

COMMENTS FROM MARK MILSOME FOUNDATION SURVEY – OCTOBER 2021

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..... 353***

The Mark Milsome Foundation is about to develop an inexpensive, certified, online Health & Safety training course. Would you be interested in taking this course to help promote better expectations and understanding of modern health and safety across the industry? 376

We would be grateful if you could recount anonymously any situations where you felt Health & Safety regulations were ignored and/or if you can recall any past experiences that could have, or did, result in injury or death. You do not need to mention names or productions and your submission will remain confidential. Please use the box below. 390

Do you feel current regulations relating to Health & Safety in the industry are adequate?

- It seems that it is standard practice for most companies to put a clause in contracts where freelancers must sign away their right to be protected by the Working Time Directive. There is no independent and anonymous way of reporting H&S concerns without jeopardising your future career prospects.
- I feel the problem is in ensuring they are carried out.
- The regulations may be there but are not adhered to in many situations
- I am a Stunt Coordinator so for each Production I work for I do my best to adhere to all Health & Safety as I can
- I feel that the H&S regulations set out by the production for the crew in most cases are adequate but when the pressure is on due to time and schedule they are often sidelined.
- When working in certain countries it is non existent. But in the U.K. it's very thorough
- As a Key Grip in the United States and in the UK I find it crazy that production never asks me about safety measures half the time they go around me and have someone else check out the safety situation on a film or TV show. In the US the Key Grip is in charge of health and safety on the set so whatever he says goes it's only in the UK where I find this aggravating.
- Health and Safety courses and meetings are done, RA are completed but when things actually happen on set not enough is done and the right people don't step up.
- Far too many times advice is given and ignored. Also travel and overtime need to be included into the working day. Penalties are a joke and don't deter productions for shooting passed an est wrap time.
- sometimes, especially abroad on UK Projects, I felt "forced" by the director to operate the camera under unsafe circumstances.
- It's not so much the regulations as the correct implementation: enforcing the regulations needs better oversight. Shouldn't be asked to opt out of Working Time Directive. Production cannot be risk free, and the most dangerous time in my experience is the driving to/from location in an early start/late finish, long-hours as standard culture.

- Health and safety never seem to relate to time at work.
- We need health and safety on set at all times not just the recesses. Before each there should be a safety briefing with a q&a element for all crew.
- The Law and regulations are adequate it's mainly whether they are followed correctly due to lack of understanding, budgetary or time pressures that is the main factor.
- In today's climate, everyone is talking about H+S, why are we not looking at the hours that are worked both on the floor and in the workshop. We really need to start clamping down across the industry, working 12+ hours per day plus travel has been proven to be non-productive, it's time we stood up to the employers.
- The regulations are good, it's about educating Production management and getting the buy-in from Producers and Directors.
- I feel that too often that financial and time pressures are brought to bear on the handful of crew that are practically responsible for the crew's safety and unless those individuals are experienced and strong enough to resist those pressures, safety can be compromised.
- Personally, the worst thing is the long hours we are expected to work (in commercials), often with shortened or no breaks. We are rarely warned that the schedule takes us way over a 10-hour day, and that's before the usual delays (is that really the right shade of T-shirt etc).
- I feel we need more stringent rules for hours worked on a job and going from one job to another, especially if you work on multiple commercial jobs where the rules are flexible due to having multiple productions in the same week. These rules seem especially flexible towards the runners on-set who seem to have some of the worst hours and fewest ways to protect themselves against working those long hours.
- On the production side yes - we have so many risk assessments to do (which is absolutely fine and part of the job and no reason to complain when it keeps people safe) BUT there is a serious case of clients shunning their responsibility - wanting things done for quicker and cheaper and putting the strain on production. The landscape has already changed over the last 20 years - budgets have been slashed and new, younger companies are bidding below what should be done. There needs to be a standard budget for health and safety that is unavoidable and both big and small companies must include it as part of the bid.

- They are mostly but when the pressure is on you usually feel rushed (likely as well as everyone else) and because of that you are not taking time to slow down and think about things. Which inevitably will lead to an accident. Maybe not on that day but chances are rushing around will result in a health and safety issue on a set.
- Long hours and short turnaround leads to human error
- The hours are dangerously long for hair and make up
- People should feel comfortable and supported when reporting H&S issues.
- As a makeup artist, we go through rigorous cleaning, sanitising and disinfecting procedures after each makeup and I have recently noticed on set that other departments or sub departments do not do the same. When it comes to the spread of airbourne germs, we have to wear a specific type of mask during makeup call and checks. Its has been noticed that departments working closely with the talent do not follow the same rules.
- Safety rules should always be reviewed .What is unclear is how much crew members are insured for on productions. It is my feeling a fund should be set up to pay victims of injury out immediately that does not prejudice the crew member production or insurers.
- Use of remotely operated cameras in potentially dangerous stunt situations should be mandatory.
- I think it is improving
- Many people in production and direction seem to think it's all magic. I had a director go nuts at me this year because I wouldn't put an operator on a front platform of a tracking vehicle, I insisted on a remote head instead. He didn't seem able to connect that one mistake in such a scenario could mean death or life changing injuries. Sometimes I think that people are either mad or they just don't care.
- Use of large machinery especially manato's holding 20x20 scaf frames moving around crew
- It's so much about the hours on long big shoots and crew (art department especially) having to work crazy hours
- As a member of the art department I always feel like the shooting crew is given top priority re health and safety and our well being is often overlooked. Be that in long prep hours that often results in accidents both in the studios and travelling.
- Health and Safety should include hours worked

- The hours we work are some times ridiculous and dangerous, and production just don't care. I report one to HSE a Schedule 17 hour day and had nothing back, I also reported to the grips branch and they did nothing too.
- At the moment many of production that I have worked on are taking health and safety seriously. There are however production through either budgetary restraints, trying to hurry people up or just the idea of "just get the shot" that are starting to make questionable decision on the day.
- I think the working hours demanded of crew with lack of consideration for travel time to and from work are dangerous.
- 50/50 still a long way from getting the money shot and keeping crew safe. I've been put in situations when I was a runner, where I didn't feel safe but my voice wasn't valued as I was low down in my department at the time.
- Working hours are a constant and reminder that crew work till they drop. With accidents more likely to happen and poor decisions taken when humans are tired, working hours should be looked at again and again and again until overlong hours are a thing of the past.
- Working hours are sometimes unreasonable
- Long hours due to Studios not wanting to pay for correct schedules.
- The answer is 'yes' when rules and best practices are followed. I have heard from colleagues of some horror stories, generally when there's poor discipline or lack of understanding
- Hours still long which is fine but sufficient turn around time should be adhered to.
- Working hours too long
- I don't feel there are any regulations that will stop a production from overworking their crew
- On the whole things have been improving and in my area of work H&S is taken very seriously. From what I hear, lower budget productions are often less stringent and I think it has to be made plain to Production Companies and Broadcasters - if activities can't be achieved with reasonable certainty that they will be safe, the script and ambitions need to be amended accordingly.
- People are sleep deprived. The work day is too long.
- I work in all sectors from construction off shore events and film and tv lags behind all other sectors

- A lot of personal safety issues are being ignored because of cost and time Restraints .
- It seems on paper regulations are carried out adequately. However when stunt days do come around sometimes it feels as though safety corners are slightly cut as a result of people being being lost in the moment of getting the shot. On a different note. When on location where there is asbestos, I never feel fully assured that the proper checks have been done to ensure it's safe to be there.
- I don't think creatives are engaged enough in the process or given adequate training on H&S
- Hours are too long - people are expected to go the extra mile which is often unsafe
- Crew Health & Safety training proficiency used to be mandatory in pre-production. Not any more. Consequently film crews lack the proficiency or discipline.
- Crew Health & Safety training proficiency used to be mandatory in pre-production. Not any more. Consequently film crews lack the proficiency or discipline.
- Attitude needs changing amongst all levels of crew
- The hours/turnaround. Particularly when you work from one production to another then next day. It feels like TOC should apply to the following day of a shoot at an agreed time. Say an average 8am call.
- Too many producers and directors override safety decisions. Less consideration for lower grade crew and extras. Threats to people if they do not accept the circumstances, then they will not be hired. Runners often have no limitation on driving hours for errands. Less control on low budget productions. Biggest problem is when people shoot abroad they are lax about the UK / EU regulations.
- I generally work for companies with high H&S standards, so I have found these to be good. I answered in this way as I know it is not universal across the industry. I think the improvement is to make it a standard across all areas of the industry.
- Working hours. COVID 19 precautions. Health and safety always enforced when convenient as long as I doesn't get in the way of production.
- We are very good on UK based productions at ruling potential issues. We avoid the issue of hours worked. From experience I also think when working outside the UK, Production Companies will often pass over responsibility of crew welfare to the local facilitating company and this can lead to lower standards.

- The hours we do just aren't safe. Freelance nature of the industry means speaking out against poor practice can mean a loss of future employment and income.
- Working hours , crew accommodation if travelling in from long distances.
- A lot of productions don't have safety measurements in place. How can we change this & make work a safe space?
- Health & Safety is put in place and then very often left to over-stretched runners and set PAs to enforce
- The hours are insane. I don't care the director and DP are on set for 10 hours, I'm here for 15 everyday with really underpaid overtime on PACT agreement productions. It is unsafe and I'm not being paid right for it
- I find any health and safety protocols become less effective following long work days.
- There are not enough measures put in place to ensure crew members have adequate rest time between wrap and call, especially with locations being remote and often no overnights offered by production.
- During prep/rehearsal I have been made to work while sets are being built with mdf and other toxic dust and fumes and no extraction fans..etc
- Depends on which production you seem to work for, budget restraints etc
- Things get skipped and corners get cut ALL the time when time is running out.
- Long days with long drives are way to normalised! I've nearly crashed countless times, I reported to everyone that this happened on a job last year and nobody wanted to hear it. People are dying
- Long hours, long travel distances that JUST fall under the need to stay over to save money but mean I average 8 hours max at home due to precall and derig with make up
- Working hours, turnaround and 6th day weeks need to be more seriously addressed in H&S terms
- During filming mostly yes but extremely long hours then with long drives to / from location after becomes a serious potential problem/risk to safety

- As a production runner on one of the BBC's largest drama shows, I was averaging an 18 day whilst driving Actors and Crew Members, with little to know down time. Due to the hours I was averaging 4 hours sleep a night. Despite these ridiculous hours, it was considered that as it was an 11hour shooting day, everyone should have rest time
- Overtime hours should come under Health and Safety, it is not safe to drive after a 17hr day.
- Working day is far too long It should be an 8 hr day maximum
- The hours which we work are not safe physically or mentally. They strongly compromise our sleep, combined with the varying working hours that can change daily it is a deadly combination.
- Working hours should be reduced
- I do feel that the hours and driving home late in the dark, especially after night shoots with 1h drive home after a 13h day. I've felt sleepy and a lot of roads around Glasgow aren't properly marked it's hard to see where to drive in the dark, which is especially bad for when driving a rerouted route for road works.
- Hours and travel expectations should be improved
- It is expected of me to be available at any time of any day despite an 11+1 hour contract. It is frowned upon to be in the office past 8pm but expected of me to work into the wee hours once I've driven the hour home, if need be. I am asked to take my laptop out with me every weekend in case I need to work on the go. There is no HR department so there is no one who cares enough who can help, to turn to.
- Needs to be open so people can fight for their rights without fear of sacking. Shorter hours to avoid getting sick from exhaustion.
- Too many hours.
- Many members of the production team lack experience or training about the effects of long hours And poor planning on crew members
- On set yes but the hours and commute should be part of the H&S considerations.
- I think self policing in this area is excellent however some crew members let the side down with a disregard if it makes it "easier" for them in regards to specific tasks

- Working hours and travel times (combined)
- Although I feel the current health and safety on set is a high standard, I still think the hours that we work are hugely unsafe, for travelling tired, for focus whilst using machinery, for poor mental health
- Working hours
- Set accidents, unsafe working hours and hostile working environments.
- We work far too long hours per day / week.
- Overtime, know crew members that have fallen asleep at the wheel or been pulled over by police because of the erratic driving after a long day on set
- I work in locations and so often have myself or department members had to do an insane amount of overtime because we don't have enough members in the team. Production then get funny and don't want to pay it. It also means that our turn around time is much shorter. There have also been times where a manager I worked with was poor at managing time and work loads so I was constantly working 06:00-01:00 the next day and repeating that and then one day I turned up at 08:10 and I got majorly told off even though I was exhausted and hadn't been paid for the overtime I had done. I only did these hours because the consequences if I didn't stay to work would have been worse.
- Health and safety seem to be very important if it's in relation to a production companies liabilities, less so if a set needs plastering painting and lighting to satisfy an unrealistic turnaround
- The hours are not safe particularly the drive at the beginning or end of the day
- Days are getting longer with more overtime. Driving on broken turnaround gets dangerous
- Hours worked are too long and I feel unsafe driving home sometimes.
- Sometimes things can be rushed last minute .
- There doesn't seem to be enough time allowed for proper safe practices to be used (mainly due to the nature of a typical working day being too ambitious to complete) could be less of an issue with extra staff specifically employed to consider health and safety whilst crew get on as normal? Rather than members of crew being responsible when they may have to much to do?

- Working hours are too long
- Travelling should be part of work time to location
- The sharp end bubbly need proper rest time and time to do their job effectively
- Around flexible working/ working hours needs serious evaluation
- Too many productions trying to do too much in too short a schedule. It's unsafe
- I think there's an issue with the hours we work.
- Very rarely are crew given health and safety assessments in northern Ireland. In addition working hours are never included nor is the bullying of crew by repeat offenders.
- but think things are changing
- Crew continue to be put in danger as long as we don't have a head of safety onset. This could be a BECTU member – in the Coronavirus era, the case for a safety supervisor makes itself obvious. They are already being paid for on sets now and their role should be expanded to all aspects of set life. Currently it is the 1st AD who is responsible for health and safety. This is inappropriate – that is already a hard and taxing job which has its own exhausting distractions!
- Whilst there is generally close attention to health and safety on film sets, it kind of become irrelevant when you consider the hours people are expected to work. This includes time off the clock when you are still expected to go to meetings and answer emails.
- Very long working days
- The regulations are adequate... the intentions to follow the regulations are either misunderstood or woefully ignored
- If they are adequate and were adhered to Mark Milsome would not have died.
- It's evolving and we'll discover what is necessary only by trial and error
- The regulations are there, but they need to be implemented properly

- last year I worked on a low budget film that definitely took risks at unit base. inadequate lighting so it was pitch black in places on rough ground with head height obstacles, also a lack of care for crew on set.
- Shooting crews seem to benefit well, but the pre-shoot construction / dressing and lighting crews do not get the same treatment, especially when trying to prep a set on location or on the same stage as the unit are shooting or if there is a tight turn around of a set.
- H&S regulations MUST tie to working hours and hold the film and tv industry accountable for long working hours, long drives on top of the working day, and expecting departments to 'give' prep and wrap time for free - making the days even longer, and not even being paid for that work.
- If additional risks outwith initial assessments are identified or appear or are hard to anticipate - appropriate footwear for scenes requiring running or jumping for example it's often hard to find a solution in the time available.
- Risk assessments are all well and good, but the reality is that stunts could be performed when the artist is sleep deprived, in poor weather conditions where visibility is bad, and possibly very cold where the body is more susceptible to injury.
- The H & S teams on productions are much more visible and vocal these days which is a good thing but ticking boxes is often the main reason for most of the actions they put in place. More often than not you won't see any of their representatives when shooting incredibly long days in dark chemical filled crowded stages. When productions are really up against it and these are when crew are most at risk the H & S team is nowhere to be seen.
- Insufficient attention is not paid to health and safety on set. E.g. large stones not moved from where people will be walking/running into. People wearing glasses and practically blind when they take them off when required to run. No checks made when booking them. Insufficient checks on people's self declared qualifications. For various stunt work. Loose cables not taped down.
- Improvement for Covid 19
- Still too many accidents for my liking

- I feel that the APA commercial guidelines need to be more black and white where they have used the term 'where possible'. What defines a 'small crew', and what situations and instances does the guidelines/APA think that it's appropriate to break distancing or use PPE. Many grey areas left to producers to figure out and covid supervisors that in health and safety guidelines shouldn't exist.
- the fast working nature to being on set gives way to rushing things that need more time, such as giving a stunt performer the needed time to prep a stunt physically and mentally
- I still don't understand why we rush so much. AD department can sometimes fuss and rush which puts Unnecessary pressure On the crew
- Speed of production, short cuts & therefore risks can cause accidents.
- Regulations are fine. On set H&S inspectors actually need to be present on set & enforcing them though
- Need less pressure from production and should be working shorter days.
- While the regulations may be adequate during my time as a crew member I have found too many people ignorant of them. With the best will, small budget productions and 'friends' productions can be terrible for that, but there is a lot of care and bonhomie. The shocker is how the ignorance gets carried up the ladder by some independent producers into bigger productions on the back of this ignorance.
- Need less pressure from production and should be working shorter days.
- They pay lip-service to health and safety.
- Take air quality on set and location into strict consideration. Shorten work hours to prevent illness and injuries related to long work hours.
- Crews are always rushed, leaving behind debris kit or whatever they didn't have time to tidy. Stunts are often rushed because of time and money. It's the wild west.
- Regulations frequently get by-passed in a rush on set. Stunts always left until the last minute, and the 1st AD and director getting stressed and rushing. The industry also needs to be more accountable for when things do go wrong. Compensation schemes should be in place, especially in the event of a crew member catching COVID-19 and being unable to work.
- More time To wrap and clean equipment after Covid 19

- I think shooting hours and acceptable travel times specifically in London need to be addressed
- Inexperience crew namely in the AD department or they are poorly trained.
- Stunt safety protocols need to be clearer. Past experiences with fire and smoke in locations didn't seem always as safe as they should be.
- The legislation is potentially correct but what needs addressing is the amount of time allocated to organising things safely. Things must only be changed if enough time permits things to be correctly sorted. Last minute changes are common place in our industry and this is a problem. The ability for producers/execs to make last minute decisions puts huge pressure on their crew, has a big impact on their mental health and can be potentially very harmful. Not having scripts until the last minute is also a factor. The long and arduous hours are also a problem. I wonder if there should be some legislation about how long a crew should have worked before attempting a dangerous sequence.
- The use of Risk Assessments places the responsibility for H and S on certain key departments/department heads. I would like H and S Courses to be more widely employed across departments so that the responsibility for "safe working practices" is known across the whole filmmaking community.
- I feel there is a disregard for working hours, working weeks resulting in fatigue and its effect on family home life and relationships
- Over the past decade health & safety on set has changed. One aspect increasingly alarms me. Most productions used to have a doctor or experienced nurses on call. Nowadays it has steered towards having a set medic. Instead. Many of these are badly trained, only able to dispense mild painkillers, plasters, and hangover cures. They are more concerned with creating box ticking Risk Assessments on behalf of protecting the production company's legal responsibilities rather than the real ability to treat sick or injured crew. Sets need both.
- Less factory floor rules and a bit more understanding about the flexibility required to make films!
- Often falls to actors/crew members to use their own judgement - autonomy is important but rigorous preparation is often lacking, or willfully absent, and this presents problems when some feel pressured into unsafe practices with no leverage to say no or check procedure.
- Hours too long
- Insurance policy doesn't kick in until documented by Film Production stating crew member requested notation of dangerous "stunt condition" triggering insurance. This responsibility should not fall on crew member to stand up against conditions. We should always be safe on work site.

- I am not happy with travel times to and from work added to the amount of hours we spend on set.
- Too long work hours.
- No 6 day weeks.
- Working hours and time off the clock is something that needs to be addressed. Standard of living and has fallen and mental health has sky rocketed.
- Some productions take shortcuts. I once had a drama include an asbestos consider in the context staying that they had made it clear there was some present from the start. As usual contacts were at the end of the job. That was the first of heard of the asbestos. I do not think I was at any likely risk but that's just plain wrong.
- I make specific requests to the production to ensure my area of work is safe
- Independent safety officer should Be on set at all times
- We work too many hours, often with fumes, smoke, inadequate light, trip hazards etc etc. Mostly under high pressure with an emphasis on speed leaving no time for being careful often leading to danger situations.
- I was torn between putting "No" or "Mostly" - in my experience Health & Safety is not adequate in the amount of work hours we do. Ventilation for clean air on some studios and locations. Duty of care for safe and easy to navigate entrance/exits on stages amongst all the set gear and also work hours versus distance to locations that are far from usual unit/studio base and accommodation is not covered.
- Travelling to and from location MUA very often not safe due to lack of turnaround.
- I am not aware of the regulations themselves but I am comfortable that health and safety is assessed on set.
- The Regulations are there. It's just that a big chunk of the industry, and those with direct responsibility for the safety of a film or drama project, don't really take them as seriously as they need to when it comes to paying for safety support, forcing HoDs to carry out their safety responsibilities and scheduling/ budgeting a shoot.
- I am not aware of any body that ensures health and safety guidelines are adhered to. I assume that in theory this is Equity's job (at least as far as protecting actors is involved) but Equity literally told me in writing that a director I was up for a job with sexually assaulting me in the lobby of a

theatre was nothing to do with them and that "it is not reasonable to expect Equity to police what our members do in their personal lives." So apparently if someone harasses you in the audition room, that's considered "the workplace" but the second you step into the corridor or pop to the loo that's off-duty and therefore fair game for assault? Oh and btw the director in question holds a high-up elected position within Equity and literally is one of the people who RUNS Equity. I could name multiple other ways that Equity fucked up and actively endangered my physical and emotional well-being. So my trust and confidence in Equity's ability and willingness to protect actors is nil.

- I think the fundamental approach is there, and often am proud of the fact I work in a safety conscious industry. But policing individuals to adhere is tough and requires firmer consequences for those who fail or often refuse to adhere. I work in locations and am in a position observe both the intended/risk assessed approach and the actual day to day practicalities of many other departments. We can only advise and not force certain crew members to adhere to certain rules and regs, so there needs to be a way to make following h+s mandatory to being employed.
-
- Contracts will need to reflect safety practices and expectations on both sides.
- Hours worked, expectations of time scales, exhausting relentless schedules
- There is always room for improvement!
- More consideration needs to be given to H&S standards for companies and freelancers used while shooting outside the UK
- There is too much pretence, no proper budgets to cover extra cost of H&S
- There is enough regulation, but it requires applying properly.
- Though health and safety meetings take place and risk assessments are given I still believe more can be done. I have worked on more than one film or show where I feel that corners have been cut. On top of this, due to the ridiculously long hours we are often made to work (particularly with Pre-Calls and wrap), exhausted crew members are getting into their cars on a daily basis, putting themselves and others on the road at risk. Accidents happen. A makeup person died in an accident on The King and a colleague of mine flipped his car in Hungary after a week of insanely long days.

- There is very little support for the independent documentary filmmaking sector. In my experience the grant providers do not take on a duty of care for the filmmakers.
- Even now, nothing is being done to tackle unrealistically long days and unpaid overtime pressures
- I still think there is room for improvement where working hours, travel time and also inadequate prep time for challenging script's/schedule's.
- Hard to plan safely when scripts keep changing right up to and beyond start of shoot. Plus Covid is still very much an unknown
- The rules seem to be easy to bypass and the safety on set seems to depend on the opinion of only few people, some of them with financial ties to the production company.
- Working beyond the hours set out in my contract at times is a concern.
- Those who aren't crew ie production are having to work more and more hours. Channels are wanting the moon on a stick, while their budgets are depleting. This is having a detrimental affect on mental health, wellbeing and safety,.
- clearly what happened to Mark indicates they are not fit for purpose.
- Guidelines in factual TV production are there but often not adhered to especially working hours, breaks, lone working.
- (Pre Covid life)
- Because of covid
- Working hours needs to be addressed, alongside staffing levels and risk assessments. There are far too many productions who push too far to be safe, all in the name of creativity and profit. The project I worked on alongside Mark Milsome was an independent production for a major UK broadcaster. Despite continued attempted dialogue between myself and my line manager and production, it was assumed that I would continue working 20 hour days (average), 7 day weeks, with almost no assistance from either my line manager or the one trainee I was afforded - and when questioned the best answer was that this was "Organic filming". Which is just another way of saying that there's no control over the creative decisions which affect all. But I did it, all to provide crew like Mark a safe and controlled set. Mark got me through that job, with his humour and easy-going nature, and I miss him. Only after coming off the road whilst driving after another long day did I politely decline the contract extension offered. It is obvious that risk assessments and controls failed Mark - whatever the enquiry finds I believe that will be

undisputed. However, how many of us have seen this happen time and time again. Rushed shoots, too little time, not much money (or so they say). It needs to stop, we need to reflect and act.

- Definitely regulations on what we are allowed to access before location shooting and the assessment but when we get onto set, and there are stunts and time pressures, I feel Health and Safety can sometimes not be the priority.
- Risk assessments, medic on set are all good measures. But mental health and fatigue among others in the industry need to be addressed.
- Simple bullet point risk assessment communicated on front of call sheet not the back. Mandatory Briefing at the start of EVERY filming day and at the start of every set up if stunt/fight/action of any kind is involved.
- I think food being provided for all crew during work hours is part of something that should be recognised as a part of the Health part of Health and Safety. At the moment it's going unnoticed that production are not always ensuring that crew can get to food when working away from the main set or productionbase.
- All that needs fixing are working hours.
- I think cost cutting has become rampant in our industry and unfortunately a lot of people are more interested in budget than anything else.
- When there are pressures of time, money and getting the shot done quickly, ie always, H & S standards fall
- My belief is, quite simply that if we continue to squeeze a shooting schedule in to the current time frame all the while we're dealing with new measures to curtail the threat of covid-19, crew members will be at increased risk of injury/death.
- Productions have sometimes put me or my crew in dangerous situations to save money
- They mean well but often not properly applied on the day... the "got to get the shot" mentality
- Productions often look for ways around the regulations.
- I feel the hours are too long and the pressure from production for people to do these hours and then usually drive quite a distance home are a disgrace.
- Both awareness and Enforcement amongst some Producers is poor. Also some of the habits on set and the 'way things are done' really need to be updated. And we should follow New Zealands lead and have a H&S Officer present on every shoot.

- except hours
- The air quality in the stages on the lots are terrible even b-4 Covid. The old stages on WB lot as well as Paramount, haven't had the rafters above us changed in years due to \$. Now that we have a virus that we can get by breathing, I am concerned.
- Enforced consideration needs to be given on adequate dept crewing numbers and setup/rigging time allowances to get away from the 'must shoot now' culture that prevails from production through to DoP. Shooting days should not be filled minute to minute or throughout the long 11/12 hr days. Talent often get the time they need through rehearsals, prior to or on shooting days, or forgiveness when making mistakes easing any pressures. This way accidents are more likely to be avoided.
- I feel the regulations themselves are adequate but I am sometimes concerned about their implementation on set.
- In theatre touring we witness a lot of breached process or lack of process in the stage area that in turn leads to a lot of near misses and actual accidents
- The hours are often long to the point of dangerous and generally health and safety 'professionals' are just there to make the production look good but never speak up.
- Unregulated over time in place of additional shoot days.
- I work in workshops where health and safety in relation to fume extraction is ALWAYS an issue on pretty much every production!
- I believe at Production Assistants who are not getting university credit, should be paid to work on set in both the USA and UK.
- There has been too many incidents on different productions recently that prove that the regulations aren't being followed closely enough. The health and safety should be stricter or there should a third party on set to check the safety. I have been on productions that had big stunts happening too close to the crew and we didn't feel safe. I have also experienced situations where the 1st AD was pressured for time and decided to do a stunt before the crew (including stunts) was fully ready. I also saw an actor shooting a gun on screen and hurting himself because he wasn't given the time to safely try it before a take. I haven't been working in this industry for long at all but I already know it isn't safe enough.
- Too much pressure to complete the day/schedule put on the AD's makes them not always do enough risk assessment and sometimes you're asking them to sign off on something that clearly hasn't been well thought out because of time pressures from producers/channels

- Most production H+S depts don't run their own budget and therefore fall under financial jurisdiction of production and are as such 'hands off', seldom wanting to be pro-active. This situation would benefit larger productions by being improved.
- It doesn't feel like there are actual legal requirements beyond Risk assessments. I recently shot with large animals in small spaces and really we should have had a safety briefing at the top of each day for each new location/scenario. This only happened when something fatal almost occurred, and luckily didn't. Risk assessments attached to call sheets are not enough.
- We still seem to think the standards of H&S say in the Construction industry out side of the Film industry don't apply to us.
- I don't know if this is a health and safety issue, but lives will always be at unnecessary risk if not immediately from driving while exhausted & etc. but by the secondary effects of long hours, time away from family, friends, regulation of schedule, depression, burnout, anxiety for as long as crews are asked to work 10, 12 hours a day. 12h days as a standard should never be an option and there should be a hard cap on overtime. Productions have the money and it should be normalised to just add more days on shorter hours.
- Some productions seems to have a as long as we tel you you could get hurt we are not liable if you are hurt at work kind of attitude just to Cover their backs which seems wrong. I know they can't be responsible for everything and we have to be vigilant but it does worry me slightly .
- Excessive hours worked, then having to drive to and from work while extremely fatigued. No real breaks during the day as most productions are continuous working days. Productions regularly break turnarounds, especially once you factor in the average travelling time either end of the day.
- I believe crew safety and most often the physical/mental well-being of crew is consistently placed behind the demands of both the shooting schedule and the demands of above the line crew such as Cast, Director, Producers, Execs - who are complicit when they witness substandard practice.
- A lot of corners are cut and often safety rules are forgotten on set, I.e when trying to get a last minute or difficult shot, crew are often put in a less than ideal situation to get the job done
- Many buildings at pinewood are being built with large open plan offices, that have no opening windows to allow for fresh air. They are air controlled supposedly, but often, it's not turned on. These buildings are a breeding ground for germs and respiratory problems.

- Big, studio shoots tend to have strong regulations but smaller shoots really don't seem to.
- I think the Health & Safety regulations don't cover the excess hours that a lot of crew work to get the job done
- I appreciate music video is a slightly different realm but little thought is put into health and safety on music videos by production. Multiple times I have been on shoots and there has been gang related tensions with productions scheduling filming for an artist in known areas of conflict with the artist / other artists resulting in gangs arriving to set.
- I think there is a culture where people are frightened of insurance claims and then will take action rather than a culture of listening to sometimes the one voice showing concern. There is a mob mentality that often prevails on set and bullies crew into situations they are uncomfortable with. I have many examples of this, Mark's camera position that caused his death being the most tragic.
- A dedicated H&S officer should be mandatory, and should have the authority to make final decisions and not swayed by producer's desires
- Doesn't what happened to Mark prove there's something wrong?
- Not enough regulation on working hours and travel time.
- Productions have sometimes put me or my crew in dangerous situations to save money
- When there are pressures of time, money and getting the shot done quickly, ie always, H & S standards fall
- Health and safety rules and championed but go unchecked
- It depends which project you are on, your budget, how attentive the UPM/Producers are to these things and how good your H&S advisor is. There are some piss poor advisors out there working...
- Responsibility for working hours and driving after work etc need to be accounted for under health and safety. When I have approached health and safety officer regarding this they have been dismissed.
- I think fatigue needs to be added to risk assessments. The pressure to complete impossible schedules would be reduced if shooting overly long days and 6/7 day weeks was not allowed

- In my experience, most people are very mindful of on-set safety. What still needs to be addressed is working hours. In Production it's not uncommon to put in a 16-hr day (when e.g. callsheets, MOs, and sides for the next day are late coming into the office and have to be checked & distributed before we can leave) - with some of the team then having an hour or more's drive to get home.
- Lip service is paid but over zealous crew members often put too many hours in and production let it happen. Also set up and strike are often overlooked when planning for medic cover.
- I think there needs to be A) clarification before a day begins if there is a planned overtime. And B) incentives to not to overtime. C) opportunities for crew to say no to overtime.
- Issues raised are kinda not taken seriously. Rigging at football grounds when doing OB .
- Some people still think that the importance of getting the shot is more important than the potential risk of hurting others.
- They may be adequate, but it's production and crew that do not abide by them that worries me.
- The H&S regulations are not industry specific and apply to the film industry the same as any workplace. The problem is how they are interpreted!
- We need crew to respect the legislation and adhere without the need for H&S people policing the set. construction crew should wear PPE as though they were on a building site. Our set is not a playground and they should stop treating as such. They should supply their OWN PPE and WEAR IT.
- In the uk. Abroad a lot of countries are inadequate.
- I think sometimes on some jobs towards the end of the day some HOD's tend to panic to complete the day and I think sometimes it's gets to point where accidents could happen because everyone's rushing around.
- On various shoots over the years, there have been occasions where I've felt a little uncomfortable with scenarios we've been placed in. Working near cars being driven by Supporting Artists rather than qualified stunt drivers, or working at height whilst lit fireworks are accidentally being set off, to name two examples.
- Regulations are there but whether companies have time and money to adhere properly is another thing - too much rushing

- I think sometimes on some jobs towards the end of the day some HOD's tend to panic to complete the day and I think sometimes it's gets to point where accidents could happen because everyone's rushing around.
- I & possibly a lot of others do not know the H&S regs. inside out.
- There always seems to be a 'do whatever it takes to get what is needed for the shot/shoot' mentality which puts health and safety at risk. Also, the long and demanding hours of shoots bring about fatigue and complacency which put health and safety at risk not just at work, but also when driving to and from home. Especially long distances that aren't always compensated for crew.
- Regulations are there and fine if followed. Often they are not.
- The hours that can be asked of you can be unhealthy & dangerous for the Tavel to and from work
- Regulations are there but whether companies have time and money to adhere properly is another thing - too much rushing
- long hours that we do need to be addressed.
- I feel the main issue is with enforcement. And no one should be labelled as "difficult" or "blacklisted" when they point out problems or feel they are being put at risk.
- One area which is always overlooked are the hours people work especially AD's, H/M/C and production.
- I think one of the main issues is that some people don't have respect for H&S regulations or find them a hindrance.
- I'd like to see more focus on hours and the long term effects on mental and physical health.
- It is lacking in preventative measures regarding sleep and travel. A lot of accidents must surely happen when people are only sleeping 4-5 hours a night and travelling 1 hour or more to work and back.
- With the current situation (Covid-19) I'm not too sure if I feel safe with the current health and safety standards
- We are still cavalier. Especially the departments that people don't like to mess with. The AD's will call you for a bnc cable that isn't taped down but don't say anything to a grip working 35ft up with no safety harness.... We have no 'common sense's approach. H&S is very seen to be done. If it slows us down, ignore it.

- The hours and traveling
- Forced to work 18 hours continuous on a APA commercial, triple time was nice but absolutely fucking dangerous driving afterwards. Only continued working because everybody else did, also as 3rd ad it looks bad if i left.
- They don't cover some of the real issues like working hours, turnaround time, no. of days worked in a row etc.
- I've been filming inside cars when there are moving and I feel more clarity is needed there
- The greatest challenge to H and S that never has a risk assessment or is regularly brought under review; is working hours.
- Anything regarding mental health is non-existent. There are so many people with incredible amounts of anxiety produced by work, and you can't leave because you need the money and actually like your job.
- They do not follow them
- Often times safety guidelines are set out prior to shooting, but then on the day it's "do what it takes to get the shot"
- regulations aren't necessarily the problem, it's more of productions respect and adherence towards them. Working mainly in entertainment and fact ent, there is an expectation of a minimum of 12 hours, short breaks between working hours, long drives after 12+hours working, regular missed break periods. Where as penalty charges and somewhat choosing days work can help protect crew. The reduction of crew on these shows leaves contractors much more pressured into unsafe working practices with little or no compensation. This is where I think support is greatly needed.
- There is very little safety in alot of cases and health is over looked dirt of the toilets and canteen area. Building sites are safer
- Must be followed by the book from HoD'S, not loosened to suit certain shots/locations as I have found quit often when time is pressing.
- Needs more clarity for every single production - and every production needs to have the same regulations regardless of budget
- Too much emphasis on getting the shot in time over doing it safely
- Working hours are still to much which fatigues crew and this increase change of bad things happening

- During filming in more developing / remote locations, my general experience is that risk assessments / other formalities tend to be skipped / rushed.
- I think there needs to be A) clarification before a day begins if there is a planned overtime. And B) incentives to not to overtime. C) opportunities for crew to say no to overtime.
- Filming in Dank, dark cellars and tight spaces, abandoned buildings and such
- H&S often not present on set, or our toothless in their approach - and they answer to production - no a higher authority. In January there was a near miss onset, which could have injured several crew members. I'm lucky enough to not have witness an accident or near-miss on set, but after the near miss - we carried on - there was no pause or communication with the crew about what happened, precautions were taken to stop the problem happening again, but there was limited communication with crew. Also no H&S consideration for crew working / driving long hours and how that affects h&s on set.
- H&S need to be more involved in working hours and travel times. There also needs to be an examination of protocols for shooting stunts and putting crew in potentially dangerous situations.
- We still do these ridiculous hours, usually continuous working days and barely have time to take a break. I've never done a CWD job where we've been given our (legal) 20 mins to eat lunch. How it's escaped any health and safety protocols is beyond me. We're making a film/tv show not in the trenches!!
- - Very long working hours that are expected from crew members - including shooting hours, prep/de-rig time and travel time over 5/6 day weeks. The number of car accidents driving to or from work caused by tiredness of crew members that I have heard about is ridiculous. It is dangerous. - the use of SFX smoke in contained enclosed areas/ closed studios and the effect it has on the chest and lungs is VERY damaging. Yet it still happens and no one asks questions. - there should be a Health and safety meeting EVERYDAY on set called by the 1stAD and H&S advisor, and whichever HoD is involved with their 'dangerous' equipment to fully explain risks and factors and how to safely work.
- Productions have sometimes put me or my crew in dangerous situations to save money
- Low budget shoots still cut corners in some cases.

- Some productions take it very seriously others require you just to do a simple online form to tick you've proved you understand H & S practice and this isn't necessarily true. More independent H & S staff need to be on sets who have real power to say "no" if cast and crew feel unsafe.
- Some sets have dangerous badly lit passage ways with wires and all sorts.
- We are constantly under pressure to do things that are not safe either because of time constraints or financial reasons
- Long hours, pushing 'grace' period. Not concerned about crew travel time and impact on tiredness.
- Working hours, travel home time, clawing back hours needs to be improved for crew safety eg reduce car crashes, people falling asleep at the wheel.
- Tv dramas need to up hold 30 min breaks on continuous days and respect the turnaround Call times for camera department who often stay later wrapping kit.
- Sometimes I feel that when we turn up to new locations we are not given a detailed or sometimes any health and safety brief.
- Many back problems as we are required to lift too much weight for way too long!! Especially when in a trainee position. Never a good foundation for the start of a career
- The cost of filming is so high that to be competitive the 10 hour filming day brings investment Some countries that have poor economies have developed a talented film crew base and compete with us now Production companies work within health and safety guidelines in my experience
- I believe working hours should be shorter and lengthy travel times should really be taken into account.
- Still rushing things at the end of the working day in most productions.
- Coronavirus has altered everything Previous to this they need clarifying
- Not anymore given the current Covid 19 pandemic.
- Crew have the right to voice concerns over H&S without fearing it will ruin their career!
- Working times are unsafe
- Regulations seem well meaning, but execution and enforcement are a joke

- Most ideas and plans are safe but when things start to get rushed I have seen and been asked to do things which I feel are unsafe.
- Tiredness needs to be included in risk assessments! And when people talk about health and safety they never include mental health! Also people never read risk assessments and most of the time they're just copy and pasted.
- I'm a trainee, so haven't been in the industry long, and I've already seen two major accidents. Both times a miracle no one was killed.
- I feel there needs to be much clearer non ambiguous policy (Or law?) in regards to shooting within or around moving vehicles. Too easy to make shortcuts for budgetary purposes which aren't always the safest way to achieve the shots.
- We have no idea when we sign up to work on a production what is insured, who is insured and what would happen if we had an accident on set.
- I think the health and safety regulations seems to be adequate for the work in the uk. There are issues with safety after working long hours and current covid back to work guidance. The rules however do not cover shooting abroad with crews from different countries
- When schedules are extremely tight, there is unfair pressure to move quickly. The fear is that if you do not meet sometimes impossible tasks you will be fired or have a reputation of not completing affecting future opportunities. I have seen crew members act unsafely on set just to satisfy productions schedules. Also I have been too tired many times to travel safely.
- The no. One problem is working long hours. Working whilst tired impedes your judgement. The second problem is that all health and safety officers need to be employed independently from the production. There needs to be an independent body that chooses a Health and Safety officer. Not the production itself.
- Long hours, pushing 'grace' period. Not concerned about crew travel time and impact on tiredness.
- Producers & productions often cut prep time of totally or never give enough time to get what is in the schedule for the day. Then blame the crew when it isn't done to schedule. Even when the schedule is totally unrealistic. They often sight money as an issue, but always find money from somewhere to keep certain people happy often at the expense of the crew's well being.
- I feel that time spent in work or travelling to work is far too high. More reasonable working weeks should be out in place to help crew fatigue.
- I feel like towards the final 2 hours of the day health and safety is less of a priority. However I feel that speaking out for health and safety is no longer taboo.

- I think they are, but are sometimes overlooked / ignored by senior members of production thinking that the worst will never happen on their shoot. The shot is more important. Plus, filmmakers don't want to hear the word 'No'. It's a systemic issue, not necessarily a legal one
- The rules are enforced by people with limited or no knowledge of our industry
- THE CURRENT GUIDELINES ARE TOO BASIC. ON RECENT PRODUCTIONS I HAVE COMPLAINED TO THE H&S OFFICER ABOUT THE SANITARY CONDITIONS OF THE HONEY WAGONS AND WC'S, BUT THIS WAS SURPRISINGLY OUTSIDE OF THEIR REMIT. I WAS TOLD THAT I NEEDED TO SPEAK TO PRODUCTION.
- Recently had a job with a real air quality problem on set - shooting on stage with lots of paraffin candles and gas fires not adequately ventilated. Sfx insisted no carbon monoxide problem but the gases and particles in the air were awful. Very difficult to get anyone to take seriously
- Travel time into the working day would help.
- Initial Health and Safety on set assessments are adequate but during the pressure of filming often bypassed at present seems it is dependent on a person on set (normally seems to be the the First AD) taking responsibility to stand up and take a step back and look at the safety aspect I think it needs to be a more collective responsibility without the stigma of being the one who's a 'pain and slows everything down' in the eyes of Production and Producers need to take more intrusive control in those situations as they are able to be the background looking at the overall picture
- For me it depends on the chain of command. For example if the director pushes enough people bend. That needs to stop
- I think for some production companies it's just a box that needs to be ticked and once the recces are over and the RAMS completed, there's little thought about H&S. Sometimes the need to get the shot overrides whether it's the right thing to do or, for lower end production companies, if there's no budget for a proper competent person to do the stunt or piece of action so they just make do. Lack of budget sometimes means less crew in a particular area, meaning longer hours for some - particularly with rigging and de-rigging / pre-calls. The long hours worked and driving home is something that concerns me as well.
- Even fin there are regulations they are often ignored especially here in Italy and when working in far away countries
- I think there needs to be stricter regulations regarding excessive working hours.

- Long working hours and reduced crew are still a problem particularly in factual output
- I would say the safety put in place can sometimes be sidelined a touch to suit the angle of the shot.
- Sometimes I think people are worried that voicing a concern may put their job at risk, so they don't voice it, hoping either someone else will, or that things will actually go okay.
- The regulations in the UK are more than adequate but the lack of implementation in the film and TV industry is huge. This question proves my point
- Our everyday exposure to risk from tiredness to driving hours never seems to be a consideration, the working hours also impacts on personal life's with relationships and sharing family needs often suffering. There are many positive and engaging privileges our work also offers, however proper conversations around health and safety seem to be driven only by Unions and Guilds who have to deal with the aftermath of what goes wrong this needs to change.
- H and s is just red tape. The real logical comes in the plan and procedure before the stunt. Paper work should be replacment by an independent crew member who is only there for the safety of all individuals. Risk assessments should be there But the h and s
- Parented living can't be the goal. Responsibility and accountability for your own live should always be part of the equation.
- Although H&S in the workplace seems to be OK, I don't think enough attention is paid to out of work hours. Sometimes the turnaround for depts like mine (costume) is ridiculously tight. This makes us very tired when driving. I took part in BBC training years ago and raised this issue. The instructor said to me that "nothing would be done until somebody had a serious car accident!!!!"
- It is the application of rules especially in TV where despite increasing budgets schedule are still tight and crew are very often pressured to cut corners. Often lack of H&S officers on set, and pressure from 1st ADs and growing number of inexperienced producers pushing to shoot
- If adhered to. The industry constantly ignores the law. Illegal practices are Actively encouraged by many HODs and supervisors and they use lack of time and costs as excuses. Safety Advisors are often ignored and seen as being a problem by some departments.
- Cost cutting and relevant safety and stunt coordinators disposed of on my last productionI working alongside Mark in 2016/17 I witnessed accidents/ and became aware of a near fatality, after last minute changes ment a stunt was carried out wrecklessly out at sea when it should

have been conducted in shallow waters. In stead of using a stunt performer they used a girl from a swimming club. No divers in water and no stunt co ordinator in control. AD fighting against the clock to complete against time, and completing days schedule with too many difficult shots to achieve. I would love the chance to expose some of these wrong doers in the industry who put lives of inexperienced younger newer crew members at great risk and jeopardy, in some cases with disastrous results! On this particular production I even feared for my own life for the first time in 30 years of production

- The risk assessment is purely for insurance. Nobody checks health and safety really ,only individual departments
- Yes in UK. Need to be same standard when working abroad if a UK based Production
- The rules are enforced by people with limited or no knowledge of our industry
- Implementation and attitude is the hardest thing and respect for why the rules are there.
- They pick up on ridiculous examples & ignore really dangerous Situations
- Main improvements in my point of view are ensuring that they are adhered to.
- Working times are far too high

How far do you agree with the following statement "UK productions always respect and uphold standards relating to Health & Safety?"

- big budget productions do not cut the corners as small companies do in my experience
- I think the majority absolutely do. However, there are still some that don't.
- This answer would be too long. One example....as an art department assistant on lost city of Z, along with one of the art directors I'd to climb up scaffolding approx 20ft high with no safety equipment, not even a hard hat. At the top we had a 1 foot scaffold plank to stand on while fixing frosted backing to potholes on a fake front boat/deck set up. Things like this happen on a regular basis in NI
- When time is limited and over stretched H&S go out of the window
- My own experiences in coronavirus era sets suggests otherwise
- Again, hours crew are expected to work undermines other efforts.
- In the current COVID arena some commercial companies are working as if nothing happened and don't look kindly on an individual raising some of the distancing guidances
- Some times the production team need to understand the technical issues
- See response from previous question
- In the current COVID arena some commercial companies are working as if nothing happened and don't look kindly on an individual raising some of the distancing guidances
- If the conditions of recognised Health and Safety had been adhered to Mark Milsom would nit have been killed
- see above ..safety should never be a reason for compromising crew
- i have witnessed a great deal of negligence on sets, usually tied to working hours, cost cutting, running late(bad scheduling) and people changing their mind last minute.
- Again its hard to adjust a risk asesment particularly if a departments input or risk has been overlooked.

- Time is money. I feel standards are upheld to a point, but recall instances where the stunt department is pushed to 'go, go, go!' to shoot, adding unnecessary pressure to the situation.
- Honey wagons are often overlooked with H&S and some are just disgusting need emptying but get half emptied to cut costs.
- As with my previous statement. "Always" respect standards cant really be used. Id say "mostly"!
- Not always and no one there to check or else afraid to raise objections for fear of being blacklisted
- I think budget wise productions have been squashed for a long time, with regards to prep time. In the post-Covid Production, I think longer prep, with deeper thought is needed for all aspects of production.
- All other than long working hours.
- My wife asked me what would stop the stairs from creaking, Apparently slimming world was not the right answer 😂
- I wouldn't use the word always. Too many examples of a lack of due diligence, many commercials shooting without medics and using runners as first aiders and stunt shoots happening without stunt co-ords. however mostly jobs i've been on have always been well run.
- We work in an industry where we can't always be that strict on health and safety as we do extraordinary tasks but mostly we are safe it's about proper leadership on a production to make things safe as possible.
- from my experience it depends on the production.
- Most productions are very good but some are certainly better than others
- Mostly but theres always the odd 1 or 2 not respecting/educating themselves on up to date standards whether they've come over seas where rules are different or unqualified individuals being called in. Luckily since joining the BSR in 2018 I haven't found myself on productions like this.
- For the most part, productions try to uphold health & safety issues, but long hours, speed of working & employees willingness to achieve, plus travelling can affect concentration.
- With the best will, small budget productions and 'friends' productions can be terrible for that ignorance, but the shocker is how the ignorance gets carried up the ladder into bigger productions on the back of this ignorance. We need a caretaking structure that every production must sign

up to which of course must have safety and H&S training at it's core, but our actual health and well being too. Post-wrap well-being should matter because it's the culture of film-making that brings people to burnout and they make bad decisions when in the wrong frame of mind. The cream at the top may be able to take the holiday or the time off or pass a job, but those who worked for less, or for the carrot to make their name or afraid of where the next job's coming from mayn't rest.

- Badly framed question. Would be better to present on a scale of 1-10 I would say that “in the majority of cases UK productions respect...”
- Much is window dressing.
- They mostly do but you frequently see productions push things that are unsafe to ‘get the right shot’. But unless you’re an HOD you don’t get listened to
- Time and Money. Ego's and power.
- They do on paper and in words but their actual actions differ, especially at the final hour (see above)
- Corners are cut as not enough budget
- I have been on productions where a stunt hasn’t been fully checked due to time restrictions. We were running behind due to the weather setting us back and everything was rushed and neither I nor my partner felt safe
- It can always be improved
- Productions do not ALWAYS respect and uphold safty.
- ... almost entirely. Sometimes time pressures lead to corners being cut and safety is compromised as a result.
- To a certain extent
- I’m an editor so it’s hard for me To say from a production / on set point of view.
- Health and safety is normally at the forefront. However many people uncharge have no idea and there has been a lot of rapid promotions of late which is not good. There is also an attitude within our industry that 'were above it all' ie legislation doesn't apply to us - were different. I refer to my previous statement on last minute changes.

- UK productions (Producers and Line Producers) are very good at respecting H and S standards but are guided by HOD's as to whether a specific action is "safe"...this places the safety of many sets in the hands of the HOD's that have been employed...this is what leads to any variation on the upholding of standards.
- In my experience they have generally been good but I do not trust that they always are.
- Generally depends on the individual Producers &/or 1st AD. Some productions take into account very real problems such as continually going into overtime Coupled with extended travel time. Other producers think nothing of overworking the crew and some 1s ADs will urn a blind eye to it under pressure from above. Honestly, sincere care for crew health and safety can depend on the morals, lack of experience, egos, career ambitions of those in charge.
- Often we are pressured into doing unsafe things, or work extreme hours, and feel like we wouldn't get rehired if we disagree
- Some are better than others. It depends which Producers and Line Producers are allocated to a Production. It relies on experienced good Producers.
- V much depends on culture coming down from Producer / LP etc
- Travel to car park.... mini bus to unit base..quick breakfast...mini bus to location..Pre-call 1hr....10-11hr day ... 45min wrap then mini bus to car park. 15 hrs door to door at best.
- As long as they've ticked the box to satisfy the insurers and the on set H&S person, that will do in most cases.
- Health & Safety is often overlooked at times when people feel rushed on set/the shoot is falling behind/a scene, shot or location needs completing before the end of the day and very little consideration is given for crew or artiste fatigue.
- Many do, but often the regulation is sparse and doesn't actually cover what's important.
- Hours to long
- I work on international documentaries and in the United States. We should have safe universal conditions.
- I have experienced good and bad situations so it's hard to pick one or the other.

- They attempt to but in the heat of it everything goes out the window in the name of filming.
- Some practices are questionable. Mainly it's ok but I've seen and been put under enormous pressure to rush like crazy with tonnes of equipment in areas like rocks and caves where an accident did eventually happen (not as serious as Mark's thank god) and we all knew it was coming cos you just can't work under such pressure and time constraints in rugged terrain and think it's all safe
- Things get informed if it will hold up the shoot.
- Crew tend to do risky things under a false sense of security- "were on a big budget production "someone" will have made sure it's safe to cross this grip made (in no more than 4mins) bridge etc. "
- I couldn't agree or disagree that ALL UK productions ALWAYS respect and uphold health and safety standards, but across my twenty years in the industry I believe that productions that I have worked on have been diligent in their approaches to safety standards, with only - thankfully - few specific lapses; of which, I would suggest that rather than a systemic failure, poor judgement by a single individual led to potentially hazardous situations or "near misses". I favour personal dynamic risk assessment and when situations develop that are outside an initial plan it's paramount that everyone present considers the safety of all their first priority. Of course, you need to feel confident and empowered on a set to speak up and say/ask, "is this still safe?", which for more junior crew and anyone under time pressure is challenging - but I like to be that person regardless. However, when it comes to more industry wide health impacting issues like working hours, I would say that standards are not properly upheld and need major improvement.
- I don't agree they *always* respect and uphold standards. They do some of the time depending on the production...
- In my experience TV productions mainly do. But there is no one overseeing or ensuring that they do. I have personally witnessed extras and actors being forced to do extremely dangerous stunts, by a famous director who explicitly ordered the crew to ignore what time it was and forced crew and actors to work far beyond the legal number of hours. That was a one-off, but there does not seem to be any accountability. If a director wants to behave like a despot and endanger lives, your only option is to suck it up and potentially hurt yourself, or walk off set and probably get sued and blacklisted.
- Most teams do but a few people don't respect the process.

- The will is there the paperwork is there, the time to provide adequate training. To cover off everything needed. And stop mistakes from happening isn't. It boils down to finance provided.
- Productions often do (I generally work in feature film production) but individuals don't always feel the responsibility on themselves, which is why their job/employment needs to be dependent on their cooperation.
- This is very often not the case.
- Weekly working/ shooting hours are way outside what most industries consider safe and legal. 12 hour shooting days and 6 day weeks have practically become the norm, that is a 72 hour SHOOTING week which does not even take into account UNAVOIDABLE ADDITIONAL HOURS of travel, prep, pre-calls and wrap.
- I think that Health and safety standards are sometimes ignored as a result of shoots overrunning or going over budget.
- They do on paper but the hours we have to work and the amount of pages 1st AD's have to push the crew through in a day can be nearly impossible. This leads to stress, people rushing to do things and accidents can occur because of this.
- That's hard to answer. The productions I'm involved in do - but I have heard of ones that don't.
- The length of many peoples working day(s), especially when you add on their travel time to and from a set or location set is frankly dangerous at times.
- More consideration needs to be given to H&S standards for companies and freelancers used while shooting outside the UK
- Please see answer above. In addition to this, accidents like that which sadly killed Mark shows that there is still something wrong.
- In my experience working for long periods if time in the highly toxic aftermath of the BP oil spill there was no regard for appropriate length of exposure.
- Most productions pay an acceptable degree of adherence to the guidelines, but there are still too many "low-ball" companies happy to flout them
- When filming in the UK. When we are on location abroad then depending on the country...

- Mostly they do but I have heard of some productions where budget / schedule limitations put pressure on to compromise
- I've felt safer in non-UK productions I've worked on.
- Most producers do take H&S seriously, but a few try to push the boundaries
- How can any one person answer this question? We can only speak from personal experience.
- Most of the time I find myself doing my own risk assessments. all RAs seem to be done by people in an office who have never visited the site. cutting and pasting documents.
- In the UK health and safety is generally ok but when productions go abroad UK standards of health and safety are not followed.
- Unable to provide direct perspective because I work in Los Angeles, USA. Productions here do not always respect and uphold health and safety standards.
- Not always- sometimes a 'show must go on' attitude is applied when a production think they can bend the rules around them.
- A lot of people don't follow guidelines and we work far too many hours to be deemed safe for operating machinery and driving home
- with in the UK I generally feel safe. I would be worried abroad where rules seems more relaxed
- This is not true. I personally feel that a lot of the health and safety advisors are yes men/women. Their end goal is to keep the production happy and out of trouble and to further their own film industry career. Time and again I have witnessed or been party to discussions on "bare minimum" requirements. As an outspoken person I have been told over and again that it isn't my place to disagree or argue with them and that I am working "under" the control of the Health and Safety Department - really? Is it not my professional remit to protect and prevent accidents- as it is for every crew member. Is it really ok to be told that it is not in the budget to provide specific extrication equipment and that I should buy it myself? That I should be paying for consumables out of my wages. I digress, Health and safety in the Industry will NEVER be totally autonomous or able to really do their job as long as they are employed by the production companies and told what to do.
- Only when it suits them and it's not increasing costs
- They are not always upheld or respected, especially on smaller, cheaper productions

- Biggest problem is hours worked in a week
- Some 1st Assistant Director's are dangerous. They don't care for safety. They just care for the producers and what they want.
- I usually make the experience that health & safety regulations will be bent if it is not the financial interest of production
- Rules are very often broken
- Long working hours, people having to drive home after a 12-18 hour day, no tolerance of actually being tired on set.
- See above.
- There is a marked improvement in the attention given to safety briefings around shoots or scenes that demand it (stunts, wire work and or Pyro etc). General H&S knowledge and its application is not always there and sometimes there is the assumption that 'everyone just knows' about safe practice. Whilst the presence of a trained first aider / medic is mandatory now on most productions / shoots, this sometimes leads to a tendency for personnel to forget their individual responsibilities when it comes to observing safe practice (not always the case). The industry must continue to develop regular training on clear methodology for communicating, reporting and dealing with aspects of safety (particularly preventative methodology), whether on a single camera shoot or large feature film. Whilst certain departments have to be trained in safe practice and carry the necessary qualifications to do so, arguably all production departments should be equipped with basic practical knowledge that can be assessed regularly or annually. I am pleased to see the number of first aid training courses being made available through industry Guilds and associations.
- Although the regulations are there, as soon as there is a time constraint or budget concerns, safety is thrown out the window.
- Working only in the UK on a handful of productions. I agree some measure are upheld.
- See above. yes, they do by letter of law- ie dense paperwork that no one reads, but not with clear, succinct messaging that every single person on set and off set absorbs.
- The key word here is "always". I would say we have a pretty good respect for health and safety, but our working hours leave people very exposed to car accidents when they leave work. Im a 2nd AD so myself and HMU / COS break turnaround at least twice a week on fantasy or period jobs. It is not right...

- I feel it can be haphazard in implementation
- Only when it suits
- But upholding standards in risk assessments and intended work practices is different from always complying
- Every day we see breaches of health and safety. It's a wonder not more crew members suffer an injury be it minor or serious. I've witnessed people being shut down by producers when they've raised a concern or fear. This is truly unacceptable.
- I think I mostly agree but I know we are not perfect
- All the procedures are there in principle however things are often missed especially with fire and electrical safety practices.
- I had an experience with truck drivers on one job. They were barely around the truck, but when they were they wouldn't offer to help with the tail lift. I had to ask repeatedly if I was on my own and getting magliners off. One day I had the lenses on the tail lift and had asked the truck driver if he would help me by operating the it with the remote. Instead of lowering, he tilted it and the liner started to come off at full height, with me on the edge. I was shouting - both terrified of it falling on me, but also at the cost of the lenses... the truck driver seemed to find it very amusing, laughing as he tilted it back up and I was shaking. I let production know that this had happened. It wasn't the only time... but production just gave him a "word" and that was it.
- They do mostly as long as they are properly identified and directors are controlled
- Because it's rotten from the top down. The execs MD's of production companies still allow writers and directors to make too many changes at the last minute which in the end compromises H&S mainly through crew as a direct result having to work longer and longer hours and getting less and less rest in between shooting days on long form. The people at the top don't get less rest as a result and don't have to risk falling asleep at the wheel driving home every night after doing far to many hours work that are even humane 6x days a week.
- Too generalising a question. Some productions are diligent others are not
- Too much emphasis is left on the individual to assess risk in location shooting. Locations are often not followed up with adequate arrangements for extra support to avoid unnecessary danger when working to a tight schedule in a hard location (for example rushing to complete things on uneven ground, no extra help hired / time in schedule allocated on difficult days).

- If directors are in a hurry to get their shot or complete a scene then crew safety goes out of the window.
- I am a 1st AD and have been put in tricky situations more than a handful of times where the director wants to do something I deem dangerous and the DoP and Producer are trying to please him and push to do it.
- except hours
- I have never worked in the UK, but here in the States it's about money. I have worked in some pretty bad places in my 20 years in this business. Air quality has never been a priority to producers or the studio. It all boils down to how much is it going to cost not how is this effecting the humans that are making the movie or show. We are expendable and they make sure we are aware of it.
- I think the majority do but we have all been on set and seen things that should not have been done.
- Always is the word to contest
- See above
- When time pressures are tight definitely health and safety may sometimes not always be highest concern in the industry
- I think sometimes when time constraints are in issue some things can be rushed. That is when I feel people are most likely out at risk. Maybe to get the shot before wrap at short time instead of having to pay the cost of OT etc.
- I think they do the best they can in their own interest. They know the limits of the standards and they know what can be kept secret within the productions.
- They do not unfortunately as they seem to take budget into account far more seriously than health and safety and the wellbeing of those they employ
- I believe that we turn many a blind eye to alot of questionable every day practices.
- We push this to it's limits time and time again. I would say that most productions with a few exceptions do the min that they feel is nessesary
- I think yes for the most part
- I would agree that productions "mostly" respect and uphold standards however I would not agree that productions "always" uphold them.

- Unsafe working hours
- Overly long hours are a significant health risk in my opinion and that's always being ignored in favour of endless overtime.
- Most of the time. The rare cases are easy to spot, and the difficulty is how far can you stand your ground with the risk of being replaced.
- Based on the productions I have worked on
- Control measures in risk assessments are not always adhered to, there is no one to make sure they are implemented and productions and crew will always take the quickest cheapest option.
- I often fight for sensible decisions, sometimes I win sometimes I lose. Fortunately I am old enough and experienced enough to either leave a job, threaten to leave or refuse to do something I disagree with. That is not the case for many who are either too junior or inexperienced to want to expose themselves in that way.
- I think I mostly agree but I know we are not perfect
- I work mainly on documentaries. Most of my work days involve insufficient breaks and long hours. I don't work in a crew, but usually as a one man band. It is often difficult to raise objections as you are seen to be "awkward". H&S should be drilled into everyone at the start of the job, and be upheld by properly written call sheets.
- See above.
- I think intentions are good but it doesn't always transfer to practice.
- Most of the time Health & Safety is adhered to but sometimes it's stretched. For instance a director suddenly wants to put the camera in a live, busy road that hasn't been locked down or has no Stop/Go crew. As a DoP I've had to argue with both the director and the producer to not do the shot. For me it's those off-the cuff set ups, that were never part of the Tech Recce and never risk assessed, are the most dangerous.
- Unaware of obligations
- I think I mostly agree but I know we are not perfect
- But upholding standards in risk assessments and intended work practices is different from always complying

- H&S is generally adhered to as long as it doesn't impact on the schedule then rules can be bent
- The regulations are overlooked if it makes it easier/saves money
- As in previous answer. Big projects are much more aware of H&S and the crew also feel backed to be brave to stand up and say "I want another rehearsal" or "we need to do this tomorrow I am physically drained"
- Paint smoke filled rooms, repeated paraffin candles, hundreds at once, burning for 6 months in enclosed rooms. I bought an air tester after crew had black nostrils every day. Said quality was terrible. Supposedly independent tester brought in who said it was fine. I have kept all recordings, photos and videos as proof.
- The work/ rest or work/life balance is still not properly addressed. Accidents are waiting to happen.
- Usually, although occasionally some situations are leaning into faux pas areas
- Usually and when in the UK but sometimes not.
- Health and safety I feel like things are good. Mental health they are not.
- Often, I have experienced the case of the smaller the budget, the less regard for health and safety.
- My answer would more accurately be - mostly respect h&s guidelines
- Priorities? 'The Shot', 'The Day', 'The Scene' 'The Bottom Line', and so on..
- Pressure on the day to ignore H&S to get the shot is the problem.
- There are a lot of 'paper exercises' and not enough physical safety management.
- Depends on the budget of the film and how much time is left in the day of what still needs shooting. Generally with these two combined everything goes out the window.
- Pushed for time some productions cut corners
- Working hours and travel to home have been ignored for years, yet I can't stand on a platform 4' off the ground without a safety rail?
- I mostly agree with this. However, there occasional exceptions.

- See previous
- When working on Hard Sun a scene which was a house setting on fire got out of control and the whole set went up in flames. There was an 'every man for himself' evacuation from the old warehouse the set had been built in. Cameras, personal belongings, lights, etc, were all abandoned while everyone fled for the exit on the other side of the large warehouse. There was no proper safety briefing, no pre explained escape plan - now I look back the entire thing was a joke in how it was set up. Shooting crew sandwiched between the flaming set and about 20 5ft tall gas canisters which were feeding the flames from the SFX unit.. rubber gas pipes which were feeding the set were only partially matted over and were in the path of the entire camera crew when we realised the fire was out of control. We're lucky no one fell or got hurt. Production carried on as normal the next day but completely locked the warehouse so no one could get in to get their things or inspect the damage. Instead they arranged for everything to be bought out by a small selected group of production people. My guess is that was because they didn't want anyone to have evidence of the danger we'd all been put in. There's a couple videos around but this was a few years ago so they'll be hard to find now. Nonetheless, there's evidence and trust me, how I've explained it doesn't even begin to explain how big this fire was... and only 15 or so meters from the gas canisters too!
- Most do, particularly the higher budget, larger scale productions. However there are smaller productions that tend to try and cut corners which don't "always respect and uphold standards relating to health and safety".
- With respect to working hours this is very rarely adhere to. At least for some departments Hair& Make, costume and AD's.
- There's always people trying to stretch the limits.
- I don't think there will ever be full agreement on anything so I'm not sure we should aim for it, but it's obvious that there is often a gap between what producers are prepared to accept and what crew are prepared to accept.
- Mostly agree. The 'Wild West' element of production still has questionable standards.
- Only in so far as they fulfil the minimum requirements demanded by insurance, and when it comes to the production office, health & safety is never taken into account as it is dismissed as an 'office environment'.
- Some productions do, some don't as well as they should do.

- Completing the day is always more important. The end of the day is where H & S goes out of the window. Working hours and travel are another grey area.
- The majority of tv and film productions are great, the commercials on the other hand tend to be a joke since they think they can get away with it only being a 1-5 day job.
- As with all aspects of filming, health and safety starts with productions attitude to it's importance and who from production is responsible and accountable for H&S. I have been on all scales of shows (small budget TV to top tier feature films) and find that no matter what the budget, if someone is responsible from production and approachable and this also is supplemented by a responsible crew member on-set (usually the 1st AD and DP) then any issues with health and safety can be raised easily and quickly. This is also dealt with in a positive manner without issue. There also needs to be a brief to directors and creatives that if health and safety issues are raised and need to be dealt with then this takes precedent over any schedule, shot list or hours left in the day. Health and safety of crew take importance over everything else.
- Very much depends on whether it suits what they want to do.
- I believe, UK Productions have very strong H&S standards; possibly some of the best in the world.
- Does that also include filming abroad? It seems that crew have less rights abroad if something goes wrong.
- For the most part, productions will adhere to rules and some will go beyond to ensure safety. There are varying standards however and this is not always the case.
- This isn't a sweeping answer, some productions are fantastic, others are cowboys
- Some absolutely do, some absolutely don't.
- It depends on the productions and quite often the budget.
- UK productions definitely do not respect and uphold health and safety standards, they outsource those issues to company's like First Option to write their risk assessments and take the lead and always absolve themselves of blame when accidents happen on set.
- For the most part productions are pretty good and take things seriously on set. It is not always 'the production' at fault, but sometimes crew can take a cavalier attitude and proceed with a go-ahead attitude.

- Only upheld when it suits production.
- Getting the shot in time seems more important
- Health and safety I feel like things are good. Mental health they are not.
- While they may follow certain safety very well with the hours being worked there will always be an element of people being unsafe
- There are situations where H&S are obviously conveniently overlooked.
- Some do, some dont
- I'd agree that they uphold standards for say stunt crews who are allocated all the time they need, yet other departments such as camera are often rushed.
- - many productions will just refuse to correctly acknowledge if there has been a H&S breach and would rather just 'sweep in under the carpet' and deal with it quietly rather than addressing it fully and addressing the crew. We work in VERY dangerous situations and put our lives at risk in many scenarios in the film & tv industry, and by crew members accepting to work on a job, we should know that we are going to be correctly looked after and cared for if there was an accident. The statement 'you are easily replaced' always springs to mind. If something happens, it doesn't matter, get rid of it quietly and get someone else in to finish the job.
- I work in locations and hours are still problematic. I location managed the shoot at a stately home on a big film last year which was shooting splits / nights, which meant I had to pull 18 plus hour days to cover the prep and part of the shoot as there was no one else available to split the days and it wasn't fair for the assistants to take the brunt when I wasn't there. I lived over an hour away and had to really justify a hotel room for myself (which was still 20 mins away) to production. Oh, this was also a job where no one seemed to bat an eye lid (not even H&S who was very much on set) when video village was set up about 20m from the supposed stopping point of a car driving down a road at high speed and doing a handbrake turn...
- Quick changes in scheduling or lazy scheduling because we are digital doesn't give adequate time to reassess the environment. People often work overly long hours Without adequate breaks and then have a long drive home causing danger to life. On top of that 'Grace' periods are used when scenes over run and 'broken turnarounds' are used more and more especially at the end of shoots when productions are squeezing reshoots in or

things they scheduled badly that weren't filmed on the correct filming day this is especially damaging when people are most tired and most likely to make mistakes. People are often overworked and exhausted often becoming ill. Suffering with colds, anxiety and some have panic attacks. This is backed up by Bectu eyes wide shut campaign and research.

- Especially for AD's. Working through lunch, having to be at work before your start time, travel times
- It is really hard to say as it differs from project to project. Some films will have diligent health & safety officers that do a great job, some can be felt it's almost over the top and hinders production and at other times you can be off doing stuff unsafe and no one can be around to keep an eye on it.
- H&S is generally adhered to as long as it doesn't impact on the schedule then rules can be bent
- The guidelines set out for filming hours are never adhered to. 11hr turn arounds are broken constantly and as a result our health is affected.
- If it saves money and or/time, shortcuts are often made or encouraged.
- Productions do not always follow the necessary protocols to keep crew safe when trying to achieve certain scenes.
- I've witnessed horrific health and safety breaches on set all due to rushing, time constraint and a lack of unprofessionalism and knowledge of what their actual job entails, from a 1st AD who is ultimately culpable when a producer isn't present.
- I think a lot do feel they do respect things, but under pressure to get things done in the Benny Hill hour, they begin to forget this. Not all teams or productions but some.
- Some do to be fair and some definitely don't
- Not always
- Some do, some are 'loose' with their interpretation.
- The basic issue is that the majority of production management are not aware of their legal duties. There is a misnomer that production insurance will cover it if there is an issue rather than pro active preventative action.

- Depends on the production. Most productions have medics. I have worked on a job that did not have a medic to save money and there was an accident. Had to wait for an ambulance to arrive. But the production wanted to continue shooting whilst still waiting for an ambulance. Also had a production where the medics were not allowed to hand out paracetamol or ibuprofen.
- I think some productions can be great and look after the crew and cast well. But on the other hand I have been on jobs that no ones safety or health is taken into consideration and we must just go with what's happening otherwise we're worried we won't be hired back.
- Goodwill and some planning in the form of risk assessments are shown. However, when the schedule goes out of the window on certain days and the shouting starts. Due diligence Goes out the window and rushing sometimes makes me feel unsafe.
- There has been disregard to Health & Safety on every 40+ Uk production that I have worked on. "As long as we get the shot!"
- It would seem that UK standards may not always upheld when filming abroad.
- I feel like when they can, the standards are upheld but as soon as time or budget isn't sufficient the bending of rules start and the crew are always disregarded.
- Some health and safety regulations seem to go out the window when we start to run out of time.
- How am I supposed to know that?
- on each production I've been on they've been stricter and more attentive to any production in the USA.
- The real issues are the long working hours for all departments - until that is addressed no amount of Health and Safety paperwork/information attached to the call sheet will make a difference.
- I have been on many sets where health and especially safety have not been properly monitored
- Some do, some Dont. Invariably it comes down to time and budget. Some can't afford to make it safe. Some can't afford to not make it safe!
- As above- overall the plans are good but they are not always upheld.
- I was filming on a live road once. With traffic coming from both directions. During the shot the camera man and focus puller and actor would cross the road. The whole thing was super rushed and the director was shouting. It felt extremely unsafe.

- I'm an Australian
- I think in large part that the regulations themselves tend to be okay to the best of my knowledge. The larger problem is the skirting around them, or oftentimes just plain ignoring of them in the rush to shoot. Time pressure is, I believe, the single greatest cause of health and safety breaches in the industry, and people that would ordinarily adhere to the regs will very often ignore them in the panic and rush to get 'the shot'. The plain fact of the matter is that each and every production I have ever worked on has been grossly over-ambitious in terms of scheduling, but with no leeway or provision to alter/extend the schedule.
- There is a health and safety office but they are employed by the production company. It is a massive conflict of interest. The one thing that needs to be on a risk assessment is fatigue but this is ignored.
- I agree, but this is in my own personal experience on set. I think these standards could be made clearer. I may be unaware of times when standards haven't been upheld.
- What happened on Black Earth Rising indicates that the rules had not been upheld
- I feel they issue H&S paperwork but do not adhere to them when the pressure is on.
- I've worked on a film and we were rushed on to a rooftop set to get a sunset shot. The roof hadn't been seen before by anyone and it was dangerous. The health and safety officer, paid directly by the production, didn't want to say anything when I asked is this safe?
- Some do, some are 'loose' with their interpretation.
- They never allow enough time for complex shots & for example I have been on a job where there isn't a grip & should be.
- Very small things are over examined but when it comes to bigger risks , too much emphasis is put on cost.
- I feel a lot safer on larger productions. Sometimes the 1st AD will overlook health and safety to achieve the schedule.
- Often when things become rushes mistakes are made and the same care isn't taken.
- I think they are, but are sometimes overlooked / ignored by senior members of production thinking that the worst will never happen on their shoot. The shot is more important. Plus, filmmakers don't want to hear the word 'No'. It's a systemic issue, not necessarily a legal one

- I FEEL THAT UK PRODUCTIONS UPHOLD H & S IN AN EFFORT TO REDUCE RISKS & ACCIDENTS, BUT ALSO INCREASINGLY TO PROTECT THE PRODUCTIONS FROM LITIGATION. ON ONE PRODUCTION I COMPLAINED ABOUT FLAME EFFECTS BURNING KEROSENE ON A STAGE. VENTILATION WAS POOR, HIGH LEVELS IN THE METERING WAS IGNORED BY THE H&S OFFICER AND SEVERAL CREW USED THEIR OWN CARBON FILTERED MASKS TO COPE IN THESE CONDITIONS.
- Compulsory overtime then driving home makes for too long a day
- As answer above corners are cut when up against it in the schedule especially on tight budgets the same old story I'm afraid. Often the Health and Safety Assessment is not relevant to the fast changing parameters set beforehand and the shot changes then there seems never the time to actually take a set back and assess the safety aspect. We all need to question everything not just the 1st, Grip etc It's goes back to if you think if you don't feel safe there should be no fear of saying so
- Agree *except* for when something needs to be done exceptionally quickly. Then it can all go out the window.
- Job security is a factor. If the 1st doesnt do what the producer/director wants then they risk being fired.
- I think I mostly agree but there are times were getting in the can comes first. I worked on a job and we were doing camera OT every night, regularly more than an hour, on an already 11+1 day and then expected to de-rig after and then drive home and come back the next morning on a majorly broken turnaround. Financially there was compensation for this but it's not the point - my genuine worry is someone working hours like these will have a car accident driving home.
- Compared to productions in Italy they are more respectful but my above comment of depends in which country the shoot is taking place
- I agree that it's always put in place but I think things can change dramatically when shooting a scene and especially if time is running out and full safety not always thought about.
- I feel the productions that I work on adhere to health and safety regulations however I am very aware that there are a lot of others that don't. Especially in the commercial circuit.
- This varies greatly between productions, and is affected by budget, and also personalities. This also applies to the questions below regarding working hours.

- Some are better than others but on the whole most crew don't know or understand health and safety. H&S doesn't stop you doing anything, it just asks that you plan it. The daily sending out of 50 risk assessments no one reads reinforces a culture of confusion.
- Publishing a risk assessment has become as prefunctry as a call sheet, "I only look when and where I need to be" a common use.
- Generally the lower the budget, the lower the standards of production protocols including health and safety.
- Most productions seem to obide by the law until we're up against it to get something shot!
- Once risk assessments are held by production, often not allowed to implement them while shooting
- As a safety advisor I am often ignored, vilified and harassed by certain departments who believe Legislation does not apply to them. An example is construction of a huge trench system. CDM rules ignored and when challenged was informed that the trench wasn't real and was for a film, despite being over 3 m deep and full of people.
- I would agree mostly with the above statement, but it does depend on the production and the sometimes the budget.
- See previous comment, last production I worked on in 2017 was full of cost cutting, accidents, lack of health and safety and after raising issues, had my career ended by the ProductionBase broadcast companies!
- Usually
- Depends how much support and backing is given by senior management and Studio
- It depends on the production. I believe that less experienced crew cut corners to save budget and production needs to be more closely observed by health safety And insurance officials. I have definitely seen a steep decline over the years which is worrying
- I feel that whilst there is seen to be focus on areas of Health and Safety such as stunts/working around animals/fire etc. There is a huge lack of awareness that every single day that a crew member comes to work, they are working almost double the hours of a "normal 9-5". I don't believe that this is considered within health and safety regulations. And there always seems to be loopholes to allow the extreme hours. Crew members are driving to and from work, handling heavy equipment, working in a studio/set environment where there are many hazards, working in all weathers - all on a minimal amount of sleep/sleep deprived.
- Productions mostly stick to H&S standards but I've witnessed the standards slip when time starts to run out, generally at the end of the day

- It often feels as though the safety of the crew is second place to production costs.
- I think long term effects of poor air quality within a studio, especially with regards to SFX smoke and atmos is constantly overlooked.
- Working hours remains a big issue still but more and more companies are taking H&S very seriously, especially the biggest production companies
- 99% of the time for on set issues.
- On set when I first started films ,on Robin Hood There was a fight scene with horses & there were extras & stunts lying on the floor while horses galloping around them nearly crushing their heads
- It depends on the production.
- H&S is always upheld until we are running behind!

Specifically, do you feel that productions in the UK respect regulations relating to:

- We work too long hours with too little pastoral care
- I'm not afraid of speaking up so whenever I've asked something or challenged it, senior staff members agree. I think it's all to do with how you present cases. You don't go in all guns blazing. You address concerns in a reasonable diplomatic manner.
- No support for Locations departments or anyone not in a union
- I work in editorial so some of these do not really relate
- It's not often I get a 11 hour break in between shifts.
- Using the law To Govan working hours all the time is like driving to the exact speed limit without paying attention to what is ahead, something will go wrong. Just because its allowed doesn't mean its the right thing to do.
- I work in commercials because I love working with different crews, and being able to have time off when I need it. I do also get paid well. But I'd be happy to do less hours (a standard day of 10 hours on camera APA) to see my family more. There are no regulations that govern one production to the next. No production will give me advanced warning before I start a job that they intend to do a serious amount of overtime and 98% of the time won't even ask if I mind doing the overtime. Penalties are a joke and so meal times, time off the clock (which under EU law is illegal), travel time, breaks, rest days aren't considered or even given most of the time. 40 set-ups, several locations, finishing at 22:00-00:00 and being back at work for 07:30 is quite normal. Before and after COVID! Humans get ill with not enough proper sleep, food, rest. No wonder the industry is synonymous with substance abuse and accidents due to sleep deprivation and a total lack of humane judgment... when all I have to say is "no" to get a bad name for myself and banded a troublemaker by those in charge (client, product, agency, producer, person who holds the purse) and my family suffer from my loss of work... what does that say for our industry and the question of health and safety?
- I think film production does stick to regulations of working hours but I feel those hours are too long to start with. Commercials on the other had hardly ever stick to 'working hours', adequate hotels or reasonable turn around time. Also not caring what work you have the next day if it's not in their production and won't get penalised for it.

- They rarely include travel time
- Productions will always turn the situation to suit themselves and their budget
- There are cases where if, for example, you work in London you may have a 1.5 hour journey each way where you're local so don't qualify for accommodation, but have a 3hr round trip each day so this dramatically impacts your turnaround, prep & wrap times.
- Travel distance on nightshoots should be reduced to 30 Miles for accommodation to be provided.
- Most productions are good but we still have the certain ones that do not stick to the LPD deal.
- Always told that provisions that would make travel and filming safer are outside of the budget. Expected to completely exhaust and overstretched myself to compensate for cut corners.
- Time between wrap and call tends to be ok but doesn't take into account strike and prep time
- Production do what they need to suit themselves
- It is my understanding that many contracts still opt us out of the EU working hours directive.
- Again, it's a beef about hours. The last day of the shoot is usually scheduled to be the longest, totally disregarding the fact that many of the crew will be going onto another shoot the next day. Again, a warning before you confirm would be appreciated. I'm not the only one who's gone straight from one shoot to another with an hour's sleep in the car!
- Clients and Agencies on commercials have too much power and too small budgets. Productions are squeezed and crew suffer.
- Since coming back to work after the covid lockdown, shoots seem to be longer days without a huge concern for transmission of the virus. People seem to believe wearing masks or being around the same people all day is enough to protect the spread.
- The last two weeks of shooting is usually chaotic where things are being squeezed in that haven't been filmed due to time. People then have to break their turn around and their health and health and safety is always affected as far as I can see.
- Project Specific

- Working Hours - since covid hit and we are working semi continuous days to ensure crew are fed, i have noticed a general lift in morale on the jobs i have worked on since August 2020. However should we revert to continuous days, we will notice certain departments that are forgotten about. Wrap time - often the makeup dept are the last to finish so camera overtime and even a 'grace' period can affect our working day dramatically. Accom - i have had to fight for accomodation on 2 jobs this year to which production has finally given in and booked us accomodation. Given that makeup are always the first called and last to wrap, i am surprised that we are often forgotten about or expected to find out own accom.
- Mostly but not always
- As a Freelancer, I sometimes break the 11 hour rule between shifts if it means getting to another job elsewhere. Productions often don't take into account the commute times between shifts.
- Luckily there are a lot of productions who cater for prep/wrap time and accommodation when needed, but still a large amount of productions you have to discuss or even negotiate such things and one thing that tends to come up a lot is productions trying to get away with not putting crew up when working at locations outside of London which involve long travel times outside of the shooting day.
- Prep and wrap time is crazy for locations, production, make up, costume and some ADs.
- As I said as a member of the art department we are not given as much consideration as shoot crew.
- I find it's the smaller TV jobs that don't respect the H&S ramifications of their decisions. These can be jobs for the bigger networks (Amazon/Netflix) but run by an independent production. I did one job that allowed a 15 hour day before travel.
- I can only speak for TV drama in regards to this but trying to save money at the cost of travel and rest for crew is always an issue.
- Mostly it's unconsidered wrap/ de rig times leading to broken turnaround.
- The problem is that the regulations need to be changed.
- I have work 12 hour days where I have to give an hour on top of this day for free, no pay. Then I have to take into account travel time usually 1 hour either side (plus a little more for traffic) I only spend about 7 hours a day in my own home and 6 of them is sleeping. Silly hours means silly

mistakes. My friend fell to sleep at the wheel (luckily survived) due to long working hours and exhaustion. Work less hours and add an extra two weeks into the shoot that way we are not overworked and tired and can make better/more sensible decisions when we can think.

- As a 2nd AD I'm expected to wave my 11hr turn around but am compensated for doing so
- Shooting crews turnarounds are always protected in my experience. Not so much for the support crews - Make Up, Costume, Transport, ADs etc
- Productions adhere to Actors rest periods but in general, expect many departments to break their turnarounds. This applies in particular to Assistant Directors, Make-up, Costume, locations, unit managers, and drivers. And many of the above departments are not paid for the daily pre-call work they do. It is not uncommon to see a couple of runners delivering bacon rolls to a group of sparks and riggers on a paid early call to pre-light, whereby the runners handing out the food are the only ones not being paid any overtime because they are just expected to do feed pre-call work every day.
- I don't have a huge amount of experience on sets, only a couple of jobs, but my answers mainly reflect what I witnessed amongst the crews I worked with rather than the casts. The above are often not respected for casts but it is ALWAYS worse for crews and technical staff.
- The regulations are mostly followed in my experience but i think the accepted hours that are regulated are too long.
- Broken turn around shouldn't be assumed or taken that it is a given. It is illegal and money should not just be given to make up to the lack of sleep/ rest
- I have worked in the industry for 20 + years and have experience of all of the above issues and more
- Rest time between call time is not consistent in every department.
- In terms of this subject on the productions I have personally worked on. This have improved over the last few years.
- I work in factual programming, and we do try and adhere to working hours/ wrap time - but often the pressures of budget cuts mean that days are pushed
- You have to fight for these rights, get classified as 'difficult' and they will expect you to ask they don't get offered.
- You have to fight for these rights, get classified as 'difficult' and they will expect you to ask they don't get offered.
- Health and safety assesements are made and presented as a proposal, but on set prctice is often different.

- It's not straightforward to answer this question. Working hours, prep/wrap time and sleep/rest time vary from department to department. Provision of accommodation is rare unless filming on location which can cause crew to drive for an hour or more to and from their homes to location each day. This can further break their rest time. This is an area which I believe needs addressing and paying for the time, break of break, etc, is not the answer.
- I work outside of the UK so don't feel qualified to answer this question.
- I think it depends on who this is relating to. Actors always. Directors and HOD's certainly have a voice and power to make them aware and are often driven and also offered accommodation. Technicians, particularly junior crew members are looked after the least.
- Call can be moved the next day to make sure there is no broken turnaround but the change in sleep hours is very hard to live with all the time.
- Working days are too long, with too little time to rest in between days. No other job profession expects you to work for 12+ hours 5 days a week.
- There is too much of an easy way out with paying for overtime or broken turnaround and less of an emphasis on caring for the well-being of over-tired crew.
- With regard to rest time or sleep time between calls, some members of crew have a much longer wrap time each day/night than others, add to that a drive home, and script changes that need to be checked for the following day and your rest time is drastically reduced. So many times I've left for work by 5:30am been on set to walk through with a director at 6:30, meetings with my own department at lunch, 40 mins to an hour wrap at the end of the day, arrived home by 9pm and sat up until midnight with whatever colour pages we're now on, go to bed get 5 hours sleep and start again.
- They work on a basis of what suits them. Will have you do 13 hour days and expect you to drive a van back to base or when they do give minimal travel time they act like it's a gesture of good will. Driving a 2 hour round trip to a location to have 30 minutes travel time taken off is poor form
- Costume Dept - we are generally expected to give an hour prep and 30 mins wrap UNPAID. Travel back from set is rarely included into the shooting day and so eats into our 'wrap' time. This is very often results in a broken turnaround in which we then also have to drive ourselves home. Unacceptable.

- I think the fact most people driving an hour at least on top of a 12 hour day (possibly more with prep / precalls) isn't okay. The 11 hour turnaround time doesn't work if you spend 2+ hours driving either payment for travel hours or reduced shooting days are needed. Particularly lower level employees suffer from this
- Working 17 hour days on 3 hours sleep for months then expected to drive home on some jobs! Not safe at all!
- As a relatively junior member of production crew I'm expected to be in an hour before shooting crew and I usually leave around an hour afterwards. This means I usually wind up doing 60 hour weeks which leaves little time for any form of recreation or relaxation during the week.
- I have worked 18 hours night shifts for 5 weeks. Pretty sure that's illegal.
- It's worse on lower paid jobs. Higher end TV and Film is usually better for looking after crew in terms of all the above.
- Depends on whether you are contracted or a Daily as to whether you get the chance to stay over/rest. It can be hard for the various departments to fight for dailies to stop over, as well as " permanent dailies" on top of their already hefty work schedule.
- So often I see costume, hair and make up asked to break turn around. And a lot of the time they not really asked, but have their arms twisted. Travelling times to locations that are far away are often manipulated so they don't need to be considered too. Productions will get around this stuff anyway they can.
- We break our turnaround in Hair & Makeup a lot, it's almost the norm. Paying for that isn't really enough when people are so sleep deprived they could easily crash their car etc
- Outlander are horrific for the turn arounds and location distances, Michael Wilson implements " discretionary accommodation " so if u do accept a room that they reluctantly half arse offer you then u get no Perdiams and they don't even tell you about the rooms. You have to fight for one. Outlander is particularly awful to work for and they need investigation at many levels!
- Our sleep/rest is never the issue. Always lighting, cast pick ups or breaking their turnaround, never ours and on my last two productions we've had to fight to be paid adequately for breaking times.
- I usually work in crowd Costume where very long days with broken turnarounds are really common. However overnights/hotel provision are rare.

- Favours are always expected. Pre calls and grace, even when grace is broken more than 3 times a week production often find away around not having to pay crew - I've experienced stopping time stamps and removing clocks
- I'm in the costume department so definitely feel turnaround times etc can be really pushed. Especially hard if it's constantly - not on 'one off' situations
- Sometimes there is not a adequate break between days. Or finishing late on Fridays and starting early on Mondays.
- Hours are decided based on majority of crew. Often departments with long precalls and big get in/out each night such as costume and make up are overlooked.
- Costume department are always first in and last out with the most hours and no paid overtime
- Laws were passed stating that sky work over 6 hours needs a 20 minute break. We are expected to work 10 hours with no break. Legally we are entitled to an hour. Legally there has to be 11 hours between shifts. This very rarely happens when you look at derig and precalls. And if it is broken they just throw money at you instead of delaying the next call time.
- I feel liek there is enough time between shooting day but sometimes our department have to work over so we get a broken turnaround which results in even wors conditions for us who are already stretched. I honestly believe you are more productive working a 10h day rather then a 13h day. I usually get Ca 9h at home Which means I go straight to bed and up again.
- Well every job I have down there has always been a broken turn around
- Travel from some locations not covered in the rest time.
- Often the situations where the situation is reasonable (by the awfully low standards that are now normal) for the crew are due to pressure from the crew. Especially on the mid budget jobs and below. Many line producers / PMs are great and take care of us, some don't at all.
- I feel that as long as you on paper have 11 hours off in between wrap and call time it doesn't matter. But that doesn't take into account travel time up to 45 minutes neither prep or de-rig time written into contract.

- I've had to fight for overnight accommodation on a few jobs, these ones are also the ones cutting corners on work hours and on turnaround time. As an assistant director my prep/ wrap time is usually an issue with working at least an hour and a half at day start/ end expected of my dept (for free)
- It is broken occasionally, but financial provision is usually made.
- DIT I do more hours than most
- Myself and many others I know have nearly or in some cases have fallen asleep at the wheel due to hours at work.
- Whilst in theory there's an 11 hour turn over between wrap and call, in my experience this is never met. Prep/strike time for some departments run into this turn over, and productions can get away with breaking turn around by paying crew to do this. However an extra bit of money doesn't make up for lost sleep, with some departments such as locations and transport having no other choice but to continue working well beyond wrap, in some scenarios managing less than an hours sleep before going to work the next day in spite of having accommodation provided. I have heard too many stories from various departments about sleep-deprived driving and car crashes due to the long hours expected of film crew members. An 11 hour turn around is already not enough time considering some people's travel and wrap-out times. Regardless, this turn around time should be strictly enforced and not be something that can be bought with meagre broken turn around pay. If a department needs more time to wrap out of a location or to prep at the start of the day, this should be adequately scheduled in advance.
- I think it's often a problem from the bottom, up. PAs and Runners are often roped into rushes runs where they're on the road an unhealthy number of consecutive driving hours. The higher up the ladder you get, the more responsibility so the higher the expectation to answer your phone whenever. I would have been fired by now if I hadn't done as per the silent, unwritten rule book rather than my contract.
- On a job that was hours drive for my dailies, it was past the miles from studios and only supplied accomdation for people starting before 4am only time I was lucky
- Have had less than 6 hours between wrap/call on tv shows multiple times, the worst resulting in 1.5 hours sleep
- Often even after wrap time we will have to work another 4 hours de rig which is in paid as they won't let us include it on our time sheets. However the work needs to be done?!

