REMEMBER

UNDER NO CIRCUMSTANCES IS IT
PERMISSIBLE TO FILM OR TAPE SCENES WHICH
PUT YOURSELF, YOUR CAST, YOUR CREW
OR THE PUBLIC IN HARM’S WAY.
NO SHOT IS EVER WORTH INJURY OR
DEATH

SAFETY FIRST

ALL STUDENTS WORKING ON USC
STUDENT PROJECTS ARE REQUIRED TO
OBTAIN PERMITS FOR BOTH ON AND
OFF CAMPUS LOCATIONS.

STUDENTS ARE RESPONSIBLE
FOR OBTAINING ALL RIGHTS FOR
COPYRIGHTED MATERIALS (STORY,
MUSIC, ART, ETC.) FOR USE IN USC
STUDENT PROJECTS.
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• NOTE ON PRODUCTION NUMBERS •

PRODUCTION NUMBERS are the way the School of Cinematic Arts keeps track of classes, students and productions. It is the key to renting equipment and other production related materials, both in-house and through outside professional vendors, to shooting both on and off campus, use of all school facilities including classrooms, meeting and audition rooms, stages, post facilities, screening space, insurance to cover all of the above and access to our unique, highly beneficial SAG AGREEMENT.

The most common misconception about production numbers is that if a student is using his or her own camera, they do not need a production number. **The production number is absolutely mandatory.**

The production number is the **obligation and the responsibility of the student to whom it is issued.** It absolutely may not be lent, sold, leased or given to anyone else for any reason. **Students may not under any circumstances, use their production numbers to facilitate outside productions.** They may not under any circumstances lend equipment to fellow students, as each student is entirely responsible for any loss or damage incurred while in use under their production number.
• PRODUCTION NUMBERS PENALTIES •

FAILURE TO ADHERE TO THE RULES REGARDING PRODUCTION NUMBERS THE FOLLOWING PUNISHMENT WILL FOLLOW:

1. Production number will be suspended.

2. Student will have to appear before a DISCIPLINARY COMMITTEE of both peers and faculty members.

3. Student will have to appear before the UNIVERSITY JUDICIAL AFFAIRS COMMITTEE.

4. The student’s grade CAN be lowered.

5. The students CAN fail the class.

6. The student’s film can be confiscated.
• **General Safety Rules** •

- It is a felony to bring ANY weapon on campus without proper authorization via a signed *Authorization to Use Prop Weapons* form. The form, found on the 4th floor, must be signed and dated.

- In addition you MUST complete a *Hazardous Shooting Conditions Form* which is found on the SCAcommunity website and MUST be filled out by the student, the student’s instructors, and Physical Production Office.

- No Jib Arms, Cranes, Scissor Lifts, Camera Cars, or Car Mounts allowed on student projects

- The MAXIMUM shooting day for USC projects is 12 hours. The MINIMUM turn around time before the next shooting day is 12 hours.

- Every set MUST have a fire extinguisher, first aid kit, and address/directions to the nearest hospital.

- Left over paint must never be poured down any drain. Partially empty or empty paint cans may never be thrown into a regular garbage receptical. These cans must be placed into a separate receptical to be picked up by the USC Hazmat Office or other hazmat office near the shooting location. [The phone for the USC Hazmat Office is 213.740.7215, and the contact is Anthony Rodriguez.]

- A four (4) foot fire lane (around interior perimeter) is mandatory on all stages, and no exits may be blocked at any time.

- No open toed shoes on sets, stages, or around any heavy equipment.

- All senior productions must have a separate camera van for storage and transportation of camera and equipment.

- Any Welding of objects on any student production must be performed by a licensed welder.
— No shooting in or around a fixed-wing aircraft.

— Helicopters are NEVER permitted on any student film for any purpose, whether operational or non-operational.

— No creature, from Ants to Elephants, may be harmed during the filming of any USC Student Project. All use of Animals must be vetted and checked by the American Humane Society. (see online safety bulletin).

— The use of motor boats/speed boats is prohibited at this level.

— Productions only authorized to use 290/570 light kit from Zemeckis and practical lights (300 watts and under). No generators.

— Fire is limited to the use of LED candles and cigarette lighters. Information in Production Office. (http://www.ledtronics.com/ds/LED-candles-001/default.asp)

— Weapons - Productions are only authorized to use rubber knives, rubber swords or rubber bayonettes. Squibs are not allowed.

— Candy Glass (a special stunt glass) MUST be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.

— Car Mounts are NOT permitted. Tow Shots are NOT permitted. USC Insurance NEVER covers any vehicle of any kind. Hand held shots in a car are only allowed with instructor approval.

— Stunt coordinators are mandatory for any action that could IN ANY WAY injure your actor.
— Shooting in or around a fixed-wing aircraft (one that is on the ground) must be approved in writing by the Director of Physical Production.

— Helicopters are NEVER permitted on any student film for any purpose, whether operational or non-operational.

— No creature, from *Ants to Elephants*, may be harmed during the filming of any USC Student Project. All use of Animals must be vetted and checked by the American Humane Society. (see online safety bulletin)

— The use of motor boats/speed boats is prohibited at this level.

— Productions only authorized to use 310/508 package from the PEC - NO HMI's. Generators are limited to small putt-putt style, 60 amp or smaller. (see online safety bulletin)

— Any use of fire MUST be approved in writing by the Director of Physical Production. (See Safety Bulletin 19)

— Weapons - Productions only authorized to use rubber, fiberglass or plastic replica guns WITHOUT operating parts. Productions are only authorized to use rubber knives, rubber swords or rubber bayonettes. Squibs are not allowed. (see Safety Bulletins 1 and 30)

— Candy Glass (a special stunt glass) MUST be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.

— Car Mounts are NOT permitted. Tow Shots are NOT permitted. USC Insurance NEVER covers any vehicle of any kind. Hand held shots in a car are only allowed with instructor approval.
— Shooting in or around a fixed-wing aircraft must be approved in writing by the Director of Physical Production.

— Helicopters are NEVER permitted on any student film for any purpose, whether operational or non-operational.

— No creature, from *Ants to Elephants*, may be harmed during the filming of any USC Student Project. All use of Animals must be vetted and checked by the American Humane Society. (see online safety bulletin)

— The use of motor boats/speed boats is prohibited at this level.

— Productions check out 480/546 equipment from the PEC and may rent supplemental equipment. Generators are limited to small putt-putt style, 60 amp or smaller. (see online safety bulletin)

— Any use of fire MUST be approved in writing by the Director of Physical Production. (see online safety bulletin)

— Weapons - Productions at this level are authorized to use “non-guns” that produce gun fire sound and smoke. Productions are only authorized to use rubber knives, rubber swords or rubber bayonettes. Squibs are not allowed. (see online safety bulletin)

— Candy Glass (a special stunt glass) MUST be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.

— Car Mounts are NOT permitted. Tow Shots are NOT permitted. USC Insurance NEVER covers any vehicle of any kind.
— Shooting in or around a fixed-wing aircraft must be approved in writing by the Director of Physical Production.

— Helicopters are NEVER permitted on any student film for any purpose, whether operational or non-operational.

— No creature, from *Ants to Elephants*, may be harmed during the filming of any USC Student Project. All use of Animals must be vetted and checked by the American Humane Society. (see online safety bulletin)

— The use of any boat (motorized or non-motorized) must be approved in writing by the Director of Physical Production. (see online safety bulletin)

— Productions check out 581/587 equipment from the PEC and may rent supplemental equipment, including generators. (see online safety bulletin)

— Any use of fire MUST be approved in writing by the Director of Physical Production. (see online safety bulletin)

— Weapons - Productions at this level are authorized to use “non-guns” that produce gun fire sound and smoke. Productions are only authorized to use dull knives, swords or bayonettes only with permission from director of Physical Production and with a Weapons Master on set.. Squibs are only allowed after a meeting with Joe Wallenstein. (see online safety bulletin)

— Candy Glass (a special stunt glass) MUST be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.

— Car Mounts are NOT permitted. Tow Shots are NOT permitted. USC Insurance NEVER covers any vehicle of any kind.
The following is a list of proposals for the eventual elimination of guns from first year student productions:

1. Any student in 290, 507, 385 MAY NOT under any circumstances use any type of gun (prop or rental)

2. Any first year student desiring to use a gun in his or her project must attend a “Gun Use” seminar to learn from Police officers, Department of Public Safety (DPS) armorer, stunts and L.A. fire Department.

3. Student must show the final draft of their script, their shot list and story boards to their professor.

4. The professor must approve in writing that they are in agreement with both the cinematic necessity and the safety precautions.

5. Students must employ an off-duty police officer on any and all shoots involving guns, including on-campus, private residence and private businesses.

6. No student may film outside the L.A. zone without the presence of a police officer from the appropriate jurisdiction.
**STUDIO TEACHER CLARIFICATION**

1. If an **actor or actress is sixteen or seventeen**, when filming on a weekend, no welfare worker is necessary. However, a Guardian must be present. In the event of an illness or accident, paramedic or hospital personnel will not treat an underage person without written parental consent.

2. A minor actor can audition or do a wardrobe fitting of less than forty-five minutes duration without the necessity of a welfare worker.

3. A minor may be filmed in his or her own home, (exteriors excluded) provided they are free to leave the set at any time, without a welfare worker being present. However, place that child next door or refuse their request to retire and you MUST have a welfare worker because you have created a “work environment.”

4. **Students are responsible for obtaining all studio teacher’s valid certification as well as work permits for minors.**
• HAZARDOUS SHOOTING CONDITIONS •

1. Weapons

2. Stunts

3. Fire (Candles to conflagrations)

4. Animals (From Ants to Elephants)

5. Minors

6. Nudity (Both Male and Female)

7. Driving (On and off campus)

8. Water work of any kind; I.E. Beach, bathtub or pool

9. Rain work

10. Generators larger than 50 amps

11. Travel outside the thirty-mile zone
INDUSTRY WIDE LABOR-MANAGEMENT
SAFETY COMMITTEE
GENERAL CODE OF SAFE PRACTICES FOR PRODUCTION

I. GENERAL RULES

- Familiarize yourself with emergency procedures for each location. Every person on a set is responsible for knowing how to react in an emergency situation.
- A minimum of a four-foot perimeter should be kept clear around the interior of the soundstage walls. All exit doors must be unobstructed, unlocked and capable of being opened from the inside.
- Good housekeeping should be maintained at all times. Walkways and work areas are to be kept clear.
- All decorative set materials must be fire retardant or made of non-combustible materials.
- Obey all “No Smoking” signs, observe designated smoking areas, and always extinguish cigarettes in designated containers.
- Fire equipment (hydrants, extinguishers, sprinklers, hoses, etc.) must be accessible at all times.
- Always be aware of personnel working above and below you. All overhead equipment fixtures and props should be properly secured.
- All cables should be neatly routed. Cables in walkways and traffic areas should be covered with mats and/or cable crossovers.
- Wear appropriate clothing and any required personal protective equipment (PPE). A shirt and proper footwear should be worn at all times. Safety glasses or hearing protection must be worn when operating equipment or performing work where eye or ear damage could potentially occur.
- Be aware of general location safety concerns, including extreme temperature conditions, physical surroundings, indigenous critters and nasty plants.
- Report accidents immediately to your Producer and the Director of Physical Production. Follow instructions given to you when referred for medical treatment for any injury and retain documentation. All injuries must be reported on the date of occurrence.

