

Dhá shúil romhainn:

Future scenarios for the Irish film and television industries from the perspective of industry leaders.

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Introduction

Precarity and autonomy in film and television

Walt Disney once said, about working in film, “We are in this business to enjoy it because we like it” (Disney, as cited in Peri, 2008). Walt Disney was an industry leader, as the head of a global film and television (F&T) empire. Industry leaders in film or television such as Walt Disney are seen as highly successful and hold a position of power in their respective industry. Disney’s position of power in the film industry means that his viewpoints would hold many implications for work in the F&T industry. This quote in particular holds significance. Instead of discussing adversity or how to address it, Disney focused on what he valued most in his work, his passion for it. According to Disney’s quote, it seems more important to invest in the positive aspects of one’s work.

As an industry leader, Disney’s viewpoint deserves closer examination, because of its implications. Despite its weight, the quote can be seen as slightly reductive. Firstly, the quote reduces experience in the film industry as simply enjoyment and reduces motivation to work in film as ‘liking it’, and as such simplifies the experience of many industry workers to simple enjoyment. The passion that many in the industry may have for their work would most likely extend past ‘liking’ their work. This passion is often so strong that many industry workers are willing to self-exploit just to continue working in their industry (Hesmondhalgh & Baker, 2010, pp. 8-9). Secondly, this pursuit of passion is facilitated by the autonomy that many industry workers enjoy and value. In their work, many creatives value and require a level of autonomy for their creative pursuits (An, 2019, p.130). The freedom and autonomy allows them to pursue what they are passionate about in their work, despite external challenges or issues.

Regarding challenge, Disney’s quote also neglects mention of challenge or hardship that exist in F&T. As previously mentioned, many industry workers self-exploit themselves in the face of challenges just to pursue their passion. These challenges would be from issues of uncertainty, precarity and a lack of job security in the F&T industries (Hesmondhalgh & Baker, 2010, p.12). Indeed, contrary to this quote, there is ample research that shows that the enjoyment and satisfaction that workers may get from their work is often affected by this multitude of factors, such as uncertain employment opportunities, freedom and stability (Hesmondhalgh, 2010, pp.12-17). In other words, there are people working in F&T that may not have the freedom to pursue what they ‘like’, as they may be unsure when their next job will be. Evidently, autonomy and precarity are defining features of work in F&T. Because of this, it is worth examining how they would be impacted in the face of developments in the industries.

Potential developments in film and television

Despite my criticisms of Disney’s quote, perhaps his views come from his status as an industry leader in a very corporate setting. Disney had established and worked inside of a major

corporate entity, The Walt Disney Company, during his time (Bohas, 2015, para 4). The type of structure that a corporation like the Walt Disney Company operated under would be the way that the company makes decisions and rationalizes these decisions in order to conduct their business, where there is constant competitive culture in the organization along with a primary goal of economic growth and benefit (Ho, 2005, p.213). The Walt Disney Company is notable, that while it dealt with a creative product, there was a strong emphasis on corporate values and corporate atmosphere (Cheng, 2023, p.15). While he was a creative person, perhaps his time inside of a corporate structure had mitigated any feelings of precarity, as this structure provided him economic security. Given his position, he was largely unaffected or unconcerned with precarity or uncertainty. Instead, he could focus on his passion for his work.

Disney's experience raises two sets of questions. Firstly, on the impacts that developments such as corporate involvement may have on issues such as precarity. Secondly, about the different experiences of industry leaders with autonomy and precarity. Are all industry leaders able to focus on what they like about their work? Or are they constantly having to address precarious working conditions. Did Disney develop these views based on his own personal beliefs, or were they influenced by the industry around him? Disney would have had these views during times of major development in his industry, where animation production was improving and becoming more established (Bohas, 2015, p.33). While Disney's quote deserves examination, it's relevancy is tied to the industry in his time, in the past. To examine the legitimacy of Disney's views, they need to be examined in the context of the future of the F&T industries, to see whether they would still apply in future scenarios.

This topic has become particularly urgent, with a number of potential developments in the F&T industries on the horizon. Just as Disney held these perceptions of autonomy and precarity during times of development in his industry, they are worth examining in the context of developments in the present industry and how they may change future perceptions and experiences with autonomy and precarity. One development in particular is increased corporate involvement in the F&T industries. Disney was an exception at the time, being at the forefront of developing corporate structure. Recently, there has been a steep rise of corporate investments in F&T by major streaming distributors and media corporations (deWaard, 2020). For example, the technology company Apple launched their own streaming service in 2019, as well as began producing their own original content (Shen, 2024, p.181). Apple's presence in the streaming space is notable for their existing billion-dollar revenue stream (Tsukayama, 2018, para 3) that the company has outside of streaming. This sizeable available funding gives these conglomerates opportunities to dominate the F&T industries (Shen, 2024, p.181). These corporations can achieve financial stability while still operating in F&T industries (Shen, 2024, p.181), industries notable for their increased levels of instability. Essentially, by bringing their corporate model to F&T production, corporations such as Apple appear to have mitigated precarity from available capital (Masters, 2023, para 9).

Another development would be increased media attention on the F&T industries of a particular country. This development is worth examining because of the impact that media attention has on generating development such as corporate involvement (Clark, Thrift & Nickell, 2004, p.299). To generate interest in a particular sector for developments such as this corporate involvement, major media periodicals will cover the industry extensively, highlighting its positive aspects and new opportunities (McBride, 2016, para 5). With much attention by foreign media articles on the industries, this can work to attract foreign parties, interested in investing in a particular country's industry. To examine the impacts of developments such as these, it is worth focusing on one country's industries. One notable case would be the F&T industries of Ireland.

Developments in Irish film and television

Ireland's F&T industries can be seen to have great potential for creating quality F&T. With a track record of international investment as well as financial advantages from Ireland's industries, Ireland could see major developments in the industry in the coming years. These types of developments could have notable impacts on the industry and its workers.

Ireland has continually recognized its potential to have thriving F&T industries. Ireland's F&T industries have recently drawn both critical and commercial successes (Tabbara, 2023, para 10). With a proven track record producing quality Irish productions, Ireland has established itself as an attractive production location for international producers and investors (Flynn, 2018, p.584) because of suitable production locations and tax incentives (Tabbara, 2023, para 1). From the early days of the Irish industries, they have seen value in involvement of international investors for growing the industry. This type of development could work to address issues such as precarity, bringing in stability to the industry. As with other F&T industries, job security and precarity is rife (Blair, 2001, p.167). The Irish F&T industries would be no different given their smaller sizes compared to the UK or US, meaning that job security would be even worse. However, developments such as international involvement can also bring disadvantages. Historically, while the Irish industries initially sought the involvement of international productions, this resulted in indigenous productions being eclipsed by foreign productions simply made in Ireland (Flynn, 2018, p.584). There is history of developments in the Irish industry that were initially perceived as advantageous. However, they subsequently brought some negative impacts. As such, when looking at the future of the Irish F&T industries in the context of new developments, it is important to examine the negative and positive impacts.

A positive impact may be that precarity is addressed, as previously discussed. However, negative impacts could come in the form of affecting the autonomy that workers in the Irish industries value immensely (Cooke, 2015, p.107). While developments in their industry such as corporate involvement may address issues such as precarity, it is worth considering how their valued autonomy may be impacted in the process. If these developments would impact autonomy and precarity on an industry-wide scale, they should be examined from the perspective of a leader or expert, because of

their visionary qualities (Hopf, 2004, p.203). In this case, leaders in the Irish F&T industries would be suitable candidates to comment on the future of their industries in the context of developments such as these. Therefore, I asked the following research question: How do industry leaders in the Irish film and television industries perceive future scenarios for autonomy and precarity in the context of new developments in their industries?

Research approach

To answer this question, I interviewed eight Irish F&T industry leaders that are in senior positions. This research makes a significant contribution to the research on F&T work specifically, and creative work at large. Most profoundly, it addresses an existing research gap around industry leaders' reactions to new impacts to precarity and autonomy from industry developments such as the introduction of larger corporate frameworks (Kyissima et al, 2020). There is existing literature on the characteristics of the F&T industries, and on individual experiences with autonomy and precarity. However, this research focuses primarily on regular workers who have shown to “act contrary to their own economic interests, putting up with precarity” (Alacovska, 2019, para 2). While most existing research on F&T focuses on regular industry workers, this research concerns those who are in leadership positions. Such industry leaders would most likely have the most relevant insights into impacts from developments such as corporate involvement, due to the increased financial resources that come with it (Ho, 2005, p.223). Those who are making impactful decisions should have a better idea of the greater impacts that these additional resources would have on the overall industries (Von Soest, 2023, pp.278-279). Additionally, their senior status would give them more knowledge and insights into the details, extent and likelihood of these types of developments (Von Soest, 2023, p.278). As Walt Disney had his own view of work in the film industry, he developed this view having been a regular animation industry worker who worked his way to being an industry leader (D23, 2024, para 7). From this, industry leaders are most suitable to interview for this type of research, because they offer both their own experiences of precarity and autonomy early in their career, along with the ability to provide extensive insights that encapsulate the F&T industries much better.

Societal relevance comes from examining the future of the Irish F&T industries, and how experiences with autonomy and precarity for workers may change for the better or worse. In the case of autonomy, creatives currently enjoy much autonomy and freedom in their current work. This autonomy allows them to pursue passionate work. Through this passion, artists may have a motivation to create societally impactful art. Their commitment to their art, whether it is personally fulfilling or impactful on others (Winters, 2022, para 1) can be what carries them through their work, despite inherent challenges in their work such as precarity. Their focus is not on making art for financial gain, possibly viewing finances just in terms of being necessities. Their motivation is simply to create, to contribute to society through their art. Art improves and contributes to society in numerous ways (Langer, 1966, p.5). Artists may simply want to aid in this, despite the presence of precarity that may

prevent them from doing this. With importance like this, this valued autonomy should be preserved and any potential impacts to it should be examined. With more clarity around future scenarios regarding autonomy presented to creative workers, they can intervene and react if their valued autonomy could potentially be threatened in the future. In terms of precarity, societal relevance would come from examining if precarity may be positively addressed by these developments. With more positive future scenarios for precarity explored, artists looking to enter the industry can be reassured about challenges such as precarity.

Theoretical framework

Key characteristics of work in the creative industries.

The existing literature on work in the creative industries cover the industries' core characteristics, broken down into three elements: the dynamic work structure of creatives, the flexibility and agency that this provided, and the precarity and stress that this structure causes.

First, short-term contract work is commonplace in the creative industries (Caves, 2000, p.95), and can bring both benefits and drawbacks. A common model of employment is "Flexible specialization" (Caves, 2000, p.95), where relevant, useful talent is assembled for a "one-shot deal" (Caves, 2000, p.95). Flexible specialization is defined as project work where only the relevant workers are selected for their individual skills and are not used on a project any longer than required (Caves, 2000, p.95). This model appears to be positive on the surface, as work in the creative industries is described as flexible where workers are specifically chosen for their value and expertise. This showcases that the creative individuals have a level of agency and leverage in securing work. This structure also provides flexibility and freedom for workers, the nature of their work involving variety, jumping from one role to another (Hesmondhalgh & Baker, 2010, p.12).

Menger (1999, p. 551) posits that this flexibility brings a great amount of variety and diversity to the average workers' career. Menger (1999, p.546) describes an artist's successful career as a series of strategic choices, finding less success in a long-term stable contract, emphasizing autonomy. He characterises long-term commitment to a contract as negative for an artist, highlighting that the artist survives and thrives moving between a "variety of work" (Menger 1999, p. 551). Work in the media is described as "atypical" because "the boundaries previously used to define what media work was are quite blurred due to the fast-changing society" (Omidi et al, 2022, p.175). To survive financially in their respective industry may mean that workers cannot simply work in one role for an extended period. Instead, because of the short term-contract system, creatives will work a variety of different roles over the course of their career. Yet, this flexibility is not just defined by the frequency that workers secure employment, but also by the nature of their work. Coulson encapsulates this variety as consisting of regular contract work for an institution or company, and freelance work (Coulson, 2012, p.252). Despite issues of precarity, some creatives may feel a great amount of power and agency in their career (Coulson, 2012, p.247). This agency and power may be bolstered by their passion for their work. Creatives may not just use this agency to choose the work for career progression or financial gain, but instead for artistic fulfillment. This flexibility and freedom may bring some challenges, but also brings autonomy and the opportunity for creatives to pursue their passion in their work.

Precariousness is seen as inherently connected to the creative industries because of the flexible nature of work. Though the structure of work allows for freedom and autonomy, it also

guarantees precarity for many, where precarity is “exacerbated by the flexibilization of labour” (Brook et al, 2020, p.575). This dynamic structure often leads to workers cycling between being employed, and extended periods of unemployment (Menger, 2017, p.257). Creative workers may be in long stressful periods where they will jump from stress in their current role, to stressing about finding their next role (Hesmondhalgh & Baker, 2010, p.12-14). Precariousness also encapsulates much financial instability for creative workers where long periods of unemployment and low paying jobs add financial stress to this stress from all the uncertainty (Brook et al, 2020, p.574). This type of dynamic structure is commonly used in the creative industries, despite notable issues of precarity.

