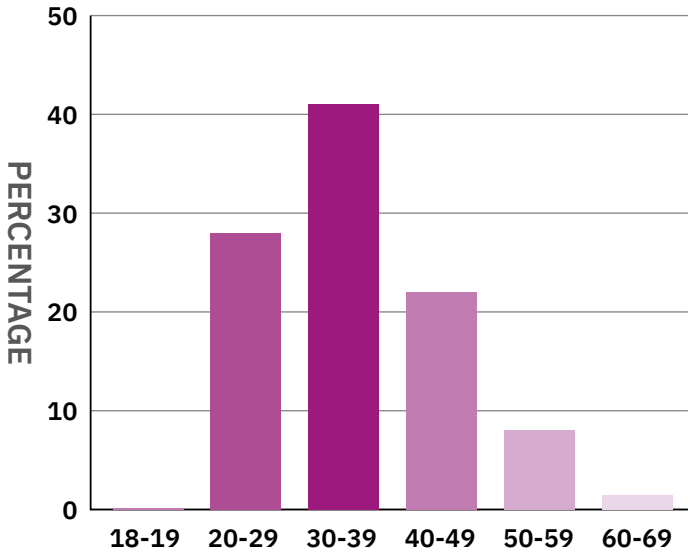

Table 1 – Gender of Participants

GENDER	% OF USERS
Female	64
Male	34
Non-Binary/Third-gender	2
Prefer not to say	0

There was a low number of responses from people identifying as non-binary, third gender, self-defining in some other way or not responding to gender questions.

Table 2 – Ethnicity of Participants

ETHNICITY	% OF USERS
White - English / Welsh / Scottish / Northern Irish / British	74
White - Any other White background	11
White - Irish	4
Any other Mixed / Multiple ethnic background	3
Indian	3
Prefer not to say	1
White and Asian	1
Any other ethnic group	1
Caribbean	1
White and Black African	1
Chinese	1
Any other Asian background	1
White and Black Caribbean	1
Bangladeshi	1
Prefer to self-describe	1
African	1
Arab	1
Pakistani	0
Any other Black / African / Caribbean background	0
White - Gypsy or Irish Traveller	0

(Totals may not sum due to roundings)

As you can see in Table 1, the majority of the sample identifies as female and almost 90% are white.

Table 3 – Do you have a disability?

	% OF USERS
No	88
Yes	9
Prefer not to say	3

Figure 2 – Location of participants (%)

Examining data about the demographics we can start to think about representativeness. The TV industry is not representative of the UK population as a whole and this is a longstanding problem. That our responses are also not representative of the UK population, particularly in relation to ethnicity suggests we are somewhat reflective of the TV population. But it is hard to know for sure because data on the creative industries workforce is not as reliable as it could be. There are numerous reasons for this which include the way jobs are classified as in or out of the TV industry (and the broader creative industries). The Labour Force Survey is a large survey of the UK workforce which provides some insights into the number of people working in different parts of the economy. The occupations classified as being part of the TV industry by the Department for Digital, Culture, Media and Sport are: 'Arts officers, producers and directors' and 'Photographers, audio-visual and broadcasting equipment operators'. We can examine these occupations in the LFS but not everyone in the two TV categories work in TV and not everyone who works in TV are in those categories. Comparing the geographical spread of responses to the Time Project with the location of jobs from the LFS, we find a strong correlation.

Creative Skillset (now known as ScreenSkills) undertook regular censuses of the creative industries and the last one from 2016 is informative. Although the response rate was not high, we can compare the data here to it and see that we have a higher proportion of women responding than Creative Skillset suggest are in TV (64% vs 39%) although the latter's figures come with a health warning. A similar warning comes with data on ethnicity, not least as they aggregate all but white ethnicities into a single BAME figure of 7%. There is a higher proportion in this dataset, but it is still difficult to speak of statistical representativeness.

With all these unknowns we will stop short of claiming our dataset is representative of the UK's television industry as a whole. But we are confident that it represents the experiences of many people in it. When sharing insights with workers in the TV industry, the data rang true. And this is what is most important: a high proportion of workers are experiencing long hours and are facing the consequences of that. And something needs to change for these people.

Data on Working Time

It is important to note that some of the analysis below is based on data for individual contracts and the days worked on them, rather than individual people. Examining the working days on contracts generates a larger dataset and while this means the results could be skewed by individuals who work particularly long or short hours, our analysis indicated that the data is not compromised in this way. To increase rigour, median figures are the default average provided but means also used in some places.

The dataset is mainly people working full-time with 10% of people working part-time and 93% of all entries (c.6700) are from people working full-time. Where necessary we separate out full-time and part-time workers in the time and pay analysis. It should be noted, however, that median working hours is the same for full- and part-time employees as participants working part-time did so with fewer full days rather than fewer hours per day.

The data collection platform allowed participants to enter working time, breaks and commute time as distinct categories. We therefore treat the working time as time spent doing their job, outwith breaks or travelling to/from work.

Data on Pay Rates

Data on pay was collected alongside working patterns. This section presents the key findings in relation to remuneration across the dataset and highlights the inequity between different groups of TV workers.

It is important to state that pay rates vary much more than working time across job roles, genres and the different types of outputs TV workers produce. This is due to a variety of factors including, but not limited to:

- how an individual is being paid (e.g. PAYE, through a company, self-employed)
- overtime agreements and rates
- pay negotiation
- where a production is being made
- unionisation levels
- the overall budget of a production
- whether meal breaks are paid or unpaid
- if workers are expected to provide their own equipment

What an individual takes home will depend on their tax status, overheads, if commute time is included, whether the hours stated in the contract are kept to (and if they are stated at all), and myriad other factors that make working in TV complicated and results in workers being exploited. A major factor for this variance is how complex it is for an individual to be paid as rates differ across the industry. Working on a commercial, for example, means using the agreed rates from the Advertising Producers Association (APA) which can be higher than other parts of TV. BECTU has a rates card too, although the range of productions this applies to means it is not always upheld. Moreover, BECTU's work has traditionally focused on crew so editorial roles aren't covered in as great detail, nor enforced as much through best practice by workers and employers. Crew roles thus tend to have a stricter hierarchy and more clearly defined pay brackets.

The lack of transparency, openness and consistency means exploitation is rife. For instance, an employer may negotiate paying someone at a lower grade but give the worker a higher credit (e.g. being paid as an assistant producer but get a producer credit on the final production). This is good for someone's CV, but the pay does not reflect their level of expertise, input or responsibility. Saying no to this kind of tactic is difficult for roles where the supply of labour is high and/or solidarity over working conditions is low, as there is a fear of being easily replaced which keeps people in line.

These are important factors to consider when interpreting the data below. Furthermore, it is important not to extrapolate from day or weekly rates to what someone might earn in a year. Jobs in TV are precarious and the majority of workers will not be employed every week of the year. There are periods when production across the industry is slow (traditionally at the start of each year) and work can be scarce. It is important to bear these factors in mind when interpreting the findings presented below.

In addition, most people in the sample were employed on day or weekly rates and thus these are the types of pay we concentrate on. Finally, pay averages can be skewed by very high or very low rates. In the UK, HMRC and ONS overcome this issue by predominantly reporting median pay, although the former also uses means in some cases. The range of pay in our sample is not excessive, but we report a mix of mean and median rates nonetheless.

RESULTS AND FINDINGS

Time

10 hours per day

The average working day for participants in this research is 10 hours. This varies slightly on how we work out that figure, but a ten hour day is a robust average to work from.

- **Mean hours: 10.2** (all entries)
- **Median hours: 10.0** (all entries)
- **Mean hours: 10.3** (mean of participant's average days)
- **Median hours: 10.4** (median of participant's average days)

When we cite this figure to people outside the TV industry it is usually met with gasps, but when we cite it to TV workers they acknowledge it as normal. But it isn't. To put a ten hour day into context we can compare it to the UK average working week, which is 36.1 hours or 7.2 a day (ONS, 2021). In this dataset, 91% of entries are longer than 7.2 hours and 70% are longer than 9 hours. Even 12 hour days are not uncommon with 18% of entries being over this length. The longest day entered was 23.8 hours and on 21 occasions participants were working more than 18 hours.

While working these long days, the median break time is just 30 minutes and 20% of entries include no breaks. Over 1200 hours of work was done by participants without a break. The intensity of breakless working practices has been captured by the britcrewstories Instagram account with contributors highlighting the negative impacts on their physical and mental health.

One of the people working without a break is 'Jim', a white man in his 30s from London who has a learning disability. He is a producer, mainly doing studio work. His days are on average 10.3 hours and is rarely able to take a break.

Based on the most common working pattern in this dataset (a five-day week), a TV worker is doing around 50 hours which is 14 hours more than the average worker in the UK. That's the equivalent of two additional days of work.

A 50-hour week is also above the UK's working time directive which sets a legal limit of 48 hours. Weeks of 50 hours was the experience of many participants in this research, but because the legislation says time should be averaged over 17 weeks, and people in TV often have weeks without work, the average will often fall below the 48 hour limit. There is also an opt-out clause which waives the right to a maximum 48 hour week which many TV workers are asked to sign and some participants reported this as standard in their contracts.

Table 4 – Daily hours worked by department

DEPARTMENT	MEDIAN	ENTRIES
Craft and Tech	11.0	1327
Development	8.0	64
Directors	11.0	195
Editorial	10.0	2310
On Screen		
Post VFX SFX	10.0	713
Production Grades	10.0	2388
Talent		
Writers	10.0	166

Table 4 shows working time by department and illustrates 'Craft and tech' and 'Directors' are doing the longest days with a median of 11 hours. Delving further and examining roles where we have sufficient data from at least ten different people, we can identify the following jobs above the average 10.4-hour day:

- 11.8 hours – hair and make-up artists
- 11.3 hours – electricians
- 10.8 hours – producer/directors
- 10.8 hours – runners
- 10.5 hours – producers

For these groups, an average week will be well over 50 hours and almost 60 at the top end. Although the legal restrictions are likely not breached for workers due to 17 week averages or opt-outs, the impact of long hours are still significant.

Health, Wellbeing and Work-Life Balance

Long working days impact the health and wellbeing of people. The Looking Glass report commissioned by the Film and TV Charity (Wilkes et al., 2020) illustrated the mental health crises in the film, TV and cinema industry where 87% of respondents reported experiencing mental health problems at some point in their lives.

