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### INFORMATIONAL FACT SHEETS

- General Code of Safe Practices for Production  
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- Safety & Health Awareness Sheet – Extended or Successive Takes  
  Issued 05/21/10
- Safety & Health Awareness Sheet – Guidelines for Handling Freshly Painted or Printed Backdrops and Other Graphic Arts  
  Issued 01/06/06
- Safety & Health Awareness Sheet - Photographic Dust Effects  
  Issued 05/25/05
- Safety & Health Awareness Sheet – Guidelines for Reducing the Spread of Influenza-Like Illness  
  Issued 09/18/09
- Studio Safety Hotlines  
  Revised 04/29/17
SAFETY BULLETIN #1

RECOMMENDATIONS FOR SAFETY WITH FIREARMS AND USE OF "BLANK AMMUNITION"

BLANKS CAN KILL. TREAT ALL FIREARMS AS THOUGH THEY ARE LOADED. "LIVE AMMUNITION" IS NEVER TO BE USED NOR BROUGHT ONTO ANY STUDIO LOT OR STAGE.

These guidelines are intended to give recommendations on the safe handling, use, and storage of firearms. Firearms include prop guns, rubber guns, plastic guns, non-guns, flintlock guns, pistols, machine guns, rifles, and shotguns that shoot "Blank Ammunition."

The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will be the individual acting in the interest of the Producer for obtaining, maintaining and handling all firearms for the production. He/she will work in conjunction with the production’s designated Safety Representative to assure that the following standards are adhered to.

Before any use of a firearm in a rehearsal and/or on-camera sequence or off-camera use, all persons involved must be thoroughly briefed at an on-site SAFETY MEETING where the firearms will be used. This meeting shall include an “on-site walk through” and/or “dry-run” with the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production), designated production representative, and anyone that will be using and/or handling a firearm. An understanding of the intended action, possible deviations, plans to abort, emergency procedures, and chain of command should be made clear.

No one shall be issued a firearm until he or she is trained in safe handling, safe use, the safety lock, and proper firing procedures. If there are any questions as to the competency of the person who will use the firearm, the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) shall determine if additional training is required.

A SAFETY MEETING for the cast and crew shall be conducted. If there are any questions as to the safety of firearms being used in the sequence or if any changes are made from the original sequence, another SAFETY MEETING shall be held.

Additionally, this Bulletin should be attached to the call-sheet each day firearms will be used.
GENERAL SAFE USE AND HANDLING OF FIREARMS

1. Refrain from pointing a firearm at anyone, including yourself. If it is absolutely necessary to do so on camera, consult the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) or other safety representative, such as the First A.D./Stage Manager. Remember that any object at which you point a firearm could be destroyed.

2. **NEVER place your finger on the trigger until you’re ready to shoot.** Keep your finger alongside the firearm and off the trigger.

3. **KNOW** where and what your intended target is.

4. **DO NOT** engage in horseplay with any firearms.

5. **NEVER** discharge a firearm when the barrel is clogged. The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) should inspect the firearm and barrel **before and after every** firing sequence.

6. **UTILIZE** all safety devices until the firearm is ready to be used.

7. **NEVER** lay down a firearm or leave it unattended. Unless actively filming or rehearsing, all firearms should be safely secured.

8. **ONLY** a qualified person shall perform hand loading or altering factory loaded blank ammunition to work on firearms (either licensed or experienced). Check with local, state and federal regulations to see if a specific license is required.

9. **NO PERSON** is to be coaxed, coerced, or otherwise forced into handling a firearm.

10. The **jamming of firearms** or any malfunctions must be reported immediately to the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production). Do not attempt to adjust, modify, repair, or un-jam the firearm. Malfunctioning firearms should be taken out of service until properly repaired by a person qualified to work on firearms.

11. Protective shields, eye, and hearing protection or other appropriate Personal Protective Equipment (PPE) shall be issued and utilized by all personnel in close proximity and/or directly in the line of fire.
12. The Studio Safety and Security Departments are to be notified prior to any firearm use on studio property.

13. All personnel should remain a set safe distance from the weapon firing area (to be determined by the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production), Stunt Coordinator and/or designated Studio Safety Representative) to ensure personal safety from blank debris and hot ejected blank casings.

14. All local, state and federal laws and regulations are applicable and can override these guidelines if they are more stringent.

The Property Master (or, in his/her absence, a weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) is responsible for the following:

1. Ensuring the control and distribution of all firearms on the set.

2. Ensuring that all firearms which will be used on the production (whether company owned, rented, or privately owned) are given to and are in possession of the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production).

3. The designation of experienced persons working under his or her immediate supervision to assist as necessary.

4. Their own qualifications for working with the type of firearms being used, the knowledge of their safe handling, use, and safekeeping, and familiarity with the "BLANK AMMUNITION" to be utilized.

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

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

7. The knowledge of the applicable laws governing transportation, storage, and use of firearms and be in compliance with those laws.

8. The knowledge of and adherence to all manufacturers' warnings, expiration dates, storage, and handling procedures for "BLANK AMMUNITION" and firearms.
9. Ensuring that a sufficient amount of time has been allotted for training and rehearsal.

10. The ability to demonstrate prior knowledge of the safe handling of firearms and "BLANK AMMUNITION."

11. The personal loading of firearms or the personal designation of an experienced person working under his or her immediate supervision to load the firearms. Firearms are to be loaded just before they are used in a scene.

12. Ensuring that any actor who is required to stand near the line of fire be allowed to witness the loading of the firearms.

13. Using the lightest load of "BLANK AMMUNITION" consistent with the needs of the scene and advising the Director and other involved personnel.

14. The notification to all those present including the Sound Mixer, First Assistant Director and/or Stage Manager prior to any firing of "BLANK AMMUNITION."

15. The possession of all firearms except during actual filming or rehearsal. Afterwards, the Property Master (or, in his/her absence, a weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will immediately unload the "BLANK AMMUNITION" from the firearm.

16. Checking all firearms before each use. All firearms must be cleaned, checked and inventoried at the close of each day's shooting.

17. Ensure all firearms have been accounted for before personnel are allowed to leave the area. The Production Company needs to allow time in its shooting schedule for this procedure.

18. The utilization of replica or rubber prop guns whenever possible.

19. Ensuring that an inspection is made of the set (location) and all spent "brass casings" and unspent "blank ammo" have been picked up and disposed of properly.
SAFETY BULLETIN #2

SPECIAL USE OF "LIVE AMMUNITION"

THIS BULLETIN SHALL ONLY BE ISSUED IF "LIVE AMMUNITION"
WILL BE UTILIZED

These guidelines are intended to give recommendations, special guidelines, and conditions for the safe handling of firearms utilizing "LIVE AMMUNITION."

On controlled second units, there may be a very rare occasion when "LIVE AMMUNITION" must be used to obtain an effect.

In those very special circumstances, "LIVE AMMUNITION" may be used only if the following criteria and special conditions have been met.

The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will be the individual acting in the interest of the producer for obtaining, maintaining and handling all firearms for the production. He/she will work in conjunction with the production's designated Safety Representative to assure that the following standards are adhered to.

1. The Director, Producer, Director of Photography, First Assistant Director, Special Effects Technician and the licensed Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) have jointly determined a situation exists in which there is no other practical alternative but to use "LIVE AMMUNITION" to achieve the effect.

2. "LIVE AMMUNITION" should not be used under circumstances where a desired special effect can be achieved by using conventional special effects techniques by a qualified and licensed Special Effects Technician and/or by computer generated means (computer generated images ["CGI"]).

3. This special use of "LIVE AMMUNITION" shall only be performed at a site that is suitable for the use of "LIVE AMMUNITION" (i.e., a military, police, or private gun range, the deck of a vessel, or in an area deemed safe for this procedure).

4. Additionally, the permission and/or a permit shall be obtained from the authority having jurisdiction (AHJ) (sheriff, police, county, city, township, military base, or agency having authority to issue this type of permit).
5. The insurance company providing insurance for the production should be notified of the intention to use "LIVE AMMUNITION" and the circumstances surrounding the special use and conditions. Approval must be obtained for the use of "LIVE AMMUNITION."

6. The Studio Safety Department and/or Safety Representative shall be notified prior to the use of any "LIVE AMMUNITION."

7. Notification of this type of activity shall be made on the call-sheet. If the call-sheet is not available before the date the "LIVE AMMUNITION" is to be used, advanced notice is to be given.

8. Before any use of a firearm and the loading of "LIVE AMMUNITION" in a rehearsal and/or for an on-camera sequence, all persons involved shall be thoroughly briefed at an on-site SAFETY MEETING where the firearms will be used.

9. The SAFETY MEETING shall include an “on-site walk through” and/or “dry-run” with the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production), Range Master (if applicable), designated production representative, and anyone that will be using and/or handling the firearms. An understanding of the intended action, possible deviations, plans to abort, emergency procedures, and chain of command should be made clear.

10. Cast and crew members shall be limited to those members absolutely required to capture the effect. No minor(s) may be present in any scene or in the vicinity when "LIVE AMMUNITION" is being fired.

11. The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) with the appropriate licenses required by the authority having jurisdiction (AHJ), shall procure and maintain the proper firearms to achieve the effect and determine that the firearm is in good and safe working condition. The firearms will be kept in the control of only the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production). SUCH FIREARMS WILL NOT BE USED AS PROPS.
12. On days where the production will be utilizing firearms for "LIVE AMMUNITION" firing and have replicas and/or a "prop firearm," the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) shall identify the "LIVE AMMUNITION" firearms by color or some other easily recognizable means of identification. These types of firearms shall never be kept together and/or stored together.