II. LIFTING & MOVING OBJECTS

1. Make sure you get the appropriate assistance when lifting or moving heavy or awkward objects. Avoid lifting such objects whenever possible by using carts, dollies and other mechanical devices or GET HELP.
2. Before lifting any load, check for slivers, jagged edges, burrs, rough or slippery surfaces and protruding nails.
3. Check your intended path for obstructions.

III. COMMON FALL RISKS
**Fall Protection**
Use appropriate fall protection equipment whenever you are working greater than 30 inches above the floor.
Unprotected work areas such as holes, platforms, elevated surfaces, sets, walkways, cliffs, floor openings, pits, shafts, and rooftops require the use of approved fall protection measures. These measures include, but are not limited to:

- Guardrails (temporary or permanent)
- Barriers
- Safety Net Systems
- Personal Fall Arrest Systems**.

Ensure proper lighting in such areas and post signs as necessary.

**Fall arrest equipment is always required when working in the permanent grid and truss system (perms) outside the catwalks and handrails on a soundstage. DO NOT use fall protection equipment without proper training and instruction. Only use appropriate anchorage points.**

*Scaffolds*
Only use scaffolds with the appropriate guardrails, mid rails and toe boards. DO NOT remove guardrails and REPORT any missing guardrails at once. DO NOT climb across braces.

*Ladders*
Inspect all ladders before each use for broken or missing rungs, steps, split side rails or other defects.

- NEVER place ladders in doorways unless protected by barricades or guards.
- NEVER stand on the top two rungs of a ladder. USE only approved ladders or steps Check the labels for compliance.
- ALWAYS USE both hands while climbing.

**IV. CHEMICALS AND FLAMMABLE MATERIALS**

1. Store all flammable liquids in approved safety containers or cabinets.
2. You should know and follow proper handling and storage procedures for all combustible or flammable materials.
3. Ensure that there is proper ventilation and wear appropriate personal protective equipment (PPE).

**V. HAND TOOLS AND RELATED EQUIPMENT**

1. Use the right tool for the job. Do not use tools or equipment for which you have not been properly trained and qualified.
2. Ensure that all equipment is in proper working order and that all protective
   guards are in place and used. DO NOT alter, modify, displace, or remove any
   existing safety equipment.
3. Tag (“Do Not Use”) on any damaged or malfunctioning equipment and report
   the item immediately for repair.
4. Wear appropriate personal protective equipment (PPE) and be aware of flying
debris.

VI. ENVIRONMENTAL CONCERNS

1. All hazardous waste generated by the company, including paint, must be
disposed of properly.
2. Be aware of hazards associated with lead paint and asbestos. If encountered,
immediately report it to the Producer.
3. Be aware of biological hazards such as human or animal waste, mold, fungus,
bacteria, body fluids, bloodborne pathogens, used needles, vermin, insects and
other potentially infectious materials.
4. Production personnel shall not enter confined spaces (manholes, underground
   vaults, chambers, silos, etc.) until the oxygen and gas levels have been checked
   and confirmed to be within acceptable levels.
   1. Certain situations may require permits and/or licenses, for example, when
      the production will be using artificial smoke, large dust effects, creating
      excessive noise or when working around endangered plant or animal life.
AIRCRAFT

FIXED-WING AIRCRAFT

Filming in and around airplanes – even when they are not moving – presents unique challenges and difficulties for the professional – and especially, for the student filmmaker.

Filming in an Aircraft:
Aircraft Hull and Liability Insurance usually excludes use for “commercial” use (which includes motion pictures). Be aware that the University of Southern California does not and will not provide such insurance.

Filming operating aircraft either on the ground or in the air requires the approval of the owner, the airport, and perhaps (depending upon the scene) the Federal Aviation Administration and/or its local General Aviation District Office (GADO).

Filming in an Airport:
Most airports require Property Liability above the University’s insurance limit, thus, filming on airport property or around parked aircraft can be cost prohibitive, as well as hazardous to your cast, crew and spectators.

Working around, near or with moving or stationary aircraft can be a high risk activity for cast and crew. ANY PROPOSED USE OF AIRCRAFT must be discussed in detail with your instructor and the Director of Physical Production(or his assignee), well in advance of filming so that an acceptable safety plan can be developed.

HELIICOPTERS

Helicopters are not permitted on any student film in any way for any purpose – ever – whether operational or non-operational. There are never any exceptions to this policy.
ANIMALS

All productions made at the University of Southern California School of Cinema-Television must follow the American Humane Association Guidelines for the protection of animals in films. A copy of the guidelines can be viewed in the Student Production Office.

The use of ANY animals must be approved by the Director of Physical Production. If animals are used as actors, then an Animal Handler is required on set.

When working with exotic animals, the set should be closed and notices posted to that effect, including a note on the call sheet.

See safety bulletin no. 6

BOATS AND WATER

All cast and crew members working on or near water should wear life vests or other water safety gear when appropriate.

Any crew or cast member that is afraid of water or unable to swim MUST notify the Production before coming to set.

When using watercraft, be aware of load and rider capacity limits. Only required personnel should be on watercraft; all others should remain on land.

Safety lines, nets, watch safety personnel and/or divers should be used when filming in rivers or other bodies of water where potentially hazardous conditions could exist (e.g., swift currents, thick underwater plant life or rocks).

Know as much as you can about the body of water you’re working on or in, including its natural hazards and animal life.

See safety bulletin number 15
See safety bulletin number 17
ELECTRICITY

Take the time to respect the safe use of electricity by following these guidelines:

1. Permission to use a generator must be given by a faculty member and the Director of Physical Production.

2. Always examine all cables for breaks or cuts in the insulation. Do not use damaged cables.

3. The University of Southern California prohibits students from “tieing-in” to electrical mains because it is dangerous.

4. Do not let your body become grounded. If you are grounded, it means you have the potential of becoming part of the electrical circuit and thus, open to having electricity pass through your body. This can be fatal.

The following is a partial list of the serious risks on both interior and exterior locations that could cause you to become grounded:

• wet feet
• wet hands
• wet or damp floor or ground
• wet lamps
• wet cables
• touching two lamps at the same time - NEVER DO THIS!
• faulty circuits at your location
• faulty wiring of your lighting equipment, appliances or cable
• insulation breaks or cuts in the cable
• touching electrical equipment and a grounded object
• any place where water is present

5. Know where the circuit breakers are at your location and DO NOT OVERLOAD any circuit.

6. When selecting a location, it is required that you use a testing device to check the proper grounding of the ordinary three-prong household outlets.

7. Carry, as part of your equipment, an extension cable which has a GROUND FAULT CIRCUIT INTERRUPTER (GFCI).

8. NEVER USE ALUMINUM LADDERS or any METAL support such as kitchen stepstools when working with electricity.
9. Tape down electrical cables if you must lay them across doorways. If rubber matting is available, use it over cables and tape the matting down.

10. Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately.

11. Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable.

12. If rain is imminent, stop and disconnect power before you and your equipment get wet.

13. Do not use auto batteries to run cameras.

See Safety Bulletin Number 23

FIRE

The use of fire – that is any open flame – constitutes a particularly hazardous situation on any film set.

The Use of Fire on ANY set must be approved by the Director of Physical Production.

1. If you are shooting on a local location (LA County or City), the Film Permit Office may require the presence of a professional Fire Safety Officer if an open flame is used. If you are filming in a “High Fire Hazard” area you will not be allowed to use an open flame.

2. Designate a crew member as “Student Safety Officer”. They will assume primary responsibility for seeing that the open flame is kept under control.

3. Make sure that an adequate number of proper fire extinguishers are at hand.

4. Test the extinguishers before igniting any open flame to insure that they are in working condition.

5. Filming requires control. Fireplaces and campfires are usually fed by propane tanks which enable complete shut down between takes as well as regulation of flame height during the shot. Fire pans and flame bars can be
rented at special effects houses. If you have not been trained in the safe use of such devices it may be necessary to have a qualified professional present to operate them.

6. In special situations the School of Cinema-Television may require the presence of a qualified Special Effects Supervisor and/or the University Safety Officer (or his representative) on your set when fire is used.

7. The illusion of fire can be created with a lighting effect.

8. Be careful with loose clothing around open flame. Untreated fabric can ignite quickly and cause severe injury.

LAFD “SPOT CHECK PROGRAM”
See page 43 of this document, which details the Los Angeles Fire Department’s “Spot Check Program”. You should familiarize yourself with it.

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**GLASS**

The use of locations, sets, set dressing or props which involve the handling of, or working in close proximity to, glass objects or architectural/structural glass creates a potentially hazardous situation for cast, crew and spectators.

It is advised that all architectural and/or structural glass be checked carefully to assure that it is approved safety glass.

ALL glass doors and panels and other large areas of glass at or near ground level – or at entryways – should be marked with large, white tape “X’s” to enhance their visibility.

Cabinet or showcase glass, glass tables, glass decorative panes or partitions, lamps or hanging glass fixtures, glass sculptures, glass picture frames, glass or china dishes and other hand-held glass objects need special consideration. Consider removing them and replacing them with plastic or “candy-glass” objects.
There are two cardinal rules regarding guns:

1. Real Guns are NEVER permitted in ANY USC Student Film.

2. Live Ammunition is NEVER permitted in ANY USC Student Film.

Please refer to the Class Quick reference pages (4 - 7) for information about what is allowed in your class.

Before any use of any weapon (even if it is rubber) is approved, you must discuss your weapons needs and their proposed use with the School of Cinema-Television Director of Physical Production.

The use of a gun (or any weapon) in an off-campus location requires the presence of an off-duty police officer. A sign reading “PROP WEAPONS IN USE” must be positioned at the location so any arriving police or fire department personnel can clearly see it.