From there, another defining feature of the creative industries is the ‘natural’ limit of the creative workforce. In the case of Ireland, there were nearly 80,000 workers in the Irish creative workforce in 2019 (Statista, 2021, para 1). The COVID-19 pandemic threatened a further 40% of these jobs (EY, 2021, p.4). With a total workforce of around 2.7 million (Statista, 2023, para 1), less than 80,000 can be considered a manageable workforce, not taking up a major part. There is much precarity generated in creative job markets such as Ireland because of an abundance of available artists entering the workforce, but not enough available jobs for these workers (Menger, 1999, p.542). Regardless of a manageable workforce size, this imbalance does not look to be addressed, continuing to be rife in the creative industries. This can be seen as new graduates of creative degrees enter the workforce. There too is a mismatch between the universities churning out unprepared creative graduates and the labour market (Bridgstock et al, 2015, p.341). Work in the creative industries is presented to creative graduates as heterogenous, but with no preparation on the industry’s realities, or the tools to prepare for these realities (Bridgstock et al, 2015, p.341). These realities would include issues such as employment opportunities, precarity and a lack of job security. The advantages of this type of flexible and dynamic work structure can be seen to mask the drawbacks that also come from “flexible specialisation” (Caves, 2000, p.95).

With newer generations of graduates experiencing the same precarity issues entering the creative labour market, and with this precariousness seeming to be inherent, it is worth questioning whether governmental support is needed. The creative industries already rely heavily on governmental support in the form of funding for projects (Betzler et al, 2021, para 17). However, this relationship does not appear to be a perfect match, as while artists may rely on the government, their artistic aspirations may be restricted by this reliance. The variety of work that creatives enjoy is potentially hindered by the increased reliance of creatives on government support. The freedom and autonomy that artists require to create can be threatened by government structures, despite the continued governmental support of the arts (Abbing, 2008, p.234). While creatives may use government aid early in their career, many strive to be employed in the private sector. However, the private sector forces this overreliance by being unwilling to bear hiring costs for the large amount of artists seeking private sector work (Menger, 1999, p.542). This reliance on public institutions and the involvement of

the government in funding the arts has been described as “abhorrent” (Abbing, 2008, p. 234). In many cases, the goals of artists and governments can feel conflicting, “Because governments have interests and because not all art serves government interests equally, it is natural for a government to only support certain kinds of art. (Abbing, 2008, p. 235). While artists rely heavily on governments, the relationship can be frustrating because of issues such as conflicting goals. The relationship between the two seems to be circumstantial, with artists feeling frustrated being stuck with the government as their main option for funding. Despite this relationship, creatives rely a great deal on government support, whether it comes from employment (Menger, 1999, p.542) or funding (Abbing, 2008, p.234).

This conflicting relationship between artist and government can explain the lack of government support in mitigating issues of precarity or job security. This imbalance in supply of artists and demand for work appears to be inherent in film industries such as the Irish film and television (F&T) industries. While it might appear on the surface that there are simply not enough roles, Menger (1999, p.569) theorises that a rationing in certain vocational job opportunities creates the appearance of a lack of job opportunities in the creative labour market. In other words, artists are unwilling to do certain jobs that do not fulfil them creatively, and actually turn down certain job opportunities, rather than a lack of available work.

The dynamic structure of “flexible specialisation” is the most common form of employment structure in the creative industries (Caves, 2000, p.95). The advantages of it are clear, providing flexibility (Menger 1999, p. 551) and autonomy (Coulson, 2012, p.247) to creative workers. However this same model brings precarity and financial stress (Brook et al, 2020, pp.574-575). This model does not change over time, with newer generations experiencing the same issues. While government aid is often involved in the creative industries to address these issues, there seems to be regular conflict with artist goals and aspirations, potentially sully the relationship (Abbing, 2008, p.235). This cycle of work in the creative industries presents the idea that many creative workers are unwilling to change the dynamic structure of work in the creative industries. This is potentially because many don’t want to give up advantages of freedom and autonomy in favour of tackling uncertainty and precarity. There seems to be a level of acceptance of these conditions where certain workers are “bemoaning the anxiety and stress caused, but in many cases seeing it as a necessary evil coupled with certain perks” (Glatt, 2021, pp. 3855-3856). The current structure that creative workers work under may bring certain disadvantages for many, but the advantages are enough that creative workers may push back against any changes or developments made by entities such as the government. These developments may affect their autonomy, which they value. Creative workers may not like the precarity in their field but are not motivated to address it through the involvement of corporate entities, as it may threaten their flexibility and freedom. Creative workers may not desire major developments in the industries of Ireland at all. Further from that, certain workers may be best suited to the flexible model of work and are able to thrive and succeed financially. This financial success then overshadows the precarity and

uncertainty that many other industry workers face (Brooks et al, 2020, para 8). Further from that, these creatives may value the non-monetary advantages such as autonomy and passion. With the potential for these non-monetary advantages to be negatively impacted, they may reject new developments such as corporate investment, despite the monetary gain from it (Longden & Throsby, 2021, pp.38-39). Much of this literature though concerns creative work more generally. How these concepts translate to work in film and television is worth examining.

The film and television labour market.

Caves (2000, p.94) observes short-term work specifically in the context of film production. He described a film production as a “one-shot deal” making use of specific talent during a certain period (Caves, 2000, p.96). Industry workers benefit from this short-term structure, as once they are selected specifically for a role, they are granted value and agency (Coulson, 2012, p.247). Blair (2001, p.155) emphasises the impact that this structure has on industry logistics, making it very dynamic. But this dynamic structure breeds feelings of precarity, with an end date in sight for every project (Caves, 2000, p.96). This captures work in the F&T, as short-term, specialized projects using no more resources than they need to. Despite the workers being valued when they are selected for their specific expertise, when their contract ends, this agency is removed, and they must go out and secure their next role. This is another case of a structure where workers value benefits such as agency and autonomy, so that they overlook downsides such as precarity.

Ashton (2015, p.278) posits that the challenges of the industries, such as precarity, are not evident to new entrants. New entrants are unfamiliar with the precarious, short-term contract nature of the work, only experiencing this once they start to work. From there, Ashton (2015, p.278) parallels the issue of precarity and job security alongside the high turnover among F&T workers, and a difficulty entering the industry, similar to Arnold and O’Brien (2023, p.2). The issues of job security and precarity are highlighted as driving forces of this high turnover, where new industry workers, worried from newly discovered precarity, push for available employment opportunities to survive (Ashton, 2015, p.278). This causes more experienced individuals to pull out of the industry, as they are faced with a new, unmanageable wave of younger competition (Ashton, 2015, p.278). This treatment of precarity exposes potential leadership issues, where current issues do not seem to be examined in terms of their long-term effects. Essentially, current industry workers may overlook their experiences with precarity, because of the agency and autonomy that they are provided with. However, by overlooking this precarity, it may grow into an issue that causes them to be pushed out of their industry by newer industry entrants who are unable to overlook this precarity. Consideration of future implications is an important aspect of leadership (McWhorter, 2008, p.267). It is worth examining what form of appropriate leadership would be most suitable for examining and potentially

addressing these experiences with precarity.

Work in the F&T industries can be seen as very dynamic, where the landscape and future are always shifting. With short-term work commonplace in the industries (Caves, 2000, p.96), the nature of F&T work seems inherently present-focused, with no proper consideration given to the future. With the future uncertain this can have real-life economic impacts, possibly hindering the work that creatives do (Deslandes, 2016, p.312). From this, the most appropriate style of leadership in F&T work is that which strives to envision future scenarios for the industries. Not only should the growth of the industry be envisioned, but considering the future scenarios that result from current developments (Deslandes, 2016, p.312). This style of leadership is best achieved by a leader who understands the industries themselves. While they may be there to address potential issues such as precarity, suitable leaders in F&T should value the same perks and advantages that the workers do, advantages such as passion for creativity (Deslandes, 2016, p.312). This would prove to be beneficial, as while they are envisioning these future scenarios, they see how drawbacks and advantages may be impacted. In the process of addressing drawbacks such as precarity, F&T leaders should also be aware of the advantages that creatives value, and whether they may be negatively impacted.

Positive aspects of film and television work.

Despite challenges such as precarity, many workers in the F&T industries continue to stay working in these industries. Nevertheless, despite – or because of - the often-harsh nature of F&T work, workers may focus on positive factors or advantages to drive them through these issues. Major positive factors would include autonomy and passion.

Autonomy can be defined as a self-directed form of freedom (Merriam-Webster, 2024). However in F&T work, there are two forms of autonomy. Firstly, there is employment autonomy in F&T work. Because of the dynamic structure in the film and television industries (Caves, 2000, p.95), this autonomy is often inherent in F&T work, where workers must move between these short-term contracts (Hesmondhalgh & Baker, 2010, p.12). As previously discussed, while this structure can breed feelings of precarity, it also grants them autonomy in choosing the work that they do, when they do it (Hesmondhalgh & Baker, 2010, p.12). Industry workers value this autonomy, gaining much more control and agency in their career direction, free time and the type of work that they do (Coulson, 2012, p.247). With this employment autonomy, industry workers can choose the work that they want to do, which is where the second form of autonomy comes into play, creative autonomy. This is the freedom for industry workers to pursue their creative goals and visions in their work. This form of autonomy is not inherent in F&T work, with some industry workers having to work to achieve it (An, 2019, p.123). They place immense value on this creative autonomy, with many requiring it to be able to do their work (An, 2019, p.129-134). While employment autonomy is an

advantage of work in F&T, creative autonomy is both an advantage and a goal, where workers pursue work in F&T to be able to express themselves creatively, feeding their passion. This pursuit exemplifies how much individuals value autonomy. From there, they can avail of another advantage of work in F&T: passion.

Passion is a strong, driving feeling of love for something, giving a person purpose or meaning (Merriam-Webster, 2024). It is commonly used by creatives during periods of precarity and uncertainty (Alacovska, 2022, p.678). Passion acts as an investment in the creative industries themselves, rather than just a method to survive the challenges of these industries. Artists would network and collaborate with other artists to learn more about their craft and work towards the self-fulfilment they gain from their work (Coulson, 2012, p.257). Passion acts as a mechanism that seeks to preserve the industry as it is. The same industry that causes precarity, is the same industry that provided them with work that they are passionate about. The love that artists have for their work can allow them to push through the challenges that come with creative work, viewing their work as meaningful or fulfilling enough to be worth these challenges (Alacovska, 2022, p.678). Where my research is relevant is to explore how industry leaders experience passion, and how this passion may be impacted in the future by potential developments in the industry. Industry leaders could view the autonomy and passion they experience in their work as being worth the precarity that their industry brings. Moreover, I seek to uncover how new developments may impact experiences with autonomy and passion.

Developments in film and television.

The life cycle of F&T projects begins at the development stage, where the idea for the project is conceived. This initial idea is prepared to pitch for potential interested parties to raise financing. The financing stage is quite open ended, where any number of parties from any background can finance the project, whether it is those working in or outside of the film industry. Networking is important for this stage, to spread the net wide for potential investors. Once the necessary finances are raised, the pre-production stage starts where casting, location-scouting and all necessary setup is completed in preparation for the production itself. The production stage is where the actual production is filmed over a series weeks or months. This stage is largely dictated by the director and/or the producer. The footage attained during the production stage is edited, scored and generally assembled into a completed product during the post-production stage. After this, the finished film or television project is distributed. For films this is in cinemas, or straight to digital release. For television programs, they will be acquired by a broadcaster to distribute the show, if they think the project will be popular with audiences. Marketing is employed to advertise the finished product, wherever it is being shown (NYFA, 2024). The process of making a film or television project requires a large

amount of people, expertise, time and money. In addition to this large investment of resources, the goal of the project is not always clear cut, as the original vision is a creative vision, something can be hard to define. All this investment of resources and money relies on the creative vision of the project, while creative vision can be hard to gauge whether it will be a success with audiences. When investing in F&T, investors would be taking higher risk, with limited rationale. This can explain a historic aversion of corporate investment in F&T.

Due to this risk level, investment in the F&T sectors require understanding of the nature and earning potential of the investment (Fleming, 2007, p.117). With institutions like banks known for being risk-averse, their aversion to investment in F&T has thus far been understandable (Fleming, 2007, p.112). Financial returns on investment in F&T may seem evident on the surface, due to historic high box office returns (Box Office Mojo, 2019). Behind this, however, is the unique risk profile of F&T that requires understanding in order to benefit from (Fleming, 2007, p.112). Once this unique risk profile and the potential value of creative products is understood, the potential value of future products can be visualized and invested in. A historic lack of investment from corporate entities in a creative industry such as F&T so far may have simply been from a lack of understanding of the film production process, and the value of understanding this process. Nevertheless, in the last decade, corporate investment in F&T has greatly increased, with corporations and financial investment firms spending hundreds of millions on the acquisition of production studios (deWaard, 2020, p.69), as well as on production of their own content (Shen, 2024, p.2). Corporations getting involved in the production process (Shen, 2024, p.2) could show a desire to understand the nature and processes of these industries. From there they can apply their corporate structures (Kyissima et al, 2020, para 25) to the production process.

With corporations being able to understand the area that they can invest in, it is worth examining the way in which they would become aware of investment opportunities. This is where foreign media attention would come in, often acting as a signal to outside parties about how well an industry is doing. The media often acts on behalf of a certain sector, highlighting achievements and opportunities for willing investors (Clark, Thrift & Nickell, 2004, p.299). This would come in the form of articles and cover stories, highlighting new developments and big achievements in the industry (Tabbara, 2023, para 1), showing support to the industry by letting its audience know about its positive aspects. While these media periodicals' focus on positive developments is supportive, it can potentially be considered somewhat frivolous. This frivolity would come from it's focus on newsworthy industry developments only when they happen (Powers, 2012, p.868), rather than any long-term interest in any other parts of the industry. During periods without developments, this media attention may dissipate. While this media attention might have positive impacts, these impacts can potentially be limited, and dependent on the industry having regular positive developments. A positive impact would include corporate involvement in an industry, where a corporation is notified as to the

potential of an industry and chooses to investigate, based off extensive media attention.