13. All "LIVE AMMUNITION" shall be kept in the control of the licensed Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production). Additionally, it shall be stored in a manner to keep it safe and secure and in compliance with all applicable local, state, and federal regulations related to the storage and use of "LIVE AMMUNITION."

14. "LIVE AMMUNITION" will not be kept on the set for any longer than is necessary to complete the scene in which it is being used. "LIVE AMMUNITION" shall be secured in a locked box and clearly marked in a manner to differentiate it from blank ammunition.

15. "LIVE AMMUNITION" will be transported in compliance with all applicable laws and regulations to and from the set on the day of its use.

16. While on a gun range and/or military base, the Range Master shall have overall control and final authority of the range and every person present, including the production cast and crew and the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production).

17. All safety procedures and requirements shall be strictly followed. There shall be no deviation of the intended sequence without the permission of the Range Master or Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) depending on who is in charge of the specific location to be utilized.

18. Immediately prior to the firearm discharge, a rehearsal shall be held to ensure that all who will be present know the assigned location, the safe zones that have been identified, and to ensure that no one is down in the range area. Upon completion of the rehearsal, a formal announcement shall be made to all those present that "LIVE AMMUNITION" will be fired.
19. Particular attention shall be paid to the line of fire. Ensure the area is clear of all personnel and be aware of possible ricochet hazards and/or the ejection of hot shell casings.

**GENERAL SAFE USE AND HANDLING OF FIREARMS**

1. **NEVER POINT** a firearm at anyone, including yourself.

2. **NEVER PLACE** your finger on the trigger until you are ready to shoot. Keep your finger alongside the firearm and **off the trigger**.

3. **KNOW WHERE AND WHAT** your intended target is.

4. **DO NOT** engage in horseplay with any firearms.

5. **NEVER** discharge a firearm when the barrel has become clogged. The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) should inspect the firearm and barrel **before and after every firing sequence**.

6. **UTILIZE** all safety devices until the firearm(s) is ready to be used.

7. **NEVER** lay down a firearm or leave it unattended.

8. **ONLY** a person qualified shall perform loading of the "LIVE AMMUNITION" (either licensed or experienced). Check with state regulations to see if a specific license is required.

9. **Once the firearm** has been loaded with the "LIVE AMMUNITION" the firearm is to be considered “hot.”

10. **No person** is to be coaxed, coerced or otherwise forced into handling a firearm.

11. The **jamming or malfunctions** of the firearms must be reported immediately to the attention of the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**. Do not attempt to adjust, modify, repair or try to un-jam the firearm. Malfunctioning firearms should be taken out of service until properly repaired by a person qualified to work on firearms.
The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) is responsible for the following:

1. Ensuring the control of and distribution of all firearms on the set.

2. Ensuring that all firearms which will be used on the production (whether company owned, rented, or privately owned) are given to and are in possession of the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production).

3. The designation of experienced persons working under his or her immediate supervision to assist as necessary.

4. Their own qualifications for working with the type of firearms being used, the knowledge of their safe handling, use, and safekeeping, and familiarity with the "LIVE AMMUNITION" to be utilized.

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

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

7. The knowledge of the applicable laws governing transportation, storage, and use of firearms and be in compliance with those laws.

8. The knowledge of and adherence to all manufacturers' warnings, expiration dates, storage, and handling procedures for "LIVE AMMUNITION" and firearms.

9. Ensuring that a sufficient amount of time has been allotted for training and rehearsal.

10. The ability to demonstrate prior knowledge of the safe handling of firearms and "LIVE AMMUNITION."

11. The personal loading of firearms or the personal designation of an experienced person working under his or her immediate supervision to load the firearms. Firearms are to be loaded just before they are used in a scene.

12. Ensuring that any actor who is required to stand near the line of fire be allowed to witness the loading of the firearms.
13. The possession of all firearms except during actual filming or rehearsal. Afterward, the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will immediately unload the "LIVE AMMUNITION" from the firearm.

14. Ensuring that all firearms are cleaned and checked at the close of each day's shooting.

15. Ensuring that all firearms and "LIVE AMMUNITION" are accounted for before any personnel is allowed to leave the area.

16. Ensuring that an inspection is made of the set (location) and all spent "brass casings" and unspent "live ammunition" have been picked up and disposed of properly.

NOTE: The Term "LIVE AMMUNITION," as used herein, does not include projectiles (regardless of the material or manufacture), which are intended solely for the purpose of creating bullet-hit type special effects, such as, projectiles fired from Air Rifles, Air Pistols, Air and/or Gas-operated Capsule Guns, Paintball Guns, Blow Guns, Squib-fired Trunition Guns, Crossbows or Crossbow-type devices, Slingshots or any other type of special effects device designed to propel any projectile intended to create a bullet-hit or recoil type special effect. Additionally, any propelled projectile required to be photographed in flight shall likewise not be considered "LIVE AMMUNITION." All such projectiles described are to be supervised and operated under the direction of the licensed Special Effects Technician in charge.
SAFETY BULLETIN #3

GUIDELINES REGARDING THE USE OF HELICOPTERS IN
MOTION PICTURE PRODUCTIONS

(External Load Guidelines are attached to this Bulletin as Addendum "A")

Helicopter flying accuracy may be adversely affected by changing natural conditions such as wind, air density, humidity, and time of day. Manmade conditions such as weight, weight distribution, center of gravity and/or the discharge of pyrotechnics in close proximity disturbing airflow around the tail rotor, can also affect the ability of the helicopter to fly. Special precautions should be taken to ensure safety when working in any extreme temperatures or terrain, e.g., mountains and deserts.

1. All Aerial Coordinators and/or Pilots in Command should possess a current FAA approved Motion Picture and Television Operations Manual and accompanying Waiver. The Waiver is specific to those Federal Aviation Regulations specified in the approved manual. Additionally, a copy of the FAA required Plan of Activity and approved Motion Picture and Television Operations Manual will be available to the Production Company prior to all aerial operations.

2. The Pilot in Command is at all times the final authority over his/her helicopter and should be in command of his/her flight operations and/or related activities.

The Pilot in Command and/or Aerial Coordinator should have the authority to abort any flight operation in the interest of safety. Abort signals should be specified ahead of time.

3. Communications: The Aerial Coordinator and/or the Pilot in Command will coordinate with the designated production representative and implement a plan for communications between the participants in the air and on the ground.

The plan will incorporate the following:

   a. Designated ground contact personnel;
   b. Air to ground radios, VHF or FM;
   c. Assignment of discreet frequencies (channels);
   d. Visual signals (flags, specified hand signals, light or flare) should be used to halt filming in the event of lost communications or inability to utilize radios;
   e. Abort signals, audible and visual to halt filming in the event of unforeseen circumstances or safety hazards.

4. At the start of each day’s filming the Aerial Coordinator and/or Pilot in Command and the designated production representative will conduct a

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETINS ARE RECOMMENDED GUIDELINES ONLY; CONSULT ALL APPLICABLE RULES AND REGULATIONS

SAFETY BULLETINS MAY BE VIEWED OR DOWNLOADED FROM THE WEBSITE WWW.CSATF.ORG

C:\Documents and Settings\Dhoward\Local Settings\Temporary Internet Files\OLK45\SftyBull #03 HELICOPTER.doc
**BRIEFING/SAFETY MEETING** for the production staff and those persons necessary for filming, including emergency, safety and security personnel.

**Note:** A subsequent BRIEFING/SAFETY MEETING should be required as necessary for intended action sequences and/or scenes

All BRIEFINGS/SAFETY MEETINGS should include the following:

a. Pertinent items and the special provisions of the Aerial Coordinator and/or Pilot(s) in Command, Motion Picture and Television Operations Manual and accompanying Waiver, along with any additional provisions issued by the local FAA Flight Standards District Office
b. Possible risk to personnel who are involved
c. Safeguards to personnel and equipment
d. Communications
e. Emergency procedures
f. Location of boundaries
g. Local governmental limitations or restrictions, if any

5. A preplanned stunt and/or special effect sequence will not be changed in any way without the authorization of the Aerial Coordinator and/or Pilot in Command. No changes should be made once the helicopter(s) is/are airborne.

6. The Aerial Coordinator and/or Pilot in Command should designate one person as the Ground safety contact with no other responsibilities. The helicopter support truck Operator may be designated as the ground safety contact around the helicopter, if qualified.

7. If there is a question as to safety of any aerial filming sequence involving low, over-the-camera shots, a briefing/Safety Meeting should be held between the Aerial Coordinator and/or Pilot in Command and concerned persons as to whether the use of a locked-off camera is necessary.

8. No smoking within **100 feet** of the helicopter or support fuel truck.

9. Remain at least **50 feet** away from the helicopter unless directed by the Aerial Coordinator and/or Pilot in Command or ground safety contact. Under no circumstances should you approach the helicopter without permission from the ground safety contact or the Pilot in Command.
10. Whether the rotors are turning or not, ALWAYS approach and leave the helicopter from the front. **Prior to your approach of the helicopter you should:**
   
   a. Make acknowledged eye contact with the pilot;
   b. Proceed to the helicopter only after the pilot has acknowledged your presence and waves you forward;
   c. Never run;
   d. Walk, looking forward at all times;
   e. Never walk downhill towards a helicopter;
   f. Never walk uphill away from a helicopter.