Worryingly, 55% of participants in the Looking Glass survey reported considering taking their own life. This compares to 20% amongst the UK population as a whole, and the research for the Film and TV Charity highlighted working conditions, the culture of the industry and a lack of support for workers contributed to these figures.
The impact of long hours on the health of workers is well documented with Park et al (2020) suggesting long hours raise stress, depression, and can lead to suicidal ideation. Pega et al. (2021) show that long hours and overtime can increase the rate of strokes and heart disease.

'Emi', 41, works in hair and make-up and has been in the industry since the early-2010s. Her time entries for an unscripted factual show are consistently over 14-hours a day without travel time to the studio. She has childcare responsibilities after work.

Recommendation:

More time is needed for a proper work-life balance that allow people time to be physically and mentally healthy

Long hours combined with continual job searching and short lead-in times for new productions, means there is little time for reflecting on career development, let alone undertaking training. This is not just bad for individuals, it means the massive skills shortages the TV industry has faced for years is unlikely to be sufficiently addressed. With production practices and technologies changing with the likes of virtual production techniques increasingly popular, it is crucial that workers have the time and financial resources to develop their skills and knowledge.

Learning on the job is a traditional way for people to develop new skills, but this can contribute to longer hours. Moreover, many people in editorial and production jobs learn how to do more senior roles by 'acting up' in them when unprepared. There are many occasions when working a more senior role is credited as such, but not financially compensated with a higher rate. What is pitched as an opportunity to learn new things, is actually stressful exploitation without an opportunity to embed new skills in best practice due to time constraints.

Recommendation

More time and resources are needed to allow workers to undertake training and develop their careers beyond 'learning on the job'.

Long hours can also be unsafe. Stories from film and TV workers collated by the britcrewstories Instagram account speak of the dangers of long hours. People have reported falling asleep at the wheel after weeks of long hours and exhaustion making them bad at their job.

Barriers to Entry

The normality of 10-hour days is a barrier to entry for people with other restrictions on their time. Commutes to offices and studios in central London create barriers to those who cannot afford to live within easy reach. This is particularly a problem for early career workers who will generally earn less or are forced to work for free on the promise that the experience will be beneficial. Without financial support from a partner or parent(s) to afford to live near to work, it can be incredibly difficult to break into the industry. Similarly, access to transport is crucial for roles which involve working on location or require provision of equipment.

Compounding these issues are unclear contracts. It is not always clear how many hours an individual is expected to work when they sign a contract. Only 55% of participants had contracts which stated the number of hours worked in a day or week. The other 45% either had no hours stated or participants didn't know their expected hours. The latter is sometimes because contracts are agreed verbally as the lead-in time for productions can be so short getting the paperwork signed is difficult. In other cases it is poor recruitment practice without hours clearly stated on contracts and/or different expectations to what people had signed up to.

For the contracts which did state the number of hours a day someone should be working (166 contracts) we can examine those working longer hours than contracted. This analysis shows that: on 14% of days contracted hours were worked; 31% of days were shorter than contracted; and on 55% of days longer than contracted hours were worked. The gender split for working additional hours is in line with the gender characteristics for the whole dataset.

‘Mo’ is aged 50-59, White – British with a lower socio-economic/State educated background and a long term illness/condition in addition to child and adult caring responsibilities. They work 5 days per week in craft and tech. During the Time Project they were contracted to work 11 hours per day but consistently worked 12 hours with a one hour break. Mo is office based and commutes two hours per day by car.

Recommendation

The TV industry needs consistent contracting practice with clearly stated working hours.

Recommendation

Workers need clearer guidance on what should be included in contracts, what rates to expect and what working practices are unacceptable.

So who is most affected by the culture of long hours?

In the next sections we examine the hours and pay levels of different groups of people.

Gender

Working Time

Table 5 shows us that overall there isn't a huge difference in the hours worked by gender. There are greater differences when examining gender and age groups, however, with men in their 60s working the longest hours (albeit with a relatively small number of respondents). The greatest difference is between men and women in their 50s with the former working over an hour longer every day.

Delving into the data further, women with a disability work 9.6 hour days and men with disabilities 10.2 hours. This compares to 10.1 and 10.4, respectively for men and women who didn't identify a disability.

Table 5 – Working time by age group and gender

All				
	MEAN	MEDIAN	TIME ENTRIES	N PARTICIPANTS
18-19				
20-29	10.3	10.3	1719	161
30-39	10.4	10.0	2826	245
40-49	10.0	10.0	1780	148
50-59	9.8	10.0	689	49
60-69	11.5	12.0	146	19
Total	**10.2**	**10.0**	**7161**	**623**

Female				
	MEAN	MEDIAN	TIME ENTRIES	N PARTICIPANTS
18-19				
20-29	10.1	10.0	1019	101
30-39	10.4	10.3	2035	163
40-49	9.9	10.5	905	84
50-59	9.5	10.0	470	34
60-69				
Total	**10.1**	**10.0**	**4432**	**385**

Male				
	MEAN	MEDIAN	TIME ENTRIES	N PARTICIPANTS
18-19				
20-29	10.5	10.8	633	55
30-39	10.3	10.0	781	79
40-49	10.1	10.0	865	62
50-59	10.6	10.8	219	15
60-69	11.5	12.0	143	16
Total	**10.3**	**10.0**	**2642**	**228**

Non-Binary/Third-gender				
	MEAN	MEDIAN	TIME ENTRIES	N PARTICIPANTS
18-19				
20-29	10.5	10.5	67	5
30-39	8.9	9.7	10	3
40-49	11.9	12.5	10	2
50-59				
60-69				
Total	**10.44**	**10.67**	**87**	**10**

Table 6 – Working hours and disabilities

	MEAN	MEDIAN	TIME ENTRIES
Yes	9.7	10.0	653
No	10.3	10.3	6266
Prefer not to say	9.6	9.4	242

'Sarah' is a 43 year-old producer working in factual entertainment. Her data shows a 10.7 hour day on average plus a 2-hour commute. She has children and works in Wales. Her average break is 13 minutes a day.

Working time in different departments is not notably different by gender, but differences do appear when including age groups. Women in their 30s, 40s and 50s working in editorial roles consistently work fewer hours than men (the differences are less than an hour per day). Men in their 30s and 40s working in craft and tech roles are working 30 minutes less than female counterparts – as seen with the long hours done by hair and make-up artists who tend to be women. Women in their 30s and 40s working in production grades are working an hour less than male counterparts.

'Dale' is a 60 year-old man who works as a sound engineer for multiple broadcasters. He has worked an average of 11.5 hours a day on a standard 40-hour a week contract, but his actual working days vary between just 4 hours up to 21 hours.

Overall, the picture for working patterns based on gender is mixed. Unpicking the precise causes is difficult given the complexity of roles, productions and experience levels impacting work in the TV industry. It is this complexity, however, which allows for discrimination and exploitation to continue in the sector and thus a key recommendation from this report is that there needs to be more open and transparent contracting and working time practices.

Recommendation

Commissioning organisations need to give sufficient time to production companies to allow them to undertake production without long working days.

The Gender Pay Gap

While there are no clear overall patterns for working time and gender, there is an obvious theme for pay. In line with the rest of the economy, women in this dataset are paid less than men (Table 7). The gap is 17.6% for day rates and 16.6% for weekly rates.

Table 7 – Pay Rates for Men and Women

	DAY RATE (£)			WEEKLY RATE (£)		
	Mean	Median	N	Mean	Median	N
Female	267	250	98	1161	1150	264
Male	289	294	88	1354	1400	120
Total	**277**	**285**	**186**	**1221**	**1200**	**384**

If we examine pay gaps across age ranges, the greatest disparity is for women aged 20-29 working on day rates who earn 39% less than male counterparts. The day rate pay gap is 21% for women in their 30s and 33% for women in their 40s. For participants paid weekly, the gap for women in their 30s or 40s is 6%[1].

Table 8 – Median Pay Rates for Men and Women with Children

CHILDREN	GENDER	DAY RATE (£)	N	WEEKLY RATE (£)	N
Yes	Female	300	16	1400	34
	Male	294	29	1550	17
	Total	**294**	**45**	**1450**	**51**
No	Female	240	57	1050	159
	Male	282	32	1400	72
	Total	**250**	**89**	**1150**	**231**

Table 8 shows us the differences in pay for men and women with children and the pay gap becomes more complex. First, those people with children earn higher rates than those without children. Second, women with children on day rates earn more than men, but this is reversed for women on weekly rates. The average age of participants with children is 10 years older than those without, and this level of experience likely explains the difference between people with and without children. This also suggests people are putting off having children until later in their careers. It is well known that in parts of the economy dominated

1. Note this is based on examining only day rates for participants 20-29, 30-39 and 40-49 and weekly rates for participants 30-39 and 40-49 due to responses not meeting the required threshold for robust analysis.

by project work, where it is important to maintain a reputation and presence in the industry, taking time away to raise children can be detrimental to your career. Moreover, self-employed parents do not have the same rights, or access to the same levels of support as people on longer term or permanent contracts. All these factors are likely at work here.

Childcare

Long hours disproportionately affect people with childcare responsibilities. They are either unable to work longer hours or they require additional caring support. This problem was exacerbated during the COVID-19 pandemic when schools were closed or bubbles of children sent home. In their research for Share My Telly Job and Telly Mums Network, Wreyford et al. (2021) report that 49% of mothers had to turn work down during coronavirus restrictions because of childcare issues.

Users with childcare responsibilities work longer hours across the board with the exception of those working for the BBC. Average hours across platforms do not vary hugely, but for those with childcare responsibilities working hours are on average longer across every platform with the exception of the BBC (where there are entries from at least 20 people). People with childcare responsibilities working BBC-commissioned programmes work a median of 10 hours. This compares to 10.5 hours for BBC-related workers without childcare responsibilities. In contrast, people with childcare responsibilities on ITV-commissioned programmes are working two hours longer a day than people without.

