



An Analysis of SAG Film and Television Set Safety Regulations and Perceptions: Are They Doing Enough?

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Abstract

SAG-AFTRA and IATSE are two of the most recognized unions in the United States. SAG-AFTRA supports the actors in film and television while IATSE supports the crew members working behind the camera. While most are aware of the unions missions in regard to better wages, contracts and healthcare, there has been little emphasis placed on safety in the entertainment industry, that is, until recently. The recent shooting of cinematographer Halyna Hutchens, on the SAG Production “Rust”, has brought much awareness to the lack of safety on union sets. There has been a significant amount of media attention and literature of late that places blame on the inexperienced non union personnel that work on SAG productions. This article proposes to identify from the literature the failures that occurred, why they occurred and what can be done to prevent them in the future. We performed a survey of Union and Non-Union actors and crew members to ascertain their personal feelings and experiences of onset safety. The result/perception was that while SAG does an excellent job in protecting cast and crew on film sets compared to other industries, there is much room for improvement. There was a correlation between the literature and the personal surveys that suggested that Non-Union Actors and Crew do experience more safety issues because of their lack of experience and we believe that educating them on the inner workings of SAG protocols prior to filming would be beneficial to everyone.

Unions, Safety, and the Entertainment Industry in Los Angeles

Introduction

Labor Unions have existed throughout American History. Unions occur to give workers a voice. A union's purpose is defined as "...an organization formed by workers who join together and use their strength to have a voice in their workplace. Through their union, workers have the ability to negotiate from a position of strength with employers over wages, benefits, workplace health and safety, job training and other work-related issues" (Local 1259, 2017). Over more than a century, they have worked to facilitate negotiations between laborers and employers. On August 20, 1866, The National Labor Union was introduced in Baltimore, Maryland. This entity would become the first attempt at a National Labor Group in the United States of America. The union's very first action was a call to Congress mandating an 8-hour work day. Though the resolution failed and the entity folded in 1873, it did mark the beginning of the movement for organized labor. In 1912, the 8-hour work day concept was still trending and it would become the campaign slogan for Theodore Roosevelt. "Eight hours for work, eight hours for rest, and eight hours for what you will." (Terrell, 2020). In 1916, William C. Adamson would pass the Adamson Act, and railroad workers would be the first to be protected by an eight hour work day. The following year, the federal government would begin enforcing the eight hour work day for additional workers and eventually the Fair Labor Standard Act would be created and expand upon the eight hour work day and protect more workers with a 40 hour workweek. Any hour

over 40 hours would require overtime for those working beyond the new standard. Unions were working to protect the well-being of the working class.

In December of 1955 The American Federation of Labor and Congress of Industrial Organizations (AFL-CIO) was formed; this organization is the largest union federation in the United States. More than 12.5 million people make up the AFL-CIO. This group represents 58 national and international labor unions. Similar to most every union, the global purpose of the AFL-CIO is defined to create "... teams of individuals coming together to guarantee the things you care about like decent wages, affordable healthcare, job security, safe and respectful workplaces, and fair scheduling" (AFL-CIO, 2022). Of these 58 unions, two of the most prominent unions in Hollywood are SAG-AFTRA, representing Artists, and IATSE, representing crew members. Their missions follow closely with that of the AFL-CIO and most other unions in the United States. Actors and crew members need the union to ensure that they receive fair pay, have safe working conditions and serve to protect them from exploitation.

While better wages are listed first on the majority of SAG-AFTRA and IATSE literature, it seems that safety takes its place at the bottom. Though there is not a significant amount of scholarly literature on SAG-AFTRA productions and safety on the union set, there are a number of articles in the New York Times and the Los Angeles Times that illustrate a lack of safety regulations, or complete neglect of follow through, which has led to numerous preventable deaths, and on set injuries. The focus of this review will address safety incidents and the perception of safety as they relate to the use of firearms, stunt work, and COVID-19 on union productions. A safety incident is an actual reported incident as it relates to safety such as a broken bone, shooting, or accident that results in injury or death. Safety perception is the perception that an environment is not safe; an unlocked gun with no incident. Though they can

occur independent of each other, the perception of safety issues can often lead to a reportable incident. Reported incidents from a review of the literature make one question if the designated safety protocols and regulations within the unions are adequate and appropriately enforced, or simply ignored. Despite the existence of safety regulations, accidents and deaths continue to occur in the entertainment industry. US government data presented by the Los Angeles Times illustrated that 19 fatal incidents occurred on film sets across the nation from 2010 to 2019. OSHA reports that 250 film production incidents have occurred since 1990 which include 47 fatalities. The number of fatalities have reached an all time high in the last decade (Stiles-Sakoui, 2021). Do these incidents occur because too much emphasis is placed on money, thus some regulations and requirements are ignored? Do they occur because the regulations are not strict enough and inexperienced non-union people are hired? Has SAG-AFTRA done enough to prevent accidents from occurring? In the last 20 years there have been a number of significant events in Hollywood involving guns and stunts that have occurred on union sets that make one question if safety is at the forefront of SAG-AFTRA and IATSE; it seems exceedingly relevant to analyze : To what extent do SAG-AFTRA productions create a safe work environment for the actors and crew members that work on union sets?

Background

When most people hear the words Hollywood, Actor, or Actress, they think of fame, fortune, and the glamorous life. What they do not realize is that to the majority of actors, it is simply a job, a place of work, just like every other working professional in the United States. Actors are paid a wage, they have expenses associated with that wage, taxes, professional dues and associations, and for many of them, participation in the union. Similar to other unions in

most industries, the actor's union is really no different. The union is there to protect their wages, their benefits, their healthcare, and provide a safe working environment. SAG (Screen Actors Guild), was developed in 1933 for professional, working film actors. In 1937, AFTRA (American Federation of Television and Radio Artists) was created as a union to support artists separate from film. After more than 75 years, the two unions merged on March 30, 2012, creating SAG-AFTRA, an all encompassing union (SAG-AFTRA, 2022). SAG-AFTRA is one of the most well-known unions in the country. Anyone who has watched the Academy Awards, may be aware that only active, dues paying SAG-AFTRA members are allowed to vote for the Academy Award nominees. In 2022, 16.6 million people watched the Academy Awards on television (Maas, 2022). With this level of attention, it is easy to see how unlike other unions, SAG-AFTRA membership offers a level of prestige and exclusivity. It is important to understand that membership is not readily available to all working actors, one must be invited to participate or considered a 'must join'; this is a term used for non-union actors that have reached their limit of SAG-AFTRA projects, without being a member of the Union. It is here that the concept of membership in SAG-AFTRA will be developed.

Since its inception in 2012, SAG-AFTRA aggressively fought towards their extensive mission. The goal of the union is "...committed to organizing all work done under our jurisdictions; negotiating the best wages, working conditions, and health and pension benefits; preserving and expanding members' work opportunities; vigorously enforcing our contracts; and protecting members against unauthorized use of their work" (SAG-AFTRA, 2022). With the merger of the two unions, SAG-AFTRA now represents actors, broadcast journalists, announcers, dj's, program hosts, dancers, recording artists, news directors, news writers, stunt performers, voice over actors, and many other media professionals. Some benefits of

membership in SAG-AFTRA are: increased base wages, prestigious gaze, better contracts, pension, structured hours and overtime, and health insurance that varies with work volume. Current membership is 116,741 people and there are 80,440 additional members listed as withdrawn or suspended (SAG-AFTRA, 2022). It is interesting to note that there are nearly as many withdrawn members as there are active members, however, membership in SAG-AFTRA is expensive, and union actors face certain restrictions. While SAG-AFTRA protects the safety and financial aspects of an actor's career, it comes at a cost. Membership in SAG-AFTRA is \$3,000, every 3 years, plus an annual fee of \$201.96. On top of this, an actor must pay the union 1.575% of any booked earnings, up to \$500,000. Membership also limits one's ability to take on non-union work. For example, a SAG-AFTRA actor may only audition and work on SAG-AFTRA sets, unless granted an unaccustomed waiver to work on a non-union set; essentially, joining SAG-AFTRA puts you in the ring with top actors, making booking slightly more competitive. If an actor is invited to join this exclusive entity, it is not a decision to be taken lightly. It is important here to note that while the SAG actor may only work union projects and no longer work on a non union project, a non union actor can work on both non union and SAG union projects.