11. **Never walk near or around the rear and tail sections of the helicopter, whether it is running or not.**

12. **Never walk under the tail section of the helicopter, whether it is running or not.**

13. Carry all equipment parallel to the ground when within 50 feet of a helicopter. Do not vertically extend any equipment, \(i.e.,\) cameras, lights, or sound boom) into rotor blades, **whether it is running or not.**

14. **Necessary Crew and Persons Authorized**

   Flight operations closer than 500 feet of persons will include only those persons consenting to be in close proximity to the aircraft and who are directly involved and necessary for filming.

   The **Aerial Coordinator and/or Pilot in Command** and the designated production and security personnel will maintain an area perimeter to insure that no unauthorized persons are allowed within 500 feet of the flight operations.

15. **Personal Protective Equipment** should be utilized as required.

16. **Never under any circumstance throw anything such as grip tape, clothing, paper, etc. around the helicopter, whether it is running or not.**

17. The landing area should be cleared of debris and, where necessary, wet down. Ensure all equipment is tied down or stored away from the area.

18. Do not wear any loose clothing that may blow off, such as hats, when operating near a running helicopter. Protect your eyes, as well as your equipment, when helicopter is landing or taking off.
19. Rotor blades and fuselage can be easily damaged while on the ground. Never push, handle, sit on or in, or lay any objects of any kind on an aircraft without the pilot's permission.

20. If a foreign object falls into or against an aircraft, report it immediately to the pilot or aerial coordinator.

21. Never allow cast or crew to occupy an aircraft while engines are running or rotors are turning, unless authorized by the Pilot in Command.

22. When working on location or when utilizing Department of Defense aircraft, local agencies, regional police, fire, park department regulations, or military guidelines may vary from this bulletin. The more stringent guidelines will always be in effect. Additional permits may be required for landing or refueling operations.

23. The production company must notify all cast and crew members and the front of the studio call sheet should contain a statement to the effect that:

"An aircraft is being used and will be flown in close proximity to crew and equipment. Anyone objecting will notify the production manager or 1st AD prior to any filming."

A COPY OF THIS BULLETIN SHOULD BE ATTACHED TO THE CALL SHEET ON DAYS THE AIRCRAFT IS BEING UTILIZED
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #3

"ADDENDUM A"

EXTERNAL LOADS - HELICOPTER

GUIDELINES FOR ESSENTIAL PERSONNEL OR EQUIPMENT TO FILM OR BE FILMED WHILE ON THE EXTERIOR OF, ENTERING, OR EXITING A HELICOPTER IN FLIGHT

1. Helicopter External Loads

Traditional helicopter motion picture activities include stunt persons transferring, air to air between helicopter and airplane, air to ground between surface vehicles or persons, Rappelling, Fast Roping and many other scenarios where essential personnel and equipment may be required outside the helicopter. Stunt persons and cameramen are often called upon to stand upon or hang from landing gear skids, cargo hooks, trapeze devices, bungee cords, cables, ladders, long-lines, etc.

Safe completion of these operations require the complete understanding and coordination of all parties involved, i.e. the Aerial Coordinator and/or Pilot in Command the Designated Production Representative, Stunt Persons, Helicopter Riggers, Special Effects and Grip Riggers and essential ground crew.

2. Pilot in Command

The Pilot in Command is at all times the final authority over his/her airplane and should be in command over his/hers flight operations and/or related activities.

The Pilot in Command and/or Aerial Coordinator should have the authority to abort any flight operation in the interest of safety.

3. Personnel Involved

Aerial Coordinator and/or Pilot in Command, essential personnel to be flown, helicopter rigging, safety and production personnel.

4. Briefing

Briefings will be conducted by the Aerial Coordinator and/or Pilot in Command, specific to the scheduled helicopter external load operations and in compliance with the approved Motion Picture Operations Manual, briefing provisions.
5. **Risk Management**

Participants will conduct a thorough evaluation of the operations to be conducted and the potential risk to all personnel, if any.

6. **Communication**

Communication must exist at all times between the pilot, the stunt person(s) and other essential personnel. This can be accomplished utilizing radios, intercoms, or pre-briefed visual signals.

Additionally, the pilot must be able to maintain visual contact with the stunt person(s) and other essential personnel in the event of lost communications. If visual contact cannot be maintained a third party, who can maintain visual contact, will be used. This person may be on board the helicopter, on the ground, or in another aircraft.

7. **Attaching Methods and Devices**

All personnel must be attached to the aircraft while in flight, unless those persons are performing an essential function outside the aircraft requiring them to depart the aircraft in flight, e.g. parachuting or transfers.

Seat belts, cables and safety lines will be attached to existing helicopter hard points, seat belt attach points, cargo tie down points, airframe bridles, or other suitable airframe locations.

Attaching devices, *i.e.* cables, carabineers, braided nylon climbing rope, nylon straps, steel clevises, body harnesses, etc., are normally provided by the special effects, grips and stunt personnel. All of the above attaching devices must have load ratings established by the manufacturer in compliance with various industry and government specifications and established Motion Picture safety guidelines.

**NOTE:** A person **will never** be attached to a load release device.

8. **Parachutes**

If parachutes are to be utilized, they must be of an FAA approved type, must have been packed and certified within the preceding 120 days.

While wearing a parachute, the parachutist must not be attached to the aircraft, except during takeoff and landing! An accidental parachute opening while attached to the Helicopter could have a serious negative effect on the aircraft and parachutist.
9. **Rappelling**

A. **Rappelling Pilot Qualifications**

1. Possess a letter of competency or an appropriate logbook entry indicating compliance with the pilot provisions of 14 CFR Part 133; or

2. Be qualified on the basis of previous experience and safety record; or

3. An actual flight, demonstrating the pilot's knowledge and skill regarding repelling operations.

B. **Rappeller Qualifications**

1. Rappellers (Stunt Persons) and Spotters, will be required to demonstrate their rappelling ability during required familiarization flights.

2. The Aerial Coordinator and / or Pilot in Command will have the authority to withhold approval of any rappeller (Stunt Person) or spotter.

10. **Rappelling Special Provisions**

The Aerial Coordinator or the Pilot in Command has the authority to cancel or delete any activity or event, if in their opinion, the safety of persons or property on the ground, or in the air, is at risk or if there is a contravention to the provisions of their Motion Picture Waiver.

11. **Weight and Balance**

Due to the nature of helicopter, external loads involving essential persons or equipment, diligent review and compliance with the manufacturer's weight and balance data is required.

Prior to the initial flight of a new external load configuration, hovering test should be conducted to verify the lateral and longitudinal centers of gravity and maximum allowable helicopter weight.
12. **Rappelling Pilots Check List**

A. **Aircraft**

1. Load bearing capacity and method of securing of all attaching devices related to the external load.

2. Verification of load bearing capacity and anticipated loads on the airframe, attach points to be utilized.

3. Accomplish Weight and Balance of the external load, including, if necessary, the possible release or departure of the external load.

4. Verify operation of load release device, if any.

   **Note:** A person will never be attached to a load release device.

B. **Personnel**

1. Verify that only essential personnel are onboard the aircraft.

2. Confirm essential personnel specific duties and responsibilities.

3. Communications check, audio, and visual signals.

4. Review emergency procedures specific to the external load operation with all essential personnel.

5. Review potential risk, if any, with the essential personnel.

6. No essential personnel may participate in the helicopter external load operation unless they have read, understood, and agreed to comply with the conditions of the Waiver Holders, Certificate of Waiver and its special provisions, if any.

C. **Rappel Equipment**

1. Rope size, appropriate to the rappel (friction) device being used, will be required for all Rappel operations.
2. Rope strength, for each specific load, a safety factor of 10:1 between the strength of the weakest piece of attaching equipment and the load to be carried, will be utilized. The absolute minimum tensile strength of any Rappel rope will be 5000 lbs. tested to NFPA and/or other regulatory standards.

3. Ropes will have a rubber jacket or other appropriate edge protection to give protection on door sills and edges when using floor attach points.

4. Carabineers, steel, or aluminum must have a minimum tensile strength of 5000 lbs. be a locking type, and be tested to NFPA and/or other regulatory standards.

5. Cutting devices, knifes, cable cutters, etc. sufficient to cut any attaching device will be provided to the spotter or safety persons for use in an emergency.

6. Rappel ropes will have a minimum of two airframe attach points per rope, with test strengths equal to or greater than 5000 lbs. per rappeller.

13. **Fast Roping**

   A. **Fast Roping Pilot Qualifications**

   1. Possess a letter of competency or an appropriate logbook entry indicating compliance with the pilot provisions of 14 CFR Part 133; or

   2. be qualified, based on previous experience and safety record; or

   3. an actual flight, demonstrating the pilot’s knowledge and basic skills required to conduct Fast Rope vertical reference type operations.
B. Fast Rope Personnel Qualifications:

1. Fast Ropers (Stunt Persons) and Spotters, will be required to demonstrate their ability during required familiarization flights.

2. The Aerial Coordinator and/or Pilot in Command will have the authority to withhold approval of any Fast Roper (Stunt Person) or spotter.