Once involved, corporate involvement has shown to be beneficial to both corporations and industry workers alike, reducing concerns around job security (Berk et al, 2010, p.892). In the case of industry workers, million-dollar contracts have been offered to showrunners and directors by these conglomerates (Masters, 2023, para 26). Corporations can continually keep creatives on long-term contracts, keeping them financially secure, while the creatives create content as per their contract (Masters, 2023, para 26). Increased involvement and investment in F&T signify a potential viewpoint shift of F&T as a viable investment. While corporations are making these large investments, they are possibly striving to understand the product that they are investing in. If they can understand that creative work is an expression of passion (Alacovska, 2022, p.678), with commercial viability (Box Office Mojo, 2019), corporations may begin to understand the product that they are investing in, so that they can rationalise their risk factor. To minimise this risk and bolster stability in the industry that they are now investing in, they may seek to bring their capital structure to the industry in the form of lucrative financial contracts (Masters, 2023, para 26). This involvement can be seen to be beneficial for all. The creatives have their financial worries addressed through stable contracts, while the investors have a level of understanding and involvement in the product that they are investing in, with hopes for financial returns. On the surface, the advantages for all seem evident. However, the issue still up for debate is whether those in the Irish F&T industries are seeking this type of development for their industry. Instead, the Irish industries may benefit from developments that come from within the country itself, focused on the indigenous industries. This type of development could come from sources such as state aid.

The Irish film and television industries.

The Irish F&T industries have received financial aid from the state. State aid has played a large role in the Irish film industry, helping to revitalise the industry in the 1980s (Flynn, 2018, p.582). Over time, Ireland's potential as a hub for production was understood and major effort was made by the government, through the Irish Film Board (IFB), to revitalise the Irish film scene (Flynn, 2018, p.582). International production companies would avail of the funding opportunities and tax breaks, but much of these would be for international productions, rather than Irish indigenous projects (Flynn, 2018, p.584). The Irish film industry was faced with a dilemma, with an immense reliance on state funding, but funding that did not fully serve the indigenous industry for which it was initially founded (Flynn, 2018, p.590). The Irish film industry was and still is friendly to international productions, while international productions have achieved much success from investing in Ireland (Flynn, 2018, p.586). Ireland has immense potential to be a production hub with a thriving national F&T industry, as seen by international interest in shooting films in Ireland. The setbacks and

limitations of the Irish film industry appear to be from an overreliance and mishandling of state funding. With proper handling on state funding, while maintaining an indigenous focus, the industries themselves could potentially prosper. This could be instead of sole reliance on corporate involvement in the industries.

The F&T industries in Galway have had much success with no corporate presence (Power & Collins, 2021, p.1164). Power and Collins highlight that the Galway industries have thrived while remaining on the peripheral of the Irish production scene, with smaller indigenous productions (Power & Collins, 2021, p.1161). With a focus on Irish productions, the Galway scene still attracted attention from international production houses, leading to a boom in production with primarily Irish crews (Power & Collins, 2021, p.1167). This case example of Galway's success shows the potential of the Irish production scene when indigenous production is fully embraced. Ireland is noted for having a resilient infrastructure as well as tax advantages for those willing to invest in the country's production scene (Power & Collins, 2021, p.1167). Galway is noteworthy because of its success while focusing on Irish productions (Power & Collins, 2021, p.1167). Rather than attracting foreign investment for Ireland to simply become a filming location, designed to resemble the UK or US, investment was made in indigenous productions. A focus on indigenous productions would prevent the past issues with IFB funding, where Ireland is used for the tax incentives, while the Irish identity is not present in any productions. With the Irish identity at the centre, indigenous projects can be embraced fully.

Concluding thoughts

While there has been previous aversion to investment in F&T by corporate entities, the tide appears to have shifted. This is possibly due to an understanding of the nature of the F&T industries. Creative workers have maintained a dynamic industry structure that allows a level of flexibility (Menger 1999, p. 551). At the same time, this same structure creates unpleasant feelings of precarity and uncertainty amongst many industry workers (Brook et al, 2020, p.575). While the lack of stable structure provides advantages for some, it creates drawbacks for others. The F&T industries employ the same structure (Caves, 2000, p.96), creating the same issues (Ashton, 2015, p.278) for those in the industries. With an immense amount of capital available from these corporate entities that can directly address these precarity issues (Masters, 2023, para 26), it is rational that those in a national film or television industry such as Ireland, for example, would be calling out for the resources and stability (Kyissima et al, 2020, para 25) that these corporations could bring. However, a sole reliance on corporate involvement in the industries could pose its own drawbacks. The Irish national industries have experienced their own setbacks in terms of limited state aid, and an overreliance on international productions shooting in Ireland to provide stable work. An attraction point seems to be their tax incentives attracting these major international productions to Ireland (Flynn, 2018, p.584). Additionally, the indigenous regions in Ireland have shown to be capable of creating a thriving

production hub (Power & Collins, 2021, p.1167). Extensive foreign media attention can be used to attract suitable investment to this indigenous industry, highlighting it's potential. Ireland has the resources to have a thriving production hub, its potential shown by this international media attention (Clarke, 2024, para 2). The main points of attraction and attention have been built by the Irish industry workers themselves. With numerous potential future developments, my research goal is to see whether the Irish industry experiences the same feelings of autonomy and precarity as many in F&T normally do, and whether developments such as media attention, corporate investment, or an indigenous-focused industry would impact these feelings of precarity and autonomy.

Research Context

As previously discussed, potential for major developments in the Irish industries has grown (deWaard, 2020, p.69). The position that Ireland is in can be likened to the Spanish F&T industries. There has been a major increase in foreign direct investment in the Spanish F&T industries from 2019 to 2022 (ICEX, 2023, para 3). Foreign investors took advantage of available tax incentives for choosing Spain as a production location (De Pablos, 2021, para 4), providing employment and media attention benefits for the whole country (ICEX, 2023, para 5). With a growing private sector interest in F&T (deWaard, 2020, p.69), and successful case examples of European countries attracting major foreign investment due to their tax incentives (De Pablos, 2021, para 4), it is feasible that Ireland could be the next success story, mirroring the success of Spain. However, the long-term impacts on precarity and autonomy in the Spanish industries have yet to be examined. Therefore, when thinking about whether Ireland could mirror the success of Spain, future scenarios for the impacts on autonomy and precarity should be examined. This examination can see whether individual Irish workers may be positively or negatively impacted, making this a worthwhile topic to examine.

Methods

Research justification

This research builds on a qualitative approach, as qualitative research allows exploration of how individuals perceived and experienced the current situation that they were in (Thorne, 2000, para 6). Thus, it was the most suitable strategy to find out how industry leaders felt about potential developments in film and television (F&T) and how they felt they might impact autonomy and precarity in their fields of work. Interviews were the most suitable method as my research concerns subjective experiences of interviewees. Interviews could address my research question with a three-pronged approach. These three prongs were: Conducting qualitative interviews provide specific industry expertise, captures the interviewees subjective perspective on the topic, and aids in creating an overview of the subject's field of work (Hopf, 2004, p.203). My research topic concerned the developments such as involvement of major corporations in the Irish F&T industries (deWaard, 2020, p.69). Because of the large impacts that developments such as this could make, I believed experts in the Irish F&T industries to be the best candidates. For this, expert interviews were conducted. This method was employed, as expert interviews allow for specialized knowledge of the research field to be gained, as well as a more complete overview of the industries themselves (Von Soest, 2023, p.278). Major corporations could have sizeable impacts on the industries that would go beyond the experiences of workers regarding their own work practices and payslip. Thus, extensive insights into all corners of the industry were most suitable. The interviewees all had extensive experience in their respective roles which aided greatly with providing specific industry expertise. Further from this, respondent's status as experts, along with their industry expertise, provided them with foresight on future scenarios for their industry in the context of industry developments and the potential impacts of these developments (Von Soest, 2023, p.279), further establishing expert interviews as the most suitable approach. Focused interviews (Hopf, 2004, p.205) were suitable as my research topic was quite specific to the last few years, as well as geographically specific. Additionally, it allowed for much richer data to be collected by focusing on one interviewee at a time.

Specific industry expertise is particularly valuable due to many career paths in F&T. The path to secure a stable place working in F&T seems to be immensely varied and difficult across all workers (Blair, 2001, p.161). Success and crafting career stability despite this difficulty gave interviewees a wealth of industry experience and expertise. With these industries being very network-based (Blair, 2001, p.161), a word-of-mouth culture appeared to come from this network structure. It appeared that some insights, opinions and sentiments within these industries are not known or explored in scholarly literature or media. This emphasises that interviews were the most suitable method for this research as they did not have the same limitations of access as methods such as content analysis.

Sampling

Purposive sampling allowed me to select the candidates that met my sampling criteria (Gill, 2020, para 7). I aimed to choose candidates who worked directly in the industries that I was researching. Sampling was not extended to scholars or academics who studied the F&T industries as I did not want to include external viewpoints on the potential impact of these developments. As my research concerned direct impacts on those working in the film industry itself, their viewpoints and opinions were my only concern. Snowball sampling also maintained suitability of interview candidates (Gill, 2020, para 7). Due to industry networks (Hesmondhalgh & Baker, 2010, p.5), access to other candidates came through selected candidates, making snowball sampling the most suitable. Moreover, a second criterion was that respondents needed to be experts in the F&T industries. Respondents should be classified as industry leaders, more specifically, “managers, or any other individuals with specialized experience or knowledge” (Von Soest, 2023, p.278).

My sampling criteria initially presented some feasibility issues. From previous internship work and studies during my bachelor’s degree, I had gained some useful contacts in the Irish film industry. These contacts aided me initially in finding suitable respondents. After that, much of my efforts resorted to contacting industry figures and production companies via email and phone. This yielded mixed levels of success, as many candidates did not have the time or willingness to participate. Roughly 32 respondents declined to participate in the interview or did not respond to request. Those who did not respond were followed up with two subsequent times.

In total, eight interviews were conducted with F&T experts who currently or previously held some form of senior level roles such as managing director, executive producer, or director. Of the eight respondents, 2 identified as female, with the rest identifying as male. The age profiles of respondents ranged from 20s to 50s.

Table 1: Sample

No. of interviewee.	Name	Gender	Sector of experience.	Description
No.1	Tom	Male.	F&T. Production.	Director and writer with experience working on major streaming television shows.
No.2	Niall	Male	F&T. Production.	Senior official at public broadcaster with decades of extensive industry experience.
No.3	Deirdre	Female	Film.	Senior official at a major Irish film festival with decades of

			Distribution.	extensive industry experience.
No.4	Alan	Male	F&T. Production.	Senior official at a major Irish animation studio with decades of extensive industry experience.
No.5	Alice	Female	F&T. Production.	Senior official at a major Irish animation studio with decades of extensive industry experience.
No.6	Simon	Male	F&T. Production. Distribution.	Senior official with a production and distribution company. Extensive international experience as a producer prior to this for a studio as well as independently.
No.7	Mark	Male	F&T. Production.	Producer and executive producer at an Irish production studio with decades of industry experience.
No.8	William	Male	F&T. Production.	Self-employed producer and executive producer with decades of industry experience both in Ireland and internationally.

Though all respondents had leadership or senior roles in F&T, their involvement in either film or television also varied, e.g. in how many of their previous projects had been in either industry. Within this selection were a suitable mix of figures who had worked in leadership roles mainly on either Irish productions or international co-productions. The inclusion of industry and geography criteria bolstered reliability of my research. Nearly all had had experience in the production process, with Tom being a director and writer. When respondents were contracted, they were on a fixed, long-term contract. All respondents except for Tom and William were currently on this contract. Tom and

William were self-employed, occasionally on shorter term contracts. Some respondents were generous with details on their own personal industry experiences, with relevant examples, personal feelings and thoughts. For example, Tom comparing his own experience with precarity, with a colleague of his, with him having more financial security than her.

Including different roles within the F&T industries allowed consideration of specificities and differences between industries. Respondents from Irish-only productions had insights into local and national funding opportunities and schemes. Those from mainly international co-productions allowed more insight into the international co-production process and tax incentives for internationals. There was a separation of those in distribution, production, and financing. This separation was highly useful, as each role provided external views and commentary on the other. An example of this would be the high regard that production workers had of those in financing. In addition, Deirdre, the film festival professional (See table 1) provided a perspective of someone not working directly in film production, but who's role was vital in the life cycle of film distribution. The spread of countries and sectors that interviewees had worked in provided extensive and nuanced perspectives to my research.

Chosen candidates were contacted for interviews via email and phone. Interviews were conducted over Zoom (7) and in person (1). The one interview done in person was with Mark. The interview was done at his office. Compared to the interviews done over Zoom, the in-person interview allowed for slightly more engagement. Each interview lasted between 40 and 70 minutes, averaging at 60 minutes in length. Interviewees were generous with their time, often giving rich detailed answers to every question. While there was crossover in viewpoints and industry knowledge across answers given by interviewees, each one had a unique perspective on the industry.