- Working in locations means that sometimes we had days where we are first in and last out. If you're on camera for 08:00hrs, you may have a precall of other departments for 07:00hrs, meaning you're there for 06:30hrs to park everything up. Then with a 12hr day, and an hours wrap you find yourself finishing after 14.5hrs. That's not including travel either way. Where possible we split crew, but this isn't always the case because each schedule and team are stretched.
- Less attention is given to the vulnerability of crew who are forced to work longer hours because of directorial decisions.
- In the location dept. Specifically prep and wrap is always added onto the day and sometimes with the commute leaves you very little time to turn around safely. Accommodation has been provided occasionally when the days been particularly long but as a rule I've had to accommodate myself and sometimes members of the team.
- The regulations need changing
- I work in the location department and am the first in and last out each day. I've had so many fights to get paid for the hours we do, and for accommodation. For example. In a location that is within 30 miles radius and south west, it was 2hr30min from where I lived (north London). I was there for 3 weeks in total with 1 days filming. The production refused to give me accommodation on the day before and the night of the filming. Days before we film are always late for us, with having to see all the trailers in after they've wrapped and travelled from their previous location. So I was seeing in the trailers at 10:00pm, which took an hour and half, and back in for 05:00am. On the filming day, I had to see the whole location out on wrap and didn't finish until 10:30pm, to then have to be in for strike day at 05:30am (because the electricians wanted to get out earlier at 6). When I asked for accommodation for just two nights I was told 'it's not our fault you live so far away'. LOTS of crew live in north London. I tried to drive home on the first night and found myself asleep at the wheel, I had to pull over and book myself in to a local hotel, paid for myself, and it was an expensive area to stay in. I did this for two nights. Our safety and working hours should not be such a battle to protect. It's a known fact crew often lose their lives due to travel accidents from exhaustion, why are we still fighting about it?
- Some productions may provide accommodation for you depending on your commute but anything studio based won't but this only scratches the surface.

- A production's focus regarding prep and wrap has more to do with the overtime they have to pay out as opposed to the health and safety of the crew
- I've had managers really argue and push for accommodation previously for members of our team prepping early in a far away location - they said the location was within the studio distance so didn't qualify despite the fact they were wrapping late and starting early.
- I'm in hair and makeup so hours are always longer and therefore a lot of the time end up broken turn around and I don't think I have ever been offered accommodation in this situation.
- Never break 11 hr rule very rarely
- Working day length seems to be open for debate. Children's programmes/shooting hours seem most sensible and plenty is achieved in these hours. It's the cumulative affect of long days and hard work rather than individual days that are problematic coupled with weeks where you either do splits or pull back and it's hard to rest. It is often not considered that not all crew are local and have significant travel/commute time also. How affordable is accommodation local to most shooting locations and studios?!
- Rest time between wrap and call rarely seems to be for the benefit of the working crew. A few recent jobs have had them extended only due to cast contracts for them to have extra time off the clock
- I have been working a distance from home and had to travel home because production would not put us up so with derig and travel we had less than 11 hrs break
- It's not uncommon to travel an hour to work each day, spend an hour prepping, 10 hours shooting with no lunch break, an hour wrapping then an another hour driving home. That's 14 hours without rest.
- Broken turnaround is viewed as entirely a monetary issue when in fact it's a far greater consideration.
- I work in make up and really feel the negative impact of long shooting days and unit bases that are too far away from locations.
- It's hard to know exactly why the regulations are, but a lot of the time we start earlier than call times, wrap later and it's not taken into consideration
- New entrants are expected to work longer hours and this is dangerous

- i was working on a small budget film that was right at the 30million dollar threshold. We were 1 mile off from being too far from production base so they felt that they didn't need to provide accommodation. We were filming in the middle of now where and as a sign of good faith, they gave us "complimentary accommodation" that consisted of tents and camping cabins for a 6 week shoot.....They did not make this clear when we took on the job as i am sure a lot of people would have not worked on the production.
- Rarely at the end of a shoot when schedules are over optimistic and pick ups are pushed in.
- The care is more about how much it will cost a production rather than safety when breaking turnarounds.
- Working 12 hours and not including travel time before call and after wrap. Factor in all the work that happens off the clock and most crew are not getting enough of a break.
- If the director wants to roll over hours, it generally will and on many occasions have we had 8-10 hours off before work again.
- Crew will normally get sleep / rest time, enough prep and tend not to work excessive hours. But productions eg Line Producers often find themselves working incredibly long hours, often 7 days a week. As budgets have been squeezed Line Producers get paid less, work longer hours, have no support or inexperienced support and are pressured to accept this so that the money goes on screen.
- UK productions only really look after the shooting crew and their hours. For those crew who work additional hours to the shooting unit (locations, make up, costume, production, assistant directors etc.) no consideration is given to them regarding their hours and in some cases, their working hours are queried as unnecessary.
- I am often asked to break turnaround and pre call times.. although at least OT rates are paid for this.
- 12 hr days with pre calls and wraps and after wrap recess make a proper rest period impossible
- I think you needed a column that says 'sometimes' - as there is a big difference between 'mostly' and 'rarely'. And the grey area in the middle is where it always comes undone. The grace period of prep and wrap should be abolished - why do we work for free for up to half an hour a day (on top of an already long day)
- turnaround is only ever worked out for camera hours. prep and wrap departments turn around is always broken with a claw back of hours and its is dangerous, unsustainable and unproductive.

- I think turnover times should be flexible and are sometimes necessary. Accommodation etc too there are more risky fish to fry
- When working on a film in a studio I probably average 5.5 hours sleep a night by the time I've battled through M25 traffic home and left enough time to avoid too much traffic there. Over a long period of time, this is not enough!
- Drivers always seem to get the Least Sleep Time often 1st up and last to bed. Not just Unit Cars But the 4x4 drivers and Luton Van drivers often doing 14-16hr shifts with T.O.C as little as 4hrs that's travel and sleep time. Sometimes we sleep in the vehicle to get more sleep than traveling. And are the only crew members not to receive any compensation for it.
- I have always got enough sleep but some crew don't. Depends on production, timescale and weather so don't mind in such circumstances. Hence very important to look after one's health. "I'm 72!!"
- Is the 11hr turnaround intended to be a tie of rest? If so how can it be if, for example, a day's shoot on location runs into overtime, the day started with a pre-call and ends with wrap time followed by say an hour 1/2 journey each way. It is all too easy to end up with around 5-7 hours sleep... and on a week or longer at the one location it is exhausting and dangerous.
- As a member of both the Transport and Locations Departments we're generally 1st in and last out. As a Transport Manager that often rolls into working from home after wrap AND on days off so Rest Time is never 11hrs As a Location Dept Driver we're expected to get in 1st, leave last but give "free" time before and after unpaid unlike almost every other department
- Hours are still too long in the TV and Film Industry
- Wrap time (at least 15mins-1hr expected for free)- I strongly disagree with. This should be paid at extra per every 15 mins or a separate fee agreed for during negotiation. For example 15 mins wrap time paid per day at regular rate for most crew, longer for some depts (which is usually expected 'for free'- on top of 10 or 11 hr days.)
- Working hours.. i mean I count myself lucky when i have done less than 15 hours including travel and pre-calls for a commercial day.. more if a music video! however prep/wrap as a 2nd/3rd AD doesn't have too much of an effect on me as we get paid for pre-calls/wrapouts. Accommodation always taken care of never had any issues. Sleep/rest time I have rarely had my turnaround broken so can't complain too much, but it has happened in the past.

- with early calls and late finishes, the 11 hour turnaround is often used even when not asked. this with travel times for most people means no chance of getting anything close to 8 hours sleep even if you was to only go to sleep as soon as you get home. this can be done, but after long runs of doing this the performers become more at risk of fatigue and therefore accidents.
- Most of the time I do have 11 hours rest in between as per our contract but I feel our contracts should be changed as our working hours are far too long & this has a huge impact on peoples health!!! If I'm working on a job where the hours are 10 hours shoot day then I have to come in 1/2 hours for make-up hair plus driving time your already looking at 14 hours day! I often start feeling run down & it takes me a few weeks for my health to recover after a 2 weeks job. Can be even longer if the jobs longer. Our hours are too long full stop! It's not safe & above all it's not healthy. They should plan the shoot days better in order to be able to shoot 8/9 hours day Max then any department that has pre calls doesn't have to suffer such long days. Plus our department Stunts can be highly dangerous & I do not feel it is safe to have to wait all day to then do a stunt at the end of it!!! If stints are happening they should always be first up or at least done before lunchtime! Sleep is one of the most important things we need for good health & working in film/tv all crew are seriously deprived of this! It need to change.
- As a stunt performer and the dangerous nature of our department we hardly ever seem to get enough prep time or we are rushed which always baffles me.
- Again each production is different, I've been on some that have no consideration of turnarounds between work days and others that are very good.
- What angers me is not necessarily actually working longer hours nor doing broken turn arounds etc, But the assumption that I am available to do so. In my experience it is NEVER acceptable to say that you must go home on wrap. I am absolutely certain that if I did so, I would never work again in the industry. Even weddings/funerals/child care are not acceptable reasons to stand up and say that you are not available to go into overtime and that you must go home.
- For me it is the travel times and more common now travel and shoot! We all live roughly an hour from the studio's (base) and then they are pushing the locations further away without accommodation so you end up with the choice of pay for your own place or travel upto 2hrs a day and in some cases more! It is tricky as production can't be held accountable for your place of residence but it is always on the edge of the

maximum allowable miles from a base. You then have mini bus rides in your own time as you are never allowed on location this also adds to the day and is never taken into account for prep wrap or working hours!

- Intentions are generally good, sometimes employees have to be 'protected from themselves.
- It seems the bigger productions can be held accountable to some degree because they can be spoken to by unions and in context of pre-negotiated contractual industry agreements but they still try it on and get around the rules whichever way they can - their bottom line or that particular need people feel to put their stamp on a department seems to count more. Medium budgets seem to be 50/50 on how well they perform with their bottom line in mind.
- Call sheets are often given past midnight for very early calls and it is a requirement for production to stay up to find the time you are in the next day- this directly leads to insufficient sleep. Enforcing a cutoff for call sheets would be very helpful for improving necessary sleep and improving health and safety.
- They do only the minimum they can get away with. Sometimes a crew will revolt and they rethink their strategy.
- Travel time, especially working in London, is a massive issue. Production often try and get out of paying accommodation when crew are having to travel a long way to set. In London, from one day to the next, set can be on opposite sides of London; while being 'within London', travel times can easily be an hour and a half each way. On top of long hours, this can be really dangerous, and terrible for family life.
- I work in editorial not on set free
- We're asked to break turn around quite regularly. You don't want to be difficult and say no, but at the same time, it starts to really take its toll when it's all added up, days in a row with broken turn around
- We need 11 hours off the clock
- Often the last day of a shoot tends to be long to avoid TOC with no thought of crew members who have an early start on another job the next day. Luckily I have only once gone straight from one shoot which finished at 6am to another where the call time was 7am!
- In my experience all shoots except music videos are fairly managed in terms of time, or at least recompensed appropriately.
- Again in terms of call / wrap times I keep my own time, which doesn't adhere to those.

- We are exploited to the maximum legally permitted. Extra hours are given for free making a 13-14 hour day not unusual (an awful lot unpaid). This is pure exploitation and has been stamped out in other industries over a hundred years ago. Disgusting.
- Working hours are a nightmare on all film productions almost everywhere in the world. Until cast members are hired by the week rather than the day, producers will always be required to maximise the shooting time per day.
- As illustrated above. Even respecting regulations a crew member is pushed to the limits. It's closer to a military regime for a trained soldier.
- I have been sent documentation stating most productions in UK are supportive of needs and desires of crew in unity.
- Most of the productions have been reasonable with working hours and accommodation however I feel sometimes you do have to put up a fight to get the most reasonable requests such as accommodation for locations.
- I work in HMU and we regularly break our turnarounds.
- Early calls for some teams Pay overtime to get round the rest periods
- Working hours are lead by the creative and sometimes producers. To save time and risk crews lives.
- It's about the only thing as they are forced to.
- I've had production break turnaround where we had no say. OT every second day. No say. You're just assumed to be ok with it and then when you're exhausted they rush you
- For departments such as Costume / Mup / locations / ADs who DO NOT get paid (or get paid accurately) for prep or wrap and who's jobs are at their busiest during the prep and wrap time in order to allow everyone else to commence working at call time or working days just get extended and extended with little regard to H&S, turn around, and the fact that often we are travelling to and fro on 3-5 hours sleep (if we're lucky)
- When production plans the production sensible schedules are possible. However when shooting abroad it can be a real challenge.
- The issues mentioned above are the absolute key health and safety issues to be addressed as an industry in my view.
- All ADs care about is the best working hours to "get the day" and save money and shoot days - never in the best interest of the crew. I also feel like particular in big budget movies when a 1st AD a member of the DGA and can also be a co-producer this can be a conflict of interest. The 1st

AD is no longer looking for the crew's best interest but for the production and what the producers want - albeit there are a couple of exceptions who are fantastic.

- I work in Locations. Working overtime is not condoned but hours are often mismanaged. I have rarely worked on a production where accomodation is provided.
- But that's because the regulations are very biased in favour of the way productions in the UK want to operate
- I am a 2nd AD so rarely get a full 11hr turnaround between crew wrap and crew call times
- This area is improving but broadcasters need to take responsibility and companies for what they are asking people to do.
- On my productions as a line producer I respect all of the above. Health and safety is paramount but Not all productions do and sometimes budget overrides health and safety. It shouldn't!
- Shooting hours always, prep/wrap time often not for certain departments
- Working hours should take into account travel time, pre-call and wrap time. A couple of hours overtime does not make a 14 hour plus travel work day safe or acceptable.
- Again, I can only answer for the productions I've worked on. I have heard some horror stories about hours.
- I have never worked on a show where the production department aren't expected to work more than their given prep/wrap time. My contract states an hour before and half after but I am, without fail, always there until 1-2 hours after wrap - making my day at least 12-14 hours long minus commute.
- Prep and wrap time for AD's are often taken for granted. This then impinges on sleep / rest time
- I do feel that the PACT agreement was something of a compromise too far. Since when were 11 hour standard work days acceptable in the 21st Century? Also, pre-calls are an issue. They are often misused as a way to circumvent the working hours.
- For the Make Up and Costume Departments, turn arounds are frequently broken.
- Again there is next to no oversight if receiving grant or foundation money.

- I've had to threaten to resign off more than one job to get local accommodation for myself and my team when locations are more than a 90 minute drive from home coupled with a 12 - 14 hour day - leaving less than 7 hours actual break from one day to the next. We should be looking at legal instruments to end the open-ended length of day attitude and include all travel time over 1 hour each way as part of the working day ie get paid overtime for it
- I work in location department and it's impossible to adhere to turnaround times due to our job
- I work in documentaries and we always respect these boundaries. I can imagine in drama it's different
- The rules are inadequate. To me, every safety regulation in the agreement can be changed if both parties agree... well who cannot if they want to stay employed?
- I always try make sure that the above regulations are respected. I do rely on the HOD's to feedback on their crew when there are issues with working hours. Some HOD's will not compromise their vision regardless of the state of their crew and the productions resources. The biggest problem is being alerted problems only after they have occurred.
- Productions in Los Angeles often do not respect working hours, prep/wrap time, sleep/rest time, and sometimes respect provisions of accommodations.
- I think these are mostly adhered to but they are often only just met.
- I work with people who come over from the UK. Can't say I'm always impressed
- The better funded jobs do adhere to these regulations, but low budget jobs often don't
- Answers vary cause not all productions can afford to implement
- I quite often only have 6 hrs at home between working days
- Production companies are now concerned if you have been working a 12 hr night outside in winter and are tired driving home.
- The schedule is all important. Rest and working times are constantly shifting due to inadequate budgets and shortened timeframes of project completion

- My turnaround is always broken
- Only just days too long especially in the winter
- Depends massively what department you are in. Male-dominant departments tend to fare better and have more rules/payment in place with hours worked.
- 11 hr rule is usually adhered to, but that doesn't take into account 1 1/2 hr drive each way.
- I am worried about losing the 11 hours turnaround in the PACT agreement on days off. We should be guaranteed 24+11 hours or 48+11 hours off for it to be counted as a day or weekend off. This will lead to an unsafe Fraturday culture at the end of the week.
- In recent years I have worked mainly on APA commercials, where the days/nights can be extremely long. However everyone knows this, pay is comensurate and nobody works against their will. Productions could sometimes be more upfront about how long days could run, but often they do not know in advance. I value guidance from 1st ADs who are honest with crew and keep them updated through the day.
- There are sometimes loopholes around the giving the crew time between sleep and Wrap times and I feel productions often exploit these loopholes whenever they can as budgets seem more important than the welfare of the crew.
- I'm in the locations department and I feel like I'm always breaking turnaround at least half an hour
- It has changed in the last year to be better, before this I would have said rarely to never for most.
- Broken turnarounds/Fraturday's are all becoming the norm in a bid to squeeze as much as possible from schedules and crews.
- Nothing has changed. Every shoot i am on someone crashes their car in ghe way home as they're too tired. We need shorter days, ans production to put people up. Too many productions are bending the rules of the miles limit from prod office and not putting people up, leading to dangerously long days
- Depends on department.
- Depends on department, locations often get least rest between.
- This is a critical issue. Including the consideration of travel time to and from work.

- Rest time is the bare minimum, and it does not include drive back home.
- I have worked on a lot of sets this year where BECTU hours agreements were not stuck to. This is worse when travel to locations outside of London is not factored in on top of an already very heavy day - sometimes up to an extra three hours in travel time. I personally know of one person who has been involved in a traffic accident as a result of driving after long shoots. I have also seen accidents on set as a result of rushing to keep to schedule and rushing to complete things in adverse weather conditions.
- Turnaround usually adhered to across the board. Prep and Wrap just expected to work around the 'on-camera' hours....not acceptable - should be shift patterns if need to be early and work late. Features and TV mostly good on working hours - commercials not so, often VERY long shoots.
- Once again, I have never worked in the UK. Here in the state's we have to work and get our hours in order to have medical. We need our prep time, that many AD's don't give. They will bring the actor in b4 the 18 minute set up that is in the contract. Also, they have universal health care. If we get sick and can't work we don't get paid then we loose our insurance bc we can't make the hours. People will come to work sick in order to survive.
- Location dependent sleep rest isn't often considered especially London area where simple travel time can range from 1-2 hours
- I often hear of the AD and Costume and Make up departments not getting proper turnaround time.
- Turnaround times from wrap to call are always respected but there is a grey area regarding de-rig times and pre-calls as well as journey times to work so the reality for a lot of few is that they only have eight hours or less between arriving home and getting up again to leave.
- 70-80 hour weeks are common in features and sometimes even worked into the schedule, the now classic Bond '10 hour day plus 2 hours over' confirmed in prep as 'standard' day then usually overtime as well, it's not safe and I know commercials are often a lot worse. Productions big and small should be heavily penalised for working people so hard and I mean far more so than paying overtime.
- I work in the continuity department where the working hours are never respected. My wrap time is supposed to be one hour and the average time I stay after wrap is minimum 3hours on a big production. I have been brought into a production where the HoD had been overloaded with work for two months and had to fight to bring an assistant in to help. This should not be normal. I have been asked to lie about our in and out times, so that production doesn't have to pay for too much overtime and doesn't ask questions about our 'efficiency' of work. We should not be

expected to provide such detailed paperwork that takes hours after wrap to complete. I am aware that this work is very helpful and helps the production but the standards of work in my department are unhealthy. In every production I have worked so far, my department skips dinner every day and goes home to sleep a few hours.

- Crew contracts often contain many tenuous and ambiguous terms and conditions, particularly liability of prep wrap times, and (department depending) what times crew member should 'give'.
- I worked on a Paramount feature film last year where our locations were just within the 40 miles distance from the production office but that meant up to a 90 minute journey each way for the majority of the crew. Accomodation or reimbursement of accommodation was not offered until a few HODs kicked up a fuss and were reimbursed. Still was not offered to the majority.
- We still work in an industry that has a culture of long working hours with decision making left to the last min which then leads to long working hours which is neither productive or putting safety 1st
- Especially disregarded is the working hour regulations and inclusion of overtime for non-shooting crew. My first job in Production one day I worked 8am - 1am the next day with no additional pay. So many other times the department and other non-shooting departments have had to do longer days than shooting crew with no overtime accrued, only under the basis that they could technically stop working before wrap, but this isn't realistic when people have to stay behind for distributing the next day's call sheet/diary, completing production reports, printing sides etc etc
- The idea that a 7pm wrap followed by an 8am call time is enough time away from work is warped. Crew are rarely able to enjoy a “hard out” at 7pm, and rarely able to arrive at 8am to start. The combination of; prep/wrap, commute, and household/family duties means there is no time left for personal care or nurturing of ones spirit. For some reason these important things have been neglected by the film industry, despite the fact that I’m sure all crew would agree that a happy crew is a productive crew.
- The AD’s always seem to care more about crew being well rested between days than the higher production guys
- It depends on your department.
- I've worked too many 18 hour shoots to feel like these regulations are being respected.

- Most productions don't care how far away you live they just want what they call LOUCAL even if your not ,so you have to break your turn around or pay your own hotel cost .
- The issue is the standard length of the shoot day is excessive and therefore prep/wrap and additional hours create an environment where crew are working too many hours when you add in commute as well
- Pre calls and derigs are not considered. Director choosing to shoot more than they need because of digital media capabilities, everyone on set is under pressure to agree to over shooting.
- Despite being paid for broken turnaround it isn't very much for a camera trainee, I would rather be safe and have the extra sleep.
- While many people will get adequate rest there is a significant minority who do not on a regular basis. This is often because of the turnaround being called from Wrap to Call for they it as a whole.
- Production generally act within the agreed hours but those agreed hours are often longer than should be worked for a good health/ life balance. It is also more and more common for prep and de rig times to be added.the average working hours in the are uk are 34.9-39 intv and film 50-60 is more normal with often 12 hours travel a week on top.
- The actors generally determine rest time....if their rules dictate a break then we get it.
- As a DoP I usually get reasonable turn-around hours but my camera / electrical / grip crew mostly don't as they have to stay after camera wrap to pack up etc. And then often Electrical is pre-called the following day. Same goes for a lot of the Art Department.
- Travel time
- I feel it usually comes down to money or pleasing "grown ups" . Productions want to save money or please the higher up people at the expense of crews
- Since the new Bectu overtime rules, Productions have cut back severely as it costs them. Production as a department still has a way to go... but in time the "old schoolers" out there altering the timesheets of their own team to avoid payment of overtime worked will be phased out... It is very very much better than it was!
- If wrap and call accounted for all hours work we would have much shorter days without the lack of sleep they happens now

- See answer to 3 above. Working hours need to be addressed. We put them in (often unpaid) because we love our jobs and are passionate about the projects we work on, but we should t have to compromise our safety as we regularly do when having to drive long distances in an exhausted state.
- It's difficult to answer because some shoots follow all the rules and other shoots break all the rules.
- Everyone is always looking to cut budgets and have had to drive far to set, work a long day (aren't they all?) and then drive home
- As an AD this is rarely met
- They look at this for shooting times only and lower grades don't get accommodation offered.
- Every production is different, but my experience is that on the whole productions try to respect the above
- I mostly agree with the above however I've been on productions where they've either at a certain point found a loophole or just paid large amounts of overtime,
- Productions frequently push the limitations of working hours, prep/wrap time, and turnaround time to the limit.
- Every contract requires the crew to sign away their rights as specified by the EU Working Regulations.
- I truly believe that the technical 11 hr break is normally 9 hours as there is usually at least an hours travel to and from set. This is dangerous and unhealthy
- Even if overall call is 10 hours the wrap and travel is not taken into consideration- often driving tired
- I mostly agree with the above however I've been on productions where they've either at a certain point found a loophole or just paid large amounts of overtime,
- Doesn't matter if it's a big or small production it's all the same. As camera crew you're expected to be on set with the camera ready to look through at the call time yet it's rare to never that a commercials or dailies crew are given a pre call to do this. It's just an unspoken expectation that camera crew must be ready for then or they're not on it enough. I've been on shoot days which have lasted 22 hours. I've been expected to work on 4 hours sleep. As for accommodations... if you're not a head of department you're expected to be fine with staying in a damp bed, in a ibis, next to a main road in Cardiff because the multi million dollar Netflix drama you're working on doesn't think you're important enough crew

to spend an extra £20 per head to put you in the clean, dry, quiet Premier Inn around the corner. That's if you get accommodation at all! My first trainee job on the tunnel down never Dover I explained I had nowhere to stay and they said I could either do the job or not do the job but they weren't sorting accommodation. Even though they couldn't find a local trainer anyway.. instead I slept in my car for 3 weeks until the B camera crew realised what I was doing and helped me out with a place. I'm not saying productions never look after crew - I'm just saying that unless you're an HOD you're treated as less important and thus it's okay not to look after you.

- Accommodation is usually provided where required - when it's in a city different to the one where the production base is. But that's just a way of saying 'we've given you somewhere to stay so you can't complain about the long hours you're still doing'. Assistant Directors tend to not be cared for regarding prep and wrap times, same with Makeup, Costume, and Production sometimes. More days need to be added to shoots to spread out the workload and work hours so that it doesn't have to be that we need to do a minimum of 12 hours a day on a standard day, rather than we've done enough in 10 hours so we don't need to do anymore today. Also, Directors need to be more reasonable with what they need - so much shot footage goes unused e.g. doing 15 takes per setup of 10 setups for a 1 page scene is just unnecessary. Let's be more firm with them and tell them you don't need all this footage, and what you've already got achieves what you want from the actors/scene.
- Even if overall call is 10 hours the wrap and travel is not taken into consideration- often driving tired
- I'm not entirely sure what the regulations are regarding prep/wrap time. However this can add up to 4 hours plus onto a shoot day.
- I would say that this depends on the production in question and their time and budgetary constraints. Admittedly I have only had 3 long term jobs as base runner. The first was great at this - we almost always wrapped on time, had adequate breaks, were asked in plenty of time if we could go over and had several hours in the evening to ourselves before having to sleep. We were always asked if we needed a room when we were away from the studio in Windsor, even if the location was London. My 2nd job was awful - we were always going over, sometimes by more than an hour. There were long drives to location (We were all "London based" but locations were Essex or Kent). Most of the time I barely had an hour after getting home before I had to go to bed to get somewhere between 5-6 hours sleep. I was exhausted being the first to arrive and last to leave. My 3rd job at the start of this year was a dream. We finished early everyday and went in to Grace maybe 3 times in 2 months. I had ample

time on an evening to do things that I enjoyed like a regular person (gym, TV, food, pub) and still have a decent night's sleep. I think this is down to production attitude and approach to schedule.

- They may be respecting regulations, but what if the regulations aren't up to the job?
- It is one set of rules for some departments, and another for others.
- Accommodation is not provided anymore due to the '30 mile radius from Production base' rule, forcing some crew to make dangerously long journeys to & from work.
- I select these answers from a production standpoint. Production office working hours are never considered, either by the productions themselves or by unions such as BECTU; they are usually among the first in and the last out but are often excluded from set overtime, excluded from access to catering and crew's accommodation needs are always prioritised.
- The constant battle with the second and H ODs from Costume and Make Up about overtime on how things should be dealt with is more tiring than actually having none of the sleep! The night before
- 11 hour turnaround between wrap and call time is not acceptable. It can often take 45 mins to get from wrap through de-rig, into a minibus and back in to your own car to then travel an hour to get home. A similar amount of time is needed in the morning to park at base, get breakfast, get the minibus to set and be 15 minutes early. The 11 hour turnaround needs to account for this. If we had 11 hours between getting into our cars (at night) and getting back in to them in the morning, we would actually be able to eat well, have an hour or so to see our families and to get the recommended 7 hour minimum of sleep for our long days.
- Turnaround time is always extremely vital but depending on which department you work in, strongly dependent on how late you wrap out of a location/set. So even though there might be 11 hour turnaround on the schedule, in reality when wrapping, driving away and getting home, turnaround can often be less than 9 hours.
- However, many crew members travel a long way to base / location. I have known crew members with new borns travelling 2hrs either side of a long shooting day, on a six day week, at the end of a three months shoot. There is something that needs bridging between production and personal responsibility. As crew, I think we are all guilty of driving when utterly shattered.

- Frequent script amendments are extending the working days for some departments (Production, Continuity, Art Department, Costume, Make-up), more frantic and intense schedules and location shoots are extending the working days and reducing the rest time between wrap and call
- These factors need to be regulated on WHERE people live rather than where the production base is. I strongly feel that production need to be made aware if people are travelling great distances to work from their main home. We work in London which covers such a vast area you can be travelling 1.5hrs or longer to work before you have even started your day and this is a factor when shooting and determining the shooting day. If people need help to get to and from work then it should be offered. If people need accommodation close to the studio they are shooting at to break up long travel times home during a week this should be offered. This needs to be addressed up front during prep rather than ignored and people struggling to drive home or sleeping in cars to help get to and from work. I have put "rarely" for sleep/rest time because productions don't accurately know how far their crew are travelling to and from work each day. So they won't know how long people do have to rest between each day.
- Crews are expected to travel longer and it's not included in the day.
- You accept the hours on your contract, but are always expected to stay as long as necessary. There are no real limits
- Such a mixed bag. Some do, some don't. But many seem to not be aware of any notion of reasonable hours
- There is less consideration for the extra time certain departments do after wrap.
- They only do this because they don't want to pay TOC payments, it's one of the only overtime payments that functions as it should. Productions avoid breaking turnaround because of financial implications rather than for the safety and well-being of their employees.
- Crew travel time is rarely taking into account though
- It is a constant, habitual, incessant problem: productions never clarify when they actually want to start filming - for the cameras and sound to turn over. This just creates problems with expectations: when shoaled you start work.
- In my department you have to work that day until the work is complete, you can't leave it to the next day - so hours are too long - not enough people in our department to help out
- It's difficult to answer because some shoots follow all the rules and other shoots break all the rules.

- Hours have always been an issue, squeezing as much as humanly possible out of every member of crew
- As a department with a pre call and big de rig almost every day costume (and make up) times are rarely taken into account when it comes to broken turnaround.
- Accommodation provided only if it exceeds the standard distance from production office irrespective of the shooting hours
- Until they start putting silly call times like 10am which means we don't get home until 10pm and then still have to leave at the same time as a 8am call to avoid commuter traffic.
- I have put rarely in mind of end of shooting periods. At the start of a shoot you are more likely to get the rest time. Claw backs and weekend hours are often cut in to. I have put rarely to following regulations because we have to opt out of normal working week hours also the working time directive is a European law which we will now lose until something replaces it after Brexit.
- Make-up calls and de-rig nearly always break 11hr turnaround !
- In my department I am constantly expected to break my turn around denied accommodation to help with those turn arounds. It is a constant fight I'm tired of having.
- Many productions seem happy to break the 11 hour turnaround
- If it's our last day with an actor we are expected to finish their scenes rather than get them back for another day. This leads to longer days
- Rarely will a member of production/AD address a broken turn around in the hope that no one will mention it, or the fact that they haven't even considers what their schedule entails for some departments.
- When I was a trainee, looking back at the hours I did, it was absolutely stupid. I remember one morning I fell asleep at the wheel for a moment while going round a corner, luckily the turn woke me up and there was no-one on the road as it was so early. Some films have failed to provide hotels.
- Broken turn around a are a huge issue, also 12 hours on camera make it so dangerous for most departments. 11 hours when some departments have 1 hour pre and wrap is definitely dangerous when people are driving to and from work

- Makeup dept are never given consideration for prep and wrap and we are expected to 'give' these hours. My last film we had to give 1hour before and 30 mins after the crew call MUp and costume the ONLY depots giving !!
- The free giveaway prep/wrap is disgraceful, dangerous and unlawful. It must be addressed.
- Working hours is long. Especially with 11 day fortnights. Some crew may have long travel to their homes which adds to the day. Risk of tiredness whilst behind the wheel. I have had a near miss of an accident on the way to work due to tiredness.
- I'm from a hair and makeup department and many jobs we never get correct breaks, overtime, precalls - we are expected to come in early and stay later and not get paid extra, work through lunch to make up cast for time lost on set prior to the break or get given trailers or work spaces that are not okay to work in at all.
- A shoot tried to squeeze every drop of juice out of the day. So things like grace, which under a shorter day would perhaps be reasonable, steak another 15 minutes of our rest and recovery time.
- 10hrs + 1hr lunch + 2hr travel 13hrs 11hour turnaround makes this 10 hr day the only Health and Safety hour day to be worked. Any problems outwith these hours will not come under insurers radar as it's against the rules of Law in 11hr break
- In my experience, working in Drama and Feature has more safe and correct practices than working on TVCs, which I have found to be more likely to bend rules.
- As we all know every production is different so I feel it will be down to the individual to ask more questions before accepting any jobs going forward.
- The fact that production can pay a tiny fee to break someone's 11h turnaround is completely out of order. And that broken TOC is often only from when production decides to start and stop paying them. They might have 3h travel on top. It should simply never even get to that in the first place. And it certainly shouldn't be easy to waive with a small payment.
- When 'standard' working hours are broken, they are more often than not financially paid for (OT, TOC, etc).
- Production Offices are sometimes moved around. Travelling from London sometimes takes 2 hours each way depending where of course, but its never quick.

- Regulations may be followed, but this doesn't mean the regulations are healthy or safe! Working days are getting too long with constant pre-calls and overtime. Travel time often feels dangerous due to poor rest time.
- Of course they do not respect regulations pertaining to the above. We are routinely, as a matter of course, forced to sign away our rights under the EU working time directive in order to be permitted to work on a job. This is a tacit admission that there is little to no respect for the work/life balance of crews. The attitude from producers seems to be that "yes, it's heavy work-wise, but just for a short while whilst we shoot principal photography, lets just get our heads down and get through it", with little regard for the fact that whilst they spend many months (or even years) working reasonable hours through development and pre-production, and then after in post-production, for us crew-members it is a constant cycle of shooting long hours and arduous schedules, and being asked to work-over and give additional time for free on everybody's projects.
- The unions agreement is illegal and I have pointed this out to them and mostly been ignored. We never get breaks on continuous working days and often have travel, pre-calls and overtime on top. We are basically working 15 hours without a break
- For the most part productions stick to the regulations but the regulations need changing and you shouldn't be able to opt out of them.
- In my experience I had not had too many problems with British productions breaking the health and safety regulations in the UK. I do have issues with the safety regulations when working abroad.
- I am always expected to work after hours or at weekends as I'm a HoD. Now I have a family, I can't always do that and you are made to feel guilty and that you are not committed even though we are.
- Provision is only made for call and camera wrap. Not actual rap time's and nothing is considered for where people actually live.
- Working 12 hour days, then having to wrap kit & travel home doesn't allow enough time to sleep let alone anything else.
- For cast yes. All other departments just get told when to turn up regardless of break in turn around
- I think this is a complicated question. By respect does this mean respect by meeting their financial obligations if wrap times are extended, length of day is extended etc etc? If so, yes. Otherwise it's not necessarily an issue with production but a global issue of films being produced in the UK due to economic incentives etc etc. The human element is not there in terms of respect. It is about product

- ALTHOUGH THERE ARE EU STATUTORY LAWS ABOUT REST TIMES BETWEEN CALLS AND THESE ARE REFERENCED IN THE TV PACT AGREEMENT, THEY ARE NOT IN THE MAJOR MOTION PICTURE PACT AGREEMENT...AN OVERSIGHT. 1) A RECENT STUDIO PRODUCTION FAILED TO ACKNOWLEDGE THE LAW, EVEN THOUGH IT WAS IT IS WORKING TIME DIRECTIVE STATUTORY LAW. 2) HOW CAN WORKING 6 NIGHT WEEKS BE PERMITTED IN THE 21ST CENTURY?
- There have been times when (particularly on London based work) we have had scheduled work just inside the legal limit before accommodation requirements when we have convinced production of necessity to accommodate when they schedule long days difficult location get in/outs but it is an argument that has to be made convincingly by whole crew otherwise we are not listened to.
- Because i'm in production and in charge i can make sure this is ok but cannot answer for other productions.
- Current travel time and prep time make for too long a day. Then make for a dangerously tired crew.
- It's becoming more of a problem especially with companies cutting the number of mini buses and the lack of unit bases being close to set especially in London no allowance is made for the wait for a mini bus and then the hornet to and from set (especially during rush hour when you are sometimes told must allow an hour for the mini bus to get to set from Unit Base how can that not be part of your working day?) All adds up to people driving on the roads who are exhausted and dangerous to themselves and other people.
- I'm a production coordinator so my schedule is something like this... Prep weeks - work 10-12 hours a day at the office and then some work at home. Shoot weeks - work 13-15 hours a day at the unit base and then some work at home. I also work through breakfast and lunch everyday. Days off / weekends / evenings - answering emails, calls, requests from crew for help with accommodation, arranging last minute kit, sorting something that's gone wrong... Sleep - when I can! Accommodation - so very rarely given that I never expect it now, other departments tend to be luckier than production though and seem to be regularly offered it.
- Don't know haven't worked in the uk since 2002 but I often work with uk productions in foreign countries
- They always push to the limits in a negative way for crew. Last minute Accommodation is never supplied if you've worked a long day and have to drive home.

- I do not feel that we have enough rest time in the UK between wrap and call time. It can get very dangerous and I know of many people they have been involved in car accidents as a result.
- It's not good enough that when working with 1 production on day Monday That they don't care u are working with a different production the next day. It's deemed to be not their problem and yours. Unless a rest day is paid by production 1, that production abound expect your call time for your job the next day, is a normal working hours day. And prod one should be penalised for to long hours Mx Any prod company employing you Should expect you will start work at the same time everyone else in general starts work at 7-8am Bigger penalties must exist for TOC It's meant to dissuade productions from breaking the 11 hour rule. It should be at least tripe Overtime rate Not just standard overtime rate As clearly that doesn't dissuade anyone from working into the 11hour turn around time.
- Rest time can be difficult often crew are happy to take TOC payments. That cash in bank accounts does not make crew less tired. Prep wrap times need to be solved for make up and costume depts
- Wrap to call will usually include travel. Up to 4 hours round trip sometimes.
- Department heads don't challenge as this may be career limiting. Individuals complain but not to their HODs as once again career limiting.
- Prep and Wrap time are always an area that gets disputed between the production and crew. This is because sometimes there is an expectation to be standing by with the kit at call time. If the location is particularly time consuming to reach because of access, steps, dirt paths etc, this can lead to increased prep and wrap. Some producers don't want to pay for the extra time needed for this.
- Personal experiences too numerous to mention hereditary
- Obviously this question has been asked as all in the Industry know the working hours are too long and welfare of crew secondary
- Only observed for some of the crew
- Broken turnaround is a regular occurrence. It is just expected of us to accept the overtime payment in compensation, rather than decisions being made in order to recognise that crew members need sleep/rest. I do not think that it is recognised how sleep deprived crew members become throughout a shoot - it has become a regular part of the culture of the industry.

- Sleep/rest time is almost always adhered to unless crew agree to break it. This time never takes into account time and distance a crew member has to travel to accommodation
- Too many productions want to class you as 'local' and therefore forfeiting the requirements of accommodation. This leads to people either travelling long distances or staying in low budget places.

How many hours do you feel is a reasonable and safe working day from call time to wrap time?

- So often crews are pushed to do 12 hour days by people who get to sit in an office and not have to go on location or experience the extreme fatigue that these sorts of schedules result in.
- Most crew have rig and wrap time, therefore adding 2 hours to the working day
- In making a filming day shorter, the overall working day of many departments that require pre-calls and de-rig time shouldn't exceed more than 12 hours.
- If they dont provide accommodation then travel time should be could considered at a flat hour
- From my actual call time, not the unit call. Most departments require a precall which adds 1-2hrs per day.
- This includes breakfast/unloading/ loading. To not take into account the hours you are at work but instead only the hours the camera is turning is a lie to the government guidelines of working hours and should be illegal
- I feel like the length of days needs to be reduced. I am fortunate that I am a crew member that rarely has to undertake precalls or derigs, however for some, even that 9-10 hours can stretch easily to 11-12+ hours and that is what needs to change.
- Hours need to come down. It's not acceptable currently
- It seems the longer the working day the more time is wasted just waiting for things. Rehearsals, lighting, transport, catering. I think inexperience is mainly to blame. Experienced crew are more expensive and tend to work on higher budget productions.
- 12 on 12 off
- The key to me is that if we are to work 10-11hour days, we must only work FIVE DAYS A WEEK MAXIMUM.
- 9 hours on camera

- Again productions are adjusting this to suit them 11 hrs on cam and half hour lunch is the latest
- A continuous day at 9hrs is the best for hair & makeup dept because we always work through lunch anyway so would make everything shorter thereby giving us more rest time etc.
- Should be 8 hours rest minimum at home travelling time is not rest time so therefore more than an 8 hours break should be given
- Without travel and a proper break.
- 10 hours is enough and in the event of an issue there is always a potential for overtime to cover an over run but schedules are always over egged resulting in daily overtime
- I am hair and makeup the hours are so long especially if you are on a period production. We have to be there at least 30 mins before our call to set up, that's usually 2 hours before unit call. We are the last to leave alone with costume. Inc travel it works out to be a 14hr plus day
- I think with travel to and from work the longer prep and wrap times ask for then 10-11-12 hours worked plus the changing of the call times through out the working week this all together is too much.
- Crew easily spend an hour each way driving and have to arrive 30-45 min before call time and leave half an hour after wrap. Doing a shorter continuous day feels most productive to many people.
- Maximum! But I totally appreciate that some shoots have to have long days ... and in these cases communication and consideration would give people the chance to turn the shoot down if it compromised their safety. I try not to take shoots back to back, especially if I'm tired.
- This would be my personal ideal, its still significantly longer then most people work and this doesn't include the time it can take to travel to a location.
- As a runner on APA commercials we have to do a minimum 12 hours on set and production companies take advantage of that. This excludes travel time to set which in London is always at least an hour each way.

- Its just fact that the longer you are awake, the easier you lose concentration. When you lose concentration, the more likely you're unsafe to yourself and others. That is not to discredit the skills of all cast and crew but just a truth about humans. If we are tired and we're contributing to making a film, tv show, commercial, music video but we're shattered, then how can we transfer are full concentration to whoever's project it is?
- I want an 11 hour break to recover from working all day. If an hour is added for lunch that takes time at work to 11hours that's enough for anyone. People need sleep and want to see their families
- On camera. Can call/cam wrap Call time for AD's SA's MUA Costume stunts production..... invariably without adequate OT Disregarded - so 12 cam becomes /14/ 15 + hrs for many departments then travel on top. Extremely dangerous to physical and mental well being - driving 'tired' exhausted, major hazard.
- I've put 9-10 as our department always do unpaid pre-call which is not taken into account.
- These hours should include pre calls for example set up time and makeup/costume times which they often dont
- The days + the commute, breakfast, prep/unloading etc make the days so long anyway. Plus all the 'meetings' 'quick chats' etc

- Before everyone's official hours, working in hair and make up we are as standard working (for free) 1 hour before that, and need electrical tools to heat up and have time to set up, mark up call sheet for the day etc so a further half an hour before that. So 1.5 hours before the day starts. Then de rig and re setting hair peices etc takes between 30 mins to 1 hour at the end of the day. So we are now at 2 hours to 2.5 hours on top of answer provided above. On one particular production we used the maximum amount allowed to go over which I beleive to be 1 hour 3x per week. So now 3 days per week are at 3 to 3.5 hours longer than the already 11 hour camera days. So up to 14.5 now. Production provide accomodation based on your status essentially - cast, designers, sparks. So most people have around 2 hours of commuting on top of that - even with accomodation this can happen due to the 45 mile from base rule. Now let's take into account claw backs. So you end up often doing 16.5 hours including your commute and then losing an hour a night to claw back. So on those nights you have 6.5 hours left out of 24 to eat, sleep, shower and get back to work.
- I do believe Makeup derig should be included in this time
- 8-9 hours is safe and reasonable but even at least 9-10 is better than doing a 14 hour day
- Productions often just keep going to get the show finished, again with no regard for what we might be doing the following day. It's like a punishment for being freelance and greedy for the work.
- On large productions especially, so many departments are unfairly expected to work too long before and after call/ wrap times. It's dangerous for mental health ref strezs and poor sleep patterns. Plus potentially lethal when driving long distances on often unknown routes when exhausted.
- A 10 hour day with a bit at the front and back seems okay.
- Often it's the peripherals that add up and cause exhaustion. The accumulation of pre calls, the overtime, the travel, the change in call times to accommodate actors and then the "clawing back". Also as an HOD one

often has many hours of work outside of the shooting schedule. The actual shooting day is not usually the problem.

- We should return to 8 hours and our overtime rate should make deter overtime
- Most of the job in the film/TV and commercial Industry involve a large amount of traveling as well as physical labour. If this were any other trade based work the hours would be a 10 hour day and then over time after that.
- 10 hours including wrap/de rig times is my max
- 9 hours including a break for meal. 8 if a continuous day.
- This is including prep and wrap time - I think this is long enough. I work 17 hour days some days and with no additional help (although I ask) they said to me it doesn't look good on paper if you drive home and have a crash if we are investigated they would have said you are overworked. But productions don't operate in a way where I could work less.
- This includes any forced hours outside of unit call for ADs, costume, locations, HMU etc.
- ADs are expected to arrive 1 hour pre call time and stay at least 30 minutes after wrap which is not always accounted for and never paid
- UK productions need to understand the concept of pushing the call and that a schedule anticipates this in terms of what you shoot later in the work week.
- 10 shooting hours max, considering the departments departments who work outside of these hours
- Difficult one because as a 2nd AD I'm always in earlier than the shooting crew - always. Not many, if at all realise how many hours I'm in before the crew call and how much time I usually have to stay after wrap in order to accommodate sudden changes to the schedule which obviously effects the call sheet which I write

- Depends on travel required outside work and whether company provide transport.
- This should include Prep/wrap time
- As a make up artist , I start earlier than most and finish often last . It's a bare turnaround of 12 hours , as travel time is not counted , yet I often drive an hour .
- 8 total working hours with 1 hour break for lunch
- It's depends on the circumstances and if the crew members has life / injury critical responsibility on the production
- Even with a 12 hour break there is travel to consider that maybe drops the gap down to 10hrs , then a Reasonable amount of sleep is between six and eight hours which leaves between 4 and 2 hours to have dinner , shower, prepare for the next day oh and maybe have time to spend with the family.
- Because this allows precall and overtime and your still not going beyond 11hours total. It seems the only way to get this is a continuous day unfortunately.
- This would really depend on a shoot in its entirety - what is planned either side and any time factored in for breaks
- But limit precall and de rigging or incorporate it into the work day
- I think it largely depends on travel required to get home. Especially if traffic is as bad as it currently is. I live zone 2 and due to current traffic problems caused by current restrictions. An hour commute each way on a physical 11hr seems about ok any more is a struggle.
- This would allow for certain departments (ADs, Location, costume/Male up) to prep and strike in reasonable time.
- This is from the perspective of a very young person (early 20s) I would never expect this to apply across the board.

- It also depends on the conditions, weather, locations and days worked in a row.
- Travel time is always from production office. But most crew will live 1-2 hours away from location on a 12 hour day with overtime/ night shoot pre rig plus de rig then the drive home. I'm surprised I've not fallen asleep at the wheel.
- I know we do longer days than set days when crew have to be dealing with gear before and after wrap times, dealing with backing up data and batteries and gear checks, at least on the smaller lower budget sets where crew members are doubling up on jobs.
- and this should be on a 5 day week.
- This is depending on the commute to set and pre call times. Some locations can take 45mins to 1hour to drive to and I have worked on jobs that have required a 2-3 hour precall. This added on top of the standard 10-11 hour day is unsafe.
- You have to remember all the crew working hours before and after call time.
- I believe the trend of 12 hours and above is very bad for the mental health of all crew.
- Sleep is incredibly important to a healthy mind. A healthy mind is a safer and more productive worker.
- 11 hours isn't enough when most crew generally drive around 1 hour one way to get to set and the expectation is always to be early
- Ambulance service is 11 hours minimum between shifts
- I dont know
- People outside the film industry work 8hr days - over time is rare and only in certain circumstances. How did we get to a 10 hr day min before prep and wrap? There is no work /life balance. I love my job but it is exhausting,
- We spend far too much time tired on the motorway

- I'm hair and makeup. So call time doesn't really mean anything to us. We can be in up to four hours before call time if it's a SFX makeup.
- People outside the film industry work 8hr days - over time is rare and only in certain circumstances. How did we get to a 10 hr day min before prep and wrap? There is no work /life balance. I love my job but it is exhausting,
- We should be entitled to more down time between shooting days, as almost every other industry allows. 12-13 hours between working days should be the bare minimum, to allow for long journey times travelling to and from set and to not break turnaround rules.
- It's the hours worked in most industries. Those that work longer hours either have longer weekends or like offshore workers roll out of bed and into work. They are also paid accordingly for the slice of life that's taken by working these hours
- A better rested crew is a more productive crew. Shorter days will increase productivity in the long run. The lack of respect for a work/life balance in this industry is appalling.
- Just does not need to be longer and if it does overtime should be paid subsequently.
- Including a lunch break.
- Productions need to have better time management and a workable schedule that's not going to kill people! I love my job but these hours are a nightmare also have no work life balance!
- The work day should be 8 and then a max of 2 hours prep/ot
- 12 hours are too dangerous, as pre calls and work done post wrap is not taken into consideration, especially if you live far. It's unhealthy to be asked to work for 14+ then having to travel too and from work. That's 16+ hours dedicated to work where it is all physical and you're in your feet all day. It isn't healthy. 12 hour days should be stopped, in my opinion.

- idealistic 8-9, but some departments are in 1 hour before and after call time/wrap anyway.
- People outside the film industry work 8hr days - over time is rare and only in certain circumstances. How did we get to a 10 hr day min before prep and wrap? There is no work /life balance. I love my job but it is exhausting,
- When your department is needed before and after filming the hours really start to add up. In the costume department an 11 hour shooting day can easily be a full 14+ hour day with prep/dressing and derigging. When you add a commute to location you're potentially looking at less than 8 hours to shower, eat, and sleep.
- There is always work done before call and wrap time by multiple department. And I think either the hours need shortening in between to give this time back to the teams that need to work before and after, or it needs to be factored in to the shooting hours rather than done outside of them.
- Running lunch and leaving an hour earlier would be helpful. Considering we also usually have a pre call and derig each day on top of shooting hours.
- Ideally 10 hours, but you almost always gain an hour during prep and precall and then again on wrap and returning to the car. Especially on location a ten hour day is easily 12+ before travel home.
- Shooting days should be 8-9 because for some departments we have to do at least 1 hour either side of the shooting day, unpaid for costume (this needs to be immediately abolished)
- A reduction in hours of standard days would have a positive impact on prep and wrap departments who often work between 1 and 5hrs beyond the call and wrap times.
- With prep and wrap this makes the day over 12 hours which I feel should be the absolute maximum hours worked

- Depending on where filming is in relation to home/ accommodation that we seem to have to now pay for without exception, it's de rig, set up, drive and then more often than not pre call. I'm happy to do pre call, so long as we get finished on time. It seems more and more that we go over and break out turn around.
- Call time to wrap time isn't the problem, it's the extra hours many departments are contracted to give before call and after wrap. A 10hr shoot day is for many a 16hr working day.
- I work in costume in inevitably have hours of prep and wrap tagged onto the shooting hours and more often than not travel time.
- Ideally 8-9 but that will never happen! In my answer I'm obviously not putting in the hours before&after expected for costume
- But as some who works in costume in crowd the filming day might be 10 hours but our day normally starts anywhere between 1-3 hours before and after call time and wrap
- We normally have overtime and precalls so even this as a base it will typically always become at 12 hour day at a min.
- Because there are often long pre calls and post wrap duties for some departments.
- The hours crew work is the same as Mill workers in the 1800s before unions were invented and slavery was at its peak. A reasonable working day is 8 or 9 hours with a 45 minute break. Then that leaves adequate extra time for overtime, precalls and derig without people having to waver the working time directive, which was implemented to keep people safe
- I think a 8 shooting day with 1h lunch so a 9h working day is reasonable. They do it in Sweden and Finland so it is possible. And thoes 2h I think would make a world of difference. You'd be more on the ball be even more productive and also have more time at home with family.
- For the film and tv we useally 12 plus hours everyday especially the ads makeup and costumes it's too Much

- 6-8h
- For one day we could all manage longer. Could. But we don't work just one day. Often we then have to wrap kit, load, drive, unload, disinfect (a new joy) etc...
- It comes down to those on regular precalls and overtime. Average travel time to and from set needs to be taken into account aswell. Say a fair average travel time in and around London is roughly 1 hour 1 way (being generous). So on top of the 10 hours on camera currently held, you can say it's a 12 hour day with travel. That's without any precalls or overtime. And then you have to take into account turn around. It all adds up. And if you are successful in being regularly employed then this must have a huge toll on the body and mind over the years. Not to mention how hazardous a sleep deprived/exhausted individual is on set and driving to and from set. If we have instances of AD's, HMU and electricians having more and more incidents because of the ridiculous hours they do and petitions/charities focusing on mental health due to exhaustion then surely that is enough evidence that something needs to change. Otherwise these instances wouldn't exist. It's not rocket science but I suppose making money is always more important than the lives and health of workers in today's society.
- I think 8-9 hours is reasonable to be considered the standard hours worked in a day, with 10/11 being the maximum done in a day with a break. I think these hours best protect crew if it's a long gig where your health could be impacted from consistently long days, however if it's only a 2/3 day job I think it would be reasonable to ask for more hours if financially compensated.
- With travel this is still longer than an average day

- My answer here is inclusive of pre-call and strike times. Unfortunately it's inevitable that some departments will have to work longer hours than this, especially when there's a unit move. But 9-10 hours is a standard working day for most other non-film industries. Most of life outside of film caters to these regular working hours. That 14+ hours per day is standard for some departments in film is appalling - there's been a fair bit of research into the effects of working such hours that equates to significant health problems and poses risks in general standards of health and safety. Driving or operating heavy machinery while tired because of films long hours is what causes so many film-set accidents. And more accidents happen to film crews than is reported - any car crashes to and from work are never reported about as it's considered the fault of the driver, yet it's the productions long hours that will cause the driver to not be fully aware. Sleep deprivation is more dangerous than drunk driving.
- I think 9 hours should include a 1 hour lunch and the bookending time production gives before call and after wrap. OT should be paid after this time. If the work isn't doable within these hours, more people should be hired. The pressure shouldn't be on the individual to do all the work without support.
- Plus after is de rig so that's another 2-4 hours
- This then allows for any prep/strike required without burning the candle at both ends.
- More attention needs to be given to personal travel time, in regards to pre calls and de-rigs on an ongoing basis.
- 8-9 hours on camera would leave extra time either side of the day for depts to prep/strike and commute
- Travel time should also be taken into consideration and accommodation provided where necessary on an individual basis
- Work life balance and more sleep
- And I would include prep and d'Eril in that!

- Prep and wrap departments have to work outside filming hours which should be considered when looking at a working day
- Working in studio, locations we are there before all crew often several hours before and after.
- This is factoring in sometimes having an hour drive either side of the working day + the general hard work during the day.
- Some crew members just turn up for shoot and don't need To be there 2 hours before and 2 hours after etc which needs to be taken into consideration. When productions won't allow you to get extra crew members they need to remember that someone is going to work very long hours to get locations ready.
- I think an hours commute at each end of the day should be taken into account when setting the length of a working day. 9 hours on camera should be enough. I'd accept a small pay cut and be more willing to do an hours ot for a nine hour day.
- As an absolute maximum. Anything above that is inhumane, counter productive & unsafe. Especially given the driving needed either end of the day for most crew...
- No more than 9 hours, when you consider prep and de rig. The days are long. Overtime is never optional. It is required and compensation argued.
- Typical days mainly including studio days are good at 10 hours. Days that have high physical intensity for locations and stunts don't take into consideration the impact on the crew for rest days or time off the clock. Also the travel times to and from a location have a massive impact on the tiredness of crew which shooting days don't take into consideration
- 9 - 10 hours is fine but it should include the full working day. Thats pre and wrap time and a lunch break.
- 9+1hrs
- 8-9 hours is how most of the world works and they do fine.

- I think a shorter shooting day would mean that those dept that's have prep/wrap time would end up with more reasonable hours.
- That's without time for prep/makeup/prosthetics to be applied and taken off which adds another 2-3 hours at each end
- Your question is wrong. This should be prep time to complete time. Maybe it's different on mainland UK but call time is the time every one is expected to be on set ready for first reversal. It doesn't include time it takes to set up, like moving gear to set with the exception of hair make up and costume and sometimes sparks. Same thing with wrap it's only til camera switches off, not packing up trucks so they can move to next location. Your hours count from camera on to camera off not start to finish day. Why should the industry work a minimum 55hr week when the average is 40hrs for other industries.
- I work in the Wigs and Makeup Department. We are often some of the first people in, and the last ones out. By the time that we finish our working day, we are easily looking at 12 and 13 hour days. Add travel to that, and you have had to be up and alert for at least 15 hours. Longer on camera days creates unsafe working conditions for everyone. I have, as well as colleagues, (countless times) needed to pull over and sleep before finishing my journey home or i would have crashed. Working hours as they are, is unsafe, having longer on camera hours will create a work place where we make mistakes in our jobs as well. And this is not even taking into account that you don't have a family life because of the hours that we work and job shares don't really exist.
- A standard 10+1 contracted day is enough for anyone over a sustained length of time. Depts should be able to double up staff to accommodate those timed where excessive P&W are required, ie makeup call in AM could be staffed by a different team in PM.

- 12 hour days are extremely tough for the whole crew, even when including an hour lunch break. Most of us travel about an hour to and from work, and it takes its toll, especially on those of us having to be physical most of the day.
- Again crew will have this and because they can charge overtime and time off the clock for short turnarounds productions do everything they can to ensure crew don't go over. But again, production is often working far longer. On film set the line producer is first in and last out. On location shoots, crew will call as soon as they get up with questions, even if it's the middle of the night in the UK. It has become the norm for line producers to be available 24/7 throughout a shoot.
- Due to travel. Crew could live 50 miles away from a location which I appreciate is not the production's issue but if you've worked a 12 hour day on camera and then have to travel 50 miles home, you should have an adequate break when you eventually get home. A standard working day for any normal job is 0900 to 1800 (sometimes 0900 to 1700) so we work on average 4 hours longer than most people without any additional prep/wrap time. It's not healthy and it's not safe.
- The Scandinavian Film Industry (especially the Danish) are efficient without working more than 9 hours on set. If they can do it and produce such quality productions such as *Borgen*, *The Bridge* and others why is it not possible in the UK?
- Over the years people's family life has been eroded away - and whilst pay used to reflect this, the unchanging / slow changing rates no longer reflect the anti-social hours asked of crews. Many productions shoot weekends now or have working weeks that change from mon - fri to over weekends with no additional payments to compensate for lost family life and this leads to poor mental well being and people driving unsafely.

- the turn around is ALWAYS for camera - prep and wrap departments MUST be taken into consideration, our hours are unacceptable. 11 hours turnaround for camera is in reality 9 hours for prep and wrap departments.
- For actors a full on 12 rarely occurs, more so for leads. Crew have to set up and travel before hand. So total time. Shooting and total time travelling may be a factor. Drivers are particularly risky professions for themselves and others in some circumstances.
- Summer Days 12+hrs Winter days 10hrs as its dark at each end of the day this increases accident risks travelling to and from work fatigued.
- I'm used to working these hours no problem sleeping. Also certain productions need certain hours for shooting e.g. evening into night.
- Depends on travel time from Set to Home/Accommodation. Often we do 13 or 15 hr days and still have over an hour or more travel each way. Getting 6 hours sleep is sometimes a novelty but needs to be considered especially as drivers we can't afford to fall asleep at the wheel
- Time needs to be added on for daily prep. Some shows will only need 15 mins, others could mean up to 2hr pre call and post wrap.
- With Stunt Performers, don't keep them at work all day, schedule to use them when needed and then wrap them, it will save production money also.
- I realise my answer is more likely, but I would hope for actually 8-9 hours on set, which adds to a longer day when including morning prep and wrap.
- Travel time to and from set normally not considered
- Really opened my eyes on this past few months. Have been working a mix of supermarket and courier work and never work more than 9/10 hours a day including appropriate breaks. Anyone else not in film i speak to is shocked by the hours I and others do.. definitely a need for change.

- A lot of the time they dont allow for travel, which could be an hour each way. We dont get paid for this and its not included as T.O.C.
- its understandable to have long days when needed, but I feel its more about the consistency of over 12 hour days that can break someone down over periods of weeks or even months
- As sleep is one of the most important thing we need in order to have good health I feel shoot days should be shorter because there are many departments that have to work several hours before shooting even starts! Making their days extremely long. Something need to change. Either better prepping or a different approach to how things are done on shot days. I think if things where organised better and schedular where better kept then shorter shot days could be done. Even if that means the whole production goes on for longer then that would actually be better for peoples health & life outside of work. Plus it would probably end up costing the same. Shorter days but the production goes on for longer. People would be happier & healthier plus less chance of accidents!!!
- I think everyone in our industry is willing to do 12 hour days
- When working months at a time on an individual production, I believe 8-9 hours is correct (especially when factoring in travel time) if you want crew to stay sharp until the very end.
- What I don't find acceptable is on certain productions where running over becomes the norm. I'm happy to run over on the odd occasion when things didn't go to plan, but when it's every day the contractual hours should be amended and working day reset so we know what to expect and what we have signed up to.

- This is tricky the 10hr day generally works ok for most of us but there are a few grades where you do not get a minute to yourself during the day and that can be very demanding.....the working day should include unloading of trucks and loading we shouldn't be into situations where departments are unloading the trucks an hour before call just because we all feel the pressure to be on location 2hrs beforehand 'just in case!' so then we all have nothing to do so we just all get on with the day at 7 7.30 in the morning. Actors should also be accomadated closer to studios/location so we are not on split days at the end of the week or clawing back hours to meet their turnarounds. We get no penalties for these incredibly unsociable situations and more often than not you really do feel like there is no break in between calls.
- More relevant is how much rest time between starting a pre-call & getting off set after wrapping up equipment is given
- For stunts where danger is involved provided not a great deal of travel.
- Needs to be in line with other professions
- Depending how long your run is on the production
- We know it's an expensive business, we know there have to be budget limits and schedules, hence I don't want to go home after just 8 hours. But I have found the expectation is a much longer day, which we can handle in short doses, but any more than 10 hours plus travel time for sustained periods is a recipe for disaster. A really long one should the exception and not after a period of long days.
- Needs to be in line with other professions
- Most people work 9-5. Thats 8 hours (most likely with an hour break included (so 7 hours)). Why is a 10 hour day normal in the film industry?
- On a 12hr day, add on two hours travel plus and hour of prep/wrap and any amount of o/t. It makes for a long day but a brutal shoot when this goes on for weeks.

- Not considering precall or derig.
- Depends a lot on the days work. 12 hours in a studio versus 12 hours up a mountain which is a two hour drive from home are very different working days.
- After travelling for at least two hours per day, doing 10 plus hours is not OK. We have to wind down, when does production think that happens?
- As an actor, it's difficult because sometimes our hair + make up call adds on an extra 2 hours before we're on set. So wrap to call doesn't include our pick up time + the time to de rig + get back home. I think there needs to be more awareness for crew as well, especially the drivers and facilities team because they're often the first to arrive + last to leave. I've been on productions where drivers are falling asleep at the wheel due to the hours they're working.
- Depends on how many days you are filming in a row.
- I believe weeks of crawling back call times, which have a cured on projects of various budgets, destroy crew mentally and physically.
- I realise it's not always possible, but there's a big difference between unavoidable delay and over scheduling. I also feel that it's reasonable to let crew know if days are likely to be long ... we don't mind, but it's nice to be pre-warned. Then we get the chance to book into a hotel or stay with a mate to avoid a long drive. We're human ... not a bag of assorted crew!! :)
- on long shoots, 10 hrs. On single day shoots up to 12.
- By the time you get to and from set this would become a 12 hour day
- Prep and wrap hours must be part of the working day across the board. It is an unjust and unfair system as it stands.

- Travel Time is becoming an increasing problem with increased traffic levels...meaning that a 10 hr day on camera leads to a 13-14 hour day with prep+wrap and a small commute.
- If you have an hour travel each way then to work for 8 to 9 hours is enough on top of that.
- All depending on how long the drive there and back is. Crew are often forced to drive long distances in the dark after 13 hour shifts.
- The time to get to work realistically transfer via carpark unit base and location shoot the day and then repeat the transfer process gain at the end of the day then travel home again generate a long enough day as it is
- You still have to factor in crew working before and after call/wrap on the day's work and need to keep conditions safe for all.
- This is factoring in journey time. Some jobs I can be 15 minutes away from the location so this isn't an issue but then if I have an hour commute either side of my working day it all adds up. Do I then decide to turn down work due to long working hours?
- Builds in better contiguity for overtime.
- Less working hours on camera allows turnaround for every department inc transportation and security. Also means we can fix broken equipment, file paperwork efficiently, drive home safely and perhaps have proper sleep.
- You have to be an hour early for breakfast, if you make up an hour of unpaid work, so you set off at 6 in the morning for 7 breakfast, call is 8, by wrap At 7 you have been there for 12 hours and that's not even if you have a derig then an hours drive home? You then have 10 hours at home just for sleep, no social or mental break, I get up an hour before I set off so that's around 7 hours sleep made worse on 11 day fortnights
- Call time to wrap time only applies to some depts. not all. For those depts that have to give an hour and a half a day, for free, outside of these hours, anything over a 10 hour camera day is already exhausting.

- 10 working hours and one lunch hour, no more. Can't sustain more for longer periods of time. We do not sit at a desk typing. I'm in camera, my job is not only very technical but also physical. Who do you think pushes magliners full of kit up them hills or drags many lens boxes down a cave with no elevators? Some of them cases weight 23kg each and more often than not you'll have six of them before you count standby bags, focus puller monitors...cameras even. 10 hours. No more.
- If the shooting hours were 8-9 hours then the average day would still equate in total to 10-11 inclusive of prep and wrap yet the crew would have a better chance of work/life balance and more rest
- To allow time for Prep before and De-rigs after
- Not from unit call, from the time you are called to actually work so if make up and costume have calls 2 hours prior to unit call that needs to be allowed for.
- An eight hour day is clearly the most reasonable and safe. A standard ten hour day is workable, if not desirable, assuming a 5 day week. Anything consistently more than 12 hours per day throughout an entire production should be disallowed on safety grounds. A day lasting more than 12 hours and anything beyond that should only ever occur in exceptional circumstances and to be followed by a break of at least 24 hours.
- The reason I chose one hour lower than the standard "10 hour continuous day" is because there is often considerable wrap time to think about with some departments - production, script supervisors, vfx, dit and other departments that are always still working after the cameras have stopped rolling. On a long duration of a film these hours on crew even not wrapping at the end of the day for hours takes its toll. When I tell my friends how long my hours are they can't believe it. They all work 9-5!
- Some crew start in average 2 to 4 hours (most of the time travel not included) before Unit Call.
- Because call time to wrap time does not include the work many departments do before and after a minimum 1 hours and majority a lot more. Then we all have to drive home as well.

- Again, as a 2nd AD (having to work before call time and after wrap time) my answers will be different to “on set crew”
- Depends on the length of the shoot but in general 10 hour days over long periods are not in the best interests of safety and mental health.
- Working hours are far too long, no one should habitually be working such long hours.
- More If possible. Staggering call times, rotating crew, using dailies to give rest to crew rather than break turnaround should all be considered.
- Given considering departments who regularly commence work more than an hour or 2 before call and continue working for an hour afterwards.
- Most contracts have an average of an additional 90 minutes which should be considered as part of the working day.
- The reason for this is that you don’t just turn up on Set for call, you are always there earlier to prep for the first scene and the day. You also usually have to make safe or pack at the end of the day. This can add a minimum of an hour on to most crews days that isn’t always accounted for by production and certainly not paid for. Then on top of this there is travel!
- I think that 9 or 10 hours plus 1 for lunch (so 9 continuous or 11 hours inc lunc) is reasonable bearing in mind the prep & wrap required by some departments.
- We used to do such, even often when on resident locations.
- In an ideal world 8- 9 hours, though I can't imagine this will ever happen.
- I have chosen this option as often I have to travel an hour and half to work each way.
- Call to wrap should be 12 hours maximum; factor in some precall setting up, wrapping out of a location at the end of the day and the drive to and from easily adds up to a 14 - 18 hour day

- this is the max i would expect a crew to work. in docs our hours are much less
- With the proviso that time is at home and not including travel time. If including travel, it should increase to 11-12
- Ideally shorter but given how shortening the day significantly will impact budget I believe a 9-10 hour day including lunch etc is suitable
- We need to consider pre calls and wrap times and travel times to and from location. Often this can lead to a 16+ hour day if the location is remote or the production have chosen a cheap hotel option not close to location. For a standard studio shoot in the UK with 1/2 hour precall and wrap and 1 hour travel each way to a studio we are working a minimum 14 hour day every day.
- Depending on travel time, the working day could be longer.
- I think if it is a regular contract 10 hours should be the very max, but perhaps a short shoot of 1-2 days could reach 11-12 hours.
- 8-9 hrs allows adequate time to get home, sleep, and wake up and drive to work again
- Because we all have wrap to do, and travel can take so long
- Look at the research available for safe working hours regarding physical/manual work. Look at research on not taking proper rest breaks- the idea of continuous working days may be attractive on paper to the crews but in practise it increases tiredness and decreases response/reflex time in the individual.
- Because in my dept there is always 1-2hrs before call and an hour after
- There will always be prep and wrap time. But that time should only be on top of the 9-10 hour working day including lunch break.
- I think 9. -10 hours are acceptable
- Generally 12 plus driving home.time

- I would say that 13+ hours between wrap and call is adequate and reasonably safe. However this must include post-wrap paperwork, pre-calls etc. Far too many productions expect far too much from various departments both after wrap and before call time, which by necessity introduces a 15 hour standard workday to allow for a realistic 11 hour shoot day. I would absolutely love productions, and the industry in general to consider a work/life balance, which would mean a 9/10 hour workday, but I fear that will never happen.
- Compound tiredness is the issue on many productions relating to stress and mistakes that can lead to accidents. It's not so much the length of a given day, more the number of days where long hours of work can be compounded by travel / driving back & forth. There is not often enough considerations given to the effect of sleep deprivation over long periods, but the industry expects this of it crew. Crew are often not given the benefit of the doubt when faced with a production that is either behind schedule or pushing to complete in as short a time as possible, there are lots of examples that people (I'm sure) can highlight where 'wants' overtake 'needs'. I'm always sad when I hear of a colleague that has had to take time out for stress / health reasons but never surprised given how long and hard people are expected to work.
- 10 hr day max including travel, wrap etc, if the production is to sustained for more than a few days. And weekends off!! Or at least 2 consecutive rest days per week
- I think no department should have to do over 12 hours. 8-9 hour on camera. Gives an hour each way for departments to prep and wrap.
- Again, I think information and consent are crucial.
- It depends entirely on breaks. 10 without a break is max, 11 or 12 with a proper break is fine too
- I believe that shorter work days for all would be better.
- This is only because of the pre-calls that are put in place for Locations, facilities, ADs, HMU & COS every single day... so a 9 hour day between wrap and call is actually a 12 hour day for a lot of people.

- Not every department gets to leave at wrap, so a little bit of extra time in the turnaround would ensure the safety of everyone, not just the 'on camera' crew. For example locations, costume, production all usually end up staying half an hour at least after wrap, and then get in at least an hour or so before call the next day
- After 12 hours people start to lose focus.
- Assuming you are asking about all hours rather than just On Camera hours- 12hrs to include all prep/wrap and 1 hr lunch - get rid of semi continuous days
- An 8 hour day used to be standard for a reason. A 10 hour day occasionally is ok but after a few days and as the weeks pass tiredness accumulates.
- If prep and post amount to up to 3 hours this is fair. I don't think people should be working more than 12 in total.
- Does depend on number of days per week and length of production
- With travel either side, a 10 hour day should never have become the norm.
- I would say 9-10 hours, however we are usually asked to give an hour before and an hour afterwards for prep and derig, up until last year this was always unpaid, if a prep or derig was longer than an hour at either end there was pay but one usually had to fight for it.
- The 10th hour is needed to drive safely
- As AD I understand that my hours may be slightly longer
- This is an appropriate on camera time- many departments have 1-2 hours prep and wrap on top of this.
- We are all used to 10+1 on camera. Is this right? often people have prep and wrap and then up to 1 hour drive home. I don think its right. I think we should work 8 hour days on camera. 12 hours is hard. No time for family and tired as hell driving home.

- On an ongoing job on average, short jobs, occasional day, more is acceptable but there must be a premium rate charged to reflect the additional stress and impact on family life, so that productions are forced to factor this in when making scheduling decisions.
- I have worked on sets where they try to keep a 10 hr shooting day, however with the Hair/ makeup drop. We always do at least 12 w a 9 hour turnaround. This means if we are on a location at the edge of the radius we could drive 1.5 hours in and 1.5 hours out. That cuts into the 9 hr turnaround and actually gives us 6 hours to get home sleep and get up again to go right back to the grind. I have asked on a number of occasions to have a room bc I am exhausted and too tired to drive, 7 out of 10 times the answer is yes, however there are times that they say no bc if \$. Even though OSHA demands it. Please remember it is a business and we are only crew, so if an actor needed it there would be no problem, but since it's a hair/ makeup person asking we are expendable and used to the long hard hours. It's not ok, but what can we do... we need to make a living and we need to make hours in order to have insurance. It's a sick cycle. In the UK They haven universal health care high is a plus!!!!
- It depends on how much travel time you have either side of work as well. I think reasonably you can add on two hours, so 10 hour day (including lunch) would have you door to door in 12 hours. That feels safe and humane. And would allow you to work to the best of your ability at all times.
- I believe the current standard of 11 hour days (10+1) is too long because of the added pre-calls required for most crew and the de-rig & travel back to base time required after wrap. I also strongly believe that the 12 hour day (11+1) is totally unacceptable.
- A standard 10 hour day is hard anyway, but that's not the issue it's the 2+ hours overtime and maybe hour derig to get out of a location and then having to argue with production sometimes to pay for the work you've already done.

- The working days are too long and a change needs to happen
- Definitely 12 hours is far too long. Plus majority of people have to travel. By the time they get home it is eat sleep and back to work again. Apart from the obvious risk to health due to tiredness I think long days can affect people's mental and physical health also.
- I think our working day should be 8 hours, like a normal job. I am aware longer days are the norm and better for the production but this should change. I think it is very unhealthy to work longer, as there is always a lot of travel time, prep before call and work after wrap. Having to skip meals and miss hours of sleep for the production to spend less money should not be the norm. It should also not reflect our dedication to our work. It is unhealthy and makes me feel like a slave to the industry. I love my job and I love working on set but the long hours are the one area that makes me reconsider this career.
- I'd like for the film and tv industry to focus on productivity in short burst rather than long dredging hours. Scandinavian countries can manage to produce successful film and tv with 7.5hr long days. That makes it possible for crew to be productive and also have a normal life outside of work. Mental health also benefit for it. Crew is more attentive and able to work harder.
- Any longer hours than this can impact negatively on travel and turnaround time.
- Plus travel, prep and wrap across different departments, breakfast etc. it ends up being a 12-14 hour day anyway...
- If everyone is staying on location nearby it's fine to work 10-11 hours, but when people and crew drivers or facilities are having to make long journeys on top of an 11 hour day, that becomes dangerous. It's hard to make one rule to fit all situations.

- Even on a 10hr day with 30mins prep and wrap time given for free (who dreamt this up!?) then say an average 1hr each way journey time crew are traveling to and from and doing a total of 14hrs before they can rest at home. As soon as you then do OT it then becomes even worse with broken Turn arrounds impossible not to get into
- Most crew will have long drives to & from work most over an hour many two or more hours which means a 7:30 call requires us to leave home 5:30 & then drive home after tiring work day
- see previous. glad to see 8-9 hours as an option here
- Considering most people are in around an hour before call time anyway to prepare for the day 8-9 hour work day plus maybe up to an hour allowance for OT seems fair
- Much of the reason for excessive work days is due to Directors not having a real plan for how they are going to shoot a scene and effectively winging it. Storyboards are non-existent on set. Yes, scenes can change once you've rehearsed them and subsequently change how they are shot but most delays and time use come down to poor planning.
- I believe the only reason that prevents a standard 8 hour shooting day is the cost (shorter days, longer shoots overall...) Anyone who refuses to lead the way in crew wellbeing and safety because of money should be profoundly ashamed. Wellbeing in film is not just about getting enough sleep at night: it is about seeing our friends and families, pursuing hobbies, nurturing ourselves outside of food and rest. We are so lucky to work in a vibrant and prosperous industry, but no job deserves the current levels of commitment and sacrifice Crew. No film or tv show is so important that you have to miss a wedding, a family holiday, even just a dinner date. All crew are complex individuals with fulfilling lives outside of the film industry and we all deserve to enjoy a life outside of work. We have been sold the myth that a job is everything, but this is false: the crew are everything, without them a job is nothing.

- When you factor in consistent overtime, per-calls and travel, days can easily reach ridiculous hours. Certainly not safe.
- I believe in the 50s, 8-hour workdays were standard, and they did some stunning work... I think anything up to 10 hours is really ideal in terms of creating a better working environment.
- This is very dependant on filming location and travel to and from set when the working day starts
- If we do more then 12/13 we are not left with 10xhours to get home and sleep .
- I think that the crew day should match the equity length of day - 8 hours for a continuous day and 10 hours for a non continuous day.
- 8 hours like the rest of the country. If we have a 12 hour day, we still have to arrive 1 hour early to be ready, and we never leave on the hour. It easily becomes a 14 hour day despite it not being official. Lack of sleep and exhaustion triggers the stress hormones in the body which for me increases anxiety and poor moods. A lot of problems I don't have outside of work.
- Almost every other industry that work more than 8 hr shifts have more than two days off. 12 hr shifts should be a three day week.
- A ten hour continuous day inclusive of a short meal break should be more than adequate for any production. I would like to see a nine hour continuous day as the norm.
- 10 hour standard day 9 hour semi continuous day 8 hour continuous day This would be ideal in my opinion for crew members to maintain a solid work/life balance
- Depends on location, travel times and any rig and derig times
- An 8 hour day used to be standard for a reason. A 10 hour day occasionally is ok but after a few days and as the weeks pass tiredness accumulates.

- There is such a bad work/life balance in the industry and we are worked so relentlessly purely to save money for producers. We are paid massively inferior OT compared to the US - actually less per hour than normal time. We then suffer from exhaustion and bad quality of life.
- But must take into account those that don't only work to camera hours and are there before and after call or wrap time.
- 8-9 HOURS IS REASONABLE BECAUSE THERE IS TRAVEL TIME EITHER SIDE TO CONSIDER
- 10 hours on set , add that to travel time to and fro work place
- 10 hours
- Working day, not shoot times.
- When I started in the industry an 8 hour day was achievable.
- In documentary a 10 hour day is such, and the hours lunch break is part of the day. In film, drama and commercials, a 10 hour day doesn't include lunch, and is therefor an 11 hour day. I feel that 11 hours on top of the travel to location is an extremely long day which does not allow for a healthy work/life balance
- with a proper lunch break.
- The working day is only part of it - you must always add at least 1.5-2 hours at the start and finish of those on camera working hours. 1 hour commute to work, 0.5h to park, get to set, have breakfast, 0.5h to get the gear off the truck and get to set in time for call (all unpaid time!). Then derig at the end of the day, back to the car and travel home - another 1.5ish hours.
- A regular person's day would on average be 09:00-18:00. So why can't we do 9 hour days in our industry too? That's not even taking into consideration prep and wrap times.

- On an eight hour day you still have to add in prep and wrap travel to and from home to production base and then potentially from production base to location. I've worked on productions where we have flown to Prague from Edinburgh and then shot for working day including prep wrap and then travelled back to hotel at night. Shooting hours are currently not compatible with health and safety needs.
- Ideally I would actually tick the first option but I appreciate not everyone can shoot that quick. I say low hours because my day as a base runner is usually at least another 2 hours on top of that. On average I work at least 13-14 hours a day and have been known to do 16 hours a day at times (not including travel). I would much rather work shorter hours and shoot for a longer period of time but I know that costs more money for the production. I would be able to work better if I had enough time on an evening to unwind properly and be able to take part in hobbies and activities outside of work. The weekend is not enough time to do that and usually most people are too exhausted to do much then.
- That will depend on whether you're in a hotel 5 minutes from set or at home traveling four hours a day.
- 8 hours on camera, 30 min lunch, 1 1/2 hours of preparation and de-rig.
- It depends on where the location is, in terms of access to transport, length of working week etc.
- We have very physically and mentally demanding jobs. Currently even 3 weeks into jobs that operate on 9-10 hour days (which are all too rare, and often cost us a lunch break), crew constantly talk about feeling dangerously exhausted and there not being enough time outside of work to exercise or look after ourselves and our families.
- 10hrs is a good productive day. Without the lunch break it is very productive for the employer as well. Directors and creatives also like it.

- A lot of us travel over an hour away to get to set, were at breakfast a minimum of 30 mins pre-call time (I'm usually in an hour before hand, in case there's traffic to allow for that) add that on to a 12-13 hour day and it quickly becomes draining physically and mentally after months.
- I have been on all scale jobs and feel that you can achieve a shooting day in 8-9 hours whether it is a TV or feature film. This should be a standard day and all scenarios worked out from this.
- I cannot recall a single day at work in the last 3 years on a standard 11 hour day, when I was able to get more than 6 hours sleep a night. Followed by a day of intense physical labour and travel to and from work at varying times according to schedule.
- 8-9 hours is reasonable and safe for most other industries. Crews would appreciate being able to see their families more than they do now.
- After a time people are not productive. It doesn't matter how many hours you're there, you won't give as much the longer you stay.
- But depends if prep/wrap is included or not, if it's not included then the regulations have no effect because of all the invisible extra hours.
- Such a complicated question. Most of the workforce would assume 8-9 hours to be a normal day. I'm used to doing 12 hours and don't see it generally as a problem, but there needs to be balance. Maybe hours of working week would be more beneficial.
- When you say from call to wrap time does this include the time it takes some departments to de-rig as this can add a lot more time.

- Why should film and tv workers be treated any differently from all other employees in the UK? Why should we be expected to work up to 11 hours because of the way films are scheduled and produced? In this post Covid-19 world I think everyone is taking stock of how important time spent with their family has been and we should be able to have a break between work finishing and beginning again the next day without just sleeping.
- 10-11 hours with a prep and wrap time, so stopping filming 15-20 mins ahead of 'wrap' to pack up.
- I state 9-10 but I have never experienced such a day: I work in locations so are first in and last out each day and regularly do 13 - 14 hour days. If the shooting times were reduced to 8-9 hours I feel the safety and well-being of the crew would vastly improve. Too many crew members have had car accidents from their grim journeys to and from work after being absolutely exhausted.
- If preparation was adhered to in pre-production and the schedules were not so tight then shooting should be relatively painless in terms of hours, but this is very rarely the case - so you end up doing the 10 hours, plus overtime and extra if the work has to be completed that day - depending on which department your are in of course.
- Taking into account all the driving (nearly an hour to an hour and a half for most people, each way) on top of an 11 hour day, and not being able to see family or rest for long enough is Terrible for our wellbeing and mentality. Our days turn into 14 or 15 hour days every day
- many depts work before and after wrap and call time as standard - so this 8-9 allowing for time before and after the call.
- Depending on what time work needs to start the next day, how far away people need to travel, whether accommodation is included.
- I'd say this is for shooting hours ONLY, not including prep/de-rig either side of the shooting hours.

- In the make up department we will often have an hour prep and Half an hour to an hour wrap on top of The call and wrap time.
- I travel often and far to get to work. Most days, working in the next city over, I travel 2.5hrs total if it's morning rush hour. On a standard 10hr (+1hr lunch) day, with 30mins breakfast and at least 15mins derig, I wake up at 5:30am and get home around 8pm earliest. That gives me 9.5hrs at home. I don't want to uproot my life to move nearer to where most of the work is, and being young I tell myself I can handle things. But I still never feel rested between days. I still feel unsafe. I once had a job doing 9hr (+1hr) days, and it was miraculous. It made such a difference. I consider leaving the industry I love often, for my safety and for more time for my loved ones and personal life.
- It's common to give 30 mins at the start and end of the day in the camera department. That's one hour extra a day then travel. If we went back to 10hour days we'd be safer, healthier and no ones personal life would be ruined!!!
- Depending on department, many are required to start work before call time & continue working after wrap
- We would all work more productively, efficiently and above all safely when we are not tired beyond belief from 11 hour plus working days.
- Especially as many departments still have to give unpaid time either side of these hours.
- 8-9 hours on camera call and wrap considering some departments would do an hour either side of this taking it to a potential 11 hour day still and then travel home. Most people I know would rather work a continuous day and forfeit their lunch just to work less hours
- This would include any Reasonable travel time to and from set.

- Many jobs make crew members that live far away count as local crew. My partner was having to get up 2am drive 4 hours, arrive 1hr early, then work 10 hours on camera and then drive 4 hours home. No accommodation provided. Not even mileage to cover 8 hours of driving.
- We work too long hours and too many days per week, anything over 10 hours/5 days should be at overtime rate in my opinion. I'd be happy to be paid proportionately less for my daily rate to comply.
- Plus travel
- There is little to no acknowledgement for travel time. Not all of us can afford hotels, if the production doesn't provide an overnight. This often leads to people driving back and forth while exhausted. It needs to stop before we lose another colleague.
- Time at home with family for mental health and shorter working days will mean more sleep!
- Depending on the length of a lunch break - 11 hours to include an hour for lunch etc
- This does not include a semi-cont/continuous day
- Please watch the "Who Needs Sleep?" documentary by American DoP Haskell Wexler! It explains why long shoot days are completely pointless and actually make productions lose money.
- I'm make up so we have an hour before and half to an hour wrap
- Of course, if a location has to be vacated that day then there is a case for a longer working day.
- Although personally, I can happily work the hours currently offered I feel like a reduced day of maybe 8 hours on camera would benefit those with children and also help the mindset of those on jobs where they are working away from home. On some jobs people aren't able to travel home for weekends meaning a longer period away from their family.
- Working hours in the industry as a whole needs a serious rethink. There is no life/work balance whilst booked on a long running job.

- 10hrs +1hr Lunch is 11 hr day Add travel which is unpaid 2hrs then you have reached the maximum hours for that day with 11hr break to next day. This environment is occurring daily on every shoot
- I don't think it is beneficial to anyone health to work for more than half their day.
- I prefer real French hours- 1 hour meal and then 7 hours of work without a break.
- There are some circumstances where a 9 hour continuous day works better - however there must be adequate nutritional food available and close access to clean toilets and improved washing facilities especially in the current Covid 19 situation going forward. 5 day weeks are infinitely better all round than 6 day/11 day fortnights.
- This would be a continuous day without a meal break as is now standard on UK productions
- An 8 hour shooting day with up to 2 hours OT should be plenty for any job!
- Is this just from camera call to wrap or does this include everything else?
- One crew member dying from a car crash, due to a lack of sleep is one to many to show the hours we're doing are silly. And yet, multiple people have died because of it.
- 9-10 is achievable for safety. 8-9 would be much better for any semblance of a home life and better mental health.
- I am a big fan of continuous days.
- I've yet to start a family but can't see how I could maintain working on features whilst raising a child who gets to see me everyday. Quite a concerning thought
- Currently, we work a MINIMUM of 11 hours on camera, plus we have to sign contracts stating we will work for free for specified 'prep and wrap' times. ON TOP of this, we are expected to arrive at work around an hour early, in order to be on a minibus to location around half an hour before our day is supposed to start, as

well as not having the minibus-back-to-unit-base travel time factored into the day. Often, we will not even be leaving work until an hour after wrap, sometimes more.

- We have to have an 11 hour turnaround and this needs to account for travel time also.
- ...if travel is less than one hour. Otherwise, 9-10 hours.
- Travel and prep time is not included with In my answer of a safe working 8 Hour day. Prep and travel will always push you past this.
- This would include any Reasonable travel time to and from set.
- This would be including a 1 hour lunch break
- Peer reviewed science research shown that you achieve less the longer you work, especially when it comes to fatigue. We could work less & be more productive. Again this is backed by science.
- Occasional long hours is acceptable but not as a rule
- I think more focused should be placed in accrued weekly hours and include more reasonable travel time.
- We can not reduce hours too much or else productions will look to other countries to shoot who will be willing to work those hours.
- By reasonable I would say how long is the average working day in an office/ average working week. It is not just about an individual's safety but about a reasonable quality of life, family life and not just about how much work can be done in a week or day. How long do people in the public sector work? eg Civil servants, police etc. Do they work 70 hours in 6 days?

- ON A CONTINUOUS WORKING DAY THE STATUTORY MEAL BREAK OF 20 MINS HAS NEVER BEEN OBSERVED. THEREFORE NO OVERTIME SHOULD BE PERMITTED OVER 10 HOUR DAY IF THE 20 MINUTE BREAK IS NOT OBSERVED.
- 12 hour days over a long stretch are exhausting, crews start getting sick, getting sloppy with work etc
- Including travel to locations
- 10 plus 1 should be the limit. even better what rigging crews have.
- No longer than 12 hours door to door when working. So accommodation offered for locations closer than currently offered. Stop 12 hour day with lunch hour in treat time.
- Call and wrap time do not obviously take into account the time preparing, derigging and travel to often inaccessible locations.
- The days duration is always longer than call-wrap. Lockdown has shown me i need 8 hours sleep a night!
- Under 16s have restricted working hours. Why not the crew?
- For many depts there is a buy out time of 1.5-2hrs every day on top of the unit hours, usually an hour before call and 30-60mins after wrap. I think a standard 9 hour day would work better as those depts will still be working 11hrs.
- I think that travel and prep/wrap time should be taken into consideration when calculating turnaround period.
- No longer than 10 hours as on average most people have to drive to and from home for another 45mins-1 hour. A shooting day is also incredibly tiring
- This would allow for travel and is still more hours than most of the working population.
- 10 hour day with two hrs travel is plenty!