The breakdown of hours by broadcaster for all workers as well as those with childcare responsibilities is as follows:

- **Channel 5** (447 time entries): average hours 11, average break 46 mins. Average hours of those with childcare responsibilities working for Channel 5 (bear in mind this is a handful of people) is higher than other platforms at 11.9 hours/46 min break.
- **ITV and associated ITV companies** (701 entries): average hours/break 10.1/33min break. For those with childcare responsibilities this was higher, at 11.3 hours with an average break of 32 minutes.
- **Netflix** (683 entries): average 10.4/47-min break. For those with childcare responsibilities this figure was much higher – 11.7hrs average and 27min break.
- **Channel 4** (1014 entries): average hours/break 10.3/37 minute break, and for those with childcare responsibilities average working hours for Channel 4 were 11 hours with a 42 minute break.
- **BBC** (1882 entries): Average working hours were 10.3 with a 39 minute break. Those with childcare responsibilities worked on average 10 hour days with 45-50 minute breaks.

Men with children work 11.4 hours which is over an hour longer than women (with and without children), and men without children who are all on average working 10.1 hours. People with child caring responsibilities work longer hours (11 hours a day) than those without by one hour and this is even for men and women. People with caring responsibilities for an adult also work longer hours at 10.3 hours a day. We stated above that long hours are an obstacle to people with caring responsibilities and this data does not undermine that experience. This is illustrated by the fact that only 22% of participants have children compared to 38% of the workforce as a whole (ONS, 2019). Moreover, the people with children who can't work long hours are likely not in the TV industry, let alone this dataset.

If we examine the differences between median pay for people with and without childcare responsibilities, we find

those with childcare responsibilities earn day rates of £294 (£24 more than those without) and weekly rates of £1450 (£300 more than those without). Considering gender, the pay figures are the same as Table 8. Unfortunately, the response rate for people with other caring responsibilities (e.g. for an adult) is below the reporting threshold.

Asha is a 29 year old woman who has caring responsibilities for an adult in addition to working long hours. She works as a researcher for the BBC, and although she is contracted to work 37.5 hours per week, she has worked an average of 12 hours per day with some longer working days of up to 17 hours.

Recent work on the impact of COVID-19 for parents and carers in film and TV highlights the myriad ways in which working practices and responses to industry crises are impacting these workers and it is a problem which needs to be urgently addressed (Raising Films, 2021a; 2021b; Wreyford et al., 2021). Moreover, there needs to be greater appreciation of the impact of caring responsibility and work in film and TV. During this research some senior people in the industry have suggested to us that long hours are acceptable for workers because people don't work every week of the year, so things average out. While this may be the case, this level of precarity is not something which is acceptable to many workers. Moreover, it ignores the impact of long hours on the mental and physical health of the workforce and fails to acknowledge that long hours are a barrier for those with caring responsibilities. For example, working ten hours a day with limited breaks means the school run is impossible (Wilkes et al., 2020).

Recommendation

More time is needed for a proper work-life balance that allow people time for caring responsibilities

Ethnicity

Reflecting the UK TV industry as a whole, participants in this dataset are predominantly white with 74% 'White - English / Welsh / Scottish / Northern Irish / British', 10.7% 'White - Any other White background' and 3.6% 'White – Irish'. This limits the analysis we can do on ethnicity due to small numbers in specific ethnicities. We are reluctant to reproduce the problems of grouping all other ethnicities into a single category – sometimes referred to as BAME (Black, Asian and minority ethnic) – for the sake of creating an analysable sample as to do so overlooks the specific discriminations, exploitation and exclusions people face.

It is important such work is undertaken in future as the barriers faced by, and experiences of TV workers varies by ethnicity. That we could not collect enough data to provide analysis on ethnicity highlights the extent of the issues facing the UK television industry and bears out criticism of the industry from people of colour who work or have worked in the sector (Henry and Ryder, 2021). In 2020, for example, Sandra Oh described working on UK productions as "me and 75 white people" (Sandra Oh speaking to Variety, 2020; see also Nwonka and Adams, 2021). To hear more about the experience of people facing exclusions, discrimination and exploitation because of their ethnicity, amongst other things, see the Industry Voices project produced by Dr Beth Johnson, Wendy Sissons and Candour Production as part of SIGN here: https://screen-network.org.uk/videos/

With this in mind we present what limited analysis we were able to do with the data available and in below include ethnicity, sexual orientation, and disability and their intersectionality with both each other and age and gender.

Table 9 illustrates average hours by ethnicity where we have at least 50 entries from at least 10 individuals. Here we can see people of White – Irish ethnicity are working the longest days with people of Indian ethnicity the shortest. The former are working across editorial, craft and tech, and production roles and the latter across editorial, production and post-production roles.

Table 9 – Working time by ethnic group (daily hours)

ETHNICITY	MEDIAN	MEAN	ENTRIES	INDIVIDUALS
Any other Mixed / Multiple ethnic background	10.0	10.3	137	13
Indian	9.5	9.5	77	13
White - Any other White background	10.5	10.5	733	51
White - English / Welsh / Scottish / Northern Irish / British	10.0	10.1	5390	353
White - Irish	11.5	10.7	395	17

On pay (Table 10), participants of White – Irish background are earning the highest weekly rates with participants of Indian background earning the least.

Table 10 – Pay rates by ethnic group

ETHNICITY	WEEKLY RATE (£)		
	Median	Mean	N
Indian	1517	1440	10
White - Any other White background	1695	1630	33
White - English / Welsh / Scottish / Northern Irish / British	1561	1640	231
White - Irish	2052	2052	13

Socio-Economic Background

An individual's class or socio-economic background can be a subjective thing to define. Though social class is not a protected characteristic under the 2010 Equalities Act, there has been growing concern about social barriers to inclusion on the part of academics, regional funding organizations, broadcasters and arts and heritage bodies (Brook et al, 2017; Eikhof and Newsinger et al, 2018; Oman, 2019). Recent qualitative work has focused on cultural policy using qualitative approaches to inequality in the television workforce (Lee, 2015), but a specific social class focus would usefully expand this field of scholarship.

The idea of 'meritocracy' has been the focus of much recent sociological research on social class in the creative industries (Taylor and O'Brien, 2017; Friedman & Laurison, 2019). Often framed by Bourdieusian approaches, these studies blend qualitative analysis with statistical research and interviews to consider how far class inequality in the creative industries can be obscured by and/or reinforced by narratives about 'hard work' and 'meritocracy'. However, these works are often not specifically concerned with the film and television industries, and while this focus on meritocratic narratives of success represents a useful body of scholarship, this area is still growing and there is more qualitative work to be done on the relationship between employment trajectories and broader industry narratives.

What we can state with confidence is that people from lower socio-economic backgrounds face obstacles breaking into the TV industry and even more to forge a career.

We can understand more about a person's socio-economic background by examining a series of different factors including the kind of job their parents did when they were growing up or if they received free school meals or the qualifications of a parent. This survey asked two of the most common questions: whether people identify themselves as coming from a lower socio-economic background and the kind of school they went to between 11 and 16.

Looking at the working time data, people who considered themselves from a lower socio-economic background are working 10 hours a day while those from higher socio-economic backgrounds are doing 10.3 hours, a difference of about 20 minutes. Both groups take breaks of 30 minutes per day.

People from low-socio-economic backgrounds are more likely to have caring responsibilities for adults outside of work. On average people from low socio-economic backgrounds with caring responsibilities are working 0.3 hours less (10 vs 10.3).

Class Pay Gaps

When separating responses into age groups and socio-economic background to account for the pay differences seen above, much of the data falls below the reporting threshold so we can only reliably analyse weekly pay rates for three age groups (Table 11).

Table 11 – Are you from a lower socio-economic background? (Median pay rates)

		WEEKLY RATE (£)	N
20-29	Yes	750	19
	No	750	49
	Don't know		
	No answer	775	26
30-39	Yes	1200	42
	No	1367	72
	Don't know	1100	13
	No answer	1200	45
40-49	Yes	1350	21
	No	1500	38
	Don't know		
	No answer	1500	19

People from lower socio-economic backgrounds in their 30s and 40s are on lower weekly rates than those from other groups. The pay gap increases across the age groups to reach 11% for people in their 40s.

Participants who went to independent or fee-paying schools (with a bursary) earn a median rate of £1575 (n=20). This is more than people from other schooling backgrounds:

- **£1450** - Independent or fee-paying schools (without a bursary) (n=21)
- **£1200** - State-run or state-funded school - non-selective (n=150)
- **£1150** - State-run or state-funded school - selective on academic, faith or other grounds (n=65)
- **£989** - Attended school outside the UK (n=24)

Some caution should be applied given the low numbers in certain categories and an uneven spread across age groups. However, there is a clear pattern of people from lower socio-economic backgrounds being paid less. A common response to the identification of pay gaps is that people are doing different jobs and that's why they are paid more or less. But here we should question why is it that people from lower socio-economic backgrounds aren't in the higher paying jobs? And why aren't the jobs most often done by people from lower socio-economic backgrounds valued more highly?

Geographies of Work

The UK TV industry has a very uneven geography in terms of where production is done, where it is originated (e.g. commissioned and/or developed) and the location of the labour force. Table 12 illustrates the dominance of London or the South East which is the location for 64% of all companies involved in film and television activities. Moreover, the biggest and most powerful companies are found there.

This geography is a result of the historical dominance of London in the economy as a whole and in turn, the history of the BBC, ITV and subsequently Channel 4, Sky and Channel 5 as the major broadcasters in the UK. The independent sector grew across the country after legislation requiring broadcasters to commission more output from indies and again London dominated as home for these companies. Cities such as Manchester, Bristol, Cardiff, Glasgow, Belfast and Leeds all have significant parts of the TV industry, but even with the BBC's move to Salford in North West England and national broadcasters in Scotland, Wales and Northern Ireland, London remains dominant.

Table 12 – Location of film and television related companies

NATION OR REGION	%
London	46.9
South East (England)	17.0
East of England	8.1
South West (England)	6.5
North West (England)	5.2
West Midlands (England)	3.2
Yorkshire and The Humber	3.0
Wales	2.9
No location given	2.8
East Midlands (England)	2.6
North East (England)	1.0
Scotland	0.7
Northern Ireland	0.3

Source: Companies House data (2021)

The dominance of London has led to discrimination and exclusions of workers from elsewhere in the country, and misconceptions about the quality of work from the 'nations and regions' (Swords and Wray, 2010). Sally Ogden, a documentary producer from Bradford who participated in the Industry Voices project mentioned above, highlighted the barriers she has faced as a working class woman from northern England in the TV industry. Her experience was echoed by other participants for whom their regional accents were unnecessary points of difference and being made to feel out of place (Johnson et al., 2020). This discrimination is reflected in pay rates in this dataset (Table 13) with people born in London and the South East of England earning 25% more on day rates and 2% more on weekly rates than their counterparts born in other parts of the UK and the rest of the world.