Data analysis

Interviews were then recorded and transcribed. Atlas.ti was used to code the interviews. Starting the coding process, the names of the codes emerged from the existing data itself. Because of this, coding was inductive, not being based off an existing coding frame. Open coding was utilised, where all content was labelled. Codes that came from this process included the lack of concern for precarity F&T and the importance of autonomy in the industry (See appendix A). Axial coding was then used to group the existing codes to get a clear overview of any potential relationships or patterns. Finally selective coding was implemented to establish prominent themes from these groupings that could answer my research question. Precarity and autonomy were the most dominant themes from my analysis. Because my research question concerned the present experiences and future scenarios, coding for precarity and autonomy was divided into present and future groups. From there, three major themes were assembled: Present experiences with precarity and autonomy in F&T work, potential future scenarios for the Irish F&T industries, and the future impacts from these scenarios on precarity and autonomy (See appendix A). Three sub-themes arose under potential future scenarios for the Irish F&T industries: Foreign media attention, corporate involvement in F&T and a sector-

specific structure applied to the F&T industries (See appendix A).

Thematic analysis was the most suitable method, as it was required for proper organization of this amount of data and interpret it to address my research question. Flexibility is known as the “hallmark” of thematic analysis (Braun & Clark, 2017, p.297). Flexibility was required because of the recent and changing state of development in the Irish F&T industries. Thematic analysis concerns “what participants’ think, feel and do” (Braun & Clark, 2017, p.297). This was useful due to the dynamic nature of work in F&T (Caves, 2000, p.95). Industry workers may often have to react to the surrounding industry conditions. My research not only concerns industry leaders’ opinions on potential development, but also how they would react to potential changes in the industry by developments such as corporate involvement. Additionally, thematic analysis allowed me to “capture both manifest (explicit) and latent (underlying) meaning” in my collected data (Braun & Clark, 2017, p.298). While much of the collected data was relevant and useful, there was a level of subjectivity to some interviewee testimonies. This could concern how the interviewee perceived their own experiences and overall position in the market. Latent meaning behind this testimony was valuable data as it seemed to impact perceptions of potential developments in the industries. Where some interviewees may have conflated or minimized their own success or quality of work, this blurred any views they may have on any need to address precarity. I drew conclusions from the level of concern that respondent’s gave to precarity, as well as their opinion on the role of autonomy and passion. Relevance came from their experiences with these factors, as well as how they thought these factors would be impacted by potential developments in the future.

Operationalization of sensitizing concepts

Precarious working conditions. The individual experiences of F&T workers, and major challenges that they face from these experiences. Experiences are characterized by common factors in F&T, like dynamic job structure. Challenges would encompass job security, precarity and lack of financial stability. The film industry is rife with precarity and a lack of job security, due to this dynamic structure, where individuals are constantly looking for their next job (Blair, 2001, p.163). This concept is observed by industry workers consciousness, experiences and reactions to challenges such as precarity. Awareness around industry challenges fluctuated across industry leaders. Some can be conscious of issues such as precarity, but they react with acceptance that it is the nature of the work.

Foreign interest in Irish film and television. Interest by foreign media in the Irish F&T industries. Recently, more attention has been paid to the Irish film scene (Clarke, 2024, para 2) and its financial opportunities, notably from tax incentives (Tabbara, 2023, para 1). Ireland’s main tax incentive, Section 481, has been a major draw for foreign productions to film in Ireland (Screen Ireland, 2023). With a tax incentive like this drawing foreign productions and corporate production houses (Andreeva, 2023, para 1), it can be speculated that coverage by foreign media of the

advantages of filming in Ireland could lead more foreign bodies to invest in the Irish F&T industries. The Irish industries have other advantages such as the English language and centrality between the US and the EU. This concept encompasses mass media coverage of the Irish F&T industries. It was addressed where respondents were asked about their viewpoints on it, as well as about potential impacts from it on the industries themselves.

Autonomy for industry professionals. This concept covers the autonomy and freedom that industry workers are granted from work in their industry (Hesmondhalgh & Baker, 2010, p.12). Employment structures in F&T allow workers allow a level of freedom where workers can take time off or pursue other passions when they are between jobs. This operates instead of the traditional contract structure that may come from corporate structures. This autonomy also allows creatives to pursue their passion. Autonomy and passion can also be factors that drive industry workers through challenges such as precarity (Jones et al., 2005, p.10). Without these, the negative aspects of work in F&T would most likely drive workers out of the industry (Jones et al., 2005, p.11). In other words, they care too much about the autonomy that their work provides to let the precarity push them out. This concept was addressed by asking respondents about the advantages that come from F&T work. Additionally, they were asked about their experiences with autonomy and passion in their work.

Corporate structures in film and television. The application of the model or structure of a corporate entity to the F&T industries. This would come from increased corporate involvement in the Irish industries. This concept can be seen in literature where corporations become financially involved in the F&T industries (deWaard, 2020, p.69). Many large corporations employ capital structure in the organization of their company, where equity and debt are organized to minimize costs and stabilize the company (Kyissima et al, 2020, para 1). This structure allows for increased stability in the company (Kyissima et al, 2020, para 25). The F&T industries currently have a dynamic and disjointed employment model (Caves, 2000, p.95). Bringing the stability that comes from this capital structure (Kyissima et al, 2020, para 25) to the F&T industries could mitigate or eliminate issues of precarity, providing steady employment and reducing financial concerns. This concept would be examined by steps taken in the F&T industries to emulate a traditional corporate body. Examples may include longer contracts, or a pension scheme being introduced.

Validity and Reliability

Research transparency improved reliability. I ensured this by fully explaining my sampling process, while my sampling criteria was rationalised. Self-reflexivity also aids reliability. I aim to be self-reflexive on my role as researcher. My research concerns issues such as job security in F&T. I desire to work in the F&T industries, but I am concerned about the issue of job security. A motivating factor to pursue this research topic was to examine whether there may exist some form of job security in the industry should I ever pursue employment. In addition to my passion for F&T, I also have an

employment background in investment banking. During my time there, I had continually observed interest by individual investors in companies such as Netflix and Apple. This had piqued my interest as to whether F&T were still viewed as risky investments, and what financial implications this view shift may have for development in the industries. Combining my passion for F&T with my background in finance made me well-equipped to tackle this research topic. Awareness of my concerns around job security and my research motivations during my research ensured that I remained objective and unbiased. This awareness of my concerns was important because of the possible impacts that one's position as a researcher can have on how they accomplish their research objectives (Pezalla et al, 2012, p.168). My awareness of my own concerns and motivations for research should not directly cause bias, as it is possible to maintain objectivity. An awareness of my own drawbacks allows me to control them and refine my approach so that I am best suited to tackle my research topic (Pezalla et al, 2012, p.182). This refined approach comes from continuous challenging of my results with my drawbacks, questioning whether these drawbacks have negatively impacted the results or my analysis of them. While also potentially causing bias, my concerns and motivations for research grant me self-knowledge with which to tackle my research topic. The best approach to my research is to achieve a balance between utilising this self-knowledge and not becoming too absorbed in the topic (Doyle, 2013, p.248). In other words, while my research may have personal implications, don't allow myself to take it personally. In one specific scenario, when questioning respondents about precarity in their work, I ensured not to mention my own thoughts or views on precarity, to dispel any potential influence and maintain objectivity.

Maximum variation sampling, respondent validation, and member feedback improved validity (Silverman, 2011, p.374). Maximum variation sampling came from the broad array of respondents. Additionally, my sampling criteria aided their range of viewpoints. With interviewees having various different employment histories, this range of information from multiple sources to address my research bolstered validity. For example, Alan, senior official at a major Irish animation studio had previously worked in the private sector in non-creative companies before joining the animation studio. Despite foraying into these non-creative companies, Alan had previous experience in animation before this, and had continually maintained contact with colleagues and industry figures from his previous experience in animation. This career path was wildly different to other interviewees. Viewpoints and experiences by interviewees were subjective and seemed to have changed during their career. The dynamic nature of the industries (Caves, 2000, p.95) was reflected in the interviewees transcripts. Each interviewee had a different experience with precarity and potential industry developments. This wide variety of experiences further aided this validity. Particularly with joining the industry, no interviewee had the same experience. Furthermore, respondents were able to check whether results were valid regarding their experiences in their industry, bolstering validity.

Ethics

Participants were asked to sign an informed consent form before interviews were conducted and recorded. Where interviewees requested anonymity, pseudonyms were used. Any identifiable information about the subjects was omitted or changed. Care was taken during all stages of the data collection process. During the interview process, two interview candidates expressed their desire for the contents of the interview to be used strictly for research purposes and not shared outside of this. I ensured to fully explain how their information would be used and made clear to them that I would respect their wishes regarding their data.

Due to the precarious and network-based nature of their work (Blair, 2001, p.161), I had expected some hesitation by interviewees to share their opinions or information. Having to maintain relationships to survive in their industry (Hesmondhalgh & Baker, 2010, p.13), I was cautious of interviewees not wanting to share opinions that may affect their employment opportunities or relationships. This was a major factor behind my careful treatment during the data collection process. While interviewees were forthcoming with their opinions and stories that concerned previous business partners, I ensured to anonymise all mention of these companies. With Ireland's F&T industries being quite small (Macpherson, 2010, p.1), working relationships can seem even more fragile. I experienced this during the interviews, where many participants were at least familiar with many other interviewees. This spurred me to rigorously anonymise any identifiable employment or personal information of the interviewees. Many of the interviewees, due to the industry size, and variety of career paths, had immediately identifiable employment histories, requiring this level of anonymization. To anonymize respondents, their names were changed to pseudonyms. The names of the companies that they work for or have previously worked for were omitted. Giving the exact job title of the respondents would narrow the pool of potential respondents for identifications, as there are a limited number of major animation studios, for example, in Ireland.

Results

Section 1: Precarity and autonomy in film and television.

1.1 Precarity in film and television

As previously discussed, the dynamic structure of the film and television (F&T) industries can create a lack of stability in the industries, where workers experience much uncertainty about where their next job will come from, which in turn generates stressful feelings (Hesmondhalgh & Baker, 2010, p.12-14). Despite the abundance of studies highlighting the precarious nature of work in F&T in Ireland (Arnold & O'Brien, 2023, p.7) and beyond (Blair, 2001, p.151), respondents rarely mentioned these issues when discussing their daily work practices. However, obviously, respondents did have to deal with precarious work conditions. Respondents' reaction to this precarity can be characterized by two major concepts; acceptance and practicality.

Early acceptance of precarity was a recurring theme amongst respondents. One respondent with experiences of precarity was Mark, who is an executive producer and producer at an Irish production studio working on projects both in Ireland internationally. When asked about job security, he discussed his experience with it when first entering the film industry. He was conscious of the lack of security and precarity, positing that many in the industry were. However, this consciousness did not prevent him from wanting to work in the industry and seemed to come with a level of acceptance. For him, youth was a factor and possible cause for his early acceptance of insecurity and precarity.

“Yeah. Well, so I think I think it's probably just, well, I kind of got involved in business when I was younger because I don't know, maybe things were different. I think often when we're younger. You don't tend to, maybe think about these things, they're not as much of a worry. I mean, maybe it's just me, but I think when a lot of people are younger, they have more of the view of; 'ah it'll be fine', and 'I'm going to start off the ground or whatever'. And so, whereas I think when you're older, you tend to be more conscious about it, you know. I mean, I was conscious of it and I think a lot in the industry are, I mean, there's no doubt everybody in the industry's conscious that.”

Mark's sentiments about early acceptance of job insecurity were mirrored by Alice, who is a management official at a major Irish animation studio with decades of industry experience. She had entered the industry accepting the level of uncertainty in her line of work. This level of uncertainty did not dissuade her from entering the industry, however. She posited that; “It really made me think personally, yes, this is a business that's going to be up and down all the time”.

Youth seemed to play a significant role in respondent's decision-making process, helping to form this acceptance of precarity. This can be seen where their level of acceptance did not change

from industry entry to their current leadership positions. Alan, currently working in a management position at a major Irish animation studio, has decades of animation experience behind him. Even with many years of experience in his field, Alan was conscious of precarity and a lack of job security. Despite this consciousness of the topic, his approach was not to dwell on the idea in his work, saying; “Yeah, in my own coming into the company I knew exactly how risky it was. And that's just, I wouldn't have given it too much thought”.

William is a self-employed producer with decades of industry experience both in Ireland and internationally. He has worked as an executive producer on several high-profile, lauded television productions. Even with his continued success in the industry, his acceptance of uncertainty has carried right through to the present. He recalled: “Oh yeah, it's TV. I've been fired hundreds of hundreds of times... There is not an awful lot of job security.” William had both consciousness of precarity and experience with its negative effects, having been let go from certain positions. However, this did not deter him from working in the industry. Instead, he simply accepted it as a part of work in his industry. For some interviewees this consciousness continued later into their careers. Many had this consciousness and acceptance of it. While acceptance of this precarity was ongoing from early in their careers, several respondents turned this acceptance into a practical approach to combat precarity. Alice explained these efforts by stating that “There's a lot of things that will reduce, not remove (precarity)”. While Alice still accepted that the precarity may always exist, her approach was not to worry, but that there was something to do about it. Here were the initial signs of future-orientation of some respondents, where present acceptance developed into future practicality.