Apart from performers, where does that leave the other key players behind the camera? These crew members are a significant part of every film and television production. IATSE (International Alliance of Theatrical Stage Employees) is the union that represents those that work behind entertainment. Similar to SAG-AFTRA, the purpose of IATSE is to provide strong representation, better wages, benefits, more intensive training, and improved working conditions, just to name a few. The IATSE was established in July of 1893 due to unjust working conditions experienced by stagehands; a group of individuals who are the most overlooked within

entertainment (IATSE, 2022). These workers “... received 50 cents a day. They were expected to work around the clock, often without meals or breaks. They labored in virtually every department of the theater. After opening night, many stagehands who had worked so hard to load the show were sent on their way, with no promise of future work. They even faced competition from unpaid child labor, as young boys were often enlisted to help work the show or take small parts as extras, all in exchange for ‘free’ tickets” (IATSE, 2022). A group of seventeen individuals represented the first convention of IATSE in order to establish better wages and working conditions for its membership. There are more than 150,000 active members across the United States and Canada, with 362 Local Unions that comprise the rank and file of this group. Each local union has its own dues that are relegated to their specific area. For example, IATSE Local 80 in Burbank dues are \$129.00 per quarter plus a \$3.27 processing fee (IATSE Local 80, 2022). The largest Hollywood Craft-Local is number 44. This union's dues vary by craft and are based on each craft's hourly wage. A property craft member could pay as much as \$7400.00 (Assemble, 2022). IATSE members include: stagehands, wardrobe attendants, scenic artists, front of house workers, hair and makeup artists, designers, production technicians, animators, broadcast technicians, audiovisual technicians, and the list goes on (IATSE, 2022). Unlike SAG-AFTRA, IATSE’s 360 local unions manage the day to day issues of its membership, such as rest periods, meal breaks, and travel times, just to name a few (Winkie, 2021). As larger problems arise, they are handled by the International President, Matthew Loeb, who has the power and authority to call a strike on behalf of its membership. In 2021, it was “...the first time in IATSE’s 128-year history that members of the union have authorized a nationwide strike” (IATSE, 2022). Nearly 128 years since its inception, the union is still addressing the same issues of unsafe working hours, low wages, and meal breaks.

SAG-AFTRA and IATSE are the two of the most prominent unions in the entertainment industry. They frequently work together and support each other's causes to try and improve the industry as a whole. Each of these entities is listed in the Top 30 Most Powerful Unions in America with SAG-AFTRA ranking at number 20 and IATSE coming in at 25 (Anderson, 2020). Clearly these entities should have the power to provide their membership with a safe working environment on a union set.

Literature Review

If someone were to ask what comes to mind with gun safety on a union production, it would most likely be the recent tragic shooting of Cinematographer Halyna Hutchens on the set of *Rust*. This was a Union film, produced by Alec Baldwin and Directed by Joe Souza that took place in New Mexico. It was filed with SAG-AFTRA as a low budget project. Baldwin and Souza are both well-known professionals in the entertainment industry, and the details of the incident are still under investigation. According to the New York Times, “A gun being used as a prop by the actor Alec Baldwin went off on the set of ‘Rust,’ a Western being filmed in New Mexico in October 2021, killing the film’s cinematographer and wounding its director” (*Times*, 2022). The gun was real and apparently a live round somehow got into the guns chamber. The gun was deemed “cold”, safe to handle, prior to the shooting (*Times*, 2022).

Firearms, Safety, and Cutting Corners in Hollywood

SAG-AFTRA does have safety protocols in place to prevent accidental gun discharges on set, these protocols are as follows: An Armorer should be hired to handle firearms on set. The armorer should be an expert on guns and gun safety, and they are to hold government issued gun permits. The armorer is also responsible for training the cast and crew members in gun safety.

There should never be live ammunition on a set that involves real guns, and all guns should be loaded with blanks or rubber bullets. Guns should always be secured appropriately and should not be openly available for use on carts. Guns should never be pointed at any individual on a film set during rehearsals or actual filming (Hiraoka, 2003).

So, what went wrong and how can it be fixed? Possibly the first issue is that a real gun was used on a film set in the first place. However, the use of real guns is not uncommon. There are no protocols in place that prohibit the use of real guns, however, a recent petition proposed from Change.org has garnered the signature of union actors and crew members in support of eliminating real guns from SAG-AFTRA productions; this petition has garnered over 19,000 signatures (Kelley, 2021). If SAG-AFTRA were to deny the use of real guns on a union set, this would create a safer work environment for SAG-AFTRA and IATSE members, and it would further advance a safety agenda for all SAG-AFTRA productions. In addition to this issue of real gun use, a plethora of SAG-AFTRA regulations were ignored. Although there was an armorer on the set of “Rust” the gun was left out in the open on a cart, and unsecured. The gun also contained real munitions. Many crew members also felt that the armorer lacked experience. This was only her second armorer job, thus she did not truly fit into the “experienced” ideals of the safety bulletin. There is common perception in the industry among SAG and IATSE members that non union actors and crew are inexperienced and often lead to on set safety incidents.

Aside from the issues with gun safety, other problems indirectly contributed to this shooting incident. The fact that crew members walked off set because of working conditions is very concerning. “Crew members had complained to producers about long workdays – often exceeding 13 hours – and delayed paychecks, according to people involved in production. There were at least two accidental gun discharges on the set on Oct. 16, days before the fatal shooting,

according to three former members of the film's crew" (Times, 2022). It is not known if crew members simply complained to producers or reported these issues to SAG-AFTRA and IATSE. Every SAG-AFTRA document clearly states that members should report any issues of safety directly to the guild and that they may be reported anonymously with no fear of repercussions. (SAG-AFTRA, 2022). In the case of Hutchens shooting we have both perceptions of safety as well as incidents of safety. An inexperienced armorer is a perception of a safety issue, a gun left unattended on a cart is a perception of a safety issue, the shooting and death is an incident. In this particular case, the perceptions of safety issues lead to a safety incident.

It has been suggested that the low budget film and the desire to save time and money contributed to the issues on set. Obviously, if the crew was complaining about working hours, and working conditions, and a "green" armorer, these issues should have been addressed. David Michaels, the assistant secretary of Labor for OSHA stated that many set accidents, much like this one, occur because of shortcuts that are used to save time and money. He reiterated that "It's truly remarkable to me that production companies can use ultra-advanced technology to make spectacular films but too often they won't spend the modest resources necessary to make sure their workers are not injured or killed on the job" (Bello, 2022). While SAG-AFTRA has rules and regulations in place to alleviate many of these issues, Daniel Leonard, Chapman University's Associate Dean of the Film School, who happens to specialize in set procedures also weighed in on the incident. "Protocol had to have been broken. We will have to see what the details are, but the industry has a very specific set of guidelines to follow to prevent something like this from happening" (Barnes, 2021). A lawsuit was filed and an undisclosed agreement was reached.

Experienced Rider, Inexperienced Stuntwoman

While gun fatalities have risen significantly, most fatalities and incidents on union sets involve stunts. In August of 2017, a stuntwoman, Joi Harris, was killed while filming a motorcycle stunt on the Film *Deadpool 2*, in British Columbia. Similar to the armorer from “Rust”, Harris was also considered “green”. This was her very first job working as a stunt woman. Though new to a movie set, she was very skilled with motorcycles. She had been professionally racing motorcycles since 2014. In this particular incident, she had practiced her stunt without failure 5 times before the cameras were rolling. When filming began, Harris lost control of the motorcycle, was ejected and crashed through a glass window (theblerdgurl, 2017). Several veteran stunt coordinators and members of the Stuntmen's Association, Steve Keslo and Conrad Palmisan, voiced an opinion that experience doesn't always translate to working on a film set. They strongly believed Harris should not have been in that stunt position (Nast, 2017). Harris' inexperience is perceived as a safety issue while her accident is a safety incident. Again, the perception of a safety issue has led to a safety incident. To ride a motorcycle on the street is one thing, to ride with a camera crew, special equipment, man made ramps and 15-20 crew members walking around a set while you are riding is a whole different story. Prior to this incident, there had been no issues reported on set. This was a major production with A-list celebrities and a large budget.