C. Fast Roping Special Provisions:

   The Aerial Coordinator or the Pilot in Command has the authority to cancel or delete any activity or event, if in their opinion, the safety of persons or property on the ground or in the air is at risk, or if there is a contravention to the provisions of their Motion Picture Waiver.

D. Fast Rope Equipment:

1. Airframe attach points must be of an FAA approved type, providing sufficient lateral arm to extend beyond the outermost portion of the helicopter airframe and be certified for a 10:1 weight bearing capacity.

2. Rope size, appropriate to the rappel (friction) device being used, will be required for all fast rope operations.

3. Fast Rope strength, for each specific load, a safety factor of 10:1 between the strength of the weakest piece of attaching equipment and the load to be carried, will be utilized. The absolute minimum tensile strength of any Fast Rope will be 9000 lbs. and have a high melting point as designed for fast rope/rappelling operations.

4. Cutting devices, knifes, cable cutters, etc. sufficient to cut any attaching device will be provided to the spotter or safety persons for use in an emergency.

5. Fast Ropes will have a minimum of two airframe attach points per rope and have the appropriate rated strength.

14. Weight and Balance: See Paragraph 11

15. Pilots Check List: See Paragraphs 12. A. B. C.
SAFETY BULLETIN #4

STUNTS

The following recommendations and guidelines are intended to give general guidance on the preparation, safe set-up, and performance of stunt sequences. You should also refer to the Safety Bulletins and "General Code of Safe Practices for Production," which addresses concerns regarding specific equipment and/or procedures on the various topics listed in the Safety Bulletin Table of Contents.

1. **A stunt coordinator and/or qualified individual** is in charge of all aspects of the physical stunt, including script review, planning, site selection, preparation, testing, rehearsal, modification and recommendation of the qualified personnel and equipment to be utilized to perform the stunt.

2. When a Producer requires a performer to perform a scripted or non-scripted stunt or stunt related activity, an individual qualified by training and/or experience in planning, setting up and/or performance of the type of stunt involved shall be engaged and present on the set. No performer without the requisite training and/or experience shall be required to perform a stunt or stunt related activity without an opportunity for prior consultation by the performer with such qualified individual.

3. The performer must consent to participation in the stunt prior to its performance.

4. No individual should be required to work with an animal that a reasonable person would regard as dangerous in the circumstances unless an animal handler or trainer qualified by training and/or experience is present.

5. The qualified **licensed special effects person** who will be rigging and firing an explosive charge (including squibs) on a performer shall be allowed prior consultation with the stunt coordinator and performer.

6. The Producer or Producer’s representatives on the set or location should comply with requests and requirements for safety equipment that is generally accepted in the industry for the safe and proper performance with stunts.

7. Equipment provided by the Producer (for example, automobiles, motorcycles, or wagons) shall be in suitable repair for the safe and proper performance of the stunt and presented in time to review such equipment prior to the execution of the stunt (Cal-OSHA, Title 8 requirement).

8. Advance notice is to be given to stunt personnel in order to plan a safe stunt. If changes are made to these plans, the Producer is to provide sufficient time to safely accommodate the changes.
9. An on-site safety meeting, including all participants and others involved, must precede the performance of all stunts. This meeting should include a “walk-through” or “dry-run” with the stunt coordinator and/or effects people. An understanding of the intended action, possible deviations, and authority to abort should be made clear. Before rolling cameras, should any substantive change become necessary, the First Assistant Director will again call all persons involved in the stunt to another meeting to confirm everyone’s understanding and agreement to said change(s).

10. Wardrobe, prosthetics, wigs, lenses and/or other related equipment required to be worn by the stunt individuals should be presented in sufficient time for evaluation and to determine if such items will impact the execution of the stunt or stunt sequence. Final safety approval rests with the stunt coordinator and/or qualified individual.

11. The stunt coordinator and/or qualified individual shall determine whether safety requires the exclusion of non-essential crew from the stunt area. Perimeter control should be established and maintained. Traffic control procedures shall be reviewed, and special attention should be paid to driving sequences where unauthorized personnel could enter the area. The stunt coordinator and/or qualified individual should be involved in safe placement of cameras, camera operators and all essential crew.

12. Communications: The stunt coordinator and/or qualified individual will coordinate with the designated production representative and implement a plan for communications between the participants. The chosen methods of communication should reflect the conditions and circumstances at the scene.

Note: It is recognized that there can be unforeseen or unique situations which might require on-site judgment differing from these guidelines. Such judgment should be made in the interests of the safety of cast and crew.
SAFETY BULLETIN #5

SAFETY AWARENESS

Each studio, facility, and Production Company shall strive for the highest safety standards. Cast and crew must work diligently to maintain a safe and healthful work environment. Communication of information is one of the most effective measures to ensure a safe set. Safety takes precedence over expediency.

THE COMPANY SHALL:

1. Identify person(s) with authority and responsibility for implementing and maintaining a safety program.

2. Include a system for ensuring that cast and crew comply with safe and healthy work practices.

3. Maintain a system for communicating with cast and crew in a form readily understandable by all affected cast and crewmembers on matters relating to occupational safety and health. A safety hotline or other means shall be established to encourage anonymous reporting of hazards without fear of reprisal.

4. Establish procedures for identifying and evaluating hazards at all work sites, stages, and locations including scheduled periodic inspections to identify unsafe conditions and work practices. Inspections shall be conducted and documented.

5. Establish a mechanism and/or procedure for correcting unsafe or unhealthy conditions, work practices, and work procedures in a timely manner based on the severity of the hazard.

6. Establish a procedure to investigate occupational injuries or illnesses.

7. Provide training and instruction to all cast and crews as required by the Occupational Safety and Health Administration (OSHA).
SAFETY MEETINGS

In "On-Production" situations, safety meetings are strongly recommended to make all involved aware of the apparent and potential hazards in the day’s work. For example, safety meetings should be held: (1) when production moves to a new location; (2) when there is a significant change in cast and/or crew; (3) when stunts or special effects are scheduled or have changed; (4) when fatigue may be of concern; or (5) when there are significant changes to the original plan for the day.

Safety meetings should be conducted on the set by the First Assistant Director/Stage Manager and should be attended by all affected cast and crewmembers.

In "Off-Production" situations, the Construction Coordinator and/or Department Head should conduct safety meetings (toolbox talks, tailgate meetings, etc.) to address pertinent safety issues, use of specialized equipment, or unusual construction activities and/or rigging. The Construction Department is required to have a Safety Meeting at least once every ten (10) days, or when new equipment is introduced and/or when special situations require additional meetings.

The following procedures are recommended:

1. Schedule safety meetings at the earliest time in which the majority of cast and/or crew can be assembled. Convey pertinent information to all personnel unable to attend.

2. All safety meetings should be documented.

3. Identify potential hazards. Department Heads should discuss hazards and establish safe working zones.

4. Discuss emergency procedures, including identifying the location of fire alarms, fire extinguishers, emergency exits, first aid kits and telephones for 911 emergency calls. Additionally, explain studio/location safety program protocol, and identify medical or special emergency personnel (e.g., paramedics, police, and fire personnel).

5. Present an evacuation plan in the event of an emergency. Remind all departments to keep fire lanes, electrical panels and exits clear at all times.

6. Advise the cast and/or crew to notify the First Assistant Director/Stage Manager, Construction Coordinator and/or Department Head of any safety concerns or hazards.
7. Inform cast and/or crew that, in the event of an injury, the set medic and the First Assistant Director/Stage Manager, Construction Coordinator and/or Department Head must be notified immediately. The First Assistant Director/Stage Manager, Construction Coordinator and/or Department Head will assess the situation and notify appropriate personnel, such as the UPM, Director, Producer, or Safety Representative, if applicable.

**Note:** Check with your Safety Representative (if applicable) regarding additional rules, policies and/or guidelines that may apply to your specific work situation. Attach pertinent Safety Bulletins to the call sheets to deal with specific hazardous work. A complete and up-to-date set of Safety Bulletins may be accessed on the CSATF web-site at [www.CSATF.org](http://www.CSATF.org).
SAFETY BULLETIN #6

ANIMAL HANDLING RULES FOR THE MOTION PICTURE INDUSTRY

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

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

3. 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.

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

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

6. It is the responsibility of the trainer to convey to the cast and crew specific safety concerns relative to the animals being used. The trainer shall 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 (e.g., maintain a safe distance from wild and exotic animals, no personal pets, no feeding, no running, escape routes, etc.)

7. The procedures for dealing with live ammunition previously issued by the Industry Wide Labor-Management Safety Committee (Safety Bulletin #1, "Recommendations for Safety with Firearms") 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.

8. The American Humane Association (AHA) guidelines on the treatment of animals used in film making state that a tranquilization and/or sedation on set for the sole purpose of film making is prohibited.

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.
9. 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.

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

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

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

13. 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.

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

15. 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.

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

17. Depending on the types of animals being used, and the filming location, consideration should be given to providing onsite emergency medical transportation, with qualified medical personnel, up to and including advanced life support, as necessary.
SAFETY BULLETIN #7

RECOMMENDATIONS FOR DIVING OPERATIONS


1. The employer or a person appointed by the employer will designate a person-in-charge of dive operations. For the purposes of this bulletin only, this person shall be known as Dive Operations Coordinator ("DOC"). This person shall be in charge of all aspects of the diving operation and shall be at the dive location or on deck at the dive site during diving operations. All diving operations shall conform to all applicable laws, rules and regulations, such as Title 8, Section 6050 et. seq. of the California Code of Regulations and Title 29, Section 1910.401 et seq. of the Federal Code of Regulations. In the event of a conflict between this bulletin and the applicable law, rule or regulation, such laws, rules or regulations must be followed.