For All Films

• Appoint a student on your crew to act as “Safety Officer” to transport and supervise the safe use and handling of the weapon(s).

• For advanced projects using non-firing guns you will need a “Rental Weapon Authorization Letter” from the Director of Physical Production - the prop houses will want to see this document before they rent a prop gun to you.

• Rent non-firing weapons only from approved prop houses such as Independent Studio Services.

• Transportation of all prop guns should be in unidentifiable containers in the trunk of your vehicle. Carry a copy of the Authorization Letter on your person.

***Be aware: it is a felony to transport any weapon on to the USC campus without written authorization.

• The use of weapon(s) ALWAYS require a Filming Permit from either the City or the County of Los Angeles. You must note the use of a prop weapon on the permit application. You will be required to pay for an off-duty, uniformed police officer. The rate for an off-duty officer is approx. $450/day for an 8-hour minimum.

• All productions MUST contact the local police jurisdiction notifying them of what you are filming, the location and time of the shoot, and the film permit number.
• Make certain the neighbors surrounding the location are aware of the use of prop weapons in your filming. Posting signs “Student Filming in Progress” may be required.

**For Advanced Productions**

• A Weapons Master with a Federal Firearms License (issued by the BATF) is required if you are using non-guns that make noise. On-campus use of such weapons is subject to USC Department of Public Safety (DPS) approval.

Treat all weapons as though they are loaded and/or ready to use.

Do not play with weapons and never point one at anyone, including yourself. Follow the directions of the Property Master and/or Weapons Handler regarding all weapons.

The use of firearms and other weapons may require special permits and/or operator certifications. Anyone that will be using a weapon shall know all the operating features and safety devices. All weapons must undergo thorough safety inspection, testing and cleaning on a daily basis by qualified personnel.

Anyone handling a weapon shall receive the proper training and know all operating features and safety devices.

If firearms and other weapons are used in filming, the Property Master and/or Weapons Handler must meet with cast and crew and inform them of the safety precautions, as well as answer any questions. This meeting must take place prior to production.

**KNIVES AND SHARP-EDGED PROPS**

1. Student films with scenes making use of knives, swords, bayonets, etc. are required to use props made of rubber or similar material (normal eating utensils are exempted). The exception to this would be 581/587 thesis films.

2. The use of ANY weapons must be cleared by the Director of Physical Production.

3. As with firearms, no horseplay should be permitted with these props. They should be kept in a secure place and only taken out for rehearsal and filming.

*See safety bulletin no. 30*
MOTOR VEHICLES

The University of Southern California insurance policy (which covers the School of Cinema-Television) does NOT insure vehicles of any kind.

1. You must provide your own insurance for any vehicle in your production, either on-camera picture cars or production transport.

2. A towed generator is not insured under USC insurance while it is being towed (in transit to a location). (We highly recommend that you pay the additional cost to have towed generators dropped off to you by the rental house so that it is under the rental company’s insurance until left on your set. Check with the rental house to make sure that this is the case.)

3. Shooting on ANY public street, thoroughfare, road, highway or freeway or NEAR ENOUGH to any such roadway so as to present a “distraction and/or disturbance” is prohibited by local, state and/or federal law without the proper permits and safety procedures.

4. Filming moving vehicles in a student film is permitted only with faculty approval.

5. **CAR MOUNTS ARE NOT PERMITTED.** This applies to lights as well as cameras. Shots inside a moving car may only be filmed “hand-held” and only with faculty approval.

6. **TOW SHOTS ARE NOT PERMITTED.** The use of an insert car or another vehicle to tow a picture car is not allowed in any student film.

7. When using any automotive vehicle whether on-camera or as a production vehicle **SEAT BELTS WILL BE USED AT ALL TIMES.**

8. **FILMMAKERS ARE NOT EMPOWERED TO DIRECT OR CONTROL TRAFFIC IN ANY WAY.** The law prohibits controlling or limiting the natural flow of pedestrian or vehicular traffic on a public thoroughfare. Budget for adequate police assistance if necessary.
STUNTS

Physical action requiring an actor to fight, fall, jump, run and, in general, perform in an athletic manner and/or in hazardous situations may require the services of a stunt player to double the actor. All stunts MUST be approved by the Director of Physical Production.

A stunt coordinator is a stunt player who assumes the responsibility for supervising all the stunt work and all stunt players in a picture. You MUST have a stunt coordinator for any stunts in your film.

There are several associations of stunt players listed in LA 411 such as International Stunt Association, Stunts Unlimited, United Stuntwomen’s Association and Stuntmen’s Association of Motion Pictures.

Stunt players are actors. The members of the above associations are also members of the Screen Actor’s Guild. The agreement between the School of Cinema-Television and SAG also covers stunt players.

In addition to assuring the safe performance of physical action, the stunt player and/or coordinator can help the director in placing camera and staging the action to achieve the most effective visual impact.

Keep in mind that many common activities, which may be simple tasks for someone familiar with the tool, toy, appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation. Some examples: bicycles, skateboards, a manual transmission, motorscooters and motorcycles.

All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

Before filming a stunt or special effect, the involved parties should all perform an on-site dry run or walk-through. A safety meeting should be held and documented.

Special effects involving pyrotechnics, explosives and/or fire must be noted in advance on the call sheet. Properly licensed individuals must perform all such effects, and the necessary permits must be obtained. Explosives must be stored and disposed of properly.

Appropriate personal protection equipment (PPE) and/or other safety equipment must be provided to the cast and crew as needed. There must be a planned escape route and each person involved should personally check all escape routes. Only persons authorized by the special effects and/or stunt coordinator shall be allowed in the area.
SPECIAL EFFECTS

Certain special effects will require the presence of a qualified Special Effects Supervisor. In some cases, it will be necessary for this individual to possess special additional qualifications. Your faculty and the Director of Physical Production will determine when this is needed.

Be aware that the use of atmosphere smoke has become highly regulated and limited by a variety of regulatory agencies.

See Safety Bulletin Number 10

See Safety Bulletin Number 16

SPECIAL EQUIPMENT

The use of any special equipment (ie. dollies with jib arms, scissor lifts, condors, and cranes) for which the School of Cinema-Television HAS NOT PROVIDED specific training in the proper and safe use – is prohibited.

In general, the Camera Instructor and/or the Production Class Instructor should discuss the use of such equipment with the student filmmaker. If there is agreement that the student will be allowed to use the special equipment then the following must happen:

- The student must arrange with the vendor to be trained in the use of the special equipment.

- The student must obtain from the vendor a letter (on company letterhead) to the effect that the student has been satisfactorily trained in the use of the equipment.

- If other members of the film crew are to use and/or operate the special equipment they must receive the training and be named on the letter.

Be aware that property insurance for such equipment may exceed the level provided for your class. Arranging for additional insurance will require the approval of the Instructor as well as the Director of Physical Production. Camera cars and car mounts are not allowed in student productions.
THE LENGTH OF THE WORKDAY

The SCA 12 Hour Rule
The USC School of Cinematic Arts on the recommendation of the Safety Advisory Council has adopted a modified version of Brent’s Rule (see article below).

As of January 1, 1998 SCA student filmmakers ARE REQUIRED to limit the shooting day to 12 hours. The 12 hours begin at “crew call” and end at “wrap”. USC also requires a 12 hour turn around before the next call time.

Brent’s Rule
Brent Hershman was a 35-year-old camera assistant on New Line Cinema’s “Pleasantville”. He died in a single car accident on the Century Freeway at 1:30am on March 6, 1997 after working a succession of 18 and 19 hour days.

Brent’s death inspired a campaign for more humane working conditions – especially for “below-the-line” employees on motion picture sets. A petition calling for a limit on the number of hours worked in a single day gained the signatures of more than 10,000 industry professionals.

As a result of that effort IA Local 600, International Photographers Guild; The International Alliance of Theatrical and Stage Employees (IATSE); the Directors Guild of America (DGA) and the Screen Actors Guild (SAG) have joined together to promote BREN'T’S RULE, which would limit the hours worked on motion picture sets.

IN THE EVENT OF INJURY

Students enrolled in a production course are covered by their Student Health Policy. This is the case whether shooting on or off-campus.

In the case of an emergency call either the Paramedics or, if the injured person is transportable, get them to the nearest medical facility. (The nearest medical facility should be noted on the Call Sheet.)

If you are shooting on campus, the nearest medical facility is Orthopedic Hospital -2400 South Flower Street, Los Angeles, CA, (213) 742-1165
ADDITIONAL CONSIDERATIONS

FOLLOW THE LAW.

No “wrap” beer or other alcoholic beverages to conclude a shoot.

Every camera position and every actor position must be studied for potential risks.

If you transport equipment in cars or trucks, seek advice on how to do it.
Overhanging of exterior mounted equipment in or on vehicles is not only risky – it is prohibited.

Ask for instruction on how to lift and carry heavy equipment.

Wear work gloves.

Rubber soled shoes are recommended.

DO NOT USE CAMERA AND LIGHTING CASES IN PLACE OF LADDERS.

The rule for tightening and loosening mechanical things: “Righty tighty” and “Lefty loosey”

It is necessary to have a fire extinguisher on all sets – interiors, exteriors, on stage and on location.

Use professional earplugs when loud sounds are part of the scene.

Use an appropriate face mask for dust or smoke as the situation dictates.

Use safety goggles for eye protection.

Use sheets of clear plexiglass to protect the camera and camera crew from flying debris.

Make sure you know where the nearest hospital is relative to your location.

Have a First Aid kit with you at all times.

It is advisable that you (or someone on your crew) know First Aid and CPR (Cardio Pulmonary Resuscitation).

THINK AND BE SAFETY CONSCIOUS
APPENDIX A

INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE BULLETINS

In the interest of USC SCA students’ education, what follows is the Safety Bulletin formulated and distributed by the Industry Wide Labor Management Safety Committee for the motion picture and television industry.

Safety Bulletins are distributed by:
Contract Services Administration Trust Fund
15503 Ventura Blvd.
Encino, CA 91436

Phone: (818)556-6567
FAX: (818)557-5490

No. 1 Safety with firearms
No. 4 Communications regarding stunts
No. 6 Animal handling
No. 10 The use of smoke and fog
No. 11 The use of fixed-wing aircraft in motion pictures
No. 15 Boating safety
No. 16 Safety with pyrotechnic special effects
No. 17 Water hazards
No. 19 The use of open flames on motion picture sets
No. 22 The use of sissor lifts and condors
No. 23 Guidelines for working with electrical systems
No. 30 Safety with edged and piercing props
No. 33 Safety considerations when employing infants
SAFETY BULLETIN NO.1

RECOMMENDATIONS FOR SAFETY WITH FIREARMS

* NOTE: USC does not allow the use of blanks or blank firing weapons on USC productions. NO EXCEPTIONS. See the Director of Physical Production or SPO to learn more about your options, including “non-guns.”