Large budgets don't always guarantee safety, and once again, it appears greed revolving around dollars and efficiency may have indirectly caused this accident. Harris was hired at the last minute for this project. Because she was last minute, the appropriate helmet was not available so production decided that she would wear no helmet. Also as a last minute hire, she was a non-union, inexperienced stuntwoman, but she was “Taft-Hartleyed” so she could work on

this union project. Taft Hartley allows a non-union stunt actor to perform in a SAG-AFTRA project one time, then they must pay and join the union (theblerdgurl, 2017). According to Veteran stuntman Malcolm Murray, this Taft-Hartley experience is quite common, and is how many stunt workers get work and get invited to join SAG. However, just because it is the way things are done, does not make it the right way to do things. It is this lack of experience, much like that of the inexperienced armorer on the set of "Rust" that has contributed to both of these incidents. Murray, still today, believes this could have just been a freak accident.

WorkSafe BC, British Columbia's version of OSHA believes otherwise. They cited the film's production company because the set violated a number of safety protocols and regulations. Aside from no helmet, the production "Failed to ensure that the workplace was designed with safety controls in place so that the stunt performer or the motorcycle could not proceed beyond the perimeter of the film set. Barriers were absent that should have prevented the stunt performer and motorcycle from leaving the set perimeter" (Robb, 2019). It was also discovered that Harris did not receive a new worker orientation and that the stunt safety inspection checklist had not been completed. Again, these are all issues with skirting budgets, which also includes hiring inexperienced crew and actors. Safety was overlooked because producers and directors were in a hurry to roll film and hire performers that may not have been ready or appropriately prepared for what the job entailed on that particular day (Robb, 2019). A lawsuit was filed and an undisclosed agreement was reached.

It is important to point out that while Taft-Hartley allowed this inexperienced non-union performer to work on this union project, this is not the primary importance of Taft-Hartley. The Taft-Hartley Act of 1947 was instituted "...to provide that employees had the right to refrain from participating in union or mutual aid activities except that they could be required to become

members in a union as a condition of employment.” (NLRB, 2022). The act was later amended in an effort to protect employees from the unfair practices that are often employed by unions, to protect them from coercion. Taft Hartley is often used to restrict employees and unions from strikes, engaging in bargaining and organizing efforts. However, the act does include Section 502 which allows an employee to refuse work because of unsafe conditions while maintaining their job (Rosetti, 2020). It is contradictory how Taft-Hartley can be used by a SAG-AFTRA Production to place an inexperienced actor in an unsafe situation, yet it is meant to protect employees from working in dangerous conditions. Production efforts to reduce budgets by hiring inexperienced “non-union” workers, through acceptable means, prevails. Safety is at the bottom of the list.

COVID-19, Safety, and the Workplace in Hollywood

Even though injuries and fatalities were on the rise on union sets in the last decade, COVID-19 challenged safety risks for every industry in the last few years. When the pandemic first hit, television and film productions provided for large gatherings of individuals and created super-spreader events (Fortmueller, 2021). Quickly, there were national bans on large gatherings that resulted in film and television shut downs. As regulations came into play, like every other business, SAG-AFTRA introduced a guide book of safety protocols in an effort to protect its members while continuing to do business. SAG-AFTRA, IATSE, and other film and television unions worked closely together to create a playbook - “The Safe Way Forward” - that would allow them to follow state guidelines, and continue to film in a safe and uniform way. SAG-AFTRA states that “The agreement reflects science-based protocols that minimize the risk of COVID-19 virus transmission across the industry’s unique work environments. The protocols have driven a successful rebound of film and television production while prioritizing safety for

cast, crews, and all on-set workers” (SAG-AFTRA, 2022). Pressured by Government initiated mandates, SAG-AFTRA and its Productions were likely more stringent in following and developing COVID protocols than other safety regulations in the industry. New requirements included masks to be worn on sets, social distancing was implemented, and the number of people on set was limited. Every set was required to have a ‘COVID Compliance Officer’, and a dedicated safety plan in place. It is important to note that prior to COVID, a safety officer and plan was required on set but those roles were often ignored as was illustrated on the “Rust” and “Deadpool 2” incidents. According to a study by the California Film Commission, “Covid protocols have added about 5% to the cost of film and TV production budgets” (Gilchrist, 2021). Most of the budget increase is due to the addition of safety officers, and medical personnel, as well as testing kits and PPE. COVID protocols forced productions to budget appropriately to maintain a safe working environment, skirting budgets during the height of COVID was much more difficult on the Union Production. According to the film commission, film and TV supports almost 700,000 workers, and approximately 70 billion dollars in wages in California alone. It was through the cooperation of the industry guilds, unions, and public health officials, that allowed for cameras to roll in a safe environment (Bell, 2022).

Though cameras were rolling, and the industry did have success producing during the pandemic, there were still many issues and illnesses along the way. Many Executives had to figure out how to produce around COVID. What the industry learned was that film and TV crews were too quick to return to work. When the Omicron variant surge happened prior to the holiday season in December and January, many network shows opted to halt productions of their own accord for several weeks, until the wave of new cases passed. They learned that the cost of continuing on with production, and then being forced to delay production, was much more

expensive than simply waiting until these significant upticks in cases passed. “Shutting down a show once filming has begun can be very costly for producers. You’re looking at a minimum of \$150,000 to \$200,000 per day to have a motion picture company on the street shooting television or film. If you start up and 30 or 40 of the crew happen to test positive because they’ve all been off gallivanting during the Christmas hiatus, then you suddenly don’t have enough crew... and you’ve got to shut down again and you just spent all that money in the startup” (Sakoui, 2021). Disney, CBS Studios, and FOX network were among those that opted to delay production which kept employees safe, and budgets more predictable.

It is obvious that it took COVID-19, and the financial repercussions affiliated with it to bring about logic in the film and television industry. If they would use that same logic, and ‘do it right the first time’, appropriately budget for productions and utilize experienced personnel, enforce safety officer requirements and require training on all sets, it is possible that safety could be improved in all areas of the industry. In the *Rust* incident, there are many examples where this logic could have prevented tragedy; the inexperienced *non-union* armorer was placed in a position that she was likely not prepared for, which resulted in an unsafe working environment. Saving a few dollars by hiring less experienced personnel is not worth endangering someone's safety, comfortability, or life; do it right the first time. The Stuntman's situation is very similar. Joi, a new, non-union, inexperienced stuntwoman, is thrown in a last minute job where there is ‘no time’ to prepare a helmet for her; a basic safety apparatus that costs minimal funds to make, and might have delayed production. Is it merely a coincidence that both of these tragedies occurred because of inexperienced non-union individuals and lack of following union protocols on union sets? This is something that must be looked into in order to mitigate further risk. Again, saving a few dollars by hiring non-union workers, or creating a more ‘efficient’ time frame, is

not worth risking one's life at the end of the day. Most of these incidents' ended in lawsuits. The money awarded to the plaintiffs far outweighed what it would have cost to simply do it right the first time.