2. The selection of an underwater location shall depend upon the safety and health conditions of the location as determined by the DOC, with input from one or more of the following individuals: the Director, First Assistant Director, Director of Photography, safety professional or stunt coordinator. When appropriate, the DOC and the Chief Lighting Technician shall meet and ensure that all electrical equipment in close proximity to diving operations pose no hazards.

3. The employer is responsible for verifying that dive team members are certified divers who have been trained in the type of diving, equipment used, and in the environment in which they will be working. For purposes of this bulletin, a certified diver is one who holds a current and valid certification card issued by a nationally or internationally recognized certification organization.

There may be an exception where it is necessary to use a non-certified cast or crew member for a particular setup or scene. That cast or crew member must be under the direct underwater supervision of a dive team member with the appropriate experience and qualification (e.g., certified scuba instructor), designated by the DOC. The cast or crew member must have received training sufficient in the opinion of the dive team member and DOC to perform the job required.
4. The DOC shall establish and make available an Emergency Action Plan, including the nearest location of a recompression chamber, proper methods of transportation to that chamber, and emergency contact information.

5. Prior to each day's diving operations, appropriate safeguards should be considered and communicated to all involved in the underwater activities.

6. The DOC shall brief dive team members of dive objectives, hazards, environmental conditions, any modifications to diving or emergency procedures likely to affect the safety of the diving operations, and the necessity of immediately reporting any physical problems or adverse physiological effects, including symptoms of pressure-related injuries.

7. Properly trained and equipped safety diver(s) shall be available as determined by the DOC. For purposes of this bulletin, a safety diver is a diver at the dive location, not in the dive rotation, who is capable of rendering immediate assistance to a diver in the water.

8. The employer shall ensure that adequate quantities of medical oxygen (100% O₂) with appropriate methods of administration, and personnel trained in the use of such oxygen are immediately available during the diving operations.

9. A diver shall be accompanied in the water by another diver throughout the diving operation (a "buddy" system).

10. To avoid decompression illness, divers shall wait the appropriate period of time, as determined by the DOC, between dive operations and travel at altitude (including travel by air and land).

11. The DOC shall maintain a master log, which includes diver name, entry time, dive depth, and exit time. Individual logs shall be kept on behalf of all divers. Individual and master logs shall be reconciled on a dive-by-dive basis.

12. A functional underwater diver recall system shall be made available, tested and demonstrated on site prior to dive operations.

13. All dive equipment shall be inspected prior to each dive.

14. The employer shall have standby breathing equipment and safety diver(s) immediately available underwater when the possibility of trapped divers exists.

15. Each diver shall have a functional depth gauge, an underwater time-keeping device, an alternate air supply, and a pressure gauge for monitoring SCUBA tank
pressure. Each diver shall also have the capability of achieving and maintaining positive buoyancy.

16. Diving tanks, when transported to and from location and when not in use, will be secured in such a manner as to prevent them from rolling or allowing the valves to be struck by other objects. When not in use, diving tanks shall be stored in the shade.

17. All dive team members shall be trained and current in cardiopulmonary resuscitation (CPR), diver rescue techniques, and diving-related first aid.

18. All dive team members must have passed a current (within the preceding twelve months) physical examination, have been declared medically fit to engage in diving operations, and be approved for the dive by the DOC.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #8

GUIDELINES FOR TRADITIONAL CAMERA CARS

Also see: Addendum A – Process Trailers/Towed Vehicles
Addendum B – Camera/Crane Boom Vehicles
Addendum C – Power Line Distance Requirements

A Traditional Camera Car (“camera car”) includes any self propelled vehicle specifically engineered for the mounting and manning of cameras and other equipment for the primary purpose of filming from a stationary or moving vehicle. Excluded from these guidelines are specialty tracking vehicles, including but not limited to, motorized process vehicles, and powered camera vehicles (such as ATV, golf carts, snowmobiles, rally cars, camera bikes, side cars and other like vehicles). The addition of a process trailer/towed vehicle to a camera car shall make that vehicle also subject to the provisions of Addendum A of this safety bulletin. The addition of any manned or unmanned camera boom/crane or arm to a camera car shall make that vehicle also subject to the provisions of Addendum B of this safety bulletin. The addition of anything extending beyond the camera car shall make that vehicle also subject to the provisions of Addendum C of this safety bulletin.

NOTE (1): The driver/operator has the authority to suspend operation of the vehicle for any reason that he or she deems to be unsafe.

CONSIDERATIONS FOR USING A TRADITIONAL CAMERA CAR/PROCESS TRAILER (SEE ALSO ADDENDUM A):

1. When the action of the performer interferes with their ability to drive.
2. Impaired vision – when the driver's (performer's) vision will be substantially impaired by:
   (a) Dust
   (b) Spray (when driving through water, mud, etc.)
   (c) Blinding lights
   (d) Restrictive covering over the windshield
   (e) Smoke
   (f) Any other conditions which will substantially restrict the driver's normal vision.
3. The speed of the vehicle varies from what is normally safe for the conditions of the driving surface.
4. When other conditions such as obstacles or difficulty of terrain will exist or off-road driving will occur.
5. When any aircraft, fixed-wing or helicopter is flown in close proximity to the vehicle creating a hazardous driving condition for the performer(s).

6. Whenever speed or close proximity of two (2) or more vehicles create conditions dangerous to the drivers, performers, passengers, film crew or vehicles.

The foregoing shall not apply to an on-camera driver qualified as a stunt performer under the Screen Actors Guild Codified Basic Agreement or when a performer has the special expertise to perform the sequence in a safe manner. (See Safety Bulletin #4, "Stunts.")

GUIDELINES PRIOR TO OPERATION:

1. A copy of this bulletin should be kept with the camera car at all times.

2. A camera car must be inspected before and after use, or at a minimum, on a daily basis. Inspection items include, but are not limited to: brakes, tires, steering, engine, drive train, vehicle's electrical system, towing equipment, and all safety equipment. Any items not fully functioning must be repaired by a qualified person before use.

3. All rigging of equipment, including any changes, is to be performed by qualified personnel in an area secured for the purpose of rigging, which is free of known hazards, including other vehicular traffic. The rigging must be discussed with the camera car driver prior to the use of the vehicle. The driver must inspect the vehicle after any rigging changes are made to ensure that they will not adversely affect the safe operation of the vehicle.

4. All personnel riding on the camera car must be provided a safe and secure place to ride to avoid the possibility of a fall hazard. Such safety precautions include, but are not limited to: railings, harnesses, helmets, etc. This may be accomplished either by a safety railing placed at the appropriate height for the layout of the camera car or by a properly secured safety harness.

5. Malfunctioning or broken equipment must be reported immediately, taken out of service, and replaced or repaired prior to use.

6. Maximum passenger allowances -- Operation of Traditional Camera Cars Transporting Production Personnel:

Section 1217 of Title 13 of the California Administrative Code mandates that no driver shall drive a vehicle transporting passengers in violation of the following provision:

"No more passengers shall be transported than the number whose weight, in addition to the weight of any property transported, can be carried without exceeding the manufacturer's maximum gross vehicle weight rating or the combined maximum rating of the tires supporting each axle."
The total weight shall never exceed the manufacturer's Gross Vehicle Weight Rating (G.V.W.R.). Generally, the maximum number of personnel allowed on camera cars should not exceed nine (9), including the driver. However, as vehicles may differ, the manufacturer’s guidelines must be followed at all times and in all cases.

Only those persons absolutely required to perform work during the rehearsals and the actual shot sequences shall be allowed on the camera car as determined by the driver/operator in consultation with the 1st A.D. and the Key Grip (if on set or location). To determine the number of onboard personnel, the following factors must be considered:

(a) Weather at the time of the intended shot;
(b) Surface to be used (e.g., concrete, asphalt, decomposed granite, compacted dirt, etc.);
(c) Surface condition (e.g., wet, oily, broken, icy, loose debris, washboard, etc.);
(d) Route configuration (e.g., straight, slightly curved, moderately curved, "S" curved; level or inclined, crown, etc.);
(e) Topography (e.g., flat, hilly, urban, countryside, mountainous, etc.);
(f) Speed of the vehicle;
(g) Visibility (e.g., trees, fog, smoke, lighting, structures, rigging, overhead obstruction, etc.);
(h) All overhead and side obstructions (e.g., power lines, tree limbs, overpasses, traffic signals, etc.);
(i) Shot sequence (e.g., following lone vehicle, stunt action with crossovers/head-on or near misses, high speed chase, proximity of other vehicles, background performers and/or property, etc.);
(j) Equipment rigging (e.g., multiple cameras, camera lights, etc.); and
(k) Escape routes and contingency plans.

**NOTE (2):** The performance, operation and capacity of the camera car will vary when all factors are taken into consideration. The camera car driver has the authority to make the final determination regarding the operation of the camera car.
GUIDELINES WHEN OPERATING THE CAMERA CAR:

1. All items placed on the camera car are to be properly secured. Extra equipment, which is not used for the shot in progress, should be placed in a follow vehicle.