Respondent's current experience with precarity and uncertainty differs from other industry workers experience, who have to employ certain mechanisms just to survive these concerns (Alacovska, 2018, p.1583). This practical approach to precarity can be seen as inherent in traditional leadership qualities (Wilson, 2020, p.278). As industry leaders, they did not need to survive issues that they did not give much consideration. This finding has implications about possible routes to the levels of success of the interviewees. It could be theorized that interviewees' achieved their level of success by not giving precarity too much concern, instead giving all of their focus to the passion around their work, similar to Disney's quote. Nearly all interviewees were industry leaders with long-term stable contracts working in the F&T industries. As such, their career paths could be used as strategic career templates for achieving stability in F&T. Their lack of concern for precarity could be considered as a contributing factor to their success. Additionally, their positions as industry leaders would mean that much of their work and actions would have large scale implications on the Irish F&T industries. From this, it could be theorized that precarity is not a major concern among workers in the Irish F&T industries at this moment. As previously discussed, certain drawbacks come with work in F&T, drawbacks that are tolerated because of the advantages that also come with the work. Respondents exemplified this with precarity. They accepted precarity because of other advantages that

came with their work. In this case, this advantage was autonomy.

1.2 Autonomy in film and television

Autonomy in F&T can be captured by the flexibility and freedom that industry workers experience in their work. This autonomy also allows them to explore the passion that they have for their work. As mentioned previously, precarity was not a pressing issue for the interviewees. While saying that it was not a major issue, some interviewees highlighted that this precarity comes from the current business structure of the F&T industries. While this structure brings precarity, it also allows for advantages in the form of autonomy. Mark discussed the level of freedom that this structure allows.

“Say I’m just finished on a big long gig. I actually want to take the next month off. I just want to be recharge batteries. I want to travel. I want to do whatever, you know”

Deirdre, a senior official at a major Irish film festival with extensive industry experience, echoed this level of freedom in her own work, that the current structure allows her: “You get to travel, leave with a small group of people. So the downtime is easier. So, you know, I’ve gone off and done other things.”. Interviewees described this autonomy as advantageous, a necessary part of their life and the work that they do. Aside from the role that autonomy plays in creativity itself (Banks, 2010, p.252), respondents also raised the optimal or favoured conditions that creative workers operate under, conditions that allow sufficient freedom. Autonomy is intrinsically linked to creative production, with true expressions of creativity only being realised as long as they have the necessary levels of autonomy and freedom (Banks, 2010, p.252). With this autonomy provided to industry workers, they have the freedom and privilege to invest in the passion that they have for their creative work. In other words, passion becomes a by-product of this increased autonomy.

With passion, they referred to the love and interest that interviewees had for their work, and how this allowed them to look past precarity. Passion drove them through this precarity when they did consider it or experience the negative effects from a lack of job security. Alan described the work as a “vocation”. His passion was exemplified where he characterized their work as something that contained challenges but was so fulfilling that he was always drawn back to it. He could not seem to imagine doing any other type of work. The challenges themselves were sometimes even what attracted respondents, such as in the case of Simon. Simon has a leadership position in a production and distribution company. He had extensive international experience as a producer prior to this, for a major studio as well as independently. He described the work, despite the precarity, as “A fantastic puzzle to try and work out”. Rather than precarity being an issue that may drive people away from the industry, the passion that interviewees had for their work therefore attracted them, despite the precarity. When discussing the passion that they had for their work, interviewees were too focused on

their affection for their work to recognize the precarity. As a result, passion could be seen as a mechanism to look past precarity and uncertainty, allowing industry workers to succeed and thrive without recognizing or reacting to precarity.

Passion for their work seemed to make interviewees relatively indifferent to uncertainty or precarity in their work. As mentioned above, during interviews, when precarity was raised, respondents deferred to other topics or workers' experience with precarity. This finding differs with the concept of using passion to cope with uncertainty in creative work (Alacovska, 2022, p.678). Interviewees didn't need passion to cope with precarity. Instead, they used it to look past precarity. This finding further differs from the concept of "hope labour" (Mackenzie & McKinlay, 2020, p.1841), as interviewees were not dealing with this level of precarity in hopes of a more secure future. Instead, the better future was pursued through their passion for their work.

Interviewees seemed to defend the current structure of the F&T industries. These findings possibly explain the acceptance of the precarity by interviewees, as being worth it for the autonomy that their work allows. This finding supports the concept that this dynamic structure that may bring uncertainty and precarity, also brings flexibility and freedom (Hesmondhalgh & Baker, 2010, p.13). Enjoying this freedom and perhaps striving to maintain it could be what aided interviewees along their career paths. While there was defense of the current structure of the Irish F&T industries, the conversation shifted to potential developments in their industries, and what impacts these developments would have on this structure that they currently defend. The impacts on precarity and autonomy were discussed.

Section 2: Precarity and autonomy in the context of industry developments.

Three potential major developments in the Irish F&T were discussed that could impact the levels of precarity and autonomy that industry workers experience. It was worth examining the potential future for precarity and autonomy levels, in the context of these developments in the industries. Future scenarios for the industry were discussed if these developments occurred in the Irish industries. Firstly, coverage of the Irish F&T industries by foreign media periodicals was raised with respondents.

2.1. Foreign media attention

A major point in my research was recent coverage of the Irish F&T industries by foreign mainstream media periodicals such as *Variety* (Ritman, 2024, para 1) and the *Guardian* (O'Carroll, 2022, para 1). This type of interest from foreign media could be seen as possibly attracting foreign investment to the Irish industries. Essentially, this type of media interest could have a positive impact

on precarity issues in the Irish F&T industries, with the involvement from subsequent foreign investment. Respondents were asked about the impacts that this type of attention would have on precarity and autonomy in their industries.

2.1.1. Impact on precarity

When respondents discussed this media attention, they noted the efforts made by the Irish government to generate this foreign interest. Many respondents acknowledged the long-term efforts of the government for their work over a long period to generate this foreign interest in Ireland. Alan captured the work that the Irish government had put in to generating American interest in the Irish industries, stating:

“The government are very proactive with that... The Minister for Finance and the Minister for Arts and Culture will be doing their rounds and then hosting a reception. You know, getting in all of the, you know, the buyers and financiers from the big studios”.

This media attention was notable as, to respondents, it signified government efforts to increase employment in the Irish F&T industries. Essentially, the Irish government worked to attract foreign interest, and in turn, foreign investment into the industries. Many respondents acknowledged the continued efforts of the Irish government to create employment opportunities in the Irish industries from foreign productions, and the positive impact from government effort. The power that governments have to shift market demand for specific products cannot be understated (Abbing, 2008, pp.71-73). Respondents reaffirm this, acknowledging their power and influence. However, issue arose regarding the direction of this government effort. Their acknowledgement and appreciation had a limit, as some believed the efforts were slightly misguided and at times frustrating. This largely related to the government focusing too much on foreign involvement in the Irish industries. Respondents alluded to an overreliance by the government on foreign aid, to possible detriment of the indigenous industry. This finding partially disagrees with scholarly views on government involvement in the creative sector, that instead of conflict between the government and the creatives, (Abbing, 2008, p. 234), the F&T industries showed appreciation for their involvement. While respondents expressed their appreciation of the governments efforts, they went on to highlight that the results of the governments efforts, and their overreliance on international aid, weren't hugely impactful on precarity.

Several respondents felt that while media attention may be flattering, it did not have sizeable impact on their day-to-day work, or on new employment being generated in the industries that could address precarity. When asked whether American media attention had an impact on his day-to-day work, Mark expounded that:

“Yeah. Well, no. I mean we tend to go to LA anyway for a week before the Oscars. The best week to go over, to kind of, knock on the doors and just kinda reacquaint ourselves with people who we’ve worked with before. So I mean, it does help if there's, if there's a bit of a buzz around Ireland at the time, it does kind of help, you know. And I mean, I think of course it depends on the project.”.

He went on further to express the frivolity of this media attention, saying:

“And so, you know, at the Oscars next year, will there be any real Irish element? I don't know. It may not be, and therefore we won't be. We won't get the same level of exposure you did for the last for two years, for example.”.

The foreign media interest only seemed to come when Ireland had some cultural product of interest, with Deirdre positing: “But it's about hitting it out of the park every year. You know, we don't have the same volume at the moment”. This finding supported literary ideas of media attention being frivolous, because of its sole focus on new developments, rather than the industry entirely (Powers, 2012, p.868). Respondents’ reaction to this foreign media attention further exemplified their practicality and roles as leaders. While they did not ultimately place too much importance on media attention, they recognized advantages from it, in the form of government efforts to combat issues in F&T. With minimal impact on precarity, respondents reacted to the idea that this foreign media attention may impact their autonomy.

2.1.2. Impact on Autonomy

Respondents did not place a huge amount of reliance on this foreign interest, or faith that it would have major impacts on their work. They viewed the attention as frivolous, but not without some uses. These uses included providing small advantages in terms of autonomy. Mark, for example, saw this attention as useful in some scenarios. With Ireland having some attention on it, this would make starting some conversations with important figures in the F&T industries easier. Once the conversation had started, the Irish industry and its workers would have to stand on its own merits. While advantages from this media attention were limited, respondents were able to use this media attention for their own purposes, for their own agenda.

This finding further represents the practicality amongst these industry leaders. They had looked at this foreign media interest, but were realistic about it, not overly relying on it. They focused on the limited aid that it could provide to them and discounted the rest. With respondents being industry leaders, many of them would have continued dealings with government officials in their work. Respondents such as Niall, a senior official for a public broadcaster, would have had extensive dealings with the Irish government, and felt that this media attention, while appreciated, had limited

value in terms of autonomy. Respondents' reactions paired with their senior status would have implications on what developments would contribute best to the growth of the Irish industries, instead of this media attention. While mid-level industry workers may place too much importance in media attention (Ritman, 2024, para 1), respondents were more future-oriented about what is best for the future of the entire industry, highlighting their practicality as industry leaders. Their focus was more internal, wanting to continue to improve the industry and having something worth talking about, rather than relaxing and indulging in praise. They had recognized the frivolity in this. This finding supports common skepticism around media attention, that while media hype may have some short-term benefits, its long-lasting impacts are limited (Powers, 2012, p.868). Hype, or in this case media attention, can easily be seen for its advantages, but upon closer examinations, is recognised as vapid.

One major effect of this media attention that was discussed would be that it could attract corporate entities to view the Irish F&T industries as lucrative places to invest. This led to a discussion around the recent incorporation of the F&T industries.

2.2. Recent incorporation of the film and television industries.

The second major development was corporate involvement in the Irish F&T industries. This corporate involvement would include a potential remedy for widespread precariousness: the application of a corporate framework and capital structure. Corporate frameworks and capital structures can bring stability to an organization (Kyissima et al, 2020, para 25). This raises the possibility that applying one of these structures to the F&T industries could mitigate precarity. In the context of this research, a corporate framework is the way that corporate organizations make and rationalize decisions while conducting their business, with a constant competitive culture in the organisation, and a primary goal of economic growth and benefit (Ho, 2005, p.213). This framework would be applied to the industry through acquisition or investment by major corporations into existing Irish production companies (Ho, 2005, p.212). Once owned by these corporations, production companies should adopt this framework, where F&T projects would be treated as products, continually produced throughout the business year at a structured pace, for financial profit. This would often be through a capital structure. A capital structure is a method used by corporations, of leveraging debt and financial assets to conduct business and make a profit. In this case the F&T projects would be financial assets, leveraged for profit. This structure would also benefit industry workers, providing them financial security through pension schemes as well as job security through providing contracts to employees (Hong et al, 2016, p.200). Corporate involvement in the F&T industries does already exist in some countries, with large stable corporations acquiring production houses and companies within the film industry (deWaard, 2020, p.69). In the case of the Irish film industry, a major production studio, Element pictures sold a majority stake to a major media conglomerate, Fremantle (Ravindran, 2022, para 1). Element could tackle financial precarity issues

with the financial resources that Fremantle could provide. With Element working under a corporate entity, it is reasonable to think that they would be more stable, as an extension of Fremantle. What is worth examining is whether this model, applied further across the Irish industries, would help to tackle any precarity or job security issues. Additionally, with increased stability from this structure, this may also impact autonomy.

2.2.1. Impact on precarity

Respondents were asked about whether applying a corporate framework or capital structure would benefit the F&T industries, regarding issues of precarity in the industries, due to the stability that this structure would grant corporations (Kyissima et al, 2020, para 25). All respondents were either skeptical of this idea, or outright rejected its suitability for the industries. Two reasons for its lack of suitability were the clashing of corporate and creative cultures and the lack of understanding of creative products by corporate entities. Deirdre, for example, posited that the corporate and creative worlds are too different.

“Do you know, it's very tricky, they're [corporations] very hierarchical and actually incredibly abrasive. 'Lock up logos' is exactly what it is. You know, it feels to me that the corporate kind of financial world is extremely strong about hierarchies, progression, and how you can advance your career, you know, who you need to impress. Which is, you know, see our previous conversation, which is not the world of the arts. The arts is like, 'we're all the same'.”

Bringing a corporate structure would bring a strict level of hierarchy and chain-of-command, something that interviewees felt would not suit the creative world. The stability of traditional corporate cultures and organizations would most likely not be able to adapt to the variety and instability of the creative world (Felin & Powell, 2016, p.80). Respondents had prior experience dealing with people working in corporate environments, and from their dealings, felt that the two cultures clashed more than benefitted. The stability that exists in the corporate world may only function because of the stable markets that they exist in. The volatility that exists in the F&T industries may be what prevents a corporate structure from working when applied. With the two worlds not being suited to one another, respondents viewed major corporate involvement as having limited impact on precarity in the industries.