Comparative Literature

Clearly, shown time and time again, too much emphasis is placed on money or efficiency of production. In the article, *The Danger of Illusion: A Critique of Safety Regulations in the Television and Motion Picture Industry*, most every issue and lack of safety concern that was seen in the *Rust* and *Deadpool 2* incidents was addressed. Not addressed directly for these projects, but addressed as issues in the industry. Obviously, this is a trend. First, the article reiterated that crew members do not always report incidents. As was noted on the *Rust* set, incidents often go unreported, possibly because the crew fears retaliation. Had the crew reported their concerns to SAG-AFTRA about the inexperienced armorer, possibly this death could have been averted. The *The Danger of Illusion* article also addressed inexperienced stunt personnel. In similarity to the *Dead Pool 2* situation, the document stated that “Although stunt work is inherently dangerous, it is not necessarily unsafe. On the contrary, ‘spectacular stunts need not be unsafe if set up correctly, by experienced people, given a proper amount of time’ ” (Christianson and Soper, 1983). Finally, the article addresses the major concern of cost and the fact that projects run on tight time and budget constraints. In both productions, budget constraints led to the hiring of inexperienced personnel as well as ignored safety protocols in order to save time and money for the production.

The *The Danger of Illusion* article was published prior to COVID but it is hopeful that because of the emergence of COVID, and the required Government Protocols, that SAG-AFTRA

Productions did learn some valuable lessons. In a separate article analyzing Fortmueller's book, "Below the Stars" titled "What the Pandemic Teaches Us about Film and Television Labor", it confirms prior discussions about the white paper "A Safe Way Forward" and the efforts both unions made to ensure safe filming such as masks, distancing and smaller film crews. The article highlights the importance of the actors' labor and that "The protection of stars on big productions will likely contribute to greater vigilance on set and potentially help protect other actors and workers on set" (Fortmueller, 2021). It is hopeful that Productions will use their COVID experience to improve budgeting and hire appropriate personnel, continue to ensure that Safety Officers are on set and that safety regulations are followed for all productions so that everyone is safe on every union project.

In the study, Failure Mapping for Occupational Safety Management in the Film and Television Industry, again, the concept of film budgets and safety is addressed. "The occurrence of accidents or harm to health of actors and crew-members is not improbable, because a tradition exists of putting production above health and safety, as reflected in the saying 'getting the shot is what counts' and 'the show must go on'" (Santos, de Oliveira, and Rocha 2018). The author acknowledges that there are regulations in place, however, low budget films rarely follow them. They also note that there is a lack of reliable data available in the industry and a lack of literature and a shortage of studies. Most information regarding incidents and disclosure "...occurs through social media (magazines, newspapers, television programs, etc)." The study did identify 12 causes of failure and risk as it relates to safety in the entertainment industry. Many of those fit perfectly into our review of the media literature, lack of experience, training and education. Some important points identified by this study were: Inexperience of the person in charge of special effects, lack of technical guidance and monitoring during filming, and lack of quality

control of the material used for filming special effects. The study concluded that this mapping of failures in the industry had the potential to minimize accidents. If more studies were conducted and more focus was placed on these identified issues, it is likely that changes would occur quicker in the industry.

Overall, SAG-AFTRA has done a significant job in preventing accidents in the industry. When one considers that 47 fatalities have occurred in 23 years, the number is actually quite small compared to other industries nationwide. While no death is acceptable, "... the fatal work industry rate for all industries nationwide in 2019 was 3.5 fatalities per 100,000 full-time workers, according to the U.S. Bureau of Labor Statistics. The film production industry has a rate of roughly 0.9 fatalities per 100,000 full time workers during the last decade" (Stiles, Sakoui, 2021). Statistically, SAG-AFTRA has done an ample job in protecting their members in being amongst the lowest fatality rates across all industries. Although this number of incidents is low, it can be improved upon with updated safety mandates and an opportunity for education of all actors and crew members that work on union sets. This will be further explored through my personal research project.

Methods

This research project is being conducted by myself, in collaboration with other Actors, Background Performers, Crew and other members of the film industry. Those involved in the SAG-AFTRA union, IATSE union, and NON-UNION members of these communities assisted in completing and distributing a survey. Three of these individuals also provided interviews.

Study Instruments

A survey administered via Qualtrics, as well as semi-constructed interviews were conducted to provide an understanding of how Film and Television Set Safety differs on a Union Set as compared to a Non Union Set. It is perceived that SAG-AFTRA and IATSE projects, (due to their size and power as a union), make for a safer workplace as a Union Production when compared to a Non Union Production. Recent incidents leading to death, such as the 'Rust' film starring Alec Baldwin, would call that theory into question. This analysis will provide information from a significant number of Actors and Crew members, union and non union, to help identify and allow for comparison of these film and television productions.

Surveys were collected to obtain information from Union and Non Union Actors and Crew members. Information will be included about their union affiliation, film and tv projects that they have been involved with. Questions include Incidents noted and reported from those projects, ie: COVID shut downs, Crew, film or Actor accidents reported on set, set closures, set walk offs, production delays and the cause of these incidents. See appendix 1A, for the full list of questions

The survey questions were developed in conjunction with close friends in the industry who are both actors and crew members. As I lack knowledge on the daily occurrences behind the camera, the crew members gave me great insight into struggles they face, and stated that many crew members would be willing to share. This was a great aid to my survey questions and helped make sure that each individual had a chance to express any issue they may have experienced. At the end of the survey, there is a request for one's personal information if they would be willing to conduct a brief interview explaining their answers in depth.

These interviews were conducted to get a more detailed understanding of why incidents occurred, how they were handled, and how these incidents could have been prevented.

Population

The population of this study are Actors that are members of SAG-AFTRA, Actors that are non union members, Crew members who are members of IATSE, and Crew members that are non union within the film and television industry.

This population attempts to show all sides of the issue at hand, dealing with union and non union individuals who populate union and non union sets. There were 28 surveys conducted; half (14) of which were actors, and the other half (14) of which were Crew members. This split population was stratified again into union (10) and non union (18) individuals. In total, we have surveyed 6 SAG-AFTRA Actors, 8 Non Union Actors, 4 IATSE crew members, and 10 Non Union Crew members. A series of followup semi-structured interviews were conducted post survey response; these interviews included 2 Union actors, and 1 Non-Union crew member.

Data

In order to investigate and ascertain experiences of safety on Film and Television sets it was important to gather information through a community based approach. I conducted a survey covering Union and Non-Union Sets, safety experiences on those sets, types of budgets as they relate to safety and the reporting of perceived safety incidents. I hypothesized that Non-Union members will illustrate a higher perception of safety issues on set. Safety issues were defined as issues including but not limited to: Firearms, Covid-19, Fire, Stunts and or dangerous acts, and

Harassment. Thus, creating safety and the perception of safety includes minimizing as well as eliminating the safety issues defined above.

This study was conducted in partnership with the Urban and Environmental Policy Department at Occidental College. The survey examines health and safety issues within the entertainment industry both on, and off camera, with a focus on perception of safety incidents as it relates to Union and Non-Union cast and crew on Union and Non-Union sets. Further, some respondents agreed to be personally interviewed to delve deeper into their experiences, and based on those experiences, what they believe could help prevent safety incidents on set. A Human Subjects Approval was granted through the Occidental College IRB on November 30th, 2022.

Online Surveys

This survey was conducted by the student researcher heading this project utilizing Union and Non-Union members of SAG-AFTRA and IATSE on the ground level to help shape the survey questions. The focus was primarily on different safety issues and concerns on Union and Non-Union productions. In order to get a balanced understanding of these issues, some personal questions were asked in the survey in order to gauge the severity of each individual's experience. Examples of questions include:...

Have you ever had personal safety issues on set?

Have you ever been on a set with safety issues?

Was this Project Union or Non Union?

Was this project with safety issues Low, Scale, or High budget?

All respondents were informed that their responses were confidential and protected.