2. A shot specific safety meeting should be held involving all personnel riding on the camera car or in close proximity (e.g., stunt personnel or background performers, etc.). This meeting should include a “walk-through” or “dry-run.” An understanding of the intended action, possible changes due to hazards, and authority to abort, including signals to be used, should be made clear. **If for any reason there is a change in the choreography of the camera car, other picture vehicle(s) in the shot, or personnel involved in the shot, a safety meeting must be held with all personnel involved to ensure everyone understands the changes and is in agreement with those changes.**

3. The driver of the camera car must alert personnel of the car’s impending movement by making two (2) short “taps” of the car’s horn or by using an on-board P.A. system.

4. Personnel are not allowed to walk between the camera car and any vehicle that it is towing while the camera car’s engine is running.

5. No personnel are allowed on the tow bar while the camera car is in motion.

6. Personnel are not allowed to get on or off the camera car while it is in motion. If the engine of the camera car is running and the vehicle is stopped, personnel should not enter or exit the vehicle unless instructed to do so by the driver or 1st A.D.

7. Personnel riding on the camera car should protect themselves from changes in speed or direction by:

   (a) Remaining seated at all times while the car is moving.

   (b) Placing both feet on the floor, or on a foot rest.

   (c) Firmly gripping the grab rail (safety railing).

   (d) Riding only in a protected, safe and secure area on the camera car (refer to item # 4 on page 2 of this bulletin).

   (e) Staying alert, expecting the unexpected.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #8

GUIDELINES FOR TRADITIONAL CAMERA CARS

ADDENDUM "A" - PROCESS TRAILER/TOWED VEHICLE

These guidelines apply to any towed vehicle or trailer specifically designed to carry personnel, equipment or other vehicles.

Process trailers are towed by a camera car or heavier equipment designed to carry or pull a load of the size required for the shot.

Any vehicle or camera platform towed by a camera car shall be considered to be part of the camera car and subject to all requirements outlined under "Guidelines for Traditional Camera Cars" of Bulletin #8.

Only essential persons required for the shot shall be on the towed vehicle, all other persons shall be on the camera car. Towing combinations does not increase the allowable persons outlined in item 6 and note (1) of the "Guidelines for Traditional Camera Cars" of Bulletin #8.

All equipment, including but not limited to specialized equipment such as camera dollies, boom arms, lighting fixtures, grip equipment or special effects equipment shall be secured to the vehicle or have a safety strap.
SAFETY BULLETIN #8

GUIDELINES FOR TRADITIONAL CAMERA CARS

ADDENDUM "B" - CAMERA BOOM VEHICLES

All camera boom vehicles shall be subject to all requirements outlined in Safety Bulletin #8, "Guidelines for Traditional Camera Cars."

The speed of the camera boom vehicle shall never exceed the safe operating speed set forth by the individual manufacturer or which may endanger the safe handling of the vehicle or safe operation of the boom arm as determined by the driver/operator.

Any person riding the boom arm shall wear an approved seat belt at all times.

Always rehearse shots under controlled conditions to ascertain safety in movement not only of the vehicle but the boom arm as well.

Camera personnel shall only mount and dismount when given permission by the operator in control of the camera arm. Arm balance must always be maintained.

Always use wheel chocks to prevent crane movement on a sloped surface. Ratchet lock brakes for added temporary security. Never trust hydraulic brakes for permanent hold.

Maximum payload on boom arm nose should never be more than can be balanced by the counter weight system supplied with the crane.

Payloads must be decreased in proportion to length of extensions.

On any extension configuration, check with the manufacturer or qualified operator for allowable load.

The camera boom vehicle and boom arm shall be checked before and after use by a qualified experienced driver/operator, and that operator must be present during any use of the vehicle or boom arm. The driver/operator shall have the authority to make any adjustments that may affect the safe operation of the vehicle and/or boom arm.

When a boom arm is being used, special consideration must be given to Sections 6 (a) and (b) of "Guidelines for Traditional Camera Cars of Bulletin #8."
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #8

GUIDELINES FOR TRADITIONAL CAMERA CARS

"ADDENDUM C" – POWER LINE DISTANCE REQUIREMENTS

AVOID POWER LINES. This includes, but is not limited to, the placement of equipment such as ladders, scaffold, booms, forklifts, aerial lifts, sets, cranes or other rigging.

At a minimum, when working in California follow California Code of Regulations, Title 8, Section 2946, and Tables 1 and/or 2 below. Please note the difference of activities allowed in the two tables.

Table 1 - California

General Clearances Required from Energized Overhead High-Voltage Conductors
The operation, erection, handling or transportation of tools, machinery, materials, structures, scaffolds, or any other activity where any parts of the above or any part of an employee’s body will come closer than the minimum clearances from energized overhead lines as set forth in Table 1 shall be prohibited.

<table>
<thead>
<tr>
<th>Nominal Voltage (Phase to Phase)</th>
<th>Minimum Required Clearance (Feet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>600........................................50,000</td>
<td>6</td>
</tr>
<tr>
<td>over 50,000................................345,000</td>
<td>10</td>
</tr>
<tr>
<td>over 345,000.............................750,000</td>
<td>16</td>
</tr>
<tr>
<td>over 750,000..............................1,000,000</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 2 - California

Boom-type Lifting or Hoisting Equipment Clearances Required from Energized Overhead High-Voltage Lines
Boom-type lifting or hoisting equipment: The erection, operation, or dismantling of any boom-type lifting or hoisting equipment, or any part thereof, closer than the minimum clearances from energized overhead high-voltage lines set forth in Table 2 shall be prohibited.

<table>
<thead>
<tr>
<th>Nominal Voltage (Phase to Phase)</th>
<th>Minimum Required Clearance (Feet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>600........................................50,000</td>
<td>10</td>
</tr>
<tr>
<td>over 50,000..............................75,000</td>
<td>11</td>
</tr>
<tr>
<td>over 75,000..............................125,000</td>
<td>13</td>
</tr>
<tr>
<td>over 125,000.............................175,000</td>
<td>15</td>
</tr>
<tr>
<td>over 175,000.............................250,000</td>
<td>17</td>
</tr>
<tr>
<td>over 250,000..............................370,000</td>
<td>21</td>
</tr>
<tr>
<td>over 370,000.............................550,000</td>
<td>27</td>
</tr>
<tr>
<td>over 550,000..............................1,000,000</td>
<td>42</td>
</tr>
</tbody>
</table>
When working outside of California in the United States, follow the Code of Federal Regulations, Title 29, Part 1910, Section 333, and follow Table 3 below, unless the state in which you are working has separate standards, which can be accessed on the state’s OSHA website. Production should always consult the proper authority (federal and/or state) to ensure compliance with applicable laws and regulations for the jurisdiction in which they are working.

**Table 3 – Federal**

**Federal Clearances Required When Working On or Near Exposed Energized Parts**

When an unqualified person is working in an elevated position near overhead lines, the location shall be such that the person and the longest conductive object he or she may contact cannot come closer to any unguarded, energized overhead line than the following distances:

<table>
<thead>
<tr>
<th>Nominal Voltage (Phase to Phase)</th>
<th>Minimum Required Clearance (Feet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>50,000 or below</td>
<td>10</td>
</tr>
<tr>
<td>over 50,000</td>
<td>10 feet plus 4 inches for every 10,000 volts over 50,000 volts</td>
</tr>
</tbody>
</table>

Your employer may choose to set greater clearance requirements than listed above. If there are questions or concerns, consult with your studio safety representative for more information.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #9

SAFETY GUIDELINES FOR MULTIPLE DRESSING ROOM UNITS

1. The driver/operator plays an important role in maintaining a high degree of safety while these units are in use and is expected to meet high standards of competency. A qualified person should be present while such units are in operation.

2. Generator exhausts shall be elevated a minimum of three feet (3’) above the floor level and vented to the outside at all times.

3. Skirts or other downward projections encircling the unit shall not be closer than one foot (1’) from the ground.

4. All portable electric heaters shall be equipped with safety tip-over switches. Such heaters may be installed only on a temporary basis when extreme cold weather prevails or when the permanently installed heater malfunctions.

5. A single hand rail or grab bar shall be required where the floor is over three feet (3’) high.

6. Before fueling vehicle and/or generator, the same shall be shut down. Particular caution shall be exercised when priming a carburetor. Fueling shall be done in a safe manner consistent with all state and local laws.

7. No antifreeze shall be added to the fresh water tanks.

8. All steps shall be stable and constructed securely. Apple and/or orange crates shall not be used as steps.
SAFETY BULLETIN #10

GUIDELINES REGARDING THE USE OF ARTIFICIALLY CREATED ATMOSPHERIC FOG & HAZE

Artificial fog and haze are commonly generated using a machine or generator, which releases a chemical solution as an airborne aerosol to create various atmospheric effects during filming/performing. This bulletin does not address combustion-based smoke effects, such as free burning wood products, diesel fuels, etc.