Table 13 – Did you grow up in London or South East England? (Median rates)

	DAY RATE (£)	N	WEEKLY RATE (£)	N
No	240	72	1200	199
Yes	300	56	1225	88
No answer	299	54	1300	103

There isn't enough data to robustly analyse pay differences across different parts of the country once different roles and age groups are taken into account. But we do have sufficient data to explore pay rates for the different locations TV workers are doing their job. In Table 14 we can see that although the TV industry was one of the first to return to work during the COVID-19 pandemic in 2020, 26.5% of the contracts recorded in this dataset have been done at home. It is unclear if this shift to work at home will continue as the economy continues to open up or whether it signals greater flexibility for workers for whom home working is beneficial.

Table 14 – Where are you working?

	%	N CONTRACTS
No answer	30.3	189
Home	26.5	165
Location	16.9	105
Office	11.4	71
Studio	6.9	43
Edit/post house facility	3.2	20
Other	2.3	14
Set	1.6	10
Recce	0.8	5
Contributor residence	0.2	1
Grand Total	**100%**	**623**

It is important to note not all jobs in TV can be done at home. 'Editorial' and 'production grade' jobs account for the highest proportion of home working (80%). There are similar numbers of contracts for people working 'production grades' (172) as 'craft and tech' (151) but only 5.3% of the latter were working from home.

Users often report working very long hours on location as opposed to at home or in the office. 'Shelley' is 29 and has a 40-hour per week contract as a production coordinator. She works 10 hours on average in the office, but has logged daily working hours of between 1 and 16 hours, with an average of 12.4 hours on location.

Table 15 – Daily hours by place of work

	AVERAGE DAY	N ENTRIES
Contributor residence	12.0	30
Edit/post facility	10.0	235
Home	9.5	2628
Location	11.3	1484
Office	10.0	864
Other	10.0	120
Recce	10.5	49
Set	12.3	238
Studio	11.0	441

Table 16 – Gender and place of work (%)

	FEMALE	MALE	NON-BINARY/ THIRD-GENDER
Contributor residence			
Edit post house facility	53	47	
Home	78	22	1
Location	59	39	3
Office	72	26	2
Other	86	14	
Recce	75	25	
Set	67	22	11
Studio	49	48	3

Type of Work

To understand working time across departments and job roles we worked with SMTJ and using the pilot data, we identified over 140 job roles and grouped these into nine departments (see appendix for a full list). Table 4 (above) outlines the averages per department and here (Table 17) we examine hours for roles where we have at least ten people reporting their working time.

Table 17 – Daily hours by job role and place of work

	HOURS	MOST COMMON PLACE OF WORK	PREDOMINANT GENDER OF WORKERS
Assistant Editor	10.0	Edit/post house (88%)	Male (70%)
Assistant Producer	9.3	Home (48%)	Female (85%)
Edit Producer	10.0	Home (79%)	Female (88%)
Editor – Offline*	9.3	Home (85%)	Male (54%)
Electrician	11.3	Location (61%)	Male (100%)
Hair and Make-up Artists	11.8	Set (47%), On location (44%)	Female (100%)
Junior Production Manager	10.0	Home (81%)	Female (93%)
Producer	10.5	On location (37%), Home (32%)	Female (79%)
Producer/Director	10.8	On location (42%)	Female (79%)
Production Co-ordinator	9.5	Home (49%)	Female (91%)
Production Manager	9.8	Home (64%)	Female (83%)
Researcher	8.8	Home (71%)	Male (60%)
Runner	10.8	Location (69%)	Male (60%)

*n=8

Again we can see the long hours worked by hair and make-up artists and electricians. Runners, often the most junior people on a crew, are also working longer than average hours. It is notable that the longer hours are from people working on location and the production phase of a programme. This is not surprising given the pressures to complete filming in as few days as possible. Location shoots often involve travel and this may not be factored into the hours people are working, extending their days further. Moreover, if a location is not within commutable distance, crew often stay in hotels overnight, further exacerbating the problems discussed above.

Some respondents work multiple jobs for different broadcasters. For instance, one participant was working 10 hours per week as an Assistant Producer for one channel and 40 hours per week as a Self-Shooting AP for another channel. For her second job, she regularly undertakes a commute of up to 2.5 hours.

Pay rates also vary by job role and department. Responses for some job roles were zero or below a robust reporting threshold so the bulk of analysis on pay presented here is at the department level. A drawback of this is that it obscures some of the nuances of pay as there are differences in pay level for individual roles (e.g. writers) and these can be even greater when examining departments. For instance, a head of development will be paid much more than a development researcher. Table 18, therefore, should be read with caution.

Table 18 – Pay rates by department

	DAY RATE (£)	N	WEEKLY RATE (£)	N
Craft and Tech	300	97	1500	44
Directors	265	8	1400	18
Editorial	250	33	1400	158
Post VFX SFX	283.96	14	1600	30
Production Grades	180	34	900	129
Writers		2		4
Grand Total	**285**	**190**	**1200**	**389**

People working in post-production have the highest weekly and day rates. This is not particularly surprising given the specialism of these roles together with the shortage of editors in the UK TV industry currently.

Employment Status

TV workers are employed through five broad categories:

- Self-employed or Sole Trader e.g. individuals working on temporary contracts with self-assessment tax
- PAYE Freelancer e.g. individuals working on temporary contracts with tax paid at source
- PAYE Employee e.g. continuously employed with an annual salary
- Ltd Company director e.g. individuals employed through a limited company, often necessary for certain roles and to provide insurance
- Volunteer/unpaid e.g. people working without paid

How someone is employed varies for a series of reasons. People are more likely to be employed through Ltd companies if they provide their own equipment (e.g. sound recordists, camera people, lighting crew) as they can charge for the hire of their kit and they often need to provide public liability insurance. These costs can't be included in a rate for an individual and it allows people employed through a company to include other costs in their rates e.g. insuring equipment and vehicles, holiday pay and other overheads. It also becomes more tax efficient to work through a company if an individual is earning over £60,000 a year, whether kit is included or not. For employers, there are advantages of sub-contracting to companies rather than employing individuals. For instance, employers don't need to provide benefits and can argue they don't need to provide even simple equipment such as laptops. Payment through invoices rather than payroll also means employers have fewer overheads and can delay paying people. Generally speaking, crew and high earners are likely to be paid through Ltd companies while it is rare people on lower and entry grades will be due to HMRC rules.

People employed through companies work 11 hours a day which is 10% more than people employed as PAYE freelancers, PAYE employees or self-employed people (all of whom work 10-hour days). Women who work as self-employed work almost half an hour longer than men (10.4 hours vs 10), but for all other forms of employment there is no gender split.

If we look at age groups and employment status we find PAYE employees in their 20s working 9.5 hours (n=24), 2.5 hours less than the ten PAYE employees in their 40s.

Table 19 shows us pay rates by employment status and we can see people working through companies have rates almost 15% higher than self-employed staff. Given the other costs involved in working through a company this is not surprising.

Table 19 – Pay rates by employment type (median)

JOB STATUS	DAY RATE (£)	N	WEEKLY RATE (£)	N
Ltd Company Director	374	43	1700	49
PAYE Employee (e.g. permanent staff)			775	22
PAYE Freelancer	150	60	825	171
Self-employed or Sole Trader	298.96	74	1450	142
Volunteer/Unpaid	0	2		
Grand Total	**285**	**186**	**1200**	**384**

Pay rates between different types of employment will also be determined by the jobs being done. For example, almost half of people working as self-employed are doing editorial roles for which the median weekly rate is £1400. For production roles where the median weekly rate is £900, 52% are PAYE freelancers.

Table 20 – Employment type by department

	LTD COMPANY DIRECTOR	PAYE EMPLOYEE	PAYE FREELANCER	SELF-EMPLOYED OR SOLE TRADER
Craft and Tech	40%	12%	9%	19%
Development	0%	0%	1%	1%
Directors	4%	2%	1%	2%
Editorial	24%	12%	30%	48%
On Screen	0%	1%	0%	0%
Post VFX SFX	15%	41%	4%	6%
Production Grades	18%	22%	52%	25%
Writers	0%	10%	2%	0%

What you're working on and who you are working for

Productions for different genres also have different hours. To some extent this is determined by where a production is being made (e.g. on location, in a studio etc) and the roles of the people entering data. Table 21 shows data for different genres where we have over 1000 hours of work and/or at least ten people entering data.

Workers often face long unpaid commutes in addition to their contracted working hours. 'Siobhan' is a 34 year old woman who works as a Senior Producer for multiple broadcasters, and must regularly factor in a commute of between 2-3 hours to work by train in addition to working 10 hour days on average.

The longest hours are worked by the four participants working in sport, but their long hours may skew the data. Nevertheless, 11.5 hours a day is a very long day. The next longest hours are for people working on feature films and high-end TV drama. The similarities in hours is likely due to the similarities in the way both genres are made with a high degree of crossover for some roles. An interesting difference between these genres, however, is that participants on films report a median break time of 60 minutes versus 30 for people in high-end TV drama.

Table 21 – Hours by genre of television

	MEDIAN HOURS	TOTAL HOURS WORKED BY PARTICIPANTS	NUMBER OF PARTICIPANTS
Scripted: Children's	8.5	1,325	8
Scripted: Drama (including soaps)	10.5	3,804	31
Scripted: Feature Film	11.0	5,066	38
Scripted: HETV Drama	11.0	16,760	105
Unscripted: Entertainment	10.0	3,402	31
Unscripted: Factual / Documentary	10.0	19,122	120
Unscripted: Factual Entertainment	10.0	15,116	80
Unscripted: Reality / Constructed Reality	9.8	4,727	23
Unscripted: Sport	11.5	1,403	4

The dataset includes who people are working for and so we can undertake analysis based on the type of production company and the broadcaster who has commissioned the work. Table 22 shows data for the median hours worked by participants based on which broadcaster they are ultimately working for. Channel 5 productions have the longest hours at 10.8 with Sky having the fewest for channels we can identify.

