



IMAGO

**The European Federation of
Cinematographers**

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**The First IMAGO SURVEY on
Living and Working Conditions of
Cinematographers
in Europe and on International Territory**

Brussels, February 2012

Table of Contents

Acknowledgments

Introduction (Background and objectives)

Section 1: Characteristics of cinematographers participating in the survey.

Section 2: Work patterns

Section 3: Income and Taxation

Section 4: Social and Health Protection

Section 5: Working Conditions and Mobility

Section 6: Reflections on careers

Section 7: Conclusions

Acknowledgements

The present survey has been commissioned by the Board of IMAGO (European Federation of Cinematographers) in January of 2011 to the working condition committee in the context of important initiatives on European level in order to improve working and social conditions of workers, especially regarding the approval of the Directive of working time rules. IMAGO intention is to contribute to this discussion.

IMAGO would like to thank especially Tony Costa and Dr. Cristina Busch, legal advisor for their work regarding the elaboration, ongoing control of data collection and final evaluation or interpretation of the questionnaire.

IMAGO also thanks specially Moritz Gieselmann and Idan Or for their assistance in the evaluation and Andreas Fischer Hansen, Professor Kurt Brazda, Dr. Michael Neubauer and Rolv Hahn for their input to the survey questionnaire. Thanks too to Joao Pinto for the graphics illustrating the survey.

Of course, IMAGO thanks the 344 cinematographers from all over the world who had the interest and patience to complete the questionnaire, without whose collaboration this study could not have been possible.

Nigel Walters

President of IMAGO

February 2012

Introduction: Background and objectives

One of the important objectives of IMAGO is to support each of its 3,461 individual members and to improve their working conditions, regimes of employment and social protection. Without gathering up-to date facts about the empirical situation of cinematographers in Europe and in the international territory, any strategy of IMAGO in this field is doomed from the start.

Living and working conditions of audiovisual creators have been changed dramatically by the digital revolution. This revolution started some 15 years ago. But currently, the work of every creative involved in the production of an audiovisual work, forced by the economic crisis, has to be faster and cheaper from production to production, with the corresponding dangers for their health and social security.

IMAGO has started with a questionnaire which is the first extensive fieldwork about living and working conditions of a representative number of professionals of the Association. The present fieldwork involved a survey of 344 cinematographers, 56% with over 15 years's professional experience, all members of IMAGO and at the same time members of 38 national associations of cinematographers from a total of 47 associations, who are members of or associated to IMAGO. Based on the survey, the professional cinematographers answering the questionnaire are mostly (80%) working in the Cinema sector. The anonymity of the cinematographers' responses had been assured throughout the whole process of data collection, and the data was stored without any possibility to restore a link to the person who participated in the survey.

The study refers to "cinematographers". IMAGO subsumes under this term all those professional creative artists working in fiction film creating a narrative stories using camera composition and lighting techniques, regardless of their current employment status and the category of creative cinematography (features films, documentaries, music videos, etc.).

In May 2011 the questionnaire, which is the basis of the present study was placed on IMAGO's website. To encourage participation reminders were sent by e-mail during the ensuing months. The collection of data finished on 31 of December 2011. Data analysis and interpretation started immediately afterwards.

The data collection was undertaken to facilitate a further data analysis which should weigh differences and coincidences between the situation of artists and /or cultural workers in general and the one of cinematographers; in this sense the present study upgrades and extends existing comparative studies in the field of the various regimes of employment, social protection and working conditions of cultural workers or artists¹. Although it may seem obvious, it should be remembered that any political

¹ For example, EAEA's (*European Arts and Entertainment Alliance*) Study relating to the various regimes of employment and social protection of cultural workers in the European Union, 2001; European Parliament, *The situation of artists in Europe*, 2006; In more general terms:: European Foundation for the Improvement of Living and Working

discussion about schemes to support creative workers should not become a debate about policy but people.

The survey has been pushed forward by IMAGO with no external financial or human support, nor any special statistical consulting. Nevertheless IMAGO is convinced of its value as an important sample of the cinematographers' situation especially in Europe and on an international level.

The questionnaire was developed on the basis of the survey questionnaire used in March 2010 by the Arts Council in the Republic of Ireland and Northern Ireland (prepared by Hibernian Consulting, Insight Statistical Consulting with Mc Andrew/Mc Kimm) about the living and working conditions of Artists to allow a comparison with existing data. But IMAGO has not limited its fieldwork to this, because the questionnaire posed to cinematographers (the basis of the present summary) was accompanied by another questionnaire to be answered by the individual national associations of cinematographers, members of IMAGO, about the legal situation of their countries regarding social protection and working conditions, which will provide further information in the future.

The present study of working and living conditions of cinematographers is the first one ever conducted by IMAGO. In order to optimize the value for policy and effective governmental intervention IMAGO will undertake to make similar studies on a more regular basis. In this sense IMAGO not only wants to contribute to a greater economic security, health and safety of cinematographers, but also to achieve knowledge and recognition of the profession of cinematographers in society, audiovisual sector and policymakers.

It is important to state that although cinematographers currently face difficult working and private lives, 66 % of the cinematographers would again choose to work as cinematographers if they started again. One of the most important reasons is a "natural vocation" and/ or "love of this profession".

Cinematographers are the main parties responsible for and creators of light and visual design of audiovisual works. They create the images of the film by using the most varied techniques, being "storytellers" as well as scriptwriters, for example, but using light. Even in the digital era, without "light" and images there can be no film. Technique alone can not create. This is why that cinematographers policy actions developed in some countries to assist artists should include cinematographers too without any discrimination (such as for example favorable taxation schemes and income tax exemption, VAT deductions, social welfare schemes relating to work and unemployment, measures relating to pensions and retirement, other direct and indirect state support²). The aforementioned measures should even be improved, adapted, and extended for cinematographers and other creative artists involved in

Conditions: comparative analysis of working time in the European Union, 2010; in more special terms: The Living and Working Conditions of Artists in the Republic of Ireland and Northern Ireland, 2010.

² Cfr. The Living and Working Conditions, see above. note 1

the production of audiovisual works, while at the same time incentives measures for the producer should be designed and imposed.

Audiovisual works contribute to cultural diversity and heritage and are becoming increasingly important for the economic sector of creative industry and technical innovation.

The present study does not weigh the importance of recognition of co-authorship of cinematographers of the audiovisual work, which is another main objective of IMAGO. Without any doubt contributes the recognition of economic intellectual property rights (the right to participate in the income of exploitation, rights of equitable remuneration administered by Collecting Rights Societies) to an important improvement of the economic situation of cinematographers. On the other hand, the recognition of moral intellectual property rights of cinematographers would contribute to a better consideration of their profession by producers and society, which might influence their economic situation too.

The Survey has followed a structure, similar to the one used in other international studies of professional creative artists, mentioned before, but adapted to cinematographer's and IMAGO's need.

The **first section** is dedicated to the cinematographers participating in the survey, age, education, training and membership to Trade Union of Filmworkers.

The **second section** deals with work patterns as for example the period dedicated to cinematograph work or other works, experience of periods of not working, reasons to undertake other works.

The **third section** treats income, tax status of cinematographers and taxation.

The **fourth section** deals with health insurance, unemployment and pensions.

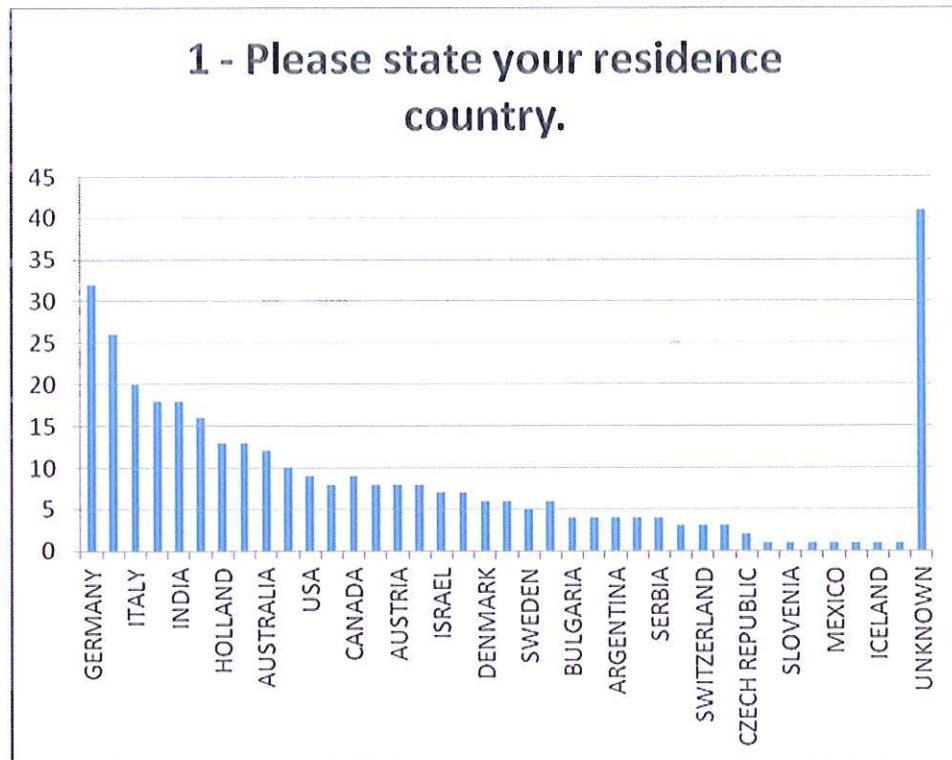
The **fifth section** covers working conditions and experience of work mobility.

The **sixth section** constitutes reflections on careers.

The **seventh section** contains some conclusions.

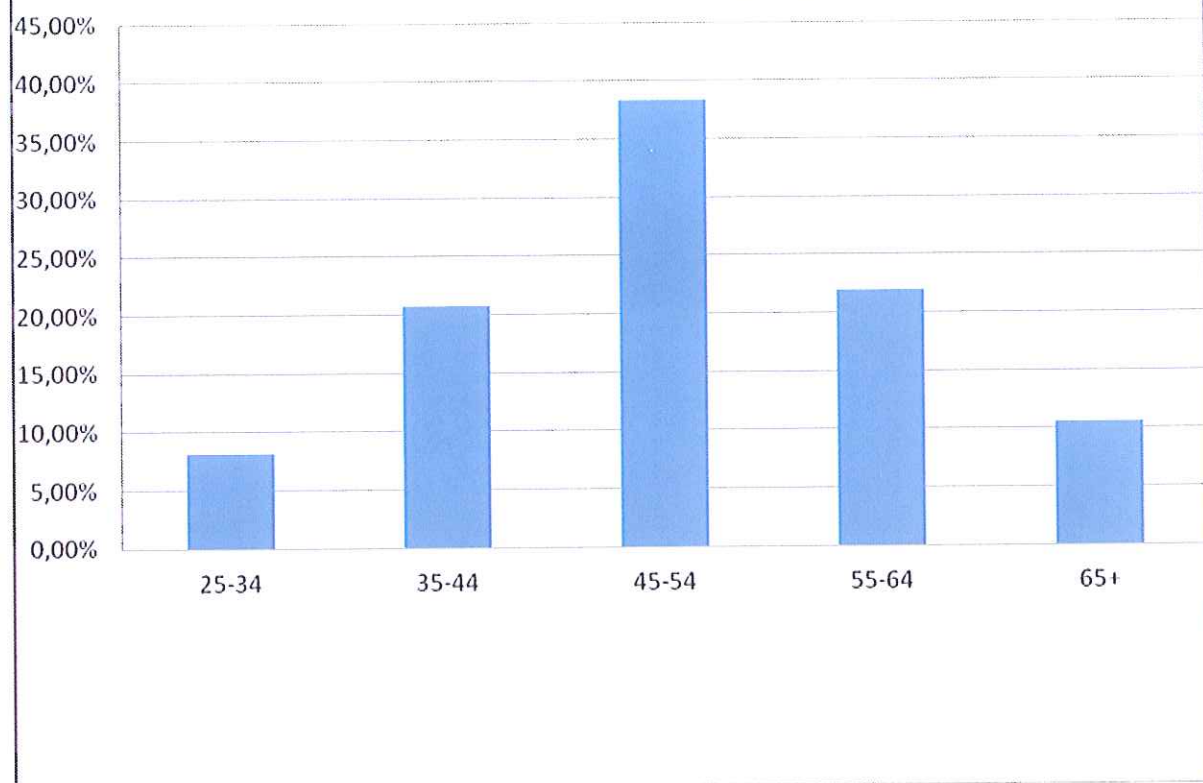
SECTION 1

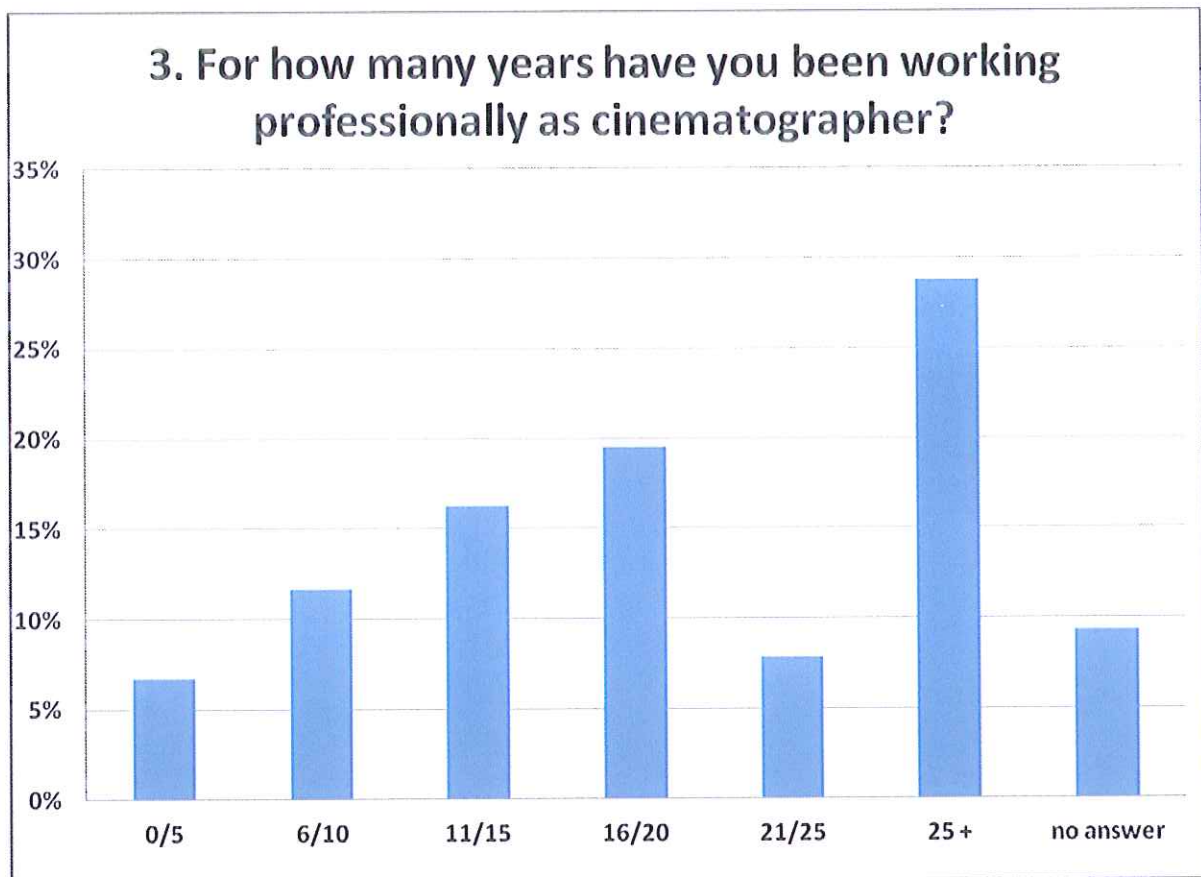
Characteristics of cinematographers participating in the survey.