BLANKS CAN KILL. TREAT ALL FIREARMS AS THOUGH THEY ARE LOADED. This includes real as well as prop guns.

Never point a firearm at anyone, including yourself and if called on to do so, consult the Property Master or other safety representative such as the First A.D. or Stage Manager. Consider that whatever you point the gun at, that object will be destroyed.

Never place your finger on the trigger until you’re ready to shoot. Keep your finger along side and off the trigger.

Know where and what your intended target is.

Do NOT engage in horseplay with any firearms or weapons.

Never discharge a firearm when the barrel has become clogged with dirt or foreign material. The Property Master should check the barrel of the weapon before every firing.

Maintain all safety devices in place until firearms are ready to be used.

Never lay down a firearm or leave it unattended. Unless actively filming or rehearsing, all firearms should be secured.

Hand loading or altering factory loaded blank ammunition shall be done ONLY by a person qualified (either by license or experience) to work on firearms. Check with state regulations to see if a license is required. In California, any custom loading of blank cartridges must be performed by a licensed special effects pyrotechnic operator.

Do not use or bring live ammunition onto any studio lot, stage or location.

No person is to be coaxied, coerced or otherwise forced into handling a firearm.

Firearm jams or malfunctions must be called to the attention of the Property Master. Do not attempt to adjust, modify or repair a firearm or attempt to disarm the firearm. Malfunctioning firearms should be taken out of service until properly repaired by a person qualified to work on firearms.
Utilize camera personnel shields, hearing protection or other appropriate personal protective equipment whenever camera personnel are to be near a point-blank shot.

Utilize protective shields, hearing protection or other appropriate personal protective equipment for personnel who must be within close proximity of any blanks fired from a weapon.

The Studio Safety Department is to be notified prior to any weapon use on Studio property.

All State and Federal safety regulations are applicable and override these guidelines if they are more stringent.

The Property Master is the individual responsible for:

Possession, control and distribution of all firearms on the set. ALL firearms to be used on the production, whether company owned or rented, or privately owned, are to be given to the Property Master.

Designating individuals under his/her IMMEDIATE supervision to assist him/her if necessary.

Being qualified to work with the type of firearms being used, and being knowledgeable in their safe handling, use and safe keeping.

Seeking expert advice if he or she is not familiar with the firearm to be used.

Ensuring that current licenses and permits have been obtained for the possession and use of production firearms.

Being knowledgeable about the laws governing transportation, storage and use of firearms and complying with these laws.

Being knowledgeable of and adhering to all manufacturers’ warnings, expiration dates, storage and handling procedures for all blank ammunition.

Issuing firearms. The Property Master will not issue a firearm until he or she has trained the person who is to use it. The training shall include handling and safe use, including the safety lock.

Allotting a sufficient amount of time for training and rehearsal.

Requiring that an actor or weapon-handler demonstrate prior knowledge, if any, of the safe handling of a firearm.

Personally loading, or designating an experienced person working under his or her
IMMEDIATE supervision, to load the firearms. Firearms are to be loaded just before they are to be used in a scene.

Allowing any actor who is to stand near the line of fire to witness the loading of the firearm.

Using the lightest load of blank ammunition consistent with the needs of the scene, and advising the director and other involved personnel.

Notifying all present, including the sound mixer, prior to firing.

Retaining possession of all firearms except actual filming or rehearsal. Afterward, the Property Master will immediately unload the firearm.

Checking each firearm BEFORE EACH use. All firearms must be cleaned, checked and double checked, and inventoried at the close of each day’s shooting. All weapons must be accounted for before personnel are allowed to leave the area. The production company needs to allow time in its shooting schedule for this procedure.

Using simulated or dummy prop guns whenever possible.

Ensuring that firearms carried by off-duty police officers working as extras are unloaded.
SAFETY BULLETIN NO.4

COMMUNICATIONS REGARDING STUNTS

The performances of all stunts or hazards shall be preceded by a meeting on the site of the event with all people concerned.

This meeting should include a “walk-thru” or “dry-run” with the stuntman and/or effects people and all of the persons involved in the event. An understanding of the intended action, possible deviations and authority to abort should be made clear.

Following the above and before rolling cameras, should any substantive change become necessary, the Director will again call all persons involved in the stunt, to ANOTHER meeting to confirm everyone’s understanding and agreement to said change(s).

It is recognized that there can be unforeseen or unique situations which might require on-site judgment differing from these guidelines, and such judgment may have to be made in the interests of the safety of cast and crew.

END OF SAFETY BULLETIN NO.4
SAFETY BULLETIN NO.6

ANIMAL HANDLING RULES FOR THE MOTION PICTURE INDUSTRY

The safety of working animals and the persons working on such productions shall be of primary concern.

Only qualified professional trainers and/or wranglers should be allowed to work with animals on productions.

Notice shall be given prior to shooting, on the call sheet, that animals are working. A “closed set” notice should be posted on all stages where animals are working and every effort should be made to maintain a closed set where animals are working on location.

The trainer or person supplying the animal shall be responsible for obtaining all necessary inoculations, permits, applicable licenses and medical safeguards.

An easily accessible area shall be available for loading and unloading animals.

An opportunity shall be given to the trainer to address the cast and crew (including the parent and/or guardian of any children on the set) regarding safety precautions while animals are on the set (i.e., maintain a safe distance from wild and exotic animals, no personal pets, no feeding, no running, escape routes, etc.). In the opinion of some trainers, the presence of a female in a menstrual period may cause a reaction from animals such as large cats. The trainer should be consulted in that regard.

The procedures for dealing with live ammunition previously issued by the Industry Wide Labor-Management Safety Committee shall be observed. The level of ammunition - loads and explosives should be determined in consultation with the trainer and/or wrangler and the firearms expert.

Tranquilization or sedation of performing animals should be accomplished only where circumstances warrant upon advice of the trainer and where warranted, a qualified veterinarian.

a) Some animals should never be sedated, such as reptiles.
b) Tranquilizers should not be used for the purpose of “calming” performing animals; a tranquilized animal is unpredictable.

c) As a safety backup, consideration should be given to the availability of tranquilizing equipment. Potentially dangerous or complicated animal action should warrant the presence of a qualified veterinarian.

Equipment operated in conjunction with working animals should be in a safe operating condition as determined by the trainer and/or wrangler in conjunction with the property master. Basic animal safety equipment such as fire extinguishers, fire hoses and nets should be readily available.

Under no circumstances should horse falls be accomplished by tripping or pitfalls.

All hitch rails shall be fastened in the ground in such a manner that the tugging of a frightened horse cannot pull it loose (i.e., sleeve installation). On a stage, hitch rails will be bolted or fastened in a rigid manner. Scenery and props should be secured. Objects (i.e., ladders, pedestals, etc.) that easily tip over can startle the animals.

Horses being used on a production shall be properly shod for the working surface (e.g., borium, rubber shoes, etc.).

Extreme caution should be taken when using exotic venomous reptiles. The proper antidote (anti-venom) should be selected depending upon the type of reptile. Location of the antidote shall be predetermined and printed on the call sheet.

The smell of alcohol has a disquieting effect on animals. All precautions shall be taken in that regard when animals are working.

The producer shall notify the American Humane Association prior to the commencement of any work involving an animal or animals... script scenes shall be made available... representatives of the American Humane Association may be present at any time during the filming.

There should be two handlers for each large undomesticated animal such as a large cat or carnivore (mountain lion or larger).

END OF SAFETY BULLETIN NO.6
SAFETY BULLETIN NO.10

GUIDELINES REGARDING THE USE OF ARTIFICIALLY CREATED SMOKES, FOGS AND LIGHTING EFFECTS

1. The following substances should NOT be used:
   a) Known human carcinogens including any particulates of combustion, including tobacco smoke (except where such smoke results from the smoking of tobacco by an actor in a scene).
   
   b) Fumed and hydrolyzed chlorides.
   
   c) Ethylene glycol, Diethylene glycol and Triethylene glycol.
   
   d) Mineral oils.
   
   e) Aliphatic and aeromatic Hydrocarbons including petroleum distillates.
   
   f) Hexachloroethane and Cyclohexylamine.

2. The following substances may be used:
   a) Propylene glycol, Butylene glycol and Polyethylene glycol. Other glycol products should NOT be used (see c above).
   
   b) Glycerin products.

   CAUTION: Glycerin and listed glycol products should not be heated beyond the minimum temperature necessary to aerosolized the fluid. In no event should glycerin or glycol be heated above 700
   
   c) Cryogenic gases (e.g., carbon dioxide, liquid nitrogen) may be used but care must be exercised to avoid depleting oxygen levels, especially in confined areas. Use care also to avoid adverse effects of cooled air on exposed persons.

3. When creating smoke or fog effects on any set, Producer(s) will utilize the minimum concentration necessary to achieve the desired effect.

4. When smoke is created on an interior set, the stage shall be periodically ventilated or exhausted, vertically and laterally, or all personnel and animals shall be given a break away from the stage at appropriate intervals.
5. When creating smoke or fog effects on interior sets, Producer(s) shall make available on request respirators of the appropriate type.

6. When smoke or fog effects are utilized on any interior set, all non-essential personnel shall be excluded from the set. Whenever possible, personnel shall be vacated from all dressing rooms located on the stage. School rooms located on the stage shall be vacated.

7. When utilizing smoke on an interior set on location, Producer(s) shall provide means to exhaust or ventilate the set.

8. When creating smoke or fog effects on an exterior location, Producer(s) shall exercise all reasonable precautions to prevent smoke and fog inhalation and Producer(s) shall make available on request respirators of the appropriate type.

9. When smoke or fog effects are scheduled to be created on any set, prior notification as to use and type shall be given to all personnel and, whenever possible, the call sheet shall state that smoke or fog effects are to be used. The person responsible for providing respirators shall be designated.

END OF SAFETY BULLETIN NO.10
SAFETY BULLETIN NO.11

GUIDELINES REGARDING THE USE OF FIXED-WING AIRCRAFT IN MOTION PICTURE PRODUCTIONS

1. Except where necessary for takeoff or landing, the FAA prohibits the operation of an aircraft below the following altitudes:

   A) OVER CONGESTED AREAS
   Over any congested area of a city, town or settlement, or over any open air assembly of persons, an altitude of 1000 feet above the highest obstacle within a horizontal radius of 2,000 feet of the aircraft.