There are no known long-term effects from exposure to artificial fog or haze. However, it is important to realize that every individual is different and temporary reactions to artificial fog or haze may range from having no effects to:

- Irritation to the eyes
- Dry throat
- Minor respiratory irritation

Control Measures

The Production should implement one or more of the following:

- Limit cast and crew exposure, in both amount and duration, to artificial fog or haze.
  - Keep the area clear of non-essential personnel.
  - Use additional control measures at worksites where workers are exposed to extended durations of artificial fog or haze.
- Ventilate or exhaust interior sets or stages at appropriate intervals.
- Provide breaks to all personnel and animals at appropriate intervals.
- Protection from the cold and asphyxiation risks in low-lying areas when cryogenic liquids or gases are used.
- The Production may monitor airborne levels to ensure they do not exceed Permissible Exposure Limits (PELs).
- Utilize qualified technicians to generate artificial fog or haze.
- Technicians will follow the manufacturer’s guidelines in the use and cleaning of equipment and use only fluids and gasses specified by the manufacturer.

Communications

When fog or haze effects are scheduled to be used, the Production should notify all personnel in advance. Regular communications with cast and crew, including background, should also occur to discuss operations and precautions associated with the use of artificial fog or haze.
The following methods may be used to notify the cast and crew when artificial fog or haze will be used:

- Notification on the Call Sheet
- Safety Data Sheets (SDSs)
  - Should be available at the worksite
  - A supervisor or another member of department leadership will help to locate a copy of the SDS.
- Safety Meetings

A safety meeting should be held by the First Assistant Director, and may include the Special Effects Coordinator or qualified technicians, and should address, but not be limited to, the following topics:

- When and where atmospheric effects will be used.
- Ways to limit one’s exposure to artificial fog or haze, and options to obtain adequate fresh air.
- Availability and use of respiratory protection if airborne levels are expected to exceed PELs.
- How to seek medical care
- Where to find the SDS

**Individuals with Sensitivities**

The elderly, children, and people with respiratory conditions or other ailments may have a higher sensitivity to artificial fog or haze. These persons should inform the Production of their sensitivity.

When there is an infant present at a Production using artificial fog or haze, steps should be taken to prevent the infant from being exposed. Please consult Safety Bulletin #33, “Special Safety Considerations When Employing Infant Actors (Fifteen Days to Six Months Old)

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For further information on how to protect workers from overexposure to airborne chemicals generated when using artificial fog or haze, please refer to “Addendum A” the “Atmospheric Fog & Haze – Technical Awareness Sheet”.

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Revised: June 28, 2019

SAFETY BULLETINS ARE RECOMMENDED GUIDELINES ONLY; CONSULT ALL APPLICABLE RULES AND REGULATIONS

SAFETY BULLETINS MAY BE VIEWED OR DOWNLOADED FROM THE WEBSITE WWW.CSATF.ORG

C:\Documents and Setting\Dhoward\Local Settings\Temporary Internet Files\OLK45\bty\Ball #10 ARTIFICIAL SMOKE.doc
SAFETY BULLETIN #10

GUIDELINES REGARDING THE USE OF ARTIFICIALLY CREATED ATMOSPHERIC FOG & HAZE

"ADDENDUM A"

ATMOSPHERIC FOG & HAZE – TECHNICAL AWARENESS SHEET

INTRODUCTION

This document is intended to give recommendations to protect workers from overexposure to artificial fog and haze (e.g. theatrical haze, fogs, mists, etc.). Artificial fog and haze are commonly generated using a machine or generator, which releases a chemical solution as an airborne aerosol to create various atmospheric effects during filming/performing.

DEFINITIONS

- Permissible Exposure Limit (PEL) – The maximum amount or concentration of a chemical that a worker may be exposed to under OSHA regulations.
- Time-Weighted Average (TWA) – The average exposure to a contaminant over a given period of time, typically 8-hours.
- Short Term Exposure Limit (STEL) – The maximum exposure level averaged over a short-term, generally 15 minutes.
- Peak – The maximum amount of safe exposure to a substance.

CHEMICAL PRODUCT GUIDELINES AND REGULATIONS

Various chemical solutions and mixtures are used to generate artificial fog and haze. Some artificial fog or haze components have PELs regulated by Fed/OSHA and/or Cal/OSHA, while others are regulated as simple asphyxiants.

Products containing the following chemicals/substances should not be used for atmospheric effects due to their possible health effects:

- Known human carcinogens, including tobacco smoke (except when required to film a scene where such smoke results from an actor smoking tobacco);
- Fumed and hydrolyzed chlorides;
- Ethylene glycol and diethylene glycol;
- Aliphatic and aromatic hydrocarbons including petroleum distillates;
- Hexachloroethane and cyclohexylamine; and
- Butylene glycol 1,4.
The following substances may be used:

- Propylene glycol, butylene glycol (1,2 & 1,3), polyethylene glycol, triethylene glycol, and dipropylene glycol;
- Glycerin products;
  - Caution: Glycerin and the listed glycol products should not be heated beyond the minimum temperature necessary to aerosolize the fluid. In no event should glycerin or glycol be heated above 700 degrees Fahrenheit.
- Mineral oils (highly refined only); and
- Cryogenic liquids and gases (e.g., carbon dioxide [dry-ice], liquid nitrogen) may be used, but care must be exercised to avoid depleting oxygen levels, especially in confined or low-lying areas. When used, adequate fresh air should be supplied to avoid creating a hazardous atmosphere that may result in asphyxiation. Careless handling of liquid nitrogen may result in cold burns. Use caution to avoid the adverse effects of cryogenic materials on exposed persons.
  - When using asphyxiants, including cryogenic liquids and steam, in confined spaces, monitor the oxygen level. Oxygen levels should stay between 19.5% and 22%.*
*Occupational Safety and Health Administration – 19.12(a)(3)

Airborne Permissible Exposure Limits, as specified in the table below, should not be exceeded unless control measures are in place.

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>Fed OSHA 8-hour Time Weighted Average (mg/m³)</th>
<th>Short Term Exposure Limit (STEL) (mg/m³)</th>
<th>Peak (mg/m³)‡</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glycerin Mist (total dust)</td>
<td>15*</td>
<td>-</td>
<td>50</td>
</tr>
<tr>
<td>Glycerin Mist (respirable fraction)</td>
<td>5</td>
<td>-</td>
<td>50</td>
</tr>
<tr>
<td>Glycol</td>
<td>10**</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>Mineral Oil</td>
<td>5</td>
<td>10†</td>
<td>25</td>
</tr>
</tbody>
</table>

*Cal OSHA PEL at 10 mg/m³
**Glycol PEL as set by OSHA Standards for particulates not otherwise regulated
†Mineral Oil STEL set by The National Institute for Occupational Safety and Health
‡ Peak Exposure Limits set by ANSI Standard E1.5

Refer to Fed/OSHA and Cal/OSHA Regulations for further information and/or requirements.

**CONTROL MEASURES**

The following control measures should be performed or implemented when using artificial fog or haze:

- Eliminate the need for artificial fog or haze whenever possible.
- Limit the cast and crew exposure to artificial fog or haze. Keep the area clear of non-essential personnel.
- Use the minimum concentration necessary to achieve the desired effect.
- Ventilate or exhaust interior sets or stages at appropriate intervals.
- Provide breaks away from the set or stage to personnel and animals at appropriate intervals.
• Attach Industry Wide Labor-Management Safety Committee Safety Bulletin #10 "Guidelines Regarding the Use of Artificially Created Atmospheric Fog & Haze" to the call sheet whenever artificial fog or haze is scheduled to be used that day.

• The Production may monitor airborne levels to ensure that they do not exceed Permissible Exposure Limits.

• If airborne levels are anticipated to exceed PELs, appropriate respiratory protection must be provided. Contact your studio safety representative for guidance.

• Ensure that Safety Data Sheets (SDSs) are made readily available.

• If an infant is present on a Production, take the appropriate steps to prevent that infant from being exposed to artificial fog or haze.
  o Consult Safety Bulletin #33, “Special Safety Considerations When Employing Infant Actors (Fifteen Days to Six Months Old).”

• Ensure that qualified technicians are utilized to generate artificial fog or haze.

• Technicians should follow manufacturer’s guidelines for the use and cleaning of equipment and only use fluids and gasses specified by the manufacturer.

**MEASURING AIRBORNE CONCENTRATIONS**

Airborne concentrations can be measured using a variety of instruments and by following recognized monitoring methods:

• Various direct-reading instruments that measure airborne aerosol are available for rent or purchase.

• Qualitative and quantitative testing should be conducted by or under the direction of an individual who is knowledgeable about the testing process. A correction factor, which varies with the reading instrument used, the type of fluid used, and the type of machine, must be applied. An industrial hygienist or qualified person can be contacted to discuss measuring airborne concentrations including correction factors and testing.

• If airborne monitoring has not been conducted, then ensure that exposure estimates (based on previous monitoring reports, available literature, or professional health and safety advice) are available.

**EXTENDED EXPOSURE**

Consider extended work shifts and the consequences of working more than 8 hours per shift, as it relates to time-weighted average (TWA). As exposure time increases, the Permissible Exposure Limit decreases.