A total of 344 cinematographers from 38 countries replied to the survey.

2 - Please state your age group





29% - 25 years +

19% - 16 to 20 years

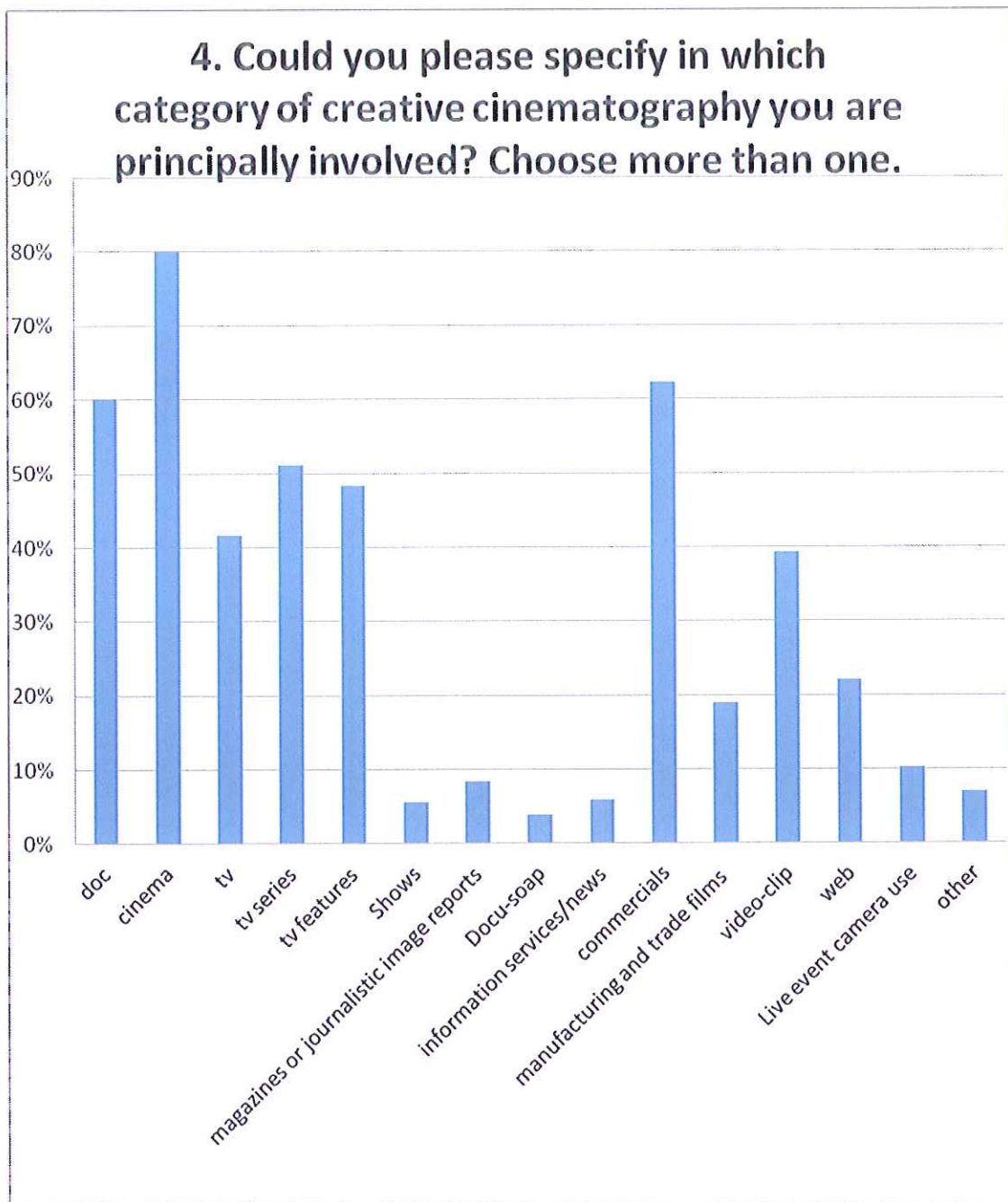
16% - 11 to 15 years

12% - 6 to 10 years

8% - 21 to 25 years

7% - 0 to 5 years.

56 % - With more than 15 years of experience.



80 % - Cinema

62 % - Commercials

60 % - Documentaries

51 % - TV series

48 % - TV Features

42 % - TV

39 % - Music Videos

22 % - Web

19 % - Corporate

10 % - Live Event camera use

8 % - Magazine or Journalistic image reports

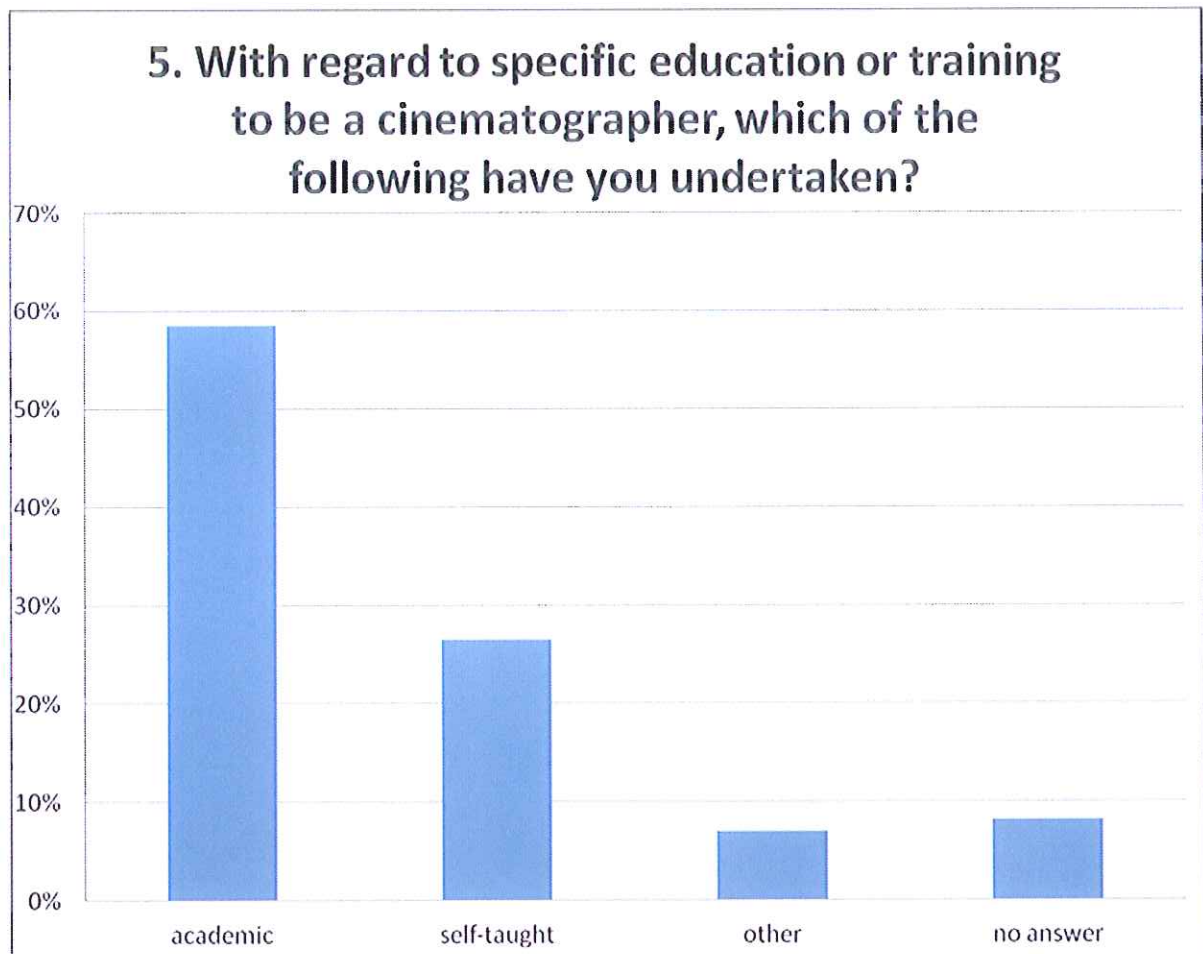
7 % - Other (ex. Artistic video installation)

6 % - Information News

6 % - Shows

4 % - Docu-soap.

80% of participants of the survey are dedicated primarily to cinema. The result also shows the importance of commercials, documentaries and the TV features which use the same technique and artistic approach as a feature film for cinema.

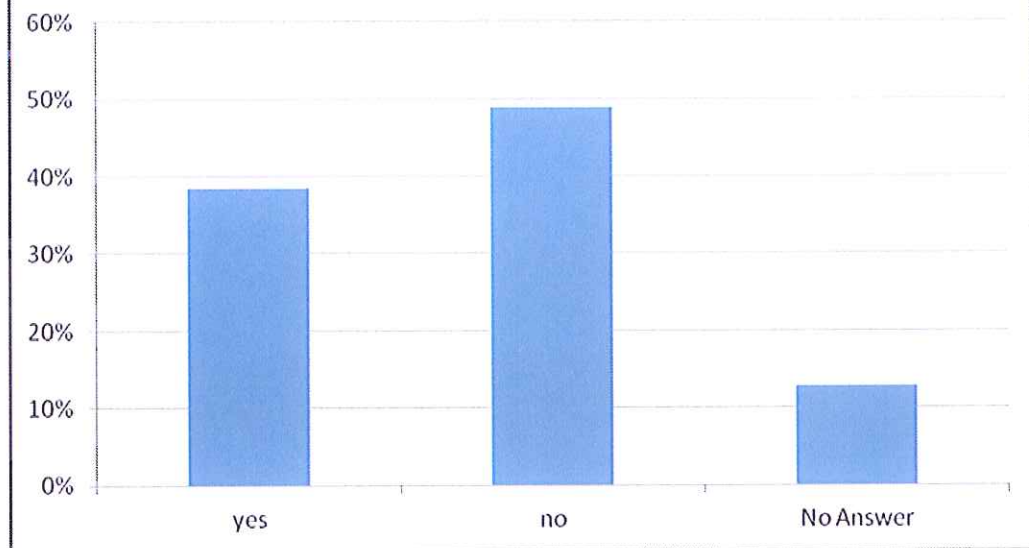


58 % - Academic

26 % - Self-taught

7 % - Other (Workshops/seminars/Visual communication/Arts School/
Training rental houses/BBC training/ TV New Zealand training/Camera
assistant).

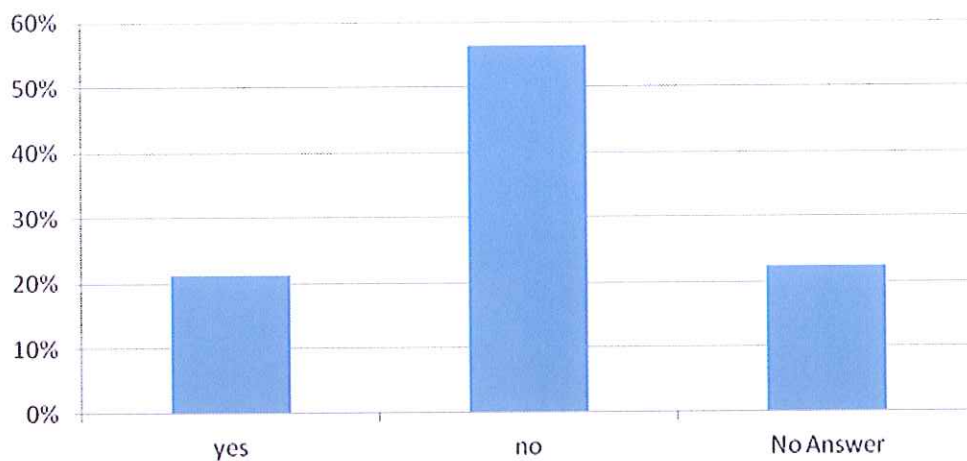
6. Looking back over the past 12 months, have you undertaken education, training or other development, related to your creative development as cinematographer (master-class, formal course, workshops)



49 % - No
38 % - Yes

Despite the uncertainty of the cinematographer's work times which makes it difficult to schedule an agenda well in advance in order to participate in education activities, 38% still make this effort to improve skills and update knowledge.

7. Looking back over the past 12 months, have you undertaken education, training or other development, that supports your status as cinematographer/entrepreneur (e.g. business skills, author's rights symposium)



56 % - No
21 % - Yes

The survey proves that cinematographers prefer to focus their education on the field of this profession.

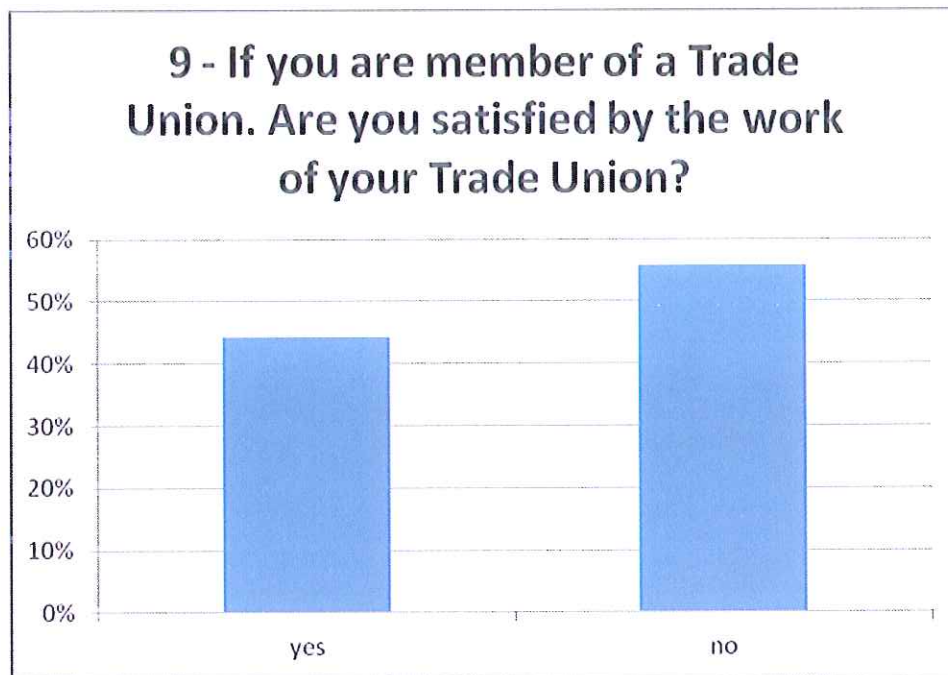


48 % Yes

40 % No

12 % No answer.

The survey proves, despite the majority of the cinematographers being self employed, cinematographers also enjoy the protection of a trade union.