All Survey Questions are available in Appendix 1A

All Interview Questions are available in Appendix 1B

Survey Dissemination

The dissemination of this survey was online and relied heavily on community networks and social media throughout the entertainment industry on both Union and Non-Union projects. These community networks were gained through my personal experience as both a Non-Union and SAG-AFTRA actor, befriending fellow cast members and crew members on numerous Television and Film sets. These Actors and crewmembers were contacted via email, a multitude of social media platforms (instagram, twitter, tiktok), and text messaging. Actors and crew members surveyed were encouraged, but not required, to further disseminate the survey to other peers, castmates, and crewmates in the industry; this is a snowball sample technique. Efforts were made to have a balanced number of responses from actors and crew members respectively.

Discussion

This survey focused on perceptions of safety, or lack of safety, on a Los Angeles film and or television production set. We considered Union and Non-Union actors and crew members taking into account their perceptions of overall safety on a Union and/or Non-Union production, their personal experience with safety and how this manifested on set and their ideas of how to improve safety on set.

A further more detailed analysis was limited to participants who have experienced safety issues, who completed the survey prior to March 1st, 2023 and who lived in Los Angeles,

California. However, I am reporting separately on the entire group of participants as well as those that worked on sets with perceived safety issues.

By survey, I asked participants about their Union affiliation with Sag-Aftra and IATSE. I specifically asked both groups about their feelings of safety while working on a film and or television set. My focus is the analysis of those respondents that had incidents on set in order to capture the issues that exist on set and possibly identify how to improve safety. I further breakdown Union vs Non-Union participants as well as Union and Non-Union sets as Union sets have strict regulations that are followed in order to protect actors and crew members and Non-Union sets simply follow best practices. Non-Union sets have no regulations or protocols in place to protect actors and crew members other than those stated by OSHA which are not film industry specific.

I also summarized important factors that might pertain to perceived safety issues on set. Were the respondents aware of a safety officer on set, were issues reported as they occurred on set, was the project a low, scale, or high budget project, which type of project did they feel safer on (Union or Non-Union) and did they generally have a feeling of safety while working on a film or television set? For the purposes of identifying and drilling down to where these specific issues exist and why, I limited these responses for reporting to the group of 18 that specifically had issues on set.

Results

Participant Characteristics

The survey had 28 total responses. Of those responses, 14 were actors and 14 were crew members. The actors were further broken down into 6 Union and 8 Non-Union. The Crew

member group was 4 Union crew and 10 Non-Union crew. I had 16 men and 12 women respond with an age range of 19-60 (See *Table 1*). In my further dissection of the data I did not consider age and gender because of my small sample size, I felt that it would not have a significant r value.

Table 1: Characteristics of survey respondents self reporting aged 19-60 years living in California

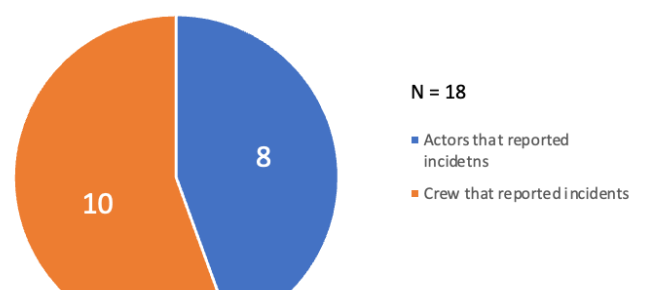
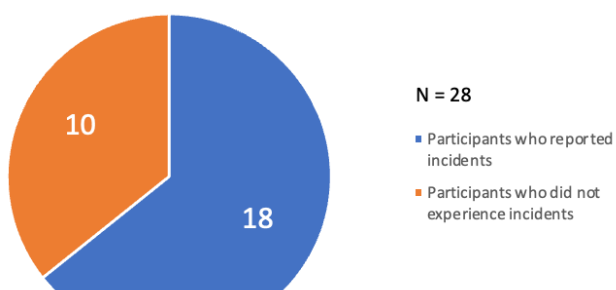
	ACTOR	CREWMEMBER	Total
N	14	14	28
Age 19-35	13	13	26
Age 36-60	1	1	2
Male	9	7	16
Female	5	7	12
Union Member	6	4	10
Non-Union Member	8	10	18

Differences in Safety Incidents on Set

For each of the 28 participants in the survey, I noted the number of participants who had perceived safety issues on Union and/or Non-Union sets. Of our 28 respondent’s personal reporting, 18 perceived incidents, leaving 10 that did not perceive safety incidents on set. (Figure 1). In relation to the responses that perceived incidents, 8 of the 18 were actors, and 10 of the 18 were crew members (Figure 2).

*Figure 1: Have you been on a set with safety issues?
profession Combined Actor/Crew reporting*

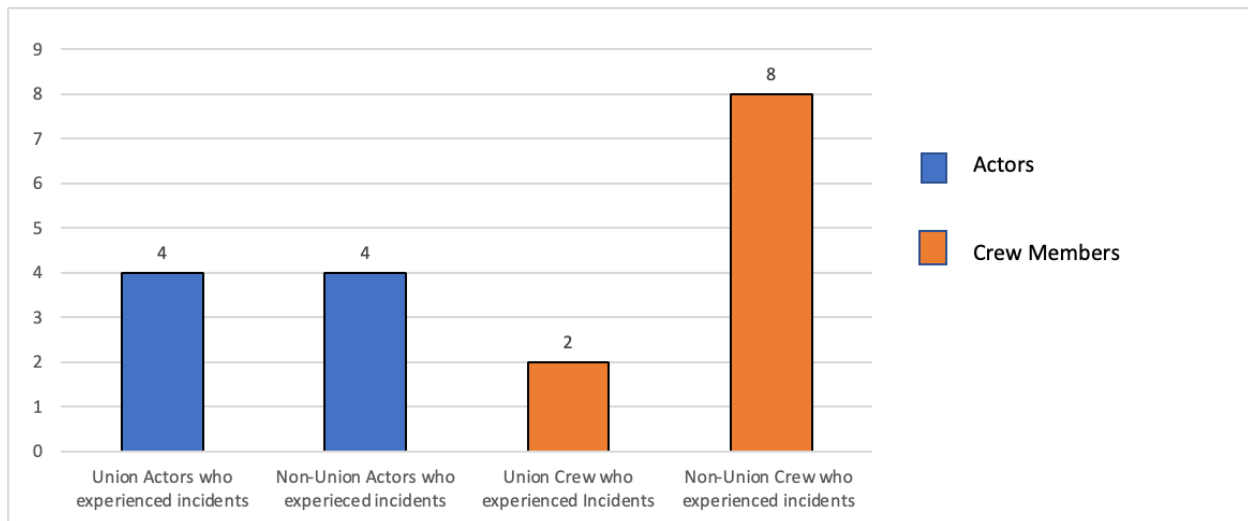
*Figure 2: Perceived safety issue by
Actor/Crew*



Non-Union Crew Members Perceived Majority of Incidents'

The focus of this breakdown is those respondents that specifically reported perceptions of safety incidents on set. This group of 18 was further reduced to the Participants' Union status. The actors were distributed evenly, 4 representing the Union while the other 4 were designated as Non-Union. The crew members showed a more significant difference, 2 were Union while 8 were Non-Union crew members. (Figure 3)