The lack of understanding of creative products led to a discussion around corporations' vested interest in the F&T industries, where many felt that despite corporate investment in F&T (deWaard, 2020, p.69), corporations did not care about F&T. When the idea was raised that streaming corporations are supporting the industry by investing in productions (Shen, 2024, p.2), many interviewees doubted their intentions. Niall rejected the notion of major streaming services as

anything but retailers who use television production to service their main business.

“Amazon and Apple. Their streamers effectively are an indulgence, you could argue. And neither of them really need them. I think Prime is used as a marketing tool. And it's really to drive up. Prime deliveries and you know within 24 hour delivery of their Amazon products.”.

This idea related to the clash of cultures concept, where the goals of corporations conflicted with the goals of creatives. Corporate culture would work towards profit (Ho, 2005, p.223), while F&T industry workers are more driven by the fulfilment that they get from their work (Coulson, 2012, p.258). With two different goals in mind, the two cultures would be pulling in opposite directions and from the respondent's point of view, they would suffer. While Niall discussed their short-term motivations for servicing their main business, Simon further doubted their long-term motivations for investing in F&T, that they did not believe in supporting the industries.

“Each of the examples you've cited Netflix, Amazon and Apple have very different reasons, in my view, for investing in content. Very different. I have gone through different trajectories, there's a few of them. Well, none of those, in my view, meaningfully support the growth of an independent production.”.

When specifically discussing whether this corporate investment would aid the Irish industries, Niall supported Simon's viewpoint, concluding that;

“They're not going to build anything sustainable, it's not in their interest. They're coming to Ireland. Well, maybe they come to Ireland because, you know, they like Ireland because they're Irish American.”.

Respondents dismissed the potential that corporate involvement would have a positive impact in the industries, solving issues such as precarity. Respondents' view of corporate involvement would be that any existing level of precarity would continue. A corporate entity's involvement with the Irish industries would be precarious as they would not provide any sustainable level of employment or structure. Their interest in the industries would be conditional on whether the involvement is financially lucrative, instead of any long-standing belief in the industry. From there, the discussion turned to ideas that this corporate involvement would actually have negative impacts, impacting their autonomy and creative expression.

2.2.2. Impact on Autonomy

Instead of tackling the issue of precarity, some respondents felt that this corporate involvement would actually have negative impacts on the sector, such as negatively affecting autonomy and creative expression in the industries. Niall captured this, stating that: “I think it would

be very depressing if it was led by, you know, corporate infrastructure”. Corporate culture is often seen as clashing with creative work, notably stifling creativity (Felin & Powell, 2016, p.79). This same stability in corporate culture can also be seen as making the work environment monotonous. In this scenario, the stability didn’t seem to be worth the cost of creativity for the respondents. This finding further supported the passion that respondents felt for their work. With a potential solution raised for precarity in their work, the concept of this was dismissed quickly, as even the possibility that it may remove the creativity or affect their passion for the work was not worth it. Deirdre went on to discuss the lack of understanding of creative products by corporate entities. She stated that “We absolutely kept going into what do you really want?”. She characterised this conflict as “Your corporate guests want to be seen as artists and your artists want to be commercial.”. The clash of cultures would mean that – in the eyes of the respondents – industry workers would not benefit in the short term. As corporate structures and creative workers have conflicting long-term goals, this would mean that the workers would not benefit in the long-term either. This would negatively impact workers autonomy, as they would be restricted in working towards their creative goals.

When the possibility of a corporate structure was brought to the respondents, they further demonstrated their practicality in thinking about the idea from multiple angles. Regular industry workers may simply see the benefit of financial resources (Ho, 2005, p.223) and stability (Kyissima et al, 2020, para 25) that corporations may bring. As industry leaders, the respondents were more practical, looking at the present and future implications that would come from this application of a corporate structure. Instead of simply viewing corporate involvement by its advantages and disadvantages, respondents went more in-depth, considering present and future implications, as well as whether the values would match up. They considered not only what corporate involvement would bring, but why they would stay, exemplifying rational thought and practicality.

More capitalistic entities, such as corporations, would need to provide this same level of autonomy to these creative workers, or they would risk the creative worker leaving their profession, or lowering the quality of creative output (Banks, 2010, p.260). Respondents’ reaction to corporate structure mirrored their reaction to foreign media attention, where they dismissed the idea as a whole, but recognized the limited advantages that exist. This was exemplified where respondents acknowledged that the level of freedom given to artists should not be endless. Instead, it should be provided, but controlled (Banks, 2010, p.260). This was understood by the respondents. When discussing artists being given a level of structure, even though it may negatively affect their autonomy, Deirdre posited “I’m gonna be somewhat controversial and say that they need it”. The discussion around autonomy communicated that respondents had extensive understanding of pitfalls and disadvantages in their industry. The idea that a corporate structure may solve issues of precarity was not surprising to respondents, but they were not seeking this structure as a solution. Instead, they seemed to know the best solution to address potential issues that was most suited and tailored to the

industry. This was exemplified where respondents knew that artists would benefit from enough freedom and autonomy to make their work fulfilling, but not too much that their creative output suffers. They appreciated aspects of the corporate structure, while still rejecting the corporate structure as a whole. This idea led to discussion around the third potential development, where a more tailored, industry-specific structure would be applied to the Irish F&T industries.

2.3. Investing in Ireland's indigenous industries.

When discussing the application of a corporate structure to the Irish F&T industries, the discussion turned to discussing how certain aspects of this corporate structure already exist in the industries. From there, respondents raised the idea that a more tailored, indigenous-focused structure would be more suitable. Regarding the tailored aspect of this structure, it would operate more sector-specific, utilizing some concepts of the traditional corporate structure, such as pension schemes or contracts. The only concepts used would be those that are compatible with the culture of F&T work and that benefitted creative workers. This structure would require understanding of the nature of work in F&T. Regarding the indigenous-focus aspect of this structure, this would entail investing in the growth of Irish indigenous production, essentially growing the industry itself before involving outside involvement.

The potential for Ireland to have a thriving, indigenous-focused F&T industries was a common thread amongst respondents. When asked about the advantages that Ireland had towards becoming a production hub, Mark noted the attractiveness of the tax credit for productions in Ireland: "the tax rate makes a big contribution". Tom brought up its reputation for having talented crew: "a huge body of highly trained, highly experienced crew who are able to do things basically at basically a world class standard.". Alice further posited that Ireland has an established reputation for producing quality, with Ireland known for producing: "high quality and great storytelling and a good reputation, you know, we've already established relationships with a lot of these major commissioners". Asset mapping is useful for "understanding the wealth of talent and resources that exists in each community" and from there, being able to improve the community itself, for the benefit of its people (Beaulieu, 2002, p.12). With respondents practicing this, it exemplified their recognition of not only Ireland's potential to have thriving industries, but that the only way for the industries to thrive is for Ireland to invest in indigenous production, whether from private equity investment or government involvement. Respondents practicing asset mapping also further exemplifies their leadership qualities (Beaulieu, 2002, p.12). This approach coming from industry leaders adds validity to this viewpoint. Following discussion on the potential for this development to occur in the Irish industries, discussion moved to its potential impacts.

2.3.1. Impact on precarity

Respondents saw minimal value from external parties such as foreign media or corporations. Instead, respondents established that precarity was best addressed from within. Stability can be introduced organically in a way that best suits and understands the nature of F&T work, instead of the industry having to adapt to an external structure. Deirdre highlighted that a stable structure has been developing over the past few years, with many people in the industry already aiming to bring stability.

“I’ve worked in an arts organization since 2007 and it is only in the last 2 years that we’ve started to bring the level of scrutiny and governance and focus that a corporate entity would bring to an organization.”

Mark gave specifics on the type of actions being brought into the Irish industries to address financial precarity being felt by industry workers.

“The other thing as well, by the way is, again, just in terms of longer term, I suppose, for lack of security, the other thing that has come in at the last number of years is that there is a pension scheme in the industry, which wasn’t in existence before. So, productions now have to offer a dedicated pension scheme for the industry and people are all automatically opted in unless they specifically opt out. There is an employee and employer contribution to it, so that’s good as well. So, I mean that was part of the main film crew agreement in 2020 that wasn’t in existence before. So I suppose that, in the longer term, provides a little bit more security for people you know.”

When the internal focus was discussed with respondents, they largely responded the same, that the Irish F&T industries should invest in their own infrastructure and indigenous projects. This would allow them to prosper in terms of security and employment. They had disregarded potential for foreign media attention, foreign entities or corporate involvement. While these factors may have had short-term or surface value, they would not fit or provide long-term value. The consensus was that complete reliance on external parties for financial support would never mitigate precarity, as all success would be controlled and owned by that external party, and once Ireland was no longer useful, it would fall apart. Case examples of this would be the film industry of New Zealand, which prospered in the short term from having international productions shoot in their country (Leotta, 2015, p.25). However, this continued reliance on foreign productions meant that the country’s industry would remain precarious, despite the supply of work from international productions, as these international production houses would only be of interest in investing in the country as long as they provided “cheap labour and alluring financial incentives” (Leotta, 2015, pp. 26-32). Despite the steady supply of work for New Zealand, the productions were not their own, and so the country never had any guarantee of security, or any financial power from owning the rights to the production. New

Zealand acts as a suitable case example where international, external entities would not be the saviours of industries such as Ireland, that the best path to security and prosperity lies in having this controlling power. From there, the mention of controlling power led to discussions around autonomy, as autonomy could potentially be increased from controlling power. With this tailored structure, workers could potentially have increased controlling power, gained from sources such as ownership of IP.

2.3.2. Impact on Autonomy

Intellectual property (IP) is the rights ownership of certain F&T projects. The ownership of IP was a common point of discussion, noted as providing the owner with this type of controlling power to grow, thrive and profit. With external international parties owning the IP, according to Alice, you have situations where: “we're producing it for clients who own the IP so if that IP takes off and goes stratospheric and they manage to sell it in every market around the world and they make gazillions.”. Meanwhile, the Irish industry workers do not get a share of the profits as they do not own the IP. Alice provided a key situation of involvement of foreign entities providing work for Irish companies. But in this same situation, the entities held most of the power, and thus profited most from this involvement. The value of owning intellectual property was highlighted by Alan, who confirmed that the success of his company largely came from “You know, we make our own stuff, we sell it. Sometimes we sell it on completely, sometimes we licence it and hold it, retain the ownership of the IP”. This stance on ownership further highlighted the importance of internal focus and growth of the Irish industries to prosper.

Despite the lack of reliance on international parties, respondents did not dismiss the benefits of working with them. Once the IP is Irish owned, it's real value lay in selling or licensing it to international territories. Alan described the process of: “creating stuff and selling it internationally, our own markets too small”. He had highlighted that despite Ireland being able to retain controlling power by owning the IP, its real value lay in international outreach through licensing and selling. Following that, Alan further elaborating that there is a lot of value from international co-production: “Quite similar elements of finance that are available in other countries in Europe, so we co-produce with France or Germany or Luxembourg or Denmark or Canada.”. Respondents described that Ireland would only benefit from having their own leveraging power, to fully profit from their own creations, or become an equal partner in the production. William and Alan noted that by pre-selling a project to international territories and gaining financial interest from international parties, sufficient financing could be raised before production, bolstering financial autonomy. This highlighted that Ireland retaining the rights, but involving international partners could be a more effective means of strengthening autonomy. The practicality of respondents was shown through recognition of specific value that these international entities could provide. They never completely dismissed the

involvement of international involvement, instead dismissing a complete reliance on them.

Niall was able to encapsulate what an ideal scenario for the Irish industries was, stating that “We need to build the industry up to a sustainable level which means giving people regular work, based on Irish ideas, Irish IP that can be exported around the world.”. In this scenario, Ireland would have a strong indigenous industry, that would attract international parties to invest in, with Ireland not being at the mercy of these international or corporate parties. As Mark described, Ireland would have an industry valuable enough to allow “international financiers or series producers or production units to come to Irish producers, saying we want a part of your project, you know, we want to invest in your project.”. This viewpoint, shared with many other interviewees gives context to respondents’ rejection of the implementation of a corporate structure. Instead, the Irish industries would profit most from a more tailored structure, specific to the nature of work and demands of the industry workers that would allow for profitability while maintaining autonomy. Additionally, this concept looked to be the structure that respondents desired their government to work toward investing in, instead of always focusing on international aid.

William hoped for the “national broadcaster to actually get their acts together to support the local production community.”. Mark built on this, specifying that “I think the infrastructure needs to be invested in not just for incoming production, I think, but continued support obviously, support from the government through department finance and department of culture is really important.”. This finding further disagrees with the idea that government involvement in the creative industries is detrimental for artists (Abbing, 2008, p. 234). Here creatives saw value from government involvement. The respondents’ positions as industry leaders would explain their differing opinion, as they could have more foresight about the industry, as well as knowledge on how to effectively use government aid without negatively affecting the creativity of regular industry workers. With sufficient, tailored government aid, as well as a proper understanding of how the industries function, respondents could see a future where Ireland has it’s own stable, indigenous industry framework. Instead of relying on international productions or entities to supply Ireland with work, respondents argued that Ireland should focus on it’s own functioning indigenous industry, where international parties are brought in as partners, or relied on for extra work, work that industry workers do not have to rely on to survive. This finding looks to be the ideal future scenario for a functioning film industry as it is “better to focus on the domestic industry instead of foreign productions, which as shown above can introduce a large degree of volatility into the industry” (Tunny, 2013, p.15). Ireland has already shown it is capable of crafting this scenario on a smaller scale, as it has done with the Galway film industry (Power & Collins, 2021, p.1164). This model, on a national scale, was seen as the best scenario for the future of the Irish F&T industries, to tackle issues of precarity, to bolster autonomy, as well as to financially prosper.