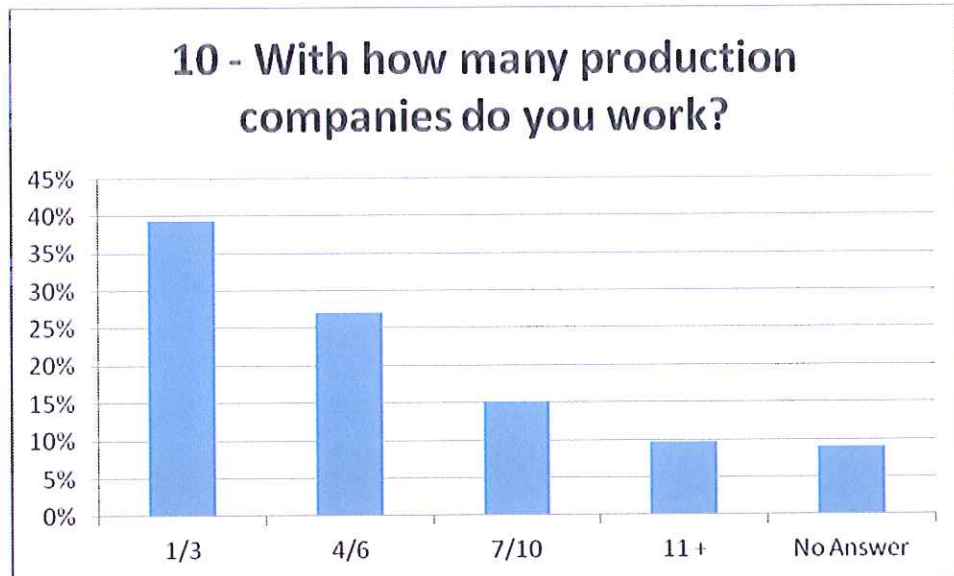


56 % No
44 % Yes

This result probably reflects the difficulties of cinematographers with the Trade Unions due to their status as self employed.

SECTION 2

Work patterns



39 % - 1 to 3

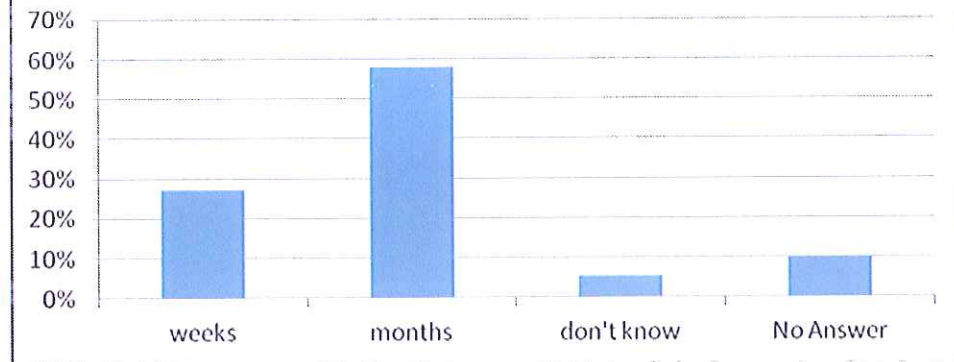
27 % - 4 – 6

15 % - 7 to 10

10 % - 11 or more.

The survey proves the reality of cinematographer's work regarding the number of production companies with which they collaborate during their professional life: it is a rather reduced or limited number of production companies.

11 - What is the single longest period during which you did not work as a cinematographer?



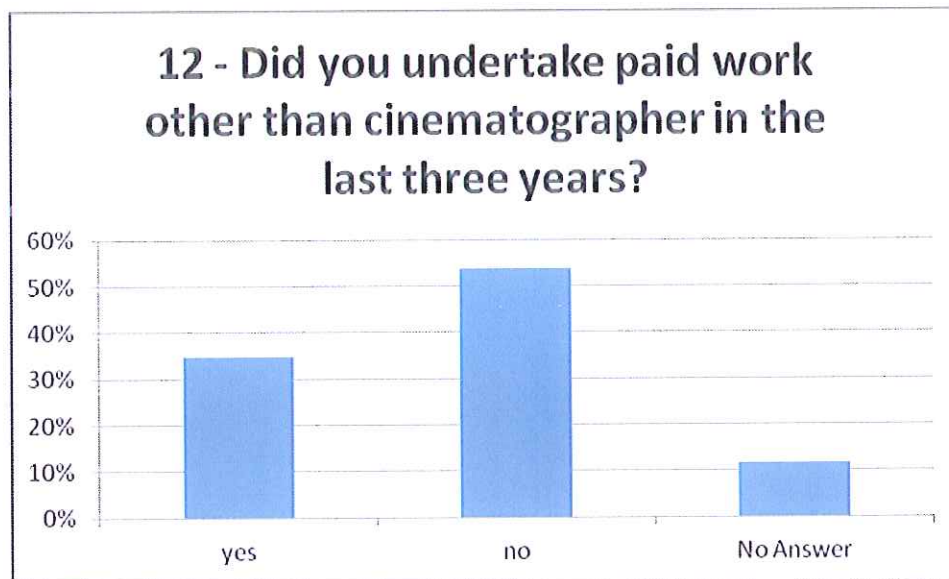
58 % - Months

27 % - Weeks

10 % - No answer

5 % - Don't Know.

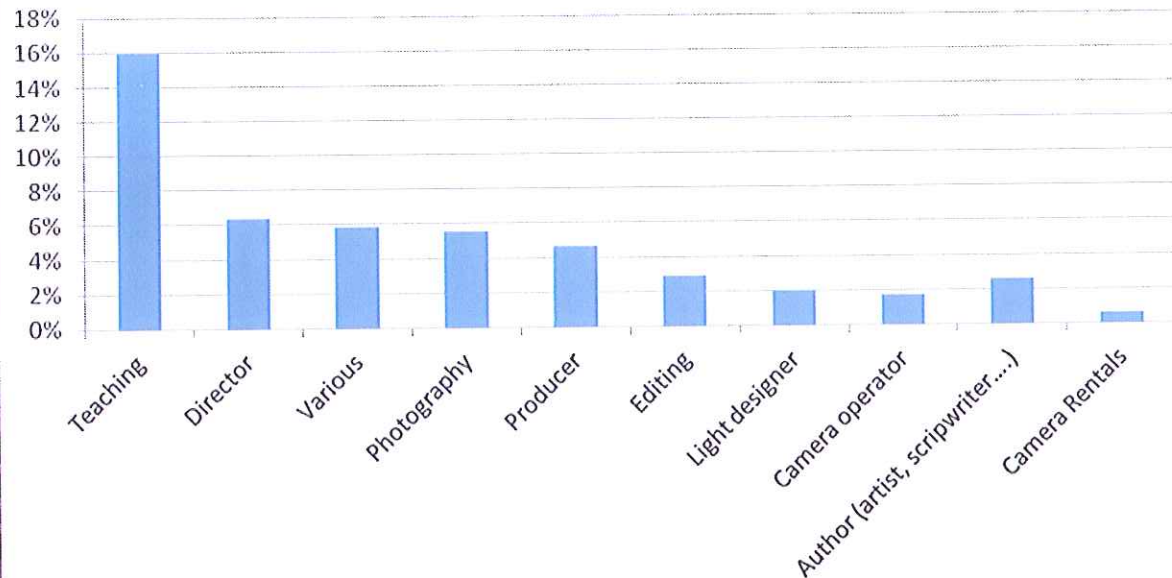
This proves not only the uncertainty of contacting of cinematographers but also the absolute irregularity of the professional activity.



54 % No
35 % Yes
12 % No answer.

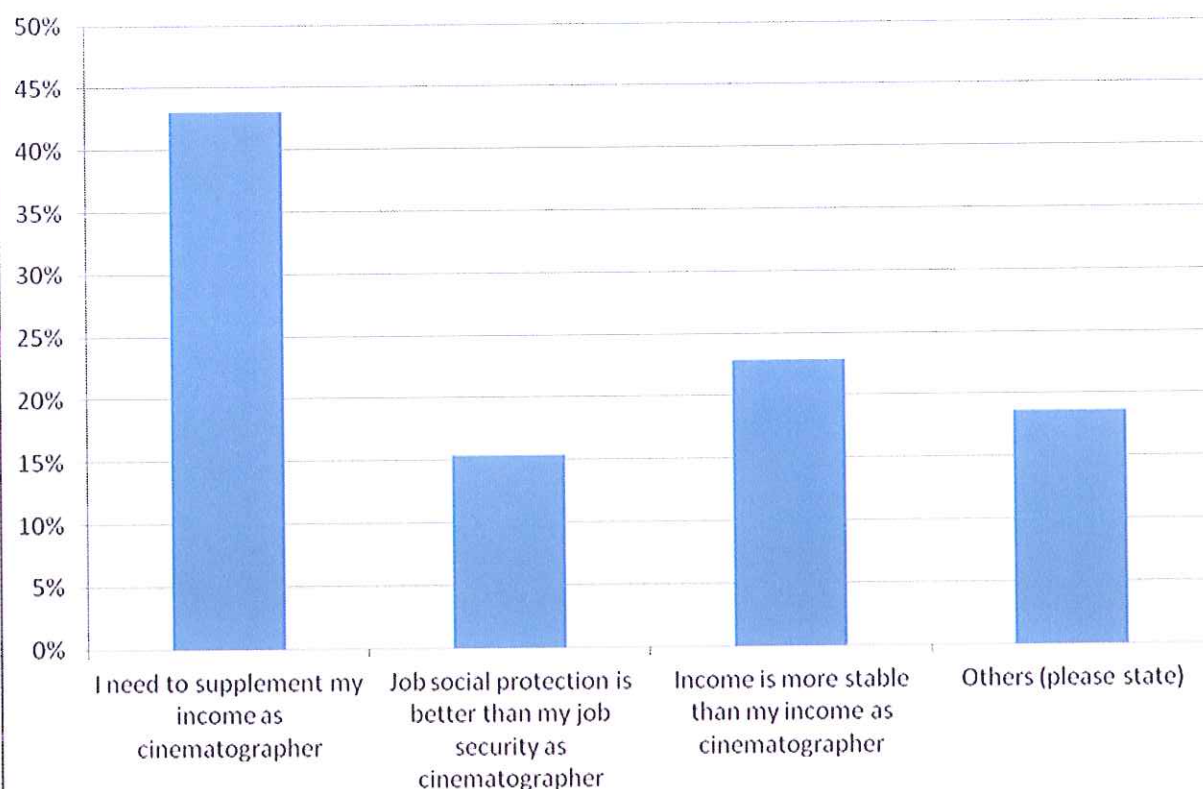
The specialization of the profession with uncertain contracting makes it difficult for cinematographers to making a living just based on cinematography work but also makes for difficulty in searching for other ways of income.

13 - If you undertake paid work other than your work as cinematographer, what type of work is this?



Most cinematographers search for additional income in their own sector of experience. The choice of career as cinematographer permits them to work in other creative professions of the audiovisual sector where their skills are in demand.

14 - If you undertake additional paid work other than your work as cinematographer, what are the reasons for undertaking this work? (Please write yes or no in all that apply)



43 % -Need to supplement my income as cinematographer.

23 % - Income is more stable.

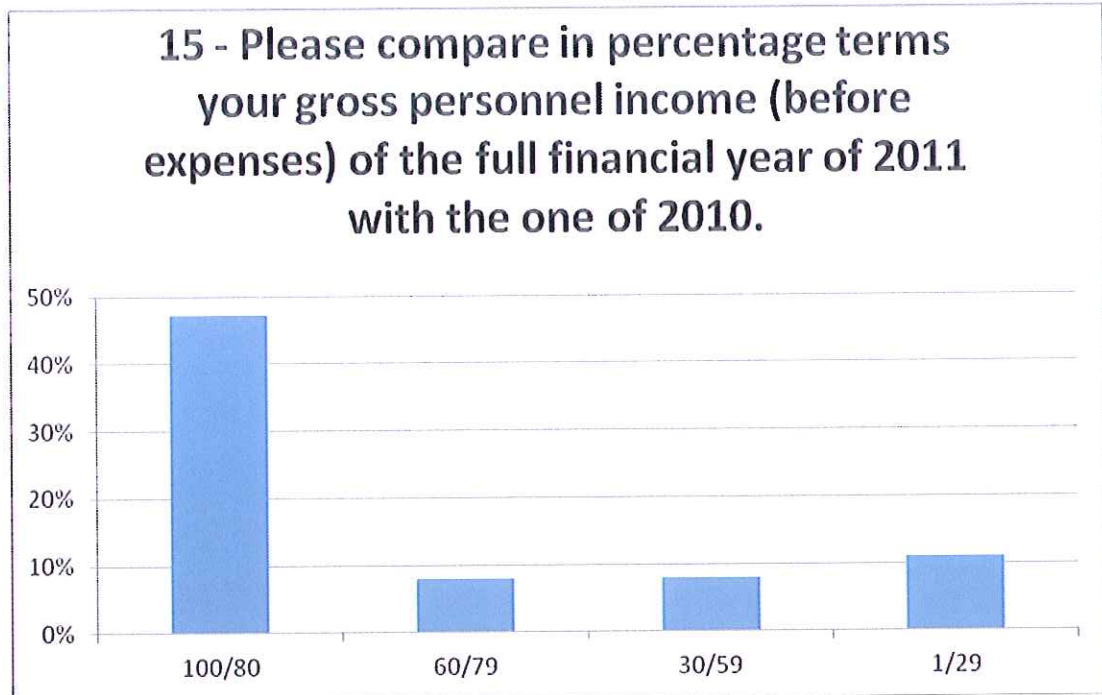
15 % - Job social protection is better

19 % - Other (please state).

The main reason for undertaking additional paid work other than as a cinematographer is the short and unstable income, as well as the lack of sufficient social protection.

SECTION 3

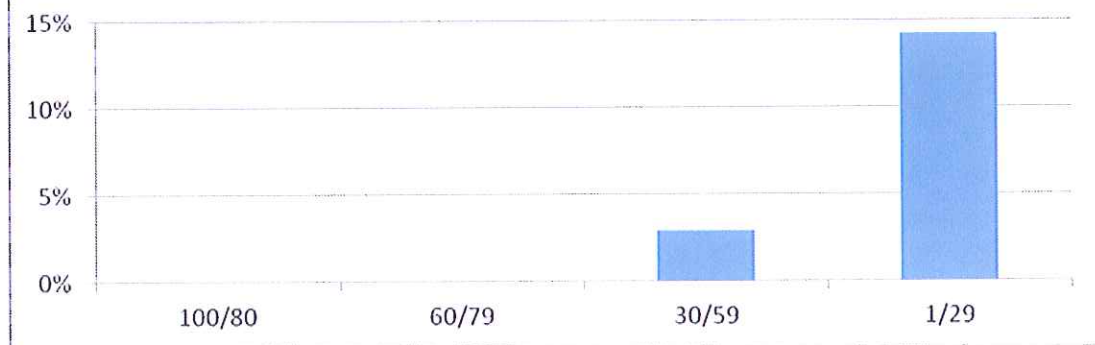
Income and Taxation



- 47 % - Maintain the level of 80 to 100 %
- 8 % - Maintain the level of 60 to 79 %
- 8 % - Maintain the level of 30 to 59 %
- 11 % - Maintain the level of 1 to 29%.