- It depends on how far we expected to travel to and from base and to and from location ? Does this include prep and wrap time and tre back to your car. Anything that is to do with travel to and from location from ub
Prep - shoot - wrap back to csr is work all that time needs to be considered work. Inc waiting for minibus
tAke u back to your car. The logistical nightmare is. Productions nightmare not your - they are they only
people who need to Pick up the bill for this.
- 9-10hrs on camera. This will allow for precalls and derig to be accomated within abnormal working day of 12-13hrs
- 8-9 hours call to wrap time would allow pre/wrap time without making it 12-14 hour days
- As a member of a costume Dept, we, together with Make up and Ads have a much longer working day compared to the rest of the crew. We are expected to give at least an hour at the start of the day and a minimum of 30 mins at the end of the day. Most days we have to do jobs during our lunch break too. As it stands, we do not get paid any extra for this. It's just assumed we'll do it for free. Other depts automatically get a pre call or overtime payment. Asking to do longer days is not acceptable.
- I think this all depends on how much prep and wrap time there is on the day. I can quite happily do a 12 hour day, but if there is a long drive to set with a pre-call of an hour and a wrap out of an hour then suddenly a 12 hour day is a 14 hour day with travel which turns into a 16 or more hour day. Hours really should be considered depending on whether it's on location or in a studio where it is a walk away at the end of the day and no pre-call needed for getting the kit in as it is already in 5he studio or location.
- Productions cater to the actors demands while departments are generally ignored, with the younger and less experienced crew members are exploited for their keenness and willing not to incur the wrath of HOD's or AD's

- Given that our call (I'm in costume) is usually an hour before call time and that we leave around an hour after wrap, I believe even a 9-10 hour work day can turn into a 12-13 hour work day for some departments.
- 9-10 as for H&M often min 1 hr at top of day +1hr wrap! Travel must be included in the turnaround TA should be min 10 hours portal to portal
- In my experience it has been in the last 10 years that has seen schedules getting tighter, crews getting smaller resulting in a requirement for long hours.
- I think turnaround in between shoot days should be allowing for crew members to be getting 8 hours sleep a night plus the travel time to work either side. It is so frequent to work a full shoot day, and know that by the time you get home, there is not enough hours left to get a full nights sleep before your call the next day. Leaving you sleep deprived from the very first week of a shoot! I am speaking mainly on behalf of those departments whose jobs involve a call time before Unit Call, and whose work does not stop at Wrap. Some of these departments are not only working these hours for free, but it is expected of us as part of our normal working day, every day. There is far too much allowance for the extreme hours we work, and it has become far too easy to ask us to go into overtime. We come in at least 1 hour before Unit Call, and stay at least half an hour after Wrap in order to complete our day, and I think any awareness of this and what is being asked of us on a daily basis, before we even consider if Camera Overtime is being asked of us on top of those standard hours, has disappeared.
- There will still be calls before & wrap time after for most to add on to this
- I've done a few jobs recently which are 10hr continuous days, I feel these are far better for me mentally and physically than an 11 or 12 hour day. 12 hour days should NOT be allowed!
- Often it is the frequent changes in daily hours e.g. splits and crawling back that affect us the most on top of long hours & overtime. OT rarely feels like a choice.

- its the time lost travelling to and from set which should be taken into account as well as time between call and wrap.
- The filming day is too long , mistakes are made when you're tired, it doesn't need to be so long, we are not saving lives
- This also depends on the production. As I work in costume, our day is significantly longer if there are a large number of cast or if it is a period production. We tend to have call times and wrap which make the day even longer. Add to that travel times we can find we only have 6 hours rest.
- It's a physically hard industry, proper rest breaks are crucial and productivity would be much greater.

What do you consider to be a reasonable and/or safe amount of TOTAL daily travel time to and from a LOCATION on a working day?

- Many productions have at least one crew member crash on their way to or from work these are outside of rush hour and can't be blamed on heavy traffic. Surely that's enough evidence of over working is it not?
- Obviously in low budget locations there are no local crew so production wants to treat you as local to save money. A Bristol based technician would be expected to drive 2 hours into Wales every day and back after an 11 hour day.
- from the centre of London where I chose to work
- Work is not always near where you live
- 1.5 hours is a fairly standard Commute however it is dependent of the length of day
- Any more than this together with prep and wrap and overtime becomes too long a day. Especially when the call times are changing through out the week. Travel time is not included in you turn around so production abuse this in the call times during the week.
- Which would take your day to approx 14 hours ... leaving 10 hours to have dinner, a bit of a chat and sleep. Obviously everyone lives in different places, and different call times can have an effect on the amount of traffic.
- Anymore should involve productions paying for a travel day and/or accommodation for all cast and all crew.
- It depends on the shooting schedule, if you're shooting less you don't get tired while driving

- Over an hour I find it too much and could easily fall asleep whilst driving. I often pay for accommodation because it is not provided and I want to be safe.
- Depending on the shoot this should differ you cannot be expected to drive an hour home if you are doing night shoots
- After a 4 hour makeup call and an 11 hour shoot day plus 1 hour derig, we are often left with 8hours rest. Including travelling home and travelling back in the following day. That could mean 5/5.5 hours sleep which is dangerous.
- If you work for 10 and more hour days you can't be travelling more than 1 hour it's not safe People could fall asleep driving
- Nearly all my jobs are minimum 1 hour commute, some longer.
- Apart from the dangers as above, personal and family relationships can become very damaged by lack of 'home' time each day.
- Depends on the length of the working day. If doing a 9-5 job then 3hrs travel total is doable as per govt signing on/looking for work commitments. If working a 12 hr day then 3hrs travel is not good with prep and wrap also adding to the length of the day.
- I would normally allow 1.5hr each way commuting across London on public transport.
- When you wrap a day that has been from 7.30am to about 9pm and then have over an hour to travel home then that's not safe practice
- That's 1 hr to work and back. If away on location I expect us to be 30 minutes each way travel max.
- This is only for a 10 hour day rounding it up to a 12 hour day.
- 2h + 10h becomes 12h, that's be my max

- My partner is currently travelling 2 hours in the morning and 2 hours at night to get to location. He actually phoned me the other night to talk on the phone whilst he drove home as he found he was nodding off at the traffic lights. He's also doing 12 hour days so in total that 16 hour days. We have three children and don't think any of us should be our lives at risk for a production who would quite frankly easily replace us because no one sticks together.
- As long as the time is included in the shoot day hours I've no problem with it being longer.
- Therefore production needs to understand the concept of budgeting correctly and put crew in hotels.
- This question deals with " TIME " whereas it is often better to set a limit in " MILES " from production base.
- Productions need to account travel time .
- 1.5 hours should be absolute maximum, and should be contingent on the work day not being any longer than 10 hours.
- It depends in the overall work day time including prep and strike time
- Crew members are often pulling in 50 hour minimum working weeks, and adding on hours of travelling time is ridiculous
- Travel is a killer after long working days and more hotels ability to be able to stay on Unit base in campers and caravans should be allowed for when hotels are above the budget
- Any more is not safe to drive after completing a 12 hr day on set .
- With a 10 hour working day nobody should be traveling any more than 1 hour on top of this
- 30mins from unit base is adequate with the hours. Anything more should be taken off the day, or if your at a location for one day only and need to complete it should be paid travel time (OT)

- But - again this would depend on the total time worked on a given day - it might involve more or less travel and any driving would always be shared.
- It does depend. But I would say an hour is fair and longer in exceptional circumstances
- Unless it's scheduled into the day then 1.5 max.
- It depends if the drivers are also working on arrival. Too often people drive long hours work and then drive long hours. This unacceptable.
- It should be less than an hour, but that doesn't happen especially in cities. If production are providing accommodation, it is easier to ensure that it is as close as possible to the filming location.
- Any more than this on top of a shooting day is dangerous from my personal experience
- If its every day i think travel time adds up really quickly. Doing two hours total travel can become very draining after a few days
- 2 is absolute maximum but would be much better if it was less
- I dont know
- I work in props so most of the time production won't spend money on a driver so you'd add picking up and dropping off the van to the travel time and it's often overlooked
- That's my average an hour there an hour back which is already a tough ask on the back of a 12 hour day with 1 hour prep and Dr rig takes me day to 15 hours and normally leaves me exhausted
- Travel time over 30 mins should be included in the working hours of the day.
- At the moment it is 2 and that is ok but it should be less than an hour each way

- I'm meaning 45 minutes for each crew member to base and from base home. Could be longer if the shooting hours were shorter. I'm saying this on top of our standard days.
- Working travel out on mileage (currently standard) doesn't allow for travel time varying depending on roads, traffic etc.
- With a working day of 12+ hours an hour driving each way on top is only 10 hours downtime
- Again my answer would be great but seems unlikely so 1.5 is probably more realistic as an aim! Again if it's only occasionally, that's fine but every day becomes difficult
- I did two hours each way and it was just unsafe.
- More than 45 mins from unit base should be accounted into the shooting day.
- You are at a higher risks for heart disease, high blood pressure, stress any poor mental health the longer your commute is. Taking in to account the average 12 hours at work, plus 2 hour commute. You have 10 hours. Get ready for bed, get ready for work, and there is not even enough time to get the recommended hours of sleep per night
- Driving 1h I think is too far especially when your tired and worked so long hours. And your already don't have much turnaround time. I think 45 min is reasonable to and from work. It's saves you another 30 min in your day you can rest up. Cause I know other productions is much worse then what I've worked on recently. But the Longest I've worked is 15h days and the worst is it seems like it's getting more and more common.

- Travel can be as long as production wants but it needs to be taken into account and reflected in work hours. Take the average and put it into the work day.
- With 10-12 hours this is a 12-14 hour day. Longer than most peoples days
- I am sick of driving to location for 2-3 hours and not being accommodated.
- In London journeys tend to be an hour or so each way
- Refer to me answer above
- Not sure if you mean from home or base 30 mins home 5 mins base
- Working and living in London/Greater London it's nearly always over an hour averaging 90 minutes either side of the working day
- I don't think anyone should be travelling more than 2 hours. Because if you add that to an 11 hour day it totals 13. That only leaves you with 10 hours for sleep, family time, social time, doing things at home. Etc.
- Not clear what is meant by this, assume from home which isn't really the fault of the production. I feel like with the radius allowed from the production base they can be a bit ruthless.

- Any normal job you wouldn't have to travel more than an hour.
- Depends on the length of the working day.
- Should not have to do any more without over nights
- More than 45 minutes each way can accumulate over time to being very short of rest 11 hours between wrap and call minus 1.5 means only 9.5. How often can you get home and straight to sleep? 8 hours sleep is important and this leaves 1.5 hours to just about sort yourself out either side of that!
- I have had some jobs that are in West London/ leavesden one day and then south east London/ Essex the next. The travel time between locations does have an impact on the crew rest times as it reduces the actual time off the clock due to travel
- Should be built in to the day shooting
- As central London bases have got harder to come by/afford. Travel times have increased.
- Less.
- Honestly anything more than 30mins should be taken off the day
- Dailies travel all over this is expected to travel long hours
- Depends on the time of year and type of roads. Dole office says 90mins maximum if you sign on for benefits, which is maybe fine if it's sitting on a train or in a car during rush hour. But location travel for telly work is usually outside of rush hour. So that disregards this associated theory from outside the industry. It also depends on the length of day that follows and what sort of week it's going to be.

- Use previous answer as reference.
 - From Production Base. If you consider the time from your home as travel time it is your choice to turn the jib down based on where you live.
 - any longer and after a long day at work, you'd be falling asleep in the car on the way home
 - Up to 1 Hour each way, or take it out of the working day. So there and back max 2 Hours.
-
- I find this is standard now. Anything over and above the hour is either taken off the day or paid as overtime.
-
- The answer depends on how reasonable you judge the working day
 - depending on camera hours shooting
 - If more than 1 hour - time should be taken off the working day. Understand it is difficult as people live all over to get to work - but locations that used to warrant over night stays rarely do these days. Some productions say they will provide a hotel - but no per diems - which is not helpful when you finish a shoot at unreasonable hours and have no choice about where to get a meal.

- adding travel time over 1 hour to prep and wrap department hours makes the standard costume day 14+ hours. this is not acceptable, or safe. production offices are set up in the area where the show wants to shoot, often an hour+ drive out of london for example, and then the production can film 30 miles circumference from that production office before any penalties or accommodation will be offered. this can be 3+ hours each way, every day on some productions.
- If a 12+hr day then 1hr Max travel If a 10hr day then 1.5hrs Max Travel
- An hour each way is grand. However no objection to longer travelling time should such location be difficult to get to but only do this for a short period of time. If longer than an hour, needs reorganizing.
- This is a tricky one to answer since geographically we are all so spread out.
- Realistically we allow up to 1 hr each way "free" without charging for travel time
- Haven't answered this as it really does depend situationally and on what an individual is comfortable with. I live outside of London and choose to travel for work, it's certainly not ideal but that is my choice ultimately.
- Because the days are so long if you add travel time on top of an already very long day I really do not think it is safe to be traveling more than 30mins each way! If the Work days where shorter then I'd say you could safely travel a bit longer each way. There are term in our contracts about travel time on locations but as PACT had a say on them they are actually far to longer a time to be travelling safely! Plus as most crew will be driving due to where locations often are it's even more dangerous driving after such long days! I can think of many times I've felt exhausted & nearly fallen asleep at the wheel!

- Depends on the length of the working day but any more than an hour commute means a very early wake up which can accumulate sleep debt by the end of the week.
- Again hard to argue as we all live in different parts of the country which is certainly played on! We all generally live 30mins to 1hr from pinewood without traffic so add another 1hr on that and then it becomes potentially 3 to 4hrs of travel.
- 1.25 hours each way if it has been a reasonable length working day AND the call time is not unreasonably early the following day.
- Depends where you live. Before lockdown I was travelling 1.5 hours to the studios. It was tough, but I have chosen to live where I live. 1 hour is reasonable. 1.5 is getting slightly excessive. Anything over that would be outrageous.
- Boils down to money AGAIN. Shifting prod office to warrant them not having to put crew in hotels is a joke.
- Depends on a lot of things including how many days you are filming in a row. For day one, up to 2 hours is reasonable if you have a late call time and are being provided with accommodation that night.
- Depends on the length of the day ...
- This is the average time to and from set

- Impossible in London though
- Day should be shorter to accommodate for travel
- More time than this should be removed from the working day not paid.
- Being based in London, where ever you live, it will take time to get to a London location
- Longer travel times require drivers and vans as safe transport with rooms for crew.
- On top of the working day which is often 13 hours at least this is more than a reasonable amount to be travelling
- On top of a 10 hour or 12 hour day this is still 4 hours more than most jobs.
- If you get 10+1(one being a sit down lunch - sometimes we don't even get a break, you eat cold food out of s box while carrying gear to next set up) that's 11 hours already. To unload and load a truck at the end of day it's MINIMUM additional half hour at each end, usually more but for the sake of not exaggerating let's say it's 30 min in the morning and 30 in the evening. That's 12 together with your 10+1. If I'm also traveling, which I also am ALWAYS doing. That's 13 hours. ABSOLUTE minimum of what I always do as camera team member. If it's any more travel time than that I am literally only working and sleeping. And this IS what we ALL do. Sadly
- It is unreasonable to accept anymore. In any other industry you may have an option to choose to live closer, this isn't an option for film crew, there fore there should be allowances made.
- This would be travel from base so issues may arise when crew have a long commute to the production base.
- It depends where you live and what you feel you are happy to do. You cant turn down work just because you dont live near by and production cannot accommodate everyone. Base to location needs nailing down.

- I've ticked the 1 hour or less option as an ideal, and in particular I'm thinking of drama productions and unit base locations. I have, for documentary productions, driven hundreds of miles for hours on end, sharing driving duties with crew mates. Although I've never experienced an issue in doing this (and all parties agree prior to the job) in so doing, one does put one's life in the hands of others. Without question, in my documentary and factual film making experience, driving to and from locations or accommodation is the single biggest risk one takes during production - especially when in countries with far poorer driving standards than the UK.
 - Some crew have to get artists, stunts and background ready and at the end of the day wrap them and get everything ready again for the next day.
 - It is exhausting to drive for over an hour to any location - when you are required to arrive usually at 7 am in the morning and then complete a 12 hour day and then drive home again . I believe it needs to be kept to under an hour each way.
 - Ideally much less.
 - Combined 1 hr commute in each direction but it's hard to define where a crew member must start their travel from. They need to take responsibility here to flag if their commute is further.
 - If it were to be counted as part of the daily total hours any amount of travel is acceptable.
-
- Unless this is included within shoot hours
 - If it has to be longer then shorten the call to day day accordingly
 - anything more than 1 hour should be paid; anything more than 2 hours should be eschewed in favour of local accommodation

- If more than 45mins from base, day should be shortened accordingly
- 1.5 to 1.25
- I'd put that a maximum and not one to be undertaken as an everyday requirement, rather for one difficult location.
- depends on the length of the job. days
- After a 10 or more hour shoot day, long travel is dangerous.
- Traffic usually adds 1-3 hours of travel time. I have to allocate usually at least four hours round-trip for commute time on top of long hours
- Depends on how long the working day is. Travel and working should be no more than 13 hours
- Being so tired after the long work hours, driving is a terrifying experience. I couldn't handle more than an hr of trying to stay awake and not kill myself or others
- One hour travel is fine
- At end of long day especially i winter with bad weather conditions driving home fpe more than half hour is a stress
- Accidents that I know about have occurred mostly during travel to and from work after completing long hours for several weeks (also where mistakes at work have happened). Where crew are expected to work long days / hours it ought to be a requirement that a production provide accommodation to minimise the distance individuals have to travel after extended periods of work (regardless of overtime or night shoots), but given most technicians / crew are based in London and near to most major studios this argument is often swept under the rug. I do think the issue needs to be looked at more thoroughly across the board, especially as the time to release vs cost of production increases in the content race we're seeing unfold. Great business, but not at the expense of peoples health and well being please!

- More if included in the work day
 - Majority of people would live about an hour production office anyway. Travelling more than an hour from there could be unsafe.
 - Again for APA commercials this is factored into the schedule/ pay. Obviously this is based from London and not everyone lives there. We simply need to factor this into our arrangements. Again, we are free to turn down a job if the logistics are unsuitable for our personal circumstances.
 - No crew member should have to travel for 2hrs either way from a location. It's a disgrace
 - After hour your tired especially if you not driving and have to take public transport. I tend far away from productions.
 - I think that is at each crew member's discretion / necessity, or things will become even more London-centric. But the working day hours should be kept under 10 hours so that people can have a life.
 - In principle 1hr but traffic in some areas means that minimal distances can take excessive travel time.
-
- Depending on the length of day and guaranteed wrap time... else one may wrap later and still have a long drive
 - If it's more than an hour travel then it should be counted into the day. Tricky in London though as everyone has different commutes. Currently I travel 1hr to 1:20 to get to permanent unit base.
 - 45 mins if working at home, 30 mins if on location away from home
 - Is this from unit base? I don't think we should be travelling more than half an hour each way to a location. I also think if a location is more than an hour away from London this should be reflected in schedules / accommodation to ensure turnaround time is not further eaten into with getting home from a shoot day.

- Hour there, hour back - tops. Depends on where you live though. I personally am about to move further out from London, so it will be my choice to take on a 1.5 hour drive or hotel.
- In addition to the working day. Any time over should come out of it.
- With a 9 hour turnaround even a 1 hour drive cuts sleep by 2 hours! 7 hours to fall asleep, sleep, and get up again the next day. Sleep deprivation is a big component to film making.
- 2 hours max, but ideally less of course! If longer, an overnight offer would be good, or offer of transportation.
- Any more than 1.5 hours travel time would put someone with fatigue at risk after a shoot.
- I actually think 1 hour is too long - 40 mins or less is about right. Bearing in mind we usually don't know where we're driving too as well, and for 7 months of the year it's dark both ends of the day.
- A maximum of 1.5hrs but an hour or less is always preferable
- Any longer than this will be to crew member's detriment.

- Absolute maximum of an hour there and back.
- for the same reasons as above
- Obviously relative to the time "at work" in a day to an extent. Time away from home should be factored in wherever possible. If crew are travelling to a remote location that's going to demand a long journey, they should either be put in accommodation to accommodate shorter journey time on the shooting day so that a crew can work 8 hours on camera, or the time spent travelling gets taken out of the 8h working day. If a shoot wants to work at great travel expense to the crew, shorter time on camera should be the price a production pays.
- IF travel time is included in time between calltime and wrap
- I have had jobs where there's been good public transport links between the studio and my residence, however the working hours have meant it's impossible for me to use them and I have had to drive to/from work. This results in greater fatigue, less downtime, and an increased environmental impact
- I'm used to travelling on train but all expenses should be covered, especially when it's a distance above 45 minutes
- Is this unit based to location? Or is it from production base to location?
- Again, personal experience but having to travel 1.5-2 hours to and from a 12-hour shoot and then being told that the travel time counts towards the mandatory 11-hour break is.....not great.

- I think it could be illegal to drive after a 12-13 hour day + 2 hour travel may be door to door .
- Accommodation is offered based on the distance of the location from the production base but crew come from all over London on London based shows. So it is quite easy for an individual to have a longer commute than 1 hour when the location is deemed within reach of the production base. Also, crew quite often travel earlier/later to miss traffic even if it's not required by their call time because in London traffic is a real issue.
- This allows for traffic and reasonable length of drive to a location.
- No more than an hour each way
- After hour your tired especially if you not driving and have to take public transport. I tend far away from productions.
- Should be included in working day
- Lots of variants here. Usually the travel time is built into the work day if it is a lot. Minibuses are usually put on my production for those not feeling confident to drive and transport will also usually help picking people up from stations who don't want to drive. If it is a week long shoot somewhere far away accommodation is usually provided. Also where do you live! Some people win the "location lottery" and others don't! Some people do this every single day to work anyway and have done for years and years because they live in Essex and the studio base is in Longcross etc....
- A lot needs looking into regarding those that don't simply work camera hours. Many of us are first in and last out and on call ALL DAY with no proper breaks aka 2nd AD / production folk
- This depends on how long the working day is. As long as I can get home/to a hotel, have some relaxation (hr or so) and then get a decent 8 hrs sleep I'm happy.

- Depends on how long the working day is. If it's a long (12+ hrs) working day, it should be (rather) less than 1 hour each way. 1.5 hours on an average working day. In practice it's often 2 or more, especially if getting in or out of London is involved.
- This also depends on where you live
- Aggregate 1.5 hours
- After working the job for over 15 years I always hassle for accommodation for over an hours drive. They normally take time off the day over an hour but it never matches actual travel times.
- Living in London it's unfortunate that everywhere takes an hour to get to.
- Living in London it's unfortunate that everywhere takes an hour to get to.
- It's hard to quantify this one because a lot of it depends on traffic. A journey could take 1 hour in no traffic, but twice as long during rush hour. Also because London is so large, and everyone lives all across the city, it's difficult to find locations that are suitable for everyone. But perhaps if the locations are restricted to a certain radius to the production office/base, people can take jobs accordingly to how close the base is to their home. Then any locations used beyond this radius from the base should require productions to offer accommodation.
- 30 mins max
- There should be a box for 30minutes travel time.
- Remembering how much time a crew member has to "give for free" to the production to travel from the production base to a location (return journey) and then their own journey from the production base to their home, it all adds up.

- I usually don't want to travel more than 20 mins (30 at an absolute max) as I'm usually up incredibly early and want to maximise my time sleeping. I'm also one of the last to leave. Travel time is extra time taken away from my already short down time.
- This seems to be academic since we have no control of where the next job is going to shoot and we have to commit to living somewhere. One job can be 20 minutes away and the next one can be two hours.
- Currently when working an 8am-7pm day, I am setting my alarm at 5:30am to allow time to shower, get dressed and arrive at base for 7am. When we wrap at 7pm, I actually get into my car at 7:30/45 depending on the de-rig and traffic back to unit base (more often unpaid thanks to the new '30 min rule') - and that's if we don't go in to overtime. I am therefore out of my house 16 hours a day, and only getting paid for 11. It is just not a sustainable way to live.
- Should be no more than 1hr each way. Especially if returning to the same location day in, day out.
- If the call time is 8AM and wrap is 7PM (standard) then I see no issue with traveling during the day to locations, what I don't like however is having to race on the roads to get there before the other departments else we'll be seen as incompetent. We hit traffic, perhaps a tractor on a narrow road, these factors are never considered by production whilst traveling between locations and to be honest it sucks because we need to be there but also if we're caught speeding that's not only a ticket but it's a risk to public safety. Needs to be more guidelines/awareness in this area I believe.
- No one should have to drive or travel home more than an hour after a working day. Travelling by public transport or being driven to and from work then this time can increase.

- Depends on the hours of shooting. @ hours on top of a 16hr day isn't safe.
 - Is this location or unit base? From unit base to location should be included in the filming day. Not extra
 - To often, travel to a unit base from location following wrap is not considered time in the day. This results in an extended personal travel cost after wrap up to 5 days a week.
 - and hour or so across town to location is fine. a 3 hour drive I would class as part of the working day. Eg a recent shoot in Leeds starting and returning in London starts and finishes in London.
 - If the call time is at rush hour I've had to arrive at shoots 1-2 hours early because I know that if I left later it would double my travel time and may cause me to be late.
-
- I think an hour each way should be the maximum for one day without accommodation being provided.
 - 45 minutes each way.
-
- Most people seem to travel an hour either side, so two hours a day getting to work. I appreciate that studios cannot reduce everyone's travel time with crew living all over the country.
 - 1 hour max there hour max back
 - Travel time varies from working in a big city like London to remote locations. Instead of basing travel on miles to unit base I think it should be based on time. This way we can reduce the chances of accidents caused by fatigue. There is also an element of the working day that is never taken into account by productions and that is the time taken from unit base, where crew parking is normally organised to location by minibus, usually. Crew will normally drive to unit base or somewhere near to be bussed to unit base then location. Crew should be on the clock from the time they

arrive at unit base as often this extra element of travel can be over 1/2hour each way depending on the amount of mini-buses provided by production.

- Any longer than an hour should be taken from the shoot day.
- Ideally less than 1 hour.
- When there are broken turnarounds on top of long working hours even an hour is too far and people still talk about nearly falling asleep at the wheel.
- After hour your tired especially if you not driving and have to take public transport. I tend far away from productions.
- Absolutely no longer than an hour!
- In my opinion, anything more than a 30 minute travel from home is dangerous . How anyone thinks it's ok to travel an hour to and from work on top of an 11hr day on camera is beyond me. Add to that an hour for pre-call make up (which isn't paid) plus 15mins to set up prior to that) and a standard 30 minute de-rig at the end of the day (not accounting for the time to travel back to a unit base after wrap on a location). That's potentially a 14hr 45min day from the moment you leave your house. Once you've done that for a week or 2 you're a liability behind the wheel!
- Half an hour to 3/4hr is reasonable. People doing an hour to and from on a standard 11hr day for 16 weeks is a tedious concept. God help London tv drama people.
- 1 hour there and 1 hour back should be the maximum with the hours worked on top of that
- MAX 1 hour each way

- We frequently have to leave extremely early to avoid traffic therefore the day is ALWAYS longer than production acknowledges.
- At this time it's judged on miles I'm based in Scotland where on minor roads it can be an hour or more to do 40 miles
- Including the travel to Unit base from home.
- 2hrs on a 10 hr shooting day which is 11hrs with lunch added means a 13 hr day door to door. Any more is breaking the 11 hr break which occurs every day on Sets due to budget
- travel if longer than 15 miles each way should be paid time.
- Slightly longer times are fine but only when it's a one off
- 2 hours overall is fine on occasion or if it's my own decision but should never be forced unless the time is taken off the working day.
- obviously depends on where each crew members live.. no location and be equal distance/time from home
- Anything beyond 1 hour (round trip) from base to location should form part of the working day's hours.
- As long as it is included within the working day as per the European Courts of Justice ruling they can ask me to spend as long as they want travelling to and from location.
- Ideally less than 1 hour.
- I also think that time swell as mileage should be taken into consideration.
- If working an 8 hour day an hour either way Of travel brings you to 10 hour days. If you then add prep and wrap then you kept adding time. Giving you a working week of more than fifty hours. There is a reason the working time directive set a working week at 48 hours.
- This really needs to be addressed as it is always an issue and not respected

- Too often cast and crew are driving when too tired
- Anything over one hour should be included in the working day.
- This is complicated as it is an issue related to location and studios and often a personal one. Not necessarily a fault of production. (Unless shooting abroad/ location.)
- Is this an hour or less each way ? Because that's just about ok. Most crew if travelling to the base, wherever it may be, studio or whatever, have an hour's travel each way depending on where they live. No longer than an hour each way to location.
- Over an hour is too long after a 10 hour continuous day
- Sorry not sure if this means from home or from Unit Base but I think 2 hours max from Home
- Or if the travel is long, for it be taken off the working day rather than be compensated as OT.
- For reasons above. A film set is intense an lots of concentration needed. Very few breaks given in the day. Also you can be out in the elements all day which takes its toll. Tiredness and driving at the end of a long day is a terrible thing.
- Living in London it takes me an hour to most locations by public transport or personal vehicle
- The caveat is - travel to location ? How long is the shooting day ? Will they do overtime ? Will They push the following days call later and more into peak traffic ? Or will they add more days inc case they get behind instead if adding hours And pushing calls back (making travel longer) but closing their eyes to at as 11 hrs break is given or not ?

- This is obviously going to change depending where you live in relation to the studio or location and where they calculate the base from. However
- Depends on the location. As general example in tv production around London travel can take longer times to travel over short distances, production using the mileage as the marker and not traffic and congestion being taken into account. In the last decade more and more pressure being brought to bare due to creation of independents eager to make bigger profits from broadcasters who have offset their responsibilities, and have the power to dictate over the independents forcing cost and Corner cutting during production, one of the biggest problems the use of 'New' young people working for nothing to get a foot on the ladder, egged on with false promises....exploitation
- This relates to my answer for the previous question. If our work day is already 12-13 hours plus travel 1 hour each way that makes it 14-15 hours total we're at work. How is anybody supposed to lead any semblance of a normal life when your hours are like that?
- If you mean from Unit Base and not from home
- Fatigue is a big factor towards stress and also an healthy lifestyle
- Excessive travel time is dangerous after very long physically trying days
- Obviously traffic can be a factor here, so my answer is based on a relatively clear journey
- Maximum
- Up to an hour each way I would say is reasonable.

- Travel should be no more than 45 minutes
- When one is based regionally it just becomes the norm to do at least a two hour travel

Have you ever felt accommodation should have been provided for Health & Safety reasons to reduce travel pressure and fatigue?

- Always
- Depends on location
- If we travel more than 60 miles outside of London as Stunt Performers we should get a travel day which has been agreed with production And we normally do.
- When the production starts in a remote inaccessible area they know there are no local crew but make no budget provision for accomadation.
- So some films and TV shows put their production office somewhere close to the location and then called at the base and from there it's whatever time there is. But what happens if the base is in Whiteford and you live in Bromley that could be two hours just to get to what they call the bass.
- This happens too often
- It's not offered but when asked of producers and PMs and it's undeniably the right thing, they usually provide. They should always offer it to crew if going late because driving for any time after a long day, followed by a long day, followed by an even longer day, followed by a.. well you get the point; is ridiculous (client, production, and talent get cabs and they've done very little physical work during the day)
- Travel across town from production base can be excessive
- And it has done in the past.
- For example I've been asked by the BBC to fly from Belfast, drive for 6 hours and be ready for a 7am call. I'd be getting into my accommodation at 11.30pm ans and would still have kit etc to rig. I'm expected to so the entire drive on my own.
- When hotels are provided some of the less intelligent crew would prefer to drive home instead of resting.

- Yes and I have called for this to happen and the production has responded in line with my request
 - I once did 84 hours in 4 days... accommodation was never offered. It would be good if this is a requirement after a certain number of hours overtime.
 - I have occasionally been offered accommodation ... once during a shoot with extremely long hours, but only after the camera team had crashed on the way home the night before. The driver fell asleep at the wheel. They were OK, thank goodness.
 - Productions do offer this if you ask. But not all.
 - 4am starts are dangerous when you're also on set and derig of prosthetics the day/night before
 - Especially last two weeks of shooting where I have been worried about my co workers having an accident. People suffering with anxiety and panic attacks due to tiredness and stress.
 - On one particular job I wasn't given accomodation and had to drive over an hour home after a 14 hour day due to bad organisation and then my turn around was broken because on an early makeup call. I was a trainee when this happened so you feel you cannot say no to your call time
-
- On the production previously mentioned I hit a curb at 70mph as I was so tired. The concern shown was how quickly I could get my tires and steering fixed the next morning and get into work. The production put up two people out of a five person crew. The production was based in Leeds, the two people who had accomodation were from Liverpool. The three people who didn't were from Glasgow, Devon and Sheffield. I paid my own digs during the week and had to travel home at weekend and my total weekly miles were 1000 miles per week.
 - Absolutely yes Some times doing more than 12 hours you need to be close by to Eliminate danger

- Yes but it's dependent on where the show is based and where the crew member is based. Production can't be responsible for filming near where you live and nor should you not be hired due to where you live
- Productions need to factor in actual likely traffic flow. A location which involves travelling across/around a city may only be 12miles but can take 3hrs drive time.
- Yes - and I've done that. I work in Bristol and when we have Welsh crew I'm happy to accommodate them if the day has been hellish or we're doing a long stretch of nights.
- This always depends on the production. There was one incident that the crew had to travel just outside of Reading from London for 1 month everyday but there were no accommodation or mileage allotted for crew, this was due to them placing the production office between Reading and London.
- On Les Mis I did ask for accommodation after two nights of filming 15 hour days with crowd on set I felt exhausted. They did accommodate me on this request as I felt I was too unsafe to drive.
- Reduce the zone circumference for London and then figure out the Regional Hubs Circumference. There isn't one!
- I would say yes but it has very rarely happened
- I pay for my own sometimes but I can afford it. Many cannot.
- Have often asked for a room knowing I can't drive home after a 12 hr day .
- Some crew members often spend upwards of 10 hours each week travelling to and from work each week which is an insane concept when you put on top of the already long working hours
- Some producers will agree without a fight others will leave you out in the cold in this one budget is always the answer we sit have enough money in the budget

- Production are normally reluctant to put crew up as a result of costs. They normally look at the cheaper not safest options.
 - Yes. When those concerns are raised 95% of the time they are willing to accommodate
 - As a Producer and a line producer previously I made accomm available if travel/hours were too much
 - Multiple times due to being the last to leave Unit Base and being required to be up very early the next day to see the crew in
 - Often inadequate facilities during extreme weather.
 - On an 10 cwd with a prerig and a derig 2 hours away from home working at night in the middle of the woods etc. A option should be given. I don't even mind paying towards the room!
-
- Yes, especially when hours are especially long, super early starts or out of the normal sleeping patterns
 - Often for my crew and I will ask.
-
- I think that the option should be there for all crew.
-
- Productions are more concerned about money that ensuring crew safety in regards to this
 - Some productions are great and others are budget so no allowance
 - Hmm
 - Many times, and so many times I've had to pay for my own.
 - I personally have suffered this and witnessed road accidents of others who have been forced home after late wraps
 - I have worked on jobs where, factoring collecting equipment, vehicle and getting to set and back, I've effectively worked 15-16 hour days for six to eight weeks at a time. If something were to have gone wrong it would be considered gross negligence. Only once, after stating this to production have I been given accommodation.

- When you have a week filming at a location where mileage wise it's just in the legal requirements but journey time isn't considered anything where you continuously have to drive an hour and a half round trip should be deemed as needing accommodation
- Especially for crew. As an actor I usually get this.
- Lots of productions are too low budget or badly managed and will not provide accommodation when deemed essential

- This would help a lot of people in our industry.

- Outlander once again avoid providing accommodation They aren't the only ones, many don't provide accommodation
- On most jobs I've been travelling 2+ hours total delay. On top of 2 hour precall and hour derig. On most occasions I've worried about driving home and had some close shaves whilst driving
- We've been over two and a half hours away from base for several days on location, there were Road works and we had gone over several days in a row. It adds 5 hours on the day which with the hours we do, I feel, is really unsafe.

- I have travelled distances and with pre calls and overtime's it's just unsafe.
- Especially for crew with long pre calls.
- In

- Yes but I understand that was lower budget work and it becomes more difficult to provide these things from the offset. But all individuals are made aware before being brought onto the project and therefore it is on the individual whether they take the job or not. We've all worked low budget and understand there has to be a little more leeway.
- Absolutely. If there is any sign of someone becoming exhausted it should be considered a health and safety issue.
- If you go into the job knowing the base of the job is far from your home then don't take the job
- This is very relevant to workers in the entry level jobs. Rarely was I spoken to or given the option for accommodation on night shoots on location.
- Regularly shoot 15 hour days on camera for BBC flagship productions and then have long travel home of up to 3 hours. I live in Just outside the M25 in south west London. Not an unusual place for crew to live. Being asked to shoot for 15 hours and then have a 3 hour drive home is immensely dangerous. We have so much health and safety on the shoot, especially with covid but I feel the most dangerous time is always the drive home.
- Yes. We can spend all the money we do on making last minute changes the night before (requiring people to be up late working) but rarely does production see reason to accommodate their own department when needed because the central department has to be the martyrs.
- Back to back 12/13 hour days, then expected to drive 5 hours back to London with a van full of kit resulting in an 18 hour day
- Cumulative fatigue is a common feature of many long running jobs

- I think it should be an option. I've had to pull over numerous times after wrap while driving home due to fatigue. Once falling asleep upright in a lay-by and waking up having enough time to drive back for call.
 - Almost every time I am working a location outside of London.
 - I'm
 - Most productions only factor in accommodation for how far the location is from the studio, disregarding how far the worker travels from home. Also disregarding their personal call time, wrap time, etc.
 - Yes car accidents can easily happen. I had a car accident on the way to work it was a Monday morning I was travelling far and admittedly I did start to lack in concentration. I feel the option to stay over night would have been nice however production made the working day shorter to avoid accommodation but unfortunately I still got in to an accident.
 - Often travel time is given in the day, but the type of day is not considered. Tried shooting on a beach? Or in a quarry carrying kit by hand? It's exhausting. The nature of the working day should be considered in terms of the type of arrangements required.
-
- I have had one day after an intense stunt night shoot where I almost fell asleep at the wheel due to fatigue
 - Yeah
 - Yes, but time off day is preferable for families
 - When doing commercials accommodation is rarely offered after 18+ hour days. The only car crash I've ever had was after a 20 hour day on a commercial.
 - Many locations can be within the 30mile radius but can be a 1.5h journey.
 - This has to be case by case as there are many variables

- The end of shoots there is always broken TA people are too tired to drive with lack of sleep. Broken TA should mean paid accommodation provided.
 - Opportunities are given to those who live close to location, often this means people from London and wealthy backgrounds.
 - Accom has been provided of recent yrs, if base/home was to be more than a 2hr drive, after a 10 hr work day, without any extra moneies offered . i always stayed.
-
- Yes, and sometimes it has... but not always
 - I am a producer, and if I feel its required, I provide it, or look to reduce the working day.
 - I have provided crew with accommodation at the last minute when the shoot has overrun and I've felt it's not safe for them to drive home. I now work from my home office more and more because I was finding it bad for my health to leave the office around 10pm have a 2 hour journey home and then have to be up again 5 to catch an early train. Covid has meant companies have had to allow production to work from home, but normally it's a hard sell to a company. It would help all line producers if this could be an option if they desire.
-
- Yes I do and on most productions, it has been offered if we wanted it.
 - I gave had to travel 11/2 hrs there and back with a 10 hr day on camera and prep wrap on top ..making a 15 hr day
 - Quite often this is the case these days. Or in prep - told to take it off the working day - but enough prep time has not been allowed - so it ends up being an even longer working day.

- i constantly fight for my department to have accommodation, however productions set up their production offices on the periphery of London and push the 30 miles distance to the max. The driving on a show last year was 2-3 hours each way per day, and technically within the 'acceptable mileage'. The shows claim they are 'London based' but often on the outskirts of the M25.
- Yeah, for crew definitely.
- On 'The Witches' I got home most evenings by 8 and was often called for 5am which meant leaving at 4am. No time to properly rest in between. Accommodation should be offered if a working day is expected to exceed 12 hours.
- Particularly when travelling whilst driving and towing long distances.
- Yes. Am willing to use camp bed and sleeping bag for same.
- On many jobs I've left home at 4 or 5am and not got back until midnight. That's a 19 or 20 hour day driving motorways and country lanes. Productions calculate travel time from the Studio but people don't travel to Locations from Studios, they travel there from HOMES.
- Yes, particularly when living in London and being expected to travel to the other side of London/ Uxbridge / Pinewood etc as standard days location.. it doesn't always happen, but I have been in this position before.
- I've been on a few jobs where we've had to work until 1/2am plus derig and then drive an hour or just over an hour to get home, because of late wrap time I've felt very tired driving home. The rule of the M25 should be amended depending on the times you have to travel to and from work, I've had productions turn round and deny accommodation because we've been within the M25 margin so therefore they consider this distance reasonable for travelling

- Yes many time! But due to the way our contracts are written they are only provided if they are a certain amount of distance from I think the production office or equity's office which does not makes sense because many people that might live up North or far from a location base then have to sort them selfs out or drive a very long drive! It should be looked into better according to where the person lives! Like in many other industry that support their employees.
- Yes and even more so if you have been doing over 12 hours per day - when including travel time in rush hour, provisional time for dinner and waking up with enough time to get in for breakfast and dept. meetings before the day starts; this can easily mean 6 hours sleep or less.
- This is something increasingly being taken away from stunt departments and I totally disagree with it. In the last few years there has been a significant increase in 'work-travel' days (often regardless of whether it's a day/night shoot). I think this is totally wrong, when doing any stunt we should be offered a hotel, even if we aren't paid a travel day. To provide an example, I know of an instance where a stunt performer did a big stunt (car knock down I believe) in the morning over in Ireland, they finished at lunch time and were told they were flying home that afternoon. I know for fact That they missed their flight despite being at the airport on time, and literally sat at the departure gate. Adrenalin of the day, lack of sleep thinking things through the night before, potential injury from the job..the stunt person in question was sat at the gate with complete oblivion and inability to get on the flight. (I coin this Feeling 'stunt fog' and it affects how you feel and your ability to function. I Sometimes do not feel it safe to drive under these conditions. Often we feel fine leaving work because we still have adrenalin but once that wears off there's a definite crash the other side..which isn't good if you are half way home from Bristol on the M4!! We should always be offered hotels even if we are not being paid a travel day. Productions need more understanding and awareness on this, it is something I feel stung departments are gradually losing, but at what cost.
- I know of cases where this has been the case without giving specific instances.

- I don't think the whole thing with not providing accommodation in London isn't right. It surely depends on where someone lives as to whether accommodation is provided. But I understand people living further away would probably get less work as a result if they have to provide accommodation as well. So I guess its fair.....
- This happens often, sometimes you get accommodation if you ask!
- YES - when you live in London travel can be up to 2 hours each way. While the location might be close for some crew members, it is never the case for everyone. Production should look at where individuals live within London, and if their travel time is over 1 hour, they should provide accommodation.
- The time to ask if any crew need accommodation ... even if it's just help finding a nearby hotel ... is not the day after someone falls asleep at the wheel on the way home!
- On many jobs I have this. I have also fallen asleep three times driving home from work.
- See
- It is often offered to those in higher grades yet it is often the lower grades that have been on site the longest.
- When working on The Crown , this has been offered many times
- I once wrapped a as a daily on a production on the South Coast, and was denied a request of accommodation, and had to drive back to Manchester that night, being a trainee and with no cash to book a hotel.
- YES. Specially on night shoots when the crew isn't yet used to the change in the hours and has struggled to get into a routine then expected to drive home in the middle of the night/early hours of the morning
- Absolutely. And I've asked for it before - it doesn't often go down well with production.

- Yes I have and had situations where it should have been organised but it was denied. Or situation where we'd voice our concerns, eventually we'd get the accomodation but then that would be used against us when we charged OT. We've be told that we were out up already so why do we also want to be paid overtime? WHAT?!
- Yes multiple times - especially in London where distance doesn't always equate to time spent driving.
- I'm workroom based so not relevant
- Yes - on those occasions accommodation has been provided.
- And thankfully, in those situations, it has been provided by production. Usually, when H&S in those circumstances, productions of mine have been accepting of the need to provide accommodation, but I've heard of plenty that wouldn't.
- Yes - it is a lot better now in bigger budget movies, Universal have a good policy to put up crew. However, sometimes there are different rules for main unit and second unit crew members. Also, they should be offered to anyone crew memeber/driver/catering etc working on the film at that location that is working not just contracted crew or the "shooting crew"
- Yes. Often when I am required to find my own accomodation, I may be joining a production at a time where most of the crew have taken all the available nearby flat-shares. If production where to provide accomodation, they would also have a better idea of ideal locations with a shorter commute.
- This is difficult as crew can live a long distance from the base and then location on top of this.
- I provide accommodation if commute is further than 1hr but also rely on crew to tell me if they need accommodation due to fatigue. I would always provide it if asked. I know this is not the norm.

- There is an expectation that prep/strike will not exceed unnecessary hours when they can in fact be longer days that shooting days
- It's always difficult to manage this one as the need for accommodation often is due to where you live, rather than where the office is based and travel is calculated from.
- I worked on a channel 4 tv show last year where the shoot was in Hampshire, we were working 12 hour days as we couldn't hold a running lunch due to location restrictions and all the crew was hired from London. Cast were occasionally provided accommodation but crew were never offered it, most of the crew were not aware we were shooting in Hampshire until a few weeks before as it was always insinuated we would be shooting in London where previous series were shot (The Windsor's)
- The majority of the time, accommodation has been provided. Supervisors often have to fight for it though. On one large film I'm pretty sure we paid for our own accommodation near to crowd base as we were doing very long hours with early pre-calls.
- Travel time and working hours together should never exceed 12h.
- I've had offers of accommodation when I've had a particularly early call for the next day. Sometimes I haven't. It depends on the line producer at the top and how they care for the crew's overall well-being. I have a lot of respect for producers and LP's who have pastoral care high on the priority list.
- Yes. On occasions the production has provided accommodation on for those with long drives. On lower budget shows this has not always been possible for the entire crew. This has led to a fair deal of wrangling with crew but worth it in order that those with long journeys are safe. Particularly the younger crew members.
- I feel that companies could pay towards accommodation but not be solely responsible for the cost if that option is requested being under 30 miles
- With/without hotel: Lying about meeting turn around times, not paying for call. Forcing crew to rush in various ways to meet turnaround times. Crowded Vans on long rides. Giving nice hotels or rooms to some crew not others Offering hotel too late for crew to use. People have to make arrangements in their lives to stay in hotel. Checking into the hotel is time consuming, too. Offering uber rides doesn't solve leaving your

car behind and getting to work on time next day. Generally frowning upon crew taking the hotel because it will eat up money. Usually offer hotel too late.

- Even on large budget films, the junior roles are often not provided with accommodation
- I'm.office based so doesnt apply to me
- 4 hour turn around with a location move at end of day. No hotels offered
- Yes. The pressure productions are under to provide "Local" crew to save money, despite filming in locations where trained and qualified crew do not exist is enormous. I have been expected, despite living in Greater Manchester, to declare myself as "Local" to the Isle of Wight, Wales, Cumbria, Birmingham, and much further. Accommodation is rarely, if ever, provided, and so the pressure to "lump it and travel" becomes the crews. My personal view is that is a production decide to film in a remote location, they should either acknowledge that they will only be able to hire less qualified crew or pay for accommodation.
- Yes, and I have found that productions do offer when I have requested.
- Cardington should be classed as a distant location
- I do find that accommodation is usually provided where necessary and sometimes crew elect not to use the rooms. Again, informed choice is key.
- Yes, and occasionally it has happened, but only after long conversations justifying it... not offered up willingly
- Hi
- I have to travel for work. With my pay I have to find the cheapest accommodation with means I find somewhere that tends to be far away.
- Constantly, this is a constant issue. Only the HODs get put up, And the junior depts are left to suffer.
- It would be good to have a backup protocol in place to cover a scenario when a crew member feels unable to drive e.g. hotel/B&B or crew room with claim system.

- Yes, things are often changed last minute and a crew will have to work all hours to complete this, only to drive home for a few hours rest before being in for call time. I've often done this with no accommodation or food offered
- Long travel time cuts into sleep which effects our physical well bring. Ultimately our health and mental state.
- Yes but only rarely. However, I'm a DP so often negotiate for a car/ lift into work as part of my deal, so as to reduce stress of logistics of getting to work, parking etc, and also to keep fatigue at bay.
- Yes especially where there are long shoot days. And/or long prep/de rig on top of a shoot day. Especially for departments like Ad's, Costume, Make-up and Prosthetics
- They never do because it's too expensive.
- Productions now seem to be alot better at offering up accommodation, even last minute.
- Although production did offer it to anyone who wanted it.
- Yes. I was on a job where myou journey was over two hours each way! I have to do work at home after a days work so I was getting a few hours sleep! Eventually I fell asleep at the wheel & luckily avoided injury! I begged producer to give me a hotel room but to no avail! As they said no one was being over nighted! I eventually paid for my own accommodation at a hotel & when I arrived. Found all production personnel were staying at the hotel !! In disgust I walked off the film

- I have often felt the “mile-radius” / “1 hour travel radius” guidelines to be too open and can be used to justify intense unit moves, lengthy travel times without accommodation and broken turnaround for crew that does not appear on paper (ie. one days shooting at a distant location before returning to base = get out of base one day, followed by get in/get out alongside travel time, followed by another get in again)
- We had members of crew sleeping on the set over night as it meant they had a better rest than if they had travelled home
- Based on productions I have worked on, hotels have always been offered to individuals who are expected to work additional hours for H&S. However, this is based on the production team thinking ahead and recommendations from HODs. A lot of crew have ridiculous commutes because they need to take work that is too far from where they live.
- If 50% of the crew are having to pay for their own accommodation, or the people who can't afford to, ie trainees are travelling longer than 1hr 20 minutes, the crew should be provided accommodation.
- Many times have I seen this not given. I was once assured that a London crew working nights in Dunsfold were not permitted accommodation because the Production Office was based in Weybridge, despite the majority of the crew living in North London for example.
- I have to travel for work. With my pay I have to find the cheapest accommodation with means I find somewhere that tends to be far away.
- And it was because we were night shooting.
- In my experience it usually has been, but not always close enough to location to make much difference.

- Particularly for certain crew members like security locations transport - they are often forgotten about
 - I spent 4 hours / day travelling on a job outside the M25, where accom should have been provided.
 - and it was
-
- Yes - see answer to question 7.
 - I think as a care of duty it would be safer to have always have accommodation and possibly transport provided on Night Shoots especially. I've been refused accommodation that according to production office was 49.9 miles from the production base, however according to Google & the transport dept, it was 50.3 miles from production base. Even though I was having to work from 5.30am in the morning to 8.30/9pm at night And the drive was exactly 2 hours from my home. Which obviously added four hours on top of a 15+ hour day. When I asked the Production manager about it I was told "yeah that's not great for you" no accommodation was provided.
 - There was one time on my 2nd job where we had already travelled around a lot. We had spent the day filming up towards Maldon in Essex and then the next day in Sevenoaks in Kent. As we were supposed to be London based we were technically supposed to be staying at home to break up the journey. For myself and others though, this actually added more time - driving home and getting in late and then having to get up extra early again the next morning to get to Kent. Half the production and AD teams forked out their own money to pay for a last minute hotel room 10 minutes down from location the next morning in Kent. I think production should have been putting everyone up who wanted that as many of us were already incredibly exhausted.
 - This is a very difficult matter when shooting in London. Productions usually refuse accommodation even though traveling can be up to two hours at each end of the day. On an extended day in difficult conditions, especially bad weather, this can be exhausting for the members of crew that never stop.

- I worked on a BBC job recently in which almost all crew members were travelling 1-2 hours per day to get to location outside of London. The production based its office on location and thus managed to escape the need to provide accommodation or travel allowances for crew (as it was then a 'local' production). How is it they can do that without a large percentage of crew being local? Why can't budget be allocated to look after non-local crew?
- Yes because some days you would be doing +12h plus a couple of hours of travel and then it turns into a 17h day because you need to unwind (which takes a while)
- Often its provided to higher ups on demanding days, never the runners and the likes of who lets face the fact are running around much more during the day than any of the higher ups.
- Again, I think production should know how far people travel HOME to assess if people need accomodation or a solution to get home. Using the production base to determine if people need accomodation only works if everyone is at the same accomodation ie, On a distant location when it's obvious accomodation is already needed. Using a production base in east London has no relevance to someone who is living in west London. And vice versa.
- Working very long hours in the production office due to changing circumstances - accommodation should be provided and office crew should not be expected to drive home after a 12 hour, 14 hour or even 16 hour day. There is a lack of understanding (mainly from the producers and even the Production Managers) of what the production office does and how the office facilities the days shoot always looking ahead to the coming days, weeks and months of shooting. Longs hours are unavoidable.
- Yes, sometimes production schedules an out of town shoot on the 5th day of the week. Whether the working day is shortened to cater for this, it's still dangerous to make people drive more than usual when they're already tired. The option of accommodation could be offered in these instances.

- This should be mandatory, any crew member who is feeling overly tired or fatigued or simply doesn't agree with the travel situation should be provided with suitable accommodation to mitigate any risks.
- Long days wearing heavy equipment, then driving home or to a hotel base over an hour + away.
- Yes I do, I've had to fight for accommodation before and been denied, when I live 2 hours from the location, first in and last out, knowing I would be exhausted. I often get denied this, or given one night in a local hotel instead of covering the whole duration of the shoot/prep/strike on location. I have had to last minute book my own accommodation whilst in the middle of clearing out locations on wrap, knowing I have to be back at work for strike in 6 hours time. Productions regularly do the bare minimum for our department regarding accommodation. Sparks and Props seem to get it.
- Definitely
- When studios are 50 miles outside of London and with silly call times, you barely get any down town. You get up, drive 50 miles (80-90 mins) to work, do a 10 hour continuous day with barely any time to eat, then drive 50 miles (80-90 mins) back home at unsocial times and go straight to bed.
- 100% absolutely yes. But trying to get a production to pay additional monies for the safety of their crew is totally dependent on the individuals working within production departments.
- If productions use grace or break turnaround there should be accommodation provided. Crew do not have a choice in regards to their time being taken. This increases tiredness and ruins family life.
- I have to travel for work. With my pay I have to find the cheapest accommodation with means I find somewhere that tends to be far away.
- Some big budget productions provide overnights no problem. Everything else is virtually impossible
- Many times.

- There should be a certain standard /level of accommodation given to the crew.
- On a 6 month period drama, in month 5 doing 12 hour standard days plus a norm of 3 hours OT, and 32 miles from production office, but 55 miles from home and not even mileage provided
- Yes. On occasion I have myself booked accommodation. In both instances production subsequently paid for crew accommodation and I was reimbursed. Another production provides accommodation on request: if for example you have a long journey to work even when the location is within reasonable distance from the production base.
- By
- As a make up supervisor I flag this as appropriate when I have the schedule. Often they accommodate but I have to ask it's not always offered
- Many many occasions and sleeping at the 3peddles hotel very common by industry people 3***Peddles Hotel:- Clutch Break Accelerator
Again it's a budget deficiency that creates this with over scheduled working days and too much content to shoot on one location which pushes everyone to break the law on hours and help the schedule and budget constantly
- There should always be an option for the crew member to make the decision. Not everyone can stay away from home during the shoot unless the whole job is abroad.
- we all work at locations that end up being so far from home but not too far from production base
- One springs to mind on Christopher Robin. Was called in for a day with additional camera. Full time crew stayed in a hotel for the week on location yet I was asked to drive there (for a pre-call) and make my own way home on wrap (with plenty of overtime). No offer of accommodation yet my full-time counterparts all had local rooms.
- yes. I have on numerous occasions paid for accommodation out of my own pocket for my crew when their real work hours extended over 11 hours. E.g. DIT, camera crew. This should have been a production cost. As a HOD I consider myself responsible for my crew and will not allow the danger of long commutes plus long days.

- When doing Dalies we were asked to do overtime. Everyone had accommodation and I was due to go home. I was then refused accommodation when I asked.
- Often it has been. But sometimes it only happens due to pressure from crew. Working in commercials, there can be long days but sometimes it has happened that production does not make crew aware in advance
- No because i always make sure accommodation is provided if necessary to make crew safe. But cannot answer for other productions.
- Often it's just inside the distance allowed from the studio but crew don't live in Studios!
- Many times have finished really late and they have taken the wrap time as the turnaround time not taking into account have not actually got back to the camera truck miles away to wrap gear then the journey back to your car then the journey home then a 10 am call time in the middle of London with Abu it a de mikes away resulting in actually needing to get to unit base at least an hour before call time and the resulting time in the rush hour to get there
- Yes, and it's usually crew lower down the ranks on less pay like runners and assistants that lose out and don't get offered accommodation.
- In the past I have heard of crew members who fell asleep at the wheel when driving back from location.
- Most of the time accommodation has been offered. However on smaller budget jobs or commercials this is not always the case.

- One production I was expected to travel 100 miles to and then return home after a 10 hour shooting day. Individual department carrying out cost cutting reductions demanded by management
- I've had to stop while on the motorway before to take a nap in my car because it was unsafe for me to be driving. I'd literally be nodding off on the road.
- Production should offer the choice
- It was always an option years ago at the BBC for all the right reasons. Now many producers prefer to push crews to the limit
- The productions ive been on Recently have always offered accommodation for locations that are far from base or the working day has been shortened. This should be standard
- I have but when I spoke up, production provided the accommodation
- And as I'm the producer in these situations accommodation had always been provided
- This is a big factor for costume and very rarely provided unless we push for it. Usually during the job rather than being feted it as standard.

• 4

Have you ever felt you were in danger of having a road traffic accident because you were too tired to drive to or from a shoot?

- I'm one commercial a French DOP took the camera away from me and ran into the street to shoot something and I had enough time to grab him away from traffic or he would've been killed this happens more and more every year we need to have a safety committee based on people who work on shows. I personally don't have enough hands to safety A.D.'s producers actors when they do stupid things like run into the street without looking at other things like that
- I don't drive. But would definitely feel that way if I was driving.
- I have but this has been my own fault as preferred to get home than have extra night away
- For me the tiredness during a working week is the way that the call times change from a standard call then to split and back again in the same week. Balance with the overtime, prep, wrap and travel to and from location. This scenario becomes very difficult and tiring work environment.
- On the above job I was so tired that I went the wrong way down a one way street.
- I've just done a shoot with a lot of very early calls. The chat over breakfast often covered who had been flashed for speeding, jumping lights, going the wrong way down a one way street ... and me ... not realising I was in a buses only road!. We weren't a reckless gang. We were tired and not concentrating.
- I have had a few scares on the road due to a combination of long hours, poor weather whilst on location and general fatigue.
- Hallucinations from being awake for so long. That was over two years ago and I have not let myself drive in that condition since. Production should make it a priority if the shoots are to go on that late that they insist cast and crew stay in accommodation they provide. Whether they take it or not is ultimately not up to production. But they should make everyone aware that the option is there and if they do not take it they are a danger to themselves and others.

- I do not drive
- Overwhelming tiredness has just over me. I won't drive now I pay for my own accommodation if I feel the need to. I have slept in a petrol station in the car before.

- See above answers
- Loosing focus on the road because you are tired and being 100% there is very common with long hour days and not enough sleep

- I once was so tired I had double vision. Fortunately I slowed down and avoided a multiple pile up less than a minute later.
- When I was a location manager I would often have to nap on the way home.
- I don't drive
- I avoid driving on shoots these days
- When one has worked 10 hours or more then its probably nearly as bad drink driving

- Yes as mentioned my friend who's an AD did fall to sleep on the motorway. I've felt so tired where I've driven with my window open to try and stay awake. Looking back this is so dangerous not only for me but sadly for other road users. It's scary when we feel like this when driving home.
- Dog tired.
- Once I fell asleep at the wheel on a motorway and woke up just time to bring the car back under control.
- I don't drive and feel ill equipped to answer this
- Not in this country - not a UK production
- I'm young and have the energy and am very well focused when driving at all times but I cannot see myself doing this in ten years time for this reason alone.
- Often slept in the car / van / location studio / tent to avoid driving too tired and on occasion been asked to move off production property due to policy about sleeping in vehicles
- At times I have had to put myself up at my own cost when I have felt too tired to travel
- Normally because I'll get an Airbnb rather than risk tiredness but it should be thought about more seriously
- I ended up moving locations to cut down my distance to the city to bring my travel to what I felt was going to be safe for me and was able to cut my travel times, having more reasonable work schedules or alternative accommodation would not have meant needing to sell up and move my family.
- I have crashed twice because of this and fallen asleep on the motorway many times during my 30 year career
- Yes I have been in a road accident whilst travelling to set that was 1 hour away with a 3 hour pre-call.
- After every night shoot. After every location shoot coming home

- I don't drive - N/A
- Been made to drive horrendous journeys but think my body seems to cope well. I know of people who have fallen asleep at the wheel though doing similar drives
- My drivers have definitely been in this situation.
- Just pure exhaustion and driving at night or first thing in the morning in bad weather
- Nights shoots can be challenging
- Falling asleep at the wheel on the m25 after working 14+ hours. a fellow colleague crashed his car at a t junction. There have been numerous stories.
- I have been lucky, nodding at the wheel on a quiet motorway. Some friends have been involved in accidents due to tiredness
- I almost fell asleep at the wheel once, and nearly drove into a wall.
- Again outlander, my car ended up turned 180 and was facing the direction I'd just driven.
- I don't drive yet.
- I have often had to pull in / pour water over my face / drive with blaring music and windows open
- I've had a close crash accident because of driving tired, in rain on a new road and desperately wanting to get home to bed. It scared me and also made me angry. Cause it would have been my fault. I'm just glad it didn't happen. I know they say pull over and asleep when you are tired but when you have 8h at home you want your bed and it's usually the last 15 min that are the worst. You are so close.
- I crashed my car twice due to tiredness

- I have nodded off behind the wheel on more than one occasion. Thankfully only for a second at a time. Caffeine should be an option, not a necessity to survive the journey home.
- So when I first started out I was commuting from Bournemouth to London everyday on a 3 week job. Surprisingly it was only 1 1/2 hours one way but I still committed to that 3 hour commute everyday because I couldn't afford accommodation (I was aware production wouldn't cover accommodation because they were operating within a radius limit of production base within the m25). So first 2 weeks were fine. End of the 3rd week I was the most exhausted I'd ever been. I had to stop at every single service station and sleep for two hours (because of the parking time limit in service stations!) all the way back to bournemouth. The most nackered I've ever been and the closest I've ever been to falling asleep at the wheel. Stupidest thing I've ever done and luckily I've moved closer to London now.
- My home was 2 hours away from our location for a film. They accommodated us for 2 out of 3 days but on the third day we went over by 2.5 hours and was shooting from 6am to 8.30pm.
- Thankfully I've not crashed yet but like many people I've spoken to, I have fallen asleep at the wheel on my way home from work.
- Did a shoot in Paris and had to drive back to London alone after an 8 hour day on camera. Had a rumble strip wake up on the M25.

- I finished the night before Christmas hiatus at 4am, having started at 6am that morning. I had to drive from Leavesden Studios to Cambridge and fell asleep at the wheel with my boyfriend in the car and swerved on the road. I was only working to catch up on a backlog which had built from there being no clear start paperwork and contracting system set by the heads of production, and as a secretary who has to recontract every individual who switched role, title, pay, taxation status or department, I tripled the work load. This meant not only was I behind the entire job but I felt bad at my job, which knocked my confidence. I worked every day of the Christmas hiatus to catch up and was berated for it.
- Don't drive
- Long long hours, motorway driving in a 3.5 tonne van at the end of it, not enough time to between wrap and call many times
- I've actually had two
- The time I had a car accident I didn't feel in danger but looking back now it was a Monday morning I was travelling far and towards the end of the journey I wasn't concentrating as much as I had been when I first started the journey. Other times were when we had been doing insane amounts of overtime and I fell asleep at the wheel a few times after shoot I remember going my eyes closing and going across a junction. It was so scary but we are required to drive in locations and doing the hours you can't argue with because you need to get the job done and you dont want to not do it and not get hired again.
- I don't drive
- On a split. Funny hours. Freezing cold on a back lot on a 12 hour day and gone over, and with a commute. I reversed straight into a car behind me in the car park. I was too tired I shouldn't have even attempted to drive home.
- I had one experience where I almost fell asleep at the wheel. Luckily I had someone else in the car who took over for me
- On a very rare occasion. Usually on a full night shoot finishing around 6am
- The only car crash I've ever had was after a 20 hour day on a commercial.

- I have plenty of near misses. I'm ashamed to share this.
- I usually take a taxi if late, or public transport if able
- In my earlier career yes, but later in life, it has been much easier to manage as I am more confident in not doing excessive hours.
- I was performing in a heavy costume all day, where my visibility is minimal and it was very hot. Those who lived further from the studios were put up but I had to drive home (normally 30 mins) but with traffic it could take an hour and it was every day for 6 months, I almost fell asleep at the wheel multiple times.
- I work away from home when I'm working on a series/film so I travel from location to location every night if need be at my own cost. This means I get more sleep and am closer to the unit. Crew moan about having to travel so far sometimes but they never take up the initiative and book themselves a B&B.
- Only once.
- Tales from friends. Ive always felt well looked after
- There has been times I Have pulled over and slept as this was the Case when Productions want to shoot and travel.
- Don't drive. Transport always provided.
- Proper night shoot ran over significantly sending us home in the middle of rush hour. Eyes momentarily closed whilst riding motorbike home. I managed to catch handlebars and pulled over at next turn off. Next morning spoke with production manager to discuss hours and the situation I'd experienced getting home only for PM to stand on his toes, almost nose to nose, shouting at me.

- Especially if working as a "daily" where there's no option of hotels if you're only on location for a day. You can still be in 90 mins before call and 90 mins or more after wrap. On a 12 hour "day" that's 15 hours before allowing for travel which is often up to another 2hrs+ each way making 19 hours or more.
- I crashed my car (and wrote it off) when I was a runner doing too many hours and commuting from Manchester to Bradford every day.
- I had a motorway accident on the M3 coming back from a shoot - 12 hour day plus 4 hour total travel time at age 18 - I was a new driver, did not want to lose one of my first jobs so powered through... nearly lost my life.
- Only once or twice on 19/20 hour days as a runner with an hour each way. Should be an absolute limit to the hours worked in a day as we've all heard horrible stories.
- Coming from the stunt department, a day/week can be very physically taxing. Combined with sleep deprivation, sometimes it feels like it's only a matter of time before someone is involved in an accident on the way home.
- Working 15 hour days six days a week
- I do not drive, as I can sleep on public transport.
- Any day which lasts over 14hrs (no matter the ratio of travel/shoot time) will generally make me feel tired at the wheel.
- I live in London and I take public transport. If I had to drive I think the number of times I would have been unsafe would be innumerable
- I was in the car with a driver who was exhausted and struggling to keep their eyes open
- See above ... I know budgets are tight, but our lives are precious and it's hard to look after yourself on set when you're mad busy trying to do your job. Just an ask around makes a difference ...

- I don't drive
 - I haven't but I know people in production who have for sure.
 - I don't drive. Public Transport or drivers or taxis.
 - In my early career I was driving home after 13-14 hour days after prelights and post shoot recces. I now only work (in long form) if I have a driver to convey me to and from set.
 - Getting up at 4.30am. Driving 1hr 45mins to a location in bad weather one busy motorway 6 days a week. I'm older and perhaps more experienced on the road. I also have a safe car. Younger crew members drive small light old cars, cars unlikely to do well in a crash. Cars driven by less experienced drivers that are likely to be on a pre-call and likely to have to stay later to wrap gear
 - Fell asleep at the wheel driving back from a night shoot whilst "crawling back" the hours for the next day.
 - One occasion.
 - It worries me constantly.
 - Daily overtime and too far for travel was definitely the main contributing factor to my car crash.
-
- Mainly not noticing that I have driven so far like I wasn't in the car just in my mind
 - I've nodded off at the wheel on more than one occasion. The standard working hours add up over the weeks. There's never enough rest to beat that accumulation.
 - Yes. There were times were I definitely should have not been driving. When I think about it sometimes I scare myself that I did indeed drove. But when you're that exhausted what suffers as well as your driving/staying awake ability is also your decision making. I think your decision making is also hugely impaired. Only when you wake up following morning do you sometimes realize you can't remember half of your journey. Easily as

dangerous as drunk driving which I have never and would never do. Even when drunk I have enough sense to always make alternative plans and not to drive. When this tired, you make the wrong choice sometimes and drive.

- I have on multiple occasions had to pull in to the side of the road to nap/walk/get coffee and often have pour bottles of water over myself whilst driving to try and wake myself uo
- Thankfully not frequently, and nor have I ever fallen asleep at the wheel - but I have had to pul over and rest prior to recommencing my journey home.
- Yes - this is usually when I am on a long job that lasts months. Not just because locations are sometimes far but because of the hours we do - they are very long. In addition, they put strain on personal lives and you end up having your life be entirely about work and no time for personal life or to rest because of how many days they take (6 day weeks should be banned) and how many hours and overtime they take.
- I regularly work in the Midlands driving back and forth from Manchester on the Sunday and Friday. My travel expenses have never been paid. If my expenses were covered I would be more comfortable stopping at a service station hotel if need be.
- I selected "never" but this is because I have a medical condition which means I am not allowed to drive, so this question is not applicable to me.
- As a junior role yes it is hard to feel you can speak up. Crews need to be empowered to be able to.
- Have certainly reversed into something late at night after a long shoot because of being tired. Another time crashed and wrote my car off in the middle of a busy and distracting period of work. This was not a shoot day.
- Only as a passenger as I do not drive

- I have been fortunate, in being experienced enough to manage, but i am aware of many younger crew who are at higher risk. Productions are improving in this area, but still too slowly.
 - Having to drive with the windows down in order to try to stay awake has happened many times over the years.
 - once spent 12 hours asleep in my car in a service station many years ago after some brain-damage long days. Imagine doing that now - you'd be fined, receive parking penalties etc!
 - Had to travel back from Yorkshire and, although we shot 1/2day, i had to complete the backups and drive to London when there was a huge storm coming amd many roads were closed because of fallen trees (windy storm).
 - But I stopped, slept and got home later.
 - This can happen at any time of the day not just late at night. You can get lulled in rush-hour traffic coming home in the morning or the afternoon with our long hours you never know when we start or finish. I have had so many close calls and Know many people who have wrecked their car. production doesn't pay for this or our insurance.
 - Fell asleep driving home once
 - I don't drive to/from work so this doesn't apply to me
-
- I have had 4 accidents over the course of 30 years
 - I'm office based so doesnt apply to me
 - Had to stop after momentarily feeling like I was going to fall asleep on the motorway.
 - Bad weather conditions and tiredness

- If I were too tired I'd always find somewhere to stop, however the process of getting your expenses paid after the fact is always painful. Productions have refused in the past or made me feel like I've added cost unnecessarily. I now run my own production company and this is something I am very aware of and always get my clients to cover the cost for proportional T&A.
- You only have to look at the car insurance costs for film and tv people to confirm this.
- I had a road accident on way to work early. Where I was pressured to come in early before everyone else including my superiors. Luckily everyone involved in accident was okay. Just not my car.
- Twice on a production I had to do an overnight wrap and then drive myself home
- Once times as a trainee on Les Miserables I personally came very dangerously close to having a minor road traffic incident and, twice I fell asleep behind the wheel after an 17hr working day from a distant location.
- After late finish after pack down and additional delays - night roadworks and road closures can add significant travel distance and duration. Almost fell asleep on back lanes, briefly dozed off, swerved and awoke. Stopped. Have also had to regularly stop for a nap enroute home after week of shooting.
- I was on a low budget film many years ago. We were shooting nights and there weren't adhering to the rules of turnaround. Plus accommodation. I fell asleep at the wheel a few miles from my house and hit the curb. No one was injured thankfully. But it shook me up quite a bit.

- And I was stopped by the police because I was driving a bit 'cutting corners' as I needed some sleep and wanted to arrive home fast to get some rest.
- I feel shattered driving home after long commercial days or by week 4 of a production.
- I have been doing this for 20 years. In the last 10 years cuts for the crew have been happening drastically. From not getting the time or the manpower to do the work needed. We are cut thin and stressed which causes health issues. You have to remember Production is not there for the crew it is there to protect itself legally and cut cut cut the \$\$\$. So if the budget doesn't have it bc it was unrealistic from the start. The crew members get effected the most with our hands tied behind our back. It is a vicious cycle and now that Covid is in the mix, I don't trust the studios or producers to do the right thing. They are like corporations ... they need regulation and to be held accountable.
- But I refer you to the notes in 8
- I don't drive to shoots. But falling asleep in the tube due to fatigue, yes.
- Made to commute after back to back, night shoots instead of having accommodation provided.
- I don't drive to work but definitely turn around times of drivers have been too short
- I don't drive. I'm an actor, so I am driven, and I hope it stays that way.....

- 2 x close calls falling asleep at the wheel
- I unfortunately don't drive yet, but I have been in a car with a friend driving and almost had an accident as a result of being too tired after a shoot.
- You always, I feel after get up at 4/5am & coming back after 7/8 pm.
- However, I think my perception of my ability to drive safely and my actual ability are not the same. Read 'Why We Sleep' by Matthew Walker - driving while sleep deprived is as bad as driving drunk. It does concern me when lower budget shows use runners as drivers / rushes transport which can add extra hours to their days. Hopefully staggered hours are employed to reduce the hours, but this doesn't always happen.
- London night shoots. I live outside of London so driving in at rush hour for the night shoot was horrendous. 2 hours- 2.5 hours to get in each evening. Driving back after I drifted off 3 times before I had to pull over and rest. It then took even longer for me to get home before having to go to work again the following evening.
- I have paid for my own hotel to avoid driving tired.
- I have fallen asleep at the wheel on several occasions but fortunately never had an accident but members of my Grip Crew have on several occasions. This is usually the younger ones, I have bought a camper van in order to have deviate rest if I need it but many cannot afford that option.
- I wrote my car off on the way to unit base after a 6 day week / 12 hour day shoot which lasted for 6 weeks.
- I have been a passenger in a car pool when the driver fell asleep at the wheel due to stupid work schedules
- When I was a lot younger I was a personal assistant to someone above the line. It was my first big job I didn't take care of myself. I didn't ask for help or tell Production or anyone the hours I was pulling. I guess accounts could see it... but my timesheets were always late. I didn't have time to fill them in and it was before the days of a "back page" in the production report. I had a crash in my car home as I fell asleep at the wheel. I was

23. Someone in the crew heard as they saw my dad dropping me to work the next day and told Production. The supervisor immediately put a unit driver on me for 2 weeks (the last 2 weeks of the shoot) and I was well taken care of.

- Drifting off and across lanes on motorways has happened to me a few times.
- I've had a bunch of near misses and fallen asleep at the wheel once.
- "rarely" should be an option to choose
- I once was working on a tv entertainment program early in my career and was forced to do a 16 hour day. I had to return equipment to base an hour away from location, then ride home on a motorbike 45 minutes away, by which time it was 3am and raining. No-one was concerned for mine or my colleagues welfare after the shoot, even after we did the longest hours. In my experience tv entertainment is the worst perpetrator for this and camera assistants are frequently put in this position, often young professionals who don't have any influence. I lost count of the number of shows that put me in this position. My experience of tv drama and features has been much more positive in this regard, I expect because crews are generally bigger and more organised.
- When working on Transformers 5 as second unit we were expected to shoot for 18 hours Saturday in central London with no accommodation and be back in the same location 5 hours later for only a 9 hour shoot to midday Sunday. When it got to 8am (with no breakfast, tea, bathroom facilities supplied as they'd all gone with main unit) we were then told they wanted us to drive straight from Oxford Circus to Oxford to continue shooting with main unit there for the afternoon. We were all hesitant but because we'd basically never be offered the work again from that production and the stigma we'd get from other crew members we were all pressured into going. Every one of us were 100% too tired to drive but off we went from central London to Oxford anyway having not been fed and having had next to no sleep. It was an incredibly physical set too - I walked 36km on the Saturday and more on the Sunday in the end. Anyway, after almost falling asleep at the wheel on the way we arrived around 2:30pm and then worked until 11pm (getting our first meal of the day at 6pm even though we'd been at work at 3am in London). After some

pushy but diplomatic conversations we managed to get production to get us accommodation for the Sunday night up there. They were initially expecting us to drive home from Oxford that night. I live in Surrey... I think that says it all.

- I have previously very briefly dozed at the wheel, but remained in control of the car. When that happens more recently, I find that I have to stop, splash water on my face, take a few minutes break, and find that helps. Sometimes when the journey is too long I even pull over and have a nap.
- On a different job last year we run over, I would think 90% of the time. On the last day of shoot we were shooting a night shoot which resulted in a 1.5 hr hour overrun. on that particular occasion I did fall asleep at the wheel driving home. Thankfully I was on the motorway which was quiet and my car drifted to the left before my exit and the sound of the tires going over there white lines woke me up. Unfortunately that's something that has happened before.
- On my 2nd job there were plenty of times I would have to drive with loud music blasting and the windows wide open or air con on full to keep me awake. I have been known to have to slap myself to keep me focused or bite or chew on something to have enough concentration to not close my eyes. I hated that we were often in Kent because I was driving down tight, winding but incredibly fast country roads with cars going full national speed limit. It was usually pitch black when I was driving too and I had to concentrate very hard.
- I have fallen asleep at the wheel twice but only for a brief moment each time. I was in a vehicle driven by another crew member who fell asleep on the motorway. We went across all the lanes into the gravel by the barrier before he woke up and regained control.
- I wrote off my car, and another car involved in an accident after weeks of driving 1.5 hours to work and back for a job with Various Artists. Luckily no injuries, but it was terrifying. I had even reached out to the production manager a few days before it happened expressing my concern and asking for some box money towards local accommodation but received no reply. I was then given box money to finish the job safely, but only

£50/week, which barely covered two nights at an airbnb. I then lost money trying to complete the job whilst living locally. It is sad to think how many crew members have been in this position due to a lack of financial support for accomodation from production.

- Yes, I was working near Swansea (no accommodation provided) and was living in Bristol and most days I felt drowsy and ended up having to pay for accommodation (as entry level, it was 30% of my weekly wages)
- I play music extremely loud - to the point where it can damage my ears just to make sure i dont nod off on those long hard shoots, in the past year alone ive heard of 3 people having car accidents, one very serious where he fell asleep and crashed - luckily not at high speed/motorway. The last I heard he was suffering from blackouts/seizures and had to stop working and leave that production (doctors orders) Not sure if I should say his name but he was a assistant production coordinator.
- I have recently brought a new work vehicle with added driving aids as the amount of driving to and from jobs has only increased over the past 5 years. This in turn adds to driving fatigue after a long week. I feel that as directors/producers/actors have drivers to take them to and from set this should also be offered to crew who have long drives to and from work. If your home for a project is 2hrs from where you are shooting then this is something that needs to be offered as a solution for crew who will very quickly be fatigued.
- Nearly fallen asleep several times at the wheel. I have taken many power naps in service stations.
- I usual put myself up somewhere so as to avoid this problem but there are occasions when it's clear that production should provide this
- The only crash I've had in 5 years of driving is after a 20hr day on a studio commercial. The accident was minor but I got lucky.
- When you finish late and are 1.5 hours away from your home after a 14 hour night shoot. I have fallen asleep at the wheel, no accident thank god.
- shoot over running into the night then travelling to a different job with an early start, fell asleep at a roundabout

- On the hideous production of Cats I was driving home from Leavesden at least twice a week after midnight after a 14-16 hour shooting day over 45 miles home on the M25 and often found myself nodding off sporadically. It is simply not acceptable for this to keep happening on productions in the UK.
- I fell asleep momentarily at wheel whilst on motorway after shoot /travel day. Fortunately did not lose control of vehicle and pulled over to rest before continuing to location. I had a call time which was in less than six hours time from when I arrived at the overnight accommodation.
- 19 hour day in total, which included heavy traffic.
- After every shoot day, I am so exhausted. I have had several almost accidents, that luckily ended well because the roads were empty but I had fallen asleep at the wheel.
- Over my 65 years in the industry I have lost three friends driving whilst tired
- Either too tired or ill but did not feel I could stop working
- I always feel this way with how far away Unit Bases are and how long the hours are I've fallen asleep at the wheel more times than I can count
- far too many near miss driving tired to mention
- When I was a trainee I had a crash. I felt so tired and was doing more hours than I was contracted to to make a good impression to get into the industry that I ended up crashing my car on my one day off that work. I was travelling to a freebie shoot to help the DoP
- Sleeping in petrol stations and relying on coffee to stay awake.
- I live in Northumberland and I never work near home and every Sunday afternoon and Friday night have generally a 3 hr drive to work/home in Manchester and 6hrs if working in Cardiff .
- As said before, I fell asleep at the wheel.

- This happens regularly to crew members. There is study in to sleep that suggests sleep deprivation whilst driving is as bad if not worse than being under the influence of alcohol when it comes to your reaction time. Please look in to this it is eye opening
- This has happened to me before.
- Especially in snow or rain
- I ride a motorcycle-which helps! There have been occasions when I have been tired at the end of the day. Colleagues have had worse experiences.
- I ran off road in my car having just finished the sentence "I'm so tired"
- Most schedules now consider a 12 hour day as the normal and don't include travel time or set up and de-Rig time so working day breaks 11 hour break always. Due to production demands its take it or leave it if you speak out as I have done many times each year over my 38year career you don't get asked back to the party. To many technicians now have so much demands on working to maintain a good lifestyle for family that there own life is in danger every day the go to work on a film set. Catch 22.
- I was unfortunate enough to fall asleep at the wheel on the motorway and spun out of of control. I was very lucky that it was at a time that there was a significant less number of cars out driving otherwise I think I would've caused a serious collision and potentially hurt myself and others.
- as an HOD I always try to get a ride from either my assistants or production. But having the asst. drive is not great since they've often worked longer than I have. And if production doesn't have a professional driver and give a P.A. that can be much worse since they usually work VERY long hours and often aren't really good drivers. tend to read and text and take calls while driving.
- On one particular shoot - the crew had an 8am call in location over 20 miles from production base - work 4 hours on set/de-rig/pack up then drive four hours to the next location in Bognor/check into hotel/no allowance for meal break - the call time was set at 0730am the next morning.
- I fell asleep at the wheel and was woken up by the wheels going on the hard shoulder.
- But I never put myself in danger. If I'm tired I stop to sleep. Though I know one many people who have had accidents.

- I have nearly crashed my car. Many of my friends have.
- Yes, so I will not drive for feature work
- No 1 reason people make most mistakes is due to tiredness
- I was in an rta due to tiredness.
- Even unite drivers are tired.
- Didn't crash but fell asleep at the wheel.
- Fatigue is a big health risk in itself - not only in relation to accidents. Let's not forget, this is about *health* & safety - not just safety by itself. I've suffered in the past from poor mental health because of fatigue from repeated lack of sleep, which was due to long working hours & travel time. The effects of it build up over weeks. There is very strong evidence that lack of sleep contributes to serious long-term mental AND physical health issues including depression, cancer, dementia, diabetes etc - see 'Why We Sleep' by Matthew Walker. I strongly believe it should be compulsory to include fatigue as a risk factor on Risk Assessments - to make productions consider ways to prevent (or at least mitigate) the long-term damage caused by lack of sleep. It's right for productions to be held responsible for preventing immediate harm that might occur visibly at work (or on the way to work) during the shooting period - but there should also be responsibility for the harm caused over long periods of having to work this way, which might not become apparent until years later. This will be very difficult to achieve in a meaningful way while actors & their agents hold so much power over scheduling. In many situations the ridiculous hours we work are down to the punitive costs of using actors outside of their contracted time period, which leads to compressing schedules to breaking point. This is a power imbalance in the industry which really needs to be addressed - producers can be greedy but so can actors & agents, and it's ALWAYS the crew that suffers as a result. I'd love to see a proper 'cross-industry' commission to look into this & propose actual concrete solutions. Is this something the BFI or BFC could run?
- AFTER NIGHT SHOOTING FOR 12 HOURS

- Have fallen asleep luckily at traffic lights and only rolled forward into another car but have had friends crash and get hurt
- I fell asleep behind the wheel when I was a runner years ago after a night shoot and we weren't given accommodation - I had a 1hr 20min drive home. I hit my tyre on the kerb by the central reservation and woke up. Bashed in wheel/tyre but incredibly lucky to not have been injured or killed, or worse I could have killed someone else - so thankful the roads were empty. It still plays on my mind and now that I employ runners and assistants, I look out for them as a priority and release them early wherever possible and adjust call times if they're not needed first thing. I put myself up near to locations now and try not to drive after a night shoot anymore.
- That's why I always ask for a driver
- After long tiring days on a movie or tv drama in rain and mud. Driving home for an hour and a half had been very difficult in the past.
- But that may also to be honest have been drink related. In the past, it was 'normal' to finish the day in the bar or at a local pub.
- Once, on the way home from a night shoot I fell asleep while driving. The car swerved and hit the curb. Luckily I wasn't going very fast, the hit woke me up, and I was able to regain control of the car. But I was shaking and had to stop for a few minutes. Things like this should not happen, had I been on the motorway instead, it could have gone very differently.
- I have thankfully not been in this position for a long time. I was working on a commercial and it was over 3 or 4 nights. I was giving a lift to the D.O.P and the Focus Puller at the time and we were driving in the rush hour traffic on both journey to and from location. On the 2nd morning after the night shoot I was driving home with all three in the car and started to dose off at the traffic lights. I said that we needed to get the train the next day and we ended up staying in a hotel for the last night shoot. I don't recall it being offered or paid for by production. This was about 10 years ago.
- Falling asleep while driving. Often took chocolate covered coffee beans to stay awake and keep up blood sugar levels

- Driving to work at dawn , working for up to 16-18 hours in set and wrapping , then another drive home , often during rush hour ! I have fallen asleep at traffic lights !
- I have had a car crash during a production where I was having 5 hours sleep each day over a long period. Production were made aware of this and still ignored it. I ended up leaving the production for my health and well-being.

In your opinion which of the following are most likely to blame for poor Health & Safety standards? (You can select more than one).

- I feel we have a lot of poorly trained 1st ADs who have been promoted far too quickly and seem to be only interested in the money. The 1st AD's top priority should be health and safety on the floor and I've witnessed countless times when they haven't
- Producers / studios just dont give a shit!!!!
- Production/director/ first AD expecting other members of crew to break H&S rules.

- Inexperienced production personnel. Inexperienced location personnel.
- Production companies knowing better (or not), trying to get work and knowing they are costing way below what is feasible. Bidding their way too the bottom and dragging everyone else with them. People with experience giving without experience a chance to fail on purpose. I've just done a job... on the recce it was joked that this was " a three day job in the middle of summer, not a two day job in the middle of winter". All available light with 2 days rain forecasted for a week. A 3rd day was added and another camera unit. Everyone on the crew knew it was never going to happen (because we are professionals who have experience). "Why don't the production companies know better?" They do they just don't give a shit!
- Difficulty of whistleblowing unsafe practices. Pressures on productions to maximise resources by having six day weeks, long days, hours etc.
- Production having absolutely no experience if physically being on location is a huge problem because they're making decisions with no idea how they actually play out.
- People can't be arsed to follow advice and guidance as it's seen as too much time and effort as the attitude is we always do it this way and never had a problem.

- Lack of understanding the legal implications of H&S at high level in Production Management resulting in H&S being seen as a must have evil. H&S should be engaged at the very outset of a production not treated as a bolt on to prep some RA's that are then not communicated or followed
- I mainly feel that health and safety goes out the window when you are running out of time and everyone is rushing. You can plan everything down to a tee, but as soon as everyone is shouting at you because the sun is going down- all that planning goes out the window and you find yourself in all kinds of unfair situations.
- There are also the issues of inexperience and indecision. I accept that some great ideas are thought of on the day, but many time consuming decisions could have been made before the shoot. I see directors frustrated by the whims of client/agency which could have been avoided by some pre-shoot communication.
- Even in my short seven years in film and tv, its been very clear to me that productions are desperate to ensure a constant stream of work is coming in. This has lead to to companies constantly underbidding for work in order to ensure they secure jobs. Agencies see this and assume the value should continue to decrease as they are constantly shown that work can be done for smaller budgets without damaging the end quality. These cuts are directly transferred to crew in the form of literal cuts in pay (most commonly in asking people to accept a job on reduced rates). Or commonly by merging multiple days into one (resulting in longer work days overall), making crew do multiple positions such as the Runner whose also 1st Aid, Covid Supervisor and the Driver rolled into one.
- This is in relation to working hours, accommodation and prep and wrap time
- No single person, especially an over ambitious director for example, should be allowed to decide on a last minute change of plan or positioning of a camera. Each camera position should be signed off in writing by the stunt co-ordinator and 1st assistant director on a plan drawing of the whole stunt area.
- Inexperienced HODs. Also freelance fear of loosing work/income if we do speak up about H&S concerns...so perhaps Producers aren't aware of the standards on set if they are not on set themselves, as our concerns never get voiced/reported back to them.
- Time pressures.
- There is a need for a Health and Safety Officer on all productions on a daily basis.

- I worked recently on a high budget TV show (location/studio), which had 2 very thorough full time health and safety officers. However there was so much indifference among the crew who had to be reminded constantly about following even the most basic health and safety procedures. Daily safety briefings were treated like a joke by the 1st AD, the gaffer and best boy would send his colleagues to work in unsafe conditions. The rules are there but many crew (especially technical crew) think H&S is political correctness gone mad and there is an arrogant attitude where people think that their years of experience override any H&S measures. So many people believe that it will never happen to them.
- I've ticked budget restriction, but in all fairness there is always enough money to make sure that the health and safety of a crew is production's priority. "Budget restriction" is used as a way of maximising profit.
- Preparation and expertise in my experience has always been very good. What in my view is the biggest issue is when a question is raised during shooting and the 'pressure of the moment'. Then it is often ignored and the prep that has been done so carefully is then used to silence concerns at the time. Health and safety professionals are also difficult to find on set, the running joke being 'down the pub'. If you have a concern there is no one to speak with in confidence but this can be said of any issue raised. No one wants to hear problems or be labelled a trouble maker. Usually it is only apparent how dangerous something is when you are actually doing it. Film making is a pressured process with time constraints the reality is there is no time to raise concerns and film making can be chaotic just by it's nature but it would help if you could turn to someone and say this isn't right without fear of never working again. Another not on the list is short staffing. So not having a grip is a prime example and then expecting someone not experienced to take on their role at the last minute. Labour saving usually has a negative impact on the risk assessment and I don't think I've ever seen it on one. It should be. Another health issue that rarely gets spoken about is the safety of the shooting environment and long term health issues. Very rarely is this dealt with seriously. This includes burning tires, inhalation of fine particles, asbestos, contaminated land etc. As it causes long term harm and film companies are short lived it is rarely addressed. Even less abroad.
- With the huge expansion of the industry in the last 4/5 years there are an increasing number of crew who's careers are being fast tracked up the ranks. This is happening both on the floor and in the production office. Crew are now finding themselves in senior positions with great responsibility but without the experience to fall back on. They simply don't know any better.