Table 22 – Hours worked by commissioning organisation

	MEDIAN HOURS	TOTAL HOURS WORKED BY PARTICIPANTS
Channel 5	10.8	4919
ITV (Any ITV Channel)	10.5	7128
Netflix	10.5	6969
BBC (Any BBC channel)	10.3	18947
Amazon	10.0	1604
Channel 4	10.0	10434
Multiple Broadcasters	10.0	5306
Other online	10.0	3000
Sky (Any Sky Channel)	10.0	2892
Other channel	9.5	9063

Note: Broadcasters with fewer than 1000 hours of work in the dataset are not listed

For the majority of productions participants were working on, they weren't employed directly by a broadcaster and had the option to state which production company they were working for. This was an optional question and there isn't sufficient data to robustly analyse individual companies, but we can group employers into different categories where there are more than 1000 hours of work in the dataset:

- **Production groups** – companies who are part of media groups or owned by a parent company
- **Indies** – truly independent companies without parent ownership
- **ITV** – ITV Studios and associated brands
- **BBC** – productions made 'in-house' by the BBC (inc BBC Studios)
- **US companies** – American production companies and broadcasters (including CBS, Disney, NBC, Netflix, Universal and Viacom)

Table 23 – Hours by production company type

	MEDIAN HOURS	TOTAL HOURS IN DATASET
BBC	10.0	2,182
Group	10.3	6,996
Indie	10.0	6,316
ITV	11.0	2,056
US	10.3	1,038

We can see in Table 23 that the longest hours are worked by people on ITV productions with a median day of 11 hours. This is a full hour higher than those working for independent production companies and the BBC.

UNDER-REPRESENTED GROUPS

It is well-established that the UK television industry excludes people. As a result the sector is disproportionately white, senior jobs are predominantly held by men, disabled people are under-represented, there are low numbers of people who are lesbian, gay, bi-sexual, transexual, queer, intersex or asexual (LGBTQIA+), and the proportion of people from working class backgrounds and/or are not from the south east of England is less than the rest of the population. This is also true of the participants in the Time Project. So far it has not been possible to include analysis of some of these characteristics because low numbers can skew average figures. To ensure we include the experiences of under-represented groups this section provides a descriptive analysis of low volume responses received." with this text: "So far it has not been possible to separate analysis of some of these characteristics because low numbers can skew average figures. This data is in there, but to ensure we include the experiences of under- represented groups this section provides a descriptive analysis of low volume responses received. While the amount of data available for analysis prevents the representationally of these responses from being established, it is nonetheless important to acknowledge their contribution to this study and draw out any insights from this which may highlight a need for and guide future research.

Analysis of this data could have been approached from numerous angles and therefore we decided to work outwards from three key protected characteristics (Equality Act, 2010) included in this study, namely: Ethnicity, Sexual Orientation, Disability and the intersectionality both between themselves and other demographic attributes such as socio-economic background, schooling and caring responsibilities before considering their work and employment within the TV industry.

To support this analysis a new subset of the Time Project master data was created. This was done by individually selecting records containing Ethnicity, Sexual Orientation and Disability data before removing records dominant results for each (see table below) along with any duplicate records. This produced a data subset of 3200 records.

	NO OF USERS	% OF ALL USERS	NO OF USERS WITH TIME ENTRIES	% OF ALL USERS WITH TIME ENTRIES
Ethnicity				
White - English / Welsh / Scottish / Northern Irish / British	966	73.18	353	74.00
White - Any other White background	142	10.76	51	10.69
White - Irish	46	3.48	17	3.56
Total	**1154**	**87.42**	**421**	**88.25**

	NO OF USERS	% OF ALL USERS	NO OF USERS WITH TIME ENTRIES	% OF ALL USERS WITH TIME ENTRIES
Sexual Orientation				
Heterosexual / Straight	633	47.95	254	75.82
Disability?				
No	1174	88.94	421	88.26

Ethnicity

With the exception of participants belonging to UK white minorities such as the Gypsy, Roma and Traveller communities, 1154 users (87% of all users) recorded their ethnicity as 'White' (see table below). This represents c. 87% of both all users of these, the subset of users who entered at least one time record. An additional 23 users (1.7%) selected the 'Prefer not to say' option.

The table below details the ethnicities, including self-described, of the remaining c.11% (143) of users who participated in this research, 54 of whom provided time data:

ETHNICITY	NO OF USERS	% OF ALL USERS	NO. OF USERS WITH TIME ENTRIES	% OF ALL USERS WITH TIME ENTRIES
Any other Mixed / Multiple ethnic background	30	2.27	13	2.73
White and Asian	21	1.59	5	1.05
Indian	21	1.59	13	2.73
Any other ethnic group	13	0.98	5	1.05
Caribbean	10	0.76	2	0.42
White and Black African	9	0.68	5	1.05
Chinese	7	0.53	2	0.42
Pakistani	6	0.45	0	0.00
White and Black Caribbean	5	0.38	1	0.21
Any other Asian background	5	0.38	3	0.63
Bangladeshi	4	0.30	2	0.42
Any other Black / African / Caribbean background	3	0.23	0	0.00

ETHNICITY	NO OF USERS	% OF ALL USERS	NO. OF USERS WITH TIME ENTRIES	% OF ALL USERS WITH TIME ENTRIES
African	3	0.23	1	0.21
White - Gypsy or Irish Traveller	1	0.08	0	0.00
Arab	1	0.08	1	0.21
Self-Described: Mediterranean	1	0.08	0	0.00
Self-Described: Human	1	0.08	0	0.00
Self-Described: Black in Britain	1	0.08	1	0.21
ETHNICITY	**NO OF USERS**	**% OF ALL USERS**	**NO. OF USERS WITH TIME ENTRIES**	**% OF ALL USERS WITH TIME ENTRIES**
Self-Described: British	1	0.08	0	0.00
Total	**143**	**10.83**	**54**	**11.32**

'Any other Mixed / Multiple ethnic background' was the largest minority ethnicity selected (30 users) and along with 'White and Asia' and 'Indian' these ethnicities represent 50% of all minority ethnicities recorded by the Time Project.

Thirteen users (9%) of this minority ethnic dataset, recorded their ethnicity as 'Any other ethnic group' rather than self-describe and four users elected to self-describe their ethnicity, recording: Mediterranean, Human, Black in Britain and British respectively.

In addition to these bespoke self-described categories, a further two pre-defined ethnicity categories: Arab and White – Gypsy or Irish Traveller, are only represented only once each in the 1320 users who participated in this research.

As a group, 65% (92 users) of minority ethnic participants identify as female aged 20 – 49, with the majority (39 users) aged 30 – 39. The number of minority ethnic females aged 50+ is significantly lower which may demonstrate both active widening participation and social and cultural changes in recent decades.

The split between genders does however differ from that when all participants are considered in that the number of users in the 'Female' and 'Non-Binary/Third-Gender' categories is higher and in the 'Male' category lower:

	MINORITY ETHNIC PARTICIPANTS		ALL PARTICIPANTS	
GENDER	**NO. OF USERS**	**% OF USERS**	**NO. OF USERS**	**% OF USERS**
Female	100	69.93	796	60.30
Male	39	27.27	498	37.73
Non-Binary/ Third-Gender	3	2.10	13	0.98
Prefer not to say	1	0.70	13	0.98
Total	**143**	**100.00**	**1320**	**100.00**

Based on the data available, the percentage of minority ethnic participants per region is comparable with that seen in the data for all participants with the exception of London which has a significantly higher percentage (10.76) and Scotland a significantly lower percentage (-5.86). Further, there are four regions: Northern Ireland, North East England, East Midlands and Ireland, which show zero ethnic minority participants.

	MINORITY ETHNIC PARTICIPANTS		ALL PARTICIPANTS		
LOCATION	**NO. OF USERS**	**% OF USERS**	**NO. OF USERS**	**% OF USERS**	**%S DIFF.**
London	87	60.84	661	50.08	10.76
North West England	12	8.39	90	6.82	1.57
South East England	12	8.39	150	11.36	-2.97
South West England	10	6.99	99	7.50	-0.51
I live outside the UK and Ireland	6	4.20	13	0.98	3.21
Scotland	3	2.10	105	7.95	-5.86
Wales	3	2.10	55	4.17	-2.07
West Midlands	3	2.10	29	2.20	-0.10
East of England	2	1.40	34	2.58	-1.18
Yorkshire and the Humber	2	1.40	19	1.44	-0.04
Prefer not to say	3	2.10	9	0.68	1.42
Northern Ireland	0	0.00	24	1.82	-1.82
North East England	0	0.00	17	1.29	-1.29
East Midlands	0	0.00	11	0.83	-0.83
Ireland	0	0.00	4	0.30	-0.30
Total	**143**	**100.00**	**1320**	**100.00**	**n/a**

The limited work related data collected for ethnic minority participants (54 users) shows an average working day of 10.1 hours with a 50 minute break and no clustering in terms of department, role, genre or platform. However, the majority work on a full-time, self-employed/freelance basis with only eight users permanently employed and 7 working part time respectively.

Sexual Orientation

837 participants completed the question: "What is your sexual orientation?". After removing all records belonging to the categories: 'Heterosexual / Straight' (633 records) and 'Prefer not to say' (51 records), data for 153 LGBTQIA+ users remained. 64 of these users also provided work related data. Although representing c.12% of all participants, LGBTQIA+ users recorded only c.5% of all working time data:

SEXUAL ORIENTATION	NO. OF USERS	% OF ALL USERS	NO. OF USERS WITH TIME ENTRIES	% OF USERS WITH TIME ENTRIES
Bi	72	5.45	37	2.80
Gay Man	33	2.50	14	1.06
Gay Woman / Lesbian	27	2.05	10	0.76
Self-described: Asexual	1	0.08	0	0.00
Self-described: Autistic and excluded from my sexual identity	1	0.08	0	0.00
Self-described: Gay	1	0.08	1	0.08
Self-described: Pansexual	10	0.76	0	0.00
Self-described: Queer	6	0.45	0	0.00
Self-described: Sapiosexual	1	0.08	1	0.08
Self-described: Undecided	1	0.08	1	0.08
Total	**153**	**11.59**	**64**	**4.85**

While the majority of LGBTQIA+ users (86%) selected the pre-defined categories: 'Bi', 'Gay Man' and 'Gay Woman / Lesbian', the remaining participants created seven additional self-described categories including 'Undecided' and with 'Pansexual', 'Queer' and 'Gay' being the most frequently used.