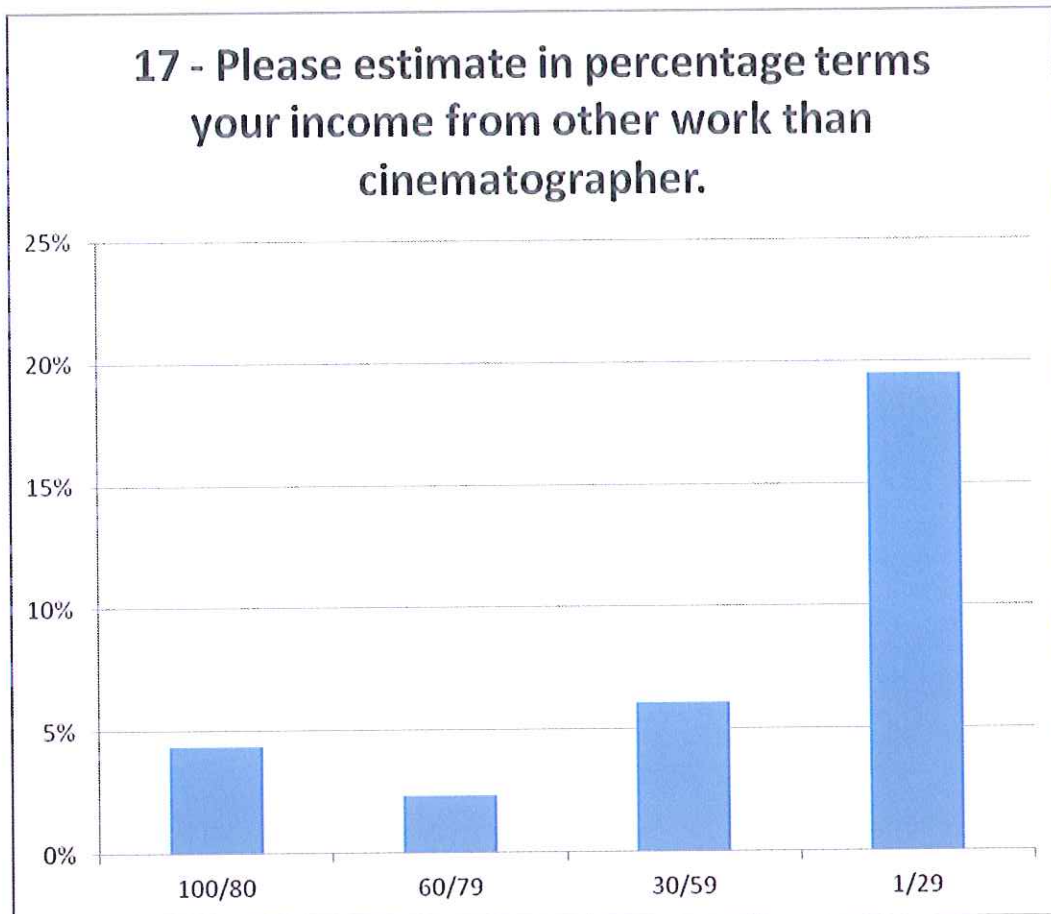
Almost a half succeeded in maintaining their level of income.

16 - Please estimate in percentage terms your income from royalties, advances or other copyright earnings (included remuneration collected by Collecting Right Societies) in the last financial year.



14 % of cinematographers earn 1 to 29% of income from royalties etc..
3% of cinematographers earn 30 to 59 % of income from royalties etc...
0 % earn royalties of over 60% of income from royalties.

The income from royalties is minimal.



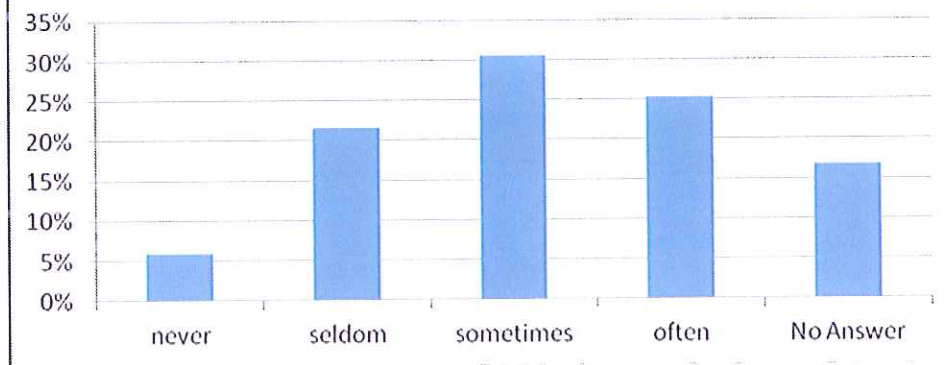
19 % of cinematographers made 1 to 29 % of income from another activity

6 % of cinematographers made 30 to 59 % of income from another activity

4 % of cinematographers made 80 to 100 % of income from another activity

2 % of cinematographers made 60 to 79 % of income from another activity

**18 - Is the experience of cancellation
of jobs resulting in lost payment a
problem?**



31 % - Sometimes

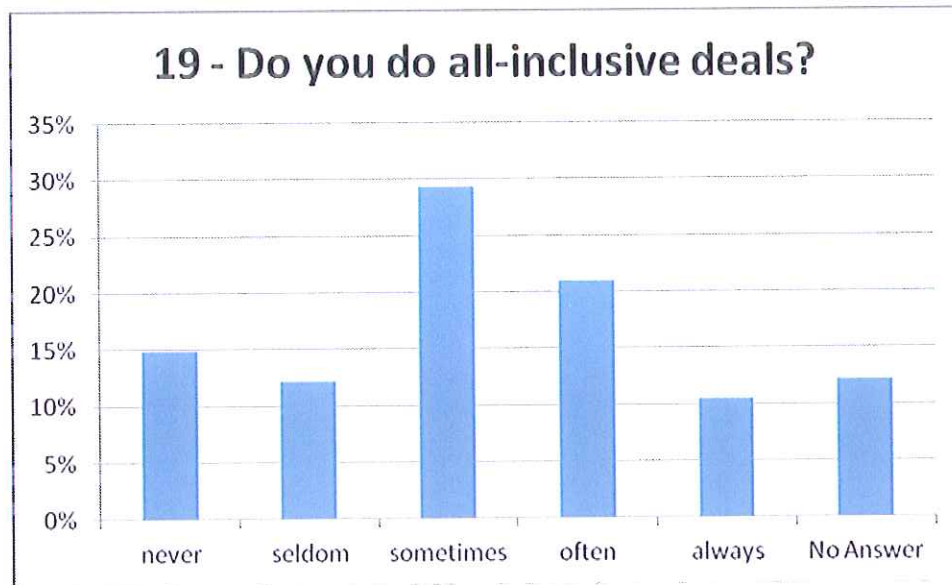
25 % - Often

22 % - Seldom

17 % - No answer

6 % - Never.

Only 28 % state they do not have problems in case of cancellation of jobs.



29 % - Sometimes

21 % - Often

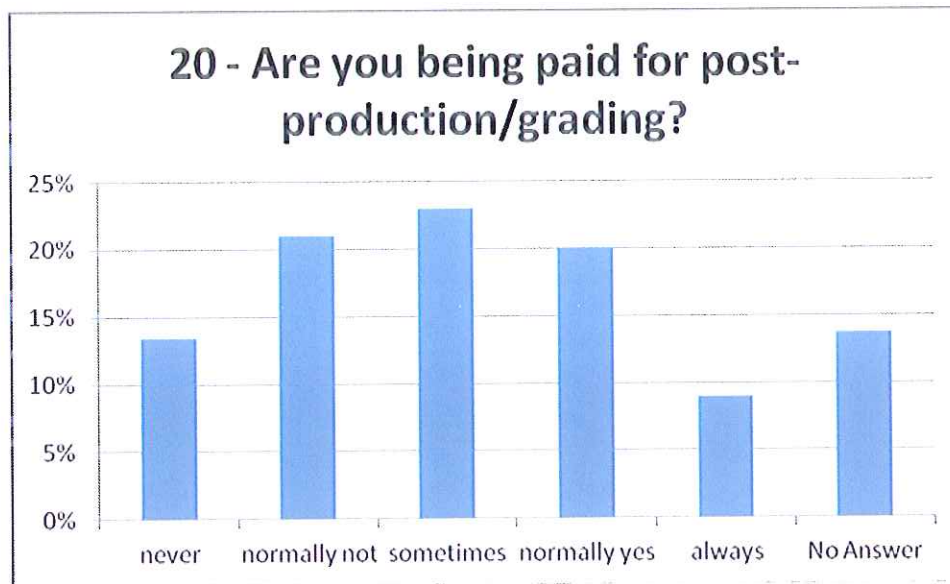
15 % - Never

12 % - Seldom

10 % - Always

12 % - No answer.

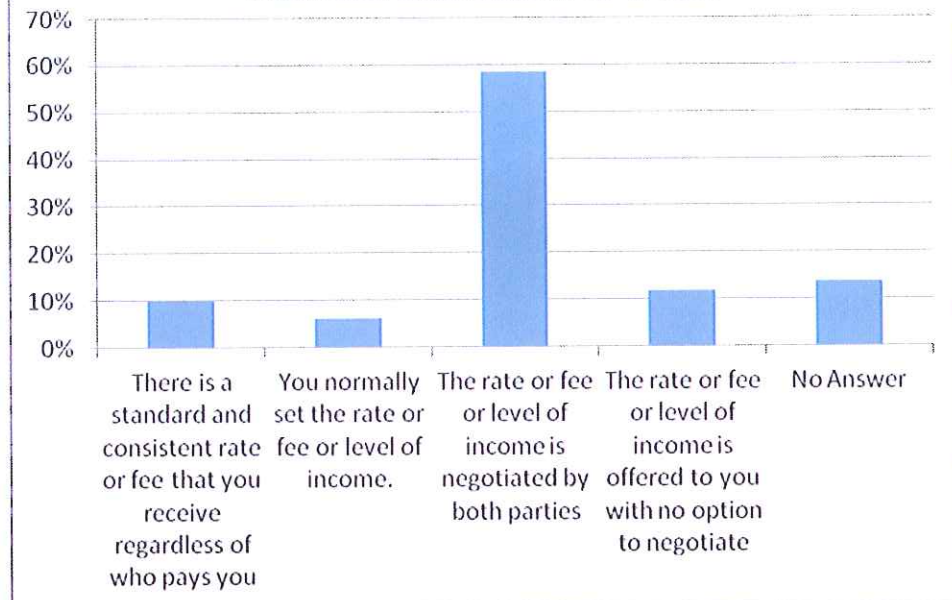
Only 15 % seem to be in the position not to do all-inclusive deals.



23 % - Sometimes
21 % - Normally not
20 % - Normally yes
14 % - No answer
13 % - Never
9 % - Always.

77 % - sometimes or never are paid for post-production grading. Only 23 % seem to be paid for post-production grading. The time for post production grading can vary from days to weeks.

21 - When you are being paid for your work as a cinematographer, the normal situation is that:



58 % - The rate or fee or level of income is negotiated by both parties

14 % - No answer

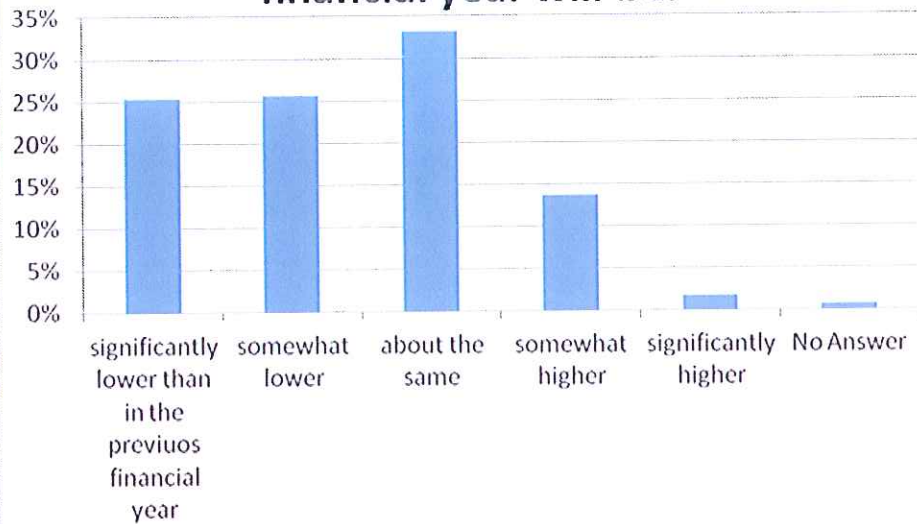
10 % - There is a standard and consistent rate or fee that you receive regardless of who pays you

12 % - The rate or fee or level of income is offered to you with no option to negotiate

6 % - You normally set the rate or fee or level of income.

NOTE: In order to avoid misunderstanding, those responsible for this survey wish to stress the fact that negotiation by both parties in case of low level of income and/or non-payment of royalties does not mean acceptance by the cinematographers that they will mostly be the weaker party in the negotiation. The coercive agreements must never be considered as a "natural consequence of "market position"; it is simply an abuse of power.

22 - Based on the year to date, do you feel your income as cinematographer in the current financial year will be:



33 % - About the same

26 % - Somewhat lower

25 % - Significantly lower than in the previous financial year

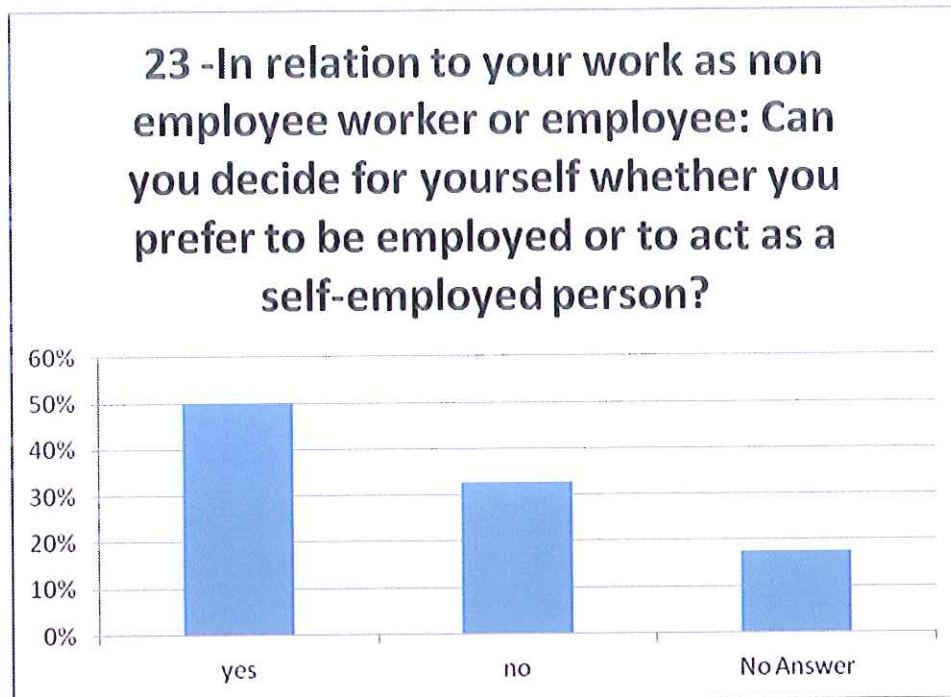
14 % - Somewhat higher

2% - Significantly higher.

The survey concludes that more than 50 % of cinematographers expect a reduction of income.