- The unwillingness to spend money that production have out of the fear of not coming in on budget.
- Greedy productions willing to 'throw crew under the bus'
- Lack of oversight and a failure to maintain consistent adherence to protocols.
- Outdated cavalier attitudes that do not take Health & Safety into consideration; the wholly incorrect belief that somehow the industry is exempt. Additionally the lack of experienced or even properly trained crew; our industry needs continuous professional development that is lacking in a lot of departments.
- Under experienced production personnel can also be an issue. Don't penny pinch on the people planning the days work and Health and Safety protocols.
- Time constraints
- I think the regulations are fine but the issue is people get tired/lazy to maintain and uphold said regulations. Corners get cut and unfortunately accidents do happen due to miscommunication.
- This is a more complex issue and the above answers play a part in this equation
- Health and safety has a cost in time planning and prep and when everything goes to plan and there are no issues this is a reflection of money well spent , unfortunately production take this as a cost that maybe wasn't needed .
- It does fell as though most productions do Health and Safety regulations with the mind set that they are covered insurance wise and they have "ticked the box" not to generally protect the crew. It feels though they think, "as long as they are covered they can plough on"!
- Lack of training in production offices is the problem. When something is cut because it saves money they don't even understand the consequences that this may have on the working set.
- I can only answer from a Factual production perspective - but budget cuts often result in longer days, fewer overnights and less training.
- risk of sexual assault and violence from other crew members (based on personal experience)

- Productions placing their base to make sure it includes as many of their locations they plan to use within their shoot without having to provide accommodation knowing full well their crews come from further afield. Not an acceptable excuse to save money in my opinion
- By budget restrictions I also think its down to some Companies not wanting to take a lower production fee.
- I think it's all of the above if I'm honest. As well as stress and the pressure to get things done fast. Especially on set.
- Terrible scheduling Working 6 day weeks
- Nurses provided longer term care. Medical staff on set aren't always qualified to a good standard. Should be looking for ambulance / NHS staff for the emergency care which is what you have on set
- Lack of care in general, we are always rushing, there is never enough time to adequately prepare and we are constantly asked to do things quickly. Constant pressure to get things done and put yourself in situations where you are at risk of injury. The feeling that we are all so easily replaced, we are not appreciated and therefore more tempted to do things that just aren't reasonable or sensible to "get the job done".
- Most productions DO have the budget to give better hours. They just don't want to spend it.
- In the low budget sector in particular there's often an assumption that you can save money by doubling jobs, so for instance, camera trainee driving camera truck, spark driving lighting truck, standby props driving props truck, etc. When you factor in picking up the vehicles as well as travelling to and from set, as well as the fact they're only getting paid for one job and not the job that a truck driver should do, it shows a sheer disregard for safety for the sake of saving on the budget.
- And a culture of part time employers. If studios,pruducers and directors had to work with us 5 days a week for ten years they'd be forced to treat us better. As it is they're making their one movie in two years and it's a "whatever it takes" And " whoever it takes" attitude. C
- I feel that the culture of "film and TV crews always work long days and if you don't like it then the industry isn't for you" needs to change
- Drugs

- Ability to easily shift accountability to crew members. Choosing unit bases as close to location as possible to reduce “travel time” and associated costs, rather than being from a central Location (such as APA soho postcode)
 - Some young teen actors I have worked with have felt pressured into doing stunts
 - Budget restrictions forces Longer working days less crew and more pressure which lead to all of the above answers
 - Working hours and sleep deprivation are a result not a cause. The cause of poor health and safety standards is the lack of care, respect and knowledge that comes from the top, the people at the top of the industry that are just there to make as much money as possible for themselves and don't actually care about the people making it happen. If I'm wrong then why does a whole industry feel overwork and disrespected.
 - Production not respecting the rules that are in place already. Using excuses to break the rules and exploiting the fear of no future employment.
 - Often required to carry large amounts across long/ difficult distances without proper training assistance. Eg. Crowd costume get in and out in buildings without lifts. The costume team are often the ones doing the get out after a long day of filming and are not always in position where carrying heavy items is safe. This is very rarely accounted for.
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- There is purposeful negligence. When contracts are signed which make us wave our rights, it creates a culture that is unsafe and unlawful
 - I heard that once upon a time the industry had the same 9-5 hours that office workers did. Theirs have increased too, but not like ours have. Films are made to entertain, but the cost of this shouldn't be breaking the film makers.

- Lack of experience or understanding of other departments. If you go against a recommendation from a HOD within a safety role on an issue of safety risk then why bother having a HOD to advise at all. And that's across the board when it comes to interdepartmental lack of understanding.
- Unrealistic schedules, lazy inexperienced production and directors and general lazy and unpreparedness
- I think many producers and decision-making people haven't ever had to work these hours in the first place. They certainly never in my experience, have worked in production from the bottom, up.
- Lack of experience at the upper levels of production
- I think it is to do with budget provision rather than restriction
- I think it's also image, there seems to be a culture of "look how hard I'm working" or "look how many hours I'm putting in" and it's seen as a badge of honour.
- Deciding to so splits and 12 hours shouldn't be allowed. Body clocks can't be argued with.
- Not enough time allocated to appropriately schedule shoots. Health and safety becomes irrelevant when rushing to finish shots at the end of the day

- I find a lot of locations aren't adequate for health and safety purpose but because the location is cheap production use it. By pointing a foot note on a call sheet they feel this is adequate. Examples are please wear protective shoes for uneven ground, trousers must be worn and long sleeves. These are not ppe its a cop out for poor locations that aren't adequate to film at.
 - Lack of mental health and HR body to raise concerns without being fired
 - Lack of proper planing
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- A blatant disregard of life in pursuit of profit
 - As flagged above – lack of someone with direct responsibility
 - Management level understanding of their legal responsibilities. Lack of proper training Lack of proper competence checking Management level saying "It will be alright"
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- If there is a trained medic on set, there don't tend to be any other trained first aiders (on not on the things I have worked on).
 - Production paying the salaries of H&S usually means thy don't enforce certain things or are not on set even when thy know what is going on
 - Producers filling staffing positions without adequate examination of qualification of Stunt co-ordinator or stunt driver. What were the qualifications of those employed as last minute replacements for chosen stunt-coordinator who had departed the scene in Ghana when Mark Milsome died. Why was a precision stunt at night allowed to proceed with a vehicle in which it was known the speedometer and the rev-counter not working? There should be no confusion over regulations. It is their job to know them!

- time constraints to plan properly and decisions and changes being left until the last minute.
- In terms of stunts, i would say that within the UK the stunt coordinators are second to none and most SFX teams have a very high standard of work.
- Medic should be on set where and when filming, not down the road a bit chatting!!
- I believe there to be a lot of boxes ticked to indicate H&S issues have been addressed and are of the utmost importance. However as soon as the shoot begins much is ignored. With every call sheet, invariably sent late in the day, are attached numerous H&S documents from several departments. By receiving them within an email they are then the crews responsibility and production are absolved... at least that's the feeling. Shooting at a disused power station a couple of years back you were not allowed on site unless you had completed their H&S briefing- not productions but the owners of the site. This should happen at all studios and on all film sets. This could be managed by BECTU or The Guild and should be on file so when you enter a studio you will have the correct validation and be allowed on site.
- Often offered to organise my own hotel near to locations if I know travel + work will be an extended day but have been told there's no budget for accommodation so I'd not be reimbursed.
- Communication
- Time pressure and pressure from producers/directors is another issue which can have an impact on safety eg When time is short or when last minute decisions get made without everyone being informed accidents can happen. Similarly when producers and directors get carried away with what they expect from an action sequence and sometimes getting "the shot" takes priority over safety.
- I think its a case of time and directors not wanting to give the amount of time needed.

- I also feel there can be issue if you have the wrong people in charge & they are not able to understand what we do properly or give the safe amount of time that's needed to prep something. Or a sudden change that could come from a director that doesn't have a clue about a the fact we would then need time to re think or change something safely & everyone ends up flapping onset!
- To add to the answer I put I also think that budget restrictions as well because if productions are will to pay the correct money you shouldn't have a problem getting the correct people for the job who will be experienced and make sure the preparation and training is done.
- Why oh why are Stunts invariably scheduled for the end of the day? The bigger the stunt the nearer the end to 'get everything Shot around It' is the normal goal. These stunts should be done whilst fresh..for the safety of the whole crew as well as the performer. When everyone is alert. I have never understood how we are expected to be at our best having sat around on set all day, adrenalin rising and falling, not knowing whether to eat or rest, Often restricted in a costume so you can't keep warm yet alone warmed up and limber enough to perform. Stunts should be scheduled early in the day and in my opinion should NEVER be shot within half hour/hour of wrap. From my experience this time, affectionately known as 'KBS hour' (kick bollocks, scramble) is almost always when accidents happen. (And On a personal note feels absolutely hideous when you are lying on the floor broken, injured and hurt and knowing/sensing that everyone just wants to go home)
- H&S officers either not present or not prepared to stand up to production when issues arise
- Specifically restrictions on rehearsal time.
- While I have ticked alcohol and drug abuse I want to say that in my experience it is not so much on set on in the offices - it is the recreational use in order to de-stress, or come down from hi-alert and bring on a false rest-state which then feeds into more tiredness and general ill-being that is the issue I've experienced and seen first hand.
- It will be more because Production do not want to spend my money which is probably the main reason for all of these questions

- Stunts are often left till last thing, hours are spent on the acting part of a scene and then when it comes to the stunts they are done in a mad rush to get them in at the end of the day.
- Health and safety in construction of sets and alterations during shooting.
- Health and safety Covid19 related
- I think especially people starting out (actors, crew, especially ADs/ runners) you're scared to speak up + highlight an issue for fear of being seen as "difficult to work with" or being a goody two shoes. So sometimes, although we see things going wrong and breakdowns in communications lead to unsafe situations. Breakdown in communications is a massive risk to health/ safety. The 1st will get info from the 2nd at base, it can then get miscommunicated over the radio to the entire team + in a briefing. Misunderstanding then leads to people taking liberties + not taking the situation seriously
- Lack of experience from Production dept or it was like that on all my other jobs !
- Pressure from execs and companies to meet tight deadlines and over ambitious schedules. Last minute script changes with knock on effects etc.
- Honestly due to very inexperienced script editors becoming producers, they create schedules that are less and less realistic and then when there is an inevitable fall out with crew they push on regardless because of pressure from above I would imagine and they don't have the experience to push back.
- The most important factor for me is the last minute decisions and planning and working your crews to the point of fatigue.
- The use of Risk Assessments places the responsibility for H and S on certain key departments/department heads. I would like H and S Courses to be more widely employed across departments so that the responsibility for "safe working practices" is known across the whole filmmaking community.
- When adhered to H&S standards are generally good. The variables are so wide that they don't fit neatly into a box above
- Long hours are taken as a given and that it's Just what we do. The Pact deal has not really served as a deterrent to long hours.

- The line producers seem to have a habit with going for the cheapest or friends when it comes to medics. We have one company in the northwest where every person is NHS. Then we have people saying they are paramedics or nurses and because they are friends with someone you can't say anything
- Producers worrying more about saving money than the conditions of the crew.
- Trying to hit certain release date targets. Uncaring production and directors. Being caught between talent and production funds. Bad preparation or no listening/caring to needs of the crew.
- Production squeezing safety budget to reduce costs
- The question assumes that there are poor safety standards regardless. That seems biased so it wouldn't be fair to answer.
- I think it comes from the studios/producers being unwilling to allow sufficient time for prep to from the first part the writers - then to the creatives and then having and enforcing an unrealistic time scale to safely shoot. Of departments had an adequate amount of information & time to complete their work in prep the shoot would flow more easily. Likewise if a 1st were not being hounded to make ever fewer weeks of filming happen and they added even a week or two to any normal shoot that would ease the pressure and allow a better balanced and more healthy way of filming
- Poor scheduling.
- Producers not caring, its a profit over human life industry historically I feel.
- Running out of time during a film day - rushing to complete the scenes for that day has led to corners being cut and can lead to safety risks. For eg I have witnessed the dangers of rushing to reset vehicles especially in bad weather with extras present too close to the cars .
- Confusion over H&S regulations should actually read - Cognitive dissonance over H&S Regulations.
- No accountability, and no way for crew/actors to raise concerns or escalate complaints.
- Everyone will always blame budget and production. This is not always the case.

- Also lack of care for health and safety. Often health and safety is overlooked due to lack of time, a burdened work load and whilst I can read and be aware of everything not all crew members have that time, it's a final thought. A health and safety officer or someone else on the crew who is in charge of this role would be an fantastic addition to the core crew.
- As before, a sense of responsibility by crew members rather than the production. The onus needs to be on the individual, the productions often are taking the right steps.
- Lack of caring from Production.
- On the same channel 4 job the line producer was adamant that one for the floor runners should be health & safety trained rather than hire a medic despite no one agreeing to take on that pressure due to their age/experience. A medic was only agreed after there was an accident on set where a crew member fell and broke their ribs (luckily on a stunt day so we did have a medic on site)
- Lack of the correct forms of experienced supervision, lack of general common sense and humanity, the egos of directors and higher end creatives, crassness of studios and financiers.
- I think the other issue is improvisation - where shots/ideas happen on the spur of the moment without proper planning.
- Health & safety is seen by many as a barrier rather than something to protect them. There is still a negative culture of 'having to do health and safety because the law says/for insurance purposes/required by the studios. Part of the reason for this is that many of the so called safety advisors are not really experienced enough to provide management with the direction they need, but are more treated like 'lucky charms' on sets. As long as the safety advisor is there, people 'behave'. As soon as they are not, they can cut corners. There is still too much machismo in the industry (I am a 50+yr old white male myself). We need more females applying for a wider range of skills.
- Most stunt coordinators are very diligent. Unfortunately in a few cases something goes tragically wrong resulting in death or injury. Stunt coordinators should no when to say no when the directors or producers are chasing that perfect but dangerous shot. I have seen a camera operator refuse to do a shot with a low flying helicopter due to feeling it was too dangerous for his team. The response was to be told he could walk if he didn't like it. He did.

- Lack of H&S awareness/training amongst staff. If staff knew more about their rights and responsibilities then they would be better able to push for better hours and conditions.
- i would blame the company im working for first and foremost.
- Individuals having life issues getting in way of work and travel making them more tired or unable to concentrate fully.
- Budget plays a huge part in H&S I've found. Trip hazards can be a huge risk; trailing cables for lighting - should all be taped down but sometimes aren't, and cross a walkway too. Also general mess when setting up in rough locations - perhaps there could be a standard for clear walkways. Working in locations where there are rats etc - perhaps time should be allowed at the end of the day to at least pack kit away in sealed containers to avoid anything walking over it at night. I have also been on a production where a crew member was badly injured by an easy up blowing into them. The person was off work for months with injury and received no compensation. The accident was probably due to budget and inexperience (little time available to shoot in that location and perhaps not enough sandbags available?)
- Fear of speaking up when you notice a healthy and safety issue. Often you're made to feel like a trouble maker. Productions will not employ you if they think you are a trouble maker.
- Ignorant and/or Stingy producers/upms/1st AD's. Toxic masculinity from toxic masculine directors that set the tone for the production. Too tough "manly" to report safety issues or expect everyone one to take one for the team over and over and over. Long hours dysfunctional lives cause people to do drugs and alcohol to stay awake to self medicate to act like a jerk on set. You shouldn't have to take stimulants or downers to be able to do your job.
- Time restrictions
- I think there is a huge issue around producers/production managers telling health and safety advisors how to do their job, that they know better, that they must find ways round things and fill in paperwork untruthfully in order to keep the production out of trouble.
- Unqualified inexperienced crew members

- Senior members of production ignoring health and safety and taking risky decisions on location, pushing editorial teams harder than necessary and junior members feeling they can't speak up about any issues.
 - Also the pressure to get stuff done regardless
 - Producers see crew as means to an end and do not care about their safety
 - Think there has to be more clarity on what is happening on set when there are stunts involved. Feel people do not speak up because they do not know what exactly is taking place. Also, less stigma about speaking up in case you are seen as being 'precious' or 'troublesome'
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- I would say that productions (companies and individuals) that repeatedly cut corners or are seen to be applying unnecessary pressure in the work place need to be reported. People need to feel they can do this without fear of recrimination / exclusion for speaking out (very often the attitude is).
 - I think people don't read risk assessments, and people are "too busy" to write them. Each department should hold a first aider.
 - I value 1st ADs who keep crew updated. I think initial briefings are usually good, but as the shoot day progresses and the pace picks up, if communication does not continue to the same standard to all ranks/departments there can be room for confusion. This is where I see potential problems.
 - I think general attitudes amongst crew are that health and safety is a thing only losers care about
 - Those in charge do not fully understand their legal responsibilities

- Safety standards fall when time pressure of scheduling comes on. The perception is that a risk assessment is mainly to cover production legally and not so much about what is healthy or safe.
 - Unrealistic scheduling and the pressure that results from this makes crew push harder than is safe.
 - Things like locations team fire extinguishers not always on set. Lack of training on how to use fire extinguishers. Lack of electrical safety knowledge of some crew, overloading extension cables etc. Not all electrical kit tested or compliance checked e.g. caterers equipment - Bain Marie, urns etc. Kit, construction and props blocking fire exits.
 - The want/need of Directors and producers to make things as 'real' as possible. Either to prove a stunt or for performance reasons
 - - trying to get too much done in one day is also a product of unsafe conditions. - cutting crew members can lead to a personal liability of crew members trying to do too much and causing unsafe conditions (carrying too much, running to cover jobs, etc)
 - Lack of H&S Training for management - Producers, Directors and HODS. Directors are hardly EVER forced to go on H&S courses - they are the creative general, they need to know what they are asking of their troops.
 - Crews allowing themselves to be pressured in to taking risks, no in department training - productions have taken over the upskilling trade-wise so no ethos or understanding how things should be done.
-
- They sleep deprivation combined with drugs and alcohol that is used to stay up or wind down has caused terrible work environments.
 - Schedule pressure. Inexperienced crew, especially 1st ADs.

- The pressure of having to complete the day has been a factor of poor health & safety on the productions i've worked on before.
- ALL of the above!
- Productions want to come in on or under budget and this is very often at the detriment of the crew's safety. I've only been in the industry for 3 years and I've seen people pushed to the absolute limit just for making a film
- There is definitely no confusion over H&S regulations, often more a disregard to them even if they are understood.
- Budget restrictions are commonly cited as a reason for an unhealthy/bad set but.....if you can't afford to make a film properly, don't do it. The practice of asking others to sacrifice their health for your art is so tragically common.
- Budget restrictions is directly related to working hours and sleep deprivation - the standard working day is too long to allow for prep/wrap and safe commute. I don't think it's intentional on most productions, more that it is ingrained. Also, the nature of the work and how fast paced everything is, means key people, especially HODs and Producers are very unlikely to get an opportunity to take a break when the filming never lets up. My first job 20 years ago had 2 weeks prep in between filming for each episode on a 4-part show. I've never had that since or anything close.
- Being behind on schedule, so they increase the working hours to compensate instead of adding an extra shooting day.

- 1st ADs and production management often fail to deal with crew members who ignore safety rules such as not wearing PPE.
 - Ignorance of obligations
 - Safety standards fall when time pressure of scheduling comes on. The perception is that a risk assessment is mainly to cover production legally and not so much about what is healthy or safe.
 - Pleasing or impressing producers or other "grown ups"
-
- Budget restrictions does not cover basic greediness and a lack of willing to spend money where necessary to ensure things are done properly.
 - Lack of care. They just want the job done
 - A culture of shooting long hours just because 'that's what we do'
 - Corner cutting by lazy/ ignorant old school crew
 - In my experience it is always pressure to complete the day and then shortcuts are taken. Also night shoots turning off all street lights then everyone has to take off their florries for reflections. Bullshit.
 - I have experienced shoots where Director, 1st AD & DoP have displayed signs of drug abuse resulting in abrasive & confrontational behaviour/language onset. I believe safety has been compromised as a result.
 - Producers and LP /UPM's not caring or being held accountable. No HR. This often falls to the LP or UPM who are woefully unable and unqualified to do this. They may be under pressure from the studio or Streaming service to get it done cheaper. Too many inexperienced UPM/ LP. No accountability. No over view of the industry. If getting grants or finance, the government should be able to enforce standards and penalties.
 - Bad attitude from gung-ho crew They wouldn't get away with this behaviour on a building site Why are First Aid and Nurses being conflated with Safety.

- My experience is not wide enough to be able to comment fully on this. However, I have worked on stunts on two occasions where I wasn't told what would be happening, and on one of those occasions I felt unsafe. However, I have also worked on tv shows where the health and safety briefing happened as soon as everyone was on set, and was even filmed to prove they did it. On the latter shoot, I definitely felt I was safer.
- Time pressure to get things done without making a "fuss". Since we are all freelance, you acquiesce for fear of being "let go" & not working for that production/HoD again.
- Not enough ADs or people on roles acting as floor health and safety officers acting responsibly to organise, clarify and ensure crew are aware of the potential dangers.
- The main problem is last minute decisions and changes to the schedule by writers, producers and directors. It's too easy to change things these days what with mobile phones and email. It leaves production ADs in an impossibly vague position - they can't sign anything off and are always playing catch up to higher up's last minute flights of fancy. Otherwise budget is always a problem - the penny pinching in the wrong areas due to scheduling uncertainty wastes vast amounts of money and screws the shooting crew. It's become particularly bad in the last 2-3 years.
- There is usually always First Aid, and a trained nurse/medic available on set, so those aren't issues. Any time I've had an issue/incident on set, they've always been there to take care of me. The problem lies where there's nothing that can be, or is done to help someone who is fatigued or sleep deprived. There's a culture in the industry where you are seen as being 'weak' or 'incapable' to do your job if you complain about being too tired, so a lot of people don't make a fuss out of it in fear that they won't keep their job or be rehired. Generally, too much work is asked of crew in too many hours. There are many accidents also involving equipment like lighting equipment, but I'm not informed well enough to know whether they're down to incompetent crew, cheap equipment, lack of equipment through budget restrictions etc.
- I could include "budget restrictions", As it seems to be blamed for most shortcomings, certainly on "lower budget productions". However, if a production company "do not have the budget" to enable them to adhere to health and safety regulations and good working practices then surely they do not have the budget to produce the project? Health and safety should be non-negotiable, no matter what the budget is.

- I think the evidence provided in my previous statements attest to why I think this.
- Interesting that 'time constraints' is not a factor in your answers. This would seem to me to be the biggest issue. We rush into things and there often isn't the time to do the extra checks or put in place the final measure. As a head of department I get caught up in this as well and I find myself pushing my crew to go faster even when it could be dangerous. I know from my time coming up the ranks that I hated being pushed by the HOD, but now I do it. It's because the day hasn't been scheduled with enough time for the difficult and dangerous stuff and I want to be sure there's still time for the creative stuff later in the day. Under pressure, I become part of the problem. Also interesting that you mention training of crew, but my experience is that the person pushing to go faster with minimal consideration for safety is often the director. Directors feel responsible for the creative aspects of film-making but not the practical, especially not the health and safety of the crew. Great if the crew are being trained in all aspects of H&S, but someone needs to be watching over the director and other HODs to be sure they're not putting too much pressure on everyone.
- I think in general no one cares, yes theres all sorts of new policies, green policies and health and safety this that and the other but when it comes down to it all they really dont care. If they need to get a scene shot or to redo something the whole book will go out the window to meet that requirement, which in turn ends up being a massive factor in us crew getting injured, involed in a crash etc. It also has a massive mental impact which alot of people dont realise - one being that the constant hours, over time makes you think like a melon. Might sound wrong but its true - after a month on a job I'm never as good at my job as I was when I started, no one is. There should be more breaks and staggered working days, 1 week a typical mon-friday & sat/sun off. next work mon-thurs & friday/sat off next work sun-wed & off thurs/friday etc. maybe that works and

maybe thats a bad idea but personally I'd like more options on work days. Oh and they'll probably end up adding an extra day to work on a 5 day week - quite common on tv dramas to do saturday on top of mon-frid now.

- I believe the principal factor contributing to poor Health & Safety is common sense and how crew and departments operate on a daily basis. Health and Safety, in my experience, has always been a top priority for both crew, cast and supporting artists. If crew exercise more of a self awareness and understanding of health and safety and risks (through signage on sound stages, locations and daily risk assessments) I believe less accidents will occur. A lot of people have been doing this for many years and through laziness and not educating new crew to the industry, H&S can sometimes lack.
- Director's and actors overriding decisions
- These issues always come down to money, if you ask a studio behind closed doors whether they would be happy extending shooting schedules and reducing shooting hours in order to increase H&S standards and absorbing the cost implications as a result vs keeping things as they are now, what do you think their answer would be?
- Pushed for time, always the case for me
- I think there needs to be a huge reform on how we shoot, and what we expect from our working days. I think if the well-being of people improves, then a lot more care will be taken in other areas eg less likely to turn to cocaine to survive the shoot. I also think our industry neglects mental health, you are regularly around crew all the time and rarely get away, parents don't see their children, husbands and wives don't see their spouses, marriages end in divorce etc, people missing their best friends weddings because they had to work. It's an incredibly harsh industry to be in, and we've lost too many people to poor health and safety, mental health struggles and fatigue.
- Mainly it's an issue of culture. Producers feel that what we do is so important that welfare of crew is often put second.
- Not-active health and safety crew member

- Mostly the working hours, travel and abandoned buildings
- Schedule being too tight
- Production/1st Ads/associate producers trying to shoot more in a day than is physically possible. Increasing the work load to an unrealistic degree
- So fed up of working with dumb directors and dop's who take cocaine. Unbelievable how common this is.
- There is an issue with no one wanting to be the person who pulls the plug because no one wants to be seen as the trouble maker or the one who has cost the production money. Budgets are a huge influence on health and safety decisions
- Budget restriction = production not wanting to pay to ensure the safety of their crew.
- Lack of care - no toilets on set, conditions on toilets disgusting. Often lack of heating etc
- Always budget creates every problem that occurs Everything gets compromised to create the look but as cheap as possible in some circumstances
- HODs, top tier workers that lack a duty of care. Ultimately, all the problems can be solved by people at the top and when they're not it's because they can't or won't.
- Again each project is different and requires different concerns.
- Often the pressure of completing the scheduled day will attribute to ignoring health and safety
- Conflict of interest from those in charge. The 1st AD who is responsible for everyone's safety, is also responsible for ensuring the shooting schedule is completed. This creates a conflict of interest where 1st ADs will sometimes continue shooting despite un-safe conditions because

they are pressured to complete the schedule by the production/producers/etc. A dedicated safety supervisor is needed on set. Similar to Australian film sets, where one person is responsible for ensuring everyone's safety.

- Lack of time and therefore rushing.
- i have sat in many health and safety meetings and took part in the daily health and safety briefings and not once has the long hours with travel at the start and end of the day been addressed. If your lucky enough to have a permanent health and safety person on the unit, they never address the amount of hours... they always say it is the responsibility of the production.
- I feel like many of the regulations are more like guidelines open to interpretation and flexibility. In my experience there is always a nurse present on set and first aid responsibility should never fall to the crew. Perhaps the number of medical staff should scale up - one medic on a set with 200+ bodies on set plus a sprawling unit base of probably not sufficient.
- Lack of due care from 1st ADs, who seem to mainly see the crew's health as secondary to getting the shoot complete at any cost, whereas it should always always always be the 1st AD's primary concern.
- Lets face facts here, BUDGET RESTRICTIONS are the driving factor here, and are directly responsible for most of the other options listed. ' Long working hours and sleep deprivation' - Caused by BUDGET RESTRICTIONS Lack of training, car and preparation before filming stunts' - Caused by BUDGET RESTRICTIONS Why would there be a lack of trained nurses on set? - BUDGET RESTRICTIONS You get the picture...
- Abusive producers who get a cut of the profits if they bring the film in under budget.
- Producers wanting to squeeze money
- Budget restriction = production not wanting to pay to ensure the safety of their crew.
- Time constraints that result in a lack of daily briefings about what is happening before a days shoot. This would probably fall under a subcategory of budget restrictions or just a general attitude that everyone knows what they're doing and doesn't need to be suitably qualified to do the task
- Lack of respect for crew health and safety Always trying to save money instead of make sure it's spent in the correct manner

- filmmakers don't want to hear the word 'No'. It's a systemic issue. see answers above
- Lack of understanding in production offices of what actually happens in a shooting environment and distrust of crew requests by said inexperienced pm
- My concerns are about the age knowledge and experience of people in pivotal positions on the productions ,ie first AD and producers. Often young directors can push the per amateurs or even change the shot from take to take without everyone around the camera knowing. An example being telling the guy tracking a crane base to go faster on the next take but that info not getting through to the guy swinging the arm etc. Being young and talented is fantastic and all very well but that does not give experience insight and knowledge that you need when you are in a grade on the production than directly affects lives.
- I think H&S is put in place by production as required and stuck on the back of a call sheet. I don't think it is implemented very well. Or if it is the rules tend to slacken during the day. More present H&S staff on set required with an understanding that sometimes things need to be changed
- The "lack of training, care, and preparation before filming stunts" can be part of it, but is affected by who the stunt coordinator is, their standards of H&S, and their overall attitude.
- Those options are misleading. Not planning a stunt properly, or thinking that you can is confusion over health and safety. I suspect you'd have learnt more from this survey if you'd treated it almost as a quiz to find out what people know and what they assume are truths
- Lack of collective thinking, crew often behave as if safety is personal all about me and not collective.
- They call it budget restrictions But it's just as likely an excuse to push their profit. Super markup is rife and it should be bAnned. So it's very difficult to trust productions With their constant budget is an issue. If budget is an issue in every job why did they agree to doing the job so poorly funded ? And if prod make a Mistake witb money - they Shoukd wear it - not the crew. What happens in normal life when u as a family budget badly - u pay the price and have to come up with the money u can't put in on someone else to puck up the bill .

- Unless on a big budget film all of these are ignored at some point. It can also happen on the 'Blockbusters'
 - The time pressure to complete schedules.
 - Changing shots/performances on set without discussing each change (in detail) with every department before the shot/sequence is filmed.
 - Culture changes needed. Failed to move forward at the same pace as outside industries. Elitism attitudes amongst many believing they are exempt from legislation. Too many “ Bluffers and Blaggers”
 - Diva actor’s sometimes use their power to have people fired, sometimes on the spot which impacts health and safety. I experienced stunt coordinator being let go and stunts pre arranged going ahead without safety precautions in place, and in one instance changing location of stunt at last minute from shallow water to deep water with under currents, that pulled the swimmer under, no divers in the water put luck that she did not drown she was not a stunt performer narrowly avoiding drowning
-
- This likely falls into the budget restrictions category - but I feel that the pressure to complete a shoot day, that is complete shooting all scenes outlined on the call sheet per day, is so huge. There is almost no room for movement within a shooting schedule these days to allow for extending a shoot schedule. The budget is supposedly always so tight, I believe decisions are being made which put shooting deadlines as a priority over the well being of the crew.
 - Running out of time in the day leads to Standards slipping
 - It’s not budget restrictions enough it’s budget choices. Most importantly it’s last minute prep because scripts aren’t ready or execs/commissioners make last minute decisions.

When working ABROAD do you feel the same standards of Health & Safety are upheld as they are in the UK?

- 6 Day weeks are more common - it's almost as if as they have you out there they want to get everything out of you that they can.
- Usually better
- Yes if its for a UK production and a British stunt coordinator

- Health and safety considerations only seem to apply to UK crew. Local crew seem to be excluded.
- Outside Europe and US, in co-productions with local crew there is often a disregard for our working hours, travel time and general health and safety
- Did a shoot in Morocco where I was sexually assaulted by an extra who came on the camera truck and showed me his penis. They were random men picked up from God knows where and were given free reign on set with no oversight what so ever. That same production regularly used untrained horses as well, one handler was nearly kicked to death and one escaped and went ape through unit base.
- If a local crew is being used then standards can slip. Depends on the safety Adviser/ Support as some people think holiday mode.
- But it very much depends on the production and it's budget.

- I have only worked in productions within the UK at this point so cannot comment.

- Very country specific. Asia was a nightmare for H&S, USA is strict, Europe is in the middle.

- In fact when working in Copenhagen at the production meeting on the first day the Copenhagen producer announced that we can do what we like but no one from there crew will be working over 8 hour days.
- Just returned from a job in Republic of Ireland and the health and safety was non existent. Absolutely shocking and surprised there wasnt a serious accident
- I haven't worked abroad so not sure
- Each Production is different. 1st Ad's are in theory responsible for general safety on set. On one production I was on with a huge budget the safety was woeful.
- I rarely work abroad
- Depends where in the World.
- In my experience UK standards are upheld for UK crew but not for local crew. The lower standards tend to influence the higher as much as vice versa.
- I've worked in Africa and Asia and health and safety laws are different, so we based everything on the rules we have in the UK.
- Some countries are much better, some have roughly the same standards in practice, and some are really lucky when they get away with it.
- I've not worked abroad for 12 years

- Obviously depends on the county. Some are far worse than others
- This is in improving
- Usually this is dictated by the local culture you are filming in. So in Germany everything's great but move the unit to a country where life is cheap and essentially health and safety breaks down. Again the issue here is being labelled a trouble maker combined with no legal support and safe guards like that of the UK. Also foreign workers are less likely to support you in the event of an incident, they are reluctant to be witnesses and fear corruption. How to implement H&S and shoot a call sheet is a challenge. Different languages complicates things further.
- It very much depends on the size & budget of production. This is where experience is key. Being aware that as an HOD one has a responsibility and that one needs to use one's voice.
- Depends in which country I am working in.
- I work predominantly in the USA
- Depends where. Some countries have a more ingrained H&S culture, some have none.
- Depends where in the world you are.
- I always keep to UK H&S standards unless local ones are more stringent
- Never worked abroad so cannot answer this
- Canada and US mostly, other parts of Europe rarely
- It's depends on the production But often local crew are employed for budget reasons and this can lead to inexperienced people taking roles that are beyond their skill base for the sake of earning money and keeping budgets low rather than using the right people for the job
- You tend to do more hours when working aboard. Additional crew hired when aboard from that country don't have the same safety standards as ours.

- It all depends on where you are working.
 - If something seriously went wrong abroad, most productions are not covered by insurance as Mark Milsome's family found out.
 - Better standards abroad
 - worked on a film in Mongolia and the hours that were scheduled were so long in comparison to my home country (not the UK) that I had my concerns for myself and crew and the cast. When I discussed this with the Production team I was only able to get some leeway when I pointed out the actors would give lessor performances on the given schedule - this schedule was then adjusted.
 - I have many experiences of local standards not being good enough. Things have improved considerably but this is still an issue.
 - I worked as an art director in Melbourne for two years and they have much better working conditions than us. Better hours and better over time and penalty rates
-
- Worked abroad a couple of times on small jobs and felt like it was a different shoot in every aspect
-
- I've only done a couple of jobs abroad it's hard to compare.
 - From my experience it has been a higher standard abroad.
 - I have only work abroad once (Prague) and it was excellent they really stuck to the rules.
 - I haven't much experience, but don't feel it was much different the few times I was

- From what I've experienced but then I haven't worked abroad much. As long as the people making safety decision are also in the same country. No orders from back home that could compromise the safety of the crew abroad.
 - NZ has superior health and safety policies; offering mental health support, a 24/7 on call crew therapist, lesser working hours especially in prep, and transport is always provided if a crew member feels unable to drive.
 - Haven't worked on a production abroad.
 - I work alot in Ireland. They are so strict with OT that it puts productions off do extended days. The only way to successfully put an end to long days is to hit productions where it works (their pockets)
 - N/A
 - Productions should always work to UK standards unless the local rules are higher
 - Ive definitely seen a drop of standard when working abroad, usually when the crew is from that country, as they work to different standards at time. Spain is one for sure.
-
- It really depends where in the world I have a crew. Some places are great, others H&S is a major issue.

- Different countries have different H&S standards and if you are using a service company abroad, they don't understand the strict H&S standards the UK has even though the production has to work to the UK standards in any overseas country.
- Must assume not always or never if one example has resulted in the death of anyone
- The UK is still way above most countries I work in
- I think they are often BETTER abroad. For example also you generally have drivers, everyone is coming from the same hotel to the same locations. The productions I work on mostly have good H&S abroad.
- Insufficient checks made on local crew and stunties by UK productions. ALWAYS ALWAYS ALWAYS CHECK AND DOUBLE CHECK. I was once called racist for doing this but turned out I was right.
- Even in the studios (rather than just on location) in India (Mumbai), there was little health and safety.
- Never worked outside of UK.
- Food standards differ greatly when abroad, which leads to illness a lot of the time
- In Europe nearly always but when you go to India or Africa even though it's a British production it can be very sketchy.
- If anything road traffic accidents can be slightly less of an issue as transport is provided to/from set. However I have experienced the local transport crew being overworked and almost falling asleep at the wheel as a result.

- Sometimes. Not mostly, not rarely.
- Different producing countries (US,Canada,Australia) focus on different things & are neither better nor worse. Outside of that, the reason productions travel is usually to save money, which Invariably includes Cutting corners on H&S
- Depends on the country and whether it is a full UK crew. If filming in a country with lower health and safety standards, if they use a local or part local crew you do notice a big difference.
- I haven't worked abroad very much, but when I have the standards have been there.
- Often thats why we're shooting abroad
- I've only worked abroad once
- I haven't worked abroad
- It depends where! In North-Western Europe, absolutely. In South-Eastern Europe, not so much. In Africa and less-developed Asia (i.e. where I've worked), less still.
- Never worked abroad
- Even within the EU, producers are trusting of various HOD's experience levels and they generally do not compare with the UK. I work within UK standards as much as possible overseas.
- They are lacking in too many areas of production, especially lower budgets.
- Travel to and from work is always a worry with young inexperienced drivers hired, driving long distances, often on unsafe roads and working long hours driving. Often in unsafe vehicles without seatbelts etc. Also conditions on set are often not as safe, without shelter and decent toilets. Access to water and so on

- I haven't worked abroad enough to answer
- I've also had good experiences as a white Scottish female in working abroad. As a travelling unit - you are accommodated close to set, are driven to and from location. Particularly in Spain crew are hyper aware of health and safety, of keeping their visiting crew safe from the sun and hydrated. Bringing in additional handlers to help with bags and equipment etc. I have actually had much better experiences working abroad than at home.
- Work cultures and regulations vary and so a lot of work may be required to instill a safe way of working.
- Not worked abroad
- Many are better than UK
- N/a to me
- I chosen "rarely" because I feel that reflects my experience of working abroad in its broadest context; that is, societal health and safety culture is frequently poorer in foreign nations as a whole (especially outside the EU). However, British crew working abroad export their own standards and expectations and should (must!) voice their concerns collectively when standards are not to their satisfaction - I do! Again, driving abroad is the greatest risk I often face, particularly when in the hands of a local driver.
- It is always better when the Health and Safety officer AND the Medics (or at least one medic) are the same people from the UK and abroad. It is not good when they change them when they go abroad - again this sometimes happens on second units but it's got a bit better now. Also, it is well documented that there are many accidents when going abroad which is why I put "Rarely" - as it is based on what I know has happened on jobs abroad and not just the ones I have worked on.
- I have never worked on a Film/ TV production abroad.
- Only if there's a good UK Safety advisor on the show but then they are up against the same issues they experience in the UK.
- In some countries the H&S is better than the UK

- Experience in Morocco in particular, standards simply aren't the same as in the UK. Things could be made to work but if for budget and timescale reasons we use local equipment over equipment transported from the UK it may often not meet the same standards. Asking for this from the UK would inevitably be questioned for budget reasons.
- It's always the intention to maintain the same standards as we'd have in the UK, but I've found it a battle in some countries.
- Some of the anecdotal evidence of near misses I hear are appalling. There seems to be an attitude of 'out of sight, out of mind'.
- The times I feel corners have been cut have predominantly been on low budget TV productions. The people most at risk have been local crew who have been asked to travel a large distance to work without having accommodation provided (when out on location.)
- most of my foreign experiences have been in Asia or eastern Europe where health and safety is seen as a minor irritation or major inconvenience; on several occasions I have either threatened to return to the UK or at least walk off set either after 12 hours or if I feel the situation demands it
- Only work in the UK
- This depends on what country you are working in and the local standard with local crew
- I haven't worked abroad so don't feel I can answer the question.
- they are because we apply the same standards abroad as we do in the UK - I own the company
- And always if it's a production I am involved with
- I've only worked in North of Europe and Baltic countries.
- When I worked in Malaysia, art department dressing sets were not provided toilets and they never fumigated the location for dengue fever until the day before the crew arrived. Subsequently the art director caught dengue fever
- They should be.
- I have only worked on one shoot abroad and the working hours were very different and the H&S regulations were upheld very well.

- No not when your British directors come over here and bring their horrible work ethic and lack of safety standards and force us to work in unsafe substandard conditions
- as a focus puller I don't work abroad much these days. when I did I felt that it was possible safety regs were not adhered to . 3rd parties often involved esp stunts and I did not always trust that production had fully checked them out
- I have been told on many occasions that Health and Safety rules don't apply abroad!
- UK companies working abroad with mix local crew can work in a grey area and should not
- Not worked abroad enough to give a fair judgement
- Everywhere is so different
- I worked in New Zealand for several years, and though I would say that the H&S standards of NZ crew and productions are good, or at least similar to the UK, the foreign crew (specifically from India) I worked with on one project had the worst standards I have ever witnessed.
- Appreciation for safety varies greatly depending on where you work in the world. In the UK it is generally high, in other words people have to comply with regulation and risk assessments are made mandatory by insurers.
- Never worked on a production abroad.

- I seldom work abroad.
- Only in the US
- I am hoping to find a way to start pushing for a H&S Officer role on productions. In New Zealand, it is someone's permanent job, they were with us every day of the shoot. It was amazing. As a 1st AD, it should not be my sole responsibility like it is in the UK. I have so many things to think about, H&S is always my priority, but I also have a million other things going on in my head working out the day. I am constantly worried and double-checking things, wanting to make sure people are safe but worried I may have missed something. Having someone who's sole focus was H&S was a blessing. I could discuss things with them, ensure we were ok, check they were on top of a setup or tricky scene, it was the best experience filming I have had.
- I've look after an actor on a cliff, I've on set and there has been flash flooding and I've been on set and there the Carbon Dioxide monitor was high. People from crew were fainting, getting rashes, headaches, lethargy and giddiness. We're in runner for 3 days for 10 hours
- It depends on the production, how big a job it is, etc. In my jobs abroad I've mostly felt production was looking after us however, maybe, they relaxed a bit not being in the UK
- Standards in Europe are very low
- In some countries (France, for example) working conditions are 10x better. In other markets who are desperate for their film industry to grow, these things are pushed aside to keep budgets low.
- Working abroad I was asked to get double drivers for period cars which I felt should have always been supplied by action vehicles or stunt drivers. I was basically told not to interrupt when I brought it up.
- Depends on which country
- smaller, poorer countries with less infrastructure - H&S goes out of the window Some of the bigger countries, H&S is better than UK (New Zealand)

- I've worked in China... those were terrible work conditions with Sony Studio. Even though they are US based once u r abroad they could care less. Mom- Friday I ate a bag of chips and a banana or orange that was available. The good had live bugs in it so we only ate on the weekends when we could go to a restaurant and buy food. On set we were trapped and it was an A List cast. So right there...you can see the difference. Not ok.
- I would say SOMETIMES. Depends on the country and also on the service company. And of course it depends on your own local production stepping in when needs be.
- I have personally felt both safe and unsafe on a film set. I think it is important to provide safety measures for women walking to their cars at night once off set especially in unsafe neighborhoods in the USA.
- I have worked in Morocco where the safety on set wasn't good. It was a recent big production where the location scouts were dealing drugs next to video village instead of keeping our gear safe. The catering was local and all the crew members became ill because of it. Everyone started packing snacks from the hotel breakfast in order to avoid being sick. We were there for three weeks and the catering never changed.
- It's talked about and ok on paper but in reality once you start filming on set it all goes out of the window. You have those "minimum crew only" situations which mean nothing because generally everyone has a particular job and is needed.
- As a travelling UK crew member abroad crew members generally enjoy same standards. Often the host countries have alot of disregard for their local crew members well being - International Productions should NOT turn a blind eye to this. Some countries are particularly questionable such as Morocco to name one.

- I worked in Mexico last year. We were on a reduced crew, working extreme hours with a lot of travel to locations every day and this resulted in a near fatal accident on the penultimate day of shooting
 - UK productions normally insist we abide to UK regulations. Although I'm sure this isn't always followed by foreign crews.
 - probably depends if you are working for a UK production overseas, in which case the same standards tend to be upheld. if you are working for a foreign production, they may well differ, depending on the country's own rules and regs etc...
 - In Luxembourg we had acrobats in high wired with no nets no stunt mats no stunt crew no medic! The first day an actor fell from trapeze suffering serious injuries
 - I haven't been able to work abroad yet
-
- My only experience abroad was on a stunt unit. There is one notable memory. At one point the (UK) Stunt Coordinator threatened to step the entire Stunt Department off set as they felt the (UK) Director was rushing into a dangerous stunt too quickly, without adequate consideration or care, and was instead pressuring the crew to film and the Stunt Performers to continue.
 - I have limited experience of working overseas so this answer is based on that.
 - This is completely dependant on which country. If in the US the. their standards are much stricter while many other countries are more lax
-
- We are usually have a driver from the hotel to location which helps with fatigue and is safer for everyone

- It depends on the production, how big a job it is, etc. In my jobs abroad I've mostly felt production was looking after us however, maybe, they relaxed a bit not being in the UK
- I would have put "it depends" on where... In the US, I think certain things- like driving scenes, for example- are taken much more seriously as being potentially dangerous. However, in other places, I think it can be the opposite. Everywhere has a different "normal."
- I've look after an actor on a cliff, I've on set and there has been flash flooding and I've been on set and there the Carbon Dioxide monitor was high. People from crew were fainting, getting rashes, headaches, lethargy and giddiness. We're in runner for 3 days for 10 hours
- Not possible to comply due differences in foreign standards. Production must comply with foreign H&S as well as domestic. "International best practice"
- It depends on the production, how big a job it is, etc. In my jobs abroad I've mostly felt production was looking after us however, maybe, they relaxed a bit not being in the UK
- Usually the same H&S advisor if it's a big budget will follow the unit. But... we all know of some very high profile fatalities and life changing injuries which have happened abroad recently.
- Usually better: 1: less fatigue-minibussed to loc 2: crew all in same place or hotel 3: usually a local PM so we adhere to local customs etc
- I don't have a wide enough body of experience to comment fully on this, however if a production is uk based, I would expect the same standards.
- again, I don't know what these are so there is a large degree of 'trust'
- I've only worked abroad in Mallorca once, but generally they seem well coordinated. We were provided with accommodation and travel, so I didn't feel as concerned with my fatigue as I didn't have to drive to and from the hotel. But the hours there were also as long as they are here, so that still left us fatigued during the shoot.
- I have only worked in Europe so limited experience.

- I've not done a lot of work abroad but I do remember the stunt coordinator in Cape Town seemed to have a rather "Cavalier" attitude.
- I have not yet had the opportunity to work abroad.
- Might depend on which country and how many crew are from the UK.
- It depends on which country you are working in
- Sometimes productions will purposefully shoot abroad because restrictions are less when it comes to health and safety and therefore makes it easier and cheaper to shoot
- I would actually say my answer to this question is: sometimes
- UK standards are often applied to the UK crew but not necessarily applied to the local crew working along side us.
- I've found its more of a hit and miss, some productions (features) are great and will make sure every single detail is nailed down - although they are 150m budget features so perhaps thats different for lower budget. Other jobs like the odd commercial here and there it can be a wild west sort of vibe - anything goes.
- Very dependant on where 'abroad' is. For instance, I would say the USA has a higher standard of H&S and H&S training than the UK.
- I recently found out that if you work abroad and something goes wrong you probably won't be covered by insurance
- I have never worked abroad.

- I haven't done many shoots abroad so can not make a viable judgement
- It depends on what proportion of UK crew is taken on location, problems arise when some local crew who do things the way they're used to, cut corners to save time or might not have the knowledge and training to support safe working practices on a production. I say this because I strongly believe UK film technicians are very competent and through years of training and adhering to the rules are amongst the best around in terms of health and safety acumen and knowledge.
- Depends where in the world you are.

- It does depend on the country though!
- never worked abroad

- There is a common perception amongst crew that productions will often shoot abroad to avoid the stringent H&S issues that would be observed at home. I have experienced this first hand on American productions shooting in places like Morocco.
- We did a 5 month job in the Caribbean and worked 11 day fortnights, had no 4x4s when we were shooting mostly on beaches, had to buy our own mosquito spray and sun cream.
- Last time I worked abroad was in 2013 / 14. I was an ALM left to look after the 2nd unit on a big feature and was the only UK team member, at that point the spanish hadnt really dealt with crews of this size so didnt really know what was needed, (I think there was only 3 or 4 of us in total anyway in the team) so more often than not, they would leave after wrap and I would have to park up the unit, plug in the caterers and get everything ready, whilst also having to change the movement order once done as they kept changing their minds on the locations. I worked 121

hours in 7 days in one week. Oh and I didnt get a penny of over time. We wrapped the shoot a couple of weeks later and I delayed travelling home by a week and spent most of it sleeping as I couldnt face the journey back at that point, even though I'd been away for 6 months and was desperate to get home.

- But by no means always
- Often the standards of the local area which may not be as high as the standard in the UK due to people that could normally be in charge of it from the UK are not present.
- I've look after an actor on a cliff, I've on set and there has been flash flooding and I've been on set and there the Carbon Dioxide monitor was high. People from crew were fainting, getting rashes, headaches, lethargy and giddiness. We're in runner for 3 days for 10 hours
- I've been in some very dangerous situations. Since Marks death I do not allow myself or my team to put their life in danger.
- Very dependable on the production company again

- Have worked abroad twice, once in America which was on top of everything and once in France which was UK crew
- It depends on which country.
- We are all classed as our own safety officer on shoot days but Production inevitably are responsible for every crew member and every eventuality should be considered before decisions taken that create danger
- Never worked abroad.
- always the same wording on the call sheet, about take to the 1st or production
- Depends where you are obviously, but that doesn't mean this shouldn't be not considered. Lead by example.
- A significant accident took place in Estonia last year due to lack of proper planning, managing and operation of dangerous SFX-rigged hydraulic moving set. ADs, SFX and studio health and safety rep all appeared to pass the buck and the shoot continued with no apparent repercussions. Mistakes from lower down crew almost always result in huge investigation, and often a firing.

- Often the conditions are better as travel time is taken into account and a minibus is provided for transport.
- I've worked in many continents. It always depends on strong leadership in balancing safety with time constraints
- If filming abroad 'local' crew often adhere to their H&S standards which can often be a lot lower than UK standards.
- But by no means always
- however they are not as strict.
- It depends on which country.
- When working abroad as an individual crew member you have to be responsible for your own h&s when working. There's usually less time or your working with locals who don't understand safe working habits. This is not the crew members responsibility to teach other workers. It's the productions
- I've seen more accidents working abroad than at home.
- ABROAD is a very broad term. Some countries are worse than others.
- Only because crew have informed production that they are employed by a UK company do production pay attention. Production are under pressure to say yes to the filmmaker.
- OFTEN THE OVERSEAS ON SET MEDIC IS AN AMBULANCE DRIVER AND NOT QUALIFIED LIKE A UK UNIT NURSE. (I HAVE HAD INSECT BITES AND BEEN REFUSED ANTIHISTAMINE CREAM OR ORAL TABLETS TO TREAT THIS)
- A lot depends on the country and how many UK crew present
- Only worked abroad in Ireland
- Ireland /nz
- Depends on the country

- Personnel aren't always trained to the same standard, equipment/plant is not always maintained and regulated properly. Even staff assigned to drive crew to and from hotels are not always competent or experienced enough for the role, resulting in accidents or near misses.
 - On UK productions - yes. In a non uk production - no.
 - Depends on the country. But when working in poorer countries unfortunately it is possible to see that H&S standards are less strict.
 - They should be
 - I think it depends on the country and crew involved.
-
- Some countries it's better some it's worse
-
- It really depends on where you go and who is coordinating. Most of the shoots I have been on where the standards have been upheld is when there is a continuity of crew involved in key roles like 1st AD and stunt co-ordinators that been involved in the shoot from day 1. There seems to be a much higher level of health and safety on film sets then there is on commercials.
-
- Same production previously referred to, accidents cost cutting, fired stunt co ordinator resulting in no safety divers in place,
 - Depends which country ! bad production exists everywhere
 - Depends on the location and local crew

- Never any H&S meetings or lectures other than stunt depts Out crew bus was totalled by a drunk driver in Malta on the way to work and no checks on crew subsequently , still had to work a full day and some of the girls were traumatised !
- You're working ridiculous hours because the film company knows you haven't got a home to go to
- Each country has its own attitude and culture surrounding health and safety and working hours.

When working ABROAD are you clear who is responsible for Health & Safety and what the standards are?

- As a director, I am aware that I am responsible for the health and safety of the crew, but I am SO often put in a position where the things that I want to do to make things safer aren't allowed by the exec etc because it will cost more / take longer.
- I've always felt really looked after when shooting abroad. Usually the UK production manager/producer are experienced and make their crew feel safe.
- ""
- It's normally a uk production company, who provides a H&S manager.
- Production are always responsible for the health and safety of a crew. When this is taken seriously it filters down. When it isn't, it doesn't.
- It is always the producer and line producer as the senior representatives of the employer, whose duty it is to provide a safe working environment - even if they delegate some of those responsibilities to an assistant director for example
- I have shot abroad but have taken out an extra insurance, just in case.
- Never worked abroad so cannot answer this
- Although we have our own standards that do not change where ever we are but often when abroad it's lacking
- But this has been job dependent
- I make a point of finding out
- Again overseas I was in a situation where I was asked to start filming a scene and I didn't feel that it was up to the safety standards I was used to so I spoke up and then insisted they made safe before I would button on.

- It may be clear but it may not be to standard and I do feel at times UK producers, line producers etc feel they can forgo responsibility as they have passed it over to the local co producers
- I have only worked with one prod company abroad and felt they were sufficient with their rules in regards to working hours.

- Again, from what limited work abroad I've personally experienced. This should always be clear as day. Again, no orders coming from back home that could compromise safety.
- I feel if you are UK crew then it should be the UK health and safety standards
- See previous comment
- N/A
- I have never known when working backstage, or on shoots

- The buck must stop at the Producer who is regarded as the guardian of Health and Safety
- i presume its the production company, but i suppose it may be the abroad production company. not sure of where the legal liability would lay, or which countries h&s should be observed.

- Make sure standards are of UK standards. If not then damn well insist. It is a UK production which happens to be shooting on location. Safety of cast and crew paramount but diplomatically done!!
- Everyone is responsible for general health and safety
- "
- Only in my department
- I haven't worked abroad
- When I am allowed to bring an International Supervisor, I feel more comfortable, but more often than not there are budget constraints and its not deemed a worthy expenditure.
- As above.
- Never worked abroad
- I am always aware of the responsibility and standards but I don't always agree with them.
- MYSELF
- I would assume that the same practices apply for any UK-based shoot, regardless of location
- It may be that the foreign Producer is responsible and this must be clarified on the Call Sheet/ at Production Meetings etc.
- Not worked abroad
- N/a
- As I more often than not work abroad in a very small unit and am myself the most senior person in it, I am the one responsible for overseeing standards.

- I put "mostly" for when the same Health and Safety Officer/Medics are the same as who we had in the UK. However, when it is not the same person I would say that it is not clear at all.
- I have never worked on a Film/ TV production abroad.
- This should be clear to all.
- No idea of local standards, reliant on local crew who may not be clear with their answers. Requires UK advisor to liaise and establish local rules and regs and advise crew accordingly.
- In the UK various departments are responsible for certain aspects of H&S. Abroad I am still clear that these departments should still be responsible but often they are too willing to please and not focused primarily on H&S
- Again, as pertains to my independent documentary filmmaker status the funder rarely gets involved in H & S oversight.
- Ultimately it's always production's overall responsibility but I always personally ensure that medical cover, insurance etc are in place or just don't get on the plane
- Either local or U.K. regulations - whichever is more stringent. Producer bears ultimate responsibility backed by UPM and 1st AD
- Only worked on one shoot abroad and I saw the producer as responsible.
- Sometimes
- Same as above
- The best health and safety arrangements I have ever experienced was while shooting in New Zealand where the health and safety officer was involved in most decisions made by the shooting crew.

- If it is not obvious then I always ask. But I always ensure that H&S on a shoot I am responsible for addresses this question early on.
- I seldom work abroad.
- I am very aware that myself as 1st AD, the Producer as the overall boss, and the Director as the person pushing us to get their shots are overall in charge of H&S. Job dependant, their may be stunt coords, SFX supers, H&S Officers.....but mostly it is down to us 3. Look at who went to jail in the Sarah Jones case...that is who is responsible. There should be no confusion on this.
- Nighttime safety for females needs to be addressed in the USA. I felt unsafe walking to my car from a shoot multiple times.
- I'm a 1st AD so I am in charge of maintaining Health and Safety on set. Which I also think should actually be in the control of a Health and Safety Officer as I have other things to be doing. A dedicated H&S Officer on set would be idea. This has only happened on one job in the 20 years I have worked in the industry.
- I am but most crew seem to think that being abroad even though working for a UK Production company that UK law does not stand
- I've only worked abroad once and I'm not sure who was responsible for our health and safety out there.
- Well- I always look to the 1st AD no matter where I am to be ultimately responsible. But as I said above, the standards do change.

- For big budget only. I don't have experience with lower budgets abroad.
 - On one job there wasn't a safety officer On locations such as underground tunnels and in the desert. It should be a mandatory role
 - My understanding is that responsibility lies with the Production and the First A.D. Also the Stunt Supervisor and Special Effects Supervisor when relevant.
 - 2 questions ? - who - uk prod then Yes and standards - see previous.
-
- I don't remember who was responsible for health and safety, but this was a few years ago so I may just have forgotten.
-
- I would imagine if I'm working for a British company then the health and safety standards should be the same British standards, where ever they choose to shoot in the world.
-
- Might depend on which country and how many crew are from the UK.
 - I always have travel insurance/life insurance before i do an abroad shoot, production will find a loop hole if someone gets injured or something - ive heard of a boom op who broke his leg after slipping poolside in the production provided hotel. He had some big medical bills and production refused to pay any of them because he was on downtime after work.. To rub salt into the wound they also released him from his 'contract' - yep they even found a way to release him from his contract and not pay him a penny for anything.. bastards. Atleast he got his flight back home though.. which his HOD had to rearrange the date for themselves - the HOD left the job when they got back to the UK/the paycheck cleared from the first month.

- It is never explained
 - See No. 11
-
- I guess it falls to production but I don't really know the answer.
 - Again depends where
 - It depends how closely to the UK-model of filming the production adheres. It's is basically the same, then no problem. If it's more ad hoc or unfamiliar, then I would have no idea and people rarely take the time to clarify it.
 - Well I would just always assume the 1st but don't know how much they actually take in abroad and how much is handed to the local 1st
-
- On UK productions abroad crew will be aware of the UK H&S officer but not always aware of the local rules and regulations if any at all.
 - See above
 - Risk assessments by HODs and a Health & Safety officer on Recce are not an up to date Safety measure as everything changes on the day with weather availability and schedule demands
 - mostly the call sheet has the same " if you have any concerns, bring them to the attention of the 1st ad or production"
 - As a trainee, if you stop work to listen to a health and safety briefing, it looks bad on you. So there's a pressure to keep working.

- I did two very global features last year (US productions) and both had studio health and safety reps who in my opinion were under qualified and incompetent in handling such a complex and dangerous workplace, on top of the extra H&S challenges that come from being abroad. Also feel their close relationship with the studio and/or producers is a conflict of interest and endangers the production.
 - Depends. I feel I need to take responsibility personally in any country for my crew incl. UK ((I've worked so far on £1.7million budget films in UK and abroad so corners are often cut by production)
 - See above
-
- Again, from previous answer. It has been crew led initiatives often that create this. Not always, but often
 - MOSTLY ON UK MANAGED PRODUCTIONS
 - Again depends on which countries and if have a Uk production presence obviously have more UK rules
 - Only worked abroad in Ireland
 - Depends on the country
 - I would imagine on set a first AD and Producer are responsible
 - Same answer as above
 - It's production and me as an individual. Your questions are about production but you should have included DOP, key grip and HOD. On balance their knowledge of H&S is limited and there derision for adherence is often high. Abroad behaviour is akin to an attitude a century ago. They act like empire still exists and we do what we want.

- Same as before producer ultimately responsible
- As in UK
- Depends if there is a uk PM and first AD and their experience

Would you say that one of your concerns is that heightened awareness of Health & Safety will stifle the daily work flow and creativity on a film/television set?

- The problem is a lot of crew don't pay attention. And the first rule of safety is -'pay attention', also, it's too open to interpretation one has to say one another something different
- If the shoot is well organised work flow is not a problem. Bad organisation leads to unnecessary waiting prolonging the working day.
- I have had to walk off set when my advice has been ignored. When the shot is completed I return.
- That's literally impossible. And an excuse to cut corners. If you can't afford to do it, don't. It's actually that simple.
- We need more prosecutions of production companies so that the Grown Ups in charge get a grip.
- If engaged early H&S can be built into the project and actually help as opposed to late engagement which both costs money to rectify issues
- If you have a healthy, non exhausted crew, you have more creativity
- Interestingly I felt that (in commercials) the first few shoots after lockdown, when everyone was being super-careful and keeping us all safe was a priority, there was a lot more planning. More rehearsals, more communication before the shoot ... there was a lot of care and I didn't hear any complaints. By the end of the summer, it was back to rushing and shouting, trying to squeeze everything in and people not really knowing what was going on.
- We all want to stay alive, things can be planned safely.
- You can't work and be creative when you're dead

- I don't think it would stifle the work flow or creativity but I do think production companies want as many hours as possible out of crew with no regard for their well-being
- Sometimes as an AD you feel pressured on H&S to be more flexible than desired on some jobs.
- This should be the 'norm'. Often health and safety with regards to sleep deprivation and fatigue are ignored by the creatives and therefore production.
- Maybe in some cases but I can't be sure in which way
- It might cost the production more money though and that is never popular
- If due care, hiring trained crew and adequate prep time for all is given in the 1st place then it should add to our efficiency and enable creativity on the day.
- It would make things less stressful. Cast and crew would be safer if they weren't tripping over cables everyday! It doesn't make sense to me when colleagues are concerned about their commute to work but can't be bothered when it comes to the set where so many accidents can happen during the course of the day. H&S is a shared responsibility and if it is embedded in working practice then it will never stifle work flow.
- The safer we feel, the more confident we are in doing our work. The more confident we are in doing our work, the more efficient we are.
- It's budget based surely ?
- Or worse create a culture where people are even less likely to come forward. More paperwork and less action. Disclaimers and paranoia preventing a willingness to take responsibility. A false sense of security is another issue where people presume their safe because they for example have been given a mask or a risk assessment. Neither of which are fit for purpose.
- If it's good habit and common practice it shouldn't interfere with work flow/creativity. More often than not H&S is basic training and common sense. Tiredness and exhaustion are a killer of common sense.
- Safety is paramount and if you don't feel safe then creativity will be stifled

- We already work with risk assessment and plan out day after location reccees. Health and safety should never be consider hindering. This is a job that people should always feel safe at.
 - Awareness of Health & Safety is often a good way of clearly communicating the aims of the day.
 - Who cares if it stifles creativity. Safety is Paramount. Safety should be taken care of in prep.
 - A good understanding of H&S can enhance creativity but encouraging well managed processes to achieve director's vision. A well organised shoot usually encompasses H&S from the get go so it is part of the working practices
 - It can, that's why you need strong leaders.
 - I think people work better when they are safe, happy, and looked after.
 - Maintaining procedures should never be stifled if a standard is set, but the standard gets reduced as we are only human, some get more fatigued then others, if you really take into account everyone has a different age, different physique , medical conditions etc.
 - Not at all the are many ways to skin a cat or shoot a film and the is always a way to do it safely Often last minute changes cause risky activities to seem worth risk taking at the time when it's costing so much money as well as a culture of using who ever is available or a friend of a friend rather that who is actually skilled for the job.
-
- Maybe it could Lengthen the duration of the shoot
 - This should be never a concern. Health and Safety should be the most priority over everything.
 - But I believe some people do.
 - It depends what is required.
 - Often it is the case, but there is always the lack of clarity for regualtions. The only regualtion that is usually followed is when working with children.

- As a parent I've for 30 years always scanned an area for the safety of my children, others or myself as a matter of instinct, I think it should be second nature and expected for everyone to be mindful, and for those tasked with it to be mindful and have the back up and strength of rules to be able to disrupt things, halt things or give the go ahead as needed
- I think we are expected to work to long for ever increasing production standards. Production fees percentages need to be lower and more of the commissioning fee invested in making the schedule more achievable.
- I don't think that the fluidity of work should come before helping people to feel safe and comfortable.
- I have witnessed quite extreme measures being asked for health and safety which totally compromises the creative process but I agree that we need good measures. Sometimes they can just be somewhat unreasonable.
- It should become the new normal. Our industry in the current climate has changed so why not introduce better working standards also.
- Wouldn't say it's one of mine but it would be one of productions
- Better safe than sorry
- As much as I love this industry and the content we can produce, no amount of creativity or work flow is worth more than a person's life. Health and safety is paramount.
- If anything, it is the resistance to it that is more likely to stifle creativity because then conflicts arrive. If everyone took it as seriously as they should, this wouldn't be an issue as no one would be asking people to be unsafe. No one should feel they are "jeopardising the vision" because they are concerned about safety.
- I think this is what Directors worry about however safety should be paramount.

- Safety should always come first.
 - Yes because we will be asked to do the same job with an extra workload in the same timeframe with less pay and breaks.
 - It should become normal.
 - H&S is more important than work flow
-
- I feel as though self improvement is key. Learn these things and have a priority of employment. Use various safety training as a points system. And offer basic training of interdepartmental safety for a more solid base of communication.
 - A life or safety of an individual is more important than someone's creative vision.
 - Yes. We don't practice what is preached. Film sets are overcrowded with people who are overworked and overtired. The more we point out problems which make the industry so unbearable, the less someone wants to hire you because there is always someone who will take your place, we are reminded.
 - Production staff need to be more aware of current legislation and their Incumbent responsibilities, obligations and commensurate duty of care
 - This is a complicated question. It depends on what you're shooting specifically. - Look to a film like Point Break for an example.
 - I think having a shorter day will definitely change the dynamic of working and the flow of the day however it may encourage us to work in a more productive way.

- Productions are afraid to lose shooting time. What's the point of having long days wasting that time making errors due to tiredness and fatigue?
- This is always an excuse that gets thrown about. It's simply not true, long hours make people more tired and slow down thought.
- As soon as you raise a concern you become a problem.
- There are ways around it, always
- Depends on the circumstance
- sometimes, depends on shoot schedule
- Not if there is proper planning in place. It is last minute changes or ideas that have not been properly thought out that increases the risk of accident & injury
- I think it will become a new way of working and everyone will learn how to incorporate it into their daily routine.
- Technical HOD's don't wish to get involved in H&S. They tend to leave it up to the H&S Officer (except in the cases of stunts and sometimes grips/cranes). They should get involved. They are the most experienced person in their relevant departments but are not interested.
- Not if it saves someone from being killed
- Better be safe than dead1
- we all need to slow down, the pressure and demands of working in the current conditions stifle the creativity as everyone is exhausted.

- I think the biggest thing to stifle a shoot is a lack of proper planning for the day. H & S is a part of that day and is as important as all other aspects of the shoot. Crew Morning briefs don't have to take long and departments can have individual more specific safety meetings of the course of the production as things change.
- Improve, as once people feel secure confidence grows and creativity flows.
- It could do
- if that's what needs to happen then so be it. As we see currently with the covid restrictions it slows us all but it is necessary. The same should apply in all situations when H&S matters.
- Things like moving machinery through a set with hanging lights etc. Is a huge problem.
- With proper implementation and if everyone is aware of the health and safety protocols, the day can progress at an optimum pace to get things achieved whilst minimising risk to cast and crew.
- In my opinion, it is only very experienced Health and safety officers who know how and When To step in with Stunts. Ones who Lack stunt specific set experience are almost always out their depth when dealing with an inherently dangerous job, they should work WITH stunt crews to make stunts happen.
- Possibly? There has always been a culture of hurry up hurry up we can't wait for this that or the other but the nature of our business is one of change and trying to service the requirements of a set quickly often results in impatience which then leads to some things not being done as safely as they would normally be done.
- Absolutely not, once the mindset of taking precautions is 'second to none' then it makes for a smoother, fuller, safer & more creative day.

- Once people truly know what is allowable and reasonably expected of them it will become part of the work-flow.
- I worked with a Belgian team who were constantly enraged by the amount of 'red tape' we have on British shoots. That said I've worked with 1st ADs from the UK who's instructions I've had to veto for the safety of other crew members.
- If I know I'm safe, I'm more likely to throw myself 100% into the scene because I know what the boundaries are + I know how far I can go
- If everyone understands H&S I think a crew can adhere without it becoming stifling. But if you have a lot of people who are not entirely sure of rules and you are trying to remind them as a producer, it can take from the flow and creativity....
- If the appropriate provisions are made, I believe we can get around this notion...
- If we needed to put proper plans in place earlier the productions would potentially improve as creatives could plan their project more correctly.
- H and S should go hand in hand with creativity...we should be creative and deal with the logistics of H and S simultaneously.
- If I am unhappy with health and safety on set I will speak up and have done so. Health and safety is all our responsibility, for the safety of others and ourselves.
- I have worked on a couple of instances when this is true. I do believe that safety should come first but a couple of 'Health & Safety' coordinators have become 'jobs worth's' (for lack of a better expression'. In these instances I has been down to battling egos at work rather than sincere concern for crew safety.
- Heightened awareness never stiles creativity- it only enhances making the work planned and safe to execute.
- If that is the case then the situation requires more planning.

- Being aware of H&S shouldn't stop the work day. H&S tends to go out the window when production force the hand of the H&S rep.
- I would rather work an extra day or two than work the extra hours and risk mine and others life's
- Properly implemented they should not interfere with work flow
- I think it's something NO ONE should see as some obstacle/hindrance. Yes, it usually makes things slower but that should be the standard anyway. I think we're too used to how much we work and how much we rush that we forget that is not normal sometimes. That should not be the standard. Consideration for health and safety should be the standard. Sure it costs more but maybe it would just be safer and we'd have less accident and less lawsuit to follow. Lawsuits probably cost more than small adjustments made every day. But I am aware that small adjustments done every day WILL cost. Lawsuits can be lost by the victim. And then there are no costs. It's saving in the long run I suppose haha not for the crews of course.
- Though that's not necessarily a bad thing and would become normal
- Safety considerations should be part of the usual production planning process and not separate from it.
- When we have a H&S culture that everyone is fully involved in and feels responsible for we will actually function more efficiently and work flow and creativity will be bolstered, not stifled.
- This is a worrying question because health and safety should be top priority when getting a shot and nobody's life should be on the line for the sake of a shot or work day.
- It will make us work smarter, not harder

- Being creative is NO EXCUSE for risking people's health.
- That's definitely a belief. It's unfounded but it's a belief.
- I reject this idea. Awareness of health and safety can only make crews and actors feel more safe and comfortable, and that encourages creativity.
- H&S should be incorporated into our work lives just like turning over. People need to understand that.
- If you could relieve the pressure of it with additional support then it will become standard practise. I think core crew have too much to do for it to be at the forefront and that's where the danger lies.
- Safety should be the priority. If additional time, money and patience are required... That shouldn't be a choice between the two.
- It is certainly viewed that way. Unfortunately, this is partly due to the manner in which it has been sold.
- It won't stifle creativity as anything can be done safely given the appropriate amount of time and planning
- Usually so tired from travelling and working . I can't even make design decisions at times
- Safety should always come first.
- It's like in the kitchen. Some people are messy cooks and have poor work organization. Others know how to clean as they go and can facilitate safety, cleanliness, responsibility and still have fun and come out with a creative result, a good meal. Same concept applies to anything including running a film production. Again ignorance may be tied with stinginess and laziness and that people don't want to adjust to better working conditions. Somehow they managed to spend the energy downgrading instead of upgrading
- But it doesn't need to be so regimentally enforced by some jobs worth An experienced film hse officer knows what we need in place to keep us safe without the need for strict construction site mentality
- Yes, But I don't feel it should be my concern. I think it's what the production are concerned about - which is why health and safety falls by the way

- Yes, I would be concerned about this. But my view is that creativity should always have boundaries. It's not creative if you have absolutely no restrictions, and H&S should be the first. If creatives cannot work in a safe way, to be able to provide a safe environment, that project (at least with said creatives on board) should absolutely not go ahead until resolved.
- It's about ensuring that the correct language and messaging is used. There is a difference between being safe and being pedantic. The bodies that represent technicians / crew should formally agree on best practice if it is not already in place on the set / shoot.
- It will stifle the flow. It's not a concern though. It has to happen
- I'm not concerned so much but rather I know that H and S gets in the way of fast shooting and so gets forgotten or disregarded
- If addressed correctly it won't. Many of the problems I think are down to working hours and travel. These issues have an impact on the structure of production. Day to day on set I feel everyone has a good awareness.
- This is often an excuse used uncreative industries (not just film) to justify all sorts of things - long hours, low pay, bad conditions - its more than possible to be creative and not hurt your workforce.
- No I would much rather work at a pace that I know my friends and colleagues will not be injured and stay safe
- That's ridiculous. The only thing reasonable health and safety would affect is the budget.
- I do think that is what would happen on occasion and others would be concerned by it for the budget.

- Yes, I believe it will. We work on a middle class building site. People up in the rigging, carpenters, cranes etc etc - can't have actors in hard hats, steel toe caps and hi-vis, therefore it is slack. It would however inhibit the filming process if the H&S exec came down too hard on us.

- I think safety allows us to keep on being creative bc if we are not safe we could die. Then creativity isn't even a factor.
- But I wouldn't say that's a bad thing if it means a safer working environment.
- Health & Safety is more important.
- Strongly disagree. We should all be able to work safely and it shouldn't impact creativity!
- If you don't know what you're doing then yes it will constrict you, if you plan and do your homework you should know your parameters
- Health and safety is there for a reason one life lost on set is far too many
- Safety should always be able to synchronize with workflow and creativity.

- I don't think the work flow and creativity should be a concern when dealing with health and safety.
- I feel that if things are done properly and planned and we allow time for it then it shouldn't impact the work flow and creativity.

- This shouldn't be the case if the minority of crew members (who normally don't) adhered to simple H+S procedures.
- Being aware of health and safety and the health and wellbeing of the workers, cast and crew has zero effect on peoples 'flow' and creativity and, even if it did, people's lives are always more important than a film or TV show. If someone thinks their creativity will be stifled and they can't work at the same time as being aware of people's safety, they shouldn't be making films.
- I dont see how this is a concern. If "work flow" and "creativity" are only possible by putting health and safety of crew involved at risk, they are not worth the sacrifice. no work or creativity is worth a life, under any circumstances, ever
- If everything is properly accounted for and the right prep is done the risks should be reduced significantly.
- I would prefer a day be less 'productive' and the crew be 100% safe
- If making a workplace safe stifles creativity, I don't want to work there.
- As an HOD, I personally work more hours than anyone else in the team. The pressure is always on and unfortunately delegating is hard when, with the recent boom in production, there is a huge lack of trained experienced staff. I would also like to say that the Bectu Major Motion Picture Agreement has had a huge impact on the volume of work for accounts team that is unsustainable. Payroll crew are working a lot of extra hours so that the crew can be paid their overtime and I know on some productions they are not paid in the same way for this overtime.
- They worry it will cost more
- Not my concern but always that of Production and the fear by some they will not complete the day or get that shot.
- Not sure I understand the question?
- Stifle is not the right word, but yes- it does change things...

- Though it should not.
- I'm not concerned so much but rather I know that H and S gets in the way of fast shooting and so gets forgotten or disregarded
- Not a concern of mine but im sure that would be a concern for some
- If everything is planned and agreed with plenty of time ahead then on set Time will not be the issue. Ahead planning and sticking to it is a categorical systematic problem on our shoots in Uk
- Production and HoDs must be in perfect agreement with safety concerns but I do feel that excessive and overt enthusiasm can stifle the work flow and possibly creativity. Safety is paramount but lets be sensible about it.
- I think some people may take that view, when asking others to do something
- With new covid restrictions yes
- it shouldn't, but often perceived as unnecessary.... until an accident happens.
- Don't care. SAFETY FIRST. 'Work flow' 'creativity'???? IT'S A JOB. WE ENTERTAIN.
- It will but that should not matter. The extra time should be scheduled into the day. But the first probably didn't want to or was pressured into a unrealistic day and they still want to complete.
- No because it should all come down to planning. If the day is planned well enough in advance then all aspects of safety for the day should have been considered, communicated to the crew and carried out as intended. It may impact upon the ability to improvise and 'go with the flow' on the day, but safety must come first. We should aim to return to the working practice of having a plan for the day & sticking to it.
- It won't stifle it. Proper planning will make sure it's safe AND creative. Planning means we, the crew, can do our job that we are good and talented at, for the director to get the best possible film or TV. Too many last minute "good ideas" . Producers should Produce and not allow late changes.
- No, keeping the crew healthy, safe and aware of what the plan for the day is, will strengthen the crew. Caring for the hours the crew work makes them feel valued, which will increase moral.

- It's not a concern to me but it will stifle the work flow unless everyone gets behind it and changes their ways !
- If the pre production prep has been done properly and the schedule hasn't been rushed or over stretched then creativity won't suffer.
- It probably would stifle daily work flow and creativity a little bit when it comes to preparing for stunts if there are certain things that can't be done, or it takes more time to get them ready, but it's not a concern if it means people are looked after. Also perhaps if people weren't so fatigued and sleep deprived they could operate at a more efficient level and actually improve daily work flow and creativity.
- You can still have great creativity and do it safely, it may take slightly more time than if you throw H&S out the window. At the end of the day everyone's health is the priority.
- Upholding H&S will garner more focus and more respect from a crew.
- Not in my personal experience, but a lot of crew/HODs I have worked with in the past have certainly felt this to be the case.
- Currently safety is a number 2 priority for crew. You can hear all of this 'safety first' bollocks all you like but the truth is its not. If the departments weren't cutting corners here and there like they currently are it would be absolutely impossible to keep up with the pace on some jobs. THAT is the problem, unrealistic demands for the shooting day, AD/Production dont like telling the director/producers NO. The other problem is the mentality, because if we dont keep up with the pace we'll never be hired again.. thats a sad true fact.
- When Production are planning for shooting there seems to be a more Last minute recce approach, either due to a loss of a location or trying to rush the shoot. This can lead to some very questionable decision made of the day of the day.
- I have no concern raising health and safety issues. And I think directors and creatives need to be briefed and reminded that health and safety take paramount over any creative decision or schedule issue. If the day does not continue because there is a health and safety concern the so be it. If a shot is missed because it is dangerous then so be it. "Stifling" the work flow or creativity does not trump crew's safety.

- Its the individuals duty to be aware of H&S and any surrounding risks, this should not minimise the flow of work and creativity on a film set. When I walk to my local shop, I am aware of road rules and how you should cross a road. I am aware of my surroundings and potential danger. All this does not affect me going to the shop. Its understandable that there can be stunts, SFX, Animals etc on set - this is where daily H&S briefings from both the H&S officer and 1st AD can reinforce the importance of H&S and awareness.
- It depends on how it's handled
- But I feel that raising issues as a crew member will get the response from others especially HODs. Proposing shorter working days especially seems to get this response, even though they are also impacted by the long days.
- When Production are planning for shooting there seems to be a more Last minute recce approach, either due to a loss of a location or trying to rush the shoot. This can lead to some very questionable decision made of the day of the day.
- Peoples health and safety should come first, be creative and create a way to achieve your goals whilst staying safe. You can't be creative from the grave, then it's only your legacy that remains.
- No, the starting point of any workplace should be a safe, regulated working environment that protects its employees first and foremost. Then whatever is made/produced/done in that environment is completed in a safe and responsible manner.
- Just needs better planing before hand from the people who should know how long things take and what is needed to safety for that location/set up.
- Very event specific
- How are we going to manage keeping 2ft away from each other? Will dailies have the same rights/concern held over them as contracted crew?
- I think shortening working hours will improve every aspect of the industry (except the budget as shoots will run for longer) but at the positive for the crew

- If protocols were clear and crew members felt encouraged to speak out if they had fears then I think work would be carried out just as effectively but in a safer manner. I don't think that H&S is necessarily a creativity killer.
- Never. If people know they are safe and know where the risks/danger is then they can stay away or work as best they can. Feeling safe on a film set is paramount.

- Health and safety should be a number one priority, regardless of productivity.
- Following H&S will stifle things - but that needs to be allowed for in prep

- I think some crew are always looking for a way around any issues that may prevent filming... this is mostly people of power
- No-one should be put at risk for a shot.
- There is plenty of time in pre production to plan properly and schedules should also allow for work to be done safely. I had a near accident on a night shoot because I had been shooting someone inside, outside a stunt was being set up, I was then hurried outside to continue working with no idea that a 60kg dummy was about to be dropped from height onto the roof of a car right in front of me. Smashing glass everywhere. My operator should have told me but protected himself and didn't say what was happening. All rushed and very unsafe. Had I have known I would have used remote focus and got back to a safe place.

- The reduction in preparation time before you begin shoot has a detrimental effect on H&S planning. Instead of a considered approach to a working day it has sadly become an undignified scrum where huge time pressure is applied. This lack of professional working practice results in a very diminished H&S accept.
 - No. It needs to be a fresh new way of thinking about health and safety being part of the order of shooting rather than compare the situation the “old ways” Of KBS.
 - Not necessarily. There is a certain amount of common sense that individuals need and the right to say "no" without feeling you might lose your job is important. Some aspects of H&S often looks like "back-covering."
 - Having done Recce and pointed out the needs required and the plan B and C due to any complications then Insurance cover taken out would cover the pressure of having to shoot due to cost
 - Our health is more important.
-
- Each department needs to have more information and time to prepare for the shoot especially regarding H & S .
 - I would say that on occasion health and safety can be too extreme and therefore stifle the work flow on set
 - Creatives don't want to hear “No you can't do that!” No matter what the reason.
 - My concern is that that is other people's concern
 - It's definitely possible but people's safety should always come first.
 - Comes back to budget. If there is money theres always time, but I don't think it'll stifle creativity. You can be safe and creative at the same time.
 - We used to work sensible days with travel time allowances. Its just that PACT has been able to operate unchecked by our union BECTU who are currently advocating illegal working practices in their agreements. They keep telling me that these were voted on democratically but there is an assumption by their members that what they are being asked to vote on falls within the law of the land.

- social distancing will have dramatic effect on collaboration in the moment between departments, and the intimacy of camera with actors. But there will be a way! In unusual times, hours should be shorter than usual so crew can keep their wits about them working with new obstacles.
- I'm flabbergasted by this question. We have all the modern tools to do any job safely as long as people prepare and stick to the rules. Many 'creative' directors don't prep properly or at all. They make things up as they go along.
- No-one should be put at risk for a shot.
- If it means less is completed for a day but everyone is happier, safer, less exhausted as a result of proper measures being followed out by crew this should be a good enough reason to miss completing a day. Creativity is usually stifled by time resources. Proper set up, procedures should allow for maximum creativity whether it's make-up, lighting or performance etc
- No will improve the full of work everyone will be less stressed. Especially knowing that every single person there is safe.
- Extra time simply needs to be provided. Amazing creative work can still be achieved as long as we're given the time to do it safely
- That is what I think some people regard as issues. Rarely is it crew members. They have witnessed accidents or know of them and they are aware more so that heightened awareness is necessary
- I don't believe if people do their prep and homework properly instead of turning up unprepared and making it up as they go along in a dangerous situation that creativity is stifled. Life is risky and filming is challenging we can never completely make it safe to cross the roads but if we should do all we can to make it a controllable risk
- It shouldn't matter. Health and safety should take priority.
- I think that's the general consensus; more H&S equals less shooting time and less chance of shooting certain actions. However, I think if crew are properly briefed from the start and are aware that H&S will be taken seriously on a production then it just becomes the norm and work / creativity resumes as normal as on any other production. The difference would be that crew would perhaps find it easier to speak out if they see something, without fear that they'll be punished or blacklisted etc.

- If the H&S person doesn't understand the process of film making and how last minute changes need to be made
 - I am retired. But certainly things have improved. I suspect people are actually happier now than the good old-bad old days when we totally ignored or laughed at H&S
 - You are basically an idiot if you think that. Christ who wrote these questions
 - Meeting standards has become a business not a practise evolving to meet the very individual requirements of every set, health never seems high on the agender.
 - Because it sometime turns into arguments that are remotely related to common sense decisions.
 - However, productions MUST allow more time if they are wanting more creative productions. If that comes at a cost then so be it or take out the risk. It's that simple!
 - But the answer from many departments would be YES
-
- Primary concern is safety if crew, nopreblem when skilled 'experienced' crew are in place and all contractual compliance's are in place too
 - If more time is allowed to do things safely then, no it will not be an issue
 - In the days when it's was tighter filming ran very efficiently
 - It may feel jarring, however putting more time into something doesn't seem like it would affect creativity. If anything if there are crew members dedicated to health & safety then if there was an issue that needed fixing creatives would have more time to focus on their role. Generally shots on bigger budget productions take more time, but bigger films or shows are rarely considered less creative.

When you hear of a serious injury or death on a production IN THE UK what is your first thought? (You can tick more than one).

Usually has its root in production

- None of these, stupid question. I think I want to hear what happened before I pass judgment, and then we can all Learn from the accident
- Producers are under a lot of pressure to reduce costs. If they don't they are replaced by someone who will.
- OR ADVICE OF THE PROFESSIONALS ON THE FLOOR/SET
- And that it could easily have happened to me.
- Unfortunately I tend to think it being related to productions cramming multiple days work into one for cost cutting. Then production tells the AD that this is the way its is, effectively the AD has no choice but to schedule a long day as the job can only be for that length even though its clearly 2/3 days amount of shots to get thorough. Id also like to point out that anyone who refuses to do this or kicks up a fuss implicitly knows that they risk future work/employment. This would never be said out loud as a production company would simply deny the practise or say that they do not force anyone to do things they are uncomfortable with.
- All of these relate to cost cutting - Not enough budget to schedule a realistic amount to shoot in the day. - Hiring less experienced crew because of cost. Using less experienced crew leading to lack of respect for health and safety - Less experienced crew less likely to speak out and less able to spot potential breaches in H&S
- That's it was related to tiredness
- Was concerned when horse department where bullied into doing a dangerous shot with a Russian arm even though safety issues were raised
- Honestly it can be all of those reasons
- My first thought is how tragic. Second thought, what were the circumstances?

- the problem is all these all could be factors
- My first thought is for the family. I try not to get into the blame game given I've no idea how it happened.
- An experienced stunt coordinator I worked with didn't like writing risk assessments. So when I hear that someone has died on a production I think we were so lucky that nothing bad happened working with that guy. Never again.
- It's impossible to know without being there, and consequently it's unhelpful to judge with your thoughts. My first thought is of that person and their family and friends.
- You need to know the facts first.
- Thankfully, it's rare
- Last minute changes
- Unfortunately there are many injury's accidents that go unrecorded in the film and tv business but I have witnessed enough things go wrong and know personally people that have lost their lives or had serious life changing injury's in the film and TV business
- On every production there is an accident waiting to happen and I'm surprised there's not more.
- All of the above
- Also some activities or stunts require an inherent amount of risk and consequently accidents happen.
- In my experience time is wasted on scenes on the call sheet and a lot of times stunts are left to the last min and the stunt crew are under time pressure to complete the day
- There is often so much pressure on set to get the shot... regardless of changes of conditions.
- Each incident is different and often a mixture of all of the above

- A lack of respect for health and safety by those in charge rather than the person who has died.
- It was probably an accident
- That no one should ever be severely injured or lose their life in the production of entertainment!
- It's relative to the situation

- There is no consideration for your health you're just expected to crack on.
- I would like to state that I do not blame the health and safety officers or the medics for my feelings regarding crew care on and off set. It is not their fault!
- Due to exhaustion

- That was probably down to any number of people with sleep deprivation/exhaustion.

- It would depend on the incident entirely.
- It is always because of sleep deprivation. Simple as that.

- Being expected to work outside of the legislative framework, designed to protect any employee on an ongoing basis is frustrating especially with untrained members of crew responsible for these poor decisions in production positions.
- That it was related to tiredness!
- It can also just be because of a terrible accident.
- Options too limited and I wouldn't jump to a conclusion. Accidents can happen for many reasons not limited to the above choices.
- Probably related to exhaustion
- Case by Case

- All of the above really
- I would have to consider all options to be honest

- We dont plan in advance very well

- I'm also always really grateful that it's not happened on my watch. Because no matter how careful we are, how much we plan ahead for the crew, accidents can happen.

- None of the above. I would say it was unlikely to be related to H&S. The UK do do things thoroughly and the majority of crew are aware but they don't take responsibility for themselves. I have heard of accidents that have happened due to weather but not H&S.
- Crews, especially prep and wrap crews (who are NOT even paid for 1 hour of this time EVERY day!!), are exhausted. the hours and demands of these hours, with the driving on top of the day, and not sustainable. so in essence it is cost cutting, crews are not big enough to split the days, and in prep and wrap departments our days are very heavily weighted to the beginning and end of the day so we can not reduce crews for these times.
- Unfortunately with Stunts this is more often than not the main cause with a shared responsibility from the schedule, the 1st on the day, the stunt coordinator and producers.
- Training in what was needed. For the shot, proper qualified stunties and crew, speak up if in doubt
- It really does depend on the situation. I can't generalise.
- Could vary depending on the accident - could be freak accident, could be because of being rushed for time, could be a human error. I find it varies.
- Could be related to cast & crew being made to feel they can not speak out aloud.
- That it was probably an inexperienced performer, who knew no better and whom the coordinator should not have used.

- I really don't like hearing about these things and I do hope they are generally accidents that are unforeseen and not down to the pressure put on some people to get the job done quickly!
- An accident, that should be an option. Accidents DO happen, it is a reality!
- The practical departments seem to know their regulations but perhaps not expertly enough in some cases. Mostly they demonstrate care and caution of in their realm even if their knowledge of exact regs might need a re-refresh. It seems it's the people outside the departments who don't understand what they are setting up or asking for.
- First thought is who is it, are they ok and was it a stunt related accident I ticked don't no just to get past the question
- The only instance I can comment on was during the filming of Fury (2013) and, as it was a nightshoot, my first thought would be to attribute it to fatigue/tiredness.
- I think in UK it tends to be an accident. We have good h&s in place but sometimes crew get too relaxed about a situation and an accident happens.
- Usually a mixture of cost cutting affecting scheduling with lack of prep.
- I do like to hold back on making any assumptions until all the facts are revealed
- My first instinct is to think 'how tragic'.
- I think in UK it tends to be an accident. We have good h&s in place but sometimes crew get too relaxed about a situation and an accident happens.