In terms of gender and age and as per the ethnicity findings above the majority (c.61%) of LGBTQIA+ participants are female. However, this has been interpreted as reflecting the demographics of the study overall where c.60% of all participants are female, rather than an aspect of the LGBTQIA+ participant group. The percentage of LGTBQ+ male participants also track that of the study overall: 35% and 38% respectively, however there is a strong correlation, four times higher than that of all participants, between non-binary/third-gender participants and non-heterosexual/straight sexual orientations.

	LGBTQIA+ PARTICIPANTS		ALL PARTICIPANTS	
GENDER	**NO. OF USERS**	**% OF USERS**	**NO. OF USERS**	**% OF USERS**
Female	93	60.78	796	60.30
Male	53	34.64	498	37.73
Non-Binary/ Third-Gender	6	3.92	13	0.98
Prefer not to say	1	0.65	13	0.98
Total	**153**	**100**	**1320**	**100**

The majority of female LGBTQIA+ participants, 83 users, are in the age group: 20 – 39, with most aged 20 – 29. These participants are younger overall that the minority ethnic women above and none of this group recorded an age of 50 years or over. This younger pattern is also seen in the LGBTQIA+ male group although there are some men in this group aged 50 years and over. Unfortunately, no work related data is available for them.

The table below describes the distribution of this participant group across the United Kingdom and Ireland. It is clear from this that a significantly higher number of LGBTQIA+ participants live and commonly work in London (+13.56%) and to a lesser but still significant extent: South West England and Scotland. There are however, c. 2 – 3% fewer LGBTQIA+ participants in Wales and the West Midlands than might be expected. Like the minority ethnic data above, there are no LGBTQIA+ participants registered in Ireland and Northern Ireland. However, at the end of the Time Project there were only 4 participants registered in Ireland and 24 in Northern Ireland.

	LGBTQIA+ PARTICIPANTS		ALL PARTICIPANTS		
LOCATION	**NO. OF USERS**	**% OF USERS**	**NO. OF USERS**	**% OF USERS**	**%S DIFF.**
London	91	63.64	661	50.08	13.56
Scotland	14	9.79	90	6.82	2.97
North West England	12	8.39	150	11.36	-2.97
South East England	10	6.99	99	7.50	-0.51
South West England	8	5.59	13	0.98	4.61
Wales	7	4.90	105	7.95	-3.06
West Midlands	3	2.10	55	4.17	-2.07
North East England	2	1.40	29	2.20	-0.80
Prefer not to say	2	1.40	34	2.58	-1.18
East Midlands	1	0.70	19	1.44	-0.74
East of England	1	0.70	9	0.68	0.02
I live outside the UK and Ireland	1	0.70	24	1.82	-1.12
Yorkshire and the Humber	1	0.70	17	1.29	-0.59
Northern Ireland	0	0.00	11	0.83	-0.83
Ireland	0	0.00	4	0.30	-0.30
Total	**153**	**100.00**	**1320**	**100.00**	**n/a**

64 LGBTQIA+ participants provided work related data, which again showed no clustering in terms of department, role, genre or platform. The majority (61 users) work on a full time basis and mainly as PAYE freelancers (38 users) or Self-employed or Sole Trader (12 users) with an average working of day 10.14 hours and 38 minute break.

Disabilities

The final protected characteristic to be considered in detail is disability. The question 'Are you disabled?' was mandatory and 99 users selected the 'Yes' response. Of these, 42 users also created at least one work related record in the system.

ARE YOU DISABLED?	NO OF USERS	% OF ALL USERS	NO. OF USERS WITH TIME ENTRIES	% OF USERS WITH TIME ENTRIES
No	1174	89	421	88
Prefer not to say	47	4	14	3
Yes	99	8	42	9
Total	**1320**	**100**	**477**	**100**

Data was collected on both visible and hidden disabilities during this study with several pre-defined responses built into the online system:

- **Musculo-skeletal** (including coordination, dexterity, mobility, wheelchair-user)
- **Long-term illness or condition** (including cancer, HIV, Multiple Sclerosis)
- **Mental health** (including serious depression, bipolarity)
- **Learning and cognitive disabilities** (including dyslexia, down's syndrome, autism, ADHD)
- **Blind or visually impaired**
- **Deaf or hard of hearing**
- **Other** (including physical or mental conditions such as diabetes, epilepsy, arthritis, asthmas, speech impairments, facial disfigurement)

69 users recorded a single disability in the systems however it was possible to input multiple disabilities. 21 users recorded two disabilities, four users recorded three disabilities and finally one user recorded four types of disabilities. Many of these included the 'Other' category. When this was selected users were prompted to manually type in the name of their other visible or hidden disability. Asthma and arthritis were the most frequently reported other diseases and although only recorded once, it is important to note the inclusion here and potential future impact of Long Covid.

'Jin' is in their 30s and has multiple hidden and visible disabilities. During the Time Project they worked as a full time, PAYE Freelancer for the BBC. They have worked in the TV Industry since 2010. On average they work 9 hours per day including a 1 hour break and earn £550 per week.

In terms of gender, the split between Female and Male is much closer than either the Ethnicity or Sexual Orientation participant groups at c. 51% and 44% respectively and made up 95% of all gender responses from the Disabled participants. In addition, 3 users selected 'Non-Binary/Third-Gender and 2 users 'Prefer not to say':

	DISABLED PARTICIPANTS		ALL PARTICIPANTS	
GENDER	**NO. OF USERS**	**% OF USERS**	**NO. OF USERS**	**% OF USERS**
Female	50	50.50	796	60.30
Male	44	44.44	498	37.73
Non-Binary/ Third-Gender	3	3.03	13	0.98
Prefer not to say	2	2.02	13	0.98
Total	**99**	**100**	**1320**	**100**

While the totals vary, the pattern of age distribution of Females and Males is very similar with a high number of 20-29 years and even higher 30-39 years before a low number recording 40-49 years and lower 50-59. No disabilities were recorded by participants aged 60+ years.

Tracking the full participant dataset, the majority of the Disabled participants (43 users) were based in London although in lower numbers than might be expected. While the numbers in Scotland and South West England were significantly higher, particularly so in the case of Scotland which has more than double the percentage seen for all participants:

	DISABLED PARTICIPANTS		ALL PARTICIPANTS		
LOCATION	NO. OF USERS	% OF USERS	NO. OF USERS	% OF USERS	%S DIFF.
London	43	43.43	661	50.08	-6.64
Scotland	14	14.14	90	6.82	7.32
North West England	9	9.09	150	11.36	-2.27
Wales	8	8.08	105	7.95	0.13
South West England	6	6.06	13	0.98	5.08
South East England	5	5.05	99	7.50	-2.45
West Midlands	4	4.04	55	4.17	-0.13
East Midlands	3	3.03	19	1.44	1.59
East of England	2	2.02	9	0.68	1.34
Northern Ireland	2	2.02	11	0.83	1.19
North East England	1	1.01	29	2.20	-1.19
I live outside the UK and Ireland	1	1.01	24	1.82	-0.81
Yorkshire and the Humber	1	1.01	17	1.29	-0.28
Prefer not to say	0	0.00	34	2.58	-2.58
Ireland	0	0.00	4	0.30	-0.30
Total	**99**	**100.00**	**1320**	**100.00**	**n/a**

From the available work related data, Disabled participants work across all departments however three departments employ over 83% of those namely: Production Grades, Editorial and Craft and Technology. Only 33 users recorded specific contracted hours and the average working day for Disabled participants was 10.2 hours with a 39 minute break.

Caring Responsibilities

The Time Project participants were asked two questions specifically about or related to their caring responsibilities: 1) Do you have children? and 2) Do you have out of work caring responsibilities

815 users, c. 62% of all registered users, chose to answer the question: "Do you have children?". Of these respondents, 590 (72%) have no children and no other caring responsibilities with the largest number of respondents in this group being females aged 20 to 39 (339 users) and a further 36 (4%) users stated that while they so have children, they do not currently have any carer responsibilities including childcare.

The table below provides a summary of the remaining 189 user responses all of which include some form of caring responsibilities. The majority of these respondents are white, British, heterosexual and from the London, South East, North West and Scotland regions. However, this has been interpreted as an artefact of the available project dataset rather than being related to carer responsibilities.

		NO - DO NOT HAVE CHILDREN		YES - DO HAVE CHILDREN			
GENDER	**AGE GROUP**	**CARING FOR ADULT(S)**	**CHILDCARE**	**CARING FOR ADULT(S)**	**CHILDCARE**	**CHILDCARE AND CARING FOR ADULT(S)**	**TOTAL**
Female	20-29	5					5
	30-39	8	1	1	31	1	42
	40-49			1	38	2	41
	50-59	4		2	13	4	23
Male	30-39	2	1		21		24
	40-49	2		1	34		37
	50-59	1		1	10	1	13
	60-69	1			2		3
Non-Binary/ Third-Gender	30-39				1		1
Total		**23**	**2**	**6**	**150**	**8**	**189**

23 of the 25 respondents who did not have children did have adult caring responsibilities, while the remaining 2 did have childcare responsibilities. In addition, 6 respondents who did have children provide adult care, which may include adult children.

The largest category of care provision is unsurprisingly childcare by 150 users with children (c. 79% of all respondents with childcare). The largest number of respondents in this group, 69 users, are females aged 30 – 49. This may reflect the trend in recent decades to delay having children and that mothers remain primary childcare providers in the UK. The majority of these work for the larger on and off-line platforms such as: Netflix, BBC, ITV and Channel 4, and are self-employed with a balanced mix of full and part time working. While they work across all Departments only a handful are within the Directors and Production Grades Departments, although several occupy Producer roles within the Editorial Department.

However, this is not to suggest that childcare is not undertaken by all genders as the second largest number of respondents in this group, 55 users, are men, aged 30 – 49. In common with the female group considered above, these male carers are mainly self-employed with a balanced mix of full and part time working but in contrast, this group contains a greater number of Directors and Production Grade roles and a greater variety of Platforms including independents.

CONCLUSIONS

The key conclusions from this research are that the hours in TV are long: too long when compared to the rest of the economy. To repeat our key finding: on average, a TV worker works 14 hours more than the general population per week, the equivalent of an extra two days. Long working hours aren't moderated by breaks either, with the median break time at just 30 minutes, and 20% of entries in this dataset included no breaks.