SECTION 4

Social and Health Protection



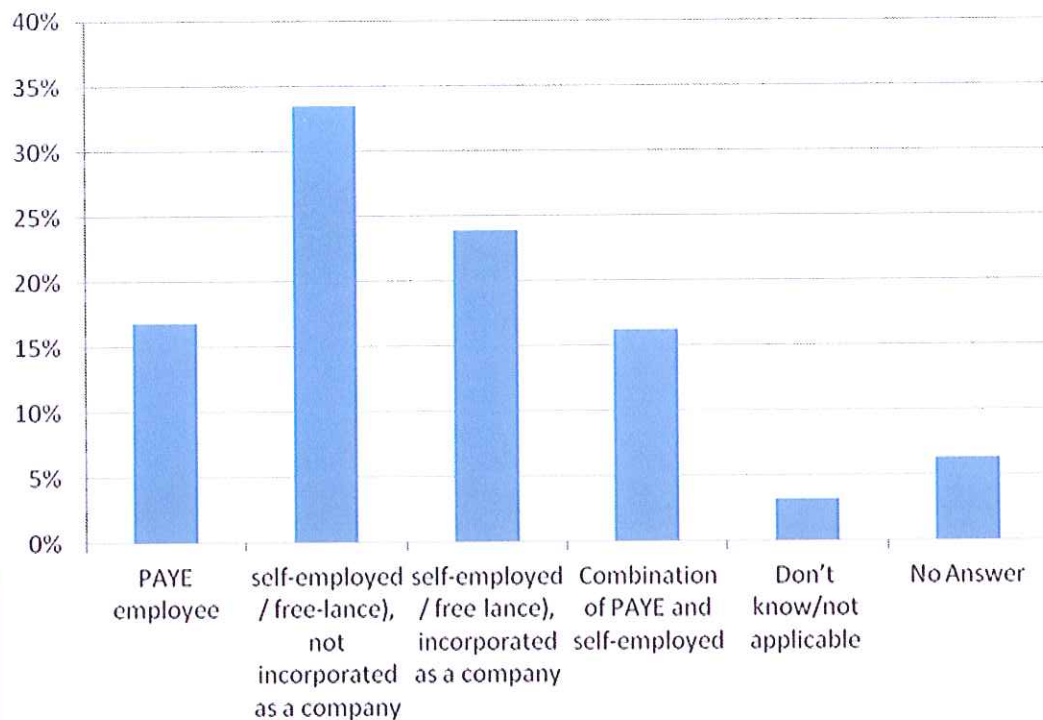
50 % - Yes

33 % - No

17 % - No answer.

NOTE: Regarding the evaluation of this answer IMAGO must stress the fact that in most countries actually "free-choice" exists, but in fact this choice is not a real option. When a cinematographer demands a contract in order to be employed even for a short period it will cost more to the producer. As the film worker is the weaker party in the negotiation and the malpractice to impose the status as self-employed has been strengthened in this sector, the cinematographer is resigned to this option and signs the disadvantageous contract with producer.

24 - If you undertake paid work as cinematographer, what is your tax status?



33 % - self-employed / freelance), not incorporated as a company

24 % - self-employed / freelance), incorporated as a company

17 % - Paid employee

16 % - Combination of payment and self-employed

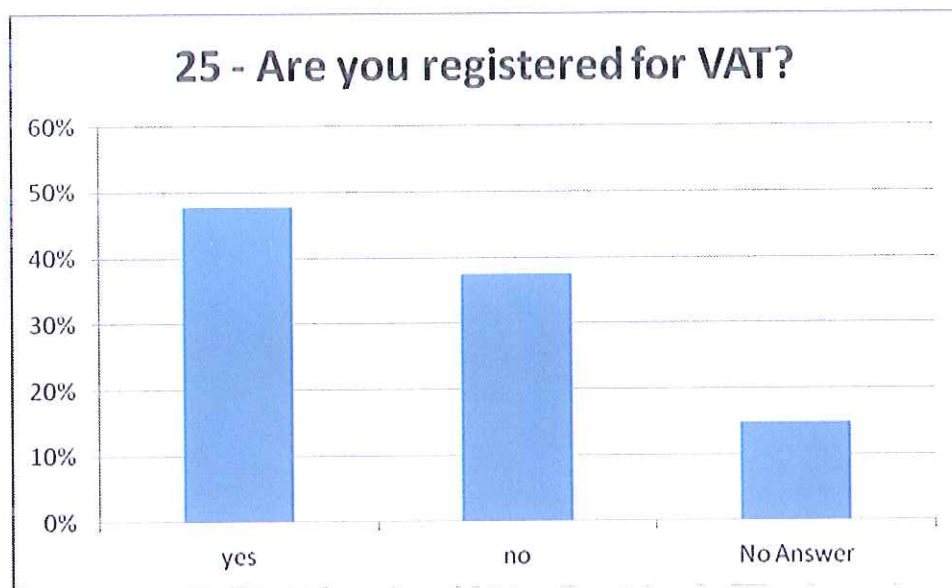
6 % - No answer

3% - Don't know/not applicable.

Self-employed = 49 %

Self-employed as company = 40 %

The conclusion is that 89 % of cinematographers are self-employed.

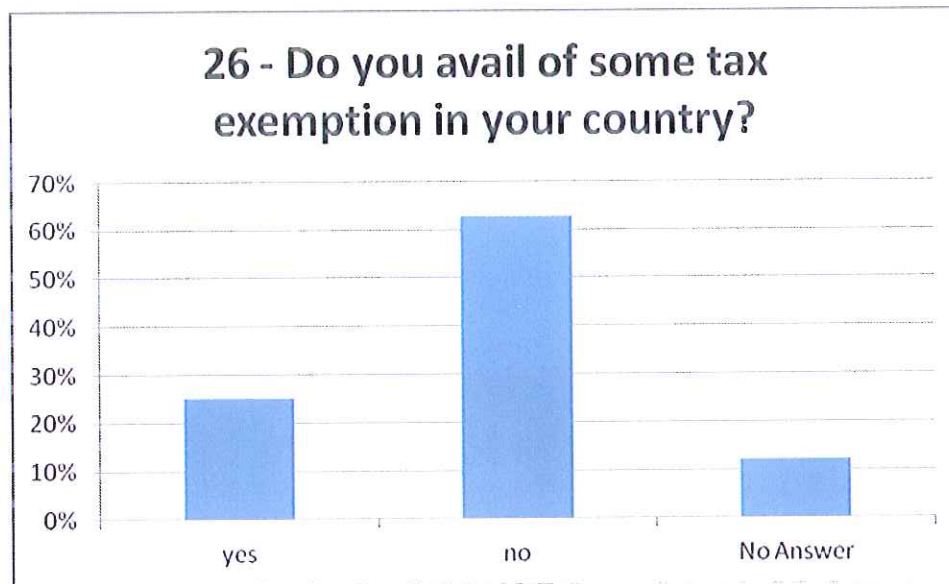


48 % - Yes

38 0% - No

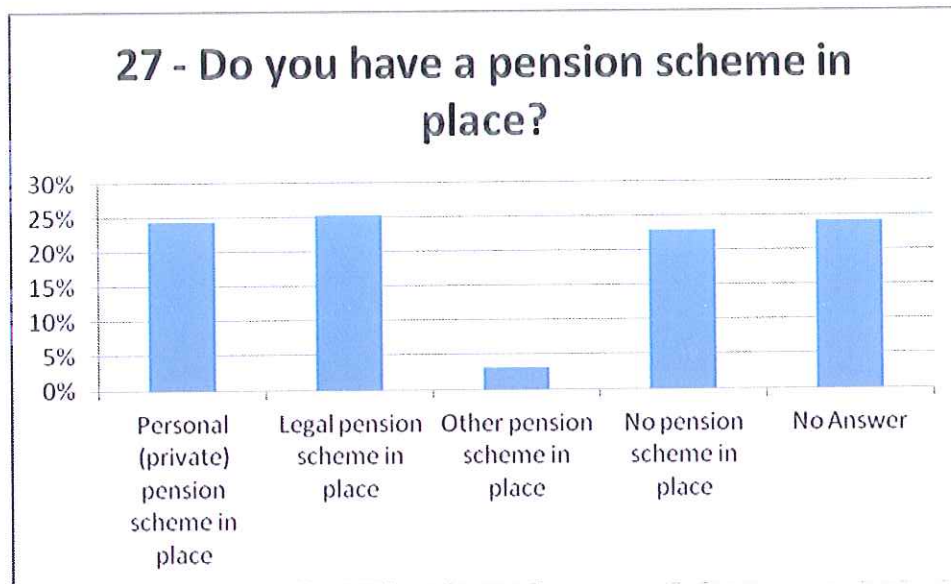
15 % - No answer.

As the survey concludes VAT is directly related to invoicing as a company. But in certain countries if the self-employed professional earns a certain amount of income there is an obligation to pay VAT.



63 % - No
25 % - Yes
12 % - No answer.

A recognized artist benefits from tax reductions in most European Countries at different levels but as the survey illustrates the cinematographer in most countries cannot claim those tax exemptions.



25 % - Legal pension scheme in place

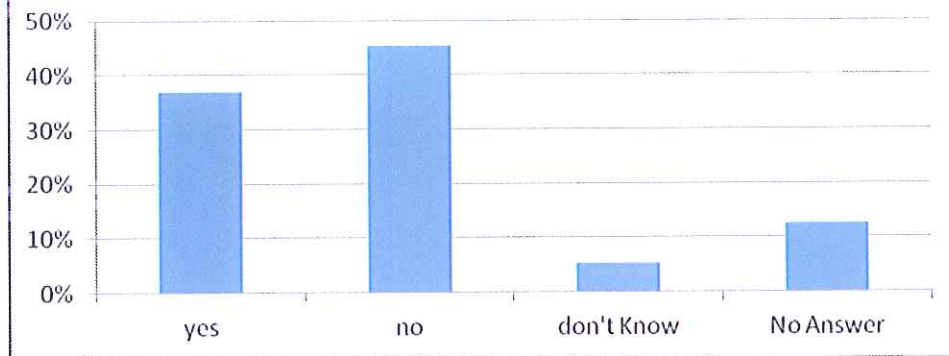
24 % - Personal (private) pension scheme in place

23 % - No pension scheme in place

3% - Other pension scheme in place.

Considering the reduced percentage of cinematographers enjoying measures relating to pensions the great majority face a great financial insecurity in their older age.

28 - Do you have any arrangement in place to provide you with financial security in your older years (e.g. investment income, etc.)?



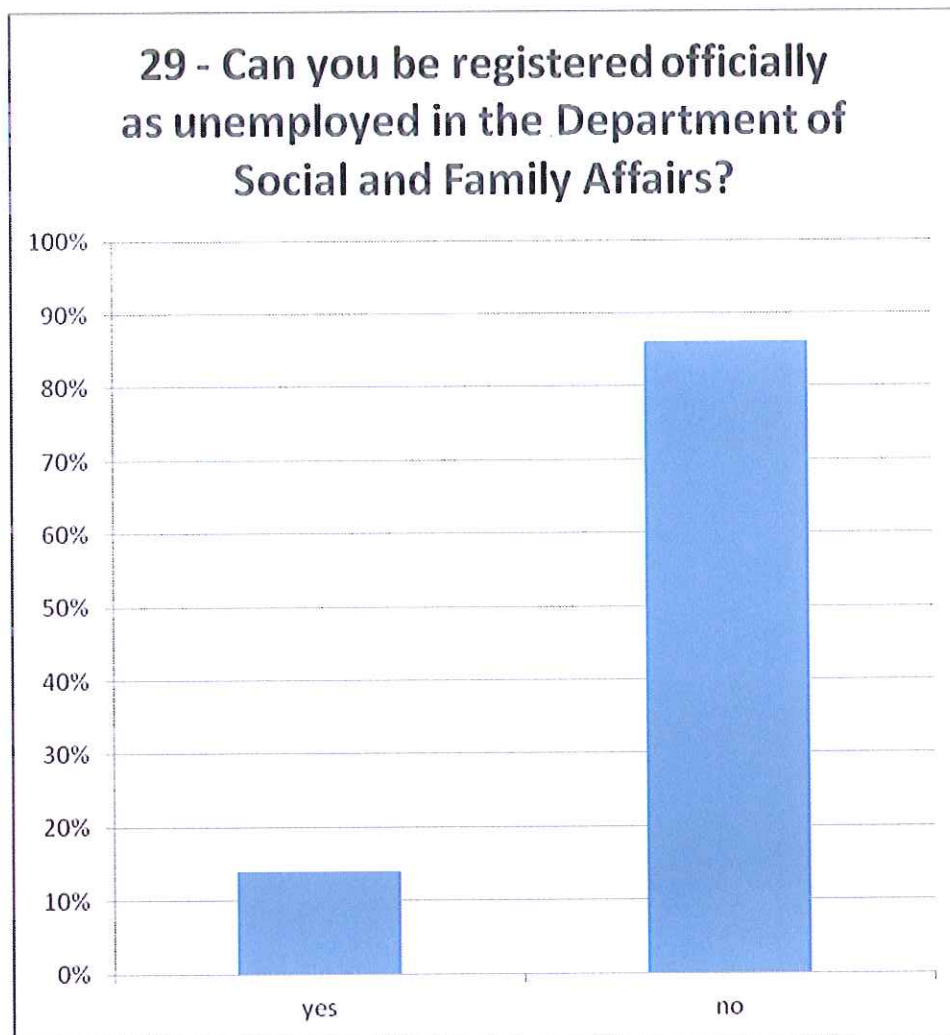
45 % - No

37 % - Yes

5 % - Don't Know

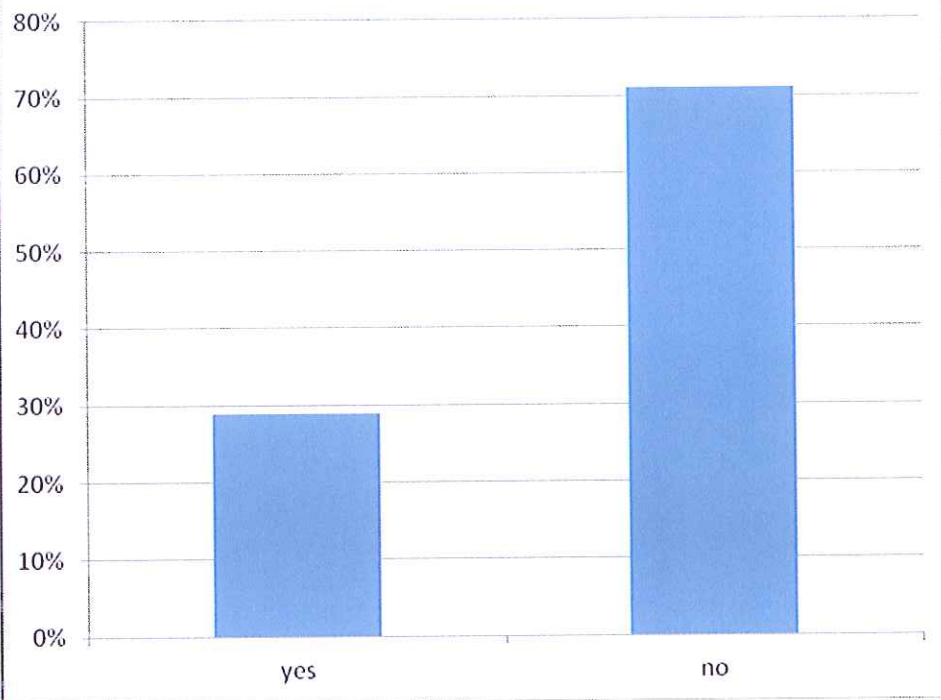
13 % - No answer.

NOTE: As a result of this survey IMAGO should initiate an awareness campaign to cinematographers of the importance of securing better living conditions for their later years.



The survey proves the fact that cinematographers mostly do not benefit from social security.

