

Do you drive to and from work  
on top of a 55hr+ working week  
in the film and TV industry?

**Did you know...**



...**drowsy driving** leads to

**100,000** police-reported



**crashes** each year?

...**77%**

of BECTU survey recipients have felt unsafe at work,  
or travelling to and from work, because of tiredness?

...**1/5**

of accidents on motorways and other monotonous  
types of roads may be caused by drivers falling  
asleep at the wheel?



**#eyeshalfshut**

# Drowsy drivers are dangerous drivers

Fatigue is a major contributory factor in crashes in the UK, with too little sleep radically affecting driver attention, awareness, reaction time and ability to control the vehicle. One in six crashes resulting in death or injury on major roads were fatigue-related, according to one study cited by Brake, the road safety charity.

**That is why BECTU is committed to negotiating agreements on working hours.**

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

**BECTU respondent, post-production branch**

## Support from other organisations

**Drowsy driving:** <http://drowsydriving.org>

**TUC WorkSmart:** <https://worksmart.org.uk>

**The Film & Television Charity:** <https://filmtvcharity.org.uk> or call 0800 054 0000.

**Samaritans Helpline:** 24 hours a day, 7 days a week. Call 116 123 (free).



**I can be at work, or travelling to and from it, for 16, 18, sometimes even 21 hours a day. These hours aren't the exception – they're the rule"**

**BECTU survey respondent**

## What BECTU has done for you

We have successfully negotiated clearly set hours, including prep and wrap hours, with PACT, the trade association representing the commercial interests of UK independent television, film, digital, children's and animation media companies.

The agreement covers TV, drama and £30million+ productions. These hours are still unacceptably long, but the agreements force employers to treat crew consistently, always pay overtime, protect rest breaks and account for every hour worked.

Without agreements like this, crew have found it almost impossible to enforce the law on long-hours working. Similar agreements – particularly the Construction Crew Agreement – have given members a platform to negotiate a reduction in the length of the working day.

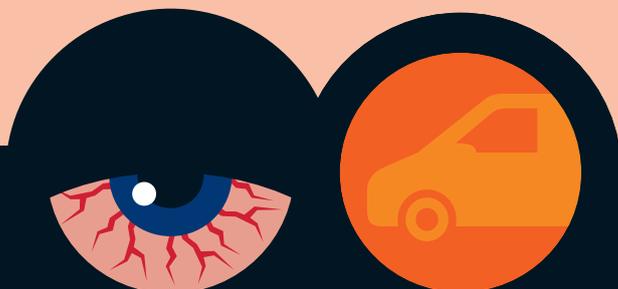
The agreements mean that careless scheduling is more expensive for productions. BECTU members are already reporting evidence of scheduling being done more carefully. Some crew are being asked to work shorter staggered shifts instead of 14 hour+ days because of these agreements.

BECTU's personal injury service will seek compensation where there is evidence of negligence giving rise to personal injury. BECTU urges all members involved in accidents caused by long hours to report them to the union's solicitors, Thompsons, who are compiling a dossier of these claims.

BECTU is now campaigning for a formal commission of all the industry's main employers to address the long-hours culture in the UK film and TV industries. Support our campaign by signing the 'Eyes Half Shut' petition at <http://bit.ly/eyes-petition>.

The union is growing, campaigning and negotiating to improve working practices in UK film, TV and commercials.

Join us! Get involved! [www.bectu.org.uk/join](http://www.bectu.org.uk/join)



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