These long hours include time when people aren't being paid, act as barriers to entry and reinforce exclusions, exploitation and discrimination in the TV industry. We can also identify pay gaps between workers which illustrate these issues: women are paid less than men and people from lower socio-economic backgrounds are paid less than their counterparts.

Long hours also have a detrimental impact on time for caring responsibilities, for people's physical and mental health, for training opportunities and for a life beyond work. This is exacerbated when contracts are unclear and overtime is not paid. Things need to change.

An interesting find that is worth highlighting is that workers from groups already privileged in UK society – white people, men, people who aren't from lower socio-economic backgrounds – are working the longest hours (albeit only slightly in some cases). One might see this as a good thing as it could suggest people without such privileges are not being exploited, but there are a couple of important points to make here. First, privilege allows people to work longer - the people who can work longer hours seem to be working longer hours. Indeed, privilege allows you to work in the TV industry in the first place. Second, the impact of long hours can be mitigated by privilege (e.g. access to childcare, shorter commutes, not facing discrimination all lessen the impact of longer hours), but even so, in the medium to long term the effects will start to show. It is important, therefore, that long hours come down for everyone especially as it sets a tone of what is expected. It should not be expected that everyone needs to, or should work excessive hours. That is not to say people should be paid less, workers need to be compensated for their hours and not unpaid overtime which was common in this dataset.

An additional factor is worth considering: do longer hours reinforce privilege? Above we noted the importance of reputation and maintaining a presence in the industry to get work. One way to gain a reputation and maintain presence is to be around colleagues more and be known for working hard: working longer hours is a way to achieve this. Being around at the end of the day when people begin to socialise can help too. Being able to go to the pub after work or join colleagues for a meal helps forge new ties and reinforce existing ones. Being away on location means more time with colleagues to create bonds and build networks that will get you future work. Being available to take calls in the evening demonstrates a willingness to work. Although we don't have evidence to suggest this is a tactic for why some people are working longer hours in this dataset, it is something worth exploring further. Indeed, we need to better understand the driving forces for why there is a culture of long hours in TV. We know there

is exploitation and we know some people want to work longer hours, but it is less clear why this is. During this and other research we have heard various explanations which are caused by different factors. Some people blame commissioning organisations who don't plan ahead or make decisions quickly enough and therefore don't allow production companies sufficient time to make a programme. Others put the blame on production companies who, facing competition for work, undercut budgets which means people working fewer but longer days. We've heard crew blaming directors who overshoot 'just in case' they haven't got all the angles they need. Production office staff have highlighted that some people are forced to 'act up', working jobs they don't have experience in due to skills shortages and therefore it takes longer to achieve what they need. Some people have pointed to the long hours they work as a reason for long hours: people are tired and can't function as well as they might. Others work longer because they want to get ahead and can do so.

These and other reasons need to be understood. Moreover, the mechanisms through which they are reproduced and intersect with the mental health crises, exclusion, exploitation and discrimination rife in the TV industry must be unpacked to create lasting change. As the Time Project continues to collect data, more will be revealed about these factors. In the next section the SMTJ team outline potential ways forward to begin addressing the recommendations made here.

THE FUTURE FOR THE TIME PROJECT

The Time Project is about achieving parity. The data we are gathering is an attempt to show and then address the situations we know happen: the edit producer and editor working side by side into the early hours, yet only one of them gets paid for their overtime, or the shoots we've all been on, where some departments are paid for prep and wrap time and others aren't.
We started the project because we have all experienced exclusion in the industry, and there is currently huge momentum to make change. This is our ambition: to effect real, sustainable change.

A fair industry:

In the year we have been gathering the data referenced in this report, TV production has experienced a post-lockdown boom. Simultaneously, we have seen more and more awareness of workplace inequalities in the Film and TV industry. For example, we know that Production Managers' workload is increasing because of post-Brexit carnets and visas; Covid protocols and wellbeing accommodations - all of which are unavoidable and necessary, but without budgetary lines to allow for extra staff to help, or extra time to complete the work, PMs are being punitively over-burdened. Production has changed and this ambition is simple: that people are paid for the work they do. This means either sticking to contracted reasonable (i.e. not a buyout) hours or paying people overtime. As a tool for monitoring hours, The Time Project can enable employers to maintain fair working conditions for their workers based on the contracts they have been given.

An efficient industry:

But, we are told: how does the industry pay for this extra work? Instead, we say, how can we NOT pay people for their work? We know that the workforce is exhausted. The post-lockdown boom has meant people are working project-to-project without breaks. There isn't enough staff so skills gaps are opening up and as a result productions are being delayed, and costing more.

This though, is a chance for the industry to recalibrate to account for the needs of everyone. It may be counterintuitive, but by making schedules longer workers will be more efficient - it's well known that overwork is detrimental to productivity, not a driver for it. Production needs to be regulated and the boundary-less attitude of 'anything to get it done' consigned to history. Instead, employ more efficient ways of working. Flexible working retains experienced people, who make projects more efficient because money will not be wasted. Managers need to be more imaginative about what they can use to make their projects run well: start by asking your staff.

A sustainable industry:

An efficient, fair industry is a sustainable one. Film and TV production needs more people in it, yet the barriers of class, gender, race, ageism and ableism remain, sustained by the long-hours culture. The connected over-emphasis on a young workforce accelerates the loss of experienced workers, particularly women. How do we achieve and maintain a more diverse workforce?

Ambitions for The Time Project

Our ambition for The Time Project is that it becomes an industry-wide tool to address the issues above. The work referenced in this report is the start, not the finish. We want to address the barriers to parity maintained by the long hours culture. Punitive contracts need to be eradicated: no more buyouts, no more expectation of a 60-hour plus week, enforced breaks and where breaks are missed, penalty payments paid to everyone (already it is standard to pay No Lunch Break / NLB to crew) - by using the Time Project app managers can make sure their staff have the breaks they need. By showing how schedules are unrealistic, The Time Project can be used to argue for better scheduling and emergency allowances such as childcare when days run over.

Health and Safety can be made a priority: the continued diminution of crew sizes is directly linked to people working dangerously long hours - think of all the directors who drive home after a shoot. The Time Project can show the link.

Then, there are issues which need further investigation, for example better understanding the Gender Pay Gap: why do women work longer hours for less pay from the start of their careers?

There needs, however, to be a mutual responsibility. While companies must take responsibility for the welfare of their workers, staff must also look out for each other by being transparent about rates and not knowingly undercutting. Insist that the welfare of colleagues is a collective responsibility. Don't sign or crew up on buyouts. There has to be a conversation about reasonable adjustments, based on an understanding of the mutual and specific needs of any single project. Flexibility is a conversation that can be an accommodation for both employers and workers. Not just about 'flexible working' but employing flexible attitudes to the way we work.

The Way Forward: Improving the industry is a job for us all

Using The Time Project will improve transparency and make the industry fairer for everyone working within it. By showing the reality of working in Film and TV through hours and rates data - whether it's Runners being first in, last out and worst paid or men being paid more than women because 'that's what happens' - employers can work towards a fairer, more realistic, efficient and sustainable way of making Film and TV. Everyone can lead by example, but here are some key points to build into practice:

What you can do 1: Employers

- Do not use 'buyout' contracts. People cannot and should not be expected to work an unlimited number of hours and a normal working week should not routinely exceed 40 hours.
- Monitor working hours and breaks using The Time Project
- Communicate about and budget for reasonable adjustments (whether childcare, travel days, flexible working, exceptional long days)

What you can do 2: Broadcasters and Studios

- Allow adequate pre-production scheduling
- Tariffs need to include lines for newer practices around Covid, well-being and post-Brexit travel changes
- Use The Time Project to understand where budgets and schedules are not allowing time to produce your shows in a safe or sustainable way

What you can do 3: Workers

- Use The Time Project to record your hours and rates
- Join Bectu
- Look out for each other, talk about rates and keep reporting bad practice

Sign up to **The Time Project** at www.thetimeproject.co.uk

Employers interested in finding out more about how TTP can benefit your productions, please email time@smtj.tv

APPENDICES

Pilot Study Design

For the pilot Data about participants was collected in a sign-up survey and then four weeks of working time data was collected using three sets of questions and two reminder processes:

- **w/c 7th and 14th Sept** - question set 1 with weekly reminders
- **w/c 21st Sept** – question set 2 with weekly reminders
- **w/c 5th Oct** – question set 3 with daily reminders

This pilot allowed us to gather a range of insights into the above and at the same time draw illustrative findings based on the sample of participants. The key findings were as follows:

- Participation rates for those with a concern in the topic were high.
- Across weeks 1-3, the average working week was 53.2 hours. This is above the 48 hour level for the Working Time Directive by 5.2 hours and above the UK average full-time working week of 37.2 hours (2019) by 16 hours.
- Reporting of non-working weeks was low.
- Most people provided data for most questions.
- The pilot was skewed by a very high proportion of female participants.
- By design the sample size is low compared to the population of the industry, therefore it is not possible to make claims of representativeness of the results. The results can be treated as illustrative of the people in the sample and the kinds of results a larger survey might collect.
- Weekly reminders are better received and led to better response rates than daily ones.
- Reminders are best sent on either Friday or Sunday depending on when the working week ends for participants.
- It is unclear if the impact of COVID influenced the hours worked.

See our report for more details about the pilot: https://screen-network.org.uk/our-work/publications/

THE TIME PROJECT – QUESTION SET

Personal Questions

Date of birth

_ _

What best describes your gender?

Female ☐
Male ☐
Non-binary/third-gender ☐
Prefer to self-describe _ _ _ _ _ _ _ _ _ _

_ _
Prefer not to say ☐

Which ethnic group do you identify with?

English / Welsh / Scottish / Northern Irish / British ☐
Irish ☐
Gypsy or Irish Traveller ☐
Any other White background ☐
White and Black Caribbean ☐
White and Black African ☐
White and Asian ☐
Any other Mixed / Multiple ethnic background ☐
Indian ☐
Pakistani ☐
Bangladeshi ☐
Chinese ☐
Any other Asian background ☐
African ☐
Caribbean ☐
Any other Black / African / Caribbean background ☐
Arab ☐
Any other ethnic group ☐
Prefer to self-describe _ _ _ _ _ _ _ _ _ _

_ _
Don't know ☐
Prefer not to say ☐

Which part of the UK do you live in?