   B) OVER OTHER THAN CONGESTED AREAS
   An altitude of 500 feet above the surface, except over open water or sparsely populated areas. In that case, the aircraft may not be operated closer than 500 feet to any person, vessel, vehicle, or structure.

The pilot must obtain a proper waiver before operating an aircraft in the situations outlined above. Thus, the pilot must either have his/her own FAA-approved motion picture manual or operate under an FAA-approved company manual. A certificate of waiver, which is usually incorporated in the manual, must be in effect.

2. A) Before a stunt or sequence is to be performed, all persons involved shall be thoroughly briefed. There should be a dry run on the ground at the site.

   B) Per FAA guidelines, the persons necessary for the filming will be briefed as to any potential hazards and safety questions prior to the filming.

   C) A preplanned stunt will not be changed in any way without the authorization of the pilot and the aerial coordinator, if any.

END OF SAFETY BULLETIN NO.11
SAFETY BULLETIN NO.15
GUIDELINES FOR BOATING SAFETY FOR FILM CREWS

These guidelines are intended to provide recommendations on boating safety for film casts and crews.

SEA SICKNESS:
1. Determine if any cast or crew member is susceptible to sea sickness.

2. Advise any cast or crew members who are susceptible or uncertain to consult their physician or obtain an over the counter medication to control sea sickness.

3. Stay on deck in fresh air if you feel nauseous. Do not go below.

4. Eat soda crackers or plain bread and drink plain soda water.

WHAT TO WEAR:
1. All persons should wear approved non-skid deck shoes when working on or around watercraft.

2. Avoid clothing that can get caught in “on deck” machinery, or clothing that will hamper boat-to-boat transfers.

3. Wear a sun-shading hat,sunglasses and apply sunblock.

4. Coast Guard regulations require that each watercraft be equipped with approved floatation devices or Personal Floatation Devices. If you are instructed to put on a Personal Floatation Device do so and be sure it is properly secured.

PRE-PLANNING:
1. The Unit Production Manager and/or the First Assistant Director will ensure a safety meeting with all involved personnel is conducted prior to boarding to acquaint cast and crew members of possible exposure to hazards while on a watercraft.

2. Discuss emergency procedures to be followed while on a watercraft. These include procedure for abandoning the watercraft and rescue procedures.

3. The Unit Production Manager and/or the First Assistant Director will ensure a safety meeting with all appropriate personnel if the watercraft is to
be used in a stunt or special effects sequence.

**BOARDING:**
1. Stand clear of the boat and dock edge during docking procedures. Do not attempt to board until the watercraft is securely tied to the dock and a member of the boat crew gives the command to board.

2. Never under any circumstances place arms, legs, or other part of the body between the boat and dock or between two boats.

3. When boarding, only the designated boarding area or device shall be used. **DO NOT STEP OVER RAILS, GUNWALES OR LIFELINES.**

4. Do not block access to the watercraft’s cleats or emergency access hatches. If you are unsure where to stow your gear or other equipment, ask one of the watercraft crew members.

**ONCE ON BOARD:**
1. Keep one hand free at all times to hold onto the watercraft or railing.

2. Wear a life jacket while on the watercraft unless you are specifically told you may remove it.

3. Operation of valves, switches, etc. is to be performed only by watercraft crew members.

4. No one should straddle the gunwale (side of the boat) or sit with their legs dangling over the side of the boat.

5. The watercraft will be crowded with film and boat equipment and people. Remain alert at all times while on the watercraft.

6. Place all trash in proper containers. Do not throw anything overboard. It may create a hazard for other watercraft or marine life.

7. The private quarters of the boat and the wheelhouse/bridge are off limits to the film cast and crew. If you are invited into the wheelhouse/bridge, do not touch any electronic or other equipment.

8. A no smoking policy should be maintained while on board watercraft. A fire on board while at sea poses a serious hazard.
9. Marine toilets are very delicate. It does not take much to damage them beyond what can be repaired at sea. DO NOT dispose of tampons, paper towels, or other objects in the marine toilet. They may damage or clog the toilet.

10. Yell “MAN OVERBOARD” as loudly as you can if you see someone fall into the water. Point in the direction of that person. DO NOT take your eyes off that person. Continue pointing until a boat crew member takes over your position.

**BOAT TO BOAT TRANSFERS:**
1. Stand clear of the area where the transfer craft is tying up.

2. Allow a watercraft crew member to assist in the transfer of bags and equipment first. This will allow you two free hands to steady yourself in transferring to the other watercraft.

3. Do not attempt to transfer until all watercraft involved are secured together. A boat crew member will give the command when to transfer to the other watercraft. Transfer only from the place where you are instructed to do so, do not attempt to transfer from any other point.

**BOAT TO BEACH TRANSFER:**
1. Be prepared to get your feet wet if there is surf.

2. Plan your movements ahead when there is surf. Be prepared to move on command. The watercraft operator will advise the cast and crew what procedures are to be followed. Proper timing is essential for the watercraft operator to enter and exit from the beach.

**WHEN AT ANCHOR OR AT SEA:**
1. Restrict all personnel from the water when watercraft are operating unless it is a planned part of the sequence being prepared or filmed.

2. Establish that the marine coordinator shall be in charge of all watercraft used. Operators of each watercraft shall take all orders from the marine coordinator.

3. Equip each watercraft operator with a radio or have the watercraft equipped with authorized marine band radio so contact with the marine coordinator may be maintained at all times.

*END OF SAFETY BULLETIN NO.15*
SAFETY BULLETIN NO.16

RECOMMENDED GUIDELINES FOR SAFETY WITH PYROTECHNIC SPECIAL EFFECTS

This Safety Bulletin applies to pyrotechnic materials such as explosives and flammable or combustible liquids, gases and solids when used to create pyrotechnic special effects.

1. ALL USE, HANDLING, STORAGE AND TRANSPORTATION OF PYROTECHNIC MATERIALS SHALL BE IN COMPLIANCE WITH ALL APPLICABLE FEDERAL, STATE, AND LOCAL LAWS. Approval (including any required licenses and/or permits) shall be obtained from the AUTHORITIES having jurisdiction prior to using pyrotechnic special effects. Notification shall be made to the appropriate department designated by the production company or studio. That department shall notify others involved including Safety, Fire, and/or Special Effects, and obtain approval if required.

2. Special effects personnel must inform the Transportation Coordinator of what pyrotechnic materials, if any, their drivers will be required to transport. Vehicles must be placarded where required by federal or state law. All vehicles transporting pyrotechnic materials shall have readily available an inventory of those materials being transported or stored.

3. Prior notification shall be given to personnel, by way of the call sheet, when using pyrotechnic special effects or other special effects employing fire on any set. Also, wherever practical, the call sheet should state the type of pyrotechnic special effects work that is scheduled.

4. Sufficient advance notice must be given to special effects personnel in order to safely plan pyrotechnic special effects. If significant changes are made to these plans, then additional time must be provided to safely accommodate the changes.

5. Special effects personnel must be given sufficient time to safely perform their work (including the transporting, storing, creating, rigging, firing, striking and disposing of all pyrotechnic special effects materials). While handling such materials, they should not be interrupted or distracted from focusing on their work, nor should they be unduly rushed or pressured to hurry.

6. Before any pyrotechnic special effects or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at an orientation meeting on the site where the pyrotechnics are to be used. This meeting shall include an “on site walk-through” and/or “dry run” with pyrotechnic special effects operator in charge and all other persons involved in the event.
7. Upon a reasonable and timely request by the Stunt Coordinator, if it is practical, the Pyrotechnic Special Effects Operator shall conduct a test firing of pyrotechnics when such are to be discharged in the vicinity of stunt persons.

8. No performer shall be rigged with any type of explosive charge of any nature whatsoever without the use of a qualified special effects person.

9. If at any time any change becomes necessary, the First Assistant Director will again call all persons involved in the event to another meeting to confirm everyone’s understanding of proposed change(s).

10. Emergency procedures and contingency plans, including the authority to abort, appropriate signs and signals, shall be specified prior to engaging in any pyrotechnic special effects work.

11. The First Assistant Director shall clearly announce to all persons the location exits, primary escape route and alternate routes. The primary escape route must provide a clear and unobstructed passage to a designated safe area.

12. Each person should check their designated escape routes in order to assure himself/herself that they are and will remain accessible. Any person who is unsure of their designated escape route should check with the First Assistant Director and learn of the escape routes before entering the work area.

13. Only personnel authorized by the pyrotechnic special effects operator in charge shall be in the pyrotechnics area. All other personnel shall remain at a designated safe distance. If needed to prevent unintentional entry into hazardous areas, warning signs should be posted and/or other appropriate precautions taken.

14. Only those minors under the age of 16 whose performance requires their them to be on the set when pyrotechnic special effects are being handled are allowed on the set; all other minors shall be off the set and well away from potential danger. In addition, special attention and precautionary measure should be taken to address the safety of minors who are required to perform around pyrotechnic special effects.

Some states have specific regulations prohibiting minors under the age of 16 from being in close proximity to explosives; it is recommended that the Unit Production Manager has the responsibility to verify that state regulations have been checked; the state requirements shall be observed.

15. The crew must be notified by the pyrotechnic special effects operator in charge when there is potential for harmful exposure to toxic materials. Personal protective equipment must be provided as appropriate for hazard(s) involved. All users must have proper training in the use and limitations of this equipment.
16. Appropriate planning for emergency fire suppression equipment and/or personnel must be made prior to pyrotechnic special effects work. Individuals using this equipment must have proper training in its use and limitations. All equipment shall be checked to be sure that it is in good operating condition.

17. Smoking is prohibited in all pyrotechnic areas and “No Smoking” signs shall be posted in all areas of the premises or locations where pyrotechnic materials are stored and handled.

18. After each take, no one shall go into the pyrotechnic area other than the pyrotechnic special effects operator in charge or his designated representative, until it is declared safe.

19. To protect against accidental firing, all electrically fired pyrotechnic devices shall be shunted at all times prior to firing.

20. Power sources for firing pyrotechnic special effects devices shall be restricted to isolated, ungrounded generators used for firing purposes only.

Commercial or house power may be used provided the firing system is electrically isolated from the commercial or house power through the use of such items as isolation transformers. Under no condition may commercial or house power be used directly for firing purposes.