- I am always shocked. I am always fearful. I think film making is often random. It relies on good Production running a tight ship, running things properly. I feel across many years a number of circumstances have eroded the professional safe environment of film making, these are :-
Inexperienced Producers and key roles in Production, who have been promoted rapidly through the system, they lack understanding of filming and the floor, they have often come from the script side of filming. A poor Producer often recruits a poor team. They often don't understand the impact of their decisions, or what they are asking for. There are more independent companies producing, they take on the challenge whilst trying to protect their Production Fee. Their ambition is high, their budgets are tight. This is the nature of our industry, but over a number of years, this has become increasingly difficult. It is not always the case, but more often than not my budgets are very unrealistic, and increasingly as a HOD I don't have enough crew to cover a project, with whole sections of my department missing. It increases my hours, and my teams hours. We often between us cover the work of 2/3 missing crew members. It all adds up to more pressure, tired people, late and bad decisions. Some crew members in key positions are sometimes there because they are a cheaper option. I agree people need to step up, but they need to earn that break. There needs to be a proper apprenticeship served in a freelance world, a lack of knowledge puts us all at risk. I think people cut corners when there is a pressure to 'complete a shoot day'. Many late decisions are made to maintain a 'cost'. Keep within budget, take risks. Scripts coming in late, leads to bad planning. Health & Safety is a critical part of planning.
- Each incident is unique and I don't normally assume. The variables are so wide that they don't fit neatly into a box above
- It was probably an accident - an unplanned series of events
- That any accident is terrible and I'd want more information before forming an opinion
- That they were tired and a step was missed
- It's a cynical answer but if I have to choose one that would be it. Cody cutting can apply to lack of time taken to inform crew of hazards as well as not adhering to safety standards.
- Its easy to jump to conclusions

- I've seen it happen and it's always been cost cutting and therefore rushing + exhausted crews = accident. ALWAYS
- All the answers apart from "don't know" seem biased. It would be unfair to answer.
- That it was probably preventable and that it could happen to any of us
- Communication about Health and Safety Procedures needs to be clear for all those visiting Production Base, sets, locations and on recces.
- Unfortunately people rush things instead of saying we can't do this. I would respect them more if they said this isn't safe. I have wrapped a Prod when no one would listen.
- In depends on the incidence. My first thought in the instance of mark milsome was that it was horrific, and a massive concern for him and his family. It should never have happened and the stunt must have gone terribly wrong and that no person should have been anywhere near the action - the exclusion zone should have been bigger and only equipment on remote heads should be allowed closer if safe enough for the stunt driver. I couldn't draw any other conclusions without knowing more of the facts
- Both those answers could be because of budget and scheduling prep time - but not necessarily.
- Bloody mindedness of directors.
- An overtired crew.
- It's ALWAYS the above ticked
- Shoots that have potentially dangerous sequences should budget and schedule accordingly. Including putting ppl with relevant experience in key roles

- The first three answers are a result of the third answer. Whether it is laziness budget knowledge someone is always trying to do something faster or cheaper or stupider at the crew's expense
- Depends on what the incident was
- Stunts are rehearsed for a reason cutting rehearsals down to 1 hr before gig is not time or cost effective nor safe
- This is a revolting question: my first thought would be of concern for those involved. This is leading, manipulative bullshit.
- My first thought: I wonder if they just kept shooting that day or the next and don't care
- I don't think any of those things particularly.

- I would wait to hear exactly what had happened.
- I tend to think something was rushed for it to go wrong. They rush so the don't rehearse enough, things go sideways. That's what I tend to imagine happens

- Answers 2 and 3 because of Answer 1
- Most people are busy doing their own jobs and don't always stop to think or check. It's a common trait and people trust/assume that everything is in place - especially with fire safety.

- I usually always think the same thing - the director wanted to go bigger, faster, harder, more more more....and was probably coupled with a director-pleasing stunt coord who pushed the stunt beyond its limits.

- It all boils down to \$
- I think all of these points can be responsible.

- I think that sometimes the desire to get “the shot” can lead some crew members to take risks.

- We are all freelance, no one ever says anything for fear of rocking the boat and not getting the next gig because they’re difficult.
- I would say it’s usually bad luck as we are all used to working safely and doing what we can to reduce the risk to a minimum. Unfortunately we work in a dangerous industry.
- Due to obscene working hours and subsequent tiredness
- I think it's a tragedy but without knowing circumstances, it is very hard to put a cause on it. I do think the chronic tiredness that all crew are working under, especially those responsible for making decisions, could have an affect. I think the on floor shoot crew, especially tech teams like sound, camera, video, grip and electrical have the shortest working day which is more regulated under Bectu MMPA and standard practice. Producers, line producers, accountants, locations, costume, make up and art dept are all subject to working 6th & 7th days prepping and less control over their day length.
- I tend to think something was rushed for it to go wrong. They rush so the don’t rehearse enough, things go sideways. That’s what I tend to imagine happens

- Or that it was an accident...
- This is a leading question. You know the details of ALL accidents because they are investigated by the coroner and the HSE.
- I tend to think something was rushed for it to go wrong. They rush so they don't rehearse enough, things go sideways. That's what I tend to imagine happens
- Tiredness possibly was a factor
- That somebody screwed up.
- There are so many factors that unless you know, it is hard to guess the cause.
- I'm afraid I don't feel I have a wide enough body of experience to comment on this.
- It says I have to answer but I did not want to tick any of the boxes above. Sorry but I think the above are rather leading answers ! My first thought is/would be for ALL person/s involved and their family's. I try not to make any assumptions or start posting my thoughts on social media whipping up a frenzy of misinformation. Nothing we do is worth injury or worse.
- We have so many very talented and experienced crew. I would be surprised if a serious injury or death was due to a lack of crew training or expertise - unless the wrong person/people were hired which is rare. Cost cutting seems to only have an impact if the crew attempt something risky by cheaper means. But then that comes down to a lack of respect for health and safety. A lot of prep/rehearsal tends to go in to set pieces like stunts or complicated camera movements. But then sometimes when time is running out, mistakes can be made as people rush to achieve something.
- Crew members are constantly put in a position where they feel if they make any complaints that they will simply be labelled as "difficult" and blacklisted and risk not being asked to work with that company or some of those people again. People are scared of getting a "reputation"

- We in the U.K. have very high health and safety standards. It's hard to say but my first thought is always something went wrong due to unforeseen factors. We do extensive rehearsals and experienced first AD's with Stunt Co-ordinators cover all the bases.
- In my personal experiences it's been because of these two so those are naturally the first I think of.
- I've not really heard of any major incidents in the UK that haven't been about individual crew members acting alone. I don't know enough about the Bond set to judge those incidents. I usually assume that there has to do with creative vision and stunts changing or being done too many times that increases the risk without proper dynamic risk assessing.
- All are valid reasons.
- Depending on the situation, either one of the above.
- Not suprised would be my thought. Sadly its part of the job, no point putting a cherry on it to make it sound better. The moneys good, the hours are shit and the higher ups dont give a shit about the risks. Theres some really good production teams that do their very best, unfortunately even they get too much pressure from above and thats when the jenga tower starts falling down. If your lucky half of that tower will still be standing.
- I feel that a full report should be published and circulated widely in order to avoid a similar occurrence.
- I want to know more details before making judgement on what happened.
- An uneasy question to answer - My strong view; nobody should ever get hurt on a film/TV set. These are controlled environments that have been planned (sometimes for many months) - every accident has its contributing factors that need to be investigated.
- Could tick them all, but ultimately they all lead back to cost cutting.

- People also often make mistakes when over tired or when they have not had a break, breaks give you time not just to rest but to gather your thoughts. Also there is usually more than one mitigating factor including human error/accident.
- My first thought is that of sadness. Nobody who goes to work in any sector should lose their life for any reason, especially not for fictional entertainment programming. We are not part of the armed forces and making a film or tv show is not a life or death matter, it is simply not acceptable for any cast or crew member to be exposed to unnecessary risk in the name of entertainment.
- Some people make out that we work in the most serious industry in the world when often I'm working on a sup par film and it's never as serious as superiors make out - the film / TV show WILL get made. Our industry is rife with bullies
- i would need to know more about the accident to commenr
- For example, when a director pushes for something and no one stops them, even if they are thinking they should not be doing it.
- Accidents often happen when lines of clear communication on set are not observed. This is caused by a number of complex issues including rushing to get things done but not exclusively. So it could be any one of the options above or all of them at the same time. It's important that when this tragic situation arises it can be investigated openly from an H&S perspective.
- This is a very leading question. When I first hear of a death or accident I wait until there are more facts.
- Usually that it was a tragic accident
- lack of certain crew paying attention and rushing often at instigation of director/dop
- Health and Safety feels like a piece of paper that has to be ticked off to be able to film but that most (especially higher power) crew don't respect it or care for it

- Unfortunately I only know of a suicide. I believe long days, constant splits and claw backs to save money on turn around days and lately announced working on weekends can deeply effect mental health/relationships at home and no one cares about crew in this respect. There is simply so little time to get help too.
 - My first thought is actually concern for the people who had to witness it and sadness for their friends and family.
 - I like to keep an open mind until I know more. However, as I once heard a traffic policeman say.; there is no such thing as an accident. This implies that someone or more than one person made a mistake.
 - Unfortunately I only know of a suicide. I believe long days, constant splits and claw backs to save money on turn around days and lately announced working on weekends can deeply effect mental health/relationships at home and no one cares about crew in this respect. There is simply so little time to get help too.
 - sometimes these things happen due to rushing for example with joe watts on ff9 i was present and it didn't appear to be poor h&s on anyones part
 - My first thought is that of sadness for that person and their family and that I hope it is investigated thoroughly.
-
- Again, just to be clear, each of the options that I have selected begets the next. They are very much inextricably intertwined.
 - Crew may be trained but without rule enforcement, the balance of power is always with the ones who hire and fire, who are constrained by the balance of ambitions and costs.
 - None of the above. I wonder what procedure wasn't followed maybe.
 - Most decisions are made on budget. It all stems from there.

- My first thought is, do I know them? Then, do they have a spouse, children and extended family? The next question is was this a pure fluke or could there have been steps taken that would have prevented the situation?
 - My first thought is actually concern for the people who had to witness it and sadness for their friends and family.
 - It could be any one of the above answers
 - I think it's more a case of a lack of respect For age and experience of crew from young relatively inexperienced production personnel like producer and. 1st AD . Its not just production guilty of this. Young inexperienced DOPs who believe they are gods gift to the production who insist they have all the answers when clearly their age and experience states otherwise.
-
- All of the above, but cost cutting and scheduling / running out of shooting time are the probably the main reasons I think of first.
 - I probably think about the victim and their family.
 - What kind of an indicative question is that? Coming to any kind of preemptive conclusions is not helping anyone.
 - Lack of respect, peer pressure and job retention , encouragement and turning a blind eye by HODs and supervisors to carry out unsafe acts
-
- My first thought is not that there is a lack of crew training, but there has been a tragic lack of judgement. There could be many number of things why the accident occurred, but planning and proper risk assessment by experienced and qualified people should be of paramount importance in the filming of stunts.
-
- Same as previous comments

- No matter the size of production - making the day is the single biggest issue, often because too much is being loaded in to not enough time due to budget or cast availability
- Arrogance
- Related to tiredness caused by long hours

When you hear of a serious injury or death on a production OUTSIDE THE UK what is your first thought? (You can tick more than one).

- Usually has it root in production
- As above
- OR ADVICE OF THE PROFESSIONALS ON THE FLOOR/SET
- Same again
- See above.
- I don't think the UK is better at health and safety than the entire world.
- It's impossible to know without being there, and consequently it's unhelpful to judge with your thoughts. My first though is of that person and their family and friends.
- I've put both as it is the lethal combination of the two abroad.

- You need to know the facts first.
- Possibly also lack of respect for H&S depending where. Eg. USA is usually good but look what happened to Sarah Jones
- I make zero assumptions. I wasn't there.
- Please look into the death of Stuntman Steve Truglia whilst filming a TV stunt in China.
- I worked on the U.K. part of the film that Mark lost his life on and I fear that budgets and using the correct crew for the work abroad could have completely avoided mark's death I confident some fundamental safety risk prevention procedures where not followed
- Each incident is different and often a mixture of all of the above
- I would support the boycott of productions if a person was severe injury or lost their life due to this.

- There is no consideration for your health you're just expected to crack on.
- I know time pressures are even worse in the USA at least on some jobs

- That was probably down to any number of people with sleep deprivation/exhaustion.
- Again, working too many hours in the day leads to lack of sleep leads to accidents at work
- Someone I know died on set from heart attack. They didn't hire a medic. Then production said he had cocaine which he didnt
- And again tiredness
- As before

- Breakdown in communication
- Lack of planning - last minute good idea - personal responsibility failure to carry out a suitable Risk assessment

- I usually think it is probably due to lack of communication

- I feel terribly said something tragic like this has happened as we all know each other so we will know the person concerned.

- Depends where it happens - as to whether local crew have experience.
- Overseas accidents often shot in countries without huge film and tv industries often have smaller budgets, less film related job infrastructure and experience.

- Answer as for 15 above

- It really does depend on the situation. I can't generalise.
- I have found this specifically for stunts - not having the correct trained professionals, but this isn't always the case.
- Could be related to cast & crew being made to feel they can not speak out aloud.

- Depends on the nature of the accident

- Same as above.
- See previous answer

- My oversea filming experience is nil, but my work community talk often of much lower standards. I hear of more incidences from outside the UK.
- First thought is who is it, arte they ok and was it a stunt related accident I ticked don't no just to get past the question
- I do like to hold back on making any assumptions until all the facts are revealed
- Each incident is unique and I don't normally assume. The variables are so wide that they don't fit neatly into a box above
- Production knew about unsafe conditions/ cost of making work safe and chose not to make it safe for crew.
- Same as above but probably corners might get cut in some countries
- See above. Other countries have worse regulations, but some have better.

- Same as previous question.
- As above.

- *particularly so in the case of a UK crew filming abroad. If it were an entirely foreign crew, then I might consider that crew training or expertise were a factor, although not nearly as much as the other factors I've selected.
 - It depends what the incident was.
 - I think it more likely to "wing it" abroad than in the UK.
 - Both those answers could be because of budget and scheduling prep time - but not necessarily.
 - Same as above.
 - Depends on what the incident was
 - See above
-
- Some countries don't have quite the same regard for H&S as the UK it has to be said.
 - See above.
 - I would wait to hear exactly what had happened.
 - Depends on the country and incident

- In the states Production how to right yo work stares for lower wages. Once again what's cheaper. With that the crew is not as experienced and the producers don't care about safety. I mean just look at the record. Producers don't care about safety, they will lie to save money, which means certain permits might not be had bc it's illegal to work on a life train track, but they want the shot so who cares that someone could be hurt or killed. This happens often.
- Same as for the UK
- Bad communication
- Although that is a little unfair to put all 'foreign' countries into one group. All countries have varying levels of Health and Safety and most are very good.
- Due to obscene working hours and subsequent tiredness
- 'Outside of the UK' is a very broad term. There are many countries where H & S is more respected than here. But I have worked in certain countries where I felt the crew (not me) were very 'expendable'. When I think of US accidents I almost instantly relate that to lack of sleep. They work very long hours and you hear of a lot of crew involved in car accidents to-and-from set. I am quite concerned that those 'hours' are slowly being adopted here. 12 hour days are becoming more common here now and accommodation is never offered to compensate.
- This is another presumptive and leading question.
- Also tiredness
- That somebody screwed up.

- It says I have to answer but I did not want to tick any of the boxes above. Sorry but I think the above are rather leading answers ! My first thought is/would be for ALL person/s involved and their family's. I try not to make any assumptions or start posting my thoughts on social media whipping up a frenzy of misinformation. Nothing we do is worth injury or worse.
- I'm not as well informed outside of the UK, but I would imagine it's down to inexperienced crew, or just a disregard for health and safety.
- Depends which country it is. Somewhere like Africa or India have a much less regard for health and safety in general.
- As my comment on Question 14.
- Only place I think its slightly better H&S wise is new zealand. The Hobbit - 2nd Unit. Very chilled set, more 'time' to think since we were waiting for art department and costume alot (although they had it rough..)
- I feel that a full report should be published and circulated widely in order to avoid a similar occurrence.
- I want to know more details before making judgement on what happened.
- Again - every accident has its contributing factors that need to be investigated.
- The same as if it had happened in the UK but it depends on the country and crew, some countries have different health and safely standards so it would be difficult to make a clear judgement. I have heard about a few incidents first hand.

- I really think that Health and Safety standards vary extremely widely from country to country and those variances strongly affect whether a shoot is safe or not.
- This is country dependent though - some are better than others
- never worked abroad
- See answer to previous question. Same applies.
- Same answer as above.
- Again, depends on the country.
- See above.
- My first thought is that of sadness for that person and their family and that I hope it is investigated thoroughly.
- Again, just to be clear, each of the options that I have selected begets the next. They are very much inextricably intertwined.
- H&S standards vary too dramatically in other countries

- Sadness, no one should get seriously hurt or killed for making pretend. That's what we do, we make pretend!
- Again, depends on the country.
- Could be any of the above answers
- I refer to my answer to Q 14
- As above
- What kind of an indicative question is that? Coming to any kind of preemptive conclusions is not helping anyone.

- As above
- As above
- Related to tiredness caused by long hours

Would you welcome a review of the current Health & Safety regulations?

- I would welcome a review of producers double standards w disregard and lack of respect for crew in general regarding HS and basic human decency!!!
- Length of working day from accommodation to accommodation.
- They need to be put in to action and checked more
- Tough laws governing the lients, agencies, and production companies or their set representatives. New powers for lock down of scripts and storyboards that directly endanger the the crew, (because of over work and exhaustion). Tough penalties that finacially make the clients, agencies, and production companies consider their actions. TOC illegal or chargable at a full days rate. Transparence when being asked to work on a job (if they intend to go late). Infringment of breaks being charged at 1 hour double time. Time over 00:00 being charged at a second day of working no excuses of "we just need to get this shot" (after 17 hours of being at work). Hotels being available to crew after 12 hours of work. I'm sure this will fall on ears that agree but can't see how to make the change... I get it but doesn't mean its's wrong
- People need to apply them and have respect for legislation. We need to start sending people home who don't have the correct PPE, risk assessments and if they break the site rules they need to be punished.
- A Review should be ongoing as changes happen all the time.
- I would like focus on the last weeks of filming. When people are over tired and pushed to make quicker last minute decisions. Where schedules are changed at the last minute and when people are at their most tired and sleep deprived.
- Jus having Some new rules it won't make a difference only if the rules are working together with the dependents to make the lifes easier not harder
- This is an ongoing process . Unfortunately when things go wrong the reasons for failure should be thoroughly researched and looked into.
- I feel its always good to review this all the time, we work in a dynamic industry where things are always changing as we all would agree

- Should be on constant review.
 - H&S should be reviewed regularly and complacency must be kept in check
 - Working hours
 - Why is it that none of the major studios in the UK have a adequate bespoke hotel for crew accommodation, they would rather build a huge complex of sound stages but no accommodation.
 - Across all departments the needs to be a change in culture about speaking out and bot loosing work or being made to keep your mouth shut or not get the next job
 - Absolutely! Heath and Safety has been improving but not nearly enough at all!
 - In the last year we have had safety briefings at the start of the day by a health and safety coordinator and the 1st AD. This is great. But it's not on every job and I think that this needs to happen. This way the entire crew knows what we will be doing that day and any risks involved instead of a select few people on set. Due to the hours we work, no one has time to sit and read the risk assessments.
 - They should be regularly reviewed.
 - They should be regularly reviewed.
 - Particularly relating to hours
 - Working hours Who you can safely report to
 - Focus being on working hours and travel time.
-
- I think it's inherently important to ensure the future of the UK industry and the longevity of crew members wanting to stay in the sector.
 - It is very much needed. Not health and safety of specific areas such as stunts or animals on set but a review of the dangerous daily lives of many crew members.

- I feel like the health and safety as now is mostly aimed to day to day filming not to us as a crew as a whole. We have to fight for accommodation when we think it's too pushed. It doesn't get offered unless obvious and for the whole crew.
 - Hours hours hours. Travel
 - Working practices are fine, as far as I can see. The hours we work are not.
-
- Review work hours and don't be stifled by the idea of money and costs. If you can't afford to do something properly you just don't do it. I'd love to go on holiday to bora bora but can only afford an unlicensed pilot in a wright brothers plane. Safe to say I won't be going.
 - Certainly a re-assessment of the length of the working day
 - General working hours. I work in production and have often done 15+ hour days with 0 overtime in prep
 - In regards to the length of the working day, it's just not conducive to a safe productive environment when you have an overworked, tired crew.
 - Working hours, strict enforcement of times between wrap/call and driving restrictions related to lack of rest time
 - Merely an awareness by production that poor adherence to the current legislation, compounded by an ignorance of their legal obligations in regards to poor decision making caused by the primacy of creative decisions
 - I think H&S regulations should be reviewed regularly as filming is always changing and evolving
 - Electrical and stunt safety needs more consideration. It's assumed that everyone knows what they are doing. Or someone will.

- Hell yes including impact of harassment, bullying and mental health issues
- Broken Turn Arounds sleep deprivation and using vehicles and machinery.

- Regs should always be reviewed BUT so should how the regulations are being implemented as it is the biggest cause of failure.

- Not if it means my work load will increase

- In addition to the Production Company, departments need to take responsibility for their own Health & Safety (and not rely on the H&S Officer who is not with the unit all the time). Only the electrical team, grip(s) seem to understand and appreciate it.
- Other deaths have occurred in Europe in the past nine months involving stunt drivers. One is Spain involving shooting a commercial. International Health and Safety Agreement is necessary and urgent

- Costume input for risk assessment. Peer review of risk assessment where the risk of death to non stunt performers is high.
- Reviews are always a good thing

- Complete overhaul and additional guidelines for when working abroad with different and less or more stringent rules
- Don't know because I don't know the regulations inside out. I have been in the industry for over 20 years and I don't know them. For this reason I believe we should have to attend a course, perhaps every 3-5 years and be validated.
- Always.
- Any film set would not be on level with the worst building site for health and safety.
- I think it does seem to be more all about safety where as I've experienced many things that are just terrible to your health!! Like crazy long working hours!!! Being stuck in a studio with smoke machines & other burning fuels causing black nostrils & coughing! Working in very dirty studios with huge amounts of dust floating around! Or not very clean toilets or areas to wait. There should be no excuses for a clean studio at these big studio's like Pinewood, Shepperton, Leavesdon! They should be hoovering the studios & cleaning them better!!!
- I would like the employed H+S people to understand more of the other departments and also treat us with some respect. I do find it hard to understand why they are in employment as we all have to write our own RAs and be held responsible for our actions? What do they actually do apart from eat craft services!
- More specific & detailed training for film makers who work on set is essential.
- I think the regulations are fine, it's just they don't get followed when time/money is an issue.
- There is always room for improvement.

- I generally think in the UK, most H&S regs are fairly well reviewed, so I'm usually very happy when I turn up to set.
- Yes - in the area of working hours. Otherwise most productions I've worked on have been quite safe. But I work with good companies.
- There is always room for improvement as things develop
- Streamline it to be effective and adopted more.
- Length of days
- Review is always good. even if the current regulations are working they can always be updated.
- In US the Producers secure Passport Safety Training courses for below-the-line crew in order to take away their own responsibilities. This does train crew but not above the line who make production schedule/ decisions.
- 100%. Working hours are key to this
- Hours.
- Design , construction and model making /3 D printing - just to make sure we are up to date with current technology.
- H&S regulations should be under regular review to ensure that they reflect changes in working practices, technology and emerging risks (such as disease).
- Working hours need to be amended please! and working days - get rid of 6 day weeks.
- Producers and Directors need to be really held to account. They need to set budgets and schedules which reflect the time and cost of doing shoot which is compliant with regulations.

- The regulations are there but regulations don't put it into practise. I welcome a review of productions working practise and how best to avoid accidents in future. Practical rather than paperwork, production training and changes to working practise.
- In working time regulations from call to wrap, length of travel to and from set, extra work that is required from you outside of the call sheet times should be seen as work time too and reaccess turn around times having all of this in mind. Other countries have "normal" working day hours. Cast and crew shouldn't have to suffer in order to do their job but if you can't balance your personal life and work, then it's not healthy.
- Yes because Health and Safety appears to have absolutely no concern for crew working hours. Time and time again it appears that Health and Safety appears to have no concern for the fact that shooting hours can regularly exceed 60-72 hours and that pre-calls, prep, wrap time is of no consequence and furthermore that travel to and from studio or location is simply not a concern or out of Health and Safety's purview.
- They just need to be applied properly.
- I haven't seen any proposals for revisions - I'd be happy to look at them though.
- Would benefit from more risk based application.
- I have stood up to defend an overworked team and often disregard of Supporting Artist's welfare.
- Review into working hours and grace and overtime . On top of our contractual hours needs to be addressed
- Present pandemic notwithstanding, aren't H&S regs reviewed as a matter of course? Technology and its implementation changes all the time, does H&S not monitor trends? Working hours is a never ending debate and has not been concluded to anyone's satisfaction.
- I wish someone would consult me personally because they always leave things out or come up with bad solutions
- Especially in construction
- I think that the whole TV/Film industry should have its own independent hse governing body which separates it from construction industry and is in accordance to our line of work
- I believe there is enough paperwork, rules and info. I think there's enough medics etc on set (if there isn't don't take job) I think the crew are intelligent enough to understand health and safety rules. I believe the problem is the pressure to get what they want artistically not matching

what they have in the budget. So they shoot for 12+ He days and add more pressure to do better faster. The prep and clear up each day takes longer so you have crew doing 16+hr for six days in a row and catching up on prep on their day off. Everyone is exhausted but still under pressure to out reach the achievable - then 'accidents' happen. I don't need a leaflet or a lecture telling me how to handle equipment safely - I need to be given time to prep and to sleep

- I think an annual review is a sensible thing for an industry to do. Many other professions have in place very clear training, checks and information that is clearly communicated and the Film / Media industry ought to be the same.
- Maybe we need a few production managers or 1st ad's jailed before they will give H&s it's due concern.
- Security where it impacts the physical safety of crew. Please see my answer to 21.
- Working hours.
- Many of the problems I think are down to working hours and travel. These issues have an impact on the structure of production. Day to day on set I feel everyone has a good awareness.
- Always good to review things.
- Working hours and mental health are completely brushed under the rug, especially in production where you are expected to be a martyr so everyone else can work safely. Intimacy coordinators should be as necessary as stunt coordinators.
- Running practical training courses on CPR refresher, basic fire safety etc. Sets would be safer if all crew did a basic first aid course and basic fire safety e.g. how to operate a fire extinguisher, electrical safety awareness.

- Especially if involves sleep
- I think the regs are ok- they just need to be upheld

- To take into account hours outside working day as well as length of it

- Yes everyone of them needs to be reviewed not only by the heads but by crew who actually knows how it's going to effect the everyday workings of film production on set. Producers r the money people, but they don't make the movie day in and day out... that's the crew; camera, grips, electric, hair makeup, wardrobe , sound, craft service.
- A review is always worth doing.
- The regulations are probably fine - but they're written by people who don't work on set.
- with regard to working hours, definitely

- There is nothing wrong with H&S Regulations it is our attitude to them that needs to change

- It should be a thing to always reconsider and check up on every now and then

- Regular review is key to maintaining good practice, even when there are no pressing causes for concern. The film industry should be regularly and robustly reviewed by independent bodies, especially the on-set conditions and crew wellbeing.
- At present rest is based on shooting hours, it should be based on prep and wrap times.
- Travel time and working hours.
- The main Health & Safety issue is chronic tiredness which cannot be addressed by a change in the regulations because we opt out of the EU working hours. Even when you are trying to help crew, by offering more staff, hotels or transport, it can be refused because it's very hard to bring new crew in when you're in the thick of it. Unless there is an industry wide change in the basic day length and also sufficient crew in each department from the beginning, we cannot address the issue of work hours.
- I would like to see method statements and planning from the heads of department instead of just risk assessments that are usually attached with or even later than the call sheet and not in the planning stage. Often they are released after filming has begun.
- Not just the regulations, but also the inquest/investigation that must occur after a serious accident has happened...
- The question displays ignorance of the risk assessment process
- The regulations seem sound but not always upheld
- Not for crew hours only for practise and training. Crew hours have been scrutinised a lot and have been pulled back so it isn't tiredness now I don't feel. Lots of the crew never need to take qualifications to be there, Production offices aren't required to request proof of qualifications, and H&S advisors assume they are there and don't check. This could be the simple operating of a forklift, or SFX techs using flammables and equipment without any official formal training That isn't a colleague showing them the emergency off switch! Let's not even talk about

Electricians... Most of the set crew have the qualification of nepotism and nothing else. A film I was on once challenged the Electrical team to provide their certificates. The HOD refused and said this was an insult and went to the union. They could not provide certificates and admitted this later down the line. They were of course backed by their union.

- Hours MUST be drastically overhauled and the onus must be put on production with legal consequences to boot.
- Rest
- Covid19
- Travel time and working hours.
- By whom ?

- Maybe more input from all crew into H&S regulations, such as this survey, would improve it.

- Shooting hours. Hours in total will only come down if the shooting hours are reduced because production companies are only too happy for prep,wrap,lunch & travel hours to be manipulated.
- It is always beneficial to review health and safety policy's
- Filming hours. Starting a job of 5 day weeks which becomes 11 day fortnights due to budget. We are all professionals, I am in a department of 1 (continuity) and it is not practical or easy for me to get someone to cover me for the additional shoot days, so I just do the additional work. Payment for the extra days is no substitute for much needed time off.

- Lets take a standard 8-7 working day as an example. If it takes me 1 hour to drive to unit base and I have to factor in possible traffic, I have to leave 1 hr 15-20min minimum. That means getting up for 5:30AM (shower etc.) I also need to get there for 30 min before call to get to the truck and sort things for the day ahead. 8AM is call time, you cant prep after 8 has to be before. end of the day grace is called its 19:20 by the time were 'wrapped' I then have to pack up all my stuff, sort some forms and this that and the other. I'm at my car at 19:45 now another 1 hr drive to home, have to stop for a mackies on the way back because the sandwiches were absolute shite, I'm tired and I could eat a horse right now another 10 min added. 20:55. Now thats not too bad, but add an hr precall, hour over time here and there, factor in the time at home having to write email for this that and other and quite quickly you'll realise you'll be lucky if you get more than 5 hrs of sleep a night. TLDR: need shorter working days even an hr less would be fine. I'm ok working OT/precalls but not every day - most days theres OT or precall now. if theres no official precall you still need to get in early to do something for someone. needs improvement.
- I feel measures should be under constant review.
- Working hours and travel time
- This should be a annual practise for national bodies. (BECTU, AOC, BSC, GBCT) and show by show practise for studios/productions.
- Health and Safety regulations should ALWAYS be reviewed. In this ever changing world (now with COVID-19) H&S regulations should be scrutinised, updated and enforced throughout the industry.
- Hours mainly, but not reducing salaries!
- I'm not particularly sure wether there is or isn't a problem with the regulations themselves. But how they are enforced and how many production staff are represented maybe.
- Working hours and travel time

- There is already a lot of legislation surrounding Health and Safety in the workplace in the UK. I do however believe there should be more industry specific guidance and enforcement as the film & tv industry often encounters niche and specific situations that aren't often replicated in other sectors of employment in the UK
- A review of the regulations can't do any harm. Even if the current regulations are up to standard, it will be good for this to be known to UK crew and to reinforce this.

- Absolutely. I have never felt safe with the hours we do. Even on a job where I stayed locally, I was exhausted from endless clawbacks and 11/12hr days.
- In general and obviously with Covid-19 too.
- Yes, most crew members including Production Management do want to comply with H&S standards. The issue I see lies in education and understanding of the regulations set to protect them.
- I believe some H&S reps on set could show a greater concern over unsocial hours, including travel. I have heard one say that this is done to the individual crew members: an abrogation of responsibility if you ask me.
- There should be consistent reviews, everyone there is a serious injury or death.

- Update/Review the current Health & Safety regulations then incorporate more given the current Covid 19 situation.

- As I stated, I'm not convinced that the regulations themselves are the problem, it's the culture of scheduling to match the budget, rather than budgeting to match a realistic schedule. This means already over-worked, tired people having to rush to try and achieve the unachievable on an almost daily basis, pressurised from the top to work/shoot faster so as not to cost money. Lo and behold, safety standards slip
- Covid-19 requires a review of Health and Safety. Most important is to decrease commute times /hours in the days through rule enforcement
- Need updating and a simplified version communicated more often to people who work in the industry so crew know when to raise issues with production
- how UK production adhere to health and safety standards when shooting abroad with foreign crews. Also the length of working hours and pressures over the schedule.
- Working hours NEED to be addressed. Myself and colleges have suffered from mental health due to stress and working hours
- A review of the Excessive hours we work!!
- It's IMPLEMENTATION that's the problem
- You should go on a course. Hod's and creatives should plan their work safely. That's the law. They don't.
- There is more wire work and often the majority of the crew do not know what is required for such filming. More equipment like Movie hand held Stabileye. There are no specific guidelines for length of time you should carry uncomfortable cumbersome equipment. Just one example of equipment getting ahead of regulations
- Failure to adhere to the Legislation (Acts and Regulations) and industry best practices are the problem.
- Experience of crew, stunt co ordinator, along with producers, are primary key but every person on set should have training and understandings of relevant safety requirements and should not be allowed to be pressured by office staff.
- Travel time and working hours.

- Length of daily shooting hours needs to be addressed. 8 hours shooting day + 1 hour lunch, + prep & wrap, will still be longer than most other industries, but will go some way to help

Have you ever wanted to step forward and express concerns about Health & Safety but felt nervous to do so due to fear of being considered difficult?

- I have also taken the plunge and done this which resulted in my boss bullying me for the remaining time on my contract.
- Discrimination is the problem
- Many years ago there was an accident where the Tulip Crane toppled over with the operator and director strapped to their seats. We were working many miles from the nearest town plus we did not have a trained medical attendant on the set. I said to the production manager that I was sure there was a law to say that a medical attendant should always be present on set. The PM informed me that there was no law that required a Medic on set. Needless to say I have never worked with that PM since,
- Recently I was on a shoot where the car crash stunt felt extremely close to the camera track. I felt very uncomfortable but I didn't feel like I could speak up as you presume that the correct health and safety discussions have taken place. Thankfully, all went well.
- Of course not. I always speak up If something is not right
- I had no support from the HOD so my complaint would have meant nothing.
- Yes and then you worry about being employed again because Producer think you are causing them issues by speaking up for your teams.
- I just called it the other day and Big Up to production they said to the client they had 10 minutes... a pharmasuticals client just before lock down and Christmas!
- I am a H&S advisor so it is part of my job
- I have stepped forward if I feel someone (usually an actor) is cold, exhausted, needs the loo ... but I have wanted to ask why a shoot is scheduled from 7am to 11.30pm without any consideration for the safety of the crew.

- Having to carry extremely heavy equipment(dolly) up and down a very tight set of stairs. If anyone had slipped or let go the people under it would have been crushed.
 - As a daily I was on a set where I wasn't sure about a stunt but because I was only there for a day I figured it must have been worked through. I didn't speak up. On another occasion I spoke up but I was on the full term of a job so felt I was right to.
 - I have to as a 1st AD.
-
- Many a time but for example one time we had video village upstairs in a pub and SAs were being held at the opposite side of the room. We could only go to do checks one person at a time as they were at maximum capacity of how many people should be up in this old building and they were concerned the roof might give way.
 - With our line manager being the first port of call, if I am unable to share my feelings regarding an issue with them, it makes it difficult to go 'above their heads'.
 - I not afraid to step forward over safety.
 - Only really about breaks between shifts and no hotel accommodation, I wouldn't speak up because I'm freelance. Also concerns about too many people on set in the new Covid aware world.
 - I once questioned the positioning of safety boxes for a motorcycle stunt jump. My concern was overridden and the inexperienced stunt rider was seriously injured as a result. Fortunately no one else was hurt.

- As an assistant I was worried about speaking up. Now as an HOD I absolutely speak up, though I do think it can also effect relationships with Directors/production and my future employment.
- I usually have try and do this tactfully
- It's the hidden hours in prep and stress then landing on set already tired when the production fully starts, then the levels go up a gear and its absolutely ridiculous what is expected in the timeframe allowed for prep and amount of crew being allocated cost wise
- As an HOD I am always vocal about safety. Always.
- Only concerns relating to working hours
- Have refused to do make up checks where I think I may endanger myself .
- The issue is the working hours are industry standards and the competitiveness of said industry if you choose to not work due to the hours then there are hundreds more to fill your place. The best response you would get to that is that you're just not working hard enough.
- You can get blackballed
- I have done this in many occasions and have also suffered in terms of work having being branded someone who is expensive ie I want to spend more money and time on crew and safety this means Production don't use you But personally I have always spoken out about safety as it's a major part of my job.
- See the last box
- This is one of the biggest problems. Where there is any Health and Safety concerns most if not all people are to scared to pipe up as a result of putting there job position in jeopardy.
- There is a culture of bullying within TV & Film - where often junior members of staff feel intimidated by talent - including actors, directors, DOPs - and this leads to people keeping quiet when they feel boundaries are pushed.
- Being asked to set up and maintain a ladder pod is NOT appropriate for a camera assistant under any circumstances. I made my point clear and a grip was brought in albeit begrudgingly.....

- yes, I'm that one...
 - I always voice concerns, especially when it comes to crew
 - I have been berated by my HOD and a 1st AD for pointing out issues before.
 - Yes, a lot of older crew members don't seem to think sleep deprivation is a serious problem. A lot of them think it's funny when the younger crew members are tired or 'being a pussy' since back in their day it was different.
 - I'm not an HOD and do not allowed to talk
 - I've felt nervous asking production if accomodation in an option when feeling exhausted and to tired to drive.
 - Being a lower ranking crew member, you often feel that your concerns aren't valid if those higher up aren't expressing them. There have been times where professional shoots have felt more 'guerilla' due to shooting something unplanned, which probably could have done with more preparation, i.e. shooting roadside.
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- When I have thought it to be unsafe driving to and from
 - Numerous times!! Costume departments are always given the job of welfare of an actor as well as doing our actual job. I love doing both, but it takes a toll.
 - I haven't been in the industry long, but have always felt encouraged to point out anything potentially dangerous, even if I feel that it is not my business or that I may be overstepping. I was taught to ask, even if it seems silly.
 - During a day filming the weather was awful, a group of SA's had to run very close to a cliff edge after the main actor...the ground was so slippy a few people had already lost their footing... All it would have taken was a freak accident and it could have ended awfully. SA's were used instead of Stunt men (I'm guessing due to budget) I ended up speaking to the producer about it but as a female lower rank member I got the impression I should 'stay in my lane'.

- Especially when in more junior roles.
- I'm too new to make a fuss. But also something I know upsets a lot of people.
- As a trainee this happened countless times. But in the industry it's not your place to pipe up...
- I have spoken up before about crew driving tired.
- As a trainee I often feel like my word is never heard.
- Regularly asked to do long drives across Europe sometimes as long as 25 hours in 2 days then film on the day we arrive. It's a lot of pressure and forces you to skip rest breaks.
- "If you don't like it then someone else will do it" - a consequence of just starting out in the industry I believe
- There is a tacit acceptance of the futility of addressing these issues whilst wanting to remain professional and complete the tasks safely and efficiently, the knowledge that addressing these matters may point you out to being obstructive to production
- Was ignored due to being in a junior position

- There are always concerns regarding tiredness my department constantly has this discussion. In my current team we try and make it as easy and safe as possible by fighting for extra crew etc but some people don't have that luxury.
 - I am a junior grade, and I have been on jobs where I've been concerned about raising issues with either my HOD or other higher ups. I once had an HOD say to me (in relation to a colleague taking time off sick due to stress and over work) that they "couldn't cut it" and in reference to a report on how working 50+ hours a week is bad for health (which came out during the time of the shoot) that "this wasn't the same got creative jobs". There seems to be a culture of glorifying self destruction and pulling ridiculous shifts amongst the older generation of crew to be honest.
 - Being made to film in an open road. I refused. Was told we are all big boys and girls. We can all look after ourselves.
 - Every crew member is responsible for their own safety as well as others around them. Buy failing to report anything, if you see something wrong, is just as bad as causing the issue in the first place.
 - You witness a few things that make you think but I can't think of anything right now!
-
- I have spoken up on a few occasions. Usually those companies have not asked me back for another production.
 - Nearly killed myself in BBC accident caused because a road which should have been blocked off to oncoming traffic was not. Fortunately no-one was injured so incident hushed up despite a £40 oo camera being written off completelu
 - Quite often when preparing a set. There is machinery moving around , people working overhead, lights being turned off / blackouts having happened and no work lights provided , too many people in one space trying to do too many things too quickly to work safely when already over tired from working too many long days.

- I constantly complain about tiredness, location distance, claw backs and turn arounds being broken. and I am ALWAYS ignored. the schedule is more important. the light is more important. essentially the project is always more important than the lives and well being of the crew.
- Made no difference. My costume was not adjusted. I injured my knee. A year later i needed an operation.
- Not necessarily difficult, but fear of being shouted down for being less experienced.
- Got brush and swept loose stones out of the way. Got a thank you
- I have been specifically reprimanded for this by the Focus Puller, DOP and grown ups and treated differently after, however other crew members thanked me privately because they'd wanted to say something as well but were afraid to do so. This was a lower budget production.
- Some situations make it near on impossible to express concerns, especially when there is pressure from senior members on set who should be the ones most concerned with the safety of crew.
- I want to tick both boxes.. 'yes' and 'yes but I have spoken up anyway' In Stunts it is RARELY acceptable to voice concerns, or to suggest adaptations/changes; Especially if you are fairly new. I have gone into a fair few Stunts Thinking 'this is going to hurt' and it has. I am now experienced enough and (hopefully) my Reputation is good enough, and I have a decent rapport with my coordinators, that I am not so afraid to make suggestions to make things easier/safer/or to say No if I think it is wrong. This happened last year on a stunt, it was set up extremely dangerously, Had I been doing the stunt alone I potentially may have stayed quiet. However, I was with a new performer who I know is not as experienced nor as physically And mentally strong as myself. I spoke up because I feared for their safety above my own. I was mocked and given a fair few eye rolls for being over protective of my fellow clones guess. But thankfully, (And not without reluctantance) my comments were taken on board and Adjustments were made before the stunt took place, it still needed more in my opinion. Having done it, I am nothing short of absolutely definite that either one of us, or both of us would have been seriously injured had I not spoken up.

- Try telling stunts or SFX that! It's always been the same do I need this that or the other for protection and you get nothing until you hear turn over and they finally say ' I wouldn't stand there mate!' or ' no you will be fine as it will only be a small bang!' cut too.....
- As a stunt performer it's often me on the line if something is dangerous so I'll always bring it up if i see a potential issue. It is nerve wracking to speak up sometimes, but if it is a genuine concern and risk, I've never had any negative reaction from bringing it up and any good co ordinator tends to be grateful for it. Sometimes however I think new performers are specifically used by certain co ordinators (only 1 or 2), because they know that they are inexperienced and the co ordinator can cut corners with things.
- I spoke up about my concerns around working before the Covid-19 lockdown, insisting I wasn't comfortable filming and travelling before the government asked people to work from home. The call to stop filming didn't come from the production company.
- Again, it's to do with the long hours. I feel that the 1st AD should be looking after the crew as well as working for the production. The good ones do!
- However there can be a great pressure from people to just get on with it as 'it will probably be ok....'
- I have spoken up.
- i believe the word 'health' is often forgotten about in the term 'health and safety!'. Things like providing water and toilets To crew are no longer priorities.
- And it has cost me work and at one point earned me a false reputation of being difficult to work with.
- I have been vilified for doing so

- But then threatened with losing my job
 - It's almost like your willingly becoming unemployed when you speak and everyone's wants to say but fear being sacked for doing so. I have done so to my own detriment and will continue too.
 - I don't care about being difficult if I'm right
 - I've spoken at length to crew of my own level, but often it feels nerve wracking to go any higher. Staying any concerns is seen as accusatory / there needs to be an overall universal approach of a culture shift, prioritising crew over studio.
-
- It's too damn important. If anything, I've simply said what others may have been thinking and been supported for it.
-
- All the time - this is the biggest problem in our industry. We can bring to light so many issues but without a proven anonymous way of reporting problems without consequences like not being hired for the next job things won't change :(
 - I have no concern about being difficult, safety is the most important thing.
 - My role now is one where I can but as a junior role I have felt exactly that.
 - And was fired because of it! Contract expressed that we could work 24/7, without turn around time without extra pay and I stated that I wouldn't sign because of this clause. Production didn't change it and fired me. BECTU said there's was nothing they could do.
 - Whenever I have had conversations on the subject of working hours plus travel time with a Health and Safety representative on set it is simply brushed aside as being not part of their purview.
 - It is my day job to speak out and protect the production. Most production management I have worked with understand and manage very well. They are under a lot of pressure to deliver.

- Have never had a problem speaking my mind; sadly it's cost me work but I'd rather not be doing my job badly for fools than doing it dangerously because of them
- I'm a HOD , so I have to
- It is part of my job to be concerned with H&S
- However (perhaps because there is not much budget), production have other pressures they're worried about (getting a shot that day), there's not many of them and they are all too busy. I've been told we won't be at that location for long anyway so it doesn't matter.
- I did not speak up earlier in my career but I do now.
- Sometimes being in a smaller role it is easy to feel like your opinion will not matter/be heard or that someone responsible has made this decision and it is safe.
- Sometimes I've prevented a travesty. Sometimes I've spoken up too late. Sometimes I get laid off or not called back. Sometimes you can't say anything about safety because there is no phone reception or your so tired you can't think straight and it's difficult in a toxic male environment. Most the time people don't say anything because they are tired it is a toxic male environment and there is no true anonymous way to inform production or the unions. You have to be able to somehow block your number that you can't do that on 800 numbers. You need to be able to send an email without your identity or IP address being known. If you're out in the middle of nowhere on location there's no reception no Wi-Fi signal you can't do anything. And there's times that I've called safety lines and The person on the other end of the line was so mad that I interrupted their day. Re-shoots, pilots, commercials are the worst.
- Speaking up about long hours and freezing temperatures (and overall poor treatment) resulted in the PM offering to fly me home rather than deal with the issue for everyone else. I stayed with the job as I needed the money but ended up being put in a new, very menial role as a result of speaking up.
- ear defenders for concerts / music videos scissor lifts too high / too much wind. Lighting equipment falling over.

- I have always spoken up on behalf of the crew and because of this I am not a "popular" choice with productions.
 - As a rigger if I think or know something isn't safe I'll say so
 - Constantly
 - Or being brushed off like your are too young or do not know what you are talking about
-
- In the past I have been told to report up the chain if I have a concern. My concerns were never taken anywhere. On one occasion I was told to 'pick my battles'. Thankfully I have not witnessed a serious accident to date, but that does not include many near misses! There are risks and the business is heavy on time and cost, I believe that there a good balance can be achieved and that the UK is leading the way.
 - And never worked for the production team again. I'm definitely seen as difficult.
 - I stood up for the hours and travelling I was doing, and I was ignored anyway. I was extremely tired frustrated and it really affected my mental health.
 - Overall I think people are sensible and if the concern is valid they do take heed.
 - We were starting on a large built set with only one entrance and exit but were to have flame torches on all walls, candles along tables, about 100 SAs plus crew. I insisted changes were made. Some small changes happened but it hadn't been thought through in the set build.
 - I've often spoken up to 1st or 2nd ads about the amount of time we have people in suits (I work in cfx) I've often been ignored, I have retaliated by removing a performer from their suit anyway before they pass out, shooting was held up even longer as onset paramedics were called as the

performer was so dehydrated, and then had to be recast as he had to have 2 days off to recover, holding up shooting even further. All of which could have been prevented if a short water and food break was given. This is one of many!

- Less so nowadays but when I was younger I would never say anything
- I have to, its my job. I have vocalised my thoughts to the crew and walked away a couple of times also.
- I was told that I'm being aggressive and threatening when I explain, Stress and over working of my crew is not ok. We need extra help bc it's not safe working environment. I ended up quitting bc even after I asked to speak to Human Resources I quickly realized its not for the crew it's to protect the studio and producers. We really have no recourse as crew members. They say we can complain and be heard, but it's just shoved under the rug bc it's only about a 3 to 6 month gig depending on the project. We work for multiple companies for short spurts of time.
- On one occasion I expressed concern to the 1st AD who didn't appreciate my worries. I later left the job partly due to feeling it was an unsafe environment.
- Being asked to do something we had been told not to (stand on a bit of set that wasn't solid). I protested to the person asking (my boss of 6 years) and was told to shut up and do it. All was fine till I tried to get down and my feet went straight through the set, down to my waste, only the props came to help as I couldn't move and the 1st AD encouraged everyone to mock me on the way off the set over the PA system... This happened due to my 'boss' not feeling able to slow the whole shooting down so that we could do it properly, basically we needed to wipe the lens before each take as there was hazy rain, is that worth risking someone getting hurt? Would he have paid my mortgage if I hadn't been able to work?
- I always draw attention to workshop situation that I feel aren't satisfactory.

- I often would speak up if it is something I have noticed and I feel unsafe about for myself or team/ other crew members. I would make 1st AD aware of my thoughts privately rather than to the whole crew
- I have just started working in the industry only a year and a half ago and I am very young so the fear of complaining and looking like I don't work hard enough has been very present. Even if my HoDs know it isn't right, they never openly complain so as their assistant, I can't either.
- I am very nervous around stunt cars driving really fast, I know they're trained, but what if something goes wrong?
- I have stepped up and raised the issue and also kept quiet. In situations where I have expressed the issue I have also never been asked to go back and work with them again and lost potential earnings. I have also expressed my concerns and met likeminded people who have resolved the issue. it is very difficult to navigate because what may seem like an issue to me is not for others.
- I'm a junior crew member but I spoke up in regards to a stunt that was being performed where the crew were not aware that cars were going to be travelling on the path right next to where video village and other things were being set up. I spoke to the H&S advisor and even he was not aware that the cars were taking this path. We were on limited time at this location and it was a rush to complete the day.
- I have on a few occasions expressed that I did not think what was being done was safe. I think a lot of people are scared to as they don't want to be seen as the one to say what many think
- We were thankfully able to rally on a recent UK production to speak out against the incredibly long hours we were pulling day in, day out. I work in a crew role where we don't have a very strong union representation and even among our team opinions were different, and without an entire crew-wide strike we would not have ever been able to change the working hours. Crew were regularly complaining but never unilaterally organised. For our department, we were able to negotiate at least appropriate pay for the hours we were doing (previously we were doing lots of

these 14+ hour days on unpaid overtime), but we were not in a position of strength enough to actually change the root problem, which was the time we were all spending getting to work, at work, exhausted from work.

- As a female camera trainee/2nd AC, it's hard to speak up about those concerns as your opinion is either ignored or you are criticised for it
 - I'm a 'key' set member (I do sound and I'm often the only person doing sound) so I tend to feel safer expressing my opinions if they're negative, but I do see others hesitating because they might not have the same job security.
 - As an HOD in the accounts dept, I am always one of the first to raise concerns or suggest a hotel be booked when I see crew working super long hours or something is coming up in the schedule that may impact H&S. However, I rarely stick up for myself and I think a lot of crew are the same, the willingness to go above and beyond to get a film made is quite astonishing.
 - Only because I would not stay quiet if I thought someone was at risk no matter the consequences
-
- It most certainly isn't my place as a trainee. I would be shunned.
 - I have refused to undertake certain shots based on the risks. I would not consider myself an awkward crew member. I for instance would not have allowed Mark to be placed in the position he was in when he was killed. But I am very experienced and therefore not frightened of giving my opinion.
 - It's not necessarily a fear of being difficult. Often, you assume someone must be better informed than you are. And in this industry, you have to trust your collaborators.
 - We were starting on a large built set with only one entrance and exit but were to have flame torches on all walls, candles along tables, about 100 SAs plus crew. I insisted changes were made. Some small changes happened but it hadn't been thought through in the set build.

- I have spoken up in my observations and I have been listened to across multiple productions.
- It always backfires. They see you as a complainer.
- I've seen floor runners (who were doing an excellent job) sobbing with exhaustion because of extremely long days under difficult conditions - but they were afraid to say anything. Junior crew won't complain because they're constantly being given the impression they're very easily replaceable.
- (I am a location manager) On a small feature for big talk films approximately 9 years ago. They wanted to film in Cornish country lanes, at night, without notifying the local community and without signage or traffic control as the film was 'improvised'. I said no & booked traffic control above the budget, emailed the HODs to explain the conversion that had been had, the reluctance and the outcome, the producer called me a C word & verbally abused me in front of the crew, luckily the hods stepped in to stop the abuse and we shot it with traffic control. I felt so sick to my stomach that I put my job on the line to ensure safety on that occasion.
- I will gently mention concerns and I'm generally ignored. Like working at night in a dockside. Removing all safety barriers for shot and turning off all the lights. 1st and pm didn't care. Just need to complete the day.
- If I have any concerns, I always channel them through the 1st A.D.
- I've often said I don't care about TOC I want AT LEAST an 11 hr break (ie around 9 if you take travel time to and from set into account) and in fact have arrived later than call time in order to attain this then been labelled difficult and not rebooked on subsequent jobs
- We work in constant fear of not working again because of something we say or do at work. We would never know if we became victims of this.

- As an Assistant Director, I rarely spoke up as a runner or a 3rd AD. When I have 1st AD'd 2nd units, covering the main unit 1st AD, or with short films, I've made my concerns known in regards to health and safety. For example setting up a camera in the middle of a road without a road lock off - a very common and unsafe practice on all scales of production.
- Yes and it resulted in being given a contract for the following season (the lead, an actress I looked after insisted on having me) that was tantamount to “ constructive dismissal”. Demands that would have resulted in 18 hour days, not including travel. When I spoke to the co-producer, who had orchestrated it, saying that I felt my H&S would be comprised by working those hours, I was told I'd just have to “suck it up, other productions do it”. By which time I was suffering with stress & depression due to the demands, so I decided for my own well-being to not accept the contract. The production was called “Outlander”
- I have stepped up and voiced my concerns for others and my own safety, been considered difficult and then not had work from that production/team again.
- Usually with regard to a team member or actor's mental or emotional wellbeing. If I've been working with a team or supervisor that I know and trust then I will speak up. However, I have been in the unfortunate position of being bossed around and barked at over the radio by someone who didn't know what they were doing. That affected my own emotional and mental wellbeing and also the actors that I was working with and trying to gently reassure. (Constantly asking if they were ready yet. Some of the actors were children and everyone had to wear wetsuits as PPE for the stunt. We had already had issues with putting on wetsuits in the past as it caused panic and claustrophobia. The situation required time and patience, which we weren't given)
- There's a 'once bitten, twice shy' element to this. I certainly stood up more as an experienced crew member and I got shot down a few times. I was once offered a job by the HOD and the offer was rescinded by the producer when they asked another producer who called me 'difficult'. Sadly, as an HOD who needs to build up the CV I now find it harder to stand up for myself or the crew. There's a strong culture amongst producers of telling the HODs in prep that it's really important that we finish the days. They make it our responsibility and then lay blame if it doesn't happen. The culture of pressure and blame is a key factor in overlooking health and safety.
- Mainly working hours

- I expressed concern no medical staff were present when a newborn was on set. My 2nd AD behaved in a bullying fashion, trying to gaslight me into believing it was not a concern. My 1st AD however had my back.
- See previous answer. I have just been advised to get someone to cover me.
- Have spoken up. Expressing concern has yet to make a difference though!
- We had a russian arm in doing a shot and we had a bunch of extras on the corner, the russian arm got very close on the rehearsal - which was done at a low speed but the actual take shot was including 2 extra cars (which werent in the rehearsal due to the talent being late and them getting in..) we voiced our concerns as the director wanted to shoot the next at full speed and with the talent cars - which wasnt properly rehearsed etc. and were told in a polite way to fuck off. Talent car almost collided with the extras on the first take and the 2nd take the russian arm almost took the heads off of them. Way to close. Extras refused to get that close again for the next takes (director was pissed)
- I'm a senior head of department. It's my duty to bring unsafe situations to the attention of the producers. I can understand more junior crew members having problems with this.
- I am very vocal and don't hesitate to stop a situation where I think someone is being put in danger. I have 20 yrs experience in the so feel that I have a role in a team to look out for myself as well as other members of my dept and crew.
- Yes, and have been fired for doing so. Pressure from HoD's to do something 'unsafe' can sometimes be an ultimatum, or affect subsequent employment.
- I'm disagreeable enough to say what I feel on set without fear for reprimand.
- My father worked for a crane company that always put health and safety first they have a poem written by someone who saw a health and safety issue and walked away for fear of reprisals, the person died, he now has to live with the fact he didn't speak up. Always speak up.

- When I was a trainee yes, I believe people in junior grades will often fear reprisal or being silenced for highlighting safety failings.
- In my position as a Steadicam Operator, I always have to make sure it is safe for myself, equipment and people around me and people normally agree by what I've highlighted, but I've felt tension towards me, and less welcomed afterwards at times, especially being a day player or coming in on random days. From that, I have tried to say clear from the jobs I feel I will around those sorts of people..but you can't always tell.
- I had an incident on a film - where they were spraying a set next to us with some kind of varnish - it smelt awful and the door was closed! I felt ill and I basically had a melt down on the set - ended up shouting at the 1st AD! I was escorted off the set and into sickbay! The Production Supervisor came and apologised to me. When I returned to set - the door was open and the spraying had stopped - everyone thanked me for speaking up! I always speak up if I see anything that is not right!
- Loading minibus in middle of open road. Shooting in middle of open road. When I spoke up I was told by the 1st AD "We are all big boys and girls, we can all look after ourselves" and was later told I was being difficult
- Crew members are often caught up in the speed of the working day so issues often get noticed but quickly forgotten. It would help maybe if H&S officers were more proactive in checking in with crew rather than waiting for something to happen before reacting to on set issues.
- Stunts which look dangerous, I often over ride my thoughts and expect that the Stunt coordinator has made sure the scene is safe. I have seen what I would call a stunt carried out by SAs without a coordinator and spoken up.

- This is specially difficult for people like me who are only a few years into their career. We don't want to lose employability we have worked so hard for and can lose more quickly than our higher ups.
- Yes! Very recently. I actually did speak up over a health and safety query I had on set regarding an armoured and a gun we were firing on set and the positioning of the crew. Without looking me in the eye the producer on set scoffed at me and said it had been noted. A few weeks later a gun went off in the hands of an actor who was left with the gun between scenes. The actor was chatting to the make up designer at the time and the gun had been facing toward her but a second before it went off she happened to turn away to speak to someone. I watched the armourer look for the casing on the ground but it wasn't found. A few weeks later the make up designer found the casing in her coat pocket. It had somehow skimmed her coat and landed in there. I called BECTU to report it anonymously as I know it would not go down well if people knew I'd reported it. Bectu london told me I had to report it to my local Bectu representative. I couldn't take the risk that they wouldn't be chummy with the the producers of the show so I didn't bother. It wasn't even so much the production I had a problem with, it was the armourer. Anyway I think about it a lot. I felt like I needed to do something because if I ever hear a similar thing happened with the same armourer and someone was injured I don't know how I'd live with myself. Union or not these things don't get reported for various reasons. We need to find a way, a safe place for cast and crew to have a voice.
- On the whole 1st ADs are under pressure from above and quite often are just desperate to get the day's schedule done, whatever it takes
- I was asked to do my job in the middle of a road that was not locked off and to prevent myself and my own team I refused until my job could be moved off the road
- Fearful of losing future work for being 'difficult'.

- I'm established enough that I have the confidence to do so.
- Felt like my role is not high enough to voice my opinions.
- We had to speak up on a job that had a very long Makeup call and we were expected to drive for up to 1.5 hours each way until we demanded accommodation.
- On one occasion the majority of the crew did not want to break the turnaround, despite being offered what was at the time a lot of money. We are tired and stood our ground. We were called troupe makers by some in production.
- When kit is left in doorways or blocking an exit I have spoken to the first and he was really helpful
- Every shoot that involves a dangerous scene always becomes a compromise 6 cameras become 4 Cameras and crew cut back to bone. Stunts and ways to shoot are compromised due to budget. No one should be in the line of fire ever. I have been on a set on fire 🔥 for scene with 7 SFX and not one thought about an extractor system for smoke or that the area to burn became ten times the size due to human error 7 SFX people and no brains between any and we the crew and everyone pointed out the what ifs and extractor etc. They thought the air conditioning unit was an extractor and tried to blame anyone but I themselves. Turned out they blamed budget cuts in the end. Danger always on Sets. Seen tigers attack actors. Seen stunts occur on rehearsals. Seen people set on fire while still setting up. All cones down to having strong experience on shoots. Production don't want experience in some areas they just want cheap alternatives
- I have stopped a production doing a car chase/sequence... I have never been employed by that producer and company again!
- Have been in positions where I have and many where I haven't spoken up. Strongly feel it should never get to that stage where we feel that pressure.
- Small unit splintered away from main unit last year (abroad feature) and complete lack of regard for health and safety - "because nobody was looking" mentality
- I saved the camera mans life by insisting the camera position was moved as there was nowhere for him to exit if the stunt went wrong. The stunt did go wrong and the car landed where he would have been. That was the only reason I kept my job.

- ... Which caused friction with production but I kept my job.
- Producers need to be directly responsible for health and safety. If things go wrong they should be held accountable
- There is always a professional respectful way of presenting Health & Safety concerns, if they fall on unwilling ears that makes the scenario more difficult.
- I didn't due to the shouty nature of the director and in turn followed by the 1st AD. This is rare but is still out there.
- More so now think the Foundation's presence has helped that really woke a lot of people up that some things are more important but obviously there is still a lot of stigma attached I think it seems to be on smaller productions larger ones there tends to be someone who knew Mark around but we should be able to speak up without consequences that's a Producer head thing
- I spoke up about 1/2 hour lunches during long days on an enclosed set with high pollution levels (many crew getting migraines, and the half hour barely gave time for the whole crew to queue for food) The producer (Steve Clark-Hall) told me in a pretty aggressive manner, that he would blacklist me against other productions for 'making trouble' Very unpleasant experience all round.
- Bare minimum crew need to be in possible dangerous situations. This absolutely needs to be adhered to and isn't always.
- Being an HOD I have had to do this from time to time. You do worry about your reputation with production and other departments. There seems to often be a lack of solidarity at these times as people can be concerned about future employment
- As a safety advisor I do this at least 10 times a day and am often seen as being difficult.
- In fear of my own life refused to continue in a second try less experienced crew went ahead, there is always the fear of impact of fitter employment that is often exploited by producers and production
- Only spoken up once to a line producer - never worked with them again

- And you can find yourself removed with the wrong PM who doesn't see it as part of the process but as a threat

- I have even been concerned for my own health and safety (this example was due to extreme weather whilst working abroad), and felt completely helpless as decisions were made by producers to continue filming despite the risk.
- I left a production which was very heavy on stunts, as I felt I couldn't protect the crew from the gung-ho attitude of the Producer, Director, 1st AD & Stunt Co-ord...most of whom were involved with drugs. I was consequently out of work for months, but better than not being able to sleep at night & being used as a scapegoat if something had gone wrong, which it did - luckily no-one was killed.
- Completing the day "whilst we're here" or of the sheer costs of coming back seem to be more important.

Do you feel there are issues related to stress and mental health in the industry which are not addressed?

- It feels like there is no way to raise concerns or look after my own wellbeing / safety and that of other crew members without it making me look bad / having a negative impact on my career prospects.
- Understaffed due to budget costs, so my department is overwhelmed with work that's not possible for us to handle. Yet production expects us to fix it. I work on avg 14-16 hours a day because we don't have enough help.
- You can not be seen to be weak and most dont care if you are unhappy about anything that is not to do with that shooting day
- I don't know how you get over that problem....the job can be stressful....crew members create stress for other crew members.
- Something I've learned from having colleagues especially who are in the production department: The issue of presenteeism is very rife among our industry, meaning if we feel we should still be present (even if it is past working hours) if those higher up than us are still there. We need to be more careful to address this issue and be aware that those in lower positions may be feeling tired or mentally drained and if they are able to complete their work the following day they should be allowed to do so rather than stay out of a sense of duty. It's important for those who feel they have enough energy to keep working beyond normal hours tell their staff/crew that they may go if they wish, no judgement.
- People are in fear of not standing up for themselves in case they loose work. It's illegal to black list someone but I was blacklisted by a producer ot 6 years (she told me) because I copmplained about food. I remember the job and remember the food was ok... We'd been working a supermarket commercial in the middle of summer, completely unrealistic shot list (theat eventually won an award). I'd not been given water and lunch was seriously late (8 hours or so). I get a little hangry in those situations and when we did break for lunch it was hot boxed and curtailed? If the film industry didn't give food for free people would be entitled to leave after 5 hours and find food and returning (depending on where they could find it) after a prolonged period of time, as per the good old days. It's financially in their best intrests to provide food for crew not te other way round.
- Very little understanding of the regulations in this area
- If it's not for you go work elsewhere.

- I had to step off a job as a junior due to exhaustion. It caused stress and anxiety and depression. Working 70 hr weeks in the winter.
- L
- Yes but there are in every work place, stress and mental health are extremely difficult to deal with, particularly when a high proportion of the crew are employed as freelancers.
- There is an air of "it's a stressful environment, you have to get on with it" people can be rude especially creatives - there is no excuse for a creative person to treat anyone with less than basic respect - especially when it comes to health and safety. Production company HEADS (the ones who represent directors or their agents) should be the ones ensuring their directors do not shun health and safety. As ALWAYS - it has to come from the top down. It's no use the crew and cast being health and safety concious if the director and creative team are not.
- I don't know anyone in the business who doesn't suffer from some form of mental illness or another.
- schedules that run over and are planned badly removing rest time cause stress and sleep deprivation which is unsafe and bad for family life.
- The mentality to work 24/7 is not healthy for body or mind and the glorification of working constantly is a practice that need to vanish in this industry

- Its a high pressure, high stress industry where you're spending all your waking hours away from your family and on top of that it is rife with bullying.
- There is no provision to help with mental stress what so ever.
- Better HR practises alongside H&S practices would help to elevate some stresses.
- Bullying and harassment among crew and within departments.
- As I do in a lot of other industries
- But no more than you would find in any other industry.
- I feel mental health is a very separate issue. It's too easy to blame the industry.
- That's why it's very important to cut down the working hours, rest is one of the most important factors related to mental health
- It's certainly getting better, but the more awareness of mental health the better.
- We are no different than any other professions.
- Mental Health, stress and fatigue have only recently been addressed and much more could be done to alleviate them
- Sleep deprivation and bullying some Powerful producers

- During peak seasons, the awful work life balance must be detrimental to some. Again, I'm young and have no children but no chance if I did have children and the conditions were the same.
- YES YES YES
- Very much a common experience so much money at stake and people will hide mental health issues and concerns to keep work and Also tolerate awful behaviour
- There's certainly a lot of stress !
- This is beginning to be recognised but much more needs to be done.
- Always related to cost cutting & bad budgeting. Lack of expertise budgeting scripts.
- Always related to cost cutting & bad budgeting. Lack of expertise budgeting scripts.
- Bullying, financial worries
- Massively, all areas. -Work/Life balance -Low pay for lesser roles, financial stress from having to live in expensive places -Sleep deprivation etc
- We all put on a brave face and the machine doesn't wait for anyone.
- Very much so. I believe this is the main health issue in the industry that desperately needs addressing.
- There's a lot to say about mental health. Sleep is a big one.
- Every single person on a set has anxiety
- 100%. As someone with severe anxiety who works in the industry, I'd love for it to be addressed and spoke about more. As I often feel like I'm unable to speak to anyone about it or even HAVE anxiety whilst working in film/tv.
- The long hours and pressure I was under (and lack of extended break) before COVID happened meant that I became irritable and difficult to be around before we postponed. Unfortunately I felt that this was beginning to affect the quality of my work, and the stress I was feeling because of this only made it worse

- There is stigma for talking about emotions and mental health as it is such a pressure and time orientated environment. There is almost no time for it to be considered.
- Mental health first aiders are as important as a First Aider/Medical staff on set.
- The industry is at a mental health crisis, freelancers have burden of having no workers rights and competition for work, teams stick together and it's hard for others to get jobs.
- Not on all productions I must say! But a few jobs have definitely been stressful beyond needed.
- Yes and the answers seem to be to create positions for crew members to be able to talk to someone about there issues which is hood but isn't fixing the actual problem. Yes everyone has there own issues and trigger points but if working in the industry is causing a pike in mental health issues the problem is the industry not the crew member. Stop telling the crew member there's something wrong with them that they need fixed. It is the industry that is causing this. The industry has something wrong with it. The industry needs fixed.
- Hours! No time for family & friends or anything else & that's expected & seen as normal. Potential worry of having to leave industry if I had kids. Pressure of job itself sometimes - there never enough time; during prep & during shooting
- Lack of sleep, lack of support, lack of clarity around sick days.
- The tole this industry takes on our mental health is staggering. Anxiety over workplace stress is high, depression over long hours, lack of sleep and social life takes a personal tole on myself. Since lockdown and time away from the industry both of these mental illness have subsided in me.
- Our work hours are archaic. Several studies have shown direct links to the long hours we work, and mental health issues, accidents, and death. Yet the industry doesn't want to change because its cost effective

- Mental health is a fickle beast. Everyone experiences it differently but as a basis it can be fixed in surprisingly similar ways. The key points being: enough sleep. Eating a healthy balanced diet. Having time to spend with your friends and family. Avoiding drugs or alcohol. Having a routine. And exercise regularly. Productions already offer a variety of food. But the rest could be fixed by reviewing work hours and giving cast and crew their lives back. You could fill a set with psychiatrists but in my own experience talking through problems will only get you so far. Don't get me wrong, having a dedicated person to talk it out with is worth its weight in gold. But the key to mental health is time.
- I think it would be beneficial to include mental health first aiders in a work environment as well as physical first aid.
- Every person I know has spoken about this but no one knows who can make the changes.
- The bullying and shaming of women
- On my last production for the BBC we were so under staffed I was getting 4 hours and night and working weekends for free! I became pretty unwell during this.
- No provision is made for supporting freelancers outside of a production mirroring the employment status that we all work under, as a freelancer you are perceived to be independent and therefore have no need for support
- I have sadly lost a colleague to suicide due to their mistreatment at work and lack of overall care from the industry to someone suffering mental health problems (these problems surfaced BECAUSE of the industry).

- Absolutely. Burn outs are often, Lots of people on drugs to get them through the day and the long hours. Mentality that this is just show business so you deal with it and don't bring it up or you are considered weak and might not get work again.
- I have suffered with metal health issues over the last 12 months, I blame a considerable amount of it on what I was putting my self through to keep a job in tv and film
- There's a lot is shouting and not a lot of empathy mostly due to stress and tiredness
- Stress is a massive issue in the industry.
- I think the majority of crew members suffer in some way from this. You only have to open up to other members of the crew about anxiety issues shooting causes to find out nearly all of them suffer the same way. It's something thats not spoken about or adressed enough, the pressure, hours and lack of balance between home and work all add to this.
- its such a competitive industry, most of us just continue on regardless of the situation. hours, and expectations create a lot of stress and anxiety
- Certain departments are worked harder than others
- There are a lot of overworked people who spend their days getting yelled at by those 'above' them in the industry. Those with more authority abuse it widely unfortunately and it leads to alot fo stress and mental illness for those just trying to do their jobs.
- As Head of Department was able to deal with it myself. No obvious alternative was available or necessarily preferable1
- Mental Health definitely

- experienced crew who are vital for training up younger crew , are burning out and leaving the industry because they are fed up with working long hours , working weekends and having no family life. People are told there is someone on the crew they can go to if they have an issue - but this is usually a producer - which stops many people coming forward . It would be far better to have an independent person as a contact or an assigned counsellor per production for crew to approach.
 - Its a tough business. We are freelancers and it comes with the job.
 - Getting booked, then being cancelled at last minute. No comeback for expenses incurred.
 - There should be someone on longer term productions trained in mental health for crew to speak to.
 - Maybe. I guess its difficult to own up to
-
- I think mainly stress due to time restrictions or sudden changes & mostly due to lack of sleep!!!! Plus poor quality of food while at work.
 - I believe there is usually a conversation going on about most issues related to stress/mental health - implementation of controls is another matter. There is always room for improvement however.
 - As my previous answers. The culture of the industry, lack of a Caretaking infrastructure for so many self employed people working together. There are initiatives and they need to combine or a bigger one needs to start - get everyone on board with being part of a recognisable association that can pull rank on employers if needs be, but better still to incentivise them. Something that gives self employed industry personnel the kind of back up that their employed counterparts can expect.

- I haven't seen it, but I imagine there is yes.
- I think mental health is stigmatised in our industry a lot more so than in others. I think the demands of the industry necessitate a certain amount of mental fortitude but there NEEDS to be some kind of support system so people aren't forced to suffer in silence.
- I think it's a matter of say something and you're out of this job and possibly this game.
- The nature of freelance work, and work in the industry in particular, means everyone is expendable. If you don't do a good enough job, someone else will take it, which in turn encourages people to say yes when, for whatever reason, perhaps they shouldn't.
- I think the industry is too literal about stress and mental health, looking for very explicit cases of this. I worked in a company where I felt quite isolated as a deaf person. While it didn't lead to any explicit mental health issues or stress, it could have (when I look back) but there was no support for this. The industry needs to consider the nuances mental health and stress can take.
- Sexual harassment for sure. People are still woefully ill educated on the topic - that includes the perpetrators, the victims, the authorities and the bystanders.
- Long working hours. Impact on family members and relationships. Lack of sleep. Dealing with pressure and bullying within the hierarchies of a film production.
- The number of colleagues i know of who have taken medical advice pertaining to stress, fatigue and pressure is huge. I have been on anti depressants twice and had a couple of episodes where i had considered suicide rather than appear to fail and be blamed for it.
- This is a massive issue for me. The long hours and high stress levels of trying to stick to a creative Idea within budget day in day out in a fast moving industry when especially production and directors are deaf to the time constraints you are under, contribute massively to my state of mental health on the job. As long as what they want is there on the day that is all they seem to care about. Not understanding the almost 15hr days we put in to accomplish their requirements. Fear of Losing the job and then being branded as difficult stops us from keep on saying anything.

- I'll give an overly simplistic opinion on this. Most PMs & Line Producers develop in an environment where time & money are key. Crew are sometimes viewed as the enemy, often belligerent money wasters, (a crude oversimplification, as many do genuinely care about people). Mental health issues are generally viewed as a taboo by society in general. Following this logic why would Producers even consider such issues within their remit. Even regarding basic human circumstances such as bereavement are dealt with differently by different Productions. For example, 3-4 years ago a young, well like crew member was killed in a traffic incident. On the day of the funeral hundreds of freelance crew wanted to attend. I was on a job where neither the Line Producer or Producer were local or knew the deceased personally. However, they gave paid 2 days compassionate leave for anyone who wanted to attend the funeral, flying replacements in at considerable extra cost. My faith in humanity was restored. Not for long sadly. At the funeral crew from other productions were being bused in on an extended lunch break. I witnessed PMS, who knew the deceased, shouting at crying & grieving crew to get back to work. I found out later that these productions made the crew work an extra hour at the end of the day for free to make up for lost time!?! I have seen Production Coordinators, PMs and Line Producers have been chastised by their superiors for showing the slightest glimmer of compassion to vulnerable crew.
- Film/tv can be a high stress environment much like many other industries.
- There is a culture of not speaking up. Fear of losing your job and being seen as difficult. An expectancy to just get in with it and not admit to feeling under pressure and stress
- Overtime and terrible bullying by "known" tyrants such as Anna Friel contributes to poor mental health.
- Probably for some. Not me personally.
- Currently for me being a PAYE Freelancer, I feel invisible not being seen and losing money for not being able to work, there is no maternity help in this hard industry that is my next anxiety trip.
- I'm not educated enough on the subject to answer
- Especially for BAME crew

- Yes. Especially now in times of COVID, There will be plenty that will emerge since all Freelance film workers were basically dumped in a matter of days with no financial support from their state in most countries. Not only do we endure bigger stress levels because our work is never secure (but we persevere nonetheless) but now in the time of our greatest need we were left to fend for ourselves. Oh there will be mental health issues and stress related issues. Now more than ever.
- I would say the constant fear or concern over where your next job may or may not come from forces people to act out of character and is anxiety inducing
- Making sure that long productions have a holiday break is necessary in long running series.
- This is due to the work hours again and the fact that when we work in this industry we literally give our lives to it - because we love what we do and we love our crew family - but for this our time, dedication and skills are taken advantage of.
- I have raised concerns over my own mental health and the production team has been sympathetic. I think the problem is more that people don't want to raise their own concerns.
- Long hours in often tough conditions. Little sleep. A social culture where drink plays a big part (nothing wrong with that in itself). Working away from family for long periods. Working under high pressure. Travel times. It's a mental health time bomb.
- Long hours, high pressure, 6 day weeks, 12 hour days. High stress.
- It can be a very personality based industry and confronting issues with individuals can be stressful
- There is a culture of fear and bullying that is so deep rooted no amount of anti bullying pre production courses seem to make any difference
- It can be very stressful as an HOD.
- I think that it is across our society. However, I don't feel that the current approach of 'let's all gather together for a group hug' approach is really helping.

- I think there stress related issues in most industries.
- I have no direct experience of this in our industry but have seen it in other walks of life.
- I think the nature of freelance work guarantees difficulties with mental health - stress over finances and irregular work.
- People coming to work all messed up because they don't have mental health days. People coming to work flat out sick with cold or flu because they're afraid to lose their spot. The tension the low morale that causes mental health issues and how they often take it out on crewmembers or it may affect how smoothly the production is run. I have had so many people on site take their divorce or they're drinking problem out on me. Often times these people can't do their jobs very well either. And sometimes when I'm on set I just need a mental health break to get away from whatever toxic situation is happening but that's not allowed and there's usually nowhere to go
- Crew are still perceived as "weak" if they have mental health or stress related issues.
- This is a major factor in a lot of HODs, 1sts and trainees that I have experienced
- And bullying as part of the mental health challenges on set.
- There is stress in every industry.
- Mental health issues, awareness and transparency needs to be taken as seriously and be as visible as the recent bullying and Harrassment frameworks and protocols
- Honestly if we had time to live our lives outside of work, we would not have this problem on the same scale
- Crew member of a higher grade and wage bully or gang up on people lower than them
- 100%. There is a major issue of self sacrifice and almost showing off about how long we work and how many hours you have done. I love my job but i want a life outside of my job to see my family and friends. The hours, lack of sleep, majorly impact everybodys mental state.

- I don't have any examples of it, but I would imagine the stress of 'always having to be the best ' for the next job / overtiredness / money worries are a problem.
- Being a parent, and I would say even more so, being a mother, in this industry is a nightmare. How to balance home commitments and work is very taxing emotionally, because of hours, working away from home, and having absolutely no control over these ever changing aspects of the job. It can bring of feelings of shame at home and inadequacy at work. It's really not great AT ALL and stalls the careers of many.
- The freelance nature of the job can lead to a competitiveness which can be stressful. The working hours, the overall workload, and the tightly scheduled race against the clock approach creates stressful win or lose situations. The working hours and tight budgets can also make cast & crew members short tempered which can lead to bullying and antagonism.
- I think the expectation of getting certain jobs completed in the time provided/allowed by production or HODs is often unrealistic, and therefore means crew end up working long hours and over time (often for no extra pay) be that in workshops or on set
- Amongst the young assistants, there has been a lot of bullying in various department and in some cases resulted in post-traumatic stress. We are told to not address this as it will show we are a difficult assistant and that the bully who is usually above, will be hired again regardless as they have a good work reputation.
- It's a freelance environment so survival of the fittest. Anyone who can't handle stress really should steer well clear, it's not a suitable industry. I have seen people have breakdowns, it's a tough career choice but people don't realise that.
-but in danger of being clichéd. The last couple of years have seen a fast roll out of awareness and support.
- Again you are supposed to just suck it up. On many occasions I have seen people in situation where the job is bringing them close to breakdown only to hear them being told that it's character building and will give them stories to tell in later life
- 100%

- depression, anxiety, stress should not be acceptable byproducts of a job. but they're basically treated as standard in this industry
- Maybe those productions that can afford to could get someone in that crew could talk to about how they are feeling and dealing with the job and for crew who are marginalized more could bring up certain issues with them that they might feel uncomfortable bringing up with HR or production first

- Greater emphasis should be placed on the role HODs play in crew welfare. There are very skilled HODS who are unable to manage the happiness and wellbeing of a team. In the absence of an HR department, all HODs should be given guidance on appropriate conduct and the importance of pastoral care. Given that most crew will see their teams and HODs more often than their partners while working it is intolerable that there are still atmospheres of fear at work.
- Mental health is such an important issue in film and tv but it seems to get brushed under the carpet. Whilst anxiety and depression are getting a bit more attention recently, eating disorders are an evil mental illness that tends to go very much unnoticed on set. Poor food options like cheap unhealthy food is always in catering, where as there is lack of healthy, energy giving food. It makes someone like myself with an eating disorder have less energy to be able to do my job well when I feel I can't even eat lunch on set due to it being really unhealthy options. I then get made to feel embarrassed by crew when they point out quite obviously that I haven't eaten during lunch. This is why eating disorders during filming needs to be recognised and dealt with in a sensible way rather than ignored

- Definitely. I work as an APOC on features and often feel stressed. On my last film I was working 16-20 hour days for a few weeks in the middle of shoot and when I became overwhelmed and cried in front of my bosses and told them they were asking too much of me too late in the day I was told I was “behaving like a teenager” and “just needed to get the job done”.
 - Bullying, fear factor of losing your job, and being afraid to speak out because of the two above
 - There's a reason drug use and drinking are wide-spread. Again, the issue of long hours makes any mental health issue worse.
 - Because making films/TV is a transient business with short term contracts, there is little in place to support crew with regard to stress and mental health. However, I think that companies in all industries offer very little stress and mental health support at we have the advantage that the contract will end.
-
- -Anxiety -Insomnia because the hours aren't consistent - mood disorders/depression due to the above
 - Crew member of a higher grade and wage bully or gang up on people lower than them
 - It is getting better. The attention of mental health as a whole is new. Our jobs are stressful and fast paced. It does slow some people down and therefore they're worried to be seen as a problem. This is a very personal issue to each individual and will not be a quick resolve. It would be great to have a mental first aider designated to every production. Disney do already have this in place and it is their head of HR who personally does an induction with all cast and crew for compliance training so they already know who she is and would have met her on day 1.
-
- Again, hours. Also bullying on set is still bad.
 - Bullying on set
 - Peer pressure is as bad/worse than productions carelessness. In the 'New Normal' I'm actually MORE concerned with peers ie; DOP's other crew 'pushing on' 'Aw c'mon mate..."

- Everyone has a huge workload and is under huge pressure. Not good for anyone.
 - See above about lack of HR and lack of planning. As a Sup Loc Mgr I am constantly having to pull white rabbits out of hats to make budget restrictions work, or to make up for lack of proper producing.
 - There is a gung-ho culture, whereby crew are expected to be team players and work long hours for the sake of getting the film made, regardless of cost to their health and family life.
 - I'm sure there are. Good productions are vanishing under a mountain of paperwork and training courses that all crew have to 'attend'. It sometimes appears to be just a 'box ticking' exercise.
-
- Mental health is almost virtually ignored in our industry. Or at least, crew are not made aware of it enough. Whether it's stress from lack of work, long hours, bullying, insecurity, there's not enough support or even someone to turn to to solve these issues.
 - Yes I started to suffer panic attacks , anxiety and depression when working on Outlander.....I have never had any of those symptoms before, I'm in my 50's. Deprivation of sleep and rest and relaxation will always have negative effects on mental health. If you involve the union you're made to feel that you're never going to work with any Production Company ever again, as you will be seen as "problematic". Producers/production managers speak to each other when looking at your previous jobs when you are interviewing for HOD positions. Thankfully I've since then I've worked with some really good PM and producers who I've felt genuinely are concerned about their cast and crew.
 - Why do most production companies not have an HR/Mental health and well being rep for the freelancers on their books/productions. Having a 3rd party, involved with the production but not in your chain of management, to discuss issues with would make things easier. There's a fear of if you speak up to your line manager/production, that you can't hack the pace and don't get hired next time.

- I think if people had time to do things on an evening like go to the gym or a class, meet friends etc and not have to worry that they weren't going to make it anymore for overtime then I think we would be a better and healthier crew.
- There is a strong feeling in the industry that as soon as you get in your car and go home, it's nothing to do with the production anymore. Families often have a difficult time because of decisions made in production offices. This kind of pressure on a family can have lifelong repercussions.
- Yes, on my latest gig I was dealing with stress and anxiety due to university (I took on the job because uni wasn't fulfilling me + you don't need a degree to work in film/tv) and I felt like I couldn't speak to anyone because I didn't want to be deemed unworthy or incapable until one day I burst (in like the 6th week) and the producer was very comforting and helpful.
- If you voice concerns over something you'll be seen as troublesome for the people you work with as well as the production office staff. Basically if you voice your opinion about something that's risky you will risk the sack on some jobs. Some jobs are fine though and welcome that which is a step in the right direction.
- I have not experienced any myself but have know of people who have suffers some issues
- Referring to the Film and TV Charity recent report on Mental Health and the number of crew suicides - there is clearly an issue. Over the past year or two, mental health has become more of a talking point and crew are being trained as 'Mental Health First Aiders' - all moving in the right direction. The Film & TV Charity has a 24hr industry helpline - this number should be reflected on all call sheets and posters throughout studios, offices, workshops, locations etc.
- Everyone has stress and, at times, mental health issues. But this is swept aside in the day to day rush of our job.
- Every single day someone cries in a crew. Every. Single. Day. I've cried out of anger and desperation every single day on a 7 week shoot.

- Stand by Props are cannon fodder for the failings of a bad art department cause your the face on set
- I have not experienced any myself but have know of people who have suffers some issues
- When the work life balance is so heavily tipped in favour of work yet the requirements from family or personal commitments are still the same then inner conflict, stress and depression will follow.
- I feel like most of this can be put down to the excessive hours that we work. If crew had enough time to get home, relax and spend time with their family and get enough sleep, this would be a much more pleasant industry to work in.
- As you get older it gets worse - your energy is not what it was and the hours seem to get worse - you get mental burn out in the end!
- Yes yes yes yes yes! As I said before, the travel and working hours are awful for people's morale, mental health and family/social life. On top of that there is a big 'anxiety/pressure' to feel like you're constantly working for the next job
- It's the hidden issue amongst crew members but this can be related to issues outside work that crew members cant discuss other than to close friends in the crew. A mental health officer would be a good addition to a production.
- I think the demands of this industry have a serious effect on our social lives. The film industry has a higher divorce rate than any other industry. It's hard to maintain a healthy relationship when you have a job that is so demanding. This has an effect on anyone's mental health.
- Without wanting to sound melodramatic, I honestly think the film environment can cause PTSD. I'm sure I've suffered it to an extent after jobs and I know other people, certainly locations who have felt the same. It probably took me a good 4 years to fully process and I was millimeters away from quitting the industry entirely.

- Sleep deprivation causes anxiety and stress which alters mental health and perceptions. This allows for bad judgement.
- Crews aren't offered mental health support. Even if they were to put a number on the call sheet. With the hours we do it's near to impossible to have counseling sessions
- Crew member of a higher grade and wage bully or gang up on people lower than them
- I don't think I've ever met someone who hasn't been stressed and felt the pressure of potential job loss because of colleague pressure
- Yes and working hours have a lot to do with it
- I suffered from stress and depression- related to working hours not allowing for me to be a good parent at the same time. I'm not only a part time worker and I'm aiming to leave the industry all together. It's a very selfish and uncaring industry.
- Anxiety of when the next job is. It is always on my mind. Also dealing with bullying on set. I also constantly feel like I'm not good enough because of the competition of others in my role and fighting for jobs.
- Depression due to lack of sleep.
- I am sure there are: possibly related to issues of race and gender discrimination. With regard to hours there may be some who feel pressured to tow the line.
- To get the schedule shot as £10k location only booked for one day cause it costs £10k per day 3 days content shot in one day 16hr plus day. Do it or leave shoot that's the alternative in today's world
- Yes. But I don't want a leaflet and I don't want a pamphlet about it, I'd much rather see action.
- This will be on a job by job and case by case basis.

- The film and television industry preaches support and anti bullying but does not practice it.
- 100%!! 9 in 10 film and tv freelancers have experienced a mental health condition. This is not ok. There are reasons for this. We need to change them.
- The stress, I feel as a trainee is immense. Doesn't feel good for my body or mind.
- Job security (ie, there is none) and the complete lottery that is your annual income, and not knowing if the most recent paycheque you received is your last one can be very stressful, particularly during the inevitable lulls in work, when everyone else seems to be busy and you can't seem to get a day's work from anywhere.
- I have been on anti-anxiety tablets for 7 years due to stresses in the business and suffered a breakdown two years ago due to a production company and their lack of care.
- To a certain extent
- There's an unaddressed culture of fear on some film & TV drama sets. I've seen (and occasionally experienced) bullying by senior people - i.e. leading actors, director, 1st AD, line producer, DoP, other HoDs - which is considered 'part of the culture' & so crew are expected to just take it. These senior people are rarely challenged about their behaviour because they are considered too vital to the production. A blind eye is turned, people are afraid to be seen as troublemakers & make things worse for themselves, and when they do the reaction is usually to brush it under the carpet. Also the issue of fatigue (as outlined above in my response to question 9) in relation to mental health is a big unaddressed problem. I'm in my late 40s & loads of colleagues my age or thereabouts have mental health issues (diagnosed and undiagnosed) which have built up over time, relating to work stress, anxiety, emotional & family problems, divorce etc etc - often because of long hours being away from home, and exacerbated by fatigue. It's extremely difficult for working crew to get regular weekly appointments with therapists/counsellors because of the hours we work, so many end up on anti-depressants & just keep going - until they can't any more.
- I think a survey on mental health with good questions will give you a better idea.

- Definitely a film set is stressful and by the nature of the business it is survival of the fittest in a competitive creative world but seems Artists are afforded moments when they have stress etc but it is another matter if a crew member has problems usually rapidly replaced by Production.
- I lost a stone in weight in less than a month due to stress and exhaustion on a production - sounds extreme and over the top when I think about it now but I was so overwhelmed and stressed that I considered leaving the industry after than job.
- Mental health is never considered and I find people not interested in hearing it
- Both freelance and also permanently employed.
- Ofcourse there are. Hours, time away from home, increasing amounts of pressure when we are only making film or tv
- Mental Health is not addressed in the industry at all! If it is then it's not publicised enough. However, there is a bigger issue in the industry which people tend to let go and that's drug use. The industry is rife with drugs!
- Alcohol and drugs seen as acceptable stress relievers
- I'm sure there are as some jobs are more intense then others. I think this is a tricky subject, because our industry is forever evolving and our jobs become very challenging from job to job and some more so then others. This is can be the joy if it. I think we need to be able to work in an environment where every member of crew understands and implements the health and safety of the shoot. If the right health and safety measures are put in place, then we can work efficiently and to the high levels of expertise that are demanded of us.
- Personal problems experienced

- Crew Members sleep deprivation that I mentioned earlier. Crew are expected to work at 100% efficiency all day every day, despite the lack of sleep and long hours, and I strongly believe this has a huge impact on stress and mental health and it is not addressed in the industry. We are just expected to 'get on with it' and cope.
- Absolutely. Mental illness on top of it as a result of our industry is brutal, and until recently not taken seriously. Long hours, travel and the sheer intensity of our work makes us prone to so many health conditions. Caring for ourselves can so often be frowned upon, as it looks like we aren't as dedicated or hard working.
- Stress from upper executive management is far too heavy in the UK. We work in a culture of fear.

Which of the following do you feel would genuinely help address on set concerns relating to Health & Safety? (You can tick more than one).

- Looking into working hours for crew.
- We dont need more bureaucracy, we need a level playing field
- For instance relating to COVID. On The Pursuit of love we always had someone on set monitoring H&S but on manhunt S2 - the person they have rarely comes onto set.
- I work in editorial so this does not really relate
- I just wanted to say that a designated health and safety officer on a shoot (maybe not all the time but for stunts especially) would be very welcome. It allows us as crew to take that burden of spotting something from ourselves and tell that person or just to have peace of mind that the details have been thought through.
- A designated officer as long as they actually did speak up and a phone line as long as they did actually act upon the complaints appropriately. I have called Bectu before with complaints of Health and Safety and they did nothing.
- Unless the Health and Safety Office is independent and gets paid through BECTU for example, knows the guidelines inside and out and can call the day ie wrap the crew and back up the 1st with power the position is useless!
- Not beholden to production
- Advisor not officer. UPM who are more concerned with shooting schedules and get it done I don't care attitude should not be employed.
- I don't think designated crew members would help. In these situations, someone who is not at the mercy of a paycheque from production is key. It will not be effective.
- Without some form of official authority and that is capable of enforcing rules on all production companies that breach H&S this would be pointless.
- Noone will speak up unless it's anonymous, all you have is your reputation and we are always reminded how replaceable we are.