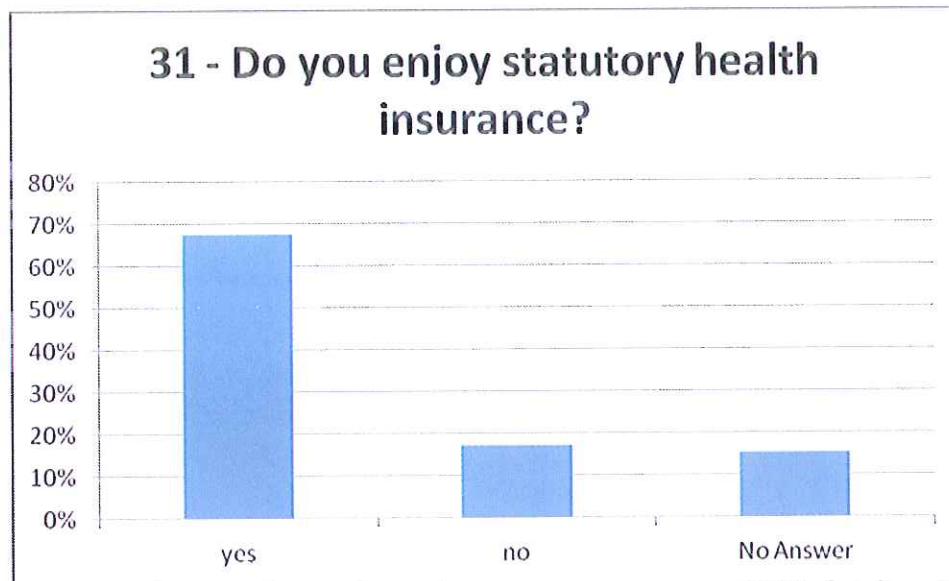
30 - If you have been registered as unemployed in the past, did you receive unemployment (or jobseekers) benefit or assistance while you were unemployed?



71 % - No

29 % - Yes

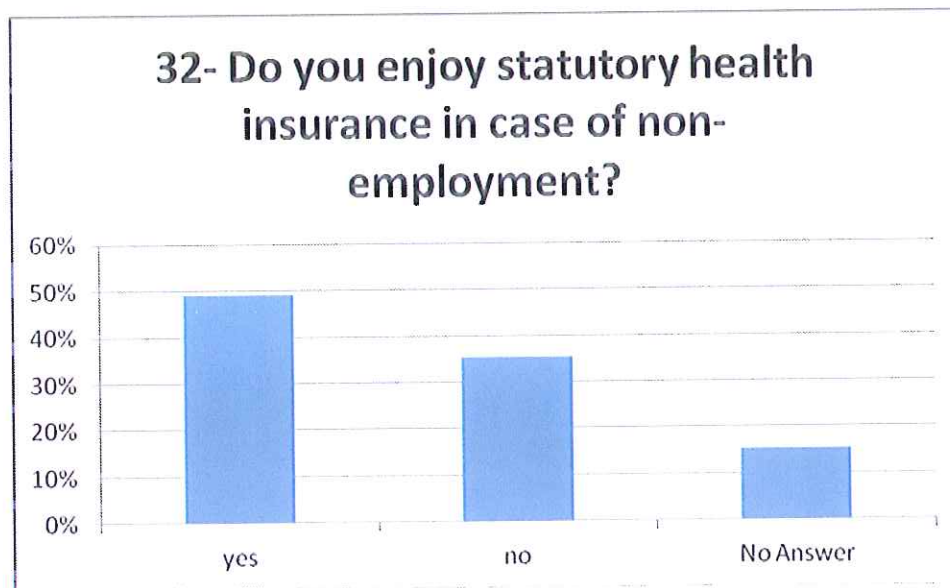
52 % - No answer.



67 % - Yes

17 % - No

15 % - No answer.

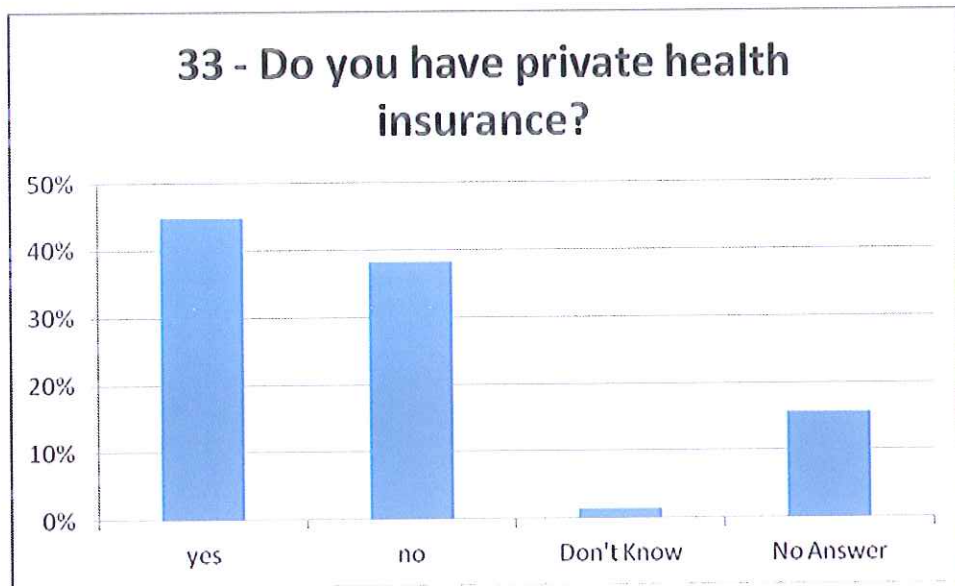


49 % - Yes

35 % - No

15 % - No answer.

It is noticeable in this the survey that a high percentage (35%) of cinematographers are excluded in case of non-employment from statutory health insurance.



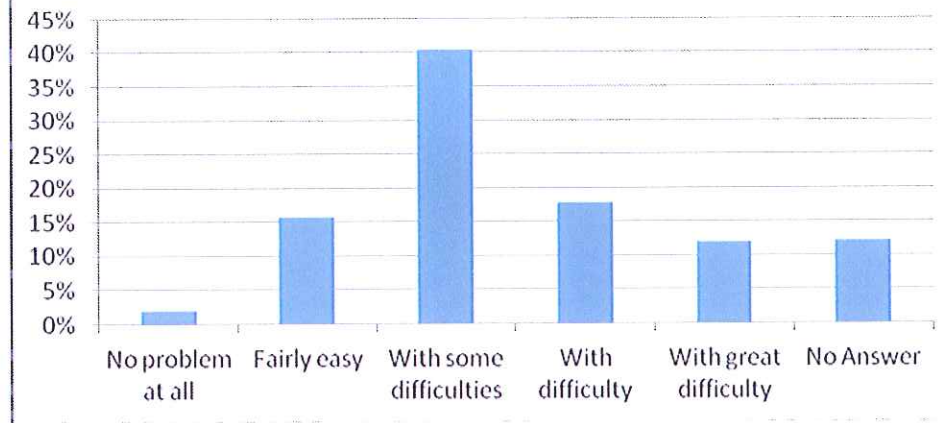
45 % - Yes

38 % - No

16 % - No answer.

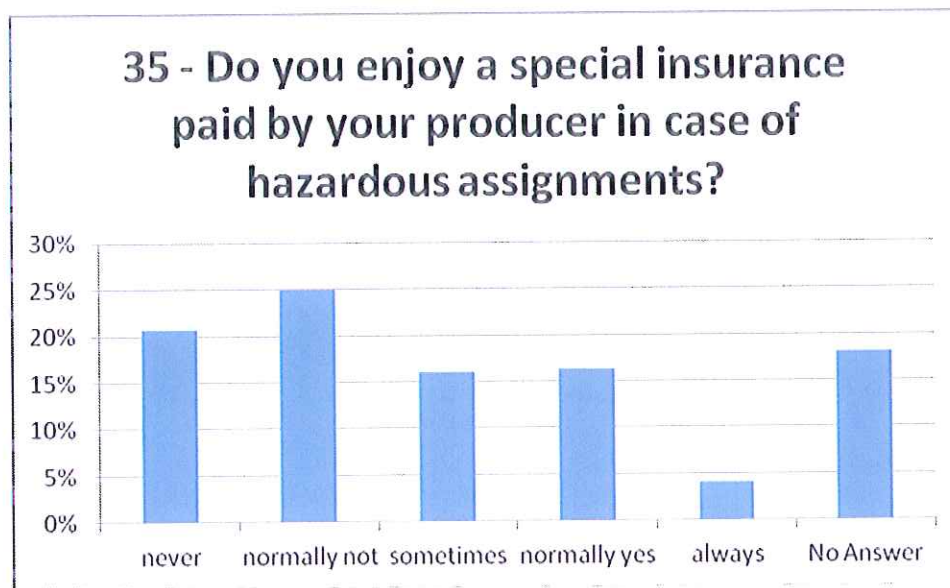
According to the previous replies these cinematographers are obliged to purchase private health insurance for their protection.

34 - How do you assess your financial security in your older years?



- 40 % - With some difficulties
- 18 % - With difficulty
- 16 % - Fairly Easy
- 12 % - With Great Difficulty
- 2 % - No problem at all.

We can conclude that 70 % of the cinematographers are concerned about their financial security when they finally retire.



25 % - Normally not

21 % - Never

18 % - No answer

16 % - Sometimes

16 % - Normally yes

4 % - Always.

Never enjoying special insurance - 46 %

Receiving – 32%

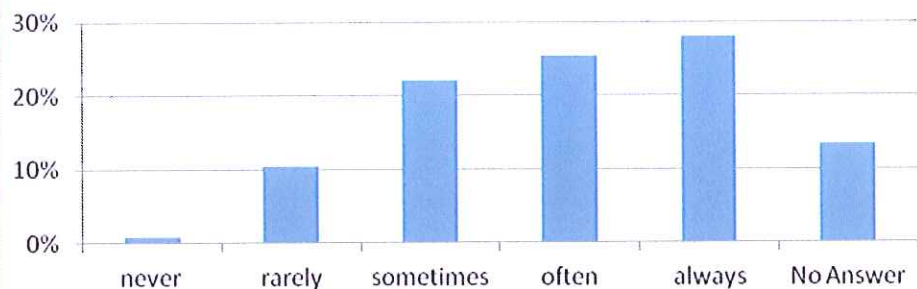
Always – 4 %

A great majority of cinematographers do not benefit from a paid insurance by producer in the case of a dangerous assignment.

SECTION 5

WORKING CONDITIONS AND MOBILITY

36 - In relation to your working hours as cinematographer, please answer the following: How often do you work more than 48 hours per week?

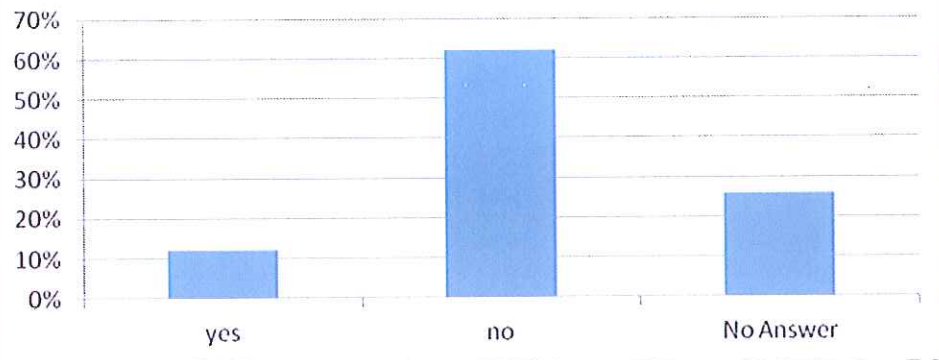


28 % - Always
25 % - Often
22 % - Sometimes
13 % - No answer
10 % - Rarely
1% - Never.

75 % - work more than 48 hours per week.

This is the clear proof that legislation regarding working hours is systematically infringed in the film industry.

**37 - Is there a minimum time period
that notice has to be given prior to
working overtime?**



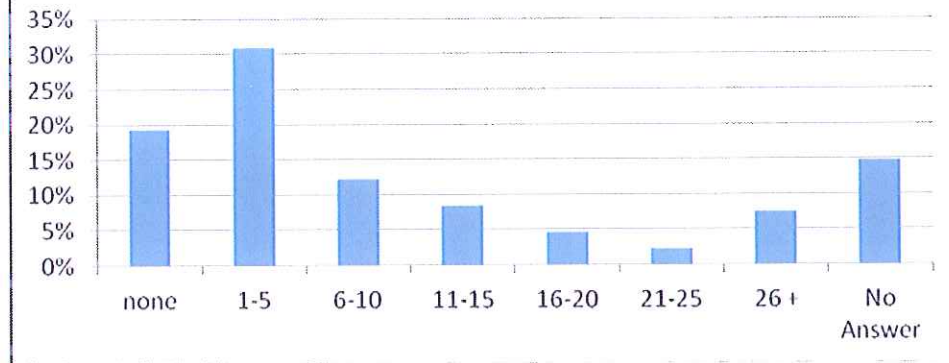
62 % - No

26 % - No answer

12 % - Yes.

The answer is one of the proofs of the difficulties of facing cinematographers in coordinating their work and private lives.

**38 - As an average, how many days
do you work on a project without
being paid?**



31 % - 1 to 5 days

19 % - None

15 % - No answer

12 % - 6 to 10 days

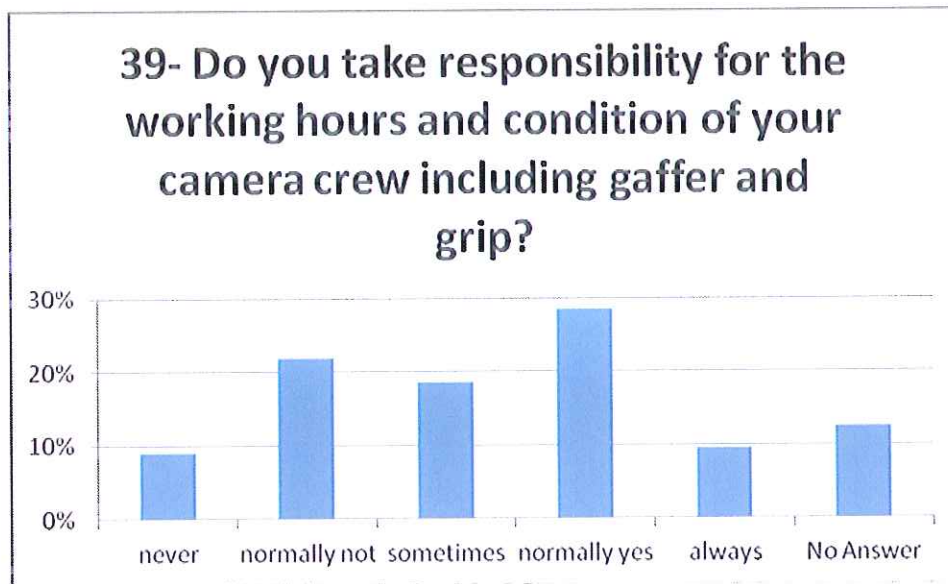
8 % - 11 to 15 days

8 % - 26 or more days

5 % - 16 to 20 days

2 % - 21 to 25 days.

This result reflects the contribution of the cinematographer for the feasibility of the production. Nevertheless the time of the cinematographer during location scouting, pre-production and post-production should be accounted for in remuneration.