21. There should be no radio transmission in the area where electrically fired pyrotechnic devices are being used. In addition, caution should be taken to avoid extraneous or induced electrical currents from such sources as power lines, radar/microwave transmitters, electrical cable, lightning, static electricity, etc. Static electricity is especially a problem during periods of low humidity.

22. Intoxicating liquids, narcotics and other controlled substances shall not be used by any person handling pyrotechnic special effects at any time during their transportation, setup, firing, or removal. (An exception is made for prescription drugs not impairing the motor functions and judgement of the user.)

END OF SAFETY BULLETIN NO.16
SAFETY BULLETIN NO.17

WATER HAZARDS

The following procedures are recommended for all water work, including: ponds, rivers, lakes, swamps, bogs and/or oceans.

1) Smaller controlled ponds located within studio property should be kept drained. The pond should be filled immediately prior to production use then drained again once production is completed.

2) Larger, controlled ponds located inside studio property should have a sample of water laboratory tested with written results available to production staff no later than 48 hours prior to production use. If test results reveal various levels or impurities or contaminants, necessary steps to eliminate the potential hazard will be taken. A second, independent laboratory test should then be made with results made available to the producer no later than 24 hours prior to production use.

3) When location filming is contemplated in still water areas such as swamps, bogs, or ponds, the producer shall determine (by independent laboratory tests) pollution or contaminant containing any, and take necessary precautions to remove same.

NOTE: When it is determined that a polluted and/or contaminated water site is hazardous, the hazards shall be neutralized or the site shall be avoided.

Extreme care should be taken regarding the existence of snakes and other poisonous reptiles. An attempt should be made to rid the body of water of such reptiles prior to production use.

4) When filming on a river is contemplated, the Producer shall obtain all available knowledge from local authorities as to currents, natural hazards, upstream configurations such as dams, waste disposal sites, chemical plant dumping sites, flash flood dangers, etc., prior to actual filming. If a safety hazard is found to exist, the Producer shall take precautions to minimize or eliminate the risk or relocate the shooting site.

5) When necessary for personnel to work in fast-moving rivers, downstream safety equipment such as ropes and/or nets shall be provided. Pickup personnel shall be stationed for emergency rescue.

6) When filming on a lake is contemplated, the Producer should contact local authorities to determine if any known hazards such as sub-surface objects, underwater life or contaminants exist. If a safety hazard is found to exist
Producer shall take precautions to minimize or eliminate the risk or relocate the shooting site.

7) Where boating traffic is anticipated, all precautions including those mandated by the appropriate authorities will be enforced.

8) All personnel scheduled for water work shall be notified in advance.

9) All personnel working in or around water shall have the ability to swim and/or appropriate water safety devices shall be provided.

10) Water temperatures shall be taken into consideration, especially during the colder seasons or when production companies are shooting at distant and/or upper elevations.

NOTE: This is imperative due to the very real possibility of hypothermia, a lowering of the internal body temperature caused by being immersed in cold running water for extended periods of time. Hypothermia can be fatal.

11) All foreign objects which are potentially hazardous other than those required for pictorial needs should either be removed or identified and marked.

12) All personnel should be advised to keep all potential contaminants away from the water, including: paints, thinners, repellents, gasoline, oils, etc.

13) Post-immersion washing facilities shall be made available to all water use sites and their use enforced.

14) NO electrical source other than DC shall be utilized for production use in or at close proximity to water, including ponds, rivers, lakes, swamps, bogs and/or oceans.

END OF SAFETY BULLETIN NO.17
SAFETY BULLETIN NO.19

GUIDELINES FOR USE OF OPEN FLAMES ON MOTION PICTURE SETS

These guidelines are intended to give recommendations on the safe use of open flames on motion picture set. This Safety Bulletin does not apply to full or partial body burns, fire breathing, or fire juggling. Such stunts should be performed only by qualified stunt persons under carefully controlled conditions.

1. When torches, candles, fireplaces or other open flames are used on a motion picture set, such use shall be under controlled situations with due regard for safety of all involved.

2. A responsible person shall be designated for the handling, placement, safe use and securing daily of any open flame devices.

3. Firmly secured all stationary open flame fixtures

4. Flammables and combustibles shall be kept at a safe distance from open flames. Additionally, where required, such materials shall be kept in approved containers.

5. All gas lines in connection with the use of open flames shall be approved in accordance with applicable building and fire codes. When using liquefied petroleum gas (LPG) hoses and fittings must be of a type approved for LPG service.

6. All cast and crew, including stunt performers, should be notified reasonably in advance of their involvement with open flames.

7. When fire is used, fire extinguishment equipment must be in close proximity and trained personnel should standby.

8. Appropriate fire authorities should be contacted prior to the use of open flames, whether at the studio or on location

9. The person responsible for igniting the flame should ensure he or she maintains a clear line of sight of flame or maintains direct communication with a designated observer.

END OF SAFETY BULLETIN NO. 19
IMPLEMENTATION OF THE LOS ANGELES FIRE DEPARTMENT
“FILMING SPOT CHECK PROGRAM”

To: Los Angeles Production Representatives

A proposal known as the “Spot Check Program” has been approved by the Fire Commission and was formally adopted by the City Council on September 20, 1994. This program will eliminate the assignment of Certified Fire Safety officers at most film locations previously requiring them and replace these assignments with a spot check inspection by on duty Fire Inspectors. It is estimated that this new policy will save the film industry approximately $1.7 million annually while increasing City costs by less than $350,000.

On Monday, September 26, 1994, the Film and Video Permit Office began collecting the $85 surcharge that will be added to all permits (except those for students and others whose fees are normally waived). It is anticipated that the fee will decrease slightly after the first year when certain start up costs have been recovered. The additional Fire Inspectors who will participate in the program are currently being trained and the program will be fully implemented on October 24, 1994.

Attached is a copy of the Los Angeles Fire Department Film Location Inspection Report, an explanation of the report, and enforcement procedures.

If you should have any questions regarding the “Spot-Check Program”, please call Captain Craig Evans or Inspector Larry Shipp of the Fire Department Film Unit at (213) 485-7248 or Michael Bobenko, Senior Coordinator, of the Film & Video Permit Office at (213) 485-5324.

Sincerely,

Jonathan Roberts, Director
Motion Picture & Television Division
Fire Chief

Davis R. Parsons, Deputy Fire Chief
Los Angeles City Fire Department
SAFETY BULLETIN NO.22

GUIDELINES FOR THE USE OF ELEVATING WORK PLATFORMS (SCISSOR LIFTS) AND AERIAL EXTENSIBLE BOOM PLATFORMS

1. These guidelines are applicable to vertically operated elevated work platforms or “Scissors Lifts” and boom mounted, telescoping and rotating, elevating work platforms, such as “Condors”.

2. Only persons trained in the safe use of these work platforms are authorized to operate these devices. Certification of the employee may be fulfilled by the qualified Safety Director of the Employer or by the Industry-Wide Training program, sponsored by the Contract Services Administrative Trust Fund (CSATF). Persons who have successfully completed this training are identified on the Industry Experience Roster. In addition, the list of those trained is maintained by CSATF, for those persons for whom there is no Industry Experience Roster.

3. Equipment shall be inspected prior to operation for satisfactory condition, damage and defects. This shall include all operational controls, which shall be in proper functioning condition.

4. Operators shall report all discrepancies to their supervisors.

5. Operators shall consider the job to be performed and shall evaluate the jobsite location for potential hazards.

   This equipment shall not be operated within 10 FEET of an energized, high voltage source UNLESS danger from accidental contact with that source has been effectively guarded against.

   The operation of aerial devices/work platforms energized, high-voltage sources OF ANY SORT is prohibited at ALL TIMES.

6. Appropriate measures should be taken to ensure that the jobsite’s surface is stable and will support the equipment and that there are no hazardous irregularities or accumulation of debris which might cause a moving platform to overturn.

   Survey the route to be used, checking for overhead obstructions; traffic; holes in the pavement, ground, or shoulder; ditches, slope of road, etc.

   Operation of these devices on inclined surfaces shall NOT exceed manufacturers’ ratings.

   Wheel chocks shall be used on inclined surfaces.

7. Approved safety belts, with lanyard or safety strap, shall be worn when using these work platforms.

   The safety strap or lanyard shall be securely attached to the boom, basket, tub or platform.

   The safety strap or lanyard shall be attached in a manner that prevents a freefall of more than 4 feet.

   Belting-off to an adjacent pole, structure or equipment while working from the basket, tub or platform is NOT PERMITTED.

   Objects or production equipment with the potential of falling from an aerial basket/platform shall be secured with an adequate safety lanyard.

8. The basket, tub or platform shall NOT be loaded beyond its rated capacity. Do not attempt to raise the basket/platform beyond its rated maximum height or reach.
9. Ladders, planks or other objects shall NOT be placed in, or on top of the platform or guard rail to gain greater height. Employees shall NOT sit or climb on the edge of the basket/platform.

10. “Climbers” (pole climbing equipment) shall NOT be worn while performing work from an aerial device. The risk of falling while climbing in or out of the basket is too great.

11. Workers shall NOT work from aerial work platforms when:
   a) exposed to extreme weather conditions (thunder storms, heavy rain, extreme heat or cold) unless provisions have been made to ensure protection and safety of the workers.
   b) winds exceed 25 miles per hour.

12. Aerial baskets, tubs or platforms shall NOT be supported by, or attached to, any adjacent structures.

13. Where moving vehicles or pedestrian traffic is present, the work area around the aerial equipment shall be marked by flags, signs, traffic cones or other means of traffic control.

14. The braking system shall be set when elevating employees and when chocks are used.

Never leave this equipment unattended if you have stopped it on a ramp, grade or incline until you have chocked at least one tire.

NOTE: These vehicles will creep if not on a level which can be set to prevent creeping. Avoid stopping on a grade if possible.

15. Outriggers must be on solid footing and shall be equipped with hydraulic holding valves or mechanical locks at the outriggers.

16. Operate all controls slowly to ensure smooth platform movement.

17. Do NOT use an aerial device as a welding ground. Do NOT weld on an aerial device without first disconnecting both positive and negative battery terminals. Refer to manufacturers’ equipment manual.

18. Do NOT attempt to raise platform beyond the maximum height or reach.

19. “TOWERING” (traveling with a worker in the basket) is NOT permitted.

20. Aerial platforms when in operation shall be solely under the control OF THE OPERATOR IN THE BASKET. At no time shall the equipment be moved, lowered, or otherwise controlled from the secondary (ground control) panel unless the operator in the basket makes a request that it be done, or the operator is ill or otherwise incapacitated. Switching controls and moving the equipment in any manner without the consent or the operator while the operator is in the basket is prohibited.