Figure 3: Union status breakdown of Actor / Crew Perceived Incidents

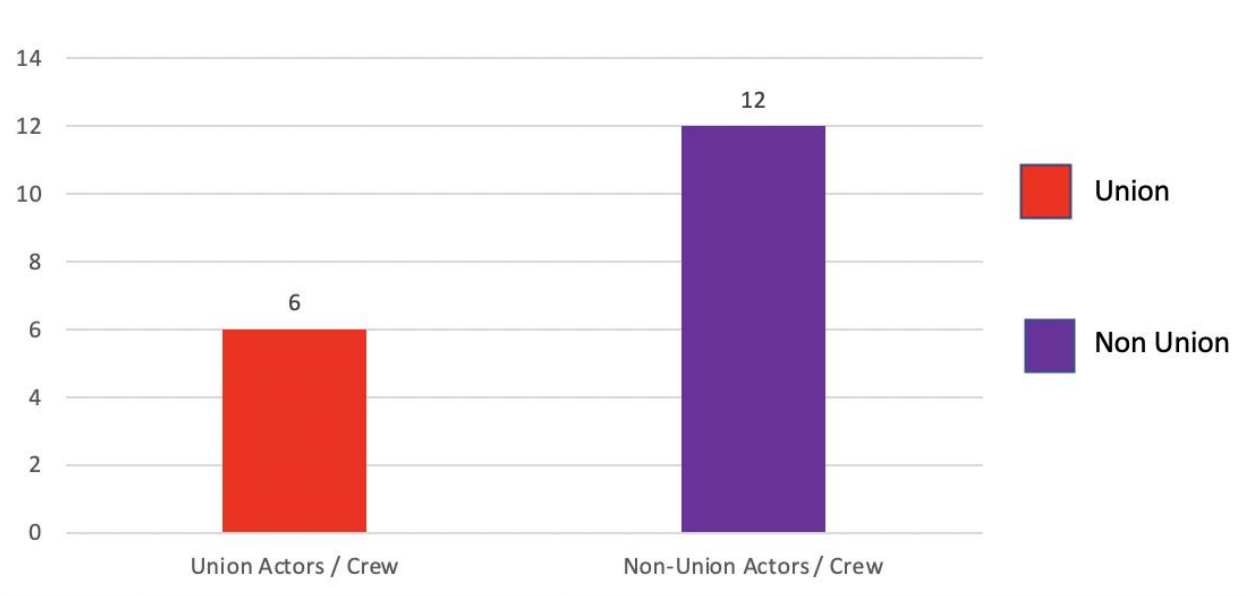


Non-Union Projects See the Most Incidents'

The focus of this breakdown is those respondents that specifically perceived incidents on set. This group of 18 was further reduced to the Project's Union status. Of the 18 projects with

perceived incidents, 6 of the 18 projects were Union projects while the other 12 were Non-Union projects. (Figure 4)

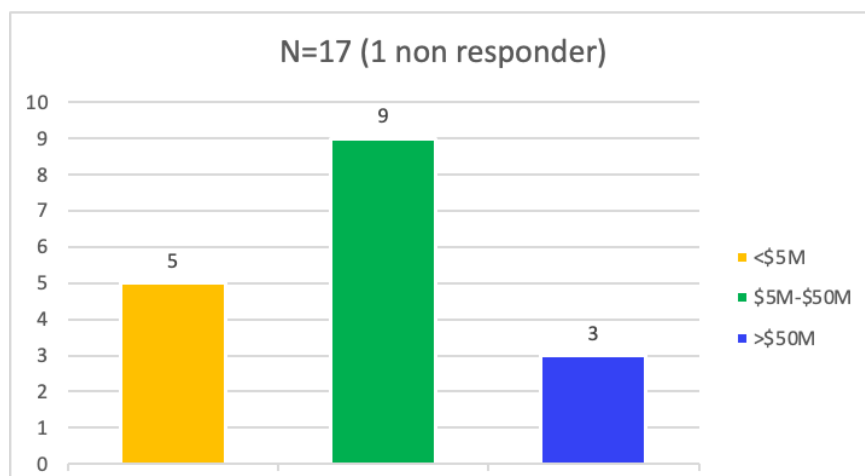
Figure 4: Perceived Incident rate by project status (Union / Non-Union)



Differences in budgets and Safety - Scale Budget Notes Highest Incidence Rate

The focus of this breakdown is those respondents that specifically perceived incidents on set. This group of 18 was further reduced to the Projects Budget. 1 participant was not aware of the budget of their project. 3 of the projects were high budget, a project that is over \$50 million. 5 of the projects were low budget which is less than \$5 million, and 9 of projects were scale (mid) budget, which typically run \$5 to \$50 million. (Figure 5)

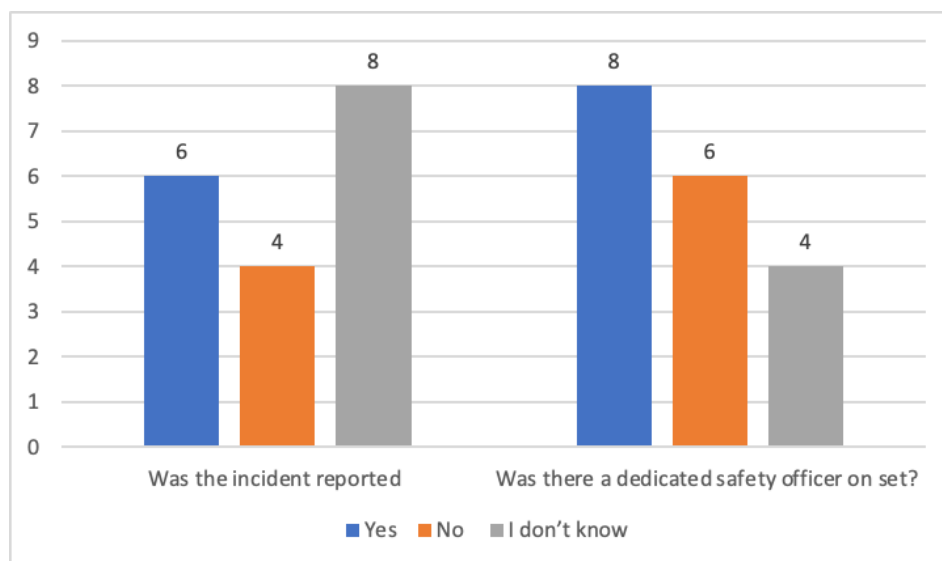
Figure 5: Perceived Incidents by projects budget



Other factors related to Safety

While my primary focus was on Union and Non-Union status of the participant, Union and Non-Union status of the project and the financial budget, there are other factors that were important when addressing safety in film and television. With perceived incidents on projects it is important to know if a dedicated safety officer existed on set and were the issues reported as they occurred. The group of 18 that perceived incidents had varying levels of knowledge on these issues. Of those reported, 6 stated that incidents were perceived, 4 said that incidents were not reported and 8 did not know if the incidents were reported at all. In regards to a dedicated Safety Officer on set, 8 had an officer on set, 6 reported no officer on set and 4 did not know if an officer existed on set. (Figure 6)

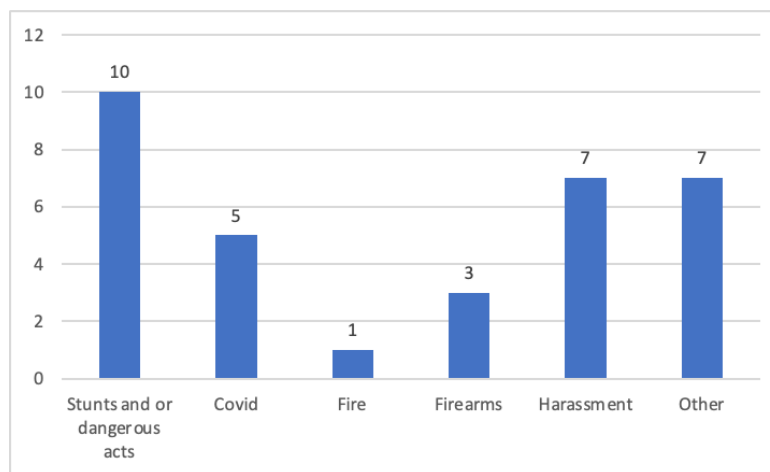
Figure 6: Other factors related to safety



Analysis

I documented perceived safety incidents on film and television sets amongst actors and crew members, across Union and Non-Union participation. I included the projects Union status as well as the budgets of those projects noted. It was reported that 18 of 28 individuals worked on sets with safety incidents. Perceived Safety incidents included Firearms, Covid-19, Fire, Stunts, Harassment and other.