Conclusion

This research concerned how industry leaders in the Irish film and television (F&T) industries perceive future scenarios in the context of industry developments in their industry. Specifically, how these developments would impact the advantages and drawbacks that come with F&T work. Drawbacks would include precarity. This precarity was characterised by general uncertainty and a lack of job security in their industries. Advantages would include autonomy and passion. Autonomy was captured by general freedom and flexibility that workers experience, freedom to invest in areas such as passion. Current experiences of autonomy and precarity in the Irish F&T industries were examined. The future scenarios for precarity and autonomy in the context of the three industry developments were then explored. The three developments were: increased foreign media attention, corporate involvement and a sector-specific, indigenous-focused industry. For respondents, precarity was not a pressing matter in their current daily work conditions, they largely accepted it. While they may have been aware of some level of uncertainty or precarity in their industry, they consciously or unconsciously sought to disregard it in the narratives they gave about their careers. Instead, autonomy and passion were – in their opinion – driving forces and major focuses in their work. This supported the idea that passion is commonly used by creative workers to push past, or through challenges, as they view their work as worth the challenges (Alacovska, 2022, p.678). The autonomy that respondents' gained from their work was worth preserving, over addressing precarity. With autonomy playing a vital role in the creative process of many creatives, they would be unwilling to sacrifice this autonomy (Banks, 2010, p.252). Regarding future scenarios, the scenario of increased media attention was disregarded, as while it may contribute to feelings of autonomy in a minimal way, it was largely viewed as frivolous and unable to address any issues of precarity. The media attention was seen as precarious itself. Secondly, corporate involvement was also viewed as precarious, as respondents did not think corporations would stay involved in the long-term. Instead, the structure that may come from corporate involvement, respondents thought that this would negatively impact their autonomy. Finally, the more indigenous focused, tailored structure was viewed as the best future scenario for the Irish F&T industries. According to respondents, while this type of structure would be able to address precarity, it would also strengthen the autonomy that workers value.

Rather than reliance on corporate investment or international attention, respondents felt that the best course of actions were in Ireland crafting a financially attractive, thriving indigenous industry. From there, corporate, and international entities would want to invest in the industry, rather than control it. Corporate presence in the industries themselves was viewed as precarious by respondents, that the industries could not rely on them long-term for employment and security. Instead, with Ireland crafting a strong, secure base, it's own indigenous industries, the country could self-sustain and allow further financial benefits from international partnerships or corporate

investments. Building this strong base was seen as possible because of many benefits that Ireland has as a production hub, as well as by proper government investment in the industry. According to the industry leaders, the future of the Irish F&T industries lay in investing in themselves.

Regarding my research question, my findings concluded that industry leaders believe a greater focus on strengthening the indigenous F&T industries in Ireland is the best future scenario for the country. This is in terms of addressing precarity and preserving autonomy and passion. Three major concepts of my research question are precarious working conditions, autonomy and passion, and future developments of the F&T industries. Precarity was not a primary focus of the industry. Instead, the primary focuses were autonomy and the future growth of the indigenous Irish industries. The focus on these two factors helped to form the practicality of industry leaders. From this, practicality allowed respondents to navigate precarity well in the present. They had enough confidence not to be hindered or worried by precarity, to prosper despite it. Overall, a belief in the potential for Ireland to create a thriving industry would allow respondents to push forward through challenges such as precarity, giving it little regard. With extensive research into precarity, autonomy and developments in F&T, these findings have numerous implications on existing literature. These implications were in the concepts of using passion to address uncertainty, precarity in F&T and the application of corporate structures in F&T.

Discussion

Theoretical implications

This research explicitly connects two core concepts in studies on creative work: research on passion with research on precariousness. Though both concepts are prevalent in research on this topic, existing research has outlined three different approaches to passion and precariousness. First, passion is primarily seen as a positive emotion that helps to spark creativity and innovation. As creatives pursue their passion through their work, they become more invested in expanding their work. Essentially, they are driven to grow their field of work where they can feed their passion. Second, if passion is connected to research on precariousness, though here, it is usually seen as a cause only (Alacovska, 2022, p.678). There is recognition by creatives of both precarity in the industry, but with workers being so invested in their passion, they do not address the precarity that they experience. Third, passion is described as a survival tool, where industry workers would seek self-fulfillment rather than career goals (Coulson, 2012, pp.257-258). In this research, passion is one approach used to address common feelings of precarity in creative industries, such as the film and television (F&T) industries (Alacovska, 2022, p.678). In the process of this, this passionate pursuit would lead them to crafting a level of employment stability (Coulson, 2012, p.257). The findings of this research take a middle ground, mostly aligned with the third approach. Respondents built a level of security in their

careers, exemplified by their status as industry leaders. However, the passion that respondents had for their work was unrelated to any level of precarity. This finding presents an interesting angle on the use of passion, where through pursuit of their passion, respondents were able to forge a stable career, mitigating any real-life impacts from a lack of job security. However, this was done with limited regard for any precarity in their industry. Essentially, passion allowed respondents to address an issue that they were not really trying to address. This lack of focus on precarity leads to my next theoretical implication.

Experiences of precarity are more unevenly distributed than often assumed. Existing research paints uncertainty and precarity as being rife in these industries. The experiences of uncertainty in the television industries have particularly been noted as causing distress for most workers (Hesmondhalgh & Baker, 2010, p.12). The experience of respondents contradicted this, having limited concern for uncertainty and precarity. However, it is worth noting that experiences of precarity in existing literature are often covered from the point of view of normal industry workers, those who do not have fixed contracts and are often between jobs (Hesmondhalgh & Baker, 2010, p.12). With this research focusing on industry leaders, these findings do not discount general feelings of precarity in F&T. Instead, they merely imply that feelings of precarity across the industry may seem more widespread than they actually are. This literary conflict also presents a possible disconnect between precarious experiences by industry leaders versus regular workers.

Further from this, feelings of precarity may seem widespread because of common acceptance of precarity by industry workers, acceptance because of the advantages that this work also brings. The advantages mentioned would include autonomy and freedom. My research further supports existing literary concepts that those in the industry are willing to accept this precarity and uncertainty, as long as they are still able to enjoy levels of freedom and autonomy (Glatt, 2022, pp. 3855-3856). When uncertainty was raised with respondents, several clarified that many industry workers like the uncertainty. Regarding uncertainty, the discussion was much larger around its advantages than the disadvantages. This finding further conflicts with existing literature that paint uncertainty as an issue for all working in the industry. However, it supports existing literature on the value that creative workers place on autonomy over material possessions (Marčeta et al, 2023, p.14). While creative workers are aware of high levels of precarity, they are unwilling to address it if the solution would impact their autonomy or freedom (Marčeta et al, 2023, p.14). Regardless of the extent of precarity in the F&T industries, many accept this precarity, as it grants them freedom. This can be seen as a reason for the view that precariousness is notoriously difficult to mitigate.

Additionally, scholars have described major growth of corporate involvement in the F&T industries. Despite major financial investment and corporate acquisitions of production studios (deWaard, 2020, p.69), they view corporate involvement as purely for financial gain (deWaard, 2020,

p.83). While this financial investment is extensive, it is not for the good of the industry, to grow and create future stability. Instead, these corporations are taking bets, and changing the industry to minimise their risk, to the detriment of the creative output of the industry (deWaard, 2020, p.83). Respondents supported the scholarly view on corporate involvement, that although it is extensive, with many financial resources, it has a negative impact on those in the industry. This mainly comes from the frivolity of their involvement, that corporations view investment in F&T as a strictly financial investment, with no investment or belief in the growth of the industry. While respondents dismissed the corporations, they did not fully dismiss certain qualities of corporations, leading to the final contribution to the literature this thesis aims to make.

In the existing literature, the involvement of a corporate structure is approached as bringing a level of stability when applied to organisations (Kyissima et al, 2020, para 25). This type of structure would involve the introduction of many other aspects such as long-term contracts, chains-of-command, and pension schemes (Hong et al, 2016, p.200). Respondents partially support the literary idea that a corporate structure would bring stability. Instead, certain facets of this structure, such as pensions and contracts were deemed useful to the F&T industries, while rejecting the structure as a whole. Respondents had viewed a specific, tailored version of this structure as being more beneficial to their industry. However, they disagreed with the goal of a corporate structure as a means to bring stability. Instead, respondents saw that the order and stability from a corporate structure could work to increase the output and cultural contribution of the Irish F&T industries, as well as to create a financially viable indigenous industry. These findings present future opportunities for research into potential organisational structures that can be tailored to the creative industry that they are applied to.

Limitations and future research

This research has taken a qualitative approach built on in-depth interviews to capture industry leaders' perspective on the potential effects of new F&T industry developments. Despite the richness of the interviews, such an approach obviously has weaknesses in generalizing the results. Specifically, this thesis draws on expert interviews, and therefore mainly captures the experiences of the 'lucky few', and not so much of the broader workforce in the field (Van Audenhove & Donders, 2019, p.181). With a central concept of my research being precarity, their position as industry leaders meant that many were in more stable positions than average industry workers. This prevalence of job security across respondents was an interesting finding for me, as there was a larger presence than I had expected. Several of the respondents were on long-term, stable employment contracts. Due to my previous notions of heightened precarity in the industries, I did not believe that this level of job stability, from fixed contracts, had existed in the industries. This level of job security however, also

meant that precarity was a lesser concern for them. While their positions as industry leaders provided a suitable overview of the industry, future research may find more value in including those for whom precarity was a more pressing issue.

The decline (or lack of acknowledgment) of precarious experiences might be a result of a survivor's bias. This can be seen where respondents may have dismissed precarity as a threat to the industry based off of their personal previous experiences with it (Carpenter & Lynch, 1999, p.339). Current leaders will probably feel less precarious than early career entrants or less successful industry workers. As such, their dismissal of precarity is based off of this experience. Meanwhile, other workers such as new entrants may not have the same acceptance or dismissal of precarity. This lack of concern for precarity was a particular interesting finding to me as one motivation for pursuing this research was to examine the strong presence of precarity in the F&T industries. It was a major concern of mine when considering pursuing work in these industries. Further from this, I desired to examine potential future scenarios where this precarity may be addressed or mitigated, in turn quelling any fears around precarity for those pursuing work in F&T, such as myself. I had previously believed that those in the industry shared my level of concern and that precarity was a major pressing issue in the industries. However, I was surprised at the relatively minor concern over precarity in the industries. From my view, not only had those in the industry powered through this precarity and carved a successful career, but that the precarity was not a pressing matter for them in the same way that it was for me. Future research that explores this lack of concern would be beneficial as well as interesting for myself.

Expert interviews also bring other potential limitations. For example, the opinions or insights from some respondents may have potential implications on their business dealings or professional relationships. This is a particular issue for industry leaders who normally do not publicly disclose their views. As they would work in the private sector, their opinions and views, if shared publicly, are under much more scrutiny (Van Soest, 2023, p.281). Because of this, some respondents gave minimal detail in some answers. Other respondents were less concerned about implications such as these and gave extensive detail. This again might also affect the results. Future research could do a broader analysis of the developments in the F&T industry by also including those whose position is (more) at risk.

With limited experiences of precarity and hesitation around sharing details around their work, it was difficult to go in-depth on certain topics with interviewees. Specifically, the thought processes around dealing with precarity. The specific, decision-making processes around precarity and risk were not discussed in depth, with respondents not having much to speak on them. What is meant by thought processes would be the way that workers consider risk and rationalize precarity in their industry, and how they are able to move past it and continue with their work. Additionally, this would cover their

individual risk tolerances. Future research on this same topic would benefit from focusing on these specific thought processes. Those examined should be both average industry workers as well as industry leaders in the Irish F&T industries. This is because there would be a range of job security among those first entering the industry versus those who have built up a successful reputation and have years of experience behind them. With different levels of job security, there would be a wider spectrum of precarity and thus, there should be a wider variety of different thought processes and rationales regarding moving through precarity. While respondents in this research seemed to accept the level of precarity, this acceptance may not be shared by all in the industry. Some workers could accept this precarity and be able to focus on their work. Meanwhile others may still be able to focus on their work, while precarity and uncertainty plague their mind and possibly fuel them to focus on their work. Additionally, because of higher levels of precarity in the F&T industries, those entering employment would most likely view and rationalize risk differently than others who have avoided the industries because of the heightened risk. Risk tolerances amongst these industry workers may vary, being worth examination in future research.

My research concerned potential developments in the Irish F&T industries and what impacts these would have on the future of the industry. One such development was corporate involvement. There was already a respondent who worked in animation and had experience being acquired by a major corporate entity. A major case example that drew me to this research was the acquisition of a majority stake in Element pictures by Fremantle Ltd (Ravindran, 2022, para 1). Being able to speak with someone working in Element would have hugely bolstered my research as this acquisition was noted by many respondents as being significant in the F&T industries. Additionally, speaking with someone from Element would provide insights on the impact of corporate acquisition of a live action studio, in addition to an animation studio, improving validity.

Finally, when discussing the future of the Irish F&T industries, many respondents described the ideal future scenario for the Irish F&T industries as a strong indigenous industry that attracted corporate investment or international partnership. The strength of this vision could be limited as it is hypothetical at present. Future research would benefit from properly examining this potential model and fully mapping it out to test its functionality, likelihood and best chance of operating successfully. From there, the Irish industries could prosper, with dhá shúil romhainn, or two eyes ahead, to the future.