21. Boom-mounted telescoping and rotating aerial platforms shall NOT be used as a crane (objects slung below the basket).

22. When moving scissor lift type platforms, operators shall first position themselves on board the platform, then conduct all moving operations from that position.

until the vehicle has come to a complete stop. Use the REVERSE only as an EMERGENCY measure should the equipment continue to crawl after releasing the stop switch. Use the FORWARD only as an EMERGENCY measure should the equipment continue to crawl after releasing the stop switch.

END OF SAFETY BULLETIN NO.22
SAFETY BULLETIN NO.23
GUIDELINES FOR WORKING WITH LIGHTING SYSTEMS AND OTHER ELECTRICAL EQUIPMENT

All electrical Systems and electrically energized equipment are potentially hazardous whether AC or DC: whether 50 volts, 120 volts or higher.

Only employees authorized by the employer to do so should connect, disconnect, or operate electrical Systems or equipment.

The Safety Bulletin is intended to warn of potential hazards and to recommend safe practices for trained personnel. This Safety Bulletin is not intended as a design specification nor an instruction manual for untrained persons.

The City of Los Angeles Department of Building and safety has published “BASIC ELECTRICAL SAFETY AND INSPECTION GUIDELINES FOR MOTION PICTURE AND TELEVISION OFF STUDIO LOT PRODUCTION LOCATIONS”. Those Guidelines are included in this Safety Bulletin for your information.

GENERAL SAFETY MEASURES PLUGGING AND UNPLUGGING ELECTRICAL EQUIPMENT

Visually inspect the condition of the plug, cable, and equipment for any signs of excess wear, frayed cables or exposed current-carrying parts. DO NOT USE any equipment in this condition. Return this equipment for repair.

All grounded equipment should be tested for continuity between the ground pin on the plug and the metal parts of the lighting equipment before it is put into service.

Turn off power whenever possible. Be sure that all equipment that is being plugged and unplugged is in the off position to avoid creating an arc at the receptacle. Wear protective gloves to avoid getting burned from a flash created by a short-circuit in the equipment.

Do not pull on the cord when unplugging equipment. This can cause the ground wire to pull out of its termination in the plug. Always grasp the plug firmly to unplug.

Check to be CERTAIN that you are not plugging Alternating Current (AC) to Direct Current (DC).

REPLACING FUSES AND CIRCUIT BREAKERS

Overcurrent protection is one of the most vital parts of the electrical circuit since improper protection leads to fire and/or damage to equipment.
When replacing a blown fuse, be sure to select a fuse of proper voltage, interrupting capacity, and amperage for the application. Fuses come in a wide variety (i.e., one-time, time delay, slo-blow, dual element, etc.), and you should obtain fuse catalogs to become familiar with the different types.

Overcurrent protection must be sized according to the ampacity of the conductors and equipment served. Use table 310-16 of the National Electric Code for selecting the proper size for interior permanent wiring. Use table 400-SA or B for flexible cords and cables.

If a circuit keeps tripping or blowing fuses, then you have an overload or equipment failure. You must correct the problem by adding more circuits, balancing the load, or repairing the equipment. NEVER use oversized fuses or circuit breakers or use copper slug or tubing to replace fuses.

Proper overcurrent protection must be used whenever there is a change in wire or cable size or receptacle rating in the distribution system. Adapters that reduce the receptacle rating from the plug that feeds them, such as a 100 amp “Bates”, must contain a 20 amp fuse or circuit breaker for each of the 20 amp receptacles.

There is one exception to this rule which allows the overcurrent device to be located 25 feet after a change in cable size. This rule is commonly referred to as the “25 foot tap rule”. (see Sections 240-21, 210-19(a), and 520-69 of the NEC)

POWER TOOLS

Power tools are dangerous unless they are handled with care and respect. If a power tool is treated roughly, dropped, banged around, or gets wet, the insulation may weaken and present the possibility of a shock hazard. If the operator is standing on a wet conductive surface, the shock can be fatal. Secondary wounds can occur even during mild shocks if operator loses control of his tool.

Power tools should never be carried by their cords and they should never be shut off by yanking the cord from the receptacle. This puts too much stress on the cord and other connections.

Insulating platforms, rubber gloves, and rubber mats provide an additional safety factor when working with electrically powered tools in damp locations.

Regular inspection and maintenance is important. Check the tool over before using it. Is it clean? Is it grounded? The answer to both of these questions should be “yes”. Make sure the cord is in good condition. Check the trigger. Make sure it works easily, that the trigger doesn’t stick, and that the power goes off quickly when the trigger is released.
When using power tools during new construction, Ground Fault Circuit—
interrupter (GFI) protection is required. Test the GFI device to see if it is functioning 
properly. Portable GFI devices are available and should be used when operating 
tools while standing on an outdoor grade or damp concrete.

**ELECTRICAL SYSTEMS SAFETY MEASURES RIGGING A SYSTEM**

Use proper lifting techniques when lifting or moving heavy objects such as cable 
or lighting equipment. Do not step directly on equipment such as cable. It can roll 
underfoot and can cause a slip or fall.

When rigging the power distribution equipment, do so with all power off whenever 
possible. START AT THE POINT FURTHEST FROM THE POWER SOURCE AND 
WORK YOUR WAY BACK. Ring out the system with a continuity tester to check for 
short circuits or crossed wires before tying on the power source.

**CONNECTING ORDER OF SINGLE CONDUCTORS**

All single conductor connections shall be made in the following order:

1st Grounds (all AC, and on DC where used)  
2nd Neutrals  
3rd Hots

Disconnect in reverse order:

1st Hots  
2nd Neutrals  
3rd Grounds (all AC, and on DC where used)

All multi-pole connectors used on AC shall provide for “first make, last break” of 
the ground pole.

**COLOR CODING**

Portable cables and connectors should be color coded in such a way that the 
equipment cannot be improperly connected.

Neutral conductors shall be permitted to be identified by making at least the first 6 


Grounding conductors shall be permitted to be identified by marking at least the 
first 6 inches from both ends of each length of conductor with green or green with 

Phase conductors (hots) shall be permitted to be identified by marking at least the 
first 6 inches from both ends of each length of conductor with green or green with
yellow stripes, white or natural gray.

Where more than one normal voltage exists within the same premises, each ungrounded system conductor shall be identified by system. This can be done by separate color coding, making tape, tagging, or other equally effective means.

Where color coding is used to distinguish between different lengths or owners of cable, it must be done so that there is no confusion created.

Yellow should not be used, as it appears white under sodium lighting.

**DEVICES AND CABLES**

Cables and devices must be protected from foot and automobile traffic.

All electrical distribution systems should be elevated in such a manner that they will not come in contact with running or standing water.

When necessary to have electrical systems which come into contact with water, such systems shall be designed and approved for use in water.

Alligator clips or clamps shall not be used in conjunction with any electrical system or equipment.

**2-WIRE, NON POLARIZED DC PLUGGING BOXES, PADDLE PLUGS, AND PORCELAIN BOXES ARE NOT PERMITTED ON AC SYSTEMS. THIS APPLIES EVEN WITH THE USE OF AN EXTERNAL GROUND.**

All gang boxes that are supplied by a connector plug that is rated higher in ampacity than the receptacles in gang box shall contain fuses sized according to the ampacity of those receptacles.

All AC multi-pole connectors shall be grounded and polarized.

All cable shall be listed by approved testing laboratory. Only types “G”, “W”, or Entertainment Industry Stage Lighting Cable (EISL, SC, SCE) is acceptable for single conductor feeder cables.

Welding cable can be used ONLY for equipment grounding conductors.

Single conductor connectors used on “hots” and “neutrals” shall be connected to the conductors by means of solder, set screw or crimping. Some methods of preventing pull on a cable from being transmitted to joints or terminals are: (1) winding with tape, (2) applying heavy-duty heat shrink, or (3) fittings designed for the purpose.
Equipment Grounding conductor connection devices or fittings that depend solely on solder shall not be used.

**GUARDING OF LIVE PARTS**

Any part that is live or non-insulated must be covered with appropriate insulation material or protected or barricaded to protect it from any possible contact by person or objects to a point of danger.

*WHEN BRANCHING OFF A SYSTEM THAT IS TIED IN, SHUT OFF THE POWER IF POSSIBLE, AND LOCKOUT AND/OR TAG-OUT ALL SWITCHES THAT MAY ENERGIZE THE CIRCUIT THAT YOU ARE WORKING ON.*

Appropriate precautions shall be taken when tying on to an energized system. Be sure that all equipment being hooked up is in the “off” position. Be sure to tie on in the same order as shown above. Wear safety glasses and gloves, and use INSULATED “T” wrenches and tools. Have someone at the main switch standing by in case of emergency when doing the actual hookup.

**PORTABLE AND VEHICLE MOUNTED GENERATORS**

Read thoroughly any operational manuals provided with the generator. If you do not understand any of the instructions, **DO NOT ATTEMPT TO OPERATE THE GENERATOR.** Only a qualified operator shall operate a generator with an amperage rating in excess of 200 amps. Contact your supervisor. The generator should have as much open space as possible on all sides to allow maximum ventilation and minimum interference. It is important that all generating sets be protected from the elements and from unauthorized access.

Extra precaution must be taken when refueling the generator. Use U.L. listed fuel nozzles to prevent the build-up of static electricity, which could create a spark and explosion.

Make sure that all exhaust fumes are ventilated away from closed areas, personnel, and air conditioning intake ducts. Be aware of hot surfaces and moving parts when servicing the generator.

One of the most obvious and serious dangers associated with electrical generating equipment is the potential for electrical shock. Even a small current can produce severe shock or can prove fatal. There should be suitable barriers between buss-bars, and a substantial mat of non-conductive material or cover over the completed connections to prevent accidental contact.

When tying on to a portable generator, the non-current carrying metal parts of equipment and the equipment grounding conductor terminals of the receptacles shall be bonded to the generator frame. The Neutral conductor shall be bonded to the frame, and if the generator is mounted on a vehicle, the frame of the generator
shall be bonded to the frame of the vehicle.

If the AC generator cannot be isolated from the earth, then the grounding electrode made from 1/2” copper-clad steel, 5/8” solid iron or steel, or 3/4” or larger size pipe or rigid conduit shall be driven at least 8 feet into the earth. The grounding electrode conductor shall be connected to the grounding electrode by an approved connector (no alligator clamps). Although no earth ground is required by code, it is a good safety practice.