- H&S officer could be the replacement for a Covid supervisor when that calms down so it's already in the budget.
- Health and safety officers should not be employed by production to remove any conflict of interest.
- None of the above. I think the issues causing the problems are best tackled before we even get onto set.
- A clear plan of who is responsible for what....
- Training Producers, Directors and 1st ADs. DOPs are the least gen-ed up on H&S - many of whom feel that H&S is not their concern but they are as responsible for their department's safety as a Gaffer or Rigger are for theirs.
- When crew are themselves not following health and safety procedures, they are unlikely to report colleagues. The 1st AD is actually the person responsible for health and safety on set so there would be no point in asking for volunteers. Also suggesting people volunteer diminishes the importance of h&s.
- I think that it's all down to budget and the producers need to look at themselves and honestly ask themselves if what they are expecting is a fair way to treat people
- I feel probably a new union is the key. Help shouldn't be limited to union members, unions should encourage the protection of the individual, member or not. They should speak and do for all and in turn that would increase their need and power to protect. The existing continual failure to protect the individual in an industry of freelancers is crazy and part of the problem. Unions should do the right thing not just to protect members interests, it should represent all workers. Their leadership and also their lead in promoting good practice is key. They should visit sets. They should listen to technicians and employers in the field. They should offer trusted services on an adhoc paid basis to both crew and production companies seeking advice. They should rethink their business model so that it is effective at protecting the rights of the individual, all reps should be either highly legally trained or successful retired industry figures and their use on productions encouraged and incentivised using government tax breaks or lower insurance premiums. They must aim to be highly experienced industry angels that everyone trusts, workers and employers alike but they should understand the industry they are in. Health and safety will fail if it becomes a blame game, people's wellbeing

should be the aim of all and it generally is. Risk assessments just don't work. Unions should be that 3rd party confident, witness, the godparent for workers and employers that the industry needs. Rather than pen pushers or industry rejects looking for an easy life.

- Designating a member of each department as a Health and Safety monitor in regular rotation and providing specific training relating to the work in that department.
- Designated HS Officer would depend on nature of project.
- With the phone line suggestion, I would want clear communication of what the potential outcomes are as a result of the anonymous call being placed before I made such a call.
- We also need HSE officers that will back heads of department most of them do but some don't as that are also in fear of loosing work on some occasions Crew need to adopt current work standards such as working at height even if they have been breaking the rules for years it's been a struggle to get some crew to even work to basic standards Have a separate reporting system that's doesn't report under the construction industry currently it's very hard to find out how many accidents happen in film and tv as the U.K. HSE categorise under CInstruction
- Yes but maybe someone employed by the insurance company rather than production then they could be totally Independent .
- This person has to be strong and respected by the crew and not be overuled by production.
- As we have a union and camera organizations, I feel that it should be a subject that is given attention to regularly.
- An anonymous app for monitoring and reporting at any time. I am working with peers to do this!
- I think that the film / TV industry needs to have health and safety training like the construction.
- The crew member is a great idea, unless it is that crew member who causes your concerns...

- I think it's important to have a physical presence who can watch the day unfold and step in to take action immediately.
- A designated crew member wouldn't work as they would be worried about their own employment prospects for speaking out.
- I think people should be accountable for lack of respect to H and S but I also think it could be strangulation having someone present at all times to police it.
- Pointless having any more production reps as they work for production and are only there to lay blame on a worker if he/she has an accident.
- None of above
- I think the phone line is best but it must be made very clear on set that it's an option
- If we had a person like thus it could save lives and people's mental health
- This role exists but it is there for productions to pass governmental regulations and not assist with crew members concerns.
- Quite spaces / rooms / trucks / to go and rest, sleeping pods etc
- Having a person on set will not help in my opinion as if there have any connections with people their role is compromised.
- Isn't that BECTU?
- Or 1st ADs that aren't solely under pressure to save money and complete the day, but instead to think about crew safety/happiness/hours worked/working stress levels.
- And an HR department at every studio specifically for your production.

- Having a designated person won't work as no one would put their neck out. The amount of H&S people that are just there to tick a box and standby as we do 15-18 hours a day shows that
 - Most of the above are now actually in place on many productions
 - There are health and safety officers on most jobs but the problems are with specifics, the problems are with long held 'customs' / procedures that are part of the way we work
 - But someone that is not influenced by production
 - Anonymous email address to production and or said health and safety nurse. Anonymity is key. Careers will be cut short and people blacklisted if complaints aren't made against higher ups
 - It had to be anonymous 3rd party. Cannot be someone hired by production or who the production know.
 - A H&S officer will always be in productions 'pocket'
-
- Proper training and respect of life
 - a crew member already has a job and shouldn't be expected to add this kind of responsibility
 - I'm not sure how effective any of these would be. My main concern is with the amount of free time we're expected to put in before call and after wrap, just to make the day go smoothly. As a trainee or assistant in most departments, being ready for call time often means coming in up to an hour before call to be prepared for the start of the day. This is also seen too a lesser extent at the end of the day

- I've been working in this industry for many years now, so am not so worried if I upset someone higher up the chain because of H&S concerns. But I worry about young people, who may either not be properly trained or too afraid to speak up because they are just starting out.
- H&S that is not payed for by the production and is independent
- There should be a union rep on all major production sets who is monitoring all health and safety.
- The crew member designation applies and works well in Denmark. Th person nominated is agreed between the Producer and Crew and the go-between involving all problems including Health and Safety issues
- I think there should be 2 people with this responsibility ; a designated health and safety office and a crew member. Also a trained counsellor who crew could contact to talk in confidence would be a real improvement.
- Peer review and cultural change.
- Any of the above would be good but have preference for one and three
- A designated Health & Safety officer on every shoot- ONLY if they are NOT employed by Production.
- I dont feel that an designated health & safety officer would benefit being on set at all time. Each HOD should be in charge of his or her's teams H&S.
- *Crews of a certain size or if any sfx, stunts, children, over 70s or other mid to high level hazards are present. ASWELL AS A MEDIC.

- There should always be an easy point of contact for concerns, and must be a trained person.
- There needs to be a more main stream acceptance of asking questions...and tolerance from productions in answering those questions. Something needs to be done to remove the fear of losing ones job over expressing concerns or standing up for oneself. I'm not sure how, potentially this is an HOD thing. A weak HOD is no use.
- The last would be good if they were actually interested in anything but stray cables and craft services! Stages and sets are squeezed into such small spaces there is nowhere for equipment so that all stays on the truck and then you are back into not having the right equipment with you at all times.
- Though often there is a H & S department on bigger productions I think some people regard them as uninformed or a token gesture.
- Developing a culture which isn't focused primarily on speed of work (time is money etc). Allowing each department (Especially departments relating to heightened risk I.e stunts) the required time to set up, rehearse and perform without the pressure to rush. Production pressure to rush is I think the greatest cause for mistakes and accidents.
- I don't think involving someone on set would work, people would be too wary of speaking to them and potentially 'incriminating' themselves as the person who's complained. The phone line is a really good idea, especially if names could be noted so if certain people receive several complaints over lots of different productions you could see the trend emerge.
- Everyone is or can be bought. Phoning a number is like putting music in the cloud. It doesn't actually exist. Asking a crew member will make them an enemy to production. A dedicated person who can't be touched is the only answer.

- That's tricky because overall producers would override the H&S person. And I can imagine they'd get bored & could be pedantic. I think an external phone line is a great idea but would have slow response times? Appointing a crew member is a big responsibility for one person. Not sure...
- A phone call line must be accompanied by a live chat or other accessible form of helpline. Regarding crew members or designated H&S officers: is there a way to ensure objectivity/neutrality? People are often afraid to speak up to someone else in the same company.
- I think a good starting point is always personal contact. Sometimes production are just not aware of something which can be rectified with a quick conversation.
- I think a Health & Safety Officer would be most conducive option as they could be impartial (i.e. not connected to production) while also not have other duties to attend to which might cloud their judgement and ability to act on an issue. I think "in person" would also be better (i.e. than a phone line) because ideally situations would be dealt with as soon as possible to avoid incidents rather than raising concerns after the event.
- I honestly think education is really important from an outside source unconnected because this industry relies on who you know to get you the next gig and if the perpetrator is in a position of power on set, the victim won't go to the production they'll stay silent. It's also down to the outside authority to be ears and eyes because people are afraid.
- Just having a more open industry. Of realising late scripts and time restraints effects the health and safety of the people working on productions - cuts down on planing massively which can lead to mistakes which sadly can lead to mental health issues or serious injury. Mainly not being scared to be able to talk about problems and find solutions within the production and crew.
- An anonymous phone line could work as long as action is taken quickly & decisively. The volunteer crew member maybe be even better as they are close to the issues and able to express the concerns from the crew perspective. Care needs to be taken that these individuals are not viewed as trouble makers or 'Shop Stewards' simply airing crew grievances. A designated H&S official is good as long as they don't replace an onset nurse, in many instances they already have.

- We are getting the message, that it's each crew members responsibility to monitor H&S. It needs to be easier for the younger crew members to feel they can report to their HODs and not have any stigma attached. If younger crew members feel they can't report to HOD, they should have a phone line to report to.
 - But whichever method it needs to be anonymous for fear or recrimination.
 - Perhaps a strike system from 15 or more members of crew in which an investigation could be opened could be enough to dissuade poor behaviour. The company is notified once there's five complaints, then 10.
 - There could be an anonymous email address that could contact PMs
 - How about a trained union rep
 - Productions should be held accountable so in future the ones who might try to cut corners won't do so as they fear the very real ramifications... but currently they know they can get away with it and will continue to do so.
-
- These are all good suggestions. As for a designated crew member, I suggest an HOD (ideally the cinematographer) or at least an experienced senior crew member.
-
- To keep it as anonymous as possible and to make the links to the people we speak to completely separate to the producers and production company would help massively with not just health and safety but also things like harassment, bullying etc in the work place.
 - I think there is a phone line isn't it Bectu
 - I'm not sure any of these are particularly necessary. Tighter regulations on blacklisting for anyone who is identified as a trouble maker for raising reservations on health and safety grounds would be good though.

- It might be hard for some crew members to speak to the 1st Assistant Director about their concerns as they don't want to be seen as holding up the filming day or causing trouble but I believe the health and safety of the cast and crew should always come first. Things need to be said at the time as well as following up the problem afterwards.
- More daily input on set from Producers showing they understand their safety responsibilities, and reassurances that they will work to make the job safer. Then seeing the schedule begin to reflect this.
- I have often thought a h+s advisor assigned to each department would be useful, or one who covers numerous departments, and is able to advise on their specific departmental concerns. I once witnessed a costume supervisor being advised by a h+s advisor to manage their hazardous materials better, but also saying they were not in a position to advise specifically as it wasn't their area of expertise, and so there was no actual guidance offered. Allow enough advisors to be able to specialise and understand the needs of different departments.
- Make it illegal for a production to make clauses in contracts that against the law in terms of working time regulations.
- I did not tick the last box above because there already is a designated Health & Safety officer on almost every shoot but they appear to not have any jurisdiction over working hours.
- More audit and review of the +ve's and -ve's of the production. A shared feedback loop for 'lessons learnt' across the industry. This has occurred in journalism and would benefit productions.
- There is a H&S on set on all the large budget productions I work on
- Wider training.
- Can a union make a surprise health and safety visit to a production? And complete a quick audit? Perhaps, if serious enough, a production can be halted until the issues are addressed?
- Last year I worked on a job with a health and safety officer on set every day. Which was very helpful during your filming day, but they had no input when it came to scheduling long days or unacceptable travel times.
- An accessible guide of H&S requirements on every set so someone who is unsure if there is something wrong can check - might give them the confidence to speak up.

- No one should have to volunteer skills or services on set we should all get paid for whatever we do. We are supposed to have a job steward, a union steward on the job which is a volunteer position. No one takes that job and if they do you don't know who they are. there should be a paid steward on the job for the entire crew who handles all of the health and safety issues and works with the UPM the first A.D. and department heads and any crew member who has any kind of issue and this person cannot be one of those toxic masculine personalities. We've had safety people on site before and you'll sit there and watch Stunts or Art Dept or someone completely ignore the safety person. Whoever does the health and safety administration should be someone who advocates for the crew and not just kisses above the line butt
- A crew member would be vulnerable and open to "HIDDEN abuse" from production, this really concerns me. A designated H&S officer would be good only if they were truly independent of the production and not employed directly by them. As a foot note. NOT all films employ a Unit Nurse. They will sometimes have Paramedics in the mistaken view that they are superior, which they are not- completely different skillsets or worse still, they think a first aider with a couple of days training is adequate cover!
- Supervisor and charge hands are the point of contact and should be listened to by production I'm not a fan of this anonymous phone line all it breeds is undermining grass like mentality among crew If you think it's unsafe have the guts to say so
- None of the above
- Either or but not both unless the production is very big
- If it is a crew member that fulfills another role, I think they might be afraid to step up in fear of being fired if they do (which has happened with people speaking up)
- Executives and financiers overseeing H&S and maintaining their standards. For example, the BBC and ITV have strict H&S regulations in-house. However, they often finance and/or commission independent productions to produce for them. These independent productions absolutely need to be monitored and held to account over H&S. Too often these indies promise the world to commissioning agents and executives without being even asked how they are going to produce the quality they promise on the low budgets they propose. It is just accepted, with no follow-up, and the first to be cut is H&S.

- I don't think the presence of a H&S office on every single set is necessary. The message ought to be that safety is everyone's responsibility and that no one should be made to feel that they can't speak out when they see something they think is a risk / hazard. My experience is that people do watch your back as much as they can. It's the temporary nature of a set / shoot that presents unique circumstances relating to H&S, so it's got to be a collective effort when it comes to spotting hazards and making your colleagues aware.
- On most US Studio productions shooting in the UK there is both a helpline and a H&S Officer
- I think all are good ideas. Smaller budget shows may struggle to have designated officer so a helpline is good if there's any concerns. Bigger budgets shows should defiantly have a health and safety officer.
- I think most crew consider the 1st AD is already this person, and that works well. (I realise this functions only if the 1st AD is competent but in my experience they usually are.)
- Currently the person ultimately in charge of heath and saftly is also in charge of the schedule, its a conflict of intetest. that person is the 1st AD
- AH!!! ITs here!! YES!!! I WANT THIS!
- A H and S officer must pass on concerns anonymously.
- 1ad is already the point of contact, no? crew being first aiders is a terrible idea- this should be changed Someone to be designated on larger shoots with stunts/SFX etc. Not necessarily on smaller shoots.
- I believe all three would be invaluable to give greater weight and understanding to any complaints/concerns.
- Can't imagine productions would pay attention to any of these measures. The studios themselves are not accountable due to the constant setting up of sub-companies that are shut down at the end of the shoot....
- But this person would be redundant without budget increases, unions, solid minimum rates and set working hours. Production managers can't provide a safe working environment if they aren't supported, financially and legally, to do so.

- A clear process and reporting chain in production and a culture that encourages anyone (no matter how junior) to be able to report a concern and be entitled to follow up to know if a problem has been actioned.
- Absolutely the last one, 100%. It shouldn't be a crew member. currently it is, its the 1st AD, but our hands are full trying to please the director and keep the crew happy. H&S should be a separate issue with a designated person.
- Pay for time with increasing penalties the rest will take care of itself.
- We r going to need someone that has the authority to shit something down with Th our bring bought by the studios. You have to remember the studio will try whatever it has to to save money and time. 4 example, certain teachers that are sticklers with young actors getting their school hours won't be asked back. Teachers whom will look the other way and are "friendly" to Production will be called first! See it's imbedded in the system. Production "friendly" means you r willing to break the rules so you can have work which means you have \$ and insurance. When the bills have to be paid and the insurance is a must you get crew they are willing to make those concessions.
- I look to the first AD on these matters on a general level on set, and to my grip for my personal safety and the safety of camera work practice. I am happy with this, but it would be good if this was official and written into a rule book of sorts.
- A crew member volunteering would not be a good idea as this person could be the bully himself (this has happened in one of my recent productions). A phone line could be good but it should not only cover the current production we work on. Sometimes the person who has been bullied wouldn't be able to talk about it during the production so it should be a phone line accessible for all productions.

- It would also be good if the production offered a survey for crew during the production so they can then anonymously tell the production about the problems they experience. That would potentially make it possible for the production to resolve the issue under that production rather than improving only for the next production.
- We need to get out of the habit of having 'advisors' and have H&S officers capable of stopping things when they need to be stopped or altered.
- I think a dedicated welfare officer on set would be a way forward. Someone set up for crew to pop in to see but also someone who calls on crew at random to check on well being, tiredness, depression etc.
- The health and safety officer should NOT be employed by the production
- these all sound good. a crew member may be harder to approach than an anonymous phone line, as usually the chief reason people dont speak up is that they are afraid of losing their jobs. the phone line must be widely known about and encouraged if it is in place
- Unfortunately every Health and Safety officer I've seen on set has been very reluctant to raise any serious issues with Production, whether through fear of affecting their job prospects or by just being a 'yes' man. The few who do speak up are quite often replaced. I saw exactly that scenario on 'Indian Summers' over a Asbestos matter and on 'Vikings' over on-set smoke and fire fumes.
- More time given to to rehearsal and preparation for stunts and any other high-risk activity. Including open rehearsals that crew can watch, and rehearsal periods (days/half days) as part of the 5 day working week. The idea being that technical crew have more time rehearsing their roles in the filming of a scene/stunt as well as the performers, without the pressure of a shooting day. Also more freedom for stunt coordinators (and other liable crew) to halt filming and/or expel crew members at any level if they are not behaving safely on set. The pressure to complete a days shooting is not worth bad practice.

- I think if H&S responsibility falls on just one person, and people know it's that person, that could open them up to a little bit of light bullying or a sort-of "be a team player" attitude that's common in the industry anyway. If it's a larger organisation which cannot be swayed, I think people would feel more confident approaching them and more confident in trusting them to solve the problem.
- People are yo afraid yo spesk up especially if your s daily as you won't be asked back .
- The cost of a health and safety officer on set every day would outweigh the risks posed by the average days shoot with experienced crew.
- Although having had designated health officers in the past on set this can also work against itself. They have a conflict of interest once they are employed by the Production.
- Mandatory H+S training that EVERY crew member has to undergo- paid for by the employer- the same as in the US.
- 1'st AD would be my fist contact if I see an issue - or line Producer. Either I would expect to deal with any concerns
- The 1st AD should be a person you can approach about any safety concerns. Most of the time I feel you can. But if you have a weak AD who is keen to please Production rather than taking difficult decisions then it gets more complicated.
- A H and S officer must pass on concerns anonymously.
- But that H&S officer has to be good! There is a real problem that the industry lacks these good personnel. It's not a job that people want.. and a massive recruitment drive is needed from other sectors.
- Phoneline for sure can be an online form as well
- A A lot of h and s people I've worked with don't seem to be thorough enough and are not that respected.
- Health and safety is all very well on tech recces but we should have someone present all the time. It's not fair to leave the responsibility solely at the door of 1st AD/LM/Producer
- As per in the US with their unions-a phone call shuts down the production.

- There is NO WAY a crew member should have ANY responsibility for H&S concerns ESPECIALLY relating to COVID. There should be an ABSOLUTELY INDEPENDENT Health and safety officer/supervisor who's word is the word of GOD.
- What is needed is a balancing of power within a production. Producers have all the power to employ or sack a freelancer. A strong union membership fighting for better conditions is needed.
- I like the phone idea but a lot of the issues during the active shooting time, been able to step off and make a call is not always possible due to the work load and location. Any acting that could be take would be to look at a past event and not prevent a current issues in set. I also think no crew members should volunteer for this as well as their own role. this is a big responsible and can't be added onto some ones work load. It's like having a runner who is the first aider ... Where's the first aider ... Ow they off helping second unit.
- I can't tick any of those boxes as it's not as simple as that.
- It says I have to answer but I did not want to tick any of the boxes above. 1. anonymously - I don't think that would work for enough people to trust and therefor use. 2. Good luck to the 'volunteer' - didn't they used to be the union rep ? 3. designated Health & Safety officer - If they are employed by the production then they would not be impartial enough for some people. In short I don't think any of these answers works as presented.
- No crew member who already has a role on the shoot should take that responsibility (just like with the proposed Covid advisor). However, it's easy to have a designated officer, or someone to phone and speak to about concerns, but it NEEDS to have an impact. Whoever the officer takes it to needs to listen to the issue/s seriously and take action.
- Anything other than the phone line suggestion is traceable to who made the complaint which is potentially a problem for that individual.
- With the attitudes in the industry i've already bought up, having a volunteer from the crew would put them in a difficult situation as they may seen to be "difficult".

- An overall redressing of shooting hours and schedules. Productions being upfront and honest with crew about why a particular day needs to be longer but limiting these days where possible and asking crew politely. Usually they can guess from the schedule but I think open honest working practices and shorter days with some concessions would go a long way. (Or long days but a 4 day working week to compensate)
 - Anonymity is very important. Crew members are always departmental, so it'd be difficult for someone from one department to go and see someone from another. H&S officers are a difficult area. They're often from the company favoured by the producer, so there is an incentive not to rock the boat. I've seen H&S officers not even get off the recce bus at locations because they know they're going to fill out the RA by the standard template. I've also had conversations with them in which they dismiss the concern as unreasonable since it would cause difficulties with the schedule. Independence and anonymity is paramount.
 - Health & Safety officers tend to be seen as working against the crew and have rarely (if ever) been treated as part of the crew. There is definitely resentment towards health & safety, which some crew regard as being "over the top".
 - We need to overcome/overhaul the idea that the Health & Safety Officer is there to protect the Production Co/Producers. They must be seen to be there for the whole crew. We will have to figure out new approaches to achieve this.
-
- Would have to be anonymous - I wouldn't want my HOD finding out that I spoke up about the production or something.
 - H&S hotline is standard in the US.
 - I am currently on a show (which will return post-covid) which has a policy of "raise your hand for safety" which means any crew member at any time can approach production or the ADs to say they feel something is unsafe. This to me needs to be on every set with every production. There

also needs to be a written trail of information for any concerns that are raised and resolutions that are found. This then helps to hold people responsible for any issues that may be raised in the future.

- I have been working in the FILM/TV industry for the last 10 years - every production I have worked on has had a H&S officer or production contact.
- Nobody will do any of the above by their own means. So if the H&S officer does not depend and is not being paid by the production... maybe it'll serve as an independent voice.
- But has to be independent of film but they pay
- I think Denmark have a regulation like this and a designated H&S officer means that it is their responsibility to manage this, it is too much to put on a crew member in another department alongside their own role.
- No crew member should be the face of Health and Safety on set, it puts too much pressure on an individual that already has their own departmental commitments and also becomes a target. I much prefer somebody independent and impartial to oversee H&S complaints and infractions, who is not on a productions payroll and thus not under their influence. Self regulation is a farce when nobody in a corporate structure wants to take accountability.
- We are going to be having this post COVID outbreak anyway, they could have this wider remit.
- Crew members already have a job. They shouldn't have an extra job put on their work load for this and crew reporting wouldn't have the same sense anonymity.
- Health & safety officers are always on the side of production so are as useful as a chocolate tea pot !
- I feel that the phone line option could take too long if there is an immediate problem on set. A designated Health & Safety officer is the way to go that is well and truly trained in the understanding of the dangers on set, but also how to work with a production to ensure the desires can still be achieved. Some one that just says "no" to everything won't help a show, and ultimately will end up probably not being including in the

crewing of jobs. If they are great at helping create a safe environment they will become a valued member of crew in a similar way to a medic. I feel all HOD's and higher up crew members should already be unofficial designated points of contact for their own department.

- Health & safety officers are always on the side of production so are as useful as a chocolate tea pot !

- Someone who can't be "bought" by the producers.
- That at the start of every shoot the 1st AD makes it clear that ANYONE has the right to question any decision on grounds of safety no matter where they stand in the hierarchy of crew/cast.

- If it was a crew member the same issue would be present
- There is far too much pressure to accept everything thrown at us, and not "be difficult" in fear of losing further work.
- Would have to be someone through which feedback is anonymous to avoid embarrassment
- I believe camera dept are already looking into a protocol.
- There is far too much pressure to accept everything thrown at us, and not "be difficult" in fear of losing further work.
- I think the concern is nobody would want to speak out as productions will general know who it came from, and again the fear of further employment becomes a concern

- Crew member would be in a compromised position for future employment
- In the US on union shoots (most are) we have the Key Grip responsible on set for H&S issues. We also have an anonymous union telephone hotline for immediate issues. And technically a medic on set at all times though sometimes I question the expertise of many of them.
- We have fren have H&S officers on large budget films... most of them aren't worth their salary!

- Whilst a health and safety officer sounds like a good idea, I've heard of bad experiences with for example the health and safety officer for all of Kudos Productions who seemed to just get paid a crazy amount to be on productions side and not the crew's.
- I thought that was the Key Grip anyways?
- People like to remain anonymous but there is no point having a phone line for concerns IF they are not addressed - this is often the case sadly
- Producers to take full liability and act that this is the case.
- It has to be anonymous as we are freelancers and will get black listed if we cause trouble - FACT.
- n.b. any new member must be independent. On a recent production the person in charge of mental health was the producer which was a conflict of interest.
- But the H/S officer should have a proper understanding of every dept's job and what they do, I have seen them many times moan about something trivial but then not notice what could become a serious potential problem
- People stepping forward is an issue. Discretion is vital.
- Independent health and Safety officer!
- I film in North America mostly and under the Collective Bargained Agreement of the union IATSE, we have all three of these statements in place contractually. All crew members have a series of Health & Safety classes (i.e. working at heights, toxic materials, fall arrest) we have to take, pass and receive documentation. This documentation can be asked for at any time and the crew member must produce it. Due to the litigious nature of the USA, certain states are more stringent than others. California is very proactive with Health and Safety protocols. Other states appear to be less. I would reach out to the programs that are offered and peruse for potential options in the UK.
- Crew members are already too busy, there should be an actual health & safety officer on set who is independent from everyone.
- ^ I don't think it would be appropriate for every shoot but once SFX and stunts become involved there should be someone present

- Either this, which has happened on a UK based shoot abroad after an accident. OR / Additionally, to have a Human Resources department who work independently of crew and production who can be a point of contact. Not only for health and safety but for other issues including, but not limited to sexual / racial harassment and bullying
- I strongly approve of the suggestion of a volunteer crew member being designated point of contact. I'd go further & say that should be a union rep, who could also help deal with other concerns such as bullying, contractual issues, people getting paid correctly & on time, etc etc. I'm pretty sure that BECTU would be up for providing training for them. However people are VERY reluctant to volunteer for that kind of role because they're concerned about being thought of as a troublemaker. Producers like to deny it, but there are 'blacklists' in operation & no-one wants to be on one of those. I'd like to see it written in to agreements (like Pact & APA) that it's compulsory for productions to ask the crew to appoint a rep on every job - like it is for Equity reps in the theatre. If it's written in to the agreements then volunteers might feel less reluctant, producers might feel less threatened by it, and both 'sides' might find it's a really useful way to solve all sorts of problems - health & safety included.
- AN INDEPENDENT H& S OFFICER REGULATED BY THE UNION OR OTHER ORGANISATION, WITHOUT PRODUCTION BIAS.
- I do not find that the current health and safety officer on set works at all. They seem to just be ticking the box for production to keep themselves employed. They should be compulsory and not employed by production but appointed to them.
- I don't actually like the reporting on a neighbour approach but have had Health & Safety people on set and then it's very personal some have common sense etc and are good managing the situations but others just make it unworkable I think having a person on set and a phone line if you feel that person is not approachable would help
- Health and safety officer for some jobs would be warranted.
- I think if all three of those were available that would work well, maybe on an escalation system. Designated crew member / H&S officer first port of call, then finally a call to the anonymous phone line if there are still issues.
- But the H&S person has to be flexible with last minute ideas popping up. Ideally if they have worked in the industry it would be beneficial

- If it isn't planned right none of the above will work!! They are insane options. Health and safety when fucking planning.
- I wonder if a visual traffic light system of hazards on the call sheet not a separate risk assessment at the back of a call sheet but embedded with the scene info, somewhere it will be seen. Something for the many dyslexics in the crew members who don't adsorb text in the traditional way a visual code of symbols representing what the text says, similar to the Helicopter hazard hand sheet.
- A 1st. Ad was meant to have this role years ago. But the job has changed into a stage show for the 1st ad - it's seems like the 1st ad role now is to make sure he batters the crew and shows his bosses he can bring it in on time no matter what. The fact of the matter is whenever we ask for 5 mins or 1 min or whatever The 1st ad always pushes us after 20% of the time requested like tbe clock is up. 1st ad have no concept of time when crew ask for some. All prod should have an independent person who make sure everyone is looked after correct from a broad POV. Not just h and s but working conditions le making sure this is what u signed up for. It should not be a given that we happy to do longer hours and further away from home. Proxy
- None of the above!!!! All three options are pointless!! (1) It will range from being misused to incompetent responses. Tried and done - look to the US. (2) Production will have a favorable person there. What's the point? (3) An additional clueless person on set? How about the producer, line producer in person are legally responsible for any accident and have to prove a crew member was acting reckless or irresponsible and are therefore not liable. It would take production a split second to hire competent supervision on set.
- There was an health and safety office on set permanently on a shoot I did in India. It made a huge difference to many situations and we all felt a lot safer because of it.
- Jobs like this should not come down to a crew member having something else to do on top of their normal job. Production have a duty of care and should be forced in law to provide H&S officers and Medics. I would like to see H&S officers more independent as I have found they often appear to be more production than crew friendly
- A person is needed who (when making last minute changes to get the day in) can say no or you need to rethink this. To be devil's advocate, wouldn't they then become the scapegoat should anything go wrong or the day not be completed, not the person who wanted to make the changes in the first place? That person being someone who's had months to prep the shot/sequence in the first place?

- It is not enough to just employ a designated safety officer. They must be given authority to act
- In regards to the crew member being the spokes person, this needs to be almost a random selection, so that crew member is not associated with being 'The One Who Spoke Up ' I think a health and safety officer is good, but they need more training in how a shoot and departments work. The one time I worked on a shoot with a health and safety officer, they were quite counter productive and it seemed more about box ticking then proper health and safety.
- All of the above, reality is everyone works in fear of their own working position and relationships in the structure of production and productions in time of economic constraint pray on and exploit that fear
- Difficult for crew member, as their relationship with production would be compromised
- All those on set should carry a Card showing they have passed a H&S exam similar to a CITB test in the Construction Industry. These cards should be numbered and logged with a database that can be verified with the ability to endorse them and require further training if the holder is in breach of regulations. This includes Producers and Directors
- Any dedicated H&S Officer on-set would require some Industry training before being allowed to be with a Unit. They could shadow another experienced H&S Officer for a set time. This should be an Industry wide requirement and supported and paid for by the Industry & Studios, not individual productions.
- I feel the H & E officer on a film set should be employed by the government or an outside body and not an employee of the production

The Mark Milsome Foundation is about to develop an inexpensive, certified, online Health & Safety training course. Would you be interested in taking this course to help promote better expectations and understanding of modern health and safety across the industry?

- I feel that I have a good understanding of health and safety matters and I don't feel I need more training / courses. What I need is for Execs and PMs to listen to the crew when they have concerns, without the risk of never working again, and for Execs / PMs to take seriously how dangerous it is to constantly pushing crews to work longer / harder etc.
- Only if it taught how to write a risk assessment
- Would this be any different to the Safe Management of Productions or Creative Industries Passport Scheme accredited by IOSH?

- You can't have too much knowledge and you should never stop learning.
- Yes it would be great however it would have to be respected and followed to mean anything not just seen as another "box ticked" by producers
- It would be good to be industry wide and shoulder to shoulder with client, agency and production mixed classes
- There seems to be a lot of provision already.
- Joined up thinking is what's needed and for people to follow advice and guidance that is already in place. Look at the work place from an autistic POV and all will be good.
- There are a number of courses that have been developed and are recognised across a number of industry bodies however it is getting production companies to require them to be taken and kept up to date is the issue.
- As I said above, knowledge of health and safety is good, but it's rushing and being forced into situations is the problem I find. This doesn't change with training. This changes with enforcing new rules and requirements.

- If you don't ensure everyone must do it then it will simply become another job thrown into the pile of extras productions expect runners to have.
(Along with first Aid, Covid Supervisor, green steward and drivers)
- I would welcome an industry standard H&S course (online) to ensure a minimum standard.

- I have stepped away from the industry.
- It would be great if it was an industry requirement. Often there is a lack of understanding of what other departments require from each other. To know those differences would help everyone understand what is an acceptable level of safety.
- As long as I don't have to pay for it The productions should pay for these
- I am concerned how this relates to BECTU initiatives is the MMF not better working with BECTU on this matter?
- I think this doesn't tackle the real issue. You need someone with some balls on set to say stop and think. It's not easy when it's all systems go.
- Saying yes although I have participated in these schemes as a production requirement but tick yes so that these incentives don't disappear.
- I feel this should be aimed at HOD or second in department (2nd AD, best boy...) positions
- In my job I have completed many different H&S courses so I would need to be convinced that any new one was more comprehensive / relevant
- Dependent on cost and time constraints.

- When I have time. I have done alot of h and s training but I think all crew should do some
- I would love to help support this and will message you on the web page
- Also maintain my IOSH safety passport. Crews shouldn't be able to work without proof of H&S competence.
- Also maintain my IOSH safety passport. Crews shouldn't be able to work without proof of H&S competence.
- Would it be l'm conjunction with existing recognised certificates? Safety passport for example.
- Would it be l'm conjunction with existing recognised certificates? Safety passport for example.
- The course needs to be beyond online. There needs to a CSCS / CITB requirement for all crew members. There also needs to be NEBOSH certificates for ADs.
- There are already courses Almost pointless as we take all the responsibility anyway. We need hours cut and regulated. Working hours and six day weeks are the problem
- Producers and production managers need to know this things.
- I feel I am resposible and feel safe on set with current health and safety awareness being good, however I think productions and producers are the problem pushing crew to unhealthy amounts of work.
- it should be compulsory for all crew, especially trainees who are so keen to learn!
- Only however if it included all departments as most health and safety courses and Bectu training only focus on camera grip and lighting departments when 'female departments' are not as focused on when costume make up have extremely dangerous elements to their department that are overlooked
- It would be hard to have your voice heard on set unless you were chosen by production as a designated spokesperson.
- I'm a grip so my H&S knowledge is freely available online, however more understanding of brain function Vs stress / sleep deprivation / long hours would be good for those determining work flow

- But I'd love it to become an industry wide requirement.
- I don't think the problem is with individuals not being aware of their responsibilities re H and S. the problem is with the lack of perspective execs and producers have when it comes to scheduling and especially script changes. It may seem a bit out there but I think less or almost no script changes after production begins would raise h and s standards, cut down on rush jobs, stop depts working at the same time on a set when it's not ideal Or not safe. Cut down on working hours in general and therefore mean people are fit to take proper care of themselves and others. **THINK THIS IS ONE OF THE BIGGEST PROBLEMS IN THE TV INDUSTRY** and linked to H and S in a big way. While I see the point of health and safety courses for all departments I also feel there is a fashion (and I think this is not limited to our lindustry) for courses for the sake of making money rather than improving standards. There will be dept specific courses, that will always be the case but as for a general health and safety qualification, I would only support it as a two level idea. One a basic level without which you can't work on a production of any kind in any capacity. Then a second level for anyone in a management position, HOD, line producer, producer which can only be passed / taken after a period of experience, within an appropriate dept, can be proven (3 years, 5 years whatever is deemed appropriate). And needs to be passed before you can move up and take up such a position.
- I've been on enough courses

- This is a bottom up solution, it needs to be top down. Sorry but at least somebody is trying
- Only if it was to the point and engaging
- jmlmuller@gmail.com
- I am BECTUs rep for the Temporary Electrical Regs BS7909 which although have been active for over 15 years, are routinely ignored. Should this be an area you wish to investigate and advise on, I would be only too happy to help. Mark Thornton mark@sparkyt.co.uk
- However, like many, I've not had work for 3 months now, so would not be in a position to pay for something like this. If all production companies were made to contribute a small amount to MMF, then production could constantly come on refresher courses and have new / younger crew members take part.
- only if I was able to study any up to date regulations
- I think as a head of department U should be informed of the best way to support my team but I also think that it is a production's responsibility to enable me to do this
- Don't feel it's relevant to me
- ABSOLUTELY YES

- Depends on the quality and cost of the course compared to current ones run by BECTU / Other organisations
- Mark was a friend of mine from many shoots and a talented guy, lets learn from his death.
- I have my nebosch cert but would welcolme this move.
- The British Stunt Register already holds Health & Safety courses for all its members which I've found very useful. More awareness of safe working practices can only be a good thing.
- Only because we have our own health & safety courses which have been set up recently as a stunt requirement. I think running health & safety courses is a great idea industry wide
- It SHOULD be an industry wide requirement
- I'd certainly like more details please
- Possibly! I recently attended a compulsory H&S workshop during prep for a TV drama. The session lasted six hours and did not need to. In fact, a more streamlined delivery could have been more effective as attention would have been greater. I think these things need to be about instigating a mindset, not a paper trail. Your suggested online approach makes good sense.
- Depending on cost and availability obviously but yes.
- But depends on cost.
- I don't know. I have to continually update health & safety courses. I'm interested in real H&S rather than the version that ticks the boxes for companies who want to avoid litigation.

- Of course. All training that improves health and safety awareness is invaluable.
- I think that each department can manage themselves, but perhaps for H&S officers, insurance companies (very important) and general knowledge of practices it would be better for a review and they information to be disseminated via the unions and diary services etc...
- Personally online courses go over my head, I learn by doing and watching and listening in real life.
- Of course! I'm fortunate enough that I've undertaken quite a bit of industry H&S and emergency first aid training and encourage everyone to undertake any opportunity for such.
- I worked with Mark Milsome, it's an utter tragedy he lost his life in an accident while filming. It shouldn't have happened and should never happen again. I believe most accidents while filming can usually be prevented if all the risks are taken into account and safety measures put in place.
- A course that is free or low cost available to all crew with refreshers yearly is a great idea.
- The danger with such courses is that, even if it isn't the intention, the responsibility of health and safety starts to be pushed onto the individual crew member instead of being the responsibility of the company and ultimately the studio. This allows the company and or studio to either absolve themselves, or at least keep at arms length, the responsibility of illegal practices with working hours/ travel times.
- I already have a production safety passport...I'd be interested in seeing how different this is.
- Semi retired now
- Depending on cost
- I would want to understand more about it and whether it is appropriate, targeted and could be adopted across the industry.
- As I don't often work on set and often work in small teams I'm not sure if this course will be appropriate for me.

- I have done many H&S courses and believe apart from Covid issues that I am up to date.
 - I regularly do H&S awareness training already.
-
- I would want to make it an industry wide requirement bu production and crew.
 - That's fine but as long as you have nonunion sets and the ability to go work on a film set union or nonunion with absolutely no experience or training will always be the problem. In Hollywood you can work 30 days on a union set without having had any Proper Experience training just because you're related to somebody. Nonunion people don't have any proper safety, job training. Only people who have gone through proper training should be allowed to work on any set. Sad to say though that there are a lot of people who have gone through training who are just toxic male personalities who don't pay attention and don't care so I think we need to work on hiring competent people in the first place. That's how all of this got started there were no standards in place. There are standards for just about every single other job on this planet except ours. Oh wait there is one standard all you have to do is know somebody or be related to them and that somehow qualifies you. And no I don't get paid extra to train your obnoxious kid.
 - I have recently walked away from the Industry after over 30 years because of the way the crew are treated and the inability to be allowed to do my job properly and look after the crew, having their wellbeing as my utmost concern.of my
 - I don't feel it would be of any help if just one person took it. It would need to be an industry-wide requirement.
 - Can we force the real decision makers to watch it?
 - I feel like there are many health and regulations when it comes to tripping on wires and small things but when it comes to the big stunts, there is a lack of clarity and that is a big cause of confusion sometimes.
 - US Studios have H&S courses whenever you start on one of their productions already.

- This is a good idea.
- A bit like unconscious bias training being more widespread and easily achievable online, EVERY crew member and daily should do one at start of every project as a contractual requirement.
- I don't think a lack of training is the problem. People understand what is safe and not safe. People do not stand up to Directors or producers for fear of being ostracised from the industry! This happens all the time.
- We need top-down change - maybe this course should be sold to execs and agencies? Educating people who already see the problems probably won't help. It's the people at the top who don't understand why budget and time is needed to keep people safe.
- I am already extensively trained in H&S and experienced with filming world wide.
- I would take it and push to make it an industry requirement so long as it was limited in numbers and only available to crew certified by crew, not production
- I am in the union in the USA and they have lots of online compulsory training. Most of it is not helpful and it is very long winded. I would probably prefer on set briefings where necessary that relate to what we are doing specifically. I guess it depends on the course you design, but I think the main issues are about general work practice ie hours on set, travel time, and the things you have asked about above. On set we need to know who to look to for safety matters. Common sense and intelligence, which film sets are replete with, can only function properly when people are well rested and work in a respectful environment of equals, that also has clear leadership. Thank you for your essential and important work MMF.
- I would consider it but cost would be serious issue.
- Think it's a great idea though
- I would be interested, but at the same time, I and some of my colleagues has health and safety diploma, but it does not cover all the studios. Any diploma should be universal rather than having multiple from Disney, Fox and Warner bro's separate.

- I have already done an H&S course but otherwise I would be happy to
- I already have to take certified H&S courses.

- You can never have enough H&S Training
- the first time i had a health and safety course before a shoot was after i'd been working in the industry for a few years already, working at height, rigging equipment at height. i was with team members that always wanted to do this work safely, but were often under pressure from those above them to do it no matter what it took. i realised when i finally had some proper training and testing before a job how many times the work i had done in the past would have been in breach of safety regulations, left my family without any legal leg to stand on if something had happened to me and my employer would not have had to take any responsibility for loss of life or income

- It should become an industry-wide requirement, any crew without the training should be required to complete the course as part of their Starter paperwork, and should update their training as required.
- It needs to be a physical course and tangible where could can walk around a set environment, looking at active floor space, looking at kit and be able to see accurately what's wrong.

- There are several online courses already. I undertook one in the past as part of the production passport scheme. And some productions require an online course to be undertaken on different subjects prior to working. Much better to get an industry requirement than spend money creating a course.
- I have often worked on Productions where many crew members struggle to pass Health and Safety questionnaires, often very basic ones.
- I'm happy to take the course, but I've ticked that it should be an industry-wide requirement because it should be! And anti-harassment/bullying/discrimination training should be mandatory as well, along with unconscious bias training.
- I think the issue is not the regulations themselves but in fact the ease in which they are ignored
- I've done the training provided by Screenskills - and think everyone should have H&S training no matter what their role.
- This is only because I have to do health and safety training within my role.
- There are already other H&S courses which I've completed when requested by various production companies. But surprisingly not all companies make this request. I think it should be an industry requirement, with periodic re-evaluation, maybe every 2 years. Perhaps connect it with liability insurance providers - maybe you cannot get insurance without first doing the H&S course?
- I am at the end of my career and think training would be more advantageous to younger crew.
- I have already booked a course to deal with current issues related to Covid and a safe way of working in the hope I can return to doing a job I love in an industry I love.
- Yes
- It was a standard part of my training, and should be standard for every grade.
- Like all things, when you're working 'inexpensive' is inexpensive but when you're not working 'inexpensive' becomes an expense. 'Certified' ? - by whom ? Online is inadequate in my opinion - so is some one rambling on at you crammed in an over crowded, hot back room some where in pre production.

- I would be happy to take it but I would rebuff productions twisting it into being the responsibility of the individual or them using it as an excuse not to hire a specific H&S person for the set.
- Though I think it should be made free to crew members (subsidised in some way by production companies/unions/government). It's all good to make crew members aware, but action needs to be taken from the top.
- However, The problem is not with crew members not understanding health and safety the problem lies with some producers, production managers, putting crew in a position where they feel they can't complain, they can't try to improve things, without being targeted, labelled and risking unemployment! I think we have to be careful that by doing H&S courses for production companies that the onus does not then lie with the individual. Negating the responsibilities of the production company completely
- Maybe, it depends on what it entails and how specific it is to the industry
- This would be a great addition to anyone's training in any department.
- Its a fantastic idea and I encourage this online training course. My principal concern is the vast amount of H&S courses that are already somewhat industry standard. 1st Option, for instance, has a online course that TV crew undertake. In Film, each studio implement their own H&S courses and tend to have H&S talks with all crew before filming starts. Its a saturated market. if it becomes an industry wide requirement; how will this be enforced ?
- I have many courses already
- This is an excellent idea to promote safety.
- It's a great idea and should be mandatory for everybody.

- Some productions already insist on crew doing online H&S courses. We are expected to do this in our own time despite the hours we already work
- I say this because everyone needs to be part of the solution, not just a few people who might then be seen as some sort of 'militant' group of crew.
- It should be mandatory that all crew and cast members go through health and safety training courses prior to filming.
- Bottom line is, safety courses don't work. I have done many including the BBC health and safety courses. Crew health & safety awareness is not the issue. We are all aware of what is safe and what is dangerous on set. The problem is productions skimping on costs and not properly prepping locations before a shoot. One of the biggest health and safety issues in the industry is the lengthy working hours. No safety course will every change that. What we need is changes in legislation preventing productions from working ridiculous overtime. We need lobbying.
- but it should be made a worldwide standard, not just for UK crews. We are all over the globe these days and with the pandemic will probably be submitted to more difficult situations and more distant and odd locations. Producers will be looking for places where they can shoot with less strict H&S precautions for Covid-19.
- Every production company seems to have its own version of this. I would welcome a universal one, especially if it was developed by a trust which has crew wellbeing as its core principle.
- Maybe 'yes' depending on details and schedule.
- I feel that my knowledge of health and safety is unable to change the culture of the film industry.
- Crew members don't need the course. Production companies and producers are the people putting our lives at risk. I feel that this would just shift the blame onto the crew so when accidents happen they can prove the liability was with us as we should have known better.
- Online courses are a good start, but nothing beats the classroom setting for hands-on learning.
- Shouldn't everyone take it before going onset? Could this not be paid for by the government? No should die making a film.

- No, because of previous answers. Most of the time it is an issue of lack of leadership on set. Certified Individuals may get blamed. the system needs to be changed top down. Not bottom up
- I already have sufficient health and safety training.
- I would say yes if i felt it was educational enough by seeing a list of the days curriculum.
- ONLY because I am now retired
- I feel the onus is more on Production to enforce health and safety rules
- But career, now cut short by broadcasters, I feel it is too late for me, but should be legally unforced for the future of new crew who come into the industryI would love to have the platform to voice my concerns bases on the experiences I have had. Mark was a friend and a true professional he should not have died! We last worked on the Durrells which encompassed all that was wrong with a production it's organisation, cost cutting, and suffered the diva actions that led to the loss of relevant health and safety requirements firing of stunt co ordinator, to oversee the stunts that went ahead without appropriate control and led to many of the accident and sometime near fatal outcomes
- Maybe later
- But make this an Industry wide requirement
- It should be industry requirement
- I have done a professional/ fully qualified H&S course
- I think health and safety courses should be mandatory and a basic qualification for EVERYONE who is on set or is working on set.

We would be grateful if you could recount anonymously any situations where you felt Health & Safety regulations were ignored and/or if you can recall any past experiences that could have, or did, result in injury or death. You do not need to mention names or productions and your submission will remain confidential. Please use the box below.

- There are so, so many. Last year I was filming a documentary about Search and Rescue workers who go to natural disaster such as hurricanes etc. I was directing and self-shooting the film. I told my Exec what sort of AP I felt we needed. She ignored me and hired someone who I felt was totally unsuitable. She justified it by saying that he was part of a Mountain Rescue team and therefore he could be in charge of the safety on the shoot. When it came to the shoot, we deployed into a once-in-500-year flooding event. The AP refused to listen to anything I said or so anything I asked him. Instead he decided to go and get involved in doing the rescues that the Search and Rescue workers were doing instead of back-watching / doing safety for me. As a result, I found myself self-shooting in waist-deep moving flood water in total darkness with no-one looking out for my safety. If I had lost my footing I would have been swept away and no-one would have noticed for some time. I reported all of his actions to the Exec the next day. She said she'd talk to him. 2 days later she came back to me and told me that he had complained about me and that it would be too difficult to replace him at that stage so please could we just carry on. At a later date I was on the way to film a wild fire. It was a 7 hour drive from where I was located so I made a plan and suggested we send a local crew to start filming while I drove down, then I would get a few hours sleep in a hotel and get up in the middle of the night to swap in for the local crew and film through the night. The same exec got annoyed with me as she didn't want to have to pay for another crew and said "Oh, I just assumed that you would do an 18-24 hour shift." I had to tell her that I didn't physically think I could do that. This was after I had had less than 4 hours sleep the night before because I had been setting up the shoot, which she knew as she had commented about how late / early I had been emailing her.
- It's all about unrealistic work hours and schedule, unrealistic expectations about what can be achieved in an allotted amount of time and then the travel and having to do it all again the next day. It's the same across Fiction/Drama and Factual Production. The amount of pages of script

expected to be filmed per day has gone up and up on dramas over the years. Factual crews have got smaller and smaller. The pressures are always from producers and budgets. It's all very well producers and bosses saying the words of "be safe," "look after yourself," "take breaks" etc but then they set you work or schedules which make that impossible. They still set the same high creative standards and as a freelance, if you don't hit those standards, you won't get asked back. Budgeting and the Casual/Freelance nature of work (job insecurity) are the enemies of good H&S in the TV and Film Industries.

- Too many really- older crew who have a way of doing something they won't change, stunt men being arrogant and testosterone driven and things being changed at the last moment by either a director or producer. Lack of communication between departments.
- UK crew tend to be looked after when abroad, but safety standards do not always apply to local crews, which can lead to dangerous situations on set. In Hungary, a local crew member on his first day fell 20 feet onto a concrete floor. No harness, no safety briefing. He was badly hurt - luckily no one was immediately below at the time. In a large production in the UK, 2 performers were trapped inside something on set when it caught fire. It appeared there hadn't been enough time to do a full wiring test and check between fabrication and shoot day. Luckily there were able to force their way out with seconds to spare, but it could have easily resulted in severe burns or worse.
- As an AD I often felt that we didn't have enough ADs or locations team for a complete lock off during stunts, which could easily have led to accidents.
- Numerous times with at least 5 different types of scenarios
- I'm in a strange position here as I am production and my absolute priority is health and safety. If a runner or crew member are tired, I'll always get them accommodation or a taxi. I think the 1st AD should shoulder a bit more responsibility rather than blaming everything on production. Do a lot of 1sts read risk assessments? No they don't and they should
- Stoned helicopter pilot. Producer decided to get some pick ups/ details with a 2nd unit of a Car. He took the vehicle onto a live track without informing the primary crew who were shooting laps of the main vehicle on the same track with a Russian arm camera car. This led to a high speed near miss between the 2nd unit car reversing onto the track and the Russian arm vehicle having to make a dangerous high speed swerve to avoid it, almost hitting the main car.

- Over a span of 20yrs on set internationally.... a lot!!!
- N/A
- We were doing a stunt that involved blowing up a barn with extensive fire effects. A barn door that was meant to be bolsar wood was not swapped out and a massive shard of oak door was blown into the air and landed 2 feet away from me and my camera. Terrifying but shrugged off as a funny mistake.
- Devising and Rehearsing fight scenes with no proper fight director/stunt supervisor
- I have been seated next to an open door during the winter months. Doors have been kept open due to Covid, however my seat should be changed, taking the weather into consideration.
- - on location filming, there was a lot of rubble and scrap metal piled high. A spark tripped over a ladder and landed on a sheet of metal which penetrated his leg - sfx fire which got out of control and burst through a set window - filming a car stunt which wasn't properly rehearsed which resulted in the car bouncing off of the other car and veering towards the pavement where all the crew and monitors were set up. The pavement luckily managed to stop the car from mounting the kerb.
- On my current production A stunt on a small boat at sea wasnt rehearsed as planned at the dockside because the lack of daylight and tides meant we didnt have time to get all the shots if the stunt was rehearsed first. This I find an absolutley typical scenario.
- Standing on the edge of a slate quarry in Wales with no hand rails or barrier to indicate the drop.
- Lack of protective equipment to safety do my job. I've ask and told I have to sort it myself. Being assaulted at work by a member of the public and expected to continue to work after without having a breather. Not being used the correct type of van, causing injuries to myself and others when trying to load or off load equipment. If I had more time I could go on. But the biggest issue is production caring more about getting the job done, even if it endangers our lives. We are people and should not be treated like robots.
- The majority of stunts are left till last thing. This adds pressure and does not give enough time. I believe all stunts should be shot first so that there is Appropriate time for them. Talking head shots can be shot another time if needs be.

- In the distant past crew members were expected to adopt a 'self discipline' approach to health and safety plus there was a 'bravado' attitude amongst crew that felt that H&S was not necessary. That all changed possibly due to EU regulations and insurance requirements. I think the main factor in breaking H&S rules has to be the usual rush to complete the schedule of the working day. I don't think it is due to budget or some crew members disregard for H&S. I did my first TV series in 1982 which was a 12 week schedule. We worked a six day week, 12 hour day and two days a week we worked an extended day and broke the 11 hour turnaround. Thankfully, I understand that has changed and most series are a five day week....I hope this is correct !

• 2

- The incident I said above about the crash stunt being very close to the camera and track. Nothing happened but it could easily have. I feel the use of ladderpods needs to be looked at. (Maybe there are guidelines in place I'm not sure) I feel it should be required about the number of people holding the ladder and the health and safety guidelines of coming up and down. Crew being in the car while shooting driving scenes. Better guidelines on how many should be in there. If a director and focus puller and squeeze in then often a follow vehicle is forgotten, leaving a lot of the crew who should be watching monitors behind at the base. It would be better in these cases that the follow vehicles are better equipped, contain the director and the focus puller and dop (if not operating) and other essential crew along with the set nurse or medic.
- Working abroad in a tropical storm. The set flooded and the walls were streaming with water over domestic lights and electrical sockets. Lots of local actors paddling through pools of water next to submerged electrical cables. We carried on despite concerns just so we could complete the schedule. Worst of all we couldn't use any of the footage as it did not match the rest of the film.
- Currently I have Covid as a direct result of the ridiculous health and safety at Casulaty. They rescues to provide testing saying that the 2m distancing, temperature testing a optional mask wearing us enough. I am currently positive but do not have a high temperature and have been wearing a mask at all times.
- Many times I have worked on productions where less than 11 hours turnaround has been given. This never takes in to account crew who drive for up to one hour each way meaning their actual turnaround is 9 hours. Being forced to go in to over time and break the next day and drive long

distances. Accommodation not being provided and being forced to either risk it and drive or spend your own money. Working hours are one of the biggest health and safety issues in this industry and driving whilst being so tired is the equivalent of being under the influence of alcohol.

- Riggers who left precarious construction over night because they did not finish
- A STUNT SHOT ON A BOAT THAT ALMOST WENT WRONG... A CAMERA TRACKING VEHICLE SHOT IN INDIA, (UK PRODUCTION) THAT WAS POORLY PREPED AND EXECUTED.
- Definitely some times I have been up ladders or on a small unstable platform as the production did not fork out for much safer machinery
- The trouble with health & safety, is that the people engaged to enforce/oversee it are invariably employed by the production company. This results in a biased starting point which can rarely be overturned. The h & s officers seem only to see the things that would endanger their position if not adhered to. They would rarely go to the production company with a complaint or recommendation that would be beneficial to the h & s of a construction worker for fear that it would cost the production company more money. They honestly don't really care if we don't have adequate extraction or PPE. Their viewpoint is always biased.
- Three recent incidents just in the last two years in UK, Canada, China and USA: a. cameraman skull fractured during lunchbreak when a car struck him due to lack of experienced location management; b. Expert contributor making own way to location for early start, driving too fast, not knowing the route and wrote off car. c. On day off, expert contributor taking production vehicle for which not insured and overturning car in sudden and unexpected bad weather. d. on unrealistic schedule, rushing under pressure from production manager constantly micro-managing and calling, a senior producer drove a car into a ditch in a remote location almost rolling it, and had to be towed out.
- Filming in unsafe/derelict buildings with asbestos etc evidently present - no PPE provided. Several crew members refused to go into the buildings, prompting heated argument from producers. Filming in unsafe weather conditions - strong wind and rain in exposed cliff areas. Filming was paused several times but not called off until a crew member was injured on set. Filming in caves with known rock-falls, helmets were available off-set but using them was actively discouraged by the 1st AD so as not to spook the actors, who could not wear helmets during takes. Crew had to push for helmets to be brought onto set for use. The location was closed down the following day due to rock-falls

- I chair the Factual committee at Directors UK, and have come across many anecdotes from filmmaking teams who have found themselves in situations where they felt genuinely at risk. In the main these come down to unreasonable expectations within a day, which results in long hours worked without adequate rest - and sometimes with driving to be done under these conditions, and also a lack of support on location ie: only one person on a shoot having to manage everything from driving to logistics and the nitty gritty of a shoot. Aspects of the factual genre are a timebomb waiting to go off. We have tried to make progress by presenting evidence to PACT, and have worked with First Option Safety Consultants on guidelines to try and help mitigate some of the problems - but these have always been met with resistance or a 'nothing to see here' attitude by those who have the power to actually affect cultural change. Personally I hold the broadcasters responsible, because it is the budgets and deadlines that they set that define how productions are organised. But there is way of taking action against the broadcasters - the only organisations that we are able to turn to are either run by the broadcasters themselves or by production companies who are scared to upset the apple cart with the broadcasters whose business they rely on. This seems to be an anonymous survey but you can track me down via Directors UK if you'd like to reach me for any reason.
- Bbc top gear commercial 2nd unit dop who works on top gear No idea of hse and putting him And crew at risk Bollywood film being told that hse is not relevant to them
- - sets being slippery/muddy - sets being too cold, where we were shooting for summer in the mid-winter, SA's being freezing in below freezing temps - burning diesel for Atmosphere where people have gotten sick from the air and toxic mud from all the materials mixing with the mud - carrying equipment that's too heavy up unsecured hills or outdoor spaces - walked into a light stand where I had to have stitches in my head Probably many many more and worse too, just hard to recall.
- As stated above, the SWD needs to be looked at across the board.
- I would be here all day. I work mainly in Northern Ireland where cost cutting is par for the course.
- Sorry but no.
- Certain sets I've worked on have been challenging as from a crew safety point of view. You start off with good safety measures but after a time on that set when you are not meeting the schedule corners start to get cut.

- I have been asked to work overtime or night shoots which have left me exhausted. The first time this happened I nearly crashed my car on the motorway and it scared me so much I have always spoken up if I've felt tired. I've also worked abroad for TV (reality) and had to request an urgent meeting with execs to stress that I would not be allowing anyone else to drive me due to runners abusing alcohol and drugs unchecked.
- All the injuries I've seen have been a result of people rushing ... being hurried up because we're behind schedule. The last injury was a crew member taken to hospital a couple of months ago because their hand was trapped in a lighting stand, which they were rushing with in the rain. We were behind because the director and the client didn't seem to be on the same page, and had spent ages discussing not how the scene should be shot, but what it actually meant!!
- Working a 20 hour day last week the next day on a new production I wasn't able to perform my job at my best. I fell asleep on the way home at traffic lights so no one was hurt.
- I've had a few scares whilst driving on jobs but the most memorable are as follows: I was running on a job that had multiple location changes and on the final part of the day the location was tipping down as we wrapped. This was day 2 of 3 and we had to travel from our location to accommodation in Clacton. I was wet and tired, at somepoint my eyes closed and I woke up to a mercedes beeping me awake as I merged from the fast lane and nearly into his car. I had just done a night shoot on the only night of the year it snowed. We were wrapping out, the floor was wet and as I was walking past the medic (in an empty room) ,with hands full of equipment, I slipped and fell straight back onto my back and head. The medic never acknowledged me even though the sound of me falling, regardless of the fact it made a huge echoing boom in the room which was silent before. I'm not sure if I that and being cold and tired helped my driving but all that in combination with the fresh snow made for a terrifying drive as I fought off the urge to sleep driving along the unsalted roads and the motorway
- Once I was at the tea table in a fashion studio and a giant colorama that was leaning against a wall fell and missed my head by inches. It cracked some plates that were on the table and pushed over the urn.
- The numerous occasions where a lack of sleep or any form of rest has not been considered important, with shoot day/nights regularly going above and beyond 16 hours. The get out then feels rushed, where mistakes are made and can lead to easily avoidable injuries.

- Mainly long working hours on lower budget jobs resulting in sleep deprivation. Cast and crews feel the need to take these jobs when hoping to 'step up'. They put their own and others health and safety to the side at the chance of in a way getting 'promoted'. Because in an office, once you're promoted you're promoted. Its different for the film industry (unless you work in house at a production company, rental houses and maybe more than I cannot name off the top of my head) where we have to step down to step up, over and over again in places that are not as safe for ourselves and others.
- I worked a 15 hour day then we had to hike up a mountain to set after a 7 hour turnaround. Driving home that evening I had to pull over because I realised I had no idea how I had gotten to where I was and my eyes were closing.
- Car driving to an edge of a hill top without what I could see good barriers. A hanging scene performed by an Sa something I later found out. I presumed he was part of a stunt team. This was for the pulling tight of a rope in shot around someone's neck.
- The fact that often hair and make up are in first and finished last, little consideration of precalls. We should be taking a leaf out of the french film industry that do 8 he days. Would get more done if people not exhausted. And too many productions doing 6 day weeks too. Ridiculous. I've know a few people crash cars because of tiredness on shoots. Also working in studio with insufficient working lights, cables everywhere etc
- Yes - a production 10 years ago- crew member became stuck under wheels of action vehicle that had slid down a muddy hill- no provision made for crew safety - access to location dangerous and near in accessible- Access hindered emergency services
- Many times on Pop Promo's and Online content people want to bend the rules, Tracking shots from car windows/boots (with no grip or safety measures), skateboards, no permissions etc. "oh we just want to do this..." sprung out of the blue (because they know you would object) I often have say i'm going for a cup of tea, you do what you want. (They only way you can remove yourself from the situation but it does not protect the crew doing it) Many inexperienced people pushing it too far and one day something bad will happen. Its often frustrating for the AD to not have the back up from the producer but often solidarity in the HODs I find is what shuts things down. Thanks for doing this survey and have a great break over the festive period.

- On the children's production Wolfblood we were filming a scene where by an adult actress and a child actress (age 13) were supposed to in the scene fall off a cliff and be holding on by their fingertips. Callsheets went out saying no one is to be at the top of the cliff unless harnessed etc. They couldn't find a stunt double for the thirteen year old so they sent both actresses off for one climbing lesson and used the real people. Cut to the day...for a start everyone was wandering around un harnessed at the top which made me feel nervous already. Then when it comes to the scene they decide no harnesses on the actresses and instead they had a metal bar around lower back height at the edge of the cliff so that as the actresses backed towards it (the scene starts with them walking backwards), there backs would touch the pole and know when to stop. The older actress on one take, her feet slipped from under her and she fell under the pole and off the cliff. It was a considerable distance and an awful scream and we all thought for sure she would have died. Miraculously she was okay but severely bruised and severely shaken. After no lie, ten minutes and a sugary cup of tea the line producer came up to her to say "are you good to go again now?". They continued filming in the same way all day despite the actresses injuries and no doubt mental injuries and even though the thirteen year old was now terrified and repeatedly crying.
- Have been on a production where the drive to the shed we were based at was pitch black and no lighting. Extras were asked to walk to shed. No lighting was provided around studio lots. Never seen one bit of cabling covered the entire job and seen many crew trip. Worked in extreme weather with no brief on safety. Watched extras, horse department with live animals stand in bogs for hours on end with no water offered and told not to leave set. Seen stunt coordinator/ 2nd unit director bring a stunt forward early that stunts were not ready for resulting in injury and animal injury. The list goes on !!
- Luckily this relates to a minor incident but I worked on a job where the lighting and camera department were consistently leaving reams of cables uncovered or tangled with zero lighting amor reflectors to alert crew. I tripped more than once, and on one occasion damaged my hand (it was cut and swollen for weeks, which hindered my job and caused pain) and not one person helped me up or rectified the cause.
- On one job last year, 2019, on more than one occasion we went into camera overtime. The day consisted of a 5 hour makeup call before an 11 hour shoot day plus a period of 90 minutes to derig prosthetics on the talent. The following days call time was moved an hour forward to 7am

which gave us 6.5 hours maximum to travel 1 hour home, sleep and travel back in. We were not paid correctly for the overtime as we were told that it was 'grace'. Many of the makeup team did not return for the rest of the shoot.

- On many, many occasions I have completed a day of filming (often on a period drama with extended pre-calls and de-rig requirements) driving home shattered, arriving at 10pm with a 3am alarm call the next day. It just isn't sustainable and impacts hugely on the health of the worker.
- 1. Once on a commercial in Morocco 15 Years ago we were filming a snake being charmed out of a basket. The focus puller pulled his tape out to measure the distance to the snake. I grabbed his hand and asked the 1st AD if the snake was poisonous, after some discussion it the snake was found to be fanged and poisonous! 2. On a BBC shoot more than 10 years ago a real slaughter man was brought in to pretend to shoot a dead pig, the gentleman asked me to move the dead pig from in front of a back light as he was concerned when he shot the pig the 'projectile' may bounce up from the pavement and hit the back light lens. I immediately stopped proceedings and went to find the BBC producer. I recounted the events to him and he firstly refused to believe me, I demanded he talked to the Slaughter man, he did and then the Producer returned to me as white as a sheet. Unbelievable. 3. On a recent high budget superhero film. There were a number of occasions where I was very concerned. A) A technocrane was lifted over a working set, I immediately asked the 1st AD while we were still on set, he advised the crew to take shelter inside sets under the path of the crane as protection, I pointed out that this was futile since a falling techno crane would crash through any set killing those underneath. I called the Health and Safety at Leavesden officer who was on our shoot who told me he was only employed two days a week on the job, he said a specific request should have been put in to move the crane and no one should have been underneath it. The Grip dept I assume had not followed procedure I suspect. The 1st AD was generally poor with health and Safety. B) Next occasion was filming with 300 extras running at camera. The 1st AD (American), chose to let the extras run at camera on the first rehearsal, I was using Steadicam, I had the common sense not to run otherwise I would have collided with extras. C) We were filming a scene in a boat on the backlot in an artificial lake, (same set as the Technocrane incident above) with an actor rowing an oar in water, the oar was in the path of an explosive jet water effect, on a rehearsal the oar was caught by the water jet and the actor could not control it and the other end of the Oar landed 18 inches from the lead actresses head. I shouted at the 1st AD who I guess did not hear me he immediately reset and the same error happened again. D) Whilst filming on the Charles Bridge in Prague at night we were using the Technocrane, I asked the 1st AD to keep the

actors out of the way whilst we rehearsed a fast move. He said he would as we rehearsed the 1st AD lost concentration chatting to the actors and the actors walked into the path of the crane , the camera end almost hit the lead actor so we aborted the rehearsal , I had a very tense discussion with the 1st AD telling him what had occurred and demanded his attention. he did not really take our concerns seriously. I had discussions with the American Producer , the 1st AD and a UK shadow 1st AD about my concerns telling them I was concerned about safety on set . I have no idea if the 1st was ever taken aside.

- As above.
- In experienced directors (and subsequently their producers) not having thought out shot lists/story boarding the day which the 1st AD is aware of in advance. When surprises are thrown in at the last minute...all HODs want to enable a director's vision and unless they are experienced then they often just go along with requests for fear of appearing difficult otherwise.
- Ive been on jobs where: Doing Stunts in a rush at the end of day type situations - Ive been on a job involving horses where we had a stunt crew with the horses and we rushed to film a scene at the end of the day and on one of the takes the horse which was meant to just gallop past the actors. Due to not rehearsing and rushing the horse went out of control and nearly stampeded the cast and crew, luckily the rider was experienced enough to control the situation but i felt that was down to poor time management and production not making a decision to push the scene to another day where we had more time. Filming in Buildings that were derelict and deemed safe but had dangerous structural problems - I was on a job filming in an old house where during filming a glass ceiling shattered because being covered up for light reasons and heated up to a point where glass expanded to point of shattering and falling on the crew, luckily were the glass fell there was a minimum amount of crew and everybody came away with minor injuries but it could have been worse.
- On a recent shoot a VFX Data Wrangler had a potentially fatal car crash on the way to location after weeks of location filming with inadequate turnaround times and accommodation being over an hours drive from location. Hours worked in post-production are usually unmonitored and

overtime often unpaid, but always expected. Mental and physical health issues, accidents, suicides in VFX relating to unsafe working practices that I have seen and experienced are all too common.

- Rather than share instances when we've either been lucky or not, I think it would be more helpful for me to stress again that good practice filters down from the top in the same way that bad practice filters down. Accidents do happen sometimes, and sometimes there is nothing that anyone can do about it. However, the number of production companies with a poorer reputation for the well-being of their crews are not so few as any of us would like. The people at the top set the agenda, those on the crew have a choice whether to do the job or not, or to walk away if standards are not high. This ought not to be the way things are. Having said that, I know producers and directors who are absolutely spot on when it comes to health and safety.
- Resetting actions vehicles at the end of the day in a hurry to avoid overtime nearly lead to a crew member getting run over on a very popular UK TV drama Fire lanes in studios blocked by equipment
- I just think there's tiredness and the speed of production means things have to 'get done' More prep time should be allowed accross the board to allow for H&S assessments along the way
- None that I've witnessed
- I was working on the film Annihilation and was asked to stay late and dress a set after a long day that started at 7am. It was about 9.30pm and I was up a ladder dressing. I was so tired I missed the step on my descent down the ladder. The only reason I wasn't seriously injured was because I fell into a packing crate that meant my head was thrown forward and not back. Behind me was a sharp metal staircase. My foot caught the ladder and it hit me in the face. I was treated in A&E for severe bruising to my cheek. A health and safety officer took a statement but I was never approached by production to investigate why I was working at height after such a long day. I've worked on numerous sets when late decisions by film/TV/Commercial directors, producers, agencies and clients have meant that I've struggled to keep awake on drives home. I haven't had an accident yet but that's been pure luck.
- Too many to mention!

- My worst experience personally was on a small budget film where my request for additional crew was undermined by the production manager and the DoP. The PM didn't want an additional expense and the DP wanted his shot. The result was a near fatal accident. This happened in the UK. In hindsight I should have stood my ground. This is where experience and confidence to use one's voice is key. I find the bigger studio pictures easier to deal with. The smaller productions often view you as being difficult because they just don't know any better. They look at you like "what's your problem? This is what we did on the last one. This is how we always do it!"
- I worked a one day shoot, the gaffer was blacking out the windows of this warehouse on the roof. It wasn't safe to walk on the windows were made of plastic and wouldn't take the weight of an adult. I felt nervous and In the end he fell through one window and dropped to the floor (about 20-30ft). On this occasion I wish I'd raised my concern but felt like it wasn't my place to say. Also the gaffer should have known better but sometimes we put ourselves at risk to do the upmost for the shoot. This is bad practice and should never be allowed.
- There have been several times on a few different production of working on non locked of roads. Also there has been a few incident were working at a height or around water that the correct health and safety has not been followed, either opertors trying to lean over a ledge for a shot or hang over water. Also there has been a few times were inexperienced operators have performed move such as a set up on a standing crane with no training and have tried to step of early luckily the grip has always pulled the back.
- A recent production meeting where the Executive Producer questioned the need for traffic management as part of a sequence that read as requiring a stunt coordinator. This question then derailed any conversation about the genuine stunt requirements of the day.
- I was out in the road to stil traffic although we were not legally allowed to stop traffic. I had cars beeping and shouting at me and told the team I didn't feel safe doing this. I had no high vis on and legally wasn't allowed to do this. Just to stop the cars for a shot looking out a window. I was a runner at the time and was shouted at when cars wouldn't listen and drove through. I have felt unsafe many of times where they rush shots and have to reset crowd quickly when there's cars reversing/horses moving around - many of my crowd have nearly be knocked over or stamped on by horses as never given enough time to move people around (all about the money) I was also knocked over by a minibus on set, luckily it was driving very slowly but lots of people around and not enough space for vehicles to drive, he pulled into me. Luckily he must have only been going 10mph but was a very shaken experiance, the mini bus driver was sorry and it was due to him working 18 hour days and not concentrating

and being a bit hectic on set. Production didn't really do anything in regards to this Instance I was taken to hospital and given then rest of the day off and had to be straight back to work the next day. One of many situations.

- Call me on 07817 678925 Rhys Summerhayes Interim Vice Chair ADGUK Assistant Director Guild UK We now have 750 plus registrations and should combine forces to make real change.
- Having been a victim of an accident which like Mark's occurred in Ghana but obviously with not such tragic consequences but was life changing nonetheless, I fell (quite literally) victim to a very dark unlit Unit Base. When consulting with a QC regarding suing the production for being left to work in an unsafe environment the legal argument was that it might not have been a Ghanaian law requirement to provide sufficient lighting. Thankfully this argument did not prevail but attention must be that UK H&S law must be adhered to wherever you are working for a UK company.
- .Thankfully no
- I break my turnarounds regularly
- I think that crew members who have a travel time of over an hour should almost always be put up. There have been countless times in the last year where I have been driving home and struggling to keep my eyes open while driving, and nearly swearing into a neighbouring lane.
- We were shooting on a rock overlooking the sea , I felt crew and actors were at risk . I felt that our stunt coordinator was lacking .
- I have no specific experiences to recount, but I will say that the lower budget productions I have worked on have ALWAYS been more considerate of the needs and health and safety of everybody on set. This has included shorter call times, frequent check ins with everybody on set, and better organisation of travel. It may be that I have been very lucky on these productions, but my guess is that because there is less money involved (and therefore less money to lose): A) there are fewer people on set, and the producers have a more active role in the day to day mechanics of the shoot and B) the producers are by necessity more invested in the wellbeing of everybody on set On the bigger productions I have been involved with, I have either not known who of the many people to raise concerns with, or have felt that everybody is too busy and important to

hear said concerns. A clear and concise introduction of who to liaise with on big sets should be the norm, for both cast and crew, and the bigger the production, the more of those liaisons there needs to be.

- Unexpected three hour overtime when the communication has been garbage all day. Nothing like expecting to finish a day at a certain time, only to be prepping for possibly dangerous work for another 3 hours, to then de-rig for an additional hour and then drive home however long that may be.
- Coming from a military training background, often with over a thousand troops and nearly as many vehicles on a 2000 mile square training area we have the the Tripe S or S Cubed radio protocol. Whereby if you see something that is not safe and is a threat to life limb and sight, any person with a radio regardless of rank or standing, can call STOP STOP STOP on the radio. That radio call is repeated by anyone hearing it on all nets. Then immediately all driving, movement, and training stops, tools are downed and HOD have to check in on their crew immediately. The originator of the STOP STOP STOP, then gives the reason. Its investigated, recorded and NO disciplinary action can be taken against that person. Then the Producer can give a S CUBED LIFTED call over the net which is repeated. Once they are happy that things are now safe and the problem is sorted. The culture is that no one is disciplined for health and safety concerns. In fact it is encouraged. At the end of the day a report is submitted to the H&S safety supervisor and kept as record. Anyone caught giving the originator a S Cubed a hard time is a sacking offence regardless of rank or position. This S Cubed system I have seen in place and it has saved many lives in the British Army. The film industry needs a hotline number, desperately I have lost several friends due to them crashing cars after long shoots,
- Long hours, coupled with a long commute mean exhausted when driving home. Have to stop numerous times so that I do not fall asleep whilst driving.
- Being stuck in between incoming tides on a beach with a lot of equipment and the life guards telling us to get of that part of the beach immediately. The first ad and director still telling the cameras to turn over to get the shot with total disregard for peoples safety.
- Stunt man seriously injured on Harry Potter Sfx tec killed on Batman rehearsals Injury's on bond movies more than one I am aware of on multiple movies Stunt women injured on captain America Motorcycle rider racer stunt woman killed USA dead pool Stunt man injured fast

furious A wide range of other Incidents and near misses across high and low budget movies and TV shows in the U.K. and abroad over 20 plus years

- Working on a very long running and major film franchise in 2019, we were operating a drone while there was also a helicopter in the air, surrounded by a lot of crew in a restrictive location. We were filming a major stunt sequence involving a vehicle chase and vehicle flipping. Following days of crazy hours, our drone crew were exhausted and I raised the issue with the production, observing that the drone pilot was tired and in control of an aircraft capable of killing people. The reaction from the production was specifically that "everyone is tired". I was horrified at this, but you could see that the juggernaut just needed to keep moving and any problems were not welcome. We were thrown off the production, in part due to the fact that I would say we were considered "being too much trouble". This incident has made me exit the aerial filming and feature film sector of the industry because it is clear that from small productions, to major feature films, the presence of a drone on set (ours weighed a massive 40kg) has become routine, and consequently treated with insufficient respect. From that perspective H&S - I certainly believe that drones on set needs a major investigation. I would caveat that by saying that at the level that I was working at, and in the case of most of the professional film/tv drone operators that I know of, H&S is taken very seriously. The same, however, can frequently not be said for the productions, then that eternal balance between saying no/yes is left as the difficult choice of the operator. If you are investigating H&S on set, I would certainly take a very serious look at drones!
- The drive forward for Continuous day shooting , with not even a lunch break . Compromising food safety with Food being told to sent to set in thermo boxes and the risk of not being at a safe temp to eat when crew finally manage to get it , which some days that can be up to 2 1/2 hrs after it had been sent down. Thermo boxes are designed to transport hot food to be eaten straight away.
- Nothing that stands out particularly other than generally outlined in previous questions.
- It was once suggested to film on an 'abandoned' railway track when dusk was arriving and we happened to be beside it. There was heavy debate but not pressure to do so and the crew put their foot down to not proceed. Another occasion and I think this is more a systemic problem especially with the smaller budget indie or documentary is travel time and accomodation not being considered. My friend and colleague, a 2nd ac was put in the position to drive the camera truck which had to be picked up from the camera rental house in the morning. We were not provided

accommodation and the nearest affordable place we could obtain was an hour away. This is in London. I travelled with him to be a second set of eyes but our day lasted from 5.30am to wake up, pick up the truck, then travel an hour outside of London for location. We didn't wrap until very late and after returning the truck to the camera rental house after midnight we eventually arrived back at our accommodation at about 2am. Then a call time of 7 am the next day. This was a three day test shoot for a show that was produced in full for Sky.

- Mostly working hours and travel time impend on health and safety of the crew. Although shooting hours can be "normal", due to depending schedule there are pre call and wrap times set in place. It prolongs shooting hours by sometimes 2-3 hours. I personally blame over ambitious schedule and demands from the production companies to shoot fast and shoot a lot!
- I was on a shoot where a sound recordist fell through a wooden platform - he wasn't seriously hurt (but could have been) rather than stop filming immediately and assess the situation the director insisted on carrying on, in order to appease the talent (who wanted to wrap as quickly as possible)
- Too many! For documentary/ non scripted it mainly relates to very long hours and expecting junior members of the team to do most of not all of the driving. I have had two very near missis in cars because the runner was young and exhausted
- "How Did A Live Round Got Inside A Prop Gun That Killed Brandon Lee, Son Of Actor, Martial Artist, Bruce Lee?."
- I thankfully haven't been involved on a production where a serious injury or death has occurred. However, I worked recently on a production where many sets were raised 5 feet off the floor on removable platforms. When the schedule was slipping, if platform pieces had been moved the ADs would often rush the crew to continue working before steps or apple boxes were provided to aid stepping off the high platforms. Although no serious injuries occurred, there were at least 3 occasions when a crew member fell from the 5ft height onto the concrete floor, requiring first aid. I think this is a good example of a relatively basic health and safety issue being ignored and placing unnecessary risk upon a crew working long, intense hours.
- I personally had a strangulated hernia on a kids EBU film - successfully sued for compensation. Heard a camera operator broke his leg but was paid for time-off to avoid litigation. Prevented a runner travelling over 300 mls round trip to collect kit after wrap. Young design assistant was

electrocuted on 'Alfie' due to propmaster not employing qualified practical electrician. She was paid off. So much gets covered up hence lessons never get learned.

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- I work with drones on features etc. Often, our safety rules are flouted & ignored especially in the stunt fraternity. There seems to be a disregard to what is essentially, an extension to the camera dept. We are often rushed, with no rehearsal time & in the fading minutes of the day. Its only a matter of time before a very serious incident or death occurs. Our roll is just as important if not more dangerous than any other camera rig on set. It has to be respected. It is safe if our RAMS are executed properly often at the behest of production. Drones deliver epic shots and great screen value and are operated by industry professionals. We expect to be inclusive to the rest of the crew. Sometimes, this is far from the case.
- Mental health now as big a think as physical health. Driving (in action or to get to work) remains in my experience one of the worst things.
- I've recently gone back to work and Covid health and safety procedures are repeatedly broken including ignoring social distancing rules on crew minibuses in order to fit cast in which doesn't feel safe. As a runner I've been asked to clean and tidy areas including location and unit base with my bare hands. One time I inadvertently picked up a plastic bag of used needles. Also while in a junior role I (a female) was told to support a different department during a nightshoot in an isolated area of a large location. During this time I was sexually assaulted by a male crew member who took advantage of this situation.
- Shooting with the flow of traffic, this wasn't as a stunt, but our crew members at very high risk. Extremely long days on camera, with very early costume and make up calls and very late strike times meaning hours were huge. Causing me to fall asleep in my car while driving.
- Please have an e-mail and a phone line as part of the foundation service, as opposed to just collecting data.
- Being on top of a crane standing on the basket putting scrims in to a lamp

- Often because of tight schedules myself and particularly my lighting crew will work very long hours sometimes up to 15 hour day and at times for weeks without any breaks due too the size of pre lighting required. I have witnessed stunts going wrong because not enough time was left to do it correctly. Often it seems, in TV production particularly, they leave it to the end. Production are excellent at most H & S issues and regulations except the hours worked,.
- Mainly weather related- Working in a marquee in extreme weather conditions whilst it was falling down around the crew and supporting artists. That marquee was used frequently afterwards. In the same marquee the next year a solid metal beam that held the ceiling up came loose and connected with the head of a crew member. Filming continued anyway after several people witnessed the trauma and we had to continue to use that marquee for the remainder of that location. On set, due to weather conditions a large light box that was hanging from a crane came loose and was swinging freely above the set. We all evacuated but continued to film. I was a in a collision with another vehicle in the early hours of the morning travelling to set. In my time I have witnessed stunts and other crew being pulled into things last minute "to get the shot" or being rushed into a situation that requires patience, time and the right training from everyone involved.
- Two fires on a polystyrene set and the fire alarms didn't go off. Two hour drives to and then from a night shoot as our HOD didn't feel we needed accommodation and she'd rather have the mileage money. Made to drive through thick snow for 40 miles to get to work. The shoot was then cancelled after we had arrived. Unpaid overtime for trainees until you hit a 14 hour day
- I was on a splinter unit once doing up and pass car shots. I asked the stunt team to be aware of where the camera and crew were on the road but on the take, the car swerved incredibly dangerously close to me where I felt endangered. The producer was present but didn't do much tell the stunt people that it was not ok.
- you guys put the camera there and stay with it you will be out of the way. while we launch a car off a cliff with a canon. Thought ; hmmm i dont feel right I am moving further away. CAR CRASHES (not at exact spot but too close for me) Thought: I so glad I moved back.
- Driving home for 1hr on icy country roads in winter and during an extremely long period of night shoots. We had 4 and 1/2 hour pre calls, 10hr shooting day and 1-2hr derig. On average 16hrs working, 2 hours commuting and very little sleep. There were RTA's.
- I've seen cranes falling over. Parts of heavy equipment fall People get burnt

- -a production rented a chapman dolly without a grip. me, the trainee, was expected to push it (it wasn't a simple one or two shots. the whole set up was a 360 track around a set). When I refused, the focus puller made me feel guilty for it. We let a runner push the dolly which later that day ran off the tack & landed on my foot with the entire rig on it. -production didn't have a lighting person- it was really small skeleton crew shoot (DP, me, producer, director and 1 runner). The DP had asked the runner to put up one of those clunky old light panels. They put it up on a very skinny stand and within seconds it landed on my head. I was sick for a week, turns out I was concussed. When I spoke to the producer (present during the accident) they ignored me & to this day haven't addressed it. That could have been a serious head injury & nothing was done about it.
- On many productions my concern has been sleep deprivation and a lack of understanding that someone may need time. There is often someone patronising you if you say you need time off. Also productions and on set crew (AD, HoD, etc...) often ask you to be quicker which has resulted in rushing causing accidents, mostly small but with the potential to have been detrimental to your health and work. It would be nice to see a production that schedules a day that is easily completed without the potential for people to crack mentally and physically.
- I was injured when production hired some "local help" to take crew to set as it was no passable on foot. There was a fault with the car and I ended up with a whiplash type injury, which 18 months later, still causes issues. We were working outside of the UK and I do not know whether that country has things such as MOTs to check the cars road worthiness but I feel like a little more forethought from production and locations would have prevented the last minute employment of people/ vehicles who were not aware of film set regulations etc.
- Strikes and pre rigs are usually more stressful times and high number of small accidenta
- A rushed stunt on a feature film caused a stunt performer to severely injure her back. This was easily avoidable but the whole production was rushed, so the stunt team was unable to properly prepare.
- In torrential rain in a muddy, steep, difficult location, despite a lot of people falling, production did not pull the plug on the day until a crew member fell in their back on a rock and slipped a disk in their spine. In torrential rain there was water inside, on the ground of a set build on location. The grip got an electric shock off the dolly and track that went live due to live electric in the water. There are a lot of falls and injuries beyond this where set builds on locations have failed due to the age of the constructions. Countless motoring crashes due to fatigue of working long hours and or driving long distances.

- I'm art department so situations where I've been asked to fix things or change things requiring me to work at height but not allowed the time to safely do so, and being pressured to finish it quickly. Moving things, furniture, heavy items, large props but not being given clearance to do so safely. I have hurt myself so many times doing this, pulled muscles, strained my back etc.
- I'm on re shoots on Last Night in Soho. I have worked 15 hours every day. Including two Night shoots with 4 hours pre call. This is INSANE. It doesn't justify anyone's creativity to make them ill.
- I was on a production called twist (2020). The health and safety regs were only applicable where funding was. Stunt props weren't budgeted for by production and they continuously said they can provide cheaper alternatives (for large, dangerous stunts). People ended up hurt because the people at the top thought, and did, get away with it all
- Times when we have broken turnaround and peoples attitudes towards this is "you get paid for it" I would rather have extra sleep than be paid extra and not feel unsafe driving too and from work.
- I have previously been on a shoot where a driving stunt has not gone to plan and could have resulted in a serious injury.
- Constantly cutting corners by not having the relevant expert out on the day. Props department frequently get asked to do things that we don't feel safe doing but unfortunately we get lumped with it because no one else will. When they can't afford to pay for carpenters or stunts or Armourors then the pressure is on the art/props team to deliver at a cheap cost.
- I agreed to take a production runner role on the basis it was filming within a 30 minute drive from my house. When I came to start, the filming location had been changed to the other side of London in Essex, meaning at least a 4 hour round trip. As a production runner, I would be driving a lot throughout the day too. When I asked for accommodation for a couple of nights a week, they said no and that it was part of the job. I had to pull out as the same company had me working 14 hour days on top of a 3 hour round trip drive before and I became exhausted to the point that I was ill and had a few near misses while driving.
- I was hired as a runner/driver on a low budget feature film (I normally work as a floor runner). On my first day, no instruction or help was offered to me when I flagged my concern about the hire car provided being an automatic - I have never driven one having always driven manual, and I had no time to practice in the car before doing my first pick up of the day. From first pick up to last drop off I was working approx 15 hour days,

and 6 day weeks. As well as picking up/dropping off cast and HODs I was also required to floor run, and was exhausted. On the sixth day of the first week of filming I was driving 2 cast and 1 crew member between locations when I got into a car accident, and the hire car was written off. Miraculously the passengers only suffered minor injuries (concussion, small cuts from impact) and I was not injured however long term, my mental health has been badly affected and I have PTSD. I was suspended from the production and no further communication was given. I felt incredibly guilty as I was the driver and was responsible for the accident, however looking back I was exhausted and after voicing my concerns about this (prior to the accident) to HODs, my concerns were brushed off and dismissed. The aforementioned incident has been the main factor in my recent decision to leave the industry.

- As mentioned before, I've been denied accommodation countless times after working long hours. I've then been expected to drive a large vehicle full of equipment back to base or to the rental house for storage overnight. It makes you feel expendable and it feels like the equipment is more important than your life. Surely putting crew members up in a hotel or hostel would cost less than the cost of someone falling asleep at the wheel? I think it does have to come from the top down, as although crew members have expressed in the past how frustrating it is that we have had to work this way, it seems that HODs and production often turn a blind eye to it.
- I work in costume and am often asked to break turnaround. On one occasion I was severely distressed as I was refused accommodation because I was a daily. I was called at 5am to a location that was 2 hours away from Manchester where I and the production were based. After wrap and derig/load out it was 8.30pm and I had to return to Manchester. Including travel this became an 18-19 hour day. I was then called at 5.30am on the same production the next day in Manchester. The production then refused to pay overtime for these days until after a lengthy dispute with Bectu. I do not know who is responsible "higher up" for enforcing these hours but breaking turnaround should be completely banned. The 11 hour rule is there for a reason and it is so often disregarded. As a crew member I do not feel able to refuse to break turnaround or work long hours as you expect you would simply be replaced by someone who is willing and then you would lose work and money.
- When working abroad on a tropical island - conditions were too rough to land boats at location where all camera/sound equipment was being stored. Production and 1st AD allowed several crew members including a junior runner to SWIM TO SHORE to retrieve the equipment so that filming could be attempted elsewhere. This is an extreme example but after 6 years in the industry I am continually shocked at the risks that

are taken and the stubbornness shown by the 'grownups' in order to make the day or achieve the shot. As a relatively junior crew member I do not feel that any concerns I may have are generally listened to. It would certainly be helpful for a H&S official to be present at all times as a reminder that we are only making a TV show which is NOT worth risking people's lives for. Sadly Mark Milsome's legacy does not seem to have permeated the consciousness of a lot of the Directors/1st ADs/producers I have worked with.

- We were at a location the furthest point from the studio before accommodation was needed which made me drive 2,5 hours each way we were doing a 12 hour working day and I had 1 hour prep /wrap we ended up doing an hour of OT taking my day to 19 hours they pushed turnaround slightly but I still ended up with less than 5 hours in bed before getting up and driving again. It's never the crew members fault that they live further away but it's also never really thought about.
- I've routinely worked anything between a 12-24hr day on camera while abroad. Not an ok eats but even once in a shoot is unhealthy. I've filmed in a salt pan that was a temp if 55c with promises it would be 45 and we'd only be there for two hours. ..6 hours later and three crew and 1 actor have passed out before I walked off set and advised the crew to do the same.
- Working on a tv show working 15 hour days driving 1.5/2 hours home then doing it all again on 3/4 hours sleep it's not safe or healthy! You're forced to say yes to overtime because shit has got to get done. If You say no you could loose your job. Or you're classed as being difficult.
- I feel that production teams get a very raw deal with working long hours with no camera overtime because "that's just the way things are". Whilst I'd rather have shorter working days, if we did have to work longer than I'd at least want to be paid appropriate overtime.
- Flying large drones over crew (have seen this more than once and happened this week). tracking vehicles with large amounts of equipment inside (monitors/camera controls) that would cause serious if not fatal injury to crew members in a crash.
- On a BBC period show, sets were built in and remain in buildings that's are not safe to work in due to asbestos and due to there being serious weight restrictions which were ignored. Although there are asbestos stickers all around the building, we still were made to work in this building. It has made me feel unsafe and worried for my health and others.
- Trainee and daily work are, from past experience, most likely to encounter issues above as health and safety is not completely taught and expected to already be known when working on a production despite arriving on a production mid way through for only a specific amount of

time. Also no compensation or financial aid is given to help with accommodation or commute. Resorting in many either travelling long distances on a 13+ hour work day or paying in their own money accommodation closer by, which majority of the time cancels out wages earned from the work. Because of factors such as this and the effect it had on my mental health I have debated leaving the industry and pursuing a different career.