28 % - Normally yes

22 % - Normally not

19 % - Sometimes

13 % - No answer

10 % - Always

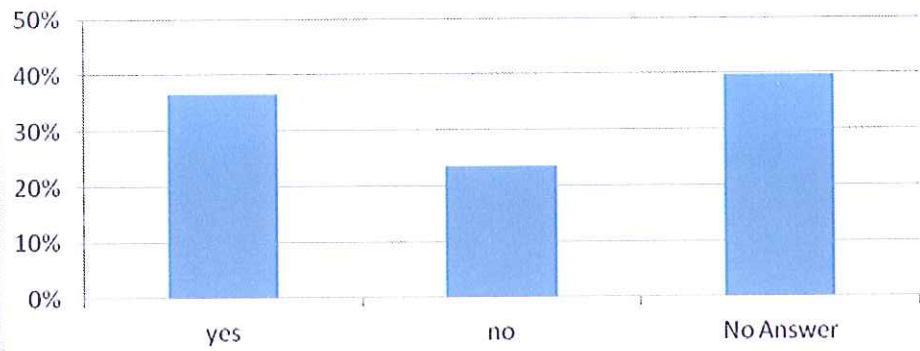
9 % - Never.

57 % take care of the crew

31 % do not take care of the crew

During the shooting the cinematographer is not only responsible for the image creation but also assumes the welfare of the crew as head of department. But according to this survey it is noticeable that a considerable number are not taking on this responsibility.

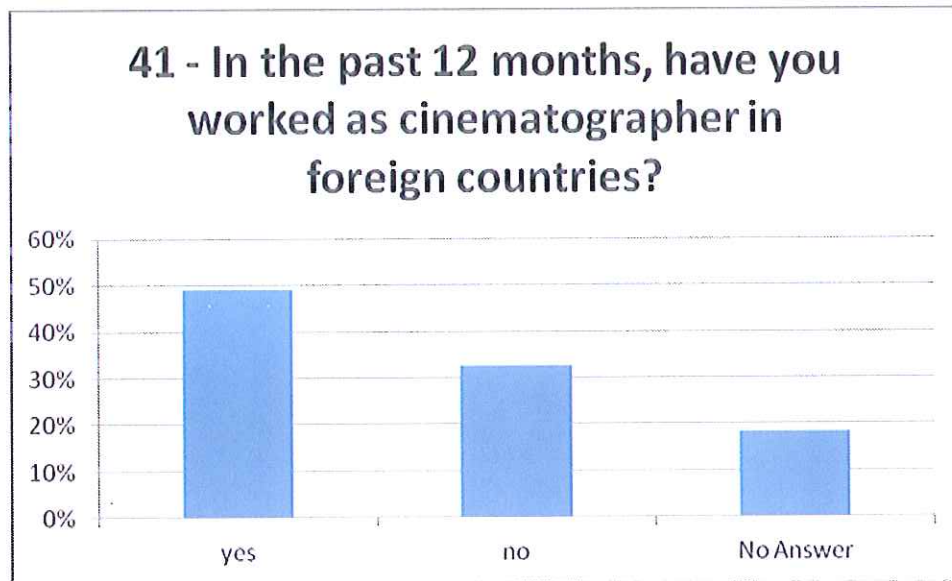
**40 - Do you think that shooting time
has changed during the last few
years?**



37 % - Yes

24 % - No

40 % - No answer.



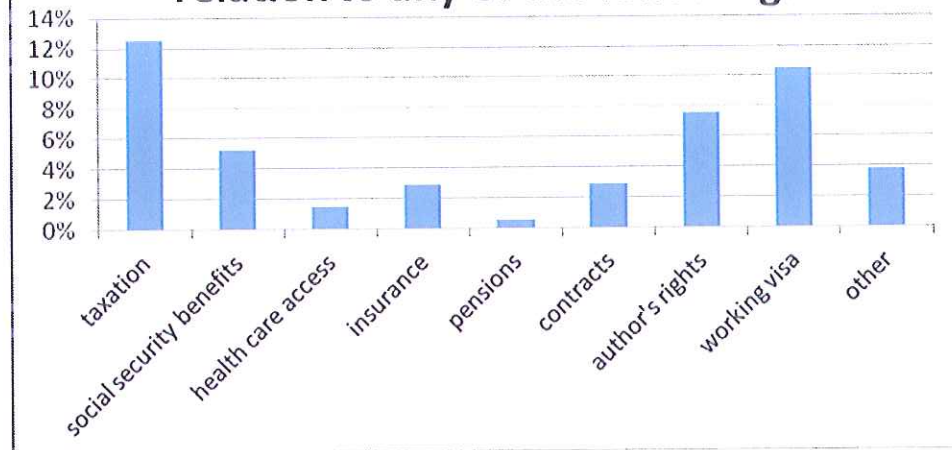
49 % - Yes

33 % - No

18 % - No answer.

Cinematography is a profession that requires mobility between countries which leads us to the conclusion for the need to have legislation to facilitate co-productions between European and non European countries.

42 - If you have worked as a cinematographer in foreign countries, have you experienced problems in relation to any of the following:



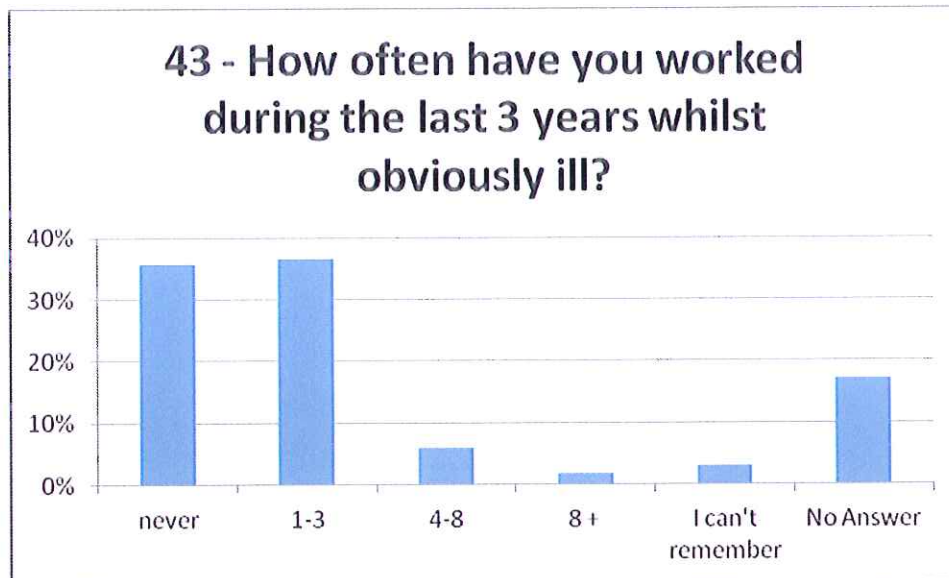
- 13 % - Taxation
- 10 % - Working Visa
- 8 % - Author's rights
- 5 % - Social Security Benefits
- 4 % - Other (Mostly affectively paid)
- 3 % - Contracts
- 3 % - Insurance
- 1 % - Health Care access
- 1 % - Pensions.

The answer shows that the historical problem of double taxation and working visa remains as an obstacle for the mobility of the cinematographer and harms the audiovisual sector in general.

NOTE: IMAGO adds that many cinematographers mentioned the great difficulty with the fulfillment of the obligation of payment.

SECTION 6

Reflections on careers and development needs.



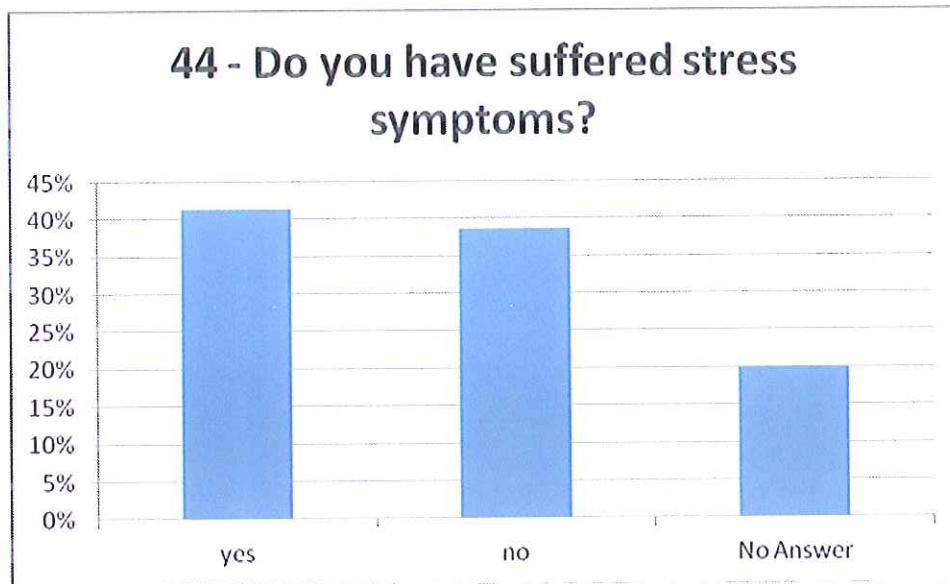
37 % - 1 to 3 times

36 % - Never

6 % - 4 to 8 times

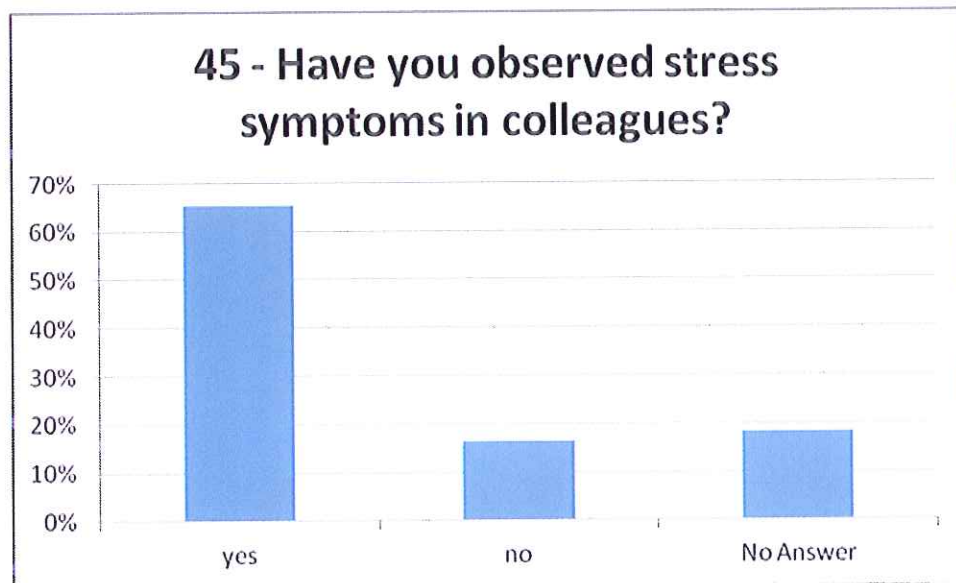
2 % - 8 times and more

17 % - No answer.



41 % - Yes

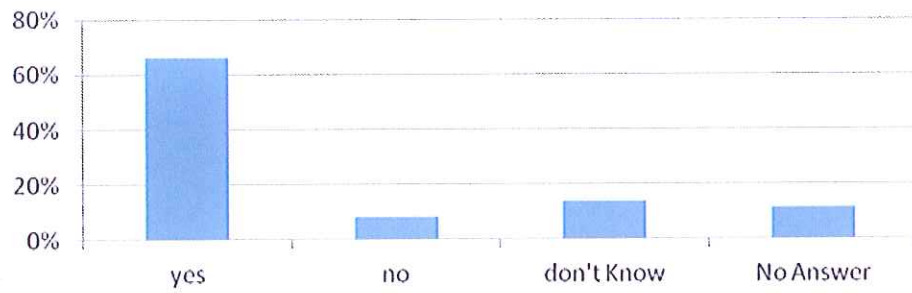
39 % - No



65 % - Yes

16 % - No

46 - Looking at the positives and negatives in your career, if you were starting over again, would you choose to work as cinematographer?



66 % - Yes

14 % - Don't Know

8 % - No

12 % - No answer.

47: Cinematographers answers to the question: ... add any final comments on the living, social and working conditions of cinematographers.

- We live in strange times where amateur equipment mixes with professional productions. Where a producer asks me if I can shoot a feature on a photo camera without knowing the consequences. Where prices and fees have to be lower than yesterday or like previous jobs. Where days of 10 become days of 12 or more as a standard.
- The working conditions for most cinematographers differ enormously but it is not a career any more where you can keep working until old age. The films have to be made faster and cheaper and because of the digital age they don't need to rely on the experience of the cinematographer anymore. It is a bit scary now, I would not advise younger people to start on the same track.
- It is difficult to have a family - seldom at home - sometimes less or no money. As a freelancer it is not allowed to be ill! Nearly every day there is no paid overtime. Most of us will be poor after retirement.
- The living and social conditions of cinematographers are increasing but the working conditions are worsening. The control over the IMAGE, the cinematographers enjoyed in old time is NO MORE. The director and Producer has instant access to visuals in this digital AGE, therefore dictating terms not only composition but lighting look of the film. In India, recently one film was shot without a cinematographer (on 5D) and it got released commercially also. After DI, even cinematographer lost control over Post and finally, digital projection has given the way for big corporate and distributors to dictate terms, so cinematographer even does not have the control over how his IMAGE is finally seen. And finally, nowadays people don't have patience on the set, they want as soon as camera is switched on the shot to be taken- as if the cinematographer is a magician.
- Working conditions are largely ignored by production, and pay has decreased by approx. 30% over the last ten years. We have no pension support, no health benefits, no support if too ill to work, and no remuneration if the film is successful. In the UK, our rates are generally lower than in other parts of the EU and USA.
- We must get better conditions for our profession. The better we get as cinematographers, often, the worse the conditions we have to work in.
- It is a difficult career because you don't know what's going to be tomorrow, I can't plan my holidays, or I'm very busy or I have a lot of free time.
- Living in an unknown situation of when work will come along is very stressful, but when there is work it seems like one of the most enjoyable jobs. Frustration and agony is also a part of being a cinematographer.

- As noted above in box 59, the long hours of work should be addressed by Producers and all Film Unions in the world. Nobody should have to work more than 9-10 hours per day. Years ago, the argument was that the high equipment and studio rental rates were what justified the long hours. These days, you can rent all your camera, lighting and grip gear at a 1.5 day WEEKLY rate. Long hours only benefit the Producer's bottom line at the risk of the crew's health (both physical and mental) and potentially their life. I personally know several people who have been killed driving home after a 15 hour day. I have discussed this issue with many peers and colleagues over the years and most people harbor the same sentiment, but feel there is nothing they can do about it. The general consensus is that if you cannot take it, and then leave the industry.
- We need agents and authorship status, for legal problems and working status.
- Given the nature of the film making process and the "Americanization" of the industry it's hard to see how anything will change. The French seem to have the best working conditions but poor pay and high taxes lead many of their best DP's to work in the UK.
- In the end you are always on your own, which means, YOU will have to fight for your rights or have to decide on how much you are prepared to compromise. All the better if an association like IMAGO can take away some pressure from you!
- Getting older in this profession in the NL and BE area is a tricky thing. Normally producers prefer to work with younger and inexperienced DoP's since they don't cost that much and are easy to manipulate. This way experience and knowledge disappear.
- In the last ten years the work of cinematographer has become purely commercial performance. The new organization of work in the cinema has produced long-term damage to the creativity and passion of the individual personality. The obsession of productive time and the speed of execution have created an approval in the results and images. Get yourself out of all this misery? How to recover our passion for making movies?
- It is not a good time to talk about that because I come from Greece where everything we knew is collapsing. Sorry! E.g. we work and we never collect payment because production companies are closing down one after the other...So sad!
- Unless, You're Mainstream you're invisible, and sometimes regarded as "help" or a mere technician ... Cinematographers Worldwide Unite in Achieve True Auteur Status, Recognition, Benefits, Royalties, and Creative Control & Authority.
- We should change the production paradigm, not just for cinematographers, but for all film workers. The (American) production model is reminiscent of the textile mills of early industrial Britain, in

which the workers were slaves to the machines -- with the machines themselves running constantly. The labor was exploited to maximize the benefit of capital invested in the physical plant. Currently in the film biz, the costs of above-the-line personnel and the cost of financing dictate an intense work schedule that pays no heed to the health and well-being of the technical/artistic crew. Could films be made while working only 9-10 hours per day? They used to be in some countries. What happened?