Do not attempt to ground by connecting to a lawn sprinkler system, water pipe, or other metal object - which may appear to but may not in fact provide a ground. If you are filming in or around a building, then you should connect to that building’s grounding electrode system instead of driving a separate ground rod.

As the generator operator, you are responsible to ensure that all personnel are clear of equipment before the distribution system is energized.

**GROUNDING DIRECT CURRENT/DC SYSTEMS AND EQUIPMENT**

Direct current supplied equipment, operating at not over 150 volts between the hot and neutral, does not have to be grounded, although it is not prohibited. Care should be taken to provide a barrier, either of material or space, between grounded and non-grounded devices.

It is recommended that direct current supplied HMI ballasts be bonded together if they are operated with in 10 feet of each other.

If you are using 2-wire, ungrounded equipment on DC, be sure that when you rig a set that you do not unintentionally ground any metal surface such as hanging green beds from water pipes, etc. This can be tested by checking continuity between a “known” ground and any working surfaces that you are likely to come into contact with during normal working duties. A “no continuity” reading on a meter indicates that there is no ground to that piece of equipment.

**GROUNDING ALTERNATING CURRENT/AC SYSTEMS AND EQUIPMENT**

All AC systems used by the motion picture and television industry shall be grounded. This generally means that the neutral conductors of the various systems shall be the conductor that is permanently grounded.

All AC supplied equipment shall have all non-current carrying metal parts grounded by a continuously connected equipment grounding conductor, back to the source of power. This conductor shall be sized according to Table 250—95 of the National Electric Code.

When tying onto house power, the grounding conductor must originate from the
ground bus in the same panelboard or switchboard that you tied in to for power.

Interior and exterior water pipes, interior metal fixtures, and the metal frames of building shall not be used as a supplemental grounding connection for portable generator supplied location/production systems and equipment. The building grounding electrode shall not be used as a grounding connection unless the generator is providing “premises/house power” to the building.

**CONNECTING TO THE PREMISES/HOUSE ELECTRICAL POWER SOURCE**

Connecting (tying onto) a premises/house electrical power source such as a panel board or switch board can create the risk of serious or fatal accident.

**SUCH CONNECTIONS SHOULD ONLY BE MADE BY A QUALIFIED PERSON SPECIFICALLY AUTHORIZED TO DO SO.**

In most cases, an electrical permit must be obtained before such work is done. If the building employs a house electrician, the connection should be done by or under the direction of that electrician.

First, you must calculate the existing demand on the electric panel and determine if there is sufficient capacity left for your equipment. This will prevent overloading the panel, tripping the main, and shutting down the building.

Use a circuit breaker or disconnect switch whenever possible. Use only approved lugs or devices when tying on the panel bus. “Alligator” clamps are not an acceptable device for this work. NEVER tie on ahead of the main circuit breaker, fuse box, or meter.

Remember, when removing a panel cover, there will be exposed, live parts. Use suitable matting of non-conductive material and barriers to protect against accidental contact.

Attach the cables in the proper order: GROUND, first; NEUTRAL, second; LINE or HOT, last. Disconnect in the reverse order.

Be sure that your portable distribution system has sufficient interrupting rating in the event of a short circuit. Fault currents due to ground faults or short circuits from premises/house power can be at extremely high levels. Be certain your distribution equipment, including the over load protection, is sufficient to handle such high currents.

After you have finished with the house power and you have disconnected your cables, put back all covers and screws that you removed.

*END OF SAFETY BULLETIN NO.23*
SAFETY BULLETIN NO.30

RECOMMENDATIONS FOR SAFETY WITH EDGED AND PIERCING PROPS

These guidelines are intended to provide recommendations on the safe handling, use and storage of those props that can cut or puncture cast or crew members. These props include but are not limited to knives, swords, razors, darts, bows and arrows, hatchets, saws, spears, cross bows and martial arts throwing stars.

SAFE USE AND HANDLING OF EDGED AND PIERCING PROPS

1. Real or fake prop weapons shall be strong enough that they will not accidentally break into dangerous pieces when being used for their intended purpose. It is best to use dulled or blunted weapons made to order for use as props. Dulling a sharp weapon can lessen its tensile strength. Sharpened prop weapons should only be used when the appearance of cutting or piercing cannot be otherwise simulated.

2. Prop weapons used to strike other weapons or hard surfaces should be made of steel or high tensile aluminum. The use of fiberglass props in such situations should be avoided.

3. The use of these props should be limited to filming and rehearsals supervised by qualified personnel.

4. Use these props only for their intended purpose. Do NOT engage or permit horseplay or target practice on or off the set.

5. Consult the Property Master, First Assistant Director, Production Safety Representative, Stunt Coordinator or Technical Advisor if you have any doubts or questions about the proper handling of these props. Actors and others who will handle an edged or piercing prop and who claim prior knowledge will be required to demonstrate their experience in the safe handling of the prop to one of the persons listed in the preceding sentence.

6. No person is to be coaxed, coerced or forced into handling these props.

7. Maintain all safety devices and guards (such as sheathes) in place until the prop is about to be used.

8. Inspect the area in which the action is to be rehearsed or filmed, with special attention to the surfaces on which the performers will be standing.

9. Prior to rehearsing the action, inform the cast and crew of the safety precautions to be observed, including their positions during rehearsing and filming.
10. Allow sufficient time to train performers and to rehearse the action so that everyone involved knows what their part in the action is to be. Keep all persons who are not involved out of the area of the rehearsal.

11. Know where and what your target is at all times. Do not release the prop unless you have a clear view of your target.

12. NEVER propel one of these props until you have received the designated signal to do so from the individual designated to signal. Always have an agreed upon abort signal in case it is necessary to abort the use of a prop. Use a signal which can be recognized even during photography.

13. Report any malfunctions of equipment to the Property Master immediately. Do not attempt to adjust, modify or repair equipment yourself. It is best to have a duplicate immediately available. Malfunctioning equipment should be taken out of service until properly repaired by a person, such as an armorer, qualified to do so.

14. Never lay down or leave these props unattended. Unless actively filming or rehearsing, all props should be secured by the Property Master or an individual designated for this duty such as a weapons expert if one is assigned to the production.

15. Use appropriate personal protective equipment whenever camera, sound or other crew or cast are exposed to these props.

16. All state and Federal safety regulations are applicable and override these guidelines if they are more stringent.

The Property Master is responsible for:

NOTE: The Property Master should coordinate these duties with the weapons expert if one has been assigned to the production.

A) proper storage, possession, control and distribution of all these props on the set. All such props to be used on the production, whether company owned or rented, or privately owned, are to be given to the Property Master.

B) designating individuals under the Property Master’s direct supervision to assist them if necessary.

C) being qualified to work with the types of props being used, and being knowledgeable in their handling, use and safekeeping.

D) seeking expert advice if he or she is not familiar with the prop weapons to be used.
E) being knowledgeable in the laws governing transportation, storage and use of these props and complying with those laws.

F) being knowledgeable of and adhering to all manufacturer’s warnings, storage and use of these props and complying with those laws.

G) issuing of props: the Property Master will issue to untrained personnel only after he/she has confirmed, with one of the persons named in #5 above, such personnel have been properly trained.

H) retaining possession of all props except during actual filming or rehearsal. The Property Master, or an individual designated by the Property Master, shall collect all such props as soon as they are not immediately required on the set.

I) checking each prop before each use. All props must be cleaned, checked and inventoried at the close of each day’s shooting. All props must be accounted for before personnel are allowed to leave the area. The production company should allow time in its schedule for this procedure.

J) using simulated or dummy props whenever possible.

END OF SAFETY BULLETIN NO.30
SAFETY BULLETIN #33

SPECIAL SAFETY CONSIDERATIONS WHEN EMPLOYING INFANT ACTORS
(15 DAYS TO SIX MONTHS OLD)

This bulletin addresses special safety considerations regarding the employment of infant actors in motion picture and television production.

1. Hands should be washed before and after handling infants and after changing diapers.

2. Applicable laws and regulations pertaining to tobacco smoke must be followed.

3. When using special effects smokes the producer should take steps to prevent exposure of the infant to the smoke. You should also consult Safety Bulletin #10.

4. With regard to an infant whose employment is governed by California Laws, the responsibility for caring and attending to the infant’s health and safety is as follows:

   Studio Teacher:
   
   “In the discharge of these responsibilities, the studio teacher shall take cognizance of such factors as working conditions, physical surroundings, signs of the minor’s mental and physical fatigue, and the demands placed upon the minor.... The studio teacher may refuse to allow the engagement of a minor on a set or location and may remove the minor there from, if in the judgement of the studio teacher, conditions are such as to present a danger to the health, safety or morals of the minor”.

   (8 CCR § 11755.2)

   Nurse:
   
   “Direct and indirect patient care services that insure the safety, comfort, personal hygiene, and protection of patients; and the performance of disease prevention”.

   (2 BPC § 2725 (a))

For infants subject to laws other than California’s, an appropriate person should be designated responsible for that infant’s health and safety. That person should make
the determination as to whether or not a hazard exists and take appropriate action as described in this paragraph.

5. If unsafe conditions are suspected by the Studio Teacher or nurse, a studio safety professional, if available, should be called for consultation, as required by the production’s Injury and Illness Prevention Program.

6. Trailer holding tanks should not be pumped while the infant is present or immediately prior to the infant’s arrival. The trailer should be well ventilated prior to the arrival of the infant.

7. When substances are used for altering an infant’s appearance, provisions should be made for bathing the infant.

8. Foods which commonly cause allergic reactions should not be used to alter the appearance of the infant’s skin, unless their use is specifically approved by a medical doctor. These foods include, but are not limited to: raspberry and strawberry jams, jellies and preserves.

Consumer products including glycerin, lubricating jellies, and cosmetics, should not be used to alter an infant’s appearance. Permission should be obtained from the parent or guardian prior to applying any substance to the infant’s skin.

9. Once wardrobe and props have been issued by the production for use on/with an infant, the wardrobe and props should not be reissued for another infant without laundering wardrobe and disinfecting props.

10. Infant accessories provided by the production, such as bassinets, cribs and changing tables, should be sanitized at the time of delivery to the set, and on a regular basis. Infant accessories should not be exchanged from one infant to another without first having been sanitized, (bottles, nipples and pacifiers should not be exchanged between infants).

Note: All production personnel working with infants are urged to review the “Blue Book,” entitled “The Employment of Minors in the Entertainment Industry,” published by the Studio Teachers, Local 884, IATSE. Reference should also be made to the extensive federal and state labor laws and to any applicable collective bargaining agreements which govern the employment of minors. employment of child actors.