- Many occasions where rest time was insufficient.
- We were once on a shoot that had a live corded power tool used as a prop on set (it was a low budget horror) It was agreed in meetings that although we didn't have a medic full time (we should have done - we were using one stage to film in and flattage was constantly being moved and reconfigured during shooting hours) the medic would be on set whenever the power tool needed to be used. One day, on the advance call sheet I noticed that the medic wasn't down to be in but we would be using the power tool in a scene the next day. I questioned it, and was overruled by the line producer. The next day, out of the blue, the director started to ask to do things we hadn't agreed with the tool - e.g driving it into a metal framed prosthetic whilst powered up. I had to flat out refuse without a medic being present, especially when there had been no test runs. There was a lot of conflict over my refusal. I told them I would take the tool to my car and drive it out of the studio if necessary. I had to point out that no one was there to lose a hand or an eye. They listened, but if I hadn't spoken up who knows what would have happened. This was all because they wanted to save the money on a medic. This is one instance that stands out in my head. But I'm sure I can think of others. It is a constant sticking point on set, having to point out that things may not be safe, and sometimes being made to feel like you want to stifle creativity or you are being unhelpful. People always say things like "it'll be fine" but the truth is that it's all fine... until it isn't.
- Michael Wilson line producer of outlander is a horrific abuser of health & safety rules, he cuts corners and cheats the rules. I reported so so so so many issues to him and he ignored all of them Costume standbys need more support with kit to and from sets.
- I was on a shoot where a hanging scene went wrong due to poorly checked rigging. Luckily no one serious lot hurt but very shook up. They just kept shooting.
- I was shooting on location where there was heavy rainfall and the set flooded. I was sitting in about half a foot of water that was reaching the bottom shelf of my Magliner. The Magliner was connected to mains power and I was in genuine fear for my life. When I asked if I could unplug and move to safety I was asked to hold on until they got the last shot.

- Several times especially with low loaders or working on roads where basic H&S are disregarded because we are running out of time. I have witnessed an actor being pushed into a live road to get a shot because they were too impatient to wait for the road closure procedure, same shoot also sent vehicles up a one way street the wrong way
- Stated above in regards to one of the questions. Many thanks
- Filming a fire scene where the costume was fire guarded but due to the intense rain was coming off when asked to change the actress for safety (a second flame guarded costume was stood by on set) was told there wasn't enough time with the director also shouting for her to get closer and closer to the fire could of resulted in catastrophic injury
- Two examples: Badly rigged climbing ropes were a stunt went wrong and an artist fell from height. Going over on location for several days and having long drives to and from work due to not being put up away from the production base.
- Multiple times - excessive working hours - single figure hours of turn around between days - exhaustion getting behind the wheel.
- Black arrowtex being put down on a wooden floor in a stately home, it couldn't be secured down and there were complaints made about it being unsafe. These were ignored and I went onto fall and bruise my ribs, damage my arm and shoulder.
- I always feel uncomfortable when we shoot on one side of a busy road, but all the tech vehicles are across the road. You have trainees and crew members dodging traffic to quickly bring things over from the truck. This often tends to be the responsibility of the younger/less experienced crew who are keen to impress and forget how much more important their safety is than efficiency - even when they've been told.
- Having less than 8 hours turnaround without including travel time. Crowd teams are knackered. I would prefer sleep over the broken turnaround pay to be honest.
- A shelf fell on my head. I felt nauseous but was sent home early - I had to drive. No first aid was given.

- The location was always at least an hour away from my home and often we wouldn't finish the day till 10 at night and then the next days call would be 6 in the morning so I did have to ask whether I could have a taxi. Thankfully they did provide one however I think they weren't too happy with it
- Multiple shoots with dangerously long hours, driving home after a 18hr day knowing I needed to be back at work in 6 hours. I have fallen asleep at the wheel myself and been on shorts where a crew member has crashed driving to or from work after very long hours. Multiple instances of doing large get in/ outs of crowd costume. I have never been trained to properly lift and carry but is often expected. I have had my foot crushed by a tail lift when doing a rushed get out at the end of a long day. Multiple instances where I felt unsafe on set. I am expected to carry my own kit plus often large pieces of costume across uneven paths, often not properly lit in early morning or at night. I have hurt myself carrying too much as needed to rush to set and didn't have time to take a second trip. Many department can have their vans on set, yet costume are expected to carry their kit.
- I was filming inside a morgue in Sheffield many years ago. The Lighting Director wanted the UV lights on, even though the mortuary staff said this was only done at night when the room was unoccupied. The Lighting Director insisted the lights were the same as disco lights and were not harmful. Later that night, I woke up, unable to see and with very, very swollen eyes. In total, 16 members of cast and crew were affected and it turned out that the UV lights had burnt our retinas. The pain and symptoms lasted three days. An investigation was conducted by the tv company but no-one was held accountable. As I was only a junior member of Production, I was advised not to take the matter further as it could affect my future work with the company.
- As I mentioned before, an accidental car crash could have happened. Driving on a new road because of road works. It was dark, late and raining. The markings on the roads were terrible and I was tired driving home after a long day. I missed a sign and didn't see a T-crossing. I went straight through and into a parking lot space opposite it, I'm glad I didn't get hit by a car driving through it as I went through it the other way. I got so spooked I had to stop and I really didn't want to keep driving. I couldn't stop imagining if I'd killed someone.m and I never want that to happen again. After that I occasionally book my own accommodation close to set as production won't put me up cause it's just within the 30miles limit to the studio. Which makes it even further for me cause most of us don't live at the studio.

- I have recently graduated university and we have not been taught anything in regards of safety when working extreme hours/ times. I did 3 night shoots for the first time, in -5 degree temperature where I would get to location at midday and wrap filming approx 3am. After these three nights I was very ill as we did not have any real food breaks, other than 20 minutes on one of the evenings for warm food, the only time. Not only was this our productions fault for scheduling badly, but mainly our university for they did not give us the information/ education to make this a safe production. Nor did they provide us with a long enough time to achieve the film we produced, therefore we had to forfeit our mental/physical health and work to extreme measures to get it done.
- Numerous individuals turning to drugs and alcohol as a coping mechanism. Drugs to wake themselves up, alcohol to knock themselves out. As you can imagine this can take it's toll and then puts others at risk when these individuals aren't working at 100% and making mistakes/cutting corners. Our body clocks aren't meant to be chemically fuelled. Also last minute changes. I can't emphasise enough how much more dangerous a lack of planning can be to the crew. Occasional changes happen because of unforeseen circumstances but when it's every day on the fly that's when accidents happen. Push for above the line to make solid decisions before getting onto set or don't keep hiring them. Surely that's what greenlights are for? 👍
- Broken turnaround + overtime 4/5 days whilst working at a location 1.5 hours drive from the production base in London. The AD department were put up in a hotel (I think possibly makeup too) but the rest of the crew were expected to travel. Time was taken off the day for extra travel time, then there was overtime almost everyday - usually at least 1 hour. This resulted in a very tired crew and made driving too a from work dangerous.
- The main thing is the hours we do. The last big job I did was very long hours for everyone with not enough turn around. I drove tired and I know a lot of the crew on that job did too. I would often call someone during my drive home as I felt sleepy. I think making sure people have a proper turn around is important. This also effected my mental health because I wasn't getting enough sleep, I had no time to do anything else besides

have a shower and go straight to bed. We just didn't have any time to do anything and we were doing a 6 day week for most of the job so we only got 1 day off which isn't enough.

- Being over worked an extra 2.5 hours and driving home for 2 hours. An AD was rushing and did not give 2 camera assistants time to move a magliner resulting in a truck he was directing to scrape against the magliner & assistants who were right beside it. (The AD was fired after this)
- I was convinced to work for 3 days straight and then rushed back to london (3.5hours) to save rental on kit.
- Honestly the main concern for me is the requirement to work with inadequate time for sleep. One member of crew has had over 5 traffic accidents most of which have been serious due to him or others falling asleep at the wheel. I've often felt unsafe and have sometimes had to sleep in my car at set because there wouldn't be enough time to sleep by the time I was home anyway. Days stretching up to 18 hours are common. It is neither sustainable for safety nor health and it needs to change
- Main situations are related to working hours and travel. Although you may be in the guidelines of working a 12 hour day. This is firstly very long with no lunch break. Secondly, you sometimes then travel for an hour to two hours home. Thirdly, you work these hours, sometimes more, then travel, whilst just completing a night shoot. It is dangerous for individuals physically and mentally, but also those around them.
- Generally speaking producers don't know what goes in to getting kit to location on time. If it's via a rental a camera assistant might have to collect the kit 3 hours before call time and work for 3 hours after wrap. If that's 6 hours tagged on to a 12 hour day that overruns to 15 hours it becomes increasingly unsafe. This situation is far from unusual and it seems everyone either doesn't know, doesn't care or just accepts that's the way it is. It's not right.
- I worked on average 7am - 12am (17 hour day, no breaks) on a six month job in an office with no windows. I didn't see daylight. It was a poorly managed job where I didn't feel supported and the coordinator was inexperienced and disinterested in supporting his team because he was socially disengaged. The Supervisor wasn't brought in until it was too late and I as a secretary took on an extreme amount of work as a direct result of not having a system in place. The paper waste on that film alone was an example of not prioritising H&S (when it impacts on our plant). The combination of egos and mentalities of those who pander to these egos, is something which rubs off on the more junior workers. I have been so mistreated by UPMs, whose dog I've babysat, whose food I've bought, cooked from scratch, then binned (and not even until 4pm myself) all

the while being deliberately excluded and ignored and never thanked. This couldn't possibly not have an impact on my mental health. I have worked tirelessly for three years, never having worked less than 12 hours that I can remember and I have sacrificed friends, family, a social life, exercise and good mental health.

- A well known BBC competition show regularly flouted common working hours laws with regards to extremely long back to back days where the camera assistants had to pick up and drop off the van and kit every day at the rental house, resulting in shortened rest time and as I explained above, sometimes resulting in under 3 hours sleep. The production and the equipment were evidently valued higher than the life of the camera assistant and any crew they had as passengers.
- The production I previously mentioned for the bbc
- Filming was done in cold water on boats at a beach and the evening was fast approaching. The director wanted more shots even though it was far too dangerous for crew and actors, pushed ahead anyway, went past wrap, everyone was wet, tired and frozen to the bone. It was far too risky and just done so the director had an extra shot or two; I don't even think they were included in the final product.
- Long hours and consistently broken turnarounds resulted in my colleague and friend getting concussion from crashing his car driving to set early one morning.
- On a regular basis, I see the impact that creative decisions have upon working conditions. Little appreciation, or indeed, understanding of the complexity of technical rigging and the workload required to support vague and often spurious decisions from further up the chain of command.
- The turn around time for certain departments (costume, make up, Ad's) is usually far too short. Unit call and wrap times are only taken into account. These departments always work a much longer day without proper breaks (and pay!)
- Most H&s is well respected by production companies but the working hours and travel time which are generally kept with in the agreed terms set by the union and productions are too long. It is common now for productions to base themselves in convenient location for their location / budget and expect crew to drive for as long as it takes to get there. When I started in the industry a standard day was 8-5 now it's 8-7 or 8 plus travel of up to 1.5 hours. These hours may be Withington what is considered safe but they are a huge strain on crew members. Interestingly the people who make these decisions don't work those hours.

- Told to go on to a bit of set that was unsafe, when I protested told to 'just fucking do it'. Resulted in me going through the set up to my waste and being ridiculed by the entire crew for something I protested doing in the first place.
- On more than once occasion, when being a base 3rd and or runner. Having asked for accommodation I got it denied. Even though I was running on about 4/5 hours sleep and was had come incredibly close to crashing my car by falling asleep. I got denied a hotel room, a late start, an early finish, a taxi home. All on separate occasions but all very small things that could be life saving. On one production I was so tired my I did actually fall asleep and my car swerved in to the bush. Luckily it was a bush and my car came out with scratches and I'm alive. But that could have also gone horribly wrong. On the same job I was doing 1.5 hours free labour each day of prep and derig. On that job the production also didn't want to pay my overtime!
- I was the only camera assistant on a two days job in Brighton. Production was offering a Airbnb for the night. I drove in the morning with the kit from London. After a long time waiting and shooting we headed back to the Airbnb. It was late probably 2am. The producer ask me to woke up before sunrise for a couple of shots that was needed at sunrise. I refused to sleep 3 hours to drive a team and equipment. They did it anyways, they shot and came back to pick me up and I drove back to London. The DoP never hired me again. I didn't want to have an accident that involved people and for that I've been seen as the difficult one.
- Within the job/industry that I am in the biggest concern is being expected to work in south London until half 9 in the evening one day, and then having a 10.30 am call time the following morning in the Liverpool. One of my colleagues finished in Hull at 23.30 and had a 6.30 Call time in Liverpool the next day but because he was relatively new didn't want to speak up.
- As I mention earlier from being tired and concentration dwindling I have had a major car accident - my car flipped hit a tree and rolled down an a small hill, I broke the window with my head. I was given a week off work however I had concussion a good few weeks after and struggled to work.
- I have many times been lighting a set on which (at the same time) painters are painting, in masks. Carpenters are building, plasters are mixing and creating dust we're all breathing in. I've been sprayed in the face on one occasion. I have been present on an occasion where there has

been a near miss because a set has been rigged by people who didn't possess the necessary knowledge. I seen things happen that could have caused injury because the crew were rushing at the end of a day to complete a schedule.

- A couple of times filming on a beach, with the tide coming in. Literally to the wire with the tide coming in and still filming.
- Filming on a 'supposedly locked off road' and because we had an inexperienced 1st AD (3rd stepped up to save money) (we were B camera that had been sent off to shoot action scenes) and there were very inexperienced marshals. As we were travelling down the road at speed on a quad with steadicam rigged on a Garfield mount, a public car came towards us and sped passed us. The camera operator had to notify the '1st AD' as to what had happened and said that if the roads are not properly locked off then we will not be doing the shot and packing up and leaving. It could've been an incredibly serious accident and felt that we were understaffed as a unit to help with budgets and with inexperienced people leading the running the floor.
- I'm on a job that is working at the moment 1pm to midnight no travel time either way over an hour and a half each way on dark country roads for 3 nights. Some extra time needed to cover all Covid checks so in an hour early !
- Prep and strike days don't need to be 11 hour days. Office days can be made standard 8 hour days like a standard 9-5
- I haven't witnessed a serious accident on set yet but there have been a number of close shaves over the years typically relenting to the overall fatigue / exhaustion among the crew while under pressure to complete the schedule.
- Doing hours worth of overtime without being asked and then having to drive 2 hours home. It was very dangerous and puts us at risk because you are so tired. This has happened on several occasions since working in the film and tv industry.
- Being a hod I am generally all over health and safety .
- I was on a set where a fire scene was left until the end of the day for various reasons (mostly heavy schedule) The SFX Dept were so keen to get it right as there was one chance & it was 1/2hr to wrap that they applied too much accelerant & the set went up far quicker/ bigger than it should. We were pulled out of the set after clear guidance from the fire advisor & fortunately no one was injured but it could have been far worse.

- I was told to man a lamp in a quarry, under a sheer cliff face where a Dumper was tipping for a stunt. I refused so the gaffer told the least experienced spark to do it! This type of thing goes on every day in some form or another. This was Bbc Casulty 2016
- I was on a shoot that played fast and loose with turnaround times. Happy to pay the overtime to Complete days and not consider that lack of sleep may affect people. It was a 7 month shoot. People were crying out for it to end. I turned into a completely different miserable person for Months. Mental health was appalling and people were being unkind to one another. It was at a location where most had a commute. I averaged 4 hours a night sleep on the job. Crowd teams even less. Some Even slept on site in their vehicles some weeks. I know of 4 car accident with crew from that one job. All travelling home from studio. One particularly bad. I never took a 12 hours shooting day job again.
- Rigging lighting over head, set not being cleared, crew milling around ladder while spark rigging. Spark raised concerns with 1st AD before the rigging, told to get on with it “no time to clear set, we’re already behind”. Small area finally cleared after spark on top of ladder shouted at everyone to step away from area, just incase he drops the lamp on someone.
- Rushing one car stunt and last minute change of action without telling the grip or camera operator led a car to stop within inches of the operators legs on the dolly. During the summer of 2018, with the heat wave, shooting outside with temperatures above 38 degrees caused several crew members to develop heat stroke and have to go home early. Many of the near accidents I have experienced have been due to rushing and needing to complete shots within the last hour of the working day.
- There’s too much to write, but when I was employed by the BBC (who are the worst company of bullies I’ve ever worked for) though that may have just been casualty as not fair to put them all under the same banner. I was a Bectu union rep along with being a Bectu union H&S rep, but after moving on as a Ltd company I can no longer be either which I find ridiculous. As it’s EVERYONES responsibility, for safety.
- filming in a large tunnel enclosed either end. Flames from special effects were used inside. With hours members of crew had sore throats, coughs and headaches. Filming in buildings and 2years later returning to same location to be told dont go in that area it has asbestos. Even though that's the area we had filmed in of the building 2 years previous. Being told to place equipment in an area on a roof then noticing a 45 gallon drum sunken into the roof so clearly not stable. 1 member of crew actually fell through the roof, no injuries but could have been potentially.

- One production I worked on the grip did a risk assessment stating risk of injury if the dolly had to be carried upstairs the weight limit was 25kg over even ground dropping to 15 kg over uneven ground so it is not possible to get enough people around the dolly to safely carry it upstairs despite this the production designated 4 people as “lifters” and made the grip do it anyway
- Production companies preach H&S and then ignore it when it will cost them time or money. Example. Build a platform for camera operator at height of about 6ft no time for hand rails. Example. H&S officer on set, makes fuss about cables and the usual obvious hazardous but ignores potentially more hazards such as air quality from dust, paint or gas fire fumes.
- I think most health and safety issues revolve around the hours. As the shoot progresses the build up of fatigue, stress and lack of time off result in corner cutting especially in shooting crew. There's not always time in a busy shooting day to make sure health and safety procedures are prepped in advance, there's not enough time at home to address these after a shoot day and as you become more tired throughout shooting you run the risk of making more mistakes.
- A dolly with scaff tubes was rigged over a moving hospital gurney Bed. It was rigged at 5 mins to wrap. The 6 ft tubes were unsupported and the camera/head was to be above actors head. The test run showed the tubes flexing. Thankful we ran out of time. But the grip in my opinion succumbed to pressure to rig the shot in time.
- Production didn't seem bothered when a truck driver was incapable of using the tail lift. Meaning a magliner fell off and nearly seriously injured a crew member. He also seemed to find it amusing.
- I've worked on various productions where I've felt concerned about my own health and safety but the worst by far was the first major feature film I worked on. I worked 21 days without a day off- with working hours at approximately 14 - 16 hours a day. I felt unsafe to drive the 1.5 hour journey home but I had no choice. I was pulled over by the police and shouted at for dangerous driving once. It was sheer exhaustion and the desire to get home and to bed so I could get 6-7 hours sleep.
- Far too much rushing to make the day in the last hour. I've been told I'm being difficult and causing issues for refusing to load a minibus parked with side door on to an open main road. I'm amazed more crew are not more seriously hurt

- So often in the make up dept, our health and safety is compromised because of the way a shoot is scheduled and the fact that when shooting 11 hours on camera, our prep and wrap time can often take us to a 14 hour day or longer (and that's without travel). On a long shoot, it's so dangerous to work this way and many productions put the onus on us as dept to stagger our calls to keep our team safe, but the shoot doesn't actually allow for team to be staggered. In suggesting this, productions look like they care, but aren't actually doing anything to help (and I'm talking about high end tv drama and comedy production companies here). So many times I've driven dangerously tired because I accommodation isn't provided and because the hours are extreme.
- Poor working conditions with trip hazards and workers falling over Daily hair and makeup have very early calls, not lights in car park loading and unloading kit Cars broken into in car parks because of no security in public/location filming Stabbing on set from a fight, expected to carry on and "lets make a movie" after the incident New entrants starting early and working so many hours for little pay
- I have above in a previous answer.
- Countless times driving home late at night after long hours (15-16) and no accommodation provided. Another example of a tree being cut above the crew with no warning or blocking off the area - someone did get injured. Smoke on set for hours with no where to get fresh air or appropriate masks.
- Not me personally but, Olivia Newton stunts suffered life changing injuries on Resident Evil: final chapter in South Africa

- There are too many to count for. But i was once on a set where there was a stunt with a large knife at an actor across the room. The actress picked up the real knife (not the stunt knife) and threw it at the other actor whilst practicing the stunt. it landed 5 inches away from the actor. If it would have hit the actor- it would have killed her. The director and the actress who through the knife acted as though it was not a big deal- the stunt coordinator was not brought it to practice with the actor before hand and was not present when this incident happened. Countless occasions we have been asked to rush a job so that it is ready in the morning but production is refusing to pay us a pre-call or over time to do it. We obviously don't want things to look bad for our actors so try to do it as fast as possible. I have burned my hand with tongs or rollers, had pins go through my fingers, and once a knotting hook- all because refusal to pay pre-calls were making turn around impossible. As i mentioned before incredibly early calls, coupled with long on camera hours have also almost caused me to have car accidents.
- 15 minute grace period run over, filming carried on and actor bust their nose, 2weeks off work. 15 minutes grace is a disgrace, people have already worked too many hours with out enough breaks and judgements are impaired. No crew member should be asked for grace. If it doesn't fit in the schedule don't shoot it.
- Just the general state of stages/locations before shoot with cables/construction gear/ set dressing crammed in but when it comes to shoot everything is tidied up.
- Over running by 4 hours each day for weeks with little break in between for rest and recuperation
- After over 30 years in the industry I can honestly say that H & S has improved greatly but there is loads more to do regards crew safety including the current working week . Would be great if the hours could be reviewed as a matter of urgency as accidents and incidents are more like.y to happen when people are tired .
- Working at the time as a Background Extra on a car commercial at Leavesden. A three floor heigh scaffold tower on wheels was pushed by crew to sort out lights. The wheels were caught on a thick power cable and fell over to one side. One of the crew was injured and taken to hospital, no cast or background extras were hurt. No one was sure how the crew member got hurt from the incident. The scaffold tower was behind a blackout curtain rigged to the studio rails. The hurt crew member was on the other side of the curtain. Had anyone walked through the gap of the curtain at the time when the scaffold tower fell someone could have been severely injured or at worst killed. The day was paused while the

producers etc decided if they could suspend the day. After securing the tower in place to the side of the soundstage, the crew then used a cherry picker to complete the light rigging task. The days filming then carried on. Everyone was still shaken up throughout the remainder of the day. The crew member did not return, we were told that they were alright but taking the rest of the day off in case of a concussion. Suffice to say, the commercial for the expensive car never seemed to be aired online. The attitude from the producers and director (an old boys club) was 'these things happen' and didn't seem overly conscious of any further concerns of H&S.

- Wraps in the dark at the end of a 15 hour day with a fairly early flight the next morning. On more than one production.
- Every day when it comes to BS7909 and other electrical issues, on the majority of productions.
- After over 30 years in the industry I can honestly say that H & S has improved greatly but there is loads more to do regards crew safety including the current working week . Would be great if the hours could be reviewed as a matter of urgency as accidents and incidents are more likely to happen when people are tired .
- I've dealt with many H&S issues in the UK and overseas, all have been because accidents happen. For me the issue is as stated above, we all need to do refresher courses. We learn a lot with each production, but if there were short online refreshers H&S courses all production and crew could do at any time, this would greatly benefit the overall industry H&S
- n/a - no recent examples
- Have outlined one in recent memory. There have been others 07774115988
- This is the most biased and unbalanced survey I have ever seen. It is clearly designed to elicit a pre-ordained set of results which I assume will be used to further the organisation's agenda. The truth is that your foundation serves an incredibly useful purpose but creating false data with

questions like the ones contained here do nothing to sensibly further your cause or increase the standing of your organisation. What a shame - a real wasted opportunity.

- see above. The same production based in Scotland also put actors in compromising situations with long hours outside in sub zero temps whilst in thin costume and inadequate space to warm up.
- 1) A colleague fell off a ladder and broke ankle when a shooting unit on the same stage just turned off all lights on the stage with no warning. 2) Have had a car accident whilst driving to work - too tired - having had barely a couple of hour turn around. 3) lost count of times crew have had car prangs to or from work from over tiredness.
- i know of many car accidents due to tiredness. i myself have fallen asleep at the wheel on more than one occasion. shooting in south east asia, the sets felt very unsafe, h&s rules were not observed in the same way as UK. speeding up shooting to make the day, rushing when the weather is bad, generally rushing and pressure are the main issues i see - many accidents that coul;d have been much much worse. i also think that the freelance precarious nature of our roles as employees on a film set makes it very difficult to hold anyone accountable for poor h&s and negligent conditions tied to scheduling and locations.
- Unsuitable footwear. Repeated running and jumping. Damaged my knee.
- I recall a situation where stunt performers were acting 'shipwrecked' in the water and the wave height was so high, the lifeguards were advising that they come in but the stunt co-ordinator was happy to leave them there!
- Once on a film, while shooting wire work with the lead actor hanging over an interior balcony, we were running 2 hours over and to get the shot and the day, a crew member who was not a rigger/wireman started playing and adjusting with the safety lines because it was getting in the way of the shot and actor, and he was the closest to the actor, actually unclipping them. Was very rushed and situations like that should be shot with enough time and not rushed at the end of the day!

- I had 2 hospital visits in 1 week due to accidents on 2 separate Locations at work. In my view lack of proper care and cost cutting attributed to both incidents. I was released from work the week following due to a unfounded rumour As i voiced my opinion on why the incidents happened. One could of been avoided but cost cutting and budgets where of greater concern at the time i overheard.
- There are lots on every job, from greens men climbing out onto the reds rushing without harnesses because they have the "confidence". Same job i found a can of JD and Coke up in the reds that someone was planning to enjoy whilst at work rigging up above the entire set. One time i remember working on a night shoot on a boat moored up in a harbour with very little lighting and the crew rushing on and off the boat over a plank, until one of the spark fell into the river between the boat and the harbour wall and was lucky not to be Crushed and Drowned. That was a TV Job. I think TV is often worse then film because of budgets and time constraints.
- I Got knocked down on set as an idiot took off his glasses for the shoot, could not see properly without them and ran in the wrong direction sending me flying onto my back. Hurt my Covid Guys wielding swords in fight Not told to reign In. The movement and made it very dangerous having g to run in amp g st them. No direction, a.d they didn't have the training to or common sense to do tighter movements. Got hit. I have out he'll to them and director. Movement was changed!!
- Worked in a building where the safety curtain leaked asbestos, the building was not air checked afterwards and were made to carry on working in that area.
- As I understand Health & Safety on film sets is overseen by a H&S officer, my understanding this individual is employed by production. It is my opinion such an arrangement leads to compromises. For example fire lanes crammed with camera, grip, lighting, props, wardrobe equipment... all manner of departments including H&S standby equipment. Such a scenario situation is met by looking the other way as it would slow production down were a departments stand-by equipment outside in order to maintain free movement along fire lanes. Productions are spoiled with numerous large stages but all that happens is the sets get bigger. There appears to be no allowance made for the mechanics of a shoot. Perhaps fire lanes need to be wider? Real estate is further hampered by the growing number of Telehandlers, Scissor lifts and giant lighting stands frequently hidden from view by vast green screens. Were the stage to fall into darkness, fire alarms ring out and everyone evacuate the stage there would, from certain corners of the stage, be an endless labyrinth of equipment to negotiate. Having spoken with fire crew as they

pulled out my kit from Leavesden P Stage last year when Avenue 5's set went up in flames I know this to be true. Fire crews were handed a layout of the stage and its fire lanes plus and a layout of the set. What they didn't have was any idea of the equipment in the fire lanes... did I mention the industrial sized air conditioning units with their ridiculous duct pipes!! In addition to an independent H&S officer, wider fire lanes perhaps there could be a dialogue between H&S and various departments to get a sense of what stand-by equipment will likely accompany a shoot. To be fair I think we all know including set designers and production only it conveniently gets ignored in order to maximise the size of the set.

- Scarf towers erected and moved without ticket authorisation and supervision
- My main concern and experiences are related to over tired crew. And not just a problem with long working hours, but including long stretches of filming weeks. Eg. A short amount of weeks filming with a week or two weeks break then continuing the film the next block does wonders for the entire crew. A run of continuous filming for 6-9 months results in physically and mentally exhausted crew and under productivity.
- As I've said above, I have been specifically reprimanded for this by the Focus Puller, DOP and grown ups and treated differently after, however other crew members thanked me privately because they'd wanted to say something as well but were afraid to do so. This was a lower budget production. I've also heard consistently that people would like to and I believe would benefit from a mental health practitioner on long term jobs, as people are often away from home for a very long period and under intense stress both at work and home. I've seen many near misses from production pushing people to work too fast to set up safely, especially in camera, grips and sparks. Consistently, most transport/shuttle buses have been driven unsafely and by drivers that have admitted they've just finished a night shift on another job and not slept before shuttling crew that day. The biggest risk to crew I've seen have been near miss road traffic collisions when shuttling from base to set.
- I was on a job last year where a peice of the set fell and hit me on the back of the head, the peice of set was left unsecure because the stage hands were asked to walk away so they could go for a take thus it being free to fall down
- I was meant to be on standby to pad up 2 high profile actors to sit on a rock, the director changed her mind last minute and wanted to do a different shot at a height and I therefore had to harness rig up 2 safety lines, as there was no one else on set to do this. I had a very basic knowledge of this and felt unqualified. The ad had sent my boss away to 2nd unit as there was no requirement for her here, yet the director still

got her way even though she should have been told to stick to the planned schedule. I felt immediate pressure from the producers to go forth with attempting to rig these actors up to 'get the shot as we were losing light.' Luckily nothing went wrong but very easily could have.

- Hundreds of times we have been asked to move cherry pickers through busy sets, to put 20x20 screens up in high winds, and near cliffs, or rivers. To have cranes with lights or rags in high winds. Lack of toilets on all remote locations because of budget.
- Don't remember exactly but there were few days on the set when we were rushed to do stunts without proper rehearsal because of time shortage.
- Working in Pinewood Studios on a large production, I felt the atmosphere whilst being on set was unnecessarily pressurised and resulted in multiple preventable accidents - a few were reported to the papers but it didn't seem to affect the day-to-day running of the set which was still manic. I saw at least two near misses and no attempt was made to slow the crew down by a H&S officer, the 1st AD or anyone else in a position of responsibility. I put the situation down to poor communication between the director, ADs and department heads. This often meant departments were setting up for different shots on the same set. The atmosphere was very much for everyone to be in a rush to get nowhere. Possibly one of the worst run productions with one of the biggest budgets in the world - aptly named "No Time To Die" was the punch line at the end of a year long joke.
- A few given above
- As a stunt coordinator Very few Producers Production managers and health and safety advisor understand the job we do. A lot of film crew producers production managers 1st Ads don't show stunt coordinators stunt performers respect that's needed to do our job safely.
- I was working 9 consecutive night shoots (as we went from working on main unit to working on 2nd unit when main unit rested) driving and it was extremely cold & icy. We were getting called at 4pm and not wrapping till 6 - 7am so not getting enough rest between the shoots & working incredibly long hours under hard conditions. By the end of the week we were all so tired I was a bit worried I wouldn't have full control of the car in the tricky sequences that required a lot of concentration. I asked the assistant stunt coordinator if it was safe for us to continue given the

conditions and he said tiredness didn't factor in to a risk assessment. That really worried me. Luckily all was safe & there was no accidents & injuries. I would've stopped driving if I thought I really wasn't safe but I know a lot of people wouldn't as we're self employed & they don't want to risk upsetting people or worry about losing work because of it

- I have direct knowledge of an art department assistant (within the last 8 years) who was denied accommodation by the production company after a series of long set up and shoot days, the wrap day being no less than 12 hours and exhausted she was bullied into driving a 7.5 tonne truck back from location to London to save the production company an extra half day hire or late charge. She tried to stand her ground reasonably explaining how she didn't feel safe or confident in her ability to do that drive but felt making the point irreparably damaged her chance of working with those particular peers going forward.
- Deadpool 2
- Yes, I've been on a lot of jobs where with stunts, stunt co ordinators take advantage of the fact that people are newly qualified and don't know what is and isn't safe, allowing them to cut corners to come in cheaper on budgets etc. Although this is not across the board, 99.9% of stunt co ordinators are extremely safe, look after their performers and would 110% do everything possible to keep them safe. Like any industry there's just a few bad eggs!
- The list is too extensive to write down here. Suffice to say, problems occur when pressure is placed on an hod to "get it done now". This will inevitably be at some risk to someone. I've seen people blown up with explosives, break bones, suffocated by toxic fumes, fall through unprotected holes...as I said the list is endless.
- I was on a shoot with no on set nurse due to budget and lack of organisation.
- When parts of the studio ceiling fell down, it took multiple hours before they inspected it in a serious matter and evacuated cast and crew. Because all film equipment was left in a rush, the production then waited until Security personnel from the studio had left for the day, to make one crew member of each department go into the stage and get equipment out so they could use it in another stage and continue shooting.
- On a low budget shoot the 1st ad told the runner to lock off a road so our action vehicle could drive along it. We had no road closure. Actors not stunt performers were driving. The road was a national limit country lane with very poor visibility. I had to step in and tell the runner not to do

so. On another job we were supposed to film a police car speeding down an empty street. The proper road closure had not been arranged. I had to call the 1st AD (a daily on that job) out on radio to tell him I wasn't comfortable with proceeding until we had the proper measures in place. He told me that wasn't my job but eventually agreed to wait until the stunt performer and action vehicle driver were happy with the safety measures. Fortunately neither resulted in accidents but I feel like both could have if they had not been flagged.

- I've seen so many crew members from different depts get hurt by negligence. It's a shambles.
- Not specifically, which is worrying, because it happens so often, but - the number of times a stunt is left until the last thing of the day, we've spent hours shooting an interior 2 person dialogue that morning, that could have been done anywhere, anytime, to then get to the stunt with an hour to go, production refusing to go into over time, and the director, DoP and 1st AD all running around like headless chickens, trying to get the stunt completed. It happens ALL the time!
- N/A
- Driving long distances after 12 hour shoot day.
- Had set fall on me ! Driven home After a long day on location
- I always feel uncomfortable working in studios with Rigger's overhead as they are carefree with dropping knives and tools. I've been narrowly missed with falling light stands that have landed on and dented cars. On much lower budget productions over 10 years ago I felt very unsafe having to drive old action vehicles to and from set. Trucks at unit base moving in and out have been my biggest concern I think. People getting hit on wrap when everyone is hurrying to leave. Oh, and the falling light rig on Beauty & the Beast still gives me nightmares.
- Traffic stopping without professionals. Rushing to get finished. Long hours that were unexpected and unprepared for. Lack of equipment required to enable a safe environment....eg. Not enough cable coverings on set. The incorrect person telling crew what to do and not to do.
- Working too close to a road with heavy traffic and locations and the AD departments not providing lock offs.

- As mentioned above ... I mainly feel safe on set, but being expected to work long hours without any kind of acknowledgement that it's not OK is my main concern. Hearing people talking about how long their day was, how disorganised and how they had to get back in the car after 2 hours sleep should be prevented and not seen as some weird badge of honour.
- Fortunately I have nothing to report here, other than me causing very minor injuries to myself because I'm always working so fast (i.e. in such a rush)! I do feel the UK / North-Western Europe has a much higher H&S standard than many other places I've worked, which is reassuring.
- Expected to operate a scissor lift platform for a high shot on a busy road without proper traffic control or a qualified and insured operator present. I refused and insisted that the production request a qualified and insured operator from the hire company.
- Tasks are often delegated to runners which are not always safe- eg, carrying a dolly up several flights of stairs and lunch breaks are not adhered to.
- I was sexually harassed in my last job on the first day, which was repeated on the fourth and fifth day until I made it clear I didn't like his behaviour but I didn't report it, despite having a good working relationship with the producer. I only eventually came forward officially when I found out that two assistants in editorial had been similarly harassed and had stayed silent. By then it was too late and he moved on to another project but luckily I know the producer on that project and I told him my experience and it went to HR so at least they were aware of a pattern of behaviour. What we don't do is explain the psychological effect of harassment. I am a confident take no shit person but that doesn't matter, it's shocking when it happens and the perpetrator is normally clever about how far they go so when you say it out loud it sounds petty even to your own ears so then in order to avoid them you avoid everyone else. Now those people don't know you or what's going on so they make assumptions about your character and leave you alone. This means the perpetrator has even more access than they did before. He got short shrift from me but I still alienated myself because I wanted to avoid him at all costs. It was six weeks before I found out about the other women and that may not have happened had he not left the production. We need to educate ourselves and others on the insidious nature of harassment and abuse of power so we can all do better jobs of protecting the vulnerable and weeding out those who missed the memo on #metoo.
- For caterers there are never mobile toilets onsite first thing in the morning. On commercials normally. Longer running shoots like tv and Film they normally already there.

- Various Driving Sequences where actors had to drive and act at the same time, or had to react to instructions on a radio. A couple of situations which could have almost caused traffic accidents. Handheld camera operating in a driving car, sometimes even in a low loader can feel dangerous, with abrupt breaking or speeding up throwing the weight of the camera around, even if on safety. A fire sequence which had fire brigade present and in theory safety was very much promised. A controlled fire was started in a room of a location and the camera teams and grips (wearing protective gear) were almost overwhelmed by the heat, grips managed to pull crew out so no injuries happened, but it felt close to an accident. Various scenes with SFX smoke in a studio where the crew felt the levels of smoke inhaled were affecting their health and there wasn't enough clear communication about safety levels, ventilation and how long crew could be exposed to the smoke. Whole sets were black from the smoke afterwards, crew reported soot in their noses, mouths and faces. Production downplayed the scenario but then hired a different SFX team for a later sequence. A sequence with a plane landing flying directly above a camera and actors where there was discussion of happening people directly under the plane. The crew convinced everyone to use a remote camera and stay out of the area, actors were shot as a separate plate. 1st AD for some reason wanted to stay on the landing field by the camera so decided to put himself at risk.
- So many occasions where we have had illegal traffic holds, filming in areas we shouldn't be. Crew standing in front of vehicles skidding to a stop. It can be awful and it is often the 1st AD and the Director and even producers putting us (Locations) in a position where we have to agree to something we do not have permission for. Directors whimsical omnipotence and ability to dominate decision making is outdated in a collaborative workplace, it encourages bullying and is like a cancer in our industry.
- I was there in Ghana which led to the tragic death of Mark and my statement has been given regarding this. Another time, crew were sent in to work in an old warehouse with what we thought when crew went in could potentially be a building full of fallen asbestos and when questioning the producers, 2 people were fired for questioning them and the producers would then not provide the Health and safety report on the building but did eventually abandon the location due to the crew refusing to go in until we saw the Health and safety report. Recently, my boss fell off a theatre stage and broke his elbow because no safety barrier was put up to highlight the edge of the stage. In France, I was hit on my leg by a plastic bullet when shooting a gun fire scene. I asked for protective eye wear and was told that they don't provide it and the production didn't give them the budget to buy any.

- Work continued in the reds above the cast and crew in a studio environment. A chain dropped from the rigging 30ft above the ground and the hook embedded itself in the floor of the soundstage only 2 ft from the camera and camera operator.
- Runner drivers and rushes runners driving alone at night after being on set is a constant accident waiting to happen.
- Rushing to keep filming momentum No serious injuries
- Insufficient light when exiting some location and studio sets. Cables across floor that people have had fallen over. Excessive heat or cold sets. Insufficient drinking water available. Polluted air with dust and smoke
- Mostly trying to go out of their way not to give anyone accommodation, leaving them to drive long distances home in the dark. Having a production office right on the outskirts of the city in order to get around the 30 miles limit for locations and having locations so far out of the city that crew are driving for hours to get there and the same home again. Compensating for travel hours being so long by scheduling continuous days so that everyone can get home faster, but making the drive back more dangerous, as no one has broken for lunch to rest.
- I've worked on a few productions where the location of the film stage hasn't been fit to work in. Leaking roofs and electrical faults have created a unsafe environment. Long working hours have caused accidents in vans when picking up props. Working with not enough space to construct sets and time to make a safe working environment.
- While working on one of the biggest tv shows ever, after 7 months shooting, we were well behind schedule & coming up to Christmas and our wrap date. To make up the schedule we were 'forced' for the final 3 weeks to work continuous day (10 HR Continuous not 9), at least 3Hrs OT every day, worked extra Saturdays. The drive was 1hr 12 mins each way, this became longer and more treacherous as it started snowing. Those who complained were told they could leave & were told they wouldn't be employed next season. There were 4 car accidents over those 3 weeks. Thankfully no one was injured. Another specific incident I was directly involved in regarding car stunts at night. It was a low-ish budget feature film that required the lead actor, his suicidal character had to walk down a Busy city centre street at night against traffic. The road was locked down by the police, we had 3 stunt drivers and a stunt coordinator. The shot required the actor, the DoP/Operator, the grip, the focus puller & the boom Op to walk backwards in the middle of the dual carriageway. It was rehearsed with the stunt drivers who had to swerve in between the crew & the actor. We then shot it three times without any problems. Our next shot was a similar, the actor was still in the middle of the dual

carriageway but this time the camera needed to walk backwards at a 45° angle in the middle of one of the lanes. Because the shooting crew were now working in one of the lanes we only required 2 stunt vehicles. We were running behind schedule to get the shot before sun up. In the rush the 1st AD forgot to explain these changes to the stunt coordinator or the 3rd stunt vehicle. There was no rehearsal, we turned over and the 3rd stunt car simply repeated his previous instructions & nearly plowed through the shooting crew. I was one of these & was saved by the reflexes of the Grip. A panicked and inexperienced 1st AD in his rush to complete did not properly communicate the changes of action and put 5 lives in danger.

- Having to cross busy roads whilst pushing kit with no 'warden/marshall' or high visual jackets. Working in abandoned building-turned studios with inadequately marked fire lanes and air quality.
- Hanging out of vans, the backs of cars, being expected to set up car mounts without training, setting up lights near bodies of water without adequate instruction or information, being stuffed into foot wells of cars, working in the rain without the correct equipment, all just the top of my head.
- I've been on Productions where we have organised numerous things that are not our responsibility. Increasingly Productions don't look after you. Filming has become more make shift. I think it all adds up to increasingly self sufficiency within departments and sometimes the tiredness that comes with covering it all. It makes filming a greater risk. I've worked on Productions who have not appointed professional car people, animal handlers, armourers. I've worked on Productions who have not provided flouiri jackets, life jackets on water. I've wrapped on locations where strikes are happening without adequate lighting, I've set up on locations with the same difficulties. There have been minor injuries on Productions that I have worked for.
- I have almost always spoken up about any health and safety concerns. I have always felt listened to and respected, even though I may have delayed a shot. But the pressure always exists to get it done ASAP and not be the last person/department that the shot is waiting on. If something goes wrong moments before a shot, departments like DIT and Video seem not to get the same respect and time afforded to other departments to fix the problem. I see other departments calmly state they need a minute to the 1st AD, and hear the 1st AD say "ok, quick as you can please, thank you very much." If DIT or Video have a sudden problem we hear "what, why isn't it ready, get it sorted now, we're all waiting,

this should have been done hours ago, you've had all day, I don't care about your problem, we're going without it etc." This could just be my paranoia and of course I know everyone feels pressure from above to not be the last one ready, but it is my genuine perspective. If the shot is remotely risky there is then tremendous pressure to fix the problem in a frantically short timeframe, instead of calmly being afforded the time and concentration required.

- Certain creative minds having large enough egos to put themselves in the position to overrule any onset health and safety precautions just to get a quick shot! being in the middle of the desert without water or toilets because production would not provide remote access. Also rushing on set to meet deadlines because of cheap production.
- Nothing I've seen as dangerous that should have been addressed before the cameras are turning in the last five years.
- I was on a shoot outside w a small crew and I fell down a hole that we could not see as it was covered by undergrowth. I damaged my knee and could not work on the job I had the following week so lost that weeks money. I needed up needing an operation on my knee as I had damaged the meniscus so I had time off work then too. The production company concerned completely refused to take responsibility for anything.
- On a production in the NW, we were filming in gale force winds. It was also raining and I expressed a genuine concern on not having the sufficient weather cover to keep the camera safe. Producers told me to be quiet and standby as they didn't think it was dangerous. Moments later, the Ez-Up we were stood under caught the wind, lifted 10ft off the ground and hit against the side of a building. We were STILL told to hold on for the weather to pass. All of our umbrellas collapsed in the wind too, and we were ripping through Polybags at a crazy rate. I eventually told production I didn't trust their judgement and got the team to move everything back on the truck, much to producers anger. We remained safe and sheltered for several hours until weather passed.
- A crew member I worked with was once asked to complete a shot from a stack of hay bales on location. There was no access except for a standard metal ladder and no guard rails had been erected, nor the structure supported to the best of my knowledge. The shot was a High Angle Wide Shot and could have been achieved in a much safer manner had the Camera & Grip Team been given the opportunity to erect a Ladderpod.

- Being asked to lie facedown on the bank of a quarry (in the rain, at night) in a t-shirt to wait for light/rain to ease, with no protection from weather, falling debris etc. Two other actors asked to approach from above, causing large rocks to dislodge, hitting my sides and narrowly avoiding a head injury. No prep or forethought although relatively well-funded production for large TV company.
- On a recent production a technocrane was crane lifted over a set with people working on it . The 1st AD did not pay attention to safety even when informed of issues .
- Had to stop in a dark service station to sleep for an hour in my car after a 15 hour day. I felt too tired to safely drive for an extra hour to get home. Also worked on a job where it was a London production company who hired London crew, but expected them to drive 2h30 Every day for 2 months to get to set in deepcut. Every crew member asked for them to provide accommodation as 5 hours driving everyday is unacceptable but we were told 'other crews we have worked with didn't complain and you can always leave the job if you don't like it'
- A supporting artist caught on fire in a holding area, due to a keep warm blanket and storage heater. Planks of wood left blocking the fire route in the studio and safety lights weren't working. Tripped and fractured a bone, badly bruised.
- Sent out on picture car without safety in place, traveling at high speeds. Filming in unhealthy conditions on night city streets without police protection, no sanitary conditions in alleys or clearing of debris/ needles/ animals - wet-down occurred on top of filth. Work short staffed to save cost of crew but had plenty of time for Director's multiple takes and time wasted on set.
- Sfx turning up with heavy equipment under staffed, untrained and rushed. 30' Alloy raintower collapsed during a take narrowly missing v. celebrated director, art director, recordist and producer. Shooting continued, no h&s inquiry by first ad or producer. No accountability. Swept under the carpet.
- Rigger's not wearing harnesses and working above people. Scaffold rigs that were not fit for purpose.
- This box is not big enough
- Using baby twins and pretending we were swapping them when time had run out so we could carry on using the "good one". Having an SA drive a 4x4 chasing sheep instead of an experienced stunt driver. Driving home at the end of the first night shoot of the week when my body wasn't yet used to the hours. Broken turnarounds and lack of sleep so driving groggy in the morning

- Recently on a massive US funded film an easy-up, positioned on a very windy, rocky and exposed beach on an island in the Atlantic, which was being used for HMU checks, was suddenly tipped up and blown away with an actor and HMU artist inside. The HMU has a hot electrical appliance in her hand (230°), there was a glass electrical mirror with lights, furniture and it all got forcefully thrown against the rocks by the huge gust of stormy wind. The metal legs and sharp feet of the easy-up narrowly missing the actor and HMU artist. They could have been seriously injured or worse and were very lucky not to have been. Winnebagos were available it turned out but facilities/locations had neglected to bring them down to the set for safe use for checks and instead provided easy-ups, knowingly when the strength of the wind had been a constant problem through several days of shooting on this location set.
- A producer unwilling to buy PPE for crew who would be working on a glacier in Iceland saying it would be no different than the U.K. almost crew members purchased up to £1000 of equipment.
- Game of thrones working hours caused a great deal of car accidents throughout its seasons especially season 1. I'm aware of at least 15 ranging in severity. Each year I learn of another person who crashed during the massive overtime.
- Luckily I cannot.
- I did a shoot once and turned up as an assistant and ended up the main HOD. They shot so much footage that I had to stay up for 3 days turning on an alarm every 10 minutes to get a little shut eye. Then was told to drive back to London (3.5hours) to drop equipment off or production were going to be charged extra. I was too inexperienced to speak up and was lucky to have managed it.
- After a 11 hour day in London our location for the next day was Bristol (somewhere that side) and we had to travel that night after work, I was so knackered but everyone had to drive it so felt I couldn't be the one left out especially as I was only a trainee back then, thought I could be easily replaced.
- I have mentioned the asbestos incident already. Smoke machines are always a nasty thing to have around. Other than working hours it's pretty sensible for the most part.

- In Northern Ireland I feel there were regular breaches of health and safety on a certain long running show. I complained about long term use of double wick candles without any provision of ppe. The response was if you do t like it it leave. I feel this atmosphere pervades any monopoly on work.
- I think I've mentioned few situation while responding to some of the previous questions ;)
- A lot of crew generally ignore using their PPE correctly when it is supplied.
- Working on a night shoot in December on a lake , long hours Exposed to the elements for long periods of time in minus temperatures , only one safety support boat in the water and as soon as cast were back safely on dry land the safety support boat were then wrapped leaving 3-4 crew boats in the water
- When safety equipment such as handrails are removed
- I'm finding it hard to accurately recall specifics but these memories come to mind. I have been in waterlogged sets with wires running through it. I have been on sets with high winds where the wills and frames have loosened flying all over the place. I have worked on a production that ignored amber weather warnings and lost a crowd tent to the North Sea, a crew member receiving a serious back injury - the marquee company bearing the blame. I have fought with firsts to pull freezing / wet cast members to safety from subzero temperatures. I have returned from work just before midnight and left for work at 3am on multiple occasions. There's definitely more ...
- For me working hours and sleep deprivation are the main issues that I come across regularly.
- On a single production in India, which was 5 weeks in total, we had several long road journeys undertaken by local drivers; these were dreadful. Not only are driving standards generally low in India, but our own unit drivers were not properly vetted and were frighteningly fatalistic in their approach. We had numerous literal near misses and one crash (off the road, into a tree) which could have been much, much worse. On the same production, we lashed kit to rafts and went downstream on the Kali River to a remote location; there was an insurrection on the Nepali side

of the river and armed rebels fired upon our rafts. That was NOT in the risk assessment! Almost every country outside Europe that I've filmed in, from Peru to Tanzania, to China to Morocco has involved at least one incident of poor or dangerous driving by either a locally hired production driver, or a local third party resulting in a near miss.

- In the UK: On stages - there is often a lot of gear and people set up everywhere. We were shooting on a very big stage, the set took up about 95% of the stage - there was just a 7ft wide corridor worth of space for video village, cranes and all the chutney. If there was a fire (because we did have pyrotechnics) at one end of the stage - there would have been a complete bottle neck because there was only 2 entrance/exits at either end of this large stage. In the UK: This has happened twice to me on set on two different films - Shooting outside on a backlot - windy day. Postage Stamps up on JCBs - postage stamps have caught the wind and fallen onto tents or started to fall on tents. One fell on the director's tent but luckily no one was inside but there was a lot of people running. I am so scared of these rigs and NEVER walk in front of them always behind for fear they are going to fall. In both instances the First AD either called the day which was good - but the weather should always be looked at when certain things are in the sky and we should not risk them going up. Abroad: Toilets. This incident happened on a second unit, and was reported to me by my team - there were no toilets scouted or toilets provided for a second unit that were moving around to different locations. The excuse that "this wouldn't normally happen, it's because we're trying to get as much as we can as it's the last day" is NOT ACCEPTABLE. Productions need to understand as well that sometimes women may be on their period and it is part of their health and safety to change towels/tampons/cups/discs within 8 hours or risk life threatening illnesses (TSS). In addition - whether abroad or in the UK on location, when the toilets are too far away people drink less and become dehydrated or again, get illnesses such as cystitis. This is because a lot of key members of crew can't keep leaving to go to the toilet. The consideration for toilets should be a priority as it effects the health of all the crew.
- Mostly aware everyday of "mess" around the set on the stages. Making access to/from the set awkward and sometimes dangerous. Fire lanes and walkways not always clear of equipment. Cables running everywhere without being secured down. Array of construction debris such as saw dust and nails, left littering the floor making it slippy. Lack of additional off set lighting to light the areas off set. Toilets not always located nearby is often a problem.

- On my last production we didn't get the staff we needed to get the crowd ready in the morning. The Fitting rooms, where we did the prep were not inadequate, the same eventually with the crowd base, when filming. I felt we were looked after by production really badly.
- I think it's important to address the working hours that count as normal in our industry. I'm sure almost all crew members and actors have worked more than 14 hour days including travel time in the past. I'm encouraged that an 11/ 10 hour working day is becoming more the norm, but productions often forget that most crew need to be at unit base at least an hour before call and sometimes at least an hour after wrap to de-rig. This is also not taking into account extraordinary travel time (sometimes almost two hours in London) that a lot of crew need to do every day. This is fine when working on short films and productions which last a few weeks; but as longer HETV productions become available because of streaming services, these hours can go on for months and months and in my personal experience this has caused extreme, dangerous fatigue for the crew. Not to mention that it makes any personal life outside of work almost impossible to maintain.
- There have been a few - usually when things are being rushed towards the end of the filming day or when plans have changed at the last minute. Eg. Where stunts have been rehearsed a number of times but then something has been moved into place at the last minute effecting the outcome of the stunt. Or too many people being crowded onto an upstairs set only built to hold a certain weight. Or as mentioned earlier vehicles being reset at speed.
- I have been on multiple shoots where long hours and general exhaustion have not been considered dangerous. This is much more so in high-end commercial production - I would also say that commercial productions are very often a hotbed for drugs, bullying and mental health issues that go widely unchecked.
- Having to drive work vehicles through a snow storm to get to the next location before police closed the roads.
- It's a regular occurrence to see riggers and sparks and others required to work at height walking around up there without correct safety equipment. Every show I've worked on, I see this. I see people driving round in studios where no traffic separation exists. Last show I saw a near miss that almost saw a young girl being killed by a guy using his phone while he reversed his van at high speed out of an alley by the stage building. She was millimetres from instant death. I have nightmares about it even now. Set builds need to be staggered so that so many people

aren't working on top of each other too. Too many people all trying to get the job done on time. The HSE will turn towards the UK industry and then we will need to comply. We shouldn't need to be forced into it though.

- I have worked as a Producer and Line Producer, I take this very seriously and have wrapped a show on 3 occasions because of concerns I had.
- Having location managed numerous large location set builds, use of vehicles (speeding drivers etc) is a regular problem. Elsewhere, cutting corners of construction/rigging departments on machinery usage, ladders, etc. Heavy set pieces inserted in window frames falling out with force. Live electrical sockets exposed. Ppe constantly disregarded. Sfx compressed air hose coming loose and striking someone. The list could go on...
- I worked with a focus puller that had 2 little girls and would fall asleep at the monitor because he was driving 2h30 to and from set per day. That's 5 extras hours on a long day. He told me he had fallen asleep at least 6 times on the wheel the previous week. It's embarrassing that such a good industry makes adult men and women put their lives at risk because of work. Other people don't have to do that!
- Scheduling is a major problem. Inexperienced line producers/1sts who do not listen to the concerns of crew members I'm speaking as a member of the costume department, where very often there is little or no respect for members of our department and a complete lack of knowledge of the complexities of producing period costumes from scratch.
- I have been on several studio films over the years where the working hours have spiralled out of control to such levels that crew members have been so exhausted and run down that car accidents have occurred on the way to or from shooting due to falling asleep or 'zoning out' at the wheel. In several cases less than 2 miles from a studio with no other vehicles involved.
- One incident from when I was an actor Springs to mind ... I had to ride a motorbike for a TV drama but wasn't given enough time to practice riding the bike. I was then told that someone would be sat behind me. During the filming and in a state of panic I accelerated instead of breaking and nearly went over a steep precipice. If it wasn't for focus puller grabbing hold of handle bars And twisting the bike, we would of gone over. I was too afraid to ask for more time to practice with someone riding on the back and I felt the pressure from certain members of the crew to "get it right" due to the time restrictions. I was very shaken up afterwards and I felt like the incident was just brushed under the carpet.
- I was once asked to go up in a cherry picker to get aerial shot of set. The person working the cherry picker and we narrowly missed some power lines by a few inches. If we had touched them we would both be dead. Very scary

- I joined a TV production where 2 lead characters were required to spend 2 days in a tank in Pinewood. The previous week they'd done a week of night shoots in a river and on a jetty and were ill. The tank schedule was due to go ahead regardless of their health until the whole cast rebelled on their behalf and got a doctor to sign them off. Finally it was agreed the stunt people could cover what was required. However the 2 actors still felt they'd let the side down and unsupported. Another time again a night shoot, an actor suffered hypothermia filming in rain, in winter. Insufficient care was taken to supply them with proper shelter between takes as the trailer couldn't get near the location. Finally the paramedic attending stopped the shoot. Blame went all round from costume, to make up but after cast complaints it went back to the producer.
- I was on a job last year where we Recced a location and we agreed to a maximum of 8 people on set due to the weights limit. When we came to shoot the scene the first ad decided to let most of the crew on set I went on set to tell him to get people off set due to it being dangerous and what was agreed on the recce for him to just kick off at me So I had no choice but to phone the health and safety advisor Who then phoned the first and producer and sorted it out straight away
- I have worked on productions where crew have ignored H&S instructions. Wearing Hi-Viz, Working at height and refusing to wear a harness isn't as common in the UK as it used to be - but it's still a battle I've had when working abroad. An electrician fell through our set TWICE in South Africa. He was given a warning after the first fall (while pre-rigging a set) that he must wear a harness when working at height - no exceptions. On the 2nd Fall (on an active set) his employment was terminated.
- As previously said, The Windsor's was a health and safety nightmare, ridiculously long hours with a long commute and no accommodation provided, I got carbon monoxide poisoning from dodgy gas heaters because the 'production office' was set in a damp out building with no heaters, initial refusal to pay for a medic with no willing first aider, serious lack of crew in locations dept (only 2 and a security guard) expected to service multiple locations (their hours were definitely unsafe). The 'production office' was infested with pigeons which was rooted/defecated everywhere and the locations dept was asked to clean it because they couldn't afford pro cleaners. All agreed by the Line Producer despite many crew members objecting
- On a location I identified asbestos lagging around a pipe, the H&S person produced an A4 sheet with warnings which was put up on a wall. There was no provision for props, sparks or riggers who were working weekends to be properly warned, the A4 sheet was deemed sufficient warning.

- The biggest one which is currently being ignored is occupational health, which is storing up health problems (and cost to the NHS and Social Services) for a future generation who will have to pay for the ill-health costs. This applies to many of the major studios, who are not geared up for controlling hazardous substances, noise, etc.
- I have mentioned some situations in previous answers. In addition to this, on a large film production I worked on, a crew member was pinned to a tree by a Gator that rolled down a hill. The guy in question was a trainee at the time. It was implied that if he wanted to stay in the industry he would not take matters further. This came from someone very high up in production. The trainee told me several years later that he still had problems with his injured leg. Having worked for the BBC for a foreign production in which I felt that Health and Safety were not a priority I was shocked and saddened to hear that another non-UK based BBC production was responsible for the death of my amazing friend and colleague, Mark.
- I was funded by The Bertha Foundation between 2011-2014 to make a documentary in Louisiana about a small island community affected by the 2010 BP oil spill. At no point did the funder make any enquiries about health and safety and there was no follow up even though the major subject of the film was exposure to toxic chemicals. There was no duty of care, support or follow up. I would probably be considered ungrateful for the funding if I raised these concerns.
- I work in unscripted television and by far the biggest problem is that the budgets don't match the channel's expectations. More work is done by fewer staff resulting in longer working hours, fatigue and unreasonable schedules. This causes stress and, mostly, low level accidents because crews are tired and try to take short cuts. I quickly see people decline - irritability, bullying etc. as a way of coping.
- Foreign country project, no H&s officer present on strike of stage sets, contractor subbed to undertake strike, sadly tragic set collapse during strike causing death of sub contractor Country's normal practice to sub strikes out to Construction contractors not necessarily film construction contractor
- - Lack of Qualifications in crew - hours required with travel time having to be given outside of the working day - rushing to get schedule completed

- - Lack of Qualifications in crew - hours required with travel time having to be given outside of the working day - rushing to get schedule completed
- Can't think of anything recently other than occasional twisted ankle / knee etc sustained during fight sequences In all of these everything had been planned and rehearsed but even so, some minor accidents are unavoidable much the same as injuries during sporting fixtures.
- Most commercials, most of the time. 16hr days have become standard, with earlier and earlier calls to prevent them going in triple time. Lunch being called 7 or 8 hrs after call. No breaks at all from 1300>0000 or even later. Consecutive 16hr days have become standard practice to save additional days and therefore cut costs. The last day on a Commercial will regularly go past midnight with zero care for the health of safety of the crew. No adherence to turnarounds, especially if one Commercial production wraps late and another starts early the next day, as it goes unpunished/unpenalised.
- I've witnessed SAs being held in a very cold loch, all wet, for hours on end doing a battle scene with insufficient facilities to heat them up afterwards. Witnessed hypothermia. I've seen crew driven on rough terrains in the open back of 4x4s. I've refused a ride and have been branded difficult. I've done jobs where every day was continuous working day with an added 15min extra as "camera crew needs to stop for lunch". Everybody was made to agree to this arrangement. I've understood the 1st AD had financial gains from this film so he lacked the motivation to look after crew safety, all was about getting this film done. I've tripped on a hidden wire on outdoors set, rolled down a hill and could have seriously injured myself. I was told it was my own fault for hurrying (the 1st AD was shouting me to fuck off... that's a straight quote btw) and I used an unauthorised path.
- I was involved in a Bollywood production that shot in the UK a few years ago. The Indian team had no appreciation for Health & Safety or working hours either for the international crew brought over or for the UK crew. This seemed pretty much par for the course on Bollywood and similar international productions coming to the UK.
- As an art director I've had to go in genie booms and hang canvas when clearly I shouldn't be up there. I was put into an uncomfortable position. I often work weekends too just to play catch up on my work load. I work in the art department.

- I was working on a low budget comedy last year and we were on our penultimate day of shooting. Therefore, the crew are tired, feel over the job and have their eyes on the finish line, not safety. We were working in a house which hadn't been reced due to time constraints throughout the shoot. The sparks put a lamp and a flag in front of the front door, the only entrance in and out of the small terraced house. I managed to help an actor out of the house but as I turned around to go back inside I banged my head on the spike of the flag. I cut my head, blacked out, felt dizzy and went to A&E where I was diagnosed with concussion. I had concussion headaches for 4 weeks afterwards, leading to me having to take a whole week off while in prep for my next job, which obviously didn't look good to that production. As soon as I had come round from banging my head, the sparks swiftly moved the lamp and flag so it was no longer blocking the door. This new position also managed to light the upstairs scene through the window, which was the whole intention obviously. Why the lamp and flat couldn't have been put in a safer point in the first place is beyond me. I still get headaches from time to time and this accident was completely avoidable - but no one spoke up. I really would like this attitude to change, fast.
- I dont know of instances where regulations are wilfully ignored but often hazards are missed. The Director or DOP ask for something to happen without thinking through the potential hazards, the the crew want to oblige and we end up with near misses or sometimes accidents, and then someone is sought out to carry the blame. The same collective effort that we put into our work should be put into H&S. For instance, how many sound recordists have any Health and safety training, not because their work is inherently hazardous, but so that they can look out for the rest of the crew, along with the health and safety advisor, grip, 1st, producer, designer, producer, gaffer, location manger and others who do and sign risk assessments. Everybody from director to Dop, to runner should have H&S training.
- We rushed packing our equipment after wrap as we did 4/5 hours overtime, and also as we knew we had an early call time the next day, we just wanted to hurry to get a few hours sleep. Someone accidentally dropped a big stand on their foot, hurt really bad, and the nurse was furious that we were working in those conditions, and it happened very often on this production, almost every day. Also, as a lot of people in the industry can relate to, I was awake 18 to 21 hours a day pretty much every day on a 2 months job. Several times it would take me 3 to 4 hours total a day to travel to set and back home (and I was driving a van full of equipment). Almost every morning and night I felt in danger to drive, and did get

into an accident. Nothing major, thank God, but still! I did mention that to the production, but it seems to be such a struggle, organisation and procedure to have accommodation provided in those circumstances!

- I'm really lucky that I work on relatively high-end productions, and I specialise in aerial work - this means that H&S concerns are taken seriously and working practices agreed beforehand and adhered to during the shoot. I've been really impressed by the pains people go to to ensure safety on the set, and feel that this industry is a leader. Whether this is the same on lower-budget shoots, I don't know, I'm afraid.
- Some years ago I remember being driven to set in Kenya, to a bamboo forest in torrential rain. The Land Rover was being driven up a steep hill on a muddy road, the car slipping and sliding all over the place with a sheer drop to our left side. Myself and my director were sat in the rear, she was in tears holding my hand as it felt like any minute we'd go over the edge. The driver was a local that had little control over the car. It was extremely dangerous. Myself and the Director were the only UK crew, the rest were through a local service company. There was no health and safety on set, it was a drama documentary.
- As stated earlier, I have been on a production where a crew member was badly injured by an easy up blowing into their back. The person was off work for months with injury and received no compensation. The accident was probably due to budget and inexperience (little time available to shoot in that location and perhaps not enough sandbags available?)
- A runner who was also used as a minibus driver fell asleep driving with about 10 crew members on board.
- early on in my career I found myself on a non-union feature as a day-player turned regular, I was much more eager to please and very ignorant to common safety practices, at the beginning of one day later in the shoot I learned there would be some stunt work at the end of the day and I was stoked, the stunt involved a car crash and there would be a flipped vehicle if things went well, the camera operator was ratchet strapped to the back of an ATV to capture the stunt, I remember there being discussion about the plan but no rehearsals for camera or otherwise because it was late and the producer was pushing, thankfully nothing happened to the operator, the stunt didn't go exactly as planned because the vehicle didn't flip so there needed to be a second take but the DP chose to shoot more coverage and the operator stepped away from the ATV unscathed, looking back upon the circumstance we were fortunate that he was not harmed, I can't help but wonder though if it emboldened anyone or strengthened someone's mindset of what they could get away with, I wish I would have spoken to the operator and voiced concern

over his safety instead of excitedly taking the photo, I later learned the operator provided all of the rigging gear for the setup because of his own preparedness and the original plan was to hard mount Steadicam to the ATV but the operator refused due to safety concerns

- I have worked in locations that I didn't feel safe working in for many different reasons from asbestos to simple trip hazards or even lack of security. I have also been told to 'sort my own accommodation out' by a production who were unwilling to help when I raised issues with travelling 120miles on top of a extended working day.
- Work hours are often overlooked.
- Every single set I worked on last year was a safety issue. it was the unsafest year I have worked. We have been going backwards in the past few years as tech companies have taken over TV and movie production and now virtually every production company union and nonunion is literally trying to push French hours, Lionsgate even stated it in their bogus premature coronavirus film and safety guidelines. French Hours are unsafe and however they are defined by a production company they are defined by crew as: work the crew to death, pretend that labor law and contracts don't exist. And it is just not the culture of French Hours that have made sets unsafe. I worked on a pilot that said we were working through all of our breaks and running french hours on a union contract in the heat. I worked on another set where production wouldn't replace the broken lift gate control because they said it'll just get broken again by one of the PAs . So we had to operated by holding two bare wires together. Union set. Many accidents happen at the truck on the liftgate, but production too cheap. Other sets, first A.D.'s, producers, directors coming down hard on crew. people getting seriously injured, one guy dying people, people in charge not knowing how to handle emergency situations like earthquakes or wildfires and putting everyone's life at risk. An extra brought heroin and a loaded gun to set. Props not following proper gun protocol safety. The first A.D. screaming to spray people with a water truck if they don't get out of the way . last year I nearly died from heat stroke even though there was a medic on site union set, because he did not recognize I was having heat stroke And said I only had heat exhaustion and wouldn't send me to get fluids. It messed up my kidneys. Just a few examples and some of those happened on really large blockbuster movies with huge budgets. It doesn't matter if you have a low or high budget you can still treat the crew with respect or disrespect depending on how you run that budget and how you run your production. One of your OBE British directors is the WORST. He needs to crawl

back into that sad toxic man cave he came from and stay there with his first A.D. and never come out I don't care how big his movies are, he is the problem. With his \$250 million budgets he never learned how to run a set safely and efficiently. He thinks his ego knows how to set up a shot. We, a large crew had to share minimal bathrooms that were not serviced regularly with 300 extras. We also had to share one small understocked craft service truck. We were in the middle of nowhere literally. A lot of the unsafe things I've mentioned in this survey happened on that movie. If I go into more detail about this unsafe set you'll know who he is because he is notorious for being a dick. Sadly his movie will make a shit ton of money at the expense of exploiting his crew and the crew including myself will have not gotten treated or paid as well as we should have. and I just want to say part of health and safety and mental health is that I was discriminated and sexually harassed the entire time I was on that movie by various people including my own crewmates, & the first AD. In my opinion that first A.D. is unemployable and should never be allowed to work on a film set again. He put over 1000 people at risk in various ways because he doesn't know what he's doing. I don't see this toxic masculinity changing anytime soon it's only gotten worse in private but pretend better in public. The same goes for all of the safety rules it's a big joke

- US studio franchise film - was filming outside of London and only the marshals and PAs weren't offered accommodation. I fell asleep driving home one day. Luckily I woke up before I crashed, but it was the scariest moment of my life. I still went to work, worked a long day, and drove home everyday because I couldn't afford accommodation and also couldn't afford to lose my job by speaking out. US studio feature - filming in Scotland and the marshals were asked if they would be happy to sleep in their cars as accommodation wouldn't be provided. It was February during a winter storm.
- 1. Lights have fallen due to high winds / inadequate tying off or maybe not enough crew 2. A dolly fell off a track (low budget - inexperienced crew) 3. scissor lift in high wind for an overhead shot 4. lifting cameras onto high/ awkward places. Time and forethought needed to ensure no injuries 5. Better transport links to studios (more minibus) would mean people don't have to drive
- A production where a stunt person was seriously injured (no longer able to work) and the stunt co-ordinator and the H&S Advisor falsified documents. Major explosions/stunts where my concerns re health and safety were ignored and resulted in major burns. Crew members being

too close to stunts/explosions where the cameras could have been remotely operated on many occasions resulting in many injuries/near misses/major fractures

- Factual TV Production in the UK often suffers from Regular long hours self shooting, 10-plus hours day with short lunch break,? followed by long drive back to accommodation, wait for dinner, production work then data wrangling at end of day Sometimes many early starts and late finishes In a row. Expected just to get it done... We have long been expected to opt out of the European Working Time directive as standard. Productions regularly do not apply Union standards. The culture of Some productions and companies think this is all normal for our industry. Most of the accidents that have occurred on my shoots have involved vehicles - crew or contributors crashing Out of filming times.
- As a grip trainee, I was put under the provision of a key grip who had done no prep on the equipment and didn't even know how to use half of it. 15 mins before going on set, he asked me to youtube how to use a cobra dolly, (which has a can of nitrogen that needs to be pumped into the machine in order for it to be mobile). He then leaves me in the room with the dolly and track without wearing his radio and doesn't return for at least 30mins so I am left to manage the dolly without provision. It was incredibly dangerous and I had little to no experience in the matter. Drugs had also been taken that day by said key grip (hence his absence) and a 2-hour drive with a Luton van at the end of an extended day, filled with all the grip equipment, was driven by himself (because he insisted he drove) with me in the passenger side. It was terrifying and incredibly dangerous. I initially found it hard to speak up about the issues because I couldn't afford to lose the job, however, I eventually left as it became too much stress which was impacting both my mental and physical health. On other occasions, my fingers were caught in equipment because I wasn't 'working/ packing up at the end of the day fast enough' and so said Key grip would attempt to 'help' without checking what I was also doing. I now have back and shoulder strain issues due to his lack of support, care, and health and safety as an H.O.D.
- I fell fifteen feet down a rock when called to perform a check on an actor due to losing my footing and no provisions for crew were given or safety measures. This was a national broadcast CO I was too scared to go up against them and have had back issues since. This was on a drama shot in the Scottish highlands

- Often documentary productions budgets are cut and as a result crews are put in crappy motels on freeways, long distances from filming locations and distances from places to eat. After a 10 -12 hour filming day, the producer then has to back up rushes that can take hours depending on the format/resolution of footage. Not being near accommodation or food sources, means longer working days and on occasions missed evening meals due to not being able to get out to obtain food. When flying to places such as the USA there are often very long flights (11 hours to LA) followed by immigration procedures (most recently 3 hours to get through immigration) car hire pick up (1 -2 hours) a drive to a hotel/motel, often a minimum of 1 hour. Filming is then expected to start the following day with severe jet lag. No productions I have ever known provide a down day following significant travel to overseas locations.
- In my experience H&S is applied where it is relatively easy and straightforward to apply (ie working at heights without railings etc) but where there is any level of difficulty in applying it, as in a situation where an inherently dangerous or hazardous location has been chosen by production and any application of H&S directives would render the location unsuitable for filming, then H&S tend to step back from making any contribution. Also, H&S are conspicuously absent from any debate about long hours, fatigue, driving your vehicle home after many hours on set, or continuous working days which often lead to 12 or 14 hour days without any break whatsoever (patently both unsafe and unhealthy). It seems fundamentals are missed consistently in applying H&S standards and in my experience, H&S rules are only ever applied where they do not hinder the efficiency of the production. In short, there are often times when H&S is unnecessary, and where what is required is merely the application of common sense, and there are times when H&S is necessary, but is not applied because it will inconvenience or obstruct the production.
- I'm a stuntman and was nearly killed on a TV job back in 2003. This was caused by budget constraints. I called my union 24hrs after the accident and Equity could not be bothered about this incident as no one had died. On reflection I should have gone to HSE to complain. If I and another stuntman had died that day then I'm sure everyone would have heard about it.
- As a first AD, I was put under pressure to allow actors to drive without a licence on a main road as well as private roads. The cost for stop and go and also closing a road was considered too expensive as was a driving double. I was made to feel like i had hindered the programme's creativity by forcing the expense.

- 1. Working hours - almost every job I have done. Sometimes 24 hour days is ridiculous, and has led to me personally resigning from various jobs.
- 2. Asking prop masters to do the work of VFX. Case in point, a LP asked props to adjust and light a gas fire on-set. The fire ignited and blew into the prop master, charring his face.
- 3. Asking locations to sign off a risk assessment the night before for an adjusted scene with a minor on a road, without adequate traffic management or permits. And then refusing the Location Manager's advice not to film, despite lack of signed RA.
- 4. Asking locations and/or security do provide traffic management. Constant and always, on 50% of jobs at least.
- 5. Productions attempting to create high speed stunts and chases on highways without sufficient traffic or pedestrian management - so many close calls to count.
- 6. Honestly, there are too many and that really needs to be addressed.
- I frequently see working at height as an area where people seem to ignore the need for safe working practice. This includes the use of scissor lifts and or powered access lifting equipment on sets. Very often production will have a qualified operator for manoeuvring the equipment but I have witnessed on several occasions unqualified personnel at the controls (the camera op who wants to go a bit higher or is in a hurry to get into position). It is interesting that only on one occasion have I been asked to produce evidence that I am trained to use such equipment on a job / shoot / set!? Even something as basic as a tall ladder requires working at height insurance to be in place and some basic consideration for safe use, often neglected in the pursuit of speed or a 'quick fix' when the light is going or the Director is pushing for 'one more take' etc. I think we've all been there and seen things like this happening, how many of us have stepped forward and voiced our concerns, confident that our decision to do so won't effect how we're received on set the next day or on the next job? I would like to close by saying that I think the attitude is changing, thankfully!
- I'm not going to go into specifics, but by and large any serious accidents that have happened on productions I've been on have been accidents, with H&S already a concern.
- As a production runner, I was expected to be in before/on call and take rushes after wrap. Driving up to an hour to deliver the rushes. Frequently I did 15/16 hour days, with no lunch break and broke my turnaround each night. I was not paid overtime. I felt I couldn't come forward and talk about it. When I did I was told to come in an hour later which didn't help as I had to leave same time because of traffic. I could of crashed my car at anytime.

- There needs to be more/ better-quality security when shooting in busy public places. They should be properly briefed and should be able to cover all areas/ angles kit areas and those vehicles it is necessary to keep open at certain periods. Individual crew members are left with expensive gear in vulnerable positions and I have felt afraid, experienced threats of violence I cannot counter, and have seen dangerous confrontations. Other crews have been attacked with weapons. I think this is something to think about; this is my greatest ongoing safety concern.
- I've been in the industry for 11 years. Many times I have seen this, from not having up location signs because they were taken down too early to the most common, which is working too many hours with long travel times and no support for crew in terms of putting them up when away working at far away locations. As a DIT as well, you are expected to work even longer hours than the rest of the crew and often put into situations where you have to choose between food or sleep deprivation.
- Very often on jobs (High End TV) I work 15 hour days and often have a 1hour + drive (total). We are always told "why don't you leave early and someone cover you at wrap). This is fine in theory, but (I'm a 2nd / crowd 2nd) in practice cast members want to have important conversations, SA's need to sign chits and often the PAs make errors due to lack of experience on these chits, 1st AD wants to have a sit down on wrap... there are a vast number of reasons why a 2nd needs to be around in the morning and evening (sure sometimes this is not the case). But more often than not it is not possible and I am forced into a 75 hour working week over 5 days... Everyone knows it and no one is doing anything about it.
- Unsafe work with a crane. Long days and not enough turn around time.
- I had an electric shock from a dining bus early in my career & now I look very carefully at Unit Bases. If I see cables hanging out & joints in puddles I always tell one of the Facility drivers, but they don't take any notice unless it comes from higher up.
- As a member of a small crew a shooting night shoots on an indie feature film shot in 2016, I witnessed the prop action vehicle being appropriately used to drive at speed by cast and stunt driver however the steering wheel then became detached during a scene when the car was stationary. The vehicle was then used again for driving at speed. I later found out that the Art Director was using this vehicle as his mode of transport to and from location. After filming a night shoot, we found the car hanging on the edge of a cliff, saved only by a barrier and the Art Director stood on a raised bank at the side. A radio had been used under the seat to give instruction to the cast during driving scenes and had not

been removed after filming. It had slid forward when driving downhill and lodged itself under the brake pedal. The Art Director was only able to bring the car to a stop by using the hand brake. He was safe and uninjured thankfully but it could have been a very different situation.

- My answer to Q 17 above. Also I am regularly asked to do a shot hand held in a moving car. This isn't safe regardless of harnessing the camera.
- Two words, Les Miserables
- On Intergalactic last autumn in Madrid I felt that health and safety were hugely ignored. I spoke to the Co Producer at the time who said things I wanted to hear but none of them were implemented. It became a shift of responsibility between the English production crew and the Spanish production crew. They each kept saying the buck didn't stop with them and passing blame back and forth. It was definitely a cost cutting exercise which put us in a tunnel location subject to carbon monoxide poisoning. We shot there for 5x 12hr days with no fresh air breaks. Several crew members were ill and the Spanish medic was extremely noncommittal about the cause of illness. No one saw a doctor or had blood tests, plus the English producers flew home after the first day so we could only deal with Spanish production or an English production assistant who was very inexperienced. We then moved to another part of Spain to continue the shoot. A minibus of crew were almost driven over the edge of a cliff by an inexperienced Spanish driver. Our accommodation was also insecure and fume filled as it was a very basic hotel on the edge of a garage forecourt. I complained to production and they managed to move 6 of us to another hotel, but there were a huge number still left in that hotel for 5 days.
- On a shoot where the equipment specified was replaced without my knowledge and resulted in me and crew being put in a life threatening position. I shut it down after the second incident
- I was in an easy up tent where the checks monitors were and whilst a crane was manoeuvring a giant flag covering the open roof of a set, the wind picked up and the frame came crashing into the tent at a horizontal angle and missed me by inches
- I have said it previously in the answer to another question... but, I had an experience with truck drivers on one job. They were barely around the truck, but when they were they wouldn't offer to help with the tail lift. I had to ask repeatedly if I was on my own and getting magliners off. One day I had the lenses on the tail lift and had asked the truck driver if he would help me by operating the it with the remote. Instead of lowering,

he tilted it and the liner started to come off at full height, with me on the edge. I was shouting - both terrified of it falling on me, but also at the cost of the lenses... the truck driver seemed to find it very amusing, laughing as he tilted it back up - I was shaking. I let production know that this had happened. It wasn't the only time... but production just gave him a "word" and that was it.

- I have rambled on about one in a box earlier on.
- No one injured but using production staff/Sa's for driving shots/Dbf driving in non rehearsed areas shooting first time.
- Most issues I have had has been through poor health and safety on behalf of special effects companies. A lot of it seems like guess work and I feel they can become complacent to the risks when dealing with dangerous elements regularly. Some stunt people are also too eager to please the production and will end up signing anything off. I try to get people I know in these positions on productions I work on.
- No wiremen on a cliff stunt, approx 40'. Children's television. Actress fell 10' and landed in front of the camera, because the stunt Co-ordination forgot to attach the safety ropes, which were 20 year old hand lines from a studio, and not certified rope for climbing. The safety on the camera was better than the rope used for the actors. Line Producer had to talk the 14 year old actress who witnessed the accident into continuing the scene so they could make their day. I expressed concern and walked away after nobody took note of my concerns. I can fill send more details if needs be in an email.
- Magic hour car chase/ boat/ explosion/ fight/action scenes. Hearing 'hurry up' in any such scene where safety is compromised by the nature of set up. Extreme working hours and drive home the broken turnaround - repeat it for 6 days a week...
- I injured myself outside the production office trailer. As it wasn't "set", I had the immediate opinion of the set nurse, but every medic expense was on me. Also, the nurse gave me a wrong diagnosis that led me to oversee a medical problem that lasted longer than it should have.
- We had a rig that wasn't sturdy enough to have a camera and people using, but as we were rushing. Everyone just used it anyways to quickly get the shot so we could move on.

- Jan 2013 - low budget UK heist film. Bad Producers. I was 1st AD covering the UK pick up shoot. Shot was 4 super bikes riding down a tunnel. not racing, just riding. No official stunt coordinator, when I pushed on this I was told that the main biker guy was qualified and in charge of all the bike stunts and had done the whole shoot in Romania. I later found out he was just the directors mate.... Un-recced for me and the crew (recce was apparently done in principle photography so the DP knew it. Waterloo graffiti tunnel. Find out the DAY BEFORE we dont have filming permission. We have 3 locations this day. 1st two locations go fine, then to Waterloo. No unit base sorted - Location manager had phoned me with concerns about shooting there and walked away from the production the day before. We had no location manager. I should have walked also, but felt it would be safer for everyone on the shoot if I was there. I was a new 1st AD and made a mistake here - I haven't since. If they don't listen to me now I kick up a fuss, address the crew and walk. But more to the point I dont work for shoddy producers now - I see them a mile off. Producer flippantly states 'you can park anywhere around there' just before the unit move. I drive around for 30 mins trying to find somewhere to park. By the time I get to set, techs were there and unloaded and the director, DP and producer had set up the shot and wanted to roll. I pipe up - the tunnel was open to the public and there were families and children walking through it. I told him he needs to let me lock it up at least - get my 3rd and runners and put in place a basic lock up in 3 mins. Then im under pressure to roll cameras again from the director. Reluctantly I agree, but then notice there are graffiti artists spraying all down the tunnel, I tell my director I need to go and ask them to move and tell them what's going on. 'No, I like them there, roll cameras!'. He calls the roll. On his action (he liked to call it himself) 4 super bikes raced down - RACED. And Wheelied. I had my head in my hands praying that the lock up was secure. Then, upon hitting a change of surface whilst wheelieing, one of the riders lost control of the bike and swerved crashing into the wall, missing one of the graffiti painters by 6 foot. He went over the handlebars and smacked his head against the wall. Luckily the rider was ok thanks to his helmet. The painter was shocked and angry. The crew were shocked too, but as everyone was ok the mood lifted to a lighthearted one, and the director made light of the situation and that they were lucky to have gotten the shot....idiot. It was the last shot I did with them. Cowboys. It could have been my Sarah Jones moment - I learned a valuable lesson that day.

- Once thought a car on launched by air ram in to a quarry looked like it might land a little close to advised camera position, moved camera but left short sticks where they were, car landed on sticks.
- A number of stunts have not been secure. There was a guy who was asked to punch a glass window. They do SD by want to waste the time to put the fake glass in. The man lost his arm and crew was messed up. I mean blood was everywhere. A crew in Figi when a huge storm came everyone was being evacuated, but crew was left behind and the producers and actors were sent to safety. Driving from 1 location to another, I was in a vehicle with Transpo as they were speeding and running red lights in LA. I asked for them to slow down and not run the lights. When we landed and I complained, I was considered the problem even though everyone in the van was terrified. I ended up quoting that night. That's the problem, if we want to be safe we have to be willing to walk away. Not everyone is in that position that they can put their safety first due to responsibilities. Making money to support your family and having health insurance. There was only 1 producer in my career that actually cared and took care of his crew... that would be Ed Milkovich. He's retired now but active in the DGA training program.
- A problem that constantly arises is the gap between wrap one day, and call the next. This is a particular problem when they are 'clawing back' the working hours. Often wrap and prep time is ignored, and a lot of the crew ends up only getting a few hours sleep, before they have to go back to work. When crews are that tired, the likelihood of accidents happening increases exponentially. Working hours are in my opinion, the biggest problem.
- N/A
- A scaffold structure being built abroad for a sequence shot from top-down not being built properly -- unlevel grounds, not enough wind support etc. A boat sequence abroad with no health and safety briefing to where the safety vests are or what are the procedures in case of an issue. Wrapping way too late on commercials in UK for my crew to drive home safely -- their OT would only cover the hotels, so they basically have a choice of keep working for free and pay for their own hotel or get the pay, but risk driving home for over an hour after a 15h day.
- Yes, hand-balling a large heavy equipment outside a outside building and up onto a flat roof in dire wet weather, with 'suitable' additional labour not provided as requested or alternative lifting due to budget/time. Goal was achieved but unnecessarily difficult and risky.

- On a production I worked on several people including myself fell off the side of the set as it was raised at least 4ft. There were attempts to ensure it didn't happen again but as the production went on it happened more often due to rushing and tiredness it was a very long job! The other was when I received an electric shock due to the incompetence of my hod and again rushing I don't feel it was handled very well. Sadly both myself and my hod were fired because of this along with my hod's incompetence which I didn't feel was appropriate considering I had to attend hospital a couple of times for this.
- On a low budget film I witnessed many potentially dangerous situations mostly including vehicles. I saw camera positions too close to the action and camera operators not being properly secured when filming whilst travelling. There was a general reckless and macho attitude towards risky stunts on the shoot.
- Removal of a behind set floor during a scene that an actor fell through on exiting the scene set door. An operator starting a revolving floor when an actor had one leg on it and one off. The que caller refused to take responsibility. Flown set being lowered early and striking actors Surgical spirit stored in a water bottle beside the set and next to actors water bottles Fly operators smoking drugs in the gallery during scenes
- I remember working in a job years ago with long working hours, very long pre-calls and de-rigs. On that job one of the facilities crew was rushing at the end of the night to unhitch a trailer for a unit move and got his finger caught. He lost his finger in the accident. On a very high profile TV series several years ago, my brother, who was a Runner on it, was punched in the face by an angry stressed out Spark for no reason. My brother was driving his car out of unit base at the time, with his window open and the spark punched him through the open window. The spark was not sacked. He was protected by his union and his fellow sparks.
- As above.
- Productions I've been associated with have always respected and followed good Health and Safety...
- Too many instances to list -people are worked too hard and of course that leads to accidents time and money is always an issue and as you work on smaller budgets it just get pushed always

- Long working hours, being told by production if we felt exhausted and tired to let them know and they would provide accommodation for those concerned. Asking for somewhere to stay due to tiredness of long hours and long travel time and then being told no we can't have accommodations. Actress had to 'hit' and actor as part of script. No stunt people on set. Actress didn't understand to fake it and hit him each take. I did mention to 1st AD that we should be faking this. Rehearsed a stunt for a few days..was a big piece of action. Ready to go. Last minute someone changed the move time of the camera without saying which effected everyone else's timings. Stunt actor ended up getting injured. Often on TV productions I feel that travel time is strictly following the rules that are open to interpretation so as not to cost the production more than it needs be- often at the health of crew member. In particular I feel that the 'Lower ranked' grades- runners etc are asked to work longer hours for less money and less support and due to 'inexperience or the like' feel they HAVE to say yes.
- 1. A scene of two elderly actors crossing the road slowly and while doing so, holding up the traffic. SA drivers booked with their own cars and traffic control in place. Artists wanted to adapt scene so that cars still passed them, narrowly missing them while they were in the road. Producer on set was happy to adapt and director was also keen. Artists actions were unpredictable due to age and no Stunt Coordinator or drivers present. Scene unwillingly choreographed by 1st AD under pressure from management and artists and luckily no-one hurt. 2. Dangerous filming conditions due to heavy snow. Access to location blocked for filming vehicles. Caterers gas canisters frozen. Cast on set a mixture of ages, some in their 70's and all in funeral type dresses, suits, shoes. Concerns raised several times prior to shoot by Production Manager as to health and safety of cast and crew outside in freezing conditions but Management insisted on proceeding. Crew and production called at 5am to manually dig access to location prior to an 11 hour filming day. Production Manager did not have contract renewed with company. Generally, pressure is put on crew to achieve a creatively more exciting scene or shot and no-one wants to risk being the one to say no, for fear of their jobs. In addition, money i.e. budget constraints and schedule constraints make it 'vital' that a shot is achieved no matter what. An independent H&S Officer on set, who is independent of the production and who can assess and make the relevant decisions, would ease the pressure on the crew.
- I once was on set on an evening shoot, and the script required me to be hung. There was no safety harness, and we had to improvise a safe way of shooting. This took Additional hours, and was due to a lack of money and concern as it was the last week of shooting. There was no-one I could raise my concerns with, and I felt pressured to take part. Unforgivable, and it was a very high profile BBC show

- On the set of “Mr Mercedes” (2019) with Hodges Productions in Charleston, South Carolina, I felt that women’s safety was not a concern. There was no designated smoking areas (you could smoke anywhere including inside the production buildings). I also felt unsafe walking to my car at night with no lights in the parking area.
- Some of my experiences are mentioned earlier but I haven't experienced extremely dangerous situations (yet). I have been on productions before where we were sometimes rushed into getting a stunt done and it didn't feel safe. I have also experienced a stunt double falling on his back and hitting his head on the ground and another time a wire broke and struck on a stunt double's head leaving a long bloody mark all over his face. Once we had a car crashing into another and one of the cars came dangerously close to the crew. I have worked on a set that had no air-conditioning and the actors were wearing heavy costume, resulting in them hyperventilate and nearly passing out. The air-con was only brought to set two days later. I have worked on a commercial in Morocco where there was a sedated tiger on set, that wasn't kept in cage or on a leash, but just on set in front of the cameras, half-past out. These few experiences are only from a year and a half of working in this industry.
- It’s not that they’re ignored wilfully, it’s just the pressure on the day to get the shot. And often more junior members of crew will take risks to impress, fear of saying no. As you get older you get more confident about saying no. I just walk away from the whole set if I’m nervous about a particular stunt, that could be deemed unprofessional but the boys are so interested in their toys that no one even notices. But I have the confidence to do that now, I wouldn’t have done 15 years ago. Directors also rarely “own it” - they leave it to the 1st AD, who is just trying to complete the day because if they don’t, they think it makes them look bad. And the Producer is often not there for the turnover.
- Long days leading to unsafe driving. Location beyond 50 miles. Productions will place their 'production office' close to far locations in order to count the 50 mile rule from that production office.
- One production did not provide enough water for everyone who was working. That is not appropriate according to the H&S regulation 1974. I was forced to carry a 8x8 frame in and out of live traffic in a very windy area with the gaffer. I raised my concern and instead of making the appropriate changes and apply for permits etc the production offered to Replace me with an other member of crew. I didn’t think it was ok to put someone else’s life in danger and did it regardless. I do think they should’ve listened to me and found a different way of doing the shot.