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Appendix A

Coding Tree

Main Code	Sub-themes	Quotes
Autonomy in film and television	Autonomy and freedom are important for creative work.	<p>“Say I’m just finished on a big long gig. I actually want to take the next month off. I just want to be recharge batteries. I want to travel. I want to do whatever, you know”</p> <p>“You get to travel, leave with a small group of people. So the downtime is easier. So, you know, I’ve gone off and done other things.”</p> <p>“I think that’s compensated by the fact that people like, sometimes, the side of the unpredictability nature of it, but also great flexibility about it as well.”</p> <p>“I’m gonna be somewhat controversial and say that they need it”</p>
	Passion as an extension of autonomy.	<p>“A fantastic puzzle to try and work out”</p> <p>“vocation”</p> <p>“And I love the creative element. And working in a studio. I love, you know, the products we produce and I love the people in the industry”</p> <p>“The downside, you know, is minor compared to the job satisfaction that they get from</p>

		working in the creative industry”
Precarious working conditions.	Acceptance of precarity.	<p>“Yeah. Well, so I think I think it's probably just, well, I kind of got involved in business when I was younger because I don't know, maybe things were different. I think often when we're younger. You don't tend to, maybe think about these things, they're not as much of a worry. I mean, maybe it's just me, but I think when a lot of people are younger, they have more of the view of; 'ah it'll be fine', and 'I'm going to start off the ground or whatever'. And so, whereas I think when you're older, you tend to be more conscious about it, you know. I mean, I was conscious of it and I think a lot in the industry are, I mean, there's no doubt everybody in the industry's conscious that.”</p> <p>“It really made me think personally, yes, this is a business that's going to be up and down all the time”</p> <p>“Yeah, in my own coming into the company I knew exactly how risky it was. And that's just, I wouldn't have given it too much thought”</p> <p>“Oh yeah, it's TV. I've been fired hundreds of hundreds of times... There is not an awful lot of job security.”</p> <p>“There's a lot of things that will reduce, not remove (precarity)”</p>

		<p>“I think that's one of the reasons why I layer up and I think that when you were asking about people doing multiple jobs, is because I think they believe if you have fingers in different pies, if you have as many different, wide different kind of contacts and networks, that you can tap into them if one of them falls apart.”</p> <p>“uncertainty is certain and if you don't pivot, if you don't react, if you're not nimble, you will die”</p>
Future scenarios for Irish Industries.	Sector-specific, indigenous-focused industry.	<p>“I've worked in an arts organization since 2007 and it is only in the last 2 years that we've started to bring the level of scrutiny and governance and focus that a corporate entity would bring to an organization.”</p> <p>“The other thing as well, by the way is, again, just in terms of longer term, I suppose, for lack of security, the other thing that has come in at the last number of years is that there is a pension scheme in the industry, which wasn't in existence before. So, productions now have to offer a dedicated pension scheme for the industry and people are all automatically opted in unless they specifically opt out. There is an employee and employer contribution to it, so that's good as well. So, I mean that was part of the main film crew agreement in 2020 that wasn't in existence before. So I suppose that, in the</p>

		<p>longer term, provides a little bit more security for people you know.”</p> <p>“the actual commercial investment in the film is derisked substantially.”</p> <p>“your question is about creativity and none of these corporations exist without it”</p> <p>“They're all business models”</p> <p>“100% good for everybody. Yes, yeah and the government are very proactive with that... The Minister for Finance and the Minister for Arts and Culture will be doing their rounds and then hosting a reception. You know, getting in all of the, you know, the buyers and financiers from the big studios”</p> <p>“we're producing it for clients who own the IP so if that IP takes off and goes stratospheric and they manage to sell it in every market around the world and they make gazillions.”</p> <p>“You know, we make our own stuff, we sell it. Sometimes we sell it on completely, sometimes we licence it and hold it, retain the ownership of the IP”</p> <p>“the tax rate makes a big</p>
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		<p>contribution”</p> <p>“a huge body of highly trained, highly experienced crew who are able to do things basically at basically a world class standard.”</p> <p>“high quality and great storytelling and a good reputation, you know, we've already established relationships with a lot of these major commissioners”</p> <p>“creating stuff and selling it internationally, our own markets too small”</p> <p>“Quite similar elements of finance that are available in other countries in Europe, so we co-produce with France or Germany or Luxembourg or Denmark or Canada.”</p> <p>“We need to build the industry up to a sustainable level which means giving people regular work, based on Irish ideas, Irish IP that can be exported around the world.”</p> <p>“international financiers or series producers or production units to come to Irish producers, saying we want a part of your project, you know, we want to invest in your project.”</p> <p>“national broadcaster to actually get their acts together to support the local production community.”</p>
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		<p>“I think the infrastructure needs to be invested in not just for incoming production, I think, but continued support obviously, support from the government through department finance and department of culture is really important.”</p>
	Corporate involvement in Irish film and television.	<p>“Amazon and Apple. Their streamers effectively are an indulgence, you could argue. And neither of them really need them. I think Prime is used as a marketing tool. And it's really to drive up. Prime deliveries and you know within 24 hour delivery of their Amazon products.”</p> <p>“Each of the examples you've cited Netflix, Amazon and Apple have very different reasons, in my view, for investing in content. Very different. I have gone through different trajectories, there's a few of them. Well, none of those, in my view, meaningfully support the growth of an independent production.”</p> <p>“They're not going to build anything sustainable, it's not in their interest. They're coming to Ireland. Well, maybe they come to Ireland because, you know, they like Ireland because they're Irish American.”</p> <p>“your question is about creativity and none of these corporations</p>

		<p>exist without it”</p> <p>“Do you know, it's very tricky, they're (Corporations) very hierarchical and actually incredibly abrasive. ‘Lock up logos’ is exactly what it is. You know, it feels to me that the corporate kind of financial world is extremely strong about hierarchies, progression, and how you can advance your career, you know, who you need to impress. Which is, you know, see our previous conversation, which is not the world of the arts. The arts is like, ‘we're all the same’.”</p> <p>“I think it would be very depressing if it was led by, you know, corporate infrastructure”</p> <p>“We absolutely kept going into what do you really want?”</p> <p>“Your corporate guests want to be seen as artists and your artists want to be commercial.”.</p>
	Media attention on Irish industries.	<p>“Yeah. Well, no. I mean we tend to go to LA anyway for a week before the Oscars. The best week to go over, to kind of, knock on the doors and just kinda reacquaint ourselves with people who we've worked with before. So I mean, it does help if there's, if there's a bit of a buzz around Ireland at the time, it does kind of help, you know. And I mean, I think of course it depends on the project.”</p> <p>“And so, you know, at the Oscars next year, will there be any real</p>

		<p>Irish element? I don't know. It may not be, and therefore we won't be. We won't get the same level of exposure you did for the last for two years, for example.”</p> <p>“But it's about hitting it out of the park every year. You know, we don't have the same volume at the moment”</p>

Appendix B

Interview guide

Question 1: What is your current position in the labour market? Are you on a fixed contract, short or long-term or freelance?

Question 2: Do you now, or have you ever, held a side job while working in film and television? For example, a hospitality job or teaching?

Question 3: Currently, do you hold multiple jobs?

Question 4: What nature of work do you currently do?

Question 5: How did you initially secure your first job in the film or television industry?

Question 6: Did you experience any challenges entering into your respective industry?

Question 7: What are some of the challenges that currently come with work in your industry?

Question 8: How have you approached mitigating or solving these challenges?

Question 9: Have you found that your employer / the company that you work for can aid in solving these challenges? Or have you had to solve these challenges yourself? "

Question 10: Could you describe your current employment structure? For example, do you work a series of short-term projects? Or do you have a more permanent, long-term contract?

Question 11: Have you ever felt sense of uncertainty or precarity in your line of work, as regard

employment opportunities?

Question 12: If so, what were the most dominant thoughts or feelings during these periods of unemployment?

Question 13: What are some individual mechanisms you have employed to combat any uncertain work conditions in your industry? For example, having a hopeful view for the future, valuing certain freedoms in your work, passion that you may have for your work?

Question 14: How have these mechanisms worked for you so far?

Question 15: Aside from individual mechanisms, is there any sort of external services or external aid, that have helped you combat uncertain working conditions? For example, unions, cultural institutions or funding programs?

Question 16: In relation to the previous question, can you think of any services or aid that would help other industry workers?"

Question 17: How do you view the future of the Irish film and television industries?

Question 18: Do you think the labour market and employment opportunities will improve in the future? Why/Why not?"

Question 19: What sorts of impacts do you think a more corporate framework or capital structure would have on the Irish film and television scenes if it were applied to them? In this case, by capital structure, I mean the particular combination of debt and equity used by a company to finance its overall operations and growth, eg; 60% equity, 40% debt. An example would be a company like Coca Cola. A media example would be <https://www.forbes.com/sites/bradadgate/2023/04/04/amazon-and-apple-the-new-digital-duopoly/> or <https://www.hollywoodreporter.com/business/business-news/inside-amazon-studios-jen-salke-vision-shows-1235364913/>

Question 20: Do you think this type of structure could feasibly be applied to the film and television industries in the future?

Question 21: Have you witnessed any developments in the industry towards this framework?

Question 22: What sort impact do you think this would have on the senses of freedom and autonomy that many industry workers may have? "

Question 23: Have you noticed any recent attention paid to the Irish industries from foreign mainstream media sources? I would be referring to magazine articles, studies, puff pieces or cover stories, focusing on the Irish industries, their history or future potential for growth?

Question 24: Has this increased attention had any effect on the work that you do in terms of precarity or autonomy?

Question 25: With recent media and corporate attention on the Irish production scene, how do you view the potential for major corporate or international investment in the Irish production scene, for film and television.

Question 26: What sort of impact do you think this would have on your career? How would this impact the future careers of Irish film and television workers?

Question 27: What sort of impact do you think this would have on any issues of job security and precarity that you may experience in your career in future? What sort of impact do you think this would have on any issues of job security and precarity in the future of film and television? What sort of impact do you think this would have on feelings of autonomy in the future of film and television?

Question 28: What is your knowledge of the tax incentives for productions in Ireland?

Question 29: Have you had any involvement with using these tax incentives in any work that you do?

Question 30: Have the utilisation of these tax incentives had any impact on the nature or volume of work that you do?

Question 31: How important have the high production tax breaks in Ireland been for bringing international productions to Ireland?

Question 32: Do you view these tax incentives as always playing a role in the Irish production scene?
"

Question 33: How do you view the future of the Irish film and television industries?

Question 34: Do you think that the success of the Irish film and television industries may ever rival the UK industries?

Question 35: What specific changes need to be made to the Irish film and television industries for them to become as successful as the UK industries?

Question 36: What impact would these changes have on the labour market for film and television in Ireland? What impact would these changes have on your own personal career?

Question 37: Has any topic been discussed here, or not been discussed, that you'd like to comment on, or add to? Would you like to make any additional final comments?"

Appendix C: Declaration Page: Use of Generative AI Tools in Thesis

Student Information

Name: Chris Butler

Student ID: 701281

Course Name: Master Thesis CM5000

Supervisor Name: Dr Yosha Wijngaarden

Date: 26/06/2024

Declaration:

Acknowledgment of Generative AI Tools

I acknowledge that I am aware of the existence and functionality of generative artificial intelligence (AI) tools, which are capable of producing content such as text, images, and other creative works autonomously.

GenAI use would include, but not limited to:

- Generated content (e.g., ChatGPT, Quillbot) limited strictly to content that is not assessed (e.g., thesis title).
- ~~Writing improvements, including grammar and spelling corrections (e.g., Grammarly)~~
- Language translation (e.g., DeepL), without generative AI alterations/improvements.
- Research task assistance (e.g., finding survey scales, qualitative coding verification, debugging code)
- Using GenAI as a search engine tool to find academic articles or books (e.g.,

☐ I declare that I have used generative AI tools, specifically [Name of the AI Tool(s) or Framework(s) Used], in the process of creating parts or components of my thesis. The purpose of using these tools was to aid in generating content or assisting with specific aspects of thesis work.

☒ I declare that I have NOT used any generative AI tools and that the assignment concerned is my original work.

Signature: Chris Butler

Extent of AI Usage

Date of Signature: 26/06/2024

☐ I confirm that while I utilized generative AI tools to aid in content creation, the majority of the intellectual effort, creative input, and decision-making involved in completing the thesis were undertaken by me. I have enclosed the prompts/logging of the GenAI tool use in an appendix.

Ethical and Academic Integrity

☐ I understand the ethical implications and academic integrity concerns related to the use of AI tools in coursework. I assure that the AI-generated content was used responsibly, and any content derived from these tools has been appropriately cited and attributed according to the guidelines provided by the instructor and the course. I have taken necessary steps to distinguish between my original work and the AI-generated contributions. Any direct quotations, paraphrased content, or other forms of AI-generated material have been properly referenced in accordance with academic conventions.

By signing this declaration, I affirm that this declaration is accurate and truthful. I take full responsibility for the integrity of my assignment and am prepared to discuss and explain the role of generative AI tools in my creative process if required by the instructor or the Examination Board. I further affirm that I have used generative AI tools in accordance with ethical standards and academic integrity expectations.

Signature: [digital signature]

Date of Signature: [Date of Submission]