



SHARE MY TELLY JOB

Job Sharing Case Study

Names of Job-Sharers:	Kirsty Glover and Belinda Gilbert Scott
Role:	Set Dec Painters
Production Name:	Outlander
Series Number:	Series 5
Structure of work week:	Kirsty works Monday - Wednesday, Bel works Thursday - Friday, with the occasional day where we are both in the department together.
How were you contracted?	Kirsty: I was approached by my friend and colleague Rebecca Hamilton who had been offered the role of head Set Dec painter on Outlander with the proviso she could build her own team. Rebecca knew I'd probably be ready to work again after having a baby around the time Season 5 was scheduled to start, so she asked if I'd be interested job-sharing with another painter and fine artist we both know, Bel. I thought I could commit to three days a week, childcare allowing. Rebecca took this arrangement and pitched it to both the head of Set Dec and the Supervising Art Director on Outlander, who, in her words, 'just about bit her hand off'.
How did you get paid? Did you invoice separately etc.	We are both contracted individually and are paid for the days we work as per the usual production payroll scheme.

Why in your opinion was the job-share successful?

Kirsty: On a personal level, it has allowed me to re-enter the arts industry easily after having a baby, which has been a great morale boost. Three days is the perfect amount to throw myself into work without becoming too knackered to handle the night feeds. It has also given me the freedom to pick and choose other freelance projects as a Scenic Artist, fitting around my 3 days on Outlander - thus keeping my work contacts going and my skills levels up. On a professional level the job-share has succeeded because we bring two lots of experience to the department for the price of one. As a team we are constantly communicating; we share ideas, artistic approaches, tips on materials and finishes, tools, brands, sources, you name it, and although Bel and I tend to be given our own individual projects to complete during our own timeframes, any crossover in work has always been seamless. We document everything. It's a highly collaborative working environment, and we've each had many fantastic set pieces to render from start to finish with has given us some personal triumphs too. The support we've received during this job-share by the entire Set Dec team has been phenomenal. Rebecca keeps in zen-like control of our busy, energetic and positive workshop, and our excellent trainee Michelle, who is full time too, has her ears to the ground and is reliably calm and informed, so Bel and I fulfilling the 'deputy' role and being sandwiched in the middle works really well. Being two halves of the same role means we can be booked to come in on each others' days if necessary during especially busy periods and maintain the same equilibrium without breaking stride. I think people have enjoyed the different dynamic and fresh energy Bel brings into the workshop towards the end of the week too.

Bel: I echo everything Kirsty said! Sharing ideas and experiences of techniques has been a real treat. We all feel strongly about achieving the highest quality we can in regards to the objects, props and set pieces that come into the workshop, and that creates great camaraderie in the workplace. The timeshare has meant Kirsty and I have been able to pursue other work, and in turn we have brought new techniques and ideas back into the workshop. For my own practice it has meant I have been able to have a more consistent time working on ideas and paintings. Being welcomed into the workshop on Thursdays and Fridays by Rebecca and Michelle makes me appreciate the lovely team dynamic and strong foundation of the Set Dec department, it's been a joy.

Testimonial from your
Exec / Series Producer:

Stuart Bryce Head of Set
Dec