East Midlands ☐
East of England ☐
London ☐
North East England ☐
North West England ☐
Northern Ireland ☐
Scotland ☐
South East England ☐
South West England ☐
Wales ☐
West Midlands ☐
Yorkshire and the Humber ☐
I live outside the UK ☐
Prefer not to say ☐

Within the definition of the Equality Act, do you consider you have a disability?

- Yes ☐
- No ☐
- Don't know ☐
- Prefer not to say ☐

What is your nationality?

- UK / British National ☐
- European National / National of European Economic Area member state ☐
- National of a country outside of the European Union / European Economic Area ☐
- Don't know ☐
- Prefer not to say ☐

Do you have children?

- Yes ☐
- No ☐
- Prefer not to say ☐

Do you have caring responsibilities outside of work?

- Yes - I have childcare responsibilities ☐
- Yes - I have caring responsibilities for an adult ☐
- Yes - I have childcare responsibilities and caring responsibilities for an adult ☐
- No ☐
- Prefer not to say ☐

Compared to people in general, would you describe yourself as coming from a lower socio-economic background?

- Yes ☐
- No ☐
- Don't know ☐
- Prefer not to say ☐

Did you grow up in London or South East England?

- Yes ☐
- No ☐
- Don't know ☐
- Prefer not to say ☐

What type of school did you mainly attend between the ages of 11 and 16?

- State-run or state-funded school - selective on academic, faith or other grounds ☐
- State-run or state-funded school - non-selective ☐
- Independent or fee-paying school - bursary ☐
- Independent or fee-paying school - no bursary ☐
- Attended school outside the UK ☐
- Don't know ☐
- Prefer not to say ☐
- Other (please specify): _ _ _ _ _ _ _ _ _ _

Is your gender identity the same as the sex you were assigned at birth?

- Yes ☐
- No ☐
- Don't know ☐
- Prefer not to say ☐

Contract Questions

What's your employment status for this contract? (select which best fits)

Director of Ltd Company ☐
PAYE Employee (e.g. permanent staff) ☐
PAYE freelancer ☐
Office holder ☐
Self-employed or Sole Trader ☐
Volunteer/Unpaid ☐
Other, please state ☐

Are you currently working:

Full-time (usually 35 hours a week or more) ☐
Part-time ☐
Job share ☐

Is your current contract type based on:

Single days ☐
5 working days a week ☐
6 working days a week ☐
7 working days a week ☐
Other , please state _____

_____

What best describes your contract rate?

Day rate ☐
Hourly rate ☐
Weekly rate ☐
Yearly salary ☐
Flat fee ☐

What is your contract rate?

_____

Is this contract rate 'with kit included'?

Yes ☐
No ☐

Does your contract state how many hours you are expected to work a week or day?

Yes, hours per day ☐
Yes, hours per week ☐
No ☐
Don't know ☐

Is your commute included in your paid hours?

Yes ☐
No ☐
Don't know ☐
Prefer not to say ☐

Do you get paid overtime?

Yes ☐
No ☐
Don't know ☐
Prefer not to say ☐

Contract start date – Contract end date

_____

What's the role(s) you are employed to do on this contract? (select primary job)

Craft and Tech

1st Camera Assistant ☐
Art Assistant ☐
Art Department Head ☐
Art Department Assistant/Runner ☐
Art Director ☐
Assistant Costume Designer ☐

- Assistant Floor Manager ☐
- Assistant Set Decorator ☐
- Camera Assistant ☐
- Camera Operator ☐
- Camera Operator – Location ☐
- Camera Operator – Studio ☐
- Camera Person ☐
- Camera Trainee ☐
- Concept artist ☐
- Costume Assistant ☐
- Costume Designer ☐
- Costume Supervisor ☐
- Costume Standby ☐
- Data Wrangler ☐
- Grip ☐
- Hair and Make-up Artist ☐
- Hair and Make-up Assistant ☐
- Hairdresser ☐
- DIT ☐
- Drone operator ☐
- Electrician ☐
- Engineer ☐
- Floor Manager ☐
- Health and Safety Officer ☐
- Home economist ☐
- Lighting Desk Operator ☐
- Make-up artist ☐
- Production Buyer ☐
- Props buyer ☐
- Props master ☐
- Props wrangler ☐
- Sound Assistant / Boom Op ☐
- Sound Engineer ☐
- Sound Graphic Designer (Broadcast, Motion) ☐
- Sound Recordist ☐
- Stunt Coordinator ☐
- Stunt Person ☐
- Vision Mixer ☐

Post VFX SFX

- 3D artist ☐
- Animator ☐
- Assistant Editor ☐
- CG Artist ☐
- CG Producer ☐
- Colourist ☐
- Colourist Dailies ☐
- Compositor ☐
- Dubbing Mixer ☐
- Edit Producer ☐
- Editor – Online ☐
- Editor – Offline ☐
- Graphic Designer ☐
- Graphics Operator ☐
- Post-Production Manager ☐
- Series Editor ☐
- SFX Assistant ☐
- SFX Supervisor ☐
- SFX Technician ☐
- VFX Artist ☐
- VFX Editor ☐
- VFX Producer ☐

Production Grades

- Accounts ☐
- Assistant Production Coordinator ☐
- COVID Assistant ☐
- COVID ☐

Officer/Manager/Supervisor

- Head of Production ☐
- Junior Production Coordinator ☐
- Junior Production Manager ☐
- Librarian ☐

Library Assistant ☐
Line Producer ☐
Location Assistant ☐
Logger ☐
Production Assistant ☐
Production Co-Ordinator ☐
Production Manager ☐
Production Secretary ☐

Editorial

Archive Producer ☐
Archive Researcher ☐
Assistant Producer ☐
Casting and Talent Executive ☐
Casting Assistant ☐
Casting Assistant Producer ☐
Casting Executive ☐
Casting Producer ☐
Casting Researcher ☐
Celeb Booker ☐
Celeb Producer ☐
Celebrity producer ☐
Contestant verifier ☐
Entertainment Producer ☐
Executive Producer ☐
Forward Planning Producer ☐
Gallery Producer ☐
Games / Task Producer ☐
Junior Producer (Questions) ☐
Junior Researcher ☐
Producer ☐
Producer/Director ☐
Production Executive ☐
Researcher ☐
Self Shooting AP ☐
Self Shooting Producer / Director ☐
Senior Producer ☐
Senior Researcher ☐
Series Producer ☐
Shooting PD ☐
Shooting Researcher ☐
Consultant ☐
Editorial Trainee ☐
Runner ☐
Translator ☐

Directors

2nd Assistant ☐
3rd Assistant Director ☐
Assistant Director ☐
Director (PSC) ☐
DV Director ☐
Gallery Director ☐
Series Director ☐

Development

Assistant Commissioner ☐
Commissioner ☐
Development AP ☐
Development Assistant Producer ☐
Development Exec ☐
Development Intern ☐
Development Producer ☐
Development Researcher ☐
Head of Development ☐

Digital

Digital Producer ☐
Digital/Social Producer ☐

Writers

Screenwriter ☐
Script Editor ☐
Script Supervisor ☐

On Screen

Actor ☐
Reporter ☐

Promotions

Promotions assistant ☐

Promotions manager ☐

Talent

Head of Talent ☐

Talent Manager ☐

Which genre will this job involve:

Scripted: HETV Drama ☐

Scripted: Drama (including soaps) ☐

Scripted: Children's ☐

Scripted: Commercials ☐

Scripted: Online or Branded Content ☐

Scripted: Feature Film ☐

Unscripted: Entertainment ☐

Unscripted: Factual Entertainment ☐

Unscripted: Factual / Documentary ☐

Unscripted: Sport ☐

Unscripted: News and Current Affairs ☐

Unscripted: Reality / Constructed Reality ☐

Unscripted: Studio Quiz ☐

Unscripted: Online or Branded Content ☐

Other, please state: _ _ _ _ _ _ _ _ _ _ _ _

_ _

Which production company is this job for?

Please select a relevant film studio, or the broadcaster or platform this is to be exhibited on:

Amazon ☐

BBC (Any BBC channel) ☐

Channel 4 ☐

Channel 5 ☐

ITV (Any ITV Channel) ☐

Netflix ☐

Sky (Any Sky Channel) ☐

Youtube ☐

Other channel ☐

Other online ☐

Prefer not to say ☐

Working Time Questions

What were the hours you worked this week?

_ _

This week, how long have you spent commuting to work?

_ _

This week, where has the majority of your work been based?

Office based .....☐
On location .....☐
Studio based .....☐
Post-production facilities .....☐
Home .....☐
Other (please specify) _ _ _ _ _ _ _ _ _

_ _

Are you paid for your commute?

_ _

This week, which geographical area have you mainly been working in?

East Midlands .....☐
East of England .....☐
London .....☐
North East England .....☐
North West England .....☐
Northern Ireland .....☐
Scotland .....☐
South East England .....☐
South West England .....☐
Wales .....☐
West Midlands .....☐
Yorkshire and the Humber .....☐
Outside the UK .....☐

Data Management and Analysis

All data was collected remotely, online and was created and submitted by registered users of the bespoke project web application (described above). This application generates two comma separated variable (csv) data files: Users and Time Entries on demand. Administrator level permission was required to access this function and secured via a unique, pre-registered user login name and password.

For consistency, a nominal data cut off point, the last day of each calendar month, was established and the two data files were generated on or soon after the first day of the following month. The exception to this was the final data download which was completed on 18 October 2021 and was used in the generation of the findings in this report.

The following treatment was applied to the two downloaded datafiles to produce a master dataset. The two downloaded data files were stored securely in a password protected shared drive before being parsed into a relational database (Microsoft Access). Here, pre-defined and tested SQL (Sequential Questioning Language) queries were used to link the records in each file via the unique User ID and create a single table containing all data collected between the start of the Time Project and the end of the latest data cut off point.

Additional queries were run to identify and remove legacy test data and a small number of unusable, that is data entry errors which could not be corrected by the project team, and duplicate records before all data was exported to a single output file (Microsoft Excel). Additional fields to better support subsequent analysis for example, Age Group and a normalised weekly Rate, were manually added to this master data file before it was stored in the same secure shared drive as the original data files and made available to the research team for subsequent analysis and visualisation.

Analysis of the data was undertaken in two ways. First, monthly data dives were done to provide ongoing analysis for SMTJ and to communicate to participants about emerging trends. Second, the complete dataset was analysed by the research team using a range of statistical software and techniques. That analysis is what's included below.

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