- There are still plenty of drug and alcohol issues (and denial!) affecting every production. Some junior crew members need mentoring or guidance as they are often too timid to say they are tired and will stay late just because peer pressure.
- Between takes, a 1st AD, referring to an upcoming shooting day in the schedule, once said it'd be cheaper to make the whole crew do a couple of hours of overtime than to schedule another, separate shooting day. This was openly and for the whole crew and cast to hear and the shoot was already full of overtime and little turnaround. Everyone was tired and exhausted constantly. This was on a drama for a major American streaming platform. The AD is also producing now I think...
- On the job I did in Mexico last year, every day felt unsafe. Whether that be because of the areas we were filming in at night with no close protection security (even though we had been told we would have security with us) or because of the limited time we had on each location which put extreme pressure on the stunt team to perform perfectly within a few takes. Departments had not been allowed to take their full UK crew and our rehearsals had been cut from 10 days to 5 days upon arrival in Mexico. We filmed in tunnels for a week where there was a build up of carbon monoxide from the cars we had down there. We were all provided with masks but there was no respite from the environment and 2 H&S representatives were purely there to test the air quality. I had not realised until day 4 that the constant beeping from their machine was signalling that the carbon monoxide levels were too high. However, we continued to work in the tunnels. On the penultimate day, a lighting panel was rigged by one of the Mexican crew to a breakaway pillar and the stunt cars travelled much faster than expected as they had not been able to rehearse at full speed. This meant the cars did not stop where they had planned to and kept travelling through the tunnel towards the safety area that the crew were in. My colleague nearly lost his life and only survived because his other colleague grabbed the back of his shirt and pulled him away from the breakaway pillar that had the sky panel on it. It fell exactly where he had been standing and he had been told on the half speed rehearsals that he was safe to be there. We downed tools for around 45 minutes and then were told we would be resuming filming for the night as no one was injured. A few crew members involved walked off the set in protest. The reduction in rehearsal time, the language barrier and crew who barely knew each other plus the extreme fatigue we were all experiencing nearly resulted in a fatal accident.

- A large 1.5 tonne bull was just being held by one small rope by the animal wrangler, who gave it to the vet to hold momentarily. The bull escaped and charged toward the crew. Luckily no one got hurt as eventually the bull veered off, but it was very scary and could've resulted in multiple serious injuries or death. There was no safety briefing that morning and the bull should've been contained. The camera hadn't even been set up yet so there was no need for the bull even to be in the same field as crew, or should've been penned in. Multiple occasions where productions won't pay for a grip (or grip to the correct level) but still expect you to shoot interior car work. I did a 4 week job when they allowed for a grip only on dailies - maybe 5 days in total. It was left to DoP and camera crew to set up tripods and sliders every day, and there were child cast. I raised concerns about safety handling the gear around children or the potential to rig it incorrectly and thus cause an accident but was told it was standard on that kind of "comedy" to not have grips (it was a tv series on set and location) but really it was a budget problem for them. I was also worried about being liable for injuries if they did happen. Production checked with their insurers and decided it was fine and not risky and the shoot went ahead. Luckily nothing happened but I fought the battle for weeks in prep and lost.
- The fact is you can walk onto any film set in either prep or filming and find breaches of H&S
- During filming in Turkey a group of costume colleagues were working 24/7 to mend costumes destroyed in a flooding of studio They drove home tired had a crash & a young girl tragically died On same job a local construction worker was unloading sheet metal from a truck & was decapitated Producer refused to give his widow any money! Crew had to do a whip round I've also been up high on buildings without safety harnesses
- Any time working hours were too long, especially on location where people were driving home after 12hour+ days and/or there was broken turnaround
- there are too many odd specific moments to recount, but hopefully an idea of what regular work entails is in my answers on the rest of this sheet. I'd be happy to be in contact with the foundation more at any time. work has to change, especially after the pandemic. we have all been reminded that we have to make the most of our time here while we are healthy and able to see the people we care about

- So far I think I have been fortunate enough to not experience a situation such as this
- Indian Summers - Filming in Malaysia. Asbestos roofed buildings on location. Not checked properly, torn down unsafely and we were expected to shoot at that location. All regulations were ignored. Vikings - Filming in Ireland. Smoke and fumes on stage sets. 100's of double-wick candles used. If you wore a facemask it was completely black within a couple of hours. Original H+S Officer was 'let go' after reporting about it. Proof of Life - Filming in Ecuador. Truck drove off a cliff during a scene we were filming on second unit. The truck was in poor mechanical shape and was being driven by an inexperienced local actor (not a precision driver) on dangerous roads. Will Gaffney was killed and many others were seriously injured. We were in a remote area and our local medical team were useless. We spent three hours dragging people back up to the road. Main Unit at a different location carried on filming to the end of the day, even though the Producers and Director knew what had happened. This is the most disgusted I've ever been with our industry. American Odyssey - Filming in Morocco. Tracking vehicles being driven dangerously on unsecured roads. A-frame collapsing due to metal fatigue, being rewelded and then collapsing again with actors in the car being towed.
- Long hours effect everyone, no matter how long they've been uses to the industry. Especially when catering lacks in actually healthy nutritious food. More rest time between days, especially if it's been a particularly gruelling shoot. Take for example indie shoots where myself and others have had to take on multiple roles. I had to grip as well as trainee and 2nd on a shoot recently which really effected not only my bodies physical ability to work well for the rest of the shoot but also my mental health.
- I recently worked on a production where the H&S officer would have departments and stunts do their own risk assessments. I said several times that I didn't feel this was acceptable and that the officer should at least assist them and walk around their working spaces with them to discuss risks. A large stunt was approaching and they had not even looked at the rigging or equipment. I approached our UPM about this and I actually mentioned Mark Milsome as we had taken a crew photo in our Foundation t shirts just the previous week.
- .
- Being sent up into the rafters at the end of a pier with camera gear in gail force winds, up wet slippery ladders, with no safety gear and only a junior AD. We eventually got called back down but it felt seriously unsafe. I am not the kind of person that gets scared easily.

- I've nearly fallen asleep at the wheel due to long hours. Pre-call, and a couple hours of over-time. It can be so dangerous when you then have to de-rig, and drive an hour to get home.
- I worked an abroad shoot and was part of the crew being flown in. I was lucky in that I was coming from the UK so the time difference wasn't too bad, but we had crew flown in from the US who were asked to work almost immediately after landing because of time constraints. The shoot then overran pretty badly and the US crew had to stop working because they physically could not continue anymore. One of the lads looked ready to faint. The heads of that shoot apologised and made sure to mind that issue as the shoot went on but it's disgraceful that happened in the first place. H&S shouldn't become a priority only after you've worked someone into the ground, it should be considered in advance.
- As a focus pulled filming from a tower with the artist lying below I kicked a camera battery which fell to the ground right next to the artists head. She was not injured at all but could have easily been killed. The battery should have (at the very least) been safety chained to the tower. Just one example that sticks in my mind. I should have ensured that the camera equipment were safe and secure. I don't remember a rigger or grip doing so.
- Shooting daylies for a long running TV Drama, 220 miles, did not provide accommodation. I chose to pay myself for it and drive the day before. It is my choice to pay for it, because I think it is not much, and I prefer the freshness and ease of being there. The Production also can think in the same way, It is not much (cost) and you have a fresh and ready crew member at call time. Multiply that for most of the Crew, you get better results. Magic.
- Outlaw King, welfare was awful, director pushed almost every day, zero communication zero consideration for health and safety, never mind animal welfare. They took advantage of "grace" by building it into the schedule, making the day 11 and quarter hours continuous day, every single day.
- I work in Documentaries all over the world. At the end of the day my H&S is down to me. I've refused to be put in some situations that I considered dangerous or not thought through.

- I work on a lot music videos in London and there can sometimes be gang connections to the artists who's videos we are shooting. I don't think this is thought through properly sometimes by productions as I personally have had a gang show up with knives to a shoot and I have been informed of other crew members being assaulted and then robbed on set. These are easy issues to be resolved in my opinion by extra planning
- I have many. One example would be a shoot who decided to use an old van driven by an actor to be on the public highway with no police presence and conduct a fight sequence in the rear with several actors and two hand held cameras. The rear door did not shut properly. The doors regularly flew open, the actors were not tethered. I was there as daily crew. The most I could do was harness the camera crew, tether the cameras and try to explain the dangers. I was told that because they had sought police permission to film that it was ok. I explained it was not and at the very least they should have police escort to prevent collision due to distraction and that they should have a stunt arranger on set. They thanked me for my advice and continued without mitigation. I would say this is a very typical scenario and one that is impossible to report. There is nowhere to report it.
- An actor was in a parked car and in shot was meant to pull away, and the shot would cut before he turned the corner, and the car would stop. Just around the corner there were a group of electricians holding two 20x20 silk frames. All crew were told not to be anywhere near just in case, but appeared to ignore this instruction to carry on with their duties. Without confirming with the camera operator, grips or AD's the actor decided to carry on and turn the corner and crashing into the frame and knocking a couple of electricians to the floor. No one was seriously injured luckily. This shows a severe communication breakdown between all departments.
- Working on location abroad with pieces of asbestos . When I complained about it to the British producer he passed it on to local crew who went round breaking it up and putting it in black plastic bags.
- Far too many to list and recall
- I was on a doc shoot last summer, working rolling days. On one particular day I travelled into London from Oxford where I live. I left home at approx 0600, drove into town, arrived earlier than the call time (I like to beat the traffic). call was 0900. We set up and shot two interviews and wrapped the loc at around 1400. I then ate a sandwich (in 5 minutes) as I had to drive (with production people) down to Littlehampton on the south coast. I don't remember the exact time but we got there around 4pm, set up another interview, which lasted about 2.5 hours, then 1/2

hour to wrap. I then drove back to Oxford arriving home at around 9pm. In the entire day, the only break I got was the 5 minute sandwich at (late) lunchtime. I did all the driving (while production people managed to snooze in the car). I did all the filming and sound. I did complain to the producer at wrap about the hours and lack of breaks. Many times the work is under crewed with me doing all the driving, sound and lighting on set. And you wonder what is wrong with our industry? This example is not uncommon in my experience

- Director Daniel Wolfe demanding his cast be able to smoke (their own) cannabis and drive around for one of the scenes with the camera op in the back of the 4x4
- I've been on big sets in this country before that just felt like chaos. Everyone is rushing, and there is a lot of confusion. I've always felt in these situations like anything could happen. And as soon as you're operating big machinery, or working on water, or vehicles, or operating at height... I mean- it should be obvious the potential hazards. And this is basically every day on set! In the moment, you can so easily make the wrong decision to get the shot, unless you and everyone else around you has been trained for this eventuality and how to avoid it... Which should always be the case!
- On many production in the past I felt that the crew safety was ignored (rushing through rehearsal or no rehearsal when using crane, heavy overtime, long commuting as the production wouldn't provide accommodation).
- A director on a tv show wanted suddenly to put the camera in the road. It was at night and it was on a residential road in London. No lockdown or Stop/Go crew. I had noticed during the day that it was used as a cut through and many cars were speeding, sometimes at very high speeds. I expressed my concerns, so did the AD but he was not respected by either the director or the producer. As we were arguing about this, in the road, a car flew past us at at least 70 mph. It was very close, and would have instantly killed anyone it hit. The director ran and hid behind my trainee. What a guy.
- H&S is all about risk mitigation and risk acceptance. We have to make and digest risk assessments and make an informed choice to engage with the activity or not. "Informed consent" This questionnaire shows the widespread misunderstanding of planning and executing work safely. What is needed is education and a sea change in presentation and understanding of how to work safely and effectively
- This Box was not big enough. Too many times to mention.

- My answer to Q 17 above. Also I am regularly asked to do a shot hand held in a moving car. This isn't safe regardless of harnessing the camera.
- Running behind schedule, everyone had to haul a lot of heavy kit over uneven ground quickly to the next location. Resulting in an injury with one of the crew. Filming a post-explosion sequence involved little preparation in finding out who needed face masks and handing them out to people before shooting the scene. Filming close to ledges on uneven terrain at night with little indication as to where the edge was. One person did trip walking away from the edge but was not injured. There was no safety put in place to avoid any potentially more severe outcomes that were at a high level of likelihood given the poor visibility in the area. I do believe it possible that these situations occurred with the fear of running behind on time and wasting money. What had been planned to be shot was not equipped and/or prepared to be completed safely after having run behind on the schedule earlier in the day.
- As mentioned at the top.
- In the Art Dept we are often over worked. On one location, we were not filming crew, we had to go in and dress a set, the base was 2 hours from home, we left at 5am, finished work at 10pm after cleaning up the location after the crew. Then drive 2 hours home. I was lucky my colleague offered to drive me there was no way I was safe to drive. And shooting crew got to stay in a hotel. Another thing is just the work hours. You need to have overtime authorised before you can do it, yet you're expected to stay late, I often stay at least an hour over my official end time. But we can't say anything because it wasn't pre approved, but I don't really have the choice to just go home either when everyone is working still. There's just such a small work life balance getting home so late you can't even eat dinner.
- Personally I have suffered Extreme fatigue/exhaustion/stress I've worked an 18hour day at unit base and been in my house for only 5hours -- just enough to shower, change, sleep, wake, get dressed, and get back in the car. I've slept in my car on the side of the road because everything was becoming blurry. I've collapsed on public transport and not been able to move or speak for a month I've fainted at work due to exhaustion and even after the ambulance has come for me I have been called by the LP asking how late the callsheet will be I've been called and woken up by an LP because they've spotted a spelling mistake on the Callsheet (the name of a piece of equipment) And yet, I have to be on

it at all times and hit all the deadlines etc with complete awareness of everything going on around me AND because I am not camera/lighting/costume/makeup I have to fight from the start for a rate that reflects the amount of work and the hours dedicated

- There was a gangplank weighing I would guess several hundred kilos that was raised and lowered at one end via a motorised pulley. It looked somewhat like the opening rear door of a Hercules cargo plane. The metal cable of the pulley snapped suddenly dropping one end of the gangplank some 6 feet to the floor. Luckily no one was on or under it when the cable failed. Crew and actors had been on the gangplank earlier in the morning and would I guess have been injured. While it was unlikely that someone would have been underneath the gangplank, it was possible that a member of the art department could have been to do some dressing at some point.
- On lower budget productions I often had the h&s issues raised as a lot of them pushed boundaries. On one I actually had an accident. My steadicam kit was replaced although I had taken time off without compensation. On larger budget it's the time pressures mixed with sudden change that create red flag situations although most of these get in better situation through raising concerns (most of the time as mentioned not always). I hope covid time will teach productions to agree to a plan ahead although not sure it will stick if not legislated and written in stone. Thank you for organising this theme to progress x
- As an operator, I'm always striving for a better shot which might be in a more dangerous position than the 'average' shot. When time is running out, especially, somebody respected by crew, needs to tell me no. I have been in situations where, in retrospect, I've not been 100% safe.
- Mainly down to tiredness, long working hours
- On my last job I had a nasty fall one night - it didn't happen on set, but after we'd wrapped on a very long (14+ hrs) day. I've not fallen over since I was a kid, and am sure I stumbled because I was exhausted.
- Early days in my career working on a corporate shoot as work experience- didn't have a car had to get the night bus to work for 6am and they overshot every night for a week until midnight or 2am the latest. Ended up hallucinating with exhaustion.
- a recent job included a large stunt rig. every department were rushed to facilitate last minute changes and requests. the schedule was busy and not enough time was given to adequately test the sequence. large parts of the rig fell on a nearby ez up (that should not have been placed in that area). health and safety concerns were ignored.... for what, im not sure. no one was seriously injured.

- Shooting on a pontoon at night without being given a lifejacket. 4 hours plus travel / day to a location where the production should have put us up.
- A UK production working overseas recently scrapped all of our tech trucks and asked us to store equipment in tents. Multiple storms rolled through over the next few days which resulted in crew dealing with flying ezyups, falling flights, wet/live lighting and hasty moving of kit without the time to follow proper lifting techniques.
- After a night shoot having to drive home after working overtime, remember really struggling to stay awake driving home but accommodation not an option as shoot was within the M25
- In a job which was doing 12 hour days and most of the crew had over 2 hour commute every day. The production wanted to go over on a split day finishing at midnight. When the crew refused due to the danger of everyone driving home the production and the director made it a very unpleasant working environment on what was already a hard job. This is the sort of behaviour which stops people speaking out and creates an environment where accidents happen.
- Senior member of the crew not aware of current H&S guidelines. Because they say we “have always done it like that in the past” Very poor production office knowledge of H&S. All crew departments now have training, but to work in production office there is no skill or training. You can enter a job in production and be given H/s guidelines for around the office only, but Not taught H/s guidelines For the other departments. Past experience when something went wrong. BBC Production manager said “I expect hod’s to tell me the rules.”
- In a studio where we still work dust issues are so relevant . Can see it sparkle in lights . Cast / crew coughing . Skin rashes . Can see that dust which is from unsealed loft fibre type insulation on roof . Production for years always pap off crew saying air tests been done . Yes when no one is in studio and whe. Place closed for summer break . We have issued samples to them from the dusty furniture and from the camera . Nowt gets done . If that was conditions in the office side I’m sore they would deal immediately. Disgrace . Also no toilets wash facilities on back lot sets , have Togo to main office building which is a few minutes walk away and not convenient.
- I am a camera operator. I was working on a television show and we were shooting a car stunt. The stunt was a car swerves into the opposite lane on a single carriageway to overtake a car then swerves again to avoid hitting an oncoming car. One of the shots required by the Director was a

hand held shot in the backseat of the vehicle to catch a POV shot through the windscreen to show the swerve and the jeopardy of the oncoming car. Time was tight and when we got to this shot, the suggestion was that myself and the director only should be inside the car for this shot. The first assistant director turned to me and said, "OK do you just want to jump in and do a rehearsal then?" The Director looked to me, and I asked back "have the stunt team rehearsed this manoeuvre yet?" and the first assistant director said no. And so I told them I won't be going in the car until they have rehearsed the manoeuvre and found safe parameters with the whole stunt team. Once I felt it was safe to put the camera inside we went ahead and shot the sequence. This is where better risk assessments and common sense on the day needs to be adhered to. Generally this programme is better for this now and stricter health and safety is in place. It was just very surprising to see the person who is in charge of health and safety on the crew that this was poor judgement on their part.

- Mostly rushing to finish off a schedule - crew and cast are tired. It's a fight scene or in my case horses were pushed too hard to complete a shot - actors have been hurt - stunties have been hurt and I fear for myself as a camera operator
- I have definitely felt too tired drive on multiple occasions but have done so anyway
- Rigger trying to erect a blackout 10m up by inching his way along a slippery ledge, no harness, no assistant, very risky!!
- Clawing back from split days for several weeks. Start each week on a new split and work the hours back throughout the week to then do the same thing the next week and the week after allowing the weekend as rest. This is normally due to scheduling and cost cutting
- I've been in this game for thirty years, non-union since '88 in NYC, and IATSE since '95. BECTU since I moved here in '06. There is not enough room in this box to tell you the shit I've seen.
- See above.
- Apart from the examples above, I had traffic control at night on a period show. Sparks forgot or didn't want to get extra gennies for the lights and wanted to put out cable ramps on a semi open road with the street lights off. I said no and they did it anyway. They lit the ramps but when the dp asked for the lights to move they just did it and didn't mention it to anyone and a cyclist went flying because he was watching the crew and couldn't see the ramp in the darkness. It was all because it wasn't recce properly and made up last minute and pressure to complete the day.

- 1. Car chase sequence. Camera car driver was pressurised by a very bullish 1st AD to go for a first take when (in hindsight) he really was not ready/confident. Accident occurred, stunt driver in another vehicle and all crew in camera vehicle were unhurt, but two vehicles seriously damaged & the sequence had to be postponed & remounted at a later date. It could very easily have been a far more serious collision. Driver should have voiced his concern & demanded additional rehearsal time.

2. Handheld camera in a vehicle which accelerates from standstill. Camera leashed & Operator wearing harness, however Grip had not completed securing the harness when 1st AD ignored request for additional time and called action despite ongoing protests. Camera Operator nearly fell out of moving vehicle.

3. Several minicams placed on a vehicle which was to roll out of control down a hill with several stunt people onboard. Camera Assistant was onboard the vehicle turning over the minicams when the AD, who overlooked this, called action. A-Camera Operator saw this & called cut to abort the stunt.

4. Car stunt - car to come round corner at speed, lose control & crash into roadside street dressing (made of wood). Rehearsed at slow speed, camera positions planned. Camera Operator was unhappy with camera position specified by DoP & AD & decided to retreat position to a safer distance. During take, stunt driver was at far greater speed than agreed, car hit the object with increased energy which exploded causing a shrapnel effect - multiple shards/splinters of wood hitting the grip truck just behind the amended camera position. Imagine the outcome if the camera had been kept in the original closer position....

5. Steadicam Operator instructed by DoP & Director to take a position for counter-track as a vehicle comes round a corner towards camera. Slow speed rehearsal was fine. During take the stunt driver went far faster than agreed/expected & took a wider arc. Nimble footwork from the Operator and a helping hand from Stunt Co-ordinator very narrowly avoided a direct collision. In my opinion it is most often pressure applied by the schedule & the 1st AD that has resulted in these near misses. On some jobs there is also the palpable sense that crew are 'disposable' assets.
- Cannot recall a specific example
- Multiple occasions over the years some of which were prevented by stepping in but this caused negative reactions to my future work opportunities. I would be happy to quote individual incidents if necessary. Being a freelance H&S Advisor you can be stuck between a rock and a hard place. If nothing happens everyone says 'why did you stop us' and if you let it go then you are partly responsible for the end result.

- I am tired of constantly trying to produce something wonderful (which we usually do) when all that is needed is a deadline, last minute changes avoided, and proper planning.
- Construction, rigging electricians, rigging grips are persistent offenders. If they were compelled to provide their own PPE and the same rigorous enforcement as on building sites were applied, then maybe they'd behave better.
- I'm afraid I don't really know what health and safety regulations are in place, although I regularly read Risk Assessments for shoots I'm working on that I assume are based on them. I'll definitely make sure I look into this, and would be really happy to take the course when it becomes available.
- Going from 2am starts to late on Kingsman 2. Fell asleep driving home twice. Luckily my car has auto stop. Also on 28 weeks later - a while ago I know but it illustrates a point - helicopter came in danger close. Some of the crew walked off the job. They did the shot anyway.
- I worked on a Drama in India, where there were many health and safety issues. Through much pressure from the crew, a Health and Safety officer was flown out to help address these issues. There were a couple of close calls, through lack of communication and pressure to finish the day. A very common occurrence.
- I was on a shoot in Jordan with no H&S and every location and set poses new problems including lack of water and shade in the desert. Underground tunnels with no lighting. I would call the Production manager each morning to complain and demand they come and visit the set. Everyday. The producers and AD team should be able to make assessments on how the crew can work and make provisions before a shooting day. I have been in sets for motorbike stunts and the stunt teams have said it definitely will log travel in a particular direction and it has been a potentially safe "protected" camera position. The bike did slide towards the camera and crew who had to sprint away so from experiences like this I believe that the language and statements made of safe positions for crew and cameras should not be allowed without guidance and justification from a collective decision made by stunts, H&S, 1st AD and producers.
- My team have been placed in a position where a car was being driven directly at the camera position at speed by a supporting artist. I've also had to step over a 'Danger Of Death' sign on a cliff face in order to reach a shooting position. On a further occasion, a box of apparently 'dud' fireworks reignited and narrowly missed the camera team whilst working 40ft up a staff tower.

- There was only one incident of a location being switched at the last minute where a stunt was being performed...
- My value was made blindingly clear on a production: Having been filming 7 floors down in an underground car park all morning, I returned from lunch to find the Line Producer barring my way. The explanation was that the air conditioning had been turned off at the request of the Sound Department and we were consequently all at risk of carbon monoxide poisoning. With barely perceptible irony, I thanked the Line Producer for showing such care and compassion, to which the reply came shooting back: "Oh no, it's not you. It's the insurance."
- I've watched and worried as actors (Trained professionals but NEVER the Stars) and SA's are required to be in climates and uncomfortable situations because an arrogant director hasn't got the shot. Same with crew and to complain makes you singled out as a troublemaker and in my particular job this makes it almost impossible to continue working closely with production.
- There are a great number of near misses, and luck. In my experience it's a bit like the 'incident pit' in diving. It is usually the combination of circumstances that can lead to accidents. A large percentage of injuries and accidents occur at the end of the day when people are tired, and/or being rushed. Muscle injuries can often happen at the beginning of the day, especially with early calls without a proper warm up.
- List two friends in car accidents probably related to rushing or tiredness but not proven
- A job in Tenerife - 2016 UK TV production co. 5 week shoot including nights. Location - car scrap yard with a lorry container used as a set. Story was that several people were 'buried' alive under ground, found and freed. One camera inside the container (blacked out) as if under ground with the people and the second camera (me) on top of the container high on a tripod looking down at a hole cut in the top (as though in the ground for people to escape through). My camera position required me to be stood on the top of the container (which was on the ground - not on a lorry). I cannot recall if any harness was used and if it was it would have just been a waist one hand held by the grip. Space was very limited on top of the container given that at least 4 or 5 people were about to climb out onto it. Health and Safety consisted of 3 or 4 plastic road barriers stood around the edges of the container, not fixed to anything but attached to each other with cable-ties ! This is probably 10' in the air ? I did go down and point this out to the Line Producer who did not show much interest. Not enough time in the day as usual so I went back up and got behind the camera, my heels literally on the edge. Moments later I felt two hands grip my ankles ! It was the local camera trainee who had been sent halfway up a ladder from the ground and thought if he held me by the ankles that would help ! Very hot day (Tenerife). This

may all sound almost comical and over dramatic but I would like to assure you this is what happened. I have photographs to prove it. As was said earlier to speak out too loudly is to jeopardise your future. Hope this is of use to you.

- Already mentioned a few but I've more..
- There are so many. A few notable ones: A fellow Assistant Director had finished a day on a standard 12 hour day shoot that had been going on for weeks (maybe months at that point). He was driving home from work at night, and crashed his car due to fatigue (he was alright afterwards). A set had been built for a studio feature production using scaffolding over two stages, with a part of it extending such that you had to walk around it which takes some time to go around. There was however a cut through half way along the scaffolding where you could duck under it and get to the other side. Several people would do this to save time going all the way around, particularly runners. One runner did so and as he went through, an exposed bolt cut open the scalp of the top of his head. The nurse was amazing and was able to glue it closed, but he was sent home and given the next day off. The cut through was then cordoned off. On a studio feature production a large blackout I believe suspended by a crane collapsed onto some EZ ups. Fortunately they were unoccupied but could have resulted in serious injury/death. I don't know what the cause of this was. I would like to reiterate, Directors have a big role to play in this. Sometimes they push for the crew to do too much either physically, or ability wise. Health and safety over creativity. Let's stop wasting so much time and resources getting shots and takes that aren't needed/used. That way less hours will be required, and crew won't need to work so much more for something that isn't necessary. Thank you for organising this. I hope you get enough information to take meaningful action for making our industry a safer and healthier place to work.
- Mainly on low budget shoots I've found the health & safety rules are questionable with hours worked & stunts.
- The gaffer falling from the set on all you need is kill. Very quickly swept under the carpet and almost made it sound like it was his fault.
- List two friends in car accidents probably related to rushing or tiredness but not proven
- - Dangerous mini-bus drivers. I raised concerns to a line-producer about drivers going too fast and driving whilst using phones. - equipment in fire lanes in studios. - lack of safety when cables are run across floors

- Just thinking of different situations... Young Films Skye: Having to work in a house that was riddled with damp, had mould and mushrooms growing in it. My chest and several others peoples were affected for about 2 weeks afterwards. Outlander: Cumberland- Michael Wilson I shall stick to a few examples... Constantly working unacceptable hours, and being told to “suck it up” Sometimes not being offered accommodation (apparently that’s getting worse) even when it was a union requirement (not sure if it’s legal or not) due to distance. Being pressurised to drive to the studio even when the police were advising to Not travel because of severe snow weather warnings. Blatantly being labelled as “difficult” for expressing concerns about my safety due to hours. New Pictures: Head of Production. Christine Healy: London Apparently NP “always” shoot 11 hours on camera, 1hr lunch (sometimes there were semi-continuous days etc) and myself and my team have to “give” 1.5hrs prep and wrap which totals a 13.5hrs minimum day. Not including travel. Which meant turnaround was a maximum of 10.5hr. I don’t understand how a company can break the 11hr turnaround period in the contract? Also I was ill during the shoot with a really bad suspected chest infection which was going around the crew (I’m waiting to have a COVID antibody test) I had asked if the production could send me to a doctor as my doctor was in Edinburgh where I live, I was told by the PM to go to a walk in centre when I had the time! As it was obvious I as contagious I decided that wasn’t the best idea. Ideally crews also need access to doctors especially when working away from home for long prods of time. The Eagle: Don’t remember the production company. in the teens of SA’s being taken to hospital in one day with hypothermia, and various accidents due to chaotic shooting in a river in October. Having to climb down to a river bank by crudely erected metal ladders covered in mud which were slippy. Someone having to go to hospital due to being burnt with boiling water.
- I have been involved in numerous shoot where a grip isn't hired to save costs and been told we wouldn't need one due to a simple shot list. Then i've been asked later on to rig the camera in a compromising position such as above an actor lying on the floor. There's also been the odd job with replica or deactivated fire arms, where there hasn't been one person taking responsibility for them. There fore they get miss handled and 'played with' by talent, crew and background.
- Where to begin!? So many after a few decades in the industry. Most recently the one that made me feel the most in danger and the most anger was on a shooting platform type 'boat' in the middle of a huge lake in the depths of the winter. It had very low sides and the small waves would often come over into the boat. When we had the actress with us production provided a safety boat and said that anyone going into the water

would survive no more than a minute because of the cold. The following day we went back out for several hours to shoot plates, but the safety boat wasn't there. I asked the production manager and he said that it was too expensive to have it there just for the crew. I was genuinely concerned that if there was a problem none of us would make it back to the shore, but nothing was done about it.

- The length of the shooting day plus the expected travel time that is standard practise is the leading danger to crews and cast. I believe a onset H&S supervisor on jobs would be very helpful as it is in countries like Australia
- Use of locations staff for road monitoring.
- Filming on top of a flat roof that only had part guide rail and the weather was very windy. Making crew move out of shot along a narrow pathway to lower roof without guide rail. it was flagged to the 1st & line producer who ignored it. told the second who told the producer and guide rails eventually put up-they didn't want to pay for rigger to come back out or halt filming. The producer overalls them. Filming on a roof where "stuff" was coming off the roof like snow, the medic said they couldn't guarantee not asbestos but was small enough and a lot of it to be breathed in so not safe. Producer and line producer came and looked said it was fine and continued filming. Filming in a water tank. The heating was turned off for sound. The lead actor was taken out as turning blue. Then various crew did too. Filming carried on Just getting other crew to hold boom or read in lines rather than address the problem.
- Being 'Told' by a director that the cast 'would' be walking in a road without proper traffic control when I protested, I was told "I want the cast to walk in the road, that's it." I felt I was damned if I do and damned if I don't.
- I once worked on a job where a door flew off its hinges from the force of an explosive, landing where the boom op had previously been standing (and he had not told anyone he had moved). It missed a principal actor by centimetres, and would have seriously injured or killed the boom op if he hadn't moved. The crew were not told that the door would be coming off its hinges at such force (it was supposed to just fall down onto the floor). We were not told about the gigantic cloud of orange VFX smoke/dust that would engulf and suffocate us all. We were not even told that we were going for a take. It was an absolute joke, and the director and producer (Simon Philips and Paul Tanter) seemed to think so too - they were laughing and shouting as if it was a really exciting and lucky thing that happened to us all. I walked off the job with most of the crew that

day. They then didn't pay me £2000 in wages. I tried to take Philips to small claims court but couldn't pursue as he didn't leave us with a valid address. He is still making films today.

- Filming an outside 30ft high free standing set, with plant mounted lighting rigs during strong winds. No H&S person on set, because the production had a H&S advisor (who just turned up for recces and wrote RA's) not an on set officer with the shoot. Luckily the sparks carried an ananometer to measure wind speeds
- We had an actress doing a scene where she tortures a man strapped to a bed. She was using a motorised drain snake which is like a long spring attached to a seperate powerful drill. She was leaning over the man screaming at him while she uses the drain snake to torture him. Her long hair fell forward and got caught in the mechanism and because of the nature of the scene it took a few moments to realise that she was in trouble and screaming for real. Because of the quick reactions of a crew member the power was cut and she was fine, but it could have been a lot lot worse. I don't know if that could have been predicted beforehand. It seems obvious now. Maybe a H&S officer on set who's focus is on risk rather than creativity may have spotted this. Rickshaws, quad bikes, car chases, slippy steps on production trailers and sets, running with a camera, fire, actors driving, have all caused me some injuries and lucky escapes, but the thing that worries me most is the particulates that we breathe every day on set...
- I was shooting on a cliff in Wales in December, it was pouring down, the wind was horrible, we were on a continuous day and did two hours overtime. It was dark and I couldn't even see the edge of the cliff - I know it was far away but couldn't even tell. Of course the following day I had bronchitis and a fever.
- The daily drive from Bristol to Port Talbot and back
- So many times accommodation should have been offered. Many broken turnarounds. Commercial producers in particular forget that we have to go and work for someone else the next day!

- More detail in the above posts but basically APA, production were willing to pay whatever as they couldnt get the talent for another day, worked 15 hrs for 2 days - just say doable then the last we were supposed to be 7am-4pm (1hr precall) as per the callsheet, it ended up being a 18hr shoot day and that doesnt include the 45min drive each way from the hotel. I play music extremely loud - to the point where it can damage my ears just to make sure i dont nod off on those long hard shoots, in the past year alone ive heard of 3 people having car accidents, one very serious where he fell asleep and crashed - luckily not at high speed/motorway. The last I heard he was suffering from blackouts/seizures and had to stop working and leave that production (doctors orders)
- There have been a few issue on recent shoots where some questionable decisions have been made. These were all TV production and the decision seem to have been made of the back of budgetary issues or planning being changed due to decision made by producers, wether that was a script change or reshoots. Some of the issue have been working at height with out proper safety regulations, working in the road or on untested structure that may not take the weight of the equipment and just a very "let's just do this quickly" attitude that have raised some alarm bells. I must say other than some of the people trying to get the shoot many members of crew have refused to work and have pointed out the danger in doing this.
- Regarding crew and travel and working hours. Broken turnarounds - In UK and abroad - split says Leading to extra long travel time on top of shooting day - with no compensation for crew as it's within the m25 etc etc Even if the traffic is terrible and it's rich hour
- Filming on a private train track where there was a cherry picker overhanging the track for a shot with the camera operator and focus puller. There was a miscommunication with the train driver (luckily) and the driver failed to switch tracks to go under the cherry picker and stayed on the track next to it. It became evident that the train would have been far to close to the cherry picker cage with the two crew if it had drove under it. Thankfully enough people raised their concerns and the shot was pulled.
- I have been on a shoot (out of the UK) where we have come close to losing a member of my department. This was due to a stunt driver going too fast and one of our crew being somewhere that wasn't made clear to all crew before the 'stunt'. Our DP and AD where the first to own the fact that steps had been missed in the 'event' however the production where very quick to shut down and further discussions into this. The crew member was very lucky to come out of the situation battered and bruised but it was very clear loss of life was avoided only by luck. The

ownership by production was lacking in this situation. There needed to be a full investigation into what happened and any findings made public to the crew. I have been on a shoot (in the UK) where we have been asked to be on set when it was clearly not safe to do so due to smoke that was being created on set by a burning fire affecting the air quality. After the AD cleared the set of crew and actors, production were very slow to come to set to see the issue but were very quick to assure everyone that it was in fact safe to resume shooting. However it has since come to light after the shoot that it was not safe due to the levels of smoke particles in the air and what the smoke was coming from were toxic. Again productions lack of ownership over what was happening and solutions were absent. I have been on shoot (out of the UK) where I have told an AD I am not allowing a crew member to go where they have been asked. We were on a set that involved a one of 'burn' of a set. A set up meant a member of my crew were asked to be in a situation where the escape plan was inadequate if something went wrong. After much discussion with the AD I told them I would not proceed with shooting if they are asked to go to the position I deemed to be unsafe. After much debate, and feeling like I was the problem, the set up was discarded. I feel very strongly about health and safety. I also feel that a lot of issues come from attitude towards crew and the health of the crew from production. We are all in the film industry to create. However we all know the vast majority of the film industry is a business where making money is the main goal. This being said, money, schedules, shot list, egos and lack of responsibility should never put crew in danger. As with working hours, rates, conditions and all other aspects we negotiate on every job, nothing is every standard. I feel this is also true of health and safety. Depending on who you are lucky to have in charge and responsible for the health and safety of the crew, will always dictate the level of safety that translates to the crew on set. More accountable responsibility needs to be standard across every shoot and a framework where every crew member (off and on set, no matter what position you hold) feels the ability to report anything they feel is an issue. Good luck and looking forward to seeing the outcome.

- I have been vetoed by one particular producer for refusing to do what I (and most of the crew) felt was excessive overtime after a long 6 day week, away on location, where everyone had a long drive home. Health and Safety refused to get involved, stating that working hours wasn't something they are responsible for. I was also fired, as a senior member of the camera department on a large budget film, for refusing to do a shot I felt was unsafe, and where the director didn't want to wait to achieve it safely. On being confronted by the Producer I was told 'We're in Prague. There is no health and safety. That's why we're here.'

- Health and Safety regulations are ignored on every job without doubt. From a production office perspective - every production has some type of accident (always, tending to be a small accident). If a production is run correctly; on-set medics and H&S officers are always on hand to assist, treat, manage and report. As a industry, we can learn from accidents and always import our H&S policies. Its all our duty to make sure H&S is enforced correctly and we all stay safe at all times.
- I know a PA who crashed her car after wrap on a major feature film as she was too tired. The next day she borrowed her mums car and crashed that too. Luckily she was fine. I've no idea what production done about it.
- On a low budget action feature film shot in London in 2019, the actions of a careless production team resulted in situations that would have been deemed 'near misses' on properly run productions. In one night sequence, a car was rigged to explode. The time provided was insubstantial and we were bellowed at to clear the rig even before confirmation of cameras turning was given. The car exploded in a standard multistorey car park which immediately caused the house lighting system to fail, putting the set into darkness. The explosion immediately filled the set with dense and irritating black smoke. The stunt co-ordinator and production had made no provision for emergency lighting or breathing protection in an unventilated tunnel. Crew struggled to get to ground level to breathe clearly. Despite this, production would still not halt filming and attempted more setups even with less than 1 hour until wrap following the explosion. I believe the pressure of a packed schedule, and over-zealous stunt co-ordinator trying to fulfil the director's wishes were the causes of this event. Although not the cause of serious injury, eye strain and breathing discomfort should not have been the result of a day's work.
- Often camera assistants are asked to do grip work. Rigging sliders at the edge of stairs/over ledges etc I have also seen camera operators sitting/operating on the edge of tall building without harness or spotter. The street below was not locked off.
- The whole politics of the business is making people have mental breakdowns every day. Anxiety and panic attacks, depression. I would look at that first.
- Platform lifts not being in serviceable condition

- Numerous shoot days where the schedule goes out the window, breakfast is given "in hand", lunch then gets reduced to 15 minutes, we run over by 2 to 3 hours, and then we're expected to drive 1 hour home for a 7am call time the next day. Happens all too often. There's a serious lack of understanding about health and safety with a lot of the smaller production companies.
- I have regularly worked 10+1 days that were much longer with prep/wrap time (2 hours) and included 4-5 hours total travel time, resulting in very little time to sleep, wash and eat in between work! The risk of driving this tired also feels very high, and of being less alert to risks of working with heavy and expensive equipment on set with lowered response times.
- On a set shot in the Midlands during icy February winter, a beam from a set fell on my head and left me slightly concussed. There were no other crews around, not even runners or ADs. I was left in the dark of night in icy mud to scale up the slope from set to production office where I cried to my fellow crew member of the incident. Before this, I witnessed a long dolly track buckle and twist with operator on a crane due to production wanting to save money on safety pins for the track. The operator had just got off before the entire thing twisted and fell apart, with the grip running to save the camera.
- There have been a few issue on recent shoots where some questionable decisions have been made. These were all TV production and the decision seem to have been made of the back of budgetary issues or planning being changed due to decision made by producers, wether that was a script change or reshoots. Some of the issue have been working at height with out proper safety regulations, working in the road or on untested structure that may not take the weight of the equipment and just a very "let's just do this quickly" attitude that have raised some alarm bells. I must say other than some of the people trying to get the shoot many members of crew have refused to work and have pointed out the danger in doing this.
- On an aforementioned production a metal chain from a hoist in the reds was nearly dropped on the DOP's head, it landed a few feet away from him on the floor. Having witnessed (from close proximity) how hard the chain hit the floor I can say with surety that it would have seriously hurt him. This was on a production with a 12hr shooting schedule every day with a minimum of 1-3 hours of overtime every single night of the shoot. Call times were pushed every day in order to avoid paying TOC at all costs and production refused to pay TOC penalties incurred from the Friday night to Monday morning and would 'reset' the clock to a normal 8am call time on Monday. This was a clear example of tiredness, extreme

working hours & conditions contributing to a potential accident. It was just luck that nobody was standing underneath. There will be countless examples of this submitted to you by crew members, not just of near misses but also of avoidable accidents. I commend the MMF for highlighting this important matter and I'm glad that the foundation is taking such a strong stance of improving safety standards on set. We all must remember at the end of the day we are just making entertaining programs and films for the general public to watch and enjoy, it is really not worth people risking injury, disfigurement, disability or death as a result of that, ever.

- Turnaround times after long shoot days are common. It is not unusual to have to make the choice between having a meal in the evening (which will often take up at least 1hr) and getting that extra hour of sleep before getting back on location.
- My issue has always been not having a proper experienced Grip to be their for me to rig up safety properly and to speak up to tell production what is need to make the shot happen safely, along with a line producer / Prod manager that knows what needs to hired for that type of shot and in the past I have just gone along with the shot to get it done, but I wont now, to much can go wrong and has for me (Equipment being damaged), especially putting my safety to the hands of green crew member.
- I have never allowed my self to be put into a unsafe situation
- I've worked in US quite a bit. There they have a fully comprehensive, h&s course s and harassment too. I believe these are paid for by the studios! I've learnt a lot from them. I now know that when we filmed, on a late budget US film at WB studios, on a set built with all the right intentions, but when turned over to the filming crew. It was full of chemicals from carpets,glues,paints etc. Proper ventilation was not provided and production did nothing. Something I as HOD should have insisted on..I would do now.
- Call time 0600hrs in Llanberis, North Wales and wrapped at 0140hrs next day in Camden, London the following day. Was asked if I could be back on location for 0930hrs to continue shooting that morning. My response was to hand over rushes and inform production that I would not. I returned to shoot at 1045hrs. This shoot day was scheduled for another 12 hrs. The response from the production office to our concerns over the length of shoot days was to say "We have a lot to get through"
- Luckily I haven't experienced anything like this yet.

- The most common argument I have in locations is : No we cannot lock off a road without traffic management, no you cannot sacrifice the most junior members of our crew (runners and marshals) to stand in the road and stop traffic in a high vis. Similarly, we cannot remove our traffic management and barriers for your shot, if a car drives through at speed because they didn't see the traffic operatives, they will collide with crew in the road resulting in injury or death. It is safer for everyone to paint them out in post. You cannot and should not make stunts up on the spot, it jeopardises crew safety. Being denied hotels during gruelling shoots on location where my team only get 5 hours sleep, resulting in traffic accidents. Unsocial and unfair scheduling resulting in exhaustion and traffic accidents. I was once forced to put up a directors ez up (they also had a trailer they could sit in but it was too small so they insisted on an EzUp) in gale force winds, no amount of weights kept this EZUps down, we had people holding it down for them, the ez up got swept up in the wind and flew and landed on a member of public in a wheelchair.
- One occasion was...filming on a BBC drama where the camera and crew were underneath a large tree. It was windy, very windy and small branches were falling from the tree. I said I wasn't happy incase a larger branch fell. I was told to be quiet and hurry up and shoot it as we dont have time to move to another location.
- please see question 17 answer.
- Rigging cars in what we were told were closed roads.... They were not. Having to load gear into a minibus with the door on main road side. As soon as you raise a concern you are told to mind your own, that something goes without saying or you are made out to be difficult to work with. I also feel there is a lack of onset safety by non technical departments...for example... Insisting check monitors be in unsafe places during stunts. 1st ADs are more concerned with making the day than the safety of crew. I'm amazed no one has been hurt on some of the sets ive been on
- My main concern is the hours that we are allowed to work. We sign our lives away when we start a job.
- I have been on three productions where due to very long hours of work and big distances between locations involving travelling after a day's work then ready to shoot next morning. I admit this was about 25 years ago but nothing seems to have improved.

- Whilst working abroad, an exotic animal was used on set that had not been vaccinated or checked for diseases. Also whilst working abroad on a different production, I was asked to perform a scene in a body of water which was stagnant and filthy. It had not been tested.
- A UK production working overseas recently scrapped all of our tech trucks and asked us to store equipment in tents. Multiple storms rolled through over the next few days which resulted in crew dealing with flying ezyups, falling flights, wet/live lighting and hasty moving of kit without the time to follow proper lifting techniques.
- I have fallen on unit bases at night from lack of lighting. This has happened to many people I know resulting in various levels on injury. I was on Marks job in Ghana but wasn't on set that night but it didn't feel like everything was done correctly but can't say much from first hand experience. I have been on a job where a crane fell on a precall from high wind and the set medic hadn't been informed of the grip precall.
- Clapper loader caught in fire ball when slating a shot due to rushing due to limited time in a location. Crew too close to a set that was going to have limited damage done to it and having to bail out when too much damage occurred and it all started to fall apart.
- Most productions we are not given the crew that is requested from the beginning (locations dept) and so it often means we have to work silly hours and continually be on call for crew as there is no one to share all the relevant information with to allow for proper break periods. Then when it comes to the prep/shoot/strike period, the PM will often moan about our horse etc. What they seem to forget is that we cannot be easily replaced in our department, like electricians/camera can etc. We have knowledge that takes weeks to get up to speed with. This should be considered when location departments initially ask for this extra help.
- On a very large budget production working abroad I was involved in a fire effect scene that went badly wrong resulting in four crew members (including myself) being sent to hospital with minor burns to be checked out. One was kept in hospital overnight for precautions. Because nobody was seriously hurt the matter was logged but no investigation carried out. It was only due to the quick thinking of the crew members and the fire department present that avoided a more serious situation by getting out of the set very quickly. The set had been prepped by SFX department with fire gel on the soft furnishings. As experienced crew members know, this gel produces vapour that is flammable so its imperative that the shot proceeds before the vapour has a chance to build up especially in enclosed sets, which this was. The shot was being delayed by the demands of the director who wanted certain changes to be made to the scene before shooting despite being warned by the SFX supervisor that delay

could be dangerous. There was nobody on set to assess the situation. In my opinion, if there had been and they had the authority to clear the set and delay the shot, a near fatal accident could have been avoided.

- Filming abroad I had a director that all the producers were afraid of, because of his wild temper. I was left completely alone to try and control him. (I am a female 1st AD). His screaming caused one Hod to hurry that they slipped and hurt themselves. I just about saved one other actor and an ancient piece of furniture that we weren't meant to be anywhere near, by overruling the director every take. He screamed at me. I calmly talked back to him. I called him out on bullying my junior team too. The Producer's were all too weak.
- When I worked on a production that had a location in Cape Town (admittedly a few years ago now, so things may have changed), the whole crew was approached on wrap one evening to say that we would have to work extended days to complete the schedule. The rest of the schedule involved action sequences/stunts/explosions/car to car camera work. I expressed my opinion that I thought it dangerous to ask the crew to do extended hours given the upcoming work load. Unfortunately the local crew didn't agree with me, although in private they did express their concerns to me but said that if they spoke up they wouldn't work again. The production said they'd take notice of my concerns but went ahead anyway.
- As per an above answer.
- Quite frankly there are too many 'near misses' to even count. There is at least 3/4 on every job that I am aware of.
- I would love to answer this but as sad as this sounds, there are too many to list.
- Apart from the ones mentioned above, on my first ever job in 2009 I was on the backlot in pinewood clearing up after the crew had moved onto the stage. There was a stupid amount of space back then behind the bond stage and I was next to the locations pick up which was in the middle of the space. There was one truck left which made it's way off to the stage and it swung round not seeing me, or the pick up and ended up squashing me between the two. I was screaming and banging on the truck but it was only when 2 of my team members heard and ran over did

he stop. I wasn't hurt and I was able to wriggle out, but it was bloody terrifying. Nothing happened to that driver, the PM found out, but that was it. Though I guess in industry terms, 2009 is a lifetime ago...

- Hanging scene, rope around actors neck pulled by an SA and no stunt coordinator present. (film shown at the Cinema). Driving scene, car drove to edge of a drop on a sandy track. No real barriers in place had the car skidded. To my knowledge or view. (Drama with good budget made for TV now broadcast on Netflix) Driving scene, young woman driving car on dirt track with no driving license (low budget music video) spectators around the track being filmed observing at a distance.
- I've worked in US quite a bit. There they have a fully comprehensive, h&s course s and harassment too. I believe these are paid for by the studios! I've learnt a lot from them. I now know that when we filmed, on a late budget US film at WB studios, on a set built with all the right intentions, but when turned over to the filming crew. It was full of chemicals from carpets,glues,paints etc. Proper ventilation was not provided and production did nothing. Something I as HOD should have insisted on..I would do now.
- Working nights in another city, having to work a double unit day and then travel back the following morning and head Straight to work
- Night shoots have worse health and safety checks in my experience Large machinery and vehicles operating too close to crew Time restraints or difficult HODs causing crew to take unnecessary risks Stigma around wanting to be safe vs being perceived 'boring' or difficult 1st AD not protecting crew properly and lack of producer presence during dangerous set ups a common problem in my experience
- We as makeup constantly break out turn around every day sometime working a 15-16hr day and then we have to drive home which can be 99 mins away. Working with chemicals in insufficient unventilated areas Dangerously having to Drive to another location after a Long days filming .
- My experience mostly has to do with working at heights, cameras over actors etc and not using proper grips.
- 1. I would be working a day shift and expected to be on call and assisting a second unit working a night shoot so ended up working a 18-20hr day (on a few occasions) and then drive 30 minutes home. I would force my colleague who lived 1hr away to stay with me to avoid her driving home while exhausted. 2. Once had to get from a very small boat onto a big trawler boat while in the middle of the sea. Didn't feel very safe at the time as am not familiar with hopping across from one boat to another but I did have all the marine department assisting and holding my hand

who I trusted. 3. When working as an AD, attempting to lock off a location and stop members of the public from walking in view of camera. Some of the London pedestrians weren't happy at being asked to wait and were pretty threatening.

- I remember one year I had a very bad Car accident on the motorway, I wrote my car off because I was very tired. Being on a long job as the only trainee, doing 12 hour days throughout and then being a Parent when you get home is very tiring. On the day of the accident We were out on location ended up being a 12h day+1 hour derig.
- On one production I was asked to break my turn around nearly everyday. I felt pressured as if I didn't I would have affected shooting hours for the entire production. One night after shooting a spilt. We had wrapped at 10.30 and I had finished work at 11 i then had to travel 2 hours to get to a hotel production had provided and when I arrived they told me the room had been given away because I didn't arrive until late. I couldn't find any other accommodation and ended up sleeping in a cupboard the hotel kindly had offered me. When arriving at work after 4 hours sleep. I was not allowed to leave set and had to work the full 11 hour day.
- Doing stunts with cars and SAs without a Stunt Coordinator
- We as makeup constantly break out turn around every day sometime working a 15-16hr day and then we have to drive home which can be 99 mins away. Working with chemicals in insufficient unventilated areas Dangerously having to Drive to another location after a Long days filming .
- When working as a runner I was asked not to fill in my 'true' working hours on my time sheet - I was asked to say I was in at 6am and out at 19:30pm. In reality I had arrived at 4:50am and had not left unit based until 9pm most days. If actors remained in their trailers I was not permitted to leave until they had left. I was always confused by the need to 'lie' on my time sheets as the call sheet clearly stated that a member of the cast was 'in the chair' at 5:30am so of course I would have needed to be there way before that actor had a chance to show up. So even the official paperwork clearly showed this anomaly. Worked on Edge of Tomorrow and was pulling 16-18 hour days as standard, often on unit base by 4am and not wrapped until 10pm. Ended up taking an air bnb near by just to get more sleep. Was so tired I crashed a golf buggy in the studio and severely injured my leg. Was regularly made to feel that my mental and physical well being was of no interest or importance to production

or my HOD. In fact, it was regularly reinforced that I was lucky to be there. Health and Safety has a lot to do with the ingrained culture and normalisation of bullying within departments.

- On a high end music video the musician was to be suspended on a wire. the stunt team were rehearsing and all crew frowned upon their method of working. They just seemed nervous and made a lot of mistakes. Luckily no one was hurt but on the same day the artist was cut with a stunt sword. In 2012 I personally had a close call with the rear propeller of a grounded helicopter in Morocco. There was no safety briefing because of time restraints due to cost of helicopter.
- See my comment above in Q.17 about the gun/armourer on set. I did consider contacting your foundation after not getting very far with BECTU. This survey is very timely. Thank you.
- Bulletproof first series car chases no great 1st AD in control. Very macho culture and was a miracle nobody injured.
- Too many to mention As a focus puller the times I've been put in the boot of a car because they don't have enough follow vehicles Doing stunts always at the end of the day and rushing through things
- I am a first AD, and thankfully nothing serious has ever happened on my set. I am always nervous of assessments done without me: mainly the ground surveys that say whether or no lighting or camera cranes can go up on areas of ground. I have heard of too many cranes going over, leading to multiple deaths, the surveys of which were either rushed or carried out by incompetent staff. I would like to see this changed. When working abroad I am often nervous of the calibre of the crew I am put with, particularly with regard to health and safety training. I don't work abroad very often for this reason.
- I fell over wires that should have been covered I broke my arm when I asked if insurance would cover it I was steered away from this course of action I lost another job as a result of this accident
- Filming in severe weather conditions with no extra protection. 11 hours For 5-6 days a week in minus degree cold weather/snow/rain is not good for anyone. Filming at unsafe locations due to unforeseen weather but told to get on with it Filming in roads that are not locked off Breaking

Turn arounds constantly, bare in mind departments should do pre and de rig and then travel an hour home are getting around 7 hours total inbetween shifts Being asked by HODs to break hours and work OT without regard for health and safety

- I have been on shoots where half the crew is put up due to travel time's and the other half isn't. This can be dependant on department or position. Especially when it comes to rank, why are junior members of crew exposed to the risk of car crashes, when they are if anything less likely to be able to afford accommodation if they deem their own drive unsafe.
- A feature film I did years ago where the 1st AD openly admitted he didn't care about the crew, whether we would ever break for lunch, and often pushed us into at least 2-3 hours of overtime every night even if we had a 40min+ commute. I did 35hrs OT in 5 weeks. It was a regular struggle to stay awake driving home.
- Many times we are forced into working in dirty locations, broken glass on the floor, spaces rats use. Once I filmed in a location that could have been anywhere , it was the basement of a hospital and was ridiculously hot. Actors and extras were wearing dummy costumes made of silicone with only a small slit in the mouth to breath. Extras were fainting. There was no need to film in a hot location while people were wearing prosthetics. People just suffered in silence because they wanted the next job. Often when night shoots finish most lighting dissapears, and we are left to work in the dark without extra hands. Also some studios never get cleaned and are utterly filthy- total health hazard with trays present again. Lack of communication is a big thing. Also big organisations seem to be the worst at running safe cables with matting on top. I've also don't a film with a child lead actor walking on a mountain and the director wanted to start filming the boy walking in an unplanned direction which led to an unknown drop off. Also directors overruling the first ad request that child actor had reached their allocated time on set. So many issues.
- Every production I have worked on has had issues with working hours etc and the expectation that the crew just suck it up! This must be addressed. The free prep/wrap hour issue needs to be rectified. This can no longer be allowed to happen. PACT advised that "historically this has always been the case" Fuck PACT!!!

- There have been a number of occasions on a particular production where the location was more than an hour and a half drive away, but still within a certain radius of production base. I had already relocated to some accommodation near to the production base at this point. As a result, members of crew including myself weren't given accommodation. Despite me stressing my concerns over almost falling asleep at the wheel more than once, nothing was offered and I had to resort to paying for alternate accommodation myself. Which I believe to be a necessary expense. This isn't too bad of a situation for a higher paid member of crew (it doesn't however lessen the issue) but can be worse for trainees and lower paid members of crew. Which can then add unnecessary strain to their mental health, if they are already under financial difficulty. No change was made to shooting hours, and no travel time was incorporated, or if it was, it was the bare minimum. I have experienced similar situations on other shoots also.
- I've been on numerous jobs where we've been expected to drive 1.5/2 hours each way on top of a 3 hour hair and makeup call. Productions have refused to put up people in accommodation or have put them in unclean and unsafe hotels that are still up to an hour's drive away which is clearly a way of them cutting corners and saving money. We've also had stunts that have not been spoken about in detail which is not good. It makes the stunt crew and everyone else feel on edge and that they have to rush everything to get the shot. No one should be rushed whilst working - it needs to take as long as it's going to take. This may not be a huge problem but I've had many friends who have had similar situations on jobs: (especially for female members of staff) I've also had to stay late due to de-rig on a makeup and when I have left the trailer there's no security who have stayed till I've finished meaning I've had to walk to my car alone which may be 10/15 minute walk away in the middle of the night in some really rough areas. On this said job many people complained as a lot of female members of staff were scared to walk alone at 2/3am with no security or transport to the parking lot and we also had problems with finding people walking about the trailers who clearly were trying to break in and steal personal belongings. When we spoke up about this we were told it was under control.
- As a trainee I was asked to work hours over and above and resulted in me driving tired and crashed my car
- Call time 6 am driving 1.5 hrs to get there for 6 working till 22.00 then driving 1.5 hrs home and having get back there the next day for the same time. No accommodation offered by production. It's dangerous!
- Several times stunts involving cars driving either towards the camera crew or with camera crew inside the stunt car.

- Runner had a car accident on my first job from falling asleep at the wheel. I myself in the makeup department have constantly been too tired driving to/from work from large pre calls and de rigs meaning constant broken turnarounds.
- I am grateful that I have not been party to any serious incidents.
- I was on a job whereby our camera truck had broken down on the way to set just on the on ramp to the motorway. It hadn't quite made the hard shoulder but just the hatched markings to the side of the ramp. We were asked to get into a mini bus to offload basic camera equipment so our first scene of the day could be shot. We were given Hi-Vis jackets but I never felt safe cross loading gear whilst cars were accelerating onto a busy motorway. I feel the need to start the day outweighed our safety that morning.
- I have been on shoots where half the crew is put up due to travel time's and the other half isn't. This can be dependant on department or position. Especially when it comes to rank, why are junior members of crew exposed to the risk of car crashes, when they are if anything less likely to be able to afford accommodation if they deem their own drive unsafe.
- Not death related. I find some smaller (bbc kids) tv shows force trainees to drive over weight Luton vans even when notifying PM of this problem. No money for truck and driver, risks trainee being done for dangerous driving/causing an accident or loosing licence.
- In Corfu on shoot SFX person killed by wind machine. Electrician killed Heart attack lights tripped at same time he plugging in 10 ft from me. Actor ravaged by Tiger saved lived. Stunt man falls through boxes 40ft hits floor hurt. 2weeks later same stunt man dies in parachute accident at work different job Stunt launches into dry dock on motor bike lands on bike taken to hospital bad damage. A few weeks later dies in another parachute accident BASE jumping. Many more but I think that's enough as upsetting me RIP MARK started our work journey together 1985 taken too early always in my thoughts and prayers
- Utter disrespect from a well known industry stunt co ordinator for our safety & complete disregard for rehearsal time & the importance of that. I did not feel at all safe on this major block buster movie in the UK with this stunt co ordinator at the helm. The Director (who was also an ex stunt co ordinator) was just as bad if not worse.
- I'll keep it short. Location was not safely vetted. Nearly died from carbon monoxide poisoning.

- Not ignored but as a US citizen working in the UK I was expected to have a self-drive hire car even though I am not used to driving on the wrong (left) side of the road and my emergency instincts would take me in the wrong direction. I saw it happen with my co-worker who I was driving with to the studio on day 1. When I expressed to the UPM / LP that I didn't feel safe driving myself he said -that's the magic word. Now I have to provide you with a driver. I had a non-personal driver for the rest of the production (6 months). I now know how to navigate that issue in the UK.
- I worked on a production that had a really large percentage of night shoots. After constant on/off night/day shoots I would be in serious risk while driving home at 5am and it was the only time I have ever fallen asleep at the wheel. Thankfully I never did but because the locations were in the 'local' city area no accomodation was offered, I was considering taking a tent sometimes just so I could sleep near unit base instead of driving home!
- On one particular shoot - the crew had an 8am call on location over 20 miles from production base - we worked 4 hours on set not including/de-rig/pack up time then drove four hours to the next location in Bognor/check into hotel/no time allowance for meal break - the call time was set at 0730am the next morning.
- Filming the stunt of a smaller scaled airplane crash resulted in the camera operator being hospitalized and almost loosing his leg. I had my foot badly damaged in a crane track as I was exhausted from working hours and unable to concentrate fully whilst working.
- Filming on an exposed location in high winds. The advice from the weather service was not to venture outside, but we were told we would be shooting anyway. After working in the wind for several hours and multiple people raising objections to the conditions, an accident occurred. A steel decking in use by the grips was picked up by the wind and thrown across set. It hit a camera and a crew member. The camera lens and head were broken. The crew member was taken to hospital, and thankfully was ok. They returned to work after a week of recovery. This situation could have been avoided if the producers/1st AD hadn't placed completing the schedule above crew safety.
- I did a commercial for an Adidas shoot. The production company was: 24 Productions Ltd. On the day the creatives decided they wanted to get the camera to track down the public road at speed to follow the runners. They decided to shoot out of the side of the crew van, on a public road, in London, during the day. No 1st AD. No permissions. No medic. No H&S. No security. No lock offs. No tracking vehicle driver. NOTHING in place to suggest it was a good idea. As the Grip I advised them against it and said it had the potential to become very dangerous. I was told by the

producer that I was being difficult and I had no authority to dictate what they could and couldn't do. She also threatened the very young and inexperienced DoP that if he didn't comply he wouldn't get any more work from them. I said if they wanted to continue I would pick up my bag and go home. I would inform Bectu and potentially the Met Police about what they were doing. They didn't do the shot. I never heard from the producer or production company again.

- I have heard of a lot of crew members having accidents after work on jobs because they fell asleep at the wheel. I know many people who have mental health issues due to lack of sleep and over tiredness.
- Ludicrous long hours combined with location travel and no rest days. Following complaints, all technical crew were sacked and flown home. None of production staff were removed or made accountable. This was a production for a major UK broadcaster.
- Being told to hold down an Easy Up during a lightening storm whilst the rest of the crew hid inside. Being made to do a 'trolley push' with camera/video magliners through a town centre and across many roads for roughly 2km. No security and I ended up trapping my finger between the magliner and a traffic barrier. Was in lots of pain but had to keep pushing for around 20 minutes until I was at the next location where the medic was. Would have been much easier to load up the camera truck. Many times of going into long overtime and then having to drive home. A quad bike with a steadicam nearly ran me over as they set off in a rush whilst I was still stood in front of it. I had to be pushed out of the way. Due to the rushing I don't think anyone but me and the 2nd AC who pushed me even noticed.
- As I mentioned before, I was filming on a live road a few years ago. This was a UK production shooting for a week in Jersey. There was traffic coming from both directions. During the shot (both during rehearsal and during the takes) the camera operator (also DOP) and focus puller and actor would cross the road. The whole thing was super rushed and the director was shouting. It felt extremely unsafe. I told my concerns to the 1st AD and she listened but did not do anything. Two people were sent to either end of the road "to keep a watch" they only had a radio each (which can of course die at any moment). They were not within line of sight. Neither did they have any powers to stop vehicles. I felt like the only person who worried about the safety of the people involved. The grip didn't seem bothered. The PM and LP were off somewhere else. At one point they were also driving the camera truck.

- i was working on a film when a tracking vehicle with a crane on hit a sign post, i believe it was due to different people giving differing instructions.... resulting in 2 grips being injured and about £500,000 worth of equipment damage.
- A night shoot near Pinewood. A crane fell down. Narrowly missing an EZ up full of people. A night shoot on a film, which involved two cars flying in to each other using cables. It went wrong and a crew member had bad back injuries due to this steel cable hitting him. Still getting off lightly. In me experience, night shoots seem to worse. People are naturally tired, so mistakes are inevitable.
- Low loader work abroad - had an incident where crew travelling on low loader were not informed of the route changing to a highway at highway speed. from the work up to then being around 10 - 20 mph. The vehicle was inadequate. Overloaded with people. the shot could have been achieved locked off or remotely. we stopped and rectified and apologies were made but it shouldn't have gotten to that stage. Much much more frequent is the issue of long hours and travel. Almost every job now seems to come up against thus at some point in the schedule and the attitude from producers is most often that we'll just put our heads down and get on with it rather than rethink. Pre calls and de rig rarely incorporated into thinking and that means it's the most junior crew members trainees etc doing the longest hours with travel either side.
- Luckily I haven't been on a production where someone has died. But the main times I feel unsafe is when there is a lot of rushing at the end of the day. Sometimes you can be pissing around all day then all of a sudden an hour before wrap we have everything to do and it becomes 1 take wonders and health and safety goes out the window.
- Working hours are a massive concern and it isn't just the 'on set' hours - many crew members do not know what hours production teams do for example and they are quite often bullied by Producers in to working easily up to 16hrs and that with travel time to and from work - it is very dangerous - physically and mentally. I have fallen asleep at the wheel of my car form sheer exhaustion - the accident that followed was thankfully minor but it could have been far worse. I stood up to a Producer fairly recently to say the suggestion that a 12hr filming day on a location 1.5hrs away from the Production Base was dangerous for teams that had long prep and wrap each side of that 12hrs on set. I was made to feel like I wasn't supporting the production but what I wanted was to make the crew were safe - something I felt as a PM was very much part of my role. In film, the new Bectu Pact Agreement does not help long working hours by paying overtime - it is human nature to take the money but basically

the long hours should just not happen - paying for the extra hours does not save lives. Tired crew, cast and stunt teams will have accidents on set or on the way home - fact.

- In between call times been first in last out, the sleep deprivation is a domino effect throughout the team members and on a personal note. Nearly writing myself and my car off on the way to work early one morning sleep deprived
- Estonian location mentioned above - very poor management and planning led to an electrician to be crushed in mechanics of hydraulic rotating set. He survived with life altering injuries. Took place in precall before crew were warned of any health and safety issues. Exec producer then angrily and quite aggressively called a meeting on set, herding the crew to set as if we had done something wrong to then see a frankly embarrassing on-the-fly risk assessment take place between WB health and safety officer, AD, producers and SFX. It was clear no plan was made in advance to keep the set operating safely and the studio health and safety rep was unfit for the title he wore. At one point the AD blamed language barrier (the Estonian electrical team were 100% fluent English speakers). A complete shambles of health and safety and terrible handling post-accident.
- Shoots constantly using runners as free taxi services well outside (before call and after wrap) of safe working hours, often causing (along with many other crew positions) people to drive whilst exhausted, but too scared to refuse.
- We nearly gave our leading lady hypothermia on a shoot last year, placing her in a tide-pool in February, and getting her over and over again to submerge herself entirely so that we could film her emergence from under the water. Despite expressing my concerns to the 1st AD, they continued to shoot, until I told them the camera battery was about to die, and I removed the camera from the pool. Apparently, she lost her sight for a good twenty minutes...
- I have never got a break on a continuous working day in the 20 years I have worked in the business. I've asked BECTU to broach this with PACT but they have refused. Our agreements only seem to count the working day from when unit call starts. The law says our working day starts from the moment we leave for work (if that place is at a different place every day). BECTU agree that we should get travel time but PACT don't and BECTU refuse to actually stand up to PACT appearing to adopt this parent child relationship in being told what to do. As a result crew are the ones that suffer. Our agreements acknowledge and encourage us to work for free which is not accounted for in our turnaround time. Overtime is

mandatory and not optional - being freelance if we don't agree to it then we will not work again. I've been screamed at by a production co-ordinator for putting concerns in writing - as she was aware there would be a written record and she was therefore forced to act. On many big films there has not been enough time to get home and have 6 hours sleep let alone an 11 hour break forcing me to pay for accommodation at my own expense. The worst bullying I have seen has been with the production office complicit. A member of my camera team asked if we were going to go into overtime and was told by the co-ordinator that we were not. He then agreed to pick up his children with his wife only for the co-ordinator to call back and demand that we continue as she wanted us to work a 12 hour day now and not the continuous one we already had done as per the rest of the unit. He quite rightly refused and the co-ordinator then attempted to have him taken off the job as a result. Thankfully his camera team stuck by him. This is very rare. The problem of dealing with difficult and abusive talent or heads of department needs to be solved. Their behaviour (sometimes often as a result of a mental breakdown) is abusive and crew have no way to deal with this other than put up with the anger/insults to get a pay check.

- On a UK feature, a member of my crew had a car accident that resulted in a concussion and serious temporary injury, apparently on his way to work. I found out at the end of the day from his direct boss and from a fellow HoD who was in the production office that morning. He told me the production office had called his home to discover that his partner also did not know where he was given that he had left for work. My HoD colleague told me that the production office had not inquired further as to his safety or alerted the emergency services. It was my colleague's understanding that the production office did not enquire in case it would make them liable. It seems that production and the individuals working there acted in a deeply immoral way so as to avoid liability.
- People driving when tired is always a concern on long shoots
- I had few issues when shooting abroad but there were part of the US productions. However I feel commercial sector should be looked closely since it's harder to regulate short productions which shoot abroad and have pressures of finishing their days.
- An incident involving myself and few other crew members on a scissor lift during a stint within the safe perimeter and the scissor lift being hit luckily nobody was harmed. I was asked to provide a statement of my version of events but only months after the incident. I was the only one to raise this with production and make a complaint. Didn't go any further. Also an incident on an independent project where a car was upside

down being dragged away by a towing vehicle and the 1st AD was rushing due to time on a night shoot to turnover when someone was still in the vehicle rigging a small camera. Both extremely dangerous incident that could have been much worse.

- Too many times to remember, but mainly working on television drama.
- Sadly, I will share a scenario that happened in Toronto last year. While prepping a Special Effects element of a stunt (testing a vehicle explosion in the SPFX company's work yard), and all proper safety protocols were followed, a random piece of metal broke away upon the explosion and struck the SPFX Supervisor in the head. He succumbed to his injury. He had been standing a safe distance away from the test, 2' from his co-worker. The saddest part, is he left behind his wife and 2 young children. Could this have been prevented? Possibly. If he were standing a foot left or right of where he was the projectile would have missed him. I have a personal story, while on a job in Richmond, Virginia we were setting up cameras for a vehicle stunt (a pickup truck rollover). The DoP and I were working with a finder selecting the different camera positions, we had a front-on shot with the truck rolling and landing about 20' in front of a locked-off camera. We decided on a 50mm lens and marked the ground with a piece of tape. I had a weird feeling and told the DP I didn't feel right about this and maybe we should back up a bit and go to 75mm and get the same shot a little further back. He is my friend and didn't bat an eyelash, he said "right, let's do that". A few hours later we did the stunt, it didn't go exactly as planned and the truck landed on its side right on top of the small piece of tape where we originally planned to have a camera. The lesson for me was simple, Trust your Gut! If any crew member doesn't feel 100% sure about the scenario being laid out, voice your concerns. It may save a life and it may save their own.
- I have been on productions when cast and crew are driving when too tired and accidents and near misses are the norm because of refusal to pay over nights. Figures on paper have no place in reality 25 miles across London for instance is exhausting and unsafe day after day
- We had an actor who didn't want to wear a safety harness and wire for a stunt. The risk was relatively low but still there was tension in the crew for his demand. In the end the 1st ad carried out an on the spot assessment and the actor made a declaration to camera that he was happy with taking responsibility for his choice but it still led to fear.
- When I was a Clapper Loader the 1st AD called turn over. I stepped in to do the board through the front windscreen of the car that the cast, DP and focus puller were in. The car then drove onto my foot. Thankfully after shouting and knocking on the window the car reversed back. This was

a direct result of rushing and not following the correct procedures. When turn over is called that is the signal to put on a clapperboard, the car should not have been re-adjusted whilst people were around it. The cast apologised but neither the 1st, DP or producer did.

- Two years ago, on a UK shoot abroad several incidents occurred. Once due to no rehearsal with the actors on a horse riding shot. At the end of the shot the horse had to be stopped by the horse trainer to save the actors life. Causing an accident but not fatal. The UK based first AD had not consulted the horse trainer (foreign based). This is partly due to it being the end of the day and rushing. However, standard protocol was not followed. The First AD is the individual that cast and crew rely on for a safe working environment. More than any other individual The following day the first AD (same shoot) left set for two hours or more. During this time, unaware to camera crew or actors, the director had a large squib explosive attached to the lead actor for a shot. This was not supposed to have happened and as focus puller was almost deafened as too the dop / operator and of course the lead actor. It was supposed to just be a blood squib. Not with explosives. The lack of responsibility and first AD present is a huge issue in this case. It was amazing that no one was seriously injured in these or similar events. Having witnessed these, a system needs to be introduced to prevent them from occurring but also a clear path of who is ultimately responsible and who crew can talk to without fear of reproach. In my opinion the film industry is behind almost any other because of this. For example, if an accident in a car factory occurred there would be a clear road map of what to do. How to complain/ report and ultimate responsibility.
- I've seen definitely stunts get rushed because they've been scheduled at the end of the day, when time pressure is always at its most acute. A colleague operating a camera got showered in broken glass from a car windscreen because the crew was being rushed at 5-to-wrap and a stunt driver missed his mark. ADs can be under pressure to shoot actors out early for whatever reason - sometimes because they just don't want to be on set all day, sometimes because the AD knows they will have to call the cast early the next day so are preserving their turnaround, sometimes because actors have 'real life things' to do or events to attend in the evening (hilarious because of course the crew don't need to do those things...!). So it's common to get any shots required with the cast first, and then do the stunt with doubles afterwards. That's fine if there is enough time allowed, but very often schedules on TV drama are so tight that there's no leeway. That's when stunts become dangerous in my opinion, because people are tired & want to get home, and there may be cost pressure on overtime. Then it's 'quick quick quick' and the risk is

that corners get cut. I've seen that happen several times & it's really only luck that I haven't witnessed an accident where someone was seriously hurt.

- Sports coverage in the UK is always carried on ignoring some aspects of H&S, and enforcing other aspects which are only there to 'tick boxes' Everything today is done much faster than in days gone by, particularly in the field of 'continuing drama' This results in things sometimes not being properly checked
- PLEASE SEE ABOVE ANSWERS TO QUESTIONS: 3; 4; 5; 11
- A production asked a junior runner to step in as a stunt double. She was asked to ride a bike, at night, in a hilly outdoor park. She was asked to remove her glasses, as the character didn't wear them. She wobbled on the bike and fell off. She banged her head and felt dizzy and nauseous. The Producer was annoyed as she was a 'runner driver' and was supposed to then drive cast home. It was horrible.
- I'd rather not say
- Hobbs & Shaw 2nd Unit Doncaster Director shouting it's not what he wants without explaining himself, 1st AD Is shouting everything is not happening quick enough. Stunts not being correctly planned out with everybody's consent so that they understand what was about to happen. And worst of all shooting full speed rehearsals. I fail to know how an accident was avoided. I truly think they got away with that only due to the crew involved being safe and then accepting A shouting director for it not being close enough. I was very depressed during that job. Happily this is rare but does still happen.
- Have a had a friend crash and turn over his car after finishing on the 10th week of filming at 3am after a call time of 6am and this being a regular occurrence Grip running the dolly of the end of a fast track and the cameraman falling and injuring his back due to being rushed and not having time to rehearse an end stop or put on a clamp and the focus puller looking after another two cameras and the trainee left wit in the cameraman
- Ive worked a 16 hour continuous day. 2010 I've seen an actor swing from a noose that shouldn't have been tied. 2017 Ive heard of a director over ruling a first ad by taking a radio and telling a stunt driver to drive onto an open road. 2019
- Three

- Crew members being used to drive an action vehicle on a night shoot where there was no competent driver available due to budget. Crew member being used to drive an action vehicle with a camera mounted on it on an open road due to lack of budget - no budget to hire a competent driver or close the road / pay for police escort. Unit drivers turnaround times and working hours regularly broken. Lack of budget on one production meant the location dept was severely understaffed and the unit manager had a breakdown - they quickly found the budget for a second unit manager after that.
- Explosives being set off in a kitchen with a child without giving her at least earplugs. Having a 6 month old baby underneath the propeller or a plane without giving him any kind of protection. Putting extras in danger. Etc etc etc
- Too many to mention.....
- Please see response above.
- Thankfully in my 30 years on set I have only been present 4 or 5 times when I or someone else has been hurt or injured. Sadly one occasion resulted in the death of a re-enactor and was the subject of a major H&S inquiry which concluded there were a small but significant catalogue of events and decisions which, although didn't directly cause the accident, did contribute. The Production company was exonerated from blame having complied with the guidance at the time (2006). I took from that the need to look at the details and that there is rarely a single cause to an incident. Other incidents were abroad involving inexperienced drivers (rolling 6 x down a sand dune in a camera car) or simply being too tired to see where I was walking. Cars and bike have also been a problem when untrained people take to the road to perform simple manoeuvres and then become over excited. Filming inside cars is still very much a grey area for many in terms of cameras being secure and operators/actors/contributors not being endangered. Finally the reduction in crewing across all genres, but particularly factual, is very troubling.
- Stuntman's harness cable broke and he fell 30 foot on concrete. Why was there concrete at the bottom for him to land on and not adequate matting all around the area below. Not just an area where Stunts/H&S thought they MIGHT fall
- On a commercial, Myself(Focus Puller)Director and DP went off to shoot some GV's prior to call. Director wanted to shoot in a live train track. He had no knowledge of train times- not that this would be ok. I said no and handed him the camera. I wasn't putting my own life at risk. Again, on a commercial. Reduced crew to shoot a scene before call. Blocked out on a cliff edge on a windy day with no safety tape or barrier. Again, I

refused. Could easily have been blown off. I put a complaint into production as 1st AD wasn't there. From my experience, only ever have issues on commercials.

- We were shooting a car chase sequence in central London, using an old 1970s car. We were shooting on two narrow roads at the corner with each other. For a portion of the night we stayed on Road A. So the crew were asked to keep themselves and the kit on the pavement of Road B. To make sure they were safe from the speeding, swerving car, and out of the shot. We then moved to shoot on Road B. The crew were not asked to move as they were out of shot, however I felt that far too many people were on the pavement, too close to the car in action, and acting carelessly, as if nothing could happen to them. I tried moving as many people around a corner and away from Road B, some listened. But many didn't care and the HODs were too busy trying to make the day.
- Truly awful questions that will add fuel to the devastating lack of understanding on film and TV sets
- The longer I work in this industry (30 years) the more I'm worried that the pendulum has swung too far to the safety first side, omitting responsibility of the individual to an extent it becomes unsafe again. Lots of crew members behave increasingly unreasonable and careless. In my opinion that is because of daily safety meetings and increasing amounts of risk assessment paperwork nobody cares to read anymore. Lots of crew members act like someone else is in charge of safety and will take care of it. A kindergarden mentality spreading. I think we need a completely different and new approach to safety, where every single person must be aware of the risk he/she is taking without someone else assessing the risk and telling them how to act. We have to be responsible grown-up adults again. Only then we can act as a whole in a safer way. Please don't get me wrong, there have to be safety rules in place you have to follow. There has to be risk assessments for different activities on set. But the approach of recent years went the wrong way. All the best, B
- Driving home after a long labour intensive day on steadicam, falling asleep at the wheel hitting the curb and narrowly missing a tree. Two burst tyres and no injuries. Had to walk home and work the following night. Little sleep as I had to get my car fixed. Many times I've been asked to position a camera close to the edge of the road or even on the road and operate as a vehicle travels past at speed. Due to poor Mark's tragic death I now always flag this up if I'm asked to do such a thing. I'm always unsure about wearing a harness on a tracking vehicle or low loader etc as if the vehicle were to go out of control or be involved in an accident I wouldn't be able to have the chance to jump clear. I always make this

point on set to either the grip or tracking vehicle driver but it's part of the health and safety regulations so I always have to wear one. I heard recently of a grip who managed to jump clear from a camera tracking vehicle as a truck accidentally ploughed into it at speed during a stunt, luckily he wasn't harnessed in! He escaped with minor injuries. So my main issues are too long working and travel hours which doesn't enable the crew member to gain enough sleep and rest and therefore at risk of an accident both travelling to and from work and working on set. I've heard plenty of stories up until recently whereby crew members have fallen asleep at the wheel. My other issue is crew members filming vehicle moving shots either on a tracking vehicle or on the road itself. Also vehicle stunts which should only be operated with remote heads so that the operator etc. can be far away from the action at a safe distance. Filming from heights seems to have been controlled well by grips these days and never seem to have any issues apart from about 5-6 years ago when I was on top of a cherry picker operating a camera from the bucket with a focus puller. We were told to adjust our position so whilst still up and raised to the top a crew member tried to manoeuvre the bucket etc. from down below. He pulled the wrong lever or pressed the wrong button and the bucket tipped about 45 degrees down. Luckily we were wearing harnesses but we were almost hanging out momentarily. I'm sure I have a lot more examples of near catastrophic accidents on set but at present I can't remember them all.

- I have experienced many situations, particularly shooting abroad, where bad decisions have been made. None resulting in serious injury. Thankfully. But I believe that when working abroad these situations can be more prevalent. Having a health and safety officer on set made a vast difference to a shoot I did in India. He was brought on to the job after quite a few very dangerous situations had happened. The producers had realised there was a need for his role. As much as the UK crew were doing their best to adhere to UK health and safety, there is no such working practice in India. This is the case with quite a few countries I have worked in. When you have a local crew that are used to working in a less safe way, problems can arise. I have witnessed many situations where UK HOD's have struggled to maintain a safe working environment in all situations. The 1st assistant and HOD's can only do so much. I do think it should be considered for an health and safety office to be present on foreign location shoots.
- It is not just shooting crew that I am concerned about, non shooting crew also work insanely long hours when under pressure to get sets ready. On Artemis Fowl the costume department were sleeping on the floor of their workshop as they were working 20 hour days as 3 months work was

rejected by the director and they had 3 weeks to remake everything. As an on set/construction nurse I have had to work 15 hour days to cover pre-calls, overtime etc, something I can't refuse to do as there is no other medical cover but sometimes I am so tired I could make a mistake which could affect someones life and cost me my registration

- The crew and cast were expected to climb and film up a crane (about 50 feet high) at night. It was spitting with rain so the ladders were slippery. No safety harnesses were handed out. No training was given. The rain got heavier and we continued to film. To speed things up, a scissor lift was sent up to get people down. But to get onto it we had to climb over the handrails of the crane to the outside edge and step over a gap to get onto it! Thankfully, nobody was hurt or injured, but thinking back it still scares me as to what could of happened!
- H&S on set over time, sometimes diminishes slightly due to the need to complete schedules, though it depends who is running the floor
- Briefly, a dop/operator and director (both doco background) wanted to do a shot in the back of a Luton van shooting through a small window at the back of the cabin as the van drive off at speed. There wasn't any budget for a grip. We had no grip. Both the DoP and the Director where adamant they where going to do the shot. I called production who told me to tell them not to do so. Production then spoke to both parties and both told production that they where going to do the shot regardless. I told production that I was having nothing to do with this shot and took a step back. The van drove off at speed (I should add that the van was being driven by an inexperienced actor and also that road closures/traffic control was not in place) with the. It's parties inside the van and the shot was completed fortunately and miraculously no one was hurt or injured. This shoot was a small budget shoot which in my experience and opinion seem to be more willing to push the boundaries of Health & Safety and are less likely to abide by the regulations.
- Too many to mention.
- The Durrells, accidents, fired stunt coordinator led to more accidents and near fatal incidents including my own life, diva actions of the leading actor which led to fireings, compliance's not in place, NDA agreements inactors contracts conflicted with production and stopped producers from discussing then or even warning crew of the problems they would cause, There was also animal abuse, and health and safety abuse due to lack of experience of vital crew and also cultural difference of Greek crew. Plus production was at time of financial crisis so production coerced crew to

“smuggle” money in breach of the HMRC protocols but also in breach of anti corruption contract clauses, the production exec even bragging about it in an Royal Television Society interview! I have printed copies and happy to share with anybody.

- Too many to mention
- How long have you got? 1) Riggers dismantling scaff above us without us clearing the area as there was no time for that: At least two tubes and fittings fell around us 2) Monster truck being driven around at speed inside a closed warehouse without any crew briefing, ventilation or safety barrier! 3) Shooting next to a fast dual carriageway: Morning briefing regarding Road (during the long shooting day crew get used to noise and traffic) NO wrap briefing so Make Up drive out onto carriageway waving good bye only to be instantly hit by truck!! 4) Long night hours shooting under rain bars without any time to dry off or seek shelter or respite due to budget pressure 5) Regularly left to de-rig at night without any lighting or security. Sometimes in ‘hostile’ environments 6) No budget for recces 7) Poorly identified Risks on set: Overhead Cables, Weak Flooring; inadequate construction. Shooting on Farms without understanding Risks involved. Fast roads etc! 8) Inadequate PPE suggested or handed out 9) Climate of fear: Nobody can call out what in their opinion is an unsafe practice 10) Lack of correct training
- Sometimes it's simple things that people don't understand are so important, like placing boards over cables around fire lanes. I know crew members, moving around a dark studio to get equipment, who have tripped over poorly managed cables and hurt themselves.
- Countless Examples bad turnaround times for crew who do not get enough break between days and have to drive to long and too far.

- I was working abroad and we were filming very high up on a mountain. The drive up to location had taken approx 1.5 hours and the roads were sheer drops on one side most of the journey, and we were travelling on coaches. Half way through the day whilst shooting an exterior scene in a wooded area, which involved actors being dragged across the floor in scene, the weather turned and we were caught in extreme rain. We stopped shooting and were all sheltered in the house supplied for lunch. We remained there for a couple of hours while they decided whether to continue shooting or cancel the day. The decision was made to continue the day once the rain calmed. I have always felt that the health and safety they were focussed on was 'on set' - the now muddy/boggy ground, and the safety of the actors whilst doing stunts, the metal equipment etc but of course also that we were abroad and the idea of cancelling a location that we only had for one day, was a huge risk to not completing the schedule before returning to the UK. I never felt that the return journey from set to unit base was ever considered as a reason to cancel the day. We were very high up and all had to take coaches back down the mountain, in the dark, on extremely steep and narrow roads, after hours of tropical rainfall. We of course had local drivers who knew the roads, but were also being advised at the time of day that we were being stood down for lunch by locals that it wasn't safe to remain on the mountain due to the heavy rainfall and the possibility of landslides, let alone hours later. I felt really helpless and vulnerable. I remember the whole crew voicing that it seemed crazy to continue, yet why is it that in this industry, those voices were not heard when it came down to each individuals own health and safety? I was genuinely scared for the return journey, and the sad fact is that I didn't feel that voicing my concerns to anyone of authority would make a difference/would be taken seriously. And I had no way of standing up for what I felt was the right thing to do, and walking away.
- As for 17
- Several episodes where crew are required to be working with ,or around horses and riders. Sometimes in the 100s .No formal group training on the dangers and several minor injuries have occurred : feet trodden on and crew knocked over .
- A show we shot in a studio required a hefty amount of rostrum. The grips were constantly doing overtime and breaking turnaround, for weeks at a time. We were nearing the end of a block and everyone was shattered, we hadn't completed a day in weeks. The grips were rushing to set up some more rostrum for a last minute change and one of them fell through and landed heavily on their ankle. They received paid leave until they could return to work, however the overtime and broken turnarounds continued.

- Being asked by a floor 2nd AD to operate a scissor lift I was on, when the operator was currently doing something else, even though I am not qualified to do so. The floor 2nd AD seemed desperate to get the scissor lift moved, despite there being no rush on set and repeatedly asked me to move it. I did not. I told my superiors who then spoke with the 1st AD.
- Sports coverage in the UK is always carried on ignoring some aspects of H&S, and enforcing other aspects which are only there to 'tick boxes' Everything today is done much faster than in days gone by, particularly in the field of 'continuing drama' This results in things sometimes not being properly checked
- I can't give specific moments of H & S breaches but, as an actor, I have witnessed many unwise decisions as a result of time pressure. It would be interesting to examine from any data available, at what point into the shooting schedule H & S breaches occur. Fatigue takes time to build up. Likewise whether there are any declared H & S breaches during prep our post. Time pressure = longer working days Longer working days = fatigue Fatigue = unwise decisions Unwise decisions = H & S breaches
- Radiation risk from mobile telephone mast identified on day of shoot but no mention on Risk Assessment. This was then highlighted to production who said it hadn't been mentioned on recce so therefore must be fine. Transpired that it had actually been identified as a risk on recce but that had been omitted from Risk Assessment. This was raised by crew. Advice on location from locals was not to approach within 5m of masts until they had been switched off. Advice was that not heeding advice could result in receiving lethal dose of radiation. The effects of which would not necessarily be noticed immediately. The producer on location asked crew member how they might feel going ahead with working (at unsafe distance) without switching off the masts but just limiting the shooting to a shorter time than planned. The crew member was an experienced member of team and declined. A less experienced crew member may have felt less confident in refusing the suggestion from the producer.
- Whilst filming on a coastal road with steep cliff drops at the side were were reassured that the road was locked off with no traffic entering from the other direction. The fist AD was sick that day and the second AD stepped up to fill his place. He failed to lock the road and whilst the low loader and hero car were speeding in one direction a car rounded the corner and we narrowly avoided a very serious accident on the edge of the cliff.