*Figure 7: # of Perceived Safety Incidents by Type **



* Many Actors and crew members reported more than one type of safety incident

Non-Union crew members perceived the highest number of incidents, 8, while Non-Union projects illustrated a significant perception of safety as well ; 12 responses on Non-Union projects compared to 6 responses of issues on Union projects. Scale budgets accounted for half of the total perceived incidents. Further safety factors accounted for included reporting of perceived incidents and the awareness of dedicated safety officers on set. The significance of negative or unknown responses raises cause for concern.

Categorizing incidents

My purpose was to learn about actors and crew members' experiences on a film or television set as it relates to perceptions of safety. The analysis primarily focused on the respondents that reported 'yes' to perceiving safety incidents on set. Participants responded to the questionnaire and identified themselves as actors or crew members and then further identified themselves as Union or Non-Union. They further delineated whether the project itself was Union or Non-Union, high, scale, or low budget, as well as their experiences on set including reporting of incidents and the presence of a safety officer. **In the survey, a significant 18 out of the 28 - of the respondents perceived safety issues on set.** OSHA reports that only 250 film production accidents have occurred since 1990 (Stiles-Sakoui, 2021). It is hard to believe that from this small population of 28 individuals that reported a total of 18 incidents, that OSHA would only report 250 incidents in over 3 decades. This stark difference would lead one to believe that reporting incidents appears to be an issue, and a possible misrepresentation of facts. Seemingly, incidents are being silenced and swept under the rug on a regular basis; With our calculation, although a noticeably small N value, this would correlate to an OSHA N value of 389, a seemingly miniscule number of productions reviewed in 30 years. However, this conclusion cannot be drawn as our sample size is far too small to be representative of the entire entertainment industry, but it peaks my interest into further review. Much of the literature that I have reviewed has noted that actors and crew members are often afraid to report safety incidents. This lack of reporting could skew OSHA's figures.

Comparing participants Union status

The number of Union member incidents as compared to Non-Union member incidents is of significance. SAG-AFTRA and IATSE both state that membership in their Unions promotes better wages, better benefits and better safety. While the data for actors did not follow this Union membership belief, the crew member data had a strong correlation. Union and Non-Union actors were equally divided at 50% each in their perception of incidents. The expectation would have been that a Non-Union actor's perception would have been higher in regard to incidents as they primarily work on Non-Union projects, and since Non-Union projects are not required to follow specific safety rules, one would expect more safety issues. In regard to crew members; **Non-Union crew saw 4 times the amount of incidents than Union crew members**. This number closely follows my expectations. Much like Non-Union actors, Non-Union crew primarily work on Non-Union projects. Non-Union members have typically worked on fewer projects, leading them to have less experience than Union members. This inexperience combined with little oversight, fewer regulations, and a faster paced unprofessional climate, lead one to expect that Non-Union members would perceive more issues on set. Hannah Gutierrez-Reed, the green, Non-Union Armorer on the “Rust” movie set, is currently being charged in the death of a fellow crew member. Even though the “Rust” project itself was Union, it allowed a Non-Union crew member to have an important safety role, one that the Non-Union hire may not have been prepared for.

In an interview with Nicholas Duvernay, a 23 year old breakout star in Hollywood featured in the likes of *Tyler Perry's Assisted Living*, Netflix's *Purple Hearts*, and Peacocks fresh Prince of Bel Air reboot, *Bel-Air*, he noted quite a similar experience on the set of a new film:

We were filming for a few months in Poland, and there was already a prominent language barrier between some of the stunt guys, and the rest of the cast and crew. We were filming one of the final boxing scenes of the movie, and we had a new 'extra' from Poland playing the role of Ross's

[Main Character] Opponent. This guy was part of the boxing gym we were filming at, so we knew he could pull off the role of a real boxer, but once the cameras started rolling, he actually started to hit Ross, and we were all kind of surprised. It took a couple of conversations with the boxer and a translator to get the “don't actually hit him” message across, but it was definitely something that could have gone worse if they didn't address the situation on the spot.

(Nicholas Duvernay, 2023)

This is a clear example of a Non-Union performer's inexperience on a Union production, and how quickly things can progress in a negative direction. If a trained stage combat pro had been hired, there would have been minimized issues with the fight scene. Although the main character in this film only experienced a slight graze to his jaw during the filming of this scene, the possibility for a more significant injury was not far from reality.

Comparing the projects Union status

Similar to the Union status of the respondent, Union status of the project is equally important. **Of the 18 respondents, 12 perceived incidents occurred on Non-Union sets.** This high level of perception on a Non-Union set is what I expected to see. As stated earlier, Non-Union sets follow best practices, if they follow any rules at all. Their Rules and Regulations are limited to OSHA, which is for industry as a whole, not solely specific to film or TV sets. It is important to note that Union actors and crew are not allowed to work on Non-Union sets, however, Non-Union actors and crew are permitted to work on Union projects. Thus, a Union's projected number of perceived incidents could effectively be lower if it were limited to Union only participants. This limitation of participants is not a reality however it could be extrapolated that if Non-Union actors and crew were excluded from Union projects, the data as reported could

possibly change the outcome of incidents on said Union project. This idea is definitely something to consider in the future of film and television.

Comparing budgets

The data did not reflect at all along my expectations of budget level and perceptions of safety incidents on set. The data showed that 9/17 of scale or mid size budgets had perceived safety issues. Low budget films followed with 5/17, while high budgets had 3/17 perceived incidents. I was expecting that low budget projects would have the most significant level of perceived safety issues because these projects typically hire Non-Union, inexperienced actors and crew. These projects also move quicker with short turnaround and rules and regulations are often overlooked as there is less capital to add an extra day of shooting. Through my personal experience on a Non-Union low budget film, we consistently went past the 12 hour day mark and shot scenes late into the night in order to make sure we did not have to come back the next day to finish just a few hours of work. Adding another day would have cost production extra pay for everyone involved. These late night shoots in the chilly Los Angeles winter as well as working in skid row made me, and the rest of the cast and crew, feel quite fearful of our safety. We were more focused on our safety than our job. Since we were not aware we would be shooting this late into the evening, most individuals on set did not come prepared with warm clothing or jackets to wear in between scenes. The majority of us were left to huddle together while in between scenes, and it was a seemingly dangerous experience. This survey's data ranking low budget films at only 5/17 perceived safety incidents was quite surprising.

Limitations

The characteristics of the survey participants limited our outreach. Actors and crew members work very extensive and unorthodox hours, thus, receiving a response from a survey or scheduling an interview during their ever changing shoot dates make them nearly impossible to reach. Having knowledge of this information going into the research, I tried to combat this issue by assigning a page at the end of my survey to encouraging respondents to send it onto their peers and other cast and crew mates in the industry. Although this attempt at a snowball sample was put forth in my survey, as well as in my interviews, I did not receive a single survey response from anyone I did not personally engage. SAG-AFTRA has a membership of roughly 160,000, and IATSE has a membership of roughly 168,000, thus my survey of 28 members was very small. Although these Unions have an immense population of members, the largest limitation of my survey dissemination was the outreach process. Attempting to engage with actors and crew who are socially famous is difficult when you are simply one of the hundreds of messages they get each day. Due to these limitations, my sample size was quite small, however not insignificant.

Impression

My impression was that Non-Union members would illustrate a higher incidence of safety issues on set. The Data suggests that Non-Union crew reported the most incidents', and most incidents' occurred on Non-Union projects. These responses reiterate my belief that with fewer rules and less experience that exist with Non-Union projects and Non-Union participants, there will continue to be more safety issues and incidents on film and television sets.

Policy Recommendations

The findings shown throughout this study offer an opportunity for safety improvements across all union sets. As produced from the data, we see consistent issues with non union personnel on union sets; this mirrors the issues seen on both Rust and Deadpool.