- Too many hours per day to work safely. A lack of the director's ability to have final say on choosing the cameraman.
- Shame we have lost a lot of respect in this society that only sees this as a financial matter and don't understand that filmmaking, even in this times of easy doing digital revolution, can only gain from the collaboration with d.o.p's.
- Everything is faster now... Directors and producers want more shot in a day, made faster. It's very stressful for actors in TV series when they have to learn 14 pages per day in 11 different scenes of 6 different episodes.... The control of the final color timing of features and TV series should be in cinematographer's contract. Video color timing is a great tool for cinematographers but it's also a big instrument of control for producers: they can do anything with ours images nowadays and change our work completely forever.
- I am interested in the idea of authorship on the part of a cinematographer, and ownership of the image. I do think that we work in an often toxic industry in terms of politics and personal issues - which balance is needed to avoid having DP's suffer from drug/alcohol addictions and family problems. There should be some literature created to raise awareness on this front.
- The living, social and working conditions has very much changed and degrading. We are working too fast, too much during short period, and not enough during long period.
- Nevertheless how hard the times will be for working freelance. It's still a very important and specialized profession. We need to find new ways of working together with producers and TV producers and directors. The old fashion way of producing is at its end. We need to work together, maybe by sharing risks and new solutions on producing films.
- Socially, though admired, they are considered people with unstable income. Because of the unorganized Industry, it hasn't got the status of being a noble profession as medicine; engineering etc. the lack of retirement plans is a serious concern. No organization and other factors leading to collapsing of the working conditions.
- It is very hard to get in the industry, but it seems to be even harder, to stay in...
- In Germany, TV stations, especially the public channels, are constantly increasing the pressure on production companies to reduce costs, which is detrimental to the crew's working conditions. The TV stations ignore

the consequences of their actions, passing the blame for long hours and poor pay on to the production companies. A way must be found to force TV stations to accept their responsibility to supply budgets which allow for reasonable working conditions.

- In France, it's probably not the bad place but the working conditions became very hard (hours and hours, and salaries are more discussed with the economic crises, too many students from cinema schools arrived each year in this industry. No good union representation for workers in cinema.
- The job is getting to be really different; we have less consideration and respect. It's obvious in the salary and the way the young part of the crew is feeling with us. I don't know the way to resist in a positive direction.
- It sounds very strange, but: one of the main problems in my country is the wrong system of the collective agreement! We need lower rates for preparation and finalizing. We have only the high rates for shooting periods which the producers can afford only for very few weeks. If so, I could maybe reach 26 weeks of employment and enter the social system.
- Cinematographers are needed in our world full of audiovisual trash to preserve visual traditions and develop it to an easeful visual language of the future. They are only able to fulfill this task, if they can do it under human working conditions and in relatively social security. They are artists therefore should be recognized as co-authors of a film.
- We have to find out again solidarity between us.
- Not anything for the nice guy. You need to be salty as hell. Durable like à rock. Gentle as a saint. And you need to bleed. For the work, for the life.
- Well, in order to express how I feel about working in the film business, and specially about working as a cinematographer, I would like to paraphrase Sir Ernest Shackleton who, when looking for men for his "Endurance" Antarctic adventure, published an advertisement in a local paper stating: "Men wanted for hazardous journey. Small wages, bitter cold, long months of complete darkness, constant danger, and safe return doubtful. Honor and recognition in case of success".
- Our work is increasingly devalued, both artistic and technical field.
- A financial roller coaster ride. From riches to poverty.
- It is alarming that technically well-educated young colleagues are forced to quit the lifelong learning wonderful cinematographer's job after only five years, because it becomes impossible to live from the earnings. It is senseless and sad.
- I feel exploited by my employer and will be leaving the industry soon for either the oil or mining industries, despite the fact of my volume of experience, many national awards won, and that I have had Australian accreditation (ACS) for 10 years.
- I hope that one day there'll be a strong and powerful union for dp's in

Europe, protecting our rights against producers.

- As stated, the conditions for cinematographers have been bad for ten years now and it's not going to be any better. Today my daily price for camerawork is the same as they were in 2001 and with the recession in view, I see no way out.
- We spend long periods away from home, working long hours and are expected to give 110% to the production, but are not adequately compensated for our efforts.
- Cinematography has dramatically changed over the last ten years, but this had started some 15 years before even though we mostly ignored those changes then. Everything has changed, equipment, working conditions (sometimes in relation with the equipment changes), and foremost the cinematographer's status, not only in his/her relationship with production but also sometimes with directors. The relative inexperience of new directors often expresses itself by wariness for everything technical which comes evidently out of their control, whereas for producers, we seem to no longer be a referent of quality for the major support of a film (images) but more often perceived as expensive and spending too much money. Talent has become a secondary value, it seems.
- We are fortunate to be in a creative and buoyant industry at a time of great technical change. The work we do is creatively varied and more demanding in technical terms than ever before. This is both challenging and greatly rewarding. We are generally well paid but I feel we should have some form of ownership over the creative contribution to our work as cinematographers/cameramen.
- The timing of this questionnaire is good: this was on my mind even today before I opened the email. We work very hard and have a huge impact on successes of films etc...I get good feedback and reviews often on my input to films/TV/doc's I work on but am consistently pushed down with my hire rate... so income is lowering but the films are being successful etc (although that is hard to measure... success may be with good ratings, but not return a profit) ...we are often asked to do special deals/rates.. This in effect means we are investing in the work, film, TV feature etc... so as with any investment we should see a return of that investment...it is very clear that most successful films etc are shot by experienced cinematographers...it is no coincidence and real producers know that...but more and more rates are static or lowering. In fact due to inflation rates have dropped for us in New Zealand dramatically...we still work for same rates as in 2001....and some producers/shows only pay rates that were around in 1994. I just finished a feature film (low budget \$1m) on which most crew were paid near minimum wage and we get zero return from its success, if it is successful. On this film in particular if it is successful it is due to the experienced crew that worked on it. I also part own a camera rental business and work 20 hours per week there to try to supplement income, but it doesn't as even with equip' supply the rates are low and deals always done so it just pays for itself. Its impact is that I work silly hours sometimes, I may come off a 15 hour day on a TV feature and then have to sort hire equipment for a client, then do paper

work...this impacts my work/career/health. I'd rather earn enough to be able to relax, think, ponder research, plan, and practice my craft for the film and future films.

- Respect and living conditions become better when Dop has a financial connection (liable and profitable) with the project. He is an artist and contributor to the project. Cinema is a work of art created by many people. Everyone involved should be able to enjoy the benefit on a relative basis. More stringent industry rules should be applied to film industry to make the work a happier one instead of a struggle.
- Quite difficult for women to get a job whilst working, there's no problem in cooperation.
- It is absolutely deplorable to work in the film business nowadays. In fact we can call it slavery. First: the number of hours per day and six days a week is immense and in my point of view unnecessary to push people to work so hard during such long periods of the day. Second the pressure and coercion over the film workers if they do not obey or comply with such terrible rules dictated by the production company. Third: what amazes me is the huge lack of solidarity that exists amongst colleagues which I find to be terrible and the source of the problems. Fourth: People work under fear of losing the job and that is not healthy working such long hours.
- ...4) Features, historic and epic picture, spiritual and artistic subject. 9) I believe that cinematographers should be considered above the line as a freelance professionals and not to be included in any union category 12) I love to have a long time to prepare a project 20) normal shooting time in Italy is 9 hours for 5 days, outside Rome with Saturdays for 7 hours. 21) In Italy production used to ask if you can do overtime 23-24) usually at the moment of signing of contract I'm asking a forfeit of money that will include all the preproduction and postproduction time. The estimated numbers of necessary working weeks are paid at 50% of the normal salary 26) I'm insured by the production during all pre-prod. and post production of a film that in case of illness they will stop shooting under insurance responsibility- like actors and directors. 27) It depends on production professionally. For any other question feel free to contact me: Vittorio Storaro.

SECTION 7

CONCLUSIONS

The study provides an important insight into the working and personal lives of professional cinematographers and sheds some light on the first conclusions about the differences to other creative workers. Furthermore, a more peculiar fact has to be stated that besides the study guaranteeing the anonymity of participants, there was a high rate of "abstention" of answers or participants ticked the option "do not know" regarding essential daily and professional living conditions or circumstances.

This attitude or behavior might be interpreted in a more romantic way in the sense of "cinematographers are only living for their profession and do not have any interest in the "world around", or in a more drastic way that cinematographers have a great lack of knowledge in the areas of the survey. IMAGO will initiate an awareness/information campaign, which must be designed especially for the younger generation of cinematographers, giving them an "all- round education" regarding social and health security, working conditions and author's rights. University and Film schools have to be integrated in this campaign.

The study proves that Cinematographers mostly have a high level of education and continue to undertake training in relation to their profession (graphs 5 and 6). The fact that only 8.2 % (eight point two percent) of participant cinematographers were younger than 36 years old (graph 2) can be interpreted that with growing age concern for working conditions, social and health security of cinematographers is increasing too. There are the older ones, who find it difficult to stand the high stress of working in the digital environment, worsened by the economic recession and don't know how to face their retirement.

According the survey the majority of cinematographers dedicate in first place to cinema and are working during their professional lives mostly only with 1-3 producers (graphs 4 and 10). At the first glance this seems to be a surprising result, but it is perfectly understandable from the insight view of film business: Currently producers prefer working together with the same directors; directors, in turn, fancy more or less the same cinematographers.

48% are members of a Trade Union which represents film workers, but 42% feel unable to say if they are satisfied with the work, which might be an indication for the lack of information about the work of the Trade Union (graphs 8 and 9).

Cinematographer's work patterns are similar to the one of artists or creative workers. A portfolio career with continuous work periods during the year does not exist anymore. 58% have suffered break-down of work

by months, meanwhile 27% only by weeks (graph 11). One measure to stabilize their income is to combine cinematography with other jobs. But only 35% of cinematographers confirm this reality in the study (graph 12). 6% are earning even more than 60% of their income from other activities than by working as cinematographers (graph 17). Meanwhile for 19% the income of other activities constitutes 1 to 29% of their earnings. Nevertheless, a total of 41% need the additional paid work as supplement to being a cinematographer in order to have a more stable income (graph 14).

Reasons for the low percentage of the one who are effectively undertaking other work than cinematographers are, among others, the following: working time of cinematographers is almost always higher than 48 hours a week, work is done during atypical hours, evenings, weekends, and work is much more uncertain and less structured than that of other workers. As consequence, it is not as easy for cinematographers to organize a stable additional income to cinematography.

The study reveals that in case of additional income, the most common type of work undertaken is teaching (graph 13). The next common type of work is in relation to film production or photography (director, producer, photography, etc.). It has to be stressed that cinematographers perform for additional income mostly creative professions, i.e., they can use their creative talents and skills from their education as cinematographers. The anecdote is that on European level regarding those creative professions are recognised as authors or co-authors with full economic and moral intellectual property rights; meanwhile the recognition of co-authorship of cinematographers regarding the audiovisual work still is not allowed by all EU-countries or on international level. This is why only a 3% earned 30-to 59% of income in the last year from royalties, advances or other copyright earning (graph 16).

As mentioned above, cinematographers suffer periods of unemployment, but only a very small number of cinematographers (11%) can be registered officially as unemployed in the Department of Social and Family Affairs (graph 29), and even when registered they do not get automatically access to unemployment benefit or assistance while they are unemployed (71 % do not receive any). In most countries cinematographers (especially if they are self-employed) do not reach the minimum of working days necessary for obtaining unemployment benefit (graph 30).

But the standard of living of cinematographers, according to the study, seems to be frighteningly low regarding health insurance of other workers. 67% said that they enjoy statutory health insurance, but only

49% state that they can enjoy statutory health insurance in case of non-employment. This is why 45% have contracted a private health insurance (graphs 31, 32 and 33).

The payment of this private health insurance in the near future will not be easy for a great number of cinematographers. 50% of cinematographers assess that they are expecting in the current financial year a reduction of income. Only 2% are expecting a significantly higher income (graph 22).

This situation hits with the statement that 58% state that they are negotiating the fee or level of income (graph 21). IMAGO can only insist, that of course in most countries the principle of "free contractual negotiation" rules, but it would be naive to think that the great majority of cinematographers can impose their conditions. They will always be the weaker party in a negotiation. And having signed a document after a short negotiation does not mean acceptance of conditions of cinematographers.

This leads to another important item of the study, which might lead to confusion (graph 23): status and taxes: 50% of cinematographers state on request if they can decide in their relation with producers whether to be employed or to act as a self-employed person, that they can choose freely. It is obvious that when or if a film worker demands a contract in order to be employed even for a short period, it will cost more to the producer. As the film worker is nearly almost the weaker part of the negotiation, cinematographers will "feel freely obliged" to waive their right for free choice.

Consequently the study (graph 24) shows that 89 % of cinematographers are self-employed or incorporated or not in a company. So, 48% are registered for VAT, as directly related to invoicing as a company (graph 25). But, at the same time in relation to tax exemption available to cinematographers, 54% deny such possibility (graph 26).

The study proves that cinematographers not only work long hours (75% work more than 48 hours a week, please see graph 36), but are also unpaid: 31% state that they are doing work for one to five days on a project without being paid (graph 38). Especially post-production/grading seems to be considered by Producers "as included", because graph 20 shows that 77% have never been paid for this work, as only 15% seem to be in the position to reject all-inclusive deals (graph 19)

Cinematographers reported a very low level of arrangement in place to provide with financial security in their older years (graph 28). Only 37%

state they have made arrangements, despite the fact that only 25% has a legal pension scheme in place (graph 27).

Regarding the changes caused by the digital environment, made worse by the economic crisis, 37% report that shooting time has changed during the last few years (graph 40), 37% have worked during the last 3 years being obviously ill (graph 43) and 41% suffered stress symptoms (graph 44).

Regarding mobility, the study proves that cinematographers contribute to reinforce (at least) a "European cultural area", because their profession makes them travel beyond national borders, prior to being contracted by national, other foreign European or even international production companies (graph 41). The study shows at the same time that cinematographers experience the "traditional" obstacles working outside their country, which are double taxation, working visas and, last but not least, to get effective payment from producers (graph 42).

The survey asked cinematographers for an overall view on their careers. A cross-section of comments on those issues is presented in graph 47. On the whole, 66% of cinematographers love their profession which helps them find meaning in life, they would choose it again (graph 46), beside the obstacles for combining personal and working lives in a digital environment, where images are omnipresent and seem to have lost value.