Non union actors and crew members are “green”, inexperienced, lack knowledge and are frequently the cause of incidents that occur in television and film projects. One of my interviews was conducted with Union actor Davis Cleveland, a prominent ex-Disney actor featured in top Disney Channel Shows such as *Shake it up*, *Good Luck Charlie*, *Zeke and Luther*, and many more. When asked the question regarding Non-Union actors on Union sets, and vice versa, I was met with an interesting response that seemed too simple to have been ignored. In conjunction with his other response to the question “How would you improve safety on set?”, Davis explained how important it is for Non-Union cast and crew to experience and immerse themselves within Union productions. However, noting from his personal experience as a Non-Union actor before joining SAG, we discussed how there is no education, no training, and no preparation for the actors and crew prior to arriving on the union set. This led the conversation to create a proactive approach to assist these Non-Union cast and crew, and provide them with the education, training, and preparation before arriving on set.

Like with many institutions across the nation, there seems to be recurring training and educational classes that occur prior to hire or attendance. In the case of Universities, for example, students must listen and read through multiple alcohol safety and sexual assault modules, followed by a list of questions that recap the main focal points of the videos and or text, before attending class. This is done in order to promote a better understanding and create a safer

environment for all students on campus. In the industry, these ‘students’ are the actors and crewmembers, and the ‘University’ is the set. Everyone is on the same page working towards the same goal.

My Recommendation to the Entertainment industry is to apply these same educational principles to Non-Union Actors and Crew Members prior to arriving on a Union set. This would be an extremely effective way to settle nerves, as well as prepare the actor or crew member for their first day on a union project. A brief interactive educational module will be sent to each Non-Union individual at least 48 hours prior to their first day filming, and the module quizzes must be completed and passed with a score of at least 60%, EX: 3/5 questions answered correctly. While giving these modules to *every* Non-Union hire on a union set seems repetitive, we must not forget that each actor would only have to view and answer these module questions a maximum of 3 times; any hire after the 3rd job as a Non-Union actor on a Union set would result in the actor becoming a ‘Must Join’, meaning they would not have to view and answer these modules again. This creates a beneficial and much needed acclimation period of transition for the Non-Union hire. The goal is to essentially warm up the Non-Union hire to the inter-workings and layout of Union sets to provide the safest environment possible for all.

Conclusion

SAG-AFTRA is one of the most prominent unions in Hollywood that represents Artists. Their primary mission is to ensure that their actors receive fair pay, are protected from exploitation, have the opportunities of health and pension benefits and have safe working conditions. While nothing in this world is perfect, SAG-AFTRA has played an important role and done a significant job of protecting their union members. It is fair to say that they have done

an exceptional job of making that happen. Throughout my research I have noted that like any other profession, working as an actor or crew member comes with some inherent dangers and it is important for the industry to identify and focus on those that occur and make great strides in improving them. With SAG-AFTRA's placement in the one of Top 30 Most Powerful Unions in America, it is significant that the number of incidents on production sets were only a fraction of the fatalities that occurred in most other industries as a whole. Reiterating that "... the fatal work industry rate for all industries nationwide in 2019 was 3.55 fatalities per 100,000 full-time workers according to the U.S. Bureau of Labor Statistics. The film production industry has a rate of roughly 0.9 fatalities per 100,00 full time workers during the last decade" (Stiles-Sakoui, 2021). Yes, these numbers are based on fatalities, but they are still significant. It is difficult to argue their safety perspective with these statistics.

While the concept of safety is controversial in the entertainment industry, it is indicated in the research literature and my comprehensive study that non union, inexperienced actors and crew members often lead to many of the incidents that occur in the business. While there was much discussion of budgets, large, scale and small playing a role in accidents, these financials simply played an indirect role as compared to the inexperience of cast and crew. Both the literature and my personal research reiterated the fact that "newness", oftentimes hired because of budgets, was a significant cause of on-set incidents, we must educate. My conclusions were based on the information provided from the "Rust" set, the "Dead-Pool" set, "The Danger of Illusion" article as well the Formueller's book "Below the Stars" correlating to my own research that inexperienced non union members can lead to on set problems.

As this project concludes, through my research and interviews with Actors and Crew Members I have been presented with the opportunity to create best practices and develop an

interactive training module online to educate and provide instruction to all non union actors and crew on the protocols and requirements necessary to work on union sets. Incorporating these practices will create a safer working environment for all.

Appendix:

1A: Survey Questions:

Survey Questions

1. Are you an actor or a crew member?
 Actor
 Crewmember

2. Are you a member of the union or are you non-union?
 Union Member
 Non-Union

3. If non-union, have you ever worked on a union production?
 Yes
 No

4. Do you feel safe on set?
 Yes
 No
 Sometimes

5. Have you ever had safety issues on set?
 Yes
 No

6. If you have had safety issues on set, was this project union or non-union?
 Union
 Non-Union

7. Was there a dedicated Safety Officer on set?
 Yes

- No
- I don't know

8. If safety issues existed, were the issues reported?
- Yes
 - No
 - I don't know
9. Was your project with safety issues low, scale, or high budget?
- Low
 - Scale
 - High
 - I don't know
10. Was this project union or non-union?
- Union
 - Non-Union
11. Have you ever been on set where members walked off?
- Yes
 - No
12. Was this project Union or Non-union project?
- Union
 - Non-Union
13. Have you ever worked on a project that was shut down for safety?
- Yes
 - No
14. Was this project Union or nonunion?
- Union
 - Non-Union
15. If you have worked on a frozen project, did SAG get involved?
- Yes
 - No
16. Was the project restarted or terminated? (Restarted/Terminated)
- Restarted
 - Terminated
17. What were the conditions of restarting?
____ Open Ended ____
18. How would you rate your safety experience on a union project 1-10. (1 being very unsafe, 10 being very safe)

1 2 3 4 5 6 7 8 9 10

19. How would you rate your safety experience on a non-union project. (1 being very unsafe, 10 being very safe)

1 2 3 4 5 6 7 8 9 10

20. If you have worked on both non-union and union projects, which do you feel were safer?

- Union
- Non-Union

21. Do you think non union sets lack professionalism and safety? (1 being absolutely not, 10 being absolutely yes)

1 2 3 4 5 6 7 8 9 10

22. How would you improve safety on set? (open ended question)

____ Open Ended ____

23. If SAG-AFTRA Actors cannot work on a non union project, do you feel non union members should be able to work on a SAG-AFTRA production?

- Yes
- No
- Maybe
- I don't know

24. Please Rank the following in order of importance (1 being most important and 5 being least)

- Wages
- Timely pay
- Health and pension benefits
- Contract negotiation
- Workplace safety

- (if a union member), how do you feel the union does at fulfilling these (1 - not well at all, 5 - extremely well)

- Wages
- Timely pay
- Health and pension benefits
- Contract negotiation
- Workplace safety

Would you like to be contacted for a further, short semi-structured interview? Check the box below

- I Agree
- I do not Agree

If you agree to be contacted for a follow-up interview, please provide your contact information here:

Name:

Phone number or Email:

____ Fill in the blank ____

1B: Interview Questions

1. What is your name and position on set?
2. Are you a union member or non-union member?
3. Do you feel safe on set?
4. Have you ever had safety issues on set?
5. How important do you feel safety officers are on set and do you think they do enough to provide for a safe environment
6. Have you ever worked on a project that was shut down for safety?
7. If you have worked on a frozen project, did SAG-AFTRA get involved?
8. Was the project restarted or terminated? If restarted, what were the conditions of restarting?
9. Have you ever been on a Union set where a Non union member had caused an incident?
10. Have you ever been a non union member on a Union set that caused an accident?
11. How would you rate your safety experience on a union (or non-union) project 1-10 and why
12. If you have worked on both non-union and union projects, which do you feel were safer?
13. Do you think non-union sets lack professionalism and safety?
14. How would you improve safety on set?
15. If SAG-AFTRA Actors cannot work on a non-union project, do you feel non-union members should be able to work on a SAG-AFTRA production?

16. (If a union member), how do you feel the union does at fulfilling these (1 - not well at all, 5 -extremely well)
 - Wages
 - Timely pay
 - Health and pension benefits
 - Contract negotiation
 - Workplace safety

Further Questions will be added regarding weapon safety on set,

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