Adjust exposure limits for extended work shifts (longer than 8-hours), as follows. Decrease the noted 8-hour TWA PEL by a factor of (8/extended shift length):

• 10 hour adjusted TWA = (8/10) * 10 mg/m3 = 8.0 mg/m3
• 12 hour adjusted TWA = (8/12) * 10 mg/m3 = 6.7 mg/m3
• 14 hour adjusted TWA = (8/14) * 10 mg/m3 = 5.7 mg/m3

For questions on artificial fog or haze, please contact your studio safety representative. Please refer to the Studio Safety Hotlines document for guidance on how to contact the appropriate safety representative.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #11

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

(Also refer to Safety Bulletin #11, "Addendum A" - External Load Guidelines)

Fixed wing aircraft (i.e., aircraft, gliders, ultra lights) flying may be adversely affected by changing natural conditions such as wind, temperature and time of day. Manmade conditions such as weight, externally mounted equipment and the discharge of pyrotechnics and/or smoke can also affect the pilots ability to fly safely. Special precautions should be taken to ensure safety when working around aircraft that are operating in close proximity to camera, cast and crew, including taxiing, take off and landing.

1. **All Aerial Coordinators and/or Pilots in Command** shall possess a current FAA approved Motion Picture and Television Operations Manual and accompanying Waiver.

   The **Waiver** is specific to those Federal Aviation Regulations specified in the approved manual. Additionally, a copy of the **FAA required Plan of Activity** and approved **Motion Picture and Television Operations Manual** will be available to the Production Company prior to all fixed-wing operations.

2. **The Pilot in Command** is at all times the final authority over his/her airplane and shall be in command over his/her flight operations and/or related activities.

3. Communications: The **Aerial Coordinator and/or Pilot in Command** will coordinate with the designated production representative and implement a plan for communications between the participants in the air and on the ground.

   The plan will incorporate the following:

   a) Designated ground contact personnel.
   b) Air to ground radios, VHF or FM.
   c) Assignment of discreet frequencies (channels).
   d) Visual signals (flags, specified hand signals, light or flare) shall be used to halt filming in the event of lost communications or inability to utilize radios.
   e) Abort signals, audible and visual to halt filming in the event of unforeseen circumstances or safety hazards.
4. **Necessary Crew and Persons Authorized**

Flight operations closer than 500 feet to persons will include only those persons consenting to be in close proximity to the aircraft and who are directly involved and necessary for the filming.

The **Aerial Coordinator and/or Pilot in Command** and the designated production and security personnel will maintain an area perimeter to insure that no authorized persons are allowed within 500 feet of the flight operations.

5. A preplanned stunt or special effect sequence will not be changed in any way without the authorization of the **Aerial Coordinator and/or Pilot in Command**.

6. At the start of each day’s filming the **Aerial Coordinator and/or Pilot in Command** and the designated production representative will conduct a briefing/Safety Meeting for the production staff of those persons necessary for filming, including emergency, safety and security personnel.

**Note:** A subsequent briefing/Safety Meeting may also be required as necessary for an intended action.

Both meetings shall include the following:

a) Pertinent items and the special provisions of the Aerial Coordinator and/or Pilot in Command(s) Motion Picture and Television Operations Manual and accompanying Waiver along with any additional provisions issued by the local FAA Flight Standards District Office.

b) Possible risk to personnel that are involved.

c) Safeguards to personnel and equipment.

d) Communications.

e) Emergency procedures.

f) Location of boundaries.

g) Local governmental limitations or restrictions, if any.

7. The **Aerial Coordinator and/or Pilot in Command** shall designate one person as the Ground safety contact with no other responsibilities.

8. If there is a question as to safety of any aerial filming sequence involving low, over-the-camera shots, a briefing/Safety Meeting shall be held between the **Aerial Coordinator and/or Pilot in Command** and concerned persons as to whether the use of a locked-off camera is necessary.
9. Aircraft engines shall not be started and the aircraft shall not be taxied in spectator, cast or crew areas unless appropriate measures are taken to preclude creating a hazard to spectators, cast or crew.

10. Cast, crew and equipment shall be protected from debris thrown back by airplanes taxiing out or taking off.

11. If an aircraft is being filmed with the engine running, adequate safety precautions shall be taken in connection with activity in front of the propeller, which includes designated ground personnel.

12. No smoking is permitted within one hundred feet (100’) of the aircraft or fuel support truck.

13. Aircraft structures can be damaged easily while on the ground. Never push, handle, sit on or in, or lay any objects of any kind on an aircraft without the pilot's permission.

14. If a foreign object falls into or against an aircraft, report it immediately to the Aerial Coordinator and/or Pilot in Command.

15. Each end of an operational runway or landing area should be cleared during take-off and landing and appropriate safety precautions should be taken as to the placement of camera equipment when filming the take-off or landing.

16. **Low level acrobatic maneuvers** shall be conducted in a direction, which will most nearly parallel the boundaries of the designated crew and equipment area or in a direction away from such areas.

17. When working on location or utilizing Department of Defense aircraft, local agencies, regional police, fire, or park department regulations or military guidelines may vary from this bulletin. The more stringent guidelines will always be in effect. Additionally permits may be required for landing or refueling operations.

18. The production company must notify all cast and crew members and the front of the studio call sheet shall contain a statement to the effect that:

   "An aircraft is being used and will be flown in close proximity to crew and equipment. Anyone objecting will notify the production manager or 1st AD prior to any filming."
SAFETY BULLETIN #11

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

"ADDENDUM A" - EXTERNAL LOAD GUIDELINES

(FOR ESSENTIAL PERSONNEL OR EQUIPMENT TO FILM OR BE FILMED WHILE ON THE EXTERIOR OF, ENTERING, OR EXITING AN AIRPLANE IN FLIGHT)

1. An Airplane External Load is equipment or essential personnel that may be required outside the airplane in flight, including wing walkers, parachutists, cameramen, stunt persons, etc.

   Stunt persons are often suspended from landing gear struts, wing struts, trapeze devices, bungee cords or cables and perform various types of air to air transfers, air to ground transfers and air to surface vehicles transfers.

   Safe completion of these traditional motion picture activities require the complete understanding and coordination of all parties involved, i.e., the Aerial Coordinator and/or Pilot in Command, the Designated Production Representative, Stunt Persons, Stunt Riggers, Airplane Riggers, Special Effects and Grip Riggers and essential ground crew.

2. The Pilot in Command is at all times the final authority over his/her airplane and shall be in command over his/hers flight operations and/or related activities.

   The Pilot in Command and/or Aerial Coordinator shall have the authority to abort any flight operation in the interest of safety.

3. Risk Management

   Participants will conduct a thorough evaluation of the operations to be conducted and the potential risk to essential personnel, if any.

4. Personnel Involved

   Aerial Coordinator and/or Pilot in Command, essential personnel to be flown, airplane rigging, safety and production personnel.

5. Briefing

   Briefings will be conducted by the Aerial Coordinator and/or Pilot in Command, specific to the scheduled airplane external load operations and in compliance with the approved Motion Picture Operations Manual, briefing provisions.
6. **Communication**

Communication must exist at all times between the Pilot in Command and the essential personnel being flown. This can be accomplished through the use of radios, intercoms or pre-briefed hand signals.

Additionally, in the event of lost communications, the pilot must be able to maintain visual contact with the stunt person or cameraman. If visual contact cannot be maintained, then a third party, who can maintain visual contact, will be used. This person may be onboard the aircraft, on the ground, or in a chase aircraft.

7. **Attaching Methods and Devices**

All personnel must be attached to the aircraft while in flight, unless those persons are performing an essential function outside the aircraft requiring them to depart the aircraft in flight, e.g. parachuting or transfers.

Seat belts, cables and safety lines will be attached to existing aircraft hard points, seat belt attach points, cargo tie down points, or other suitable airframe locations.

Attaching devices, cables, carabiners, braided nylon climbing rope, nylon straps, steel clevises, body harnesses, etc. are normally provided by the motion picture special effects and stunt personnel.

All of the above attaching devices have load ratings established by the manufacturer in compliance with various industry and government specifications and established Motion Picture Safety Guidelines.

**NOTE: A person will never be attached to a load release device.**

8. **Parachutes**

If parachutes are to be utilized, they must be of an FAA approved type, must have been packed and certified within the preceding 120 days.

While wearing a parachute the stunt person must not be attached to the aircraft except during takeoff and landing.

An accidental parachute opening while attached to the airplane could have serious negative effect on the aircraft and parachutist.
9. **Weight and Balance**

Due to the nature of airplane external loads involving persons or equipment, the longitudinal C.G. (center of gravity) considerations are nominal and can be easily calculated using the manufacturers’ weight and balance data.

Conversely, the majority of airplane external loads involving persons and/or equipment are more likely to affect the lateral weight and balance.

Airplane manufacturers normally do not provide lateral C.G. charts or limits.

*Therefore, it is essential to determine what effect a wing walker or other essential personnel exterior to the airplane will have on the lateral C.G., prior to attaching them to a specific location.*

This can be accomplished through consultation with pilots having previous experience with similar aircraft and configuration or through a flight evaluation.

10. **Pilots Check List**

A. **Aircraft**

1. Load-bearing capacity and method of securing of all attaching devices related to the external load.
2. Verification of load bearing capacity and anticipated loads on the airframe attachment points to be utilized.
3. Accomplish Weight and Balance of the external load, including if necessary, the possible release or departure of the external load.

B. **Personnel**

1. Verify that only essential personnel are onboard the aircraft.
2. Confirm essential personnel specific duties and responsibilities.
3. Communications check, audio and hand.
4. Review emergency procedures specific to the external load operation with all essential personnel.
5. Review potential risk, if any, with the essential personnel.
6. No essential personnel may participate in airplane external load operations unless they have read, understood and agreed to comply with the conditions of the Waiver Holders, Certificate of Waiver and its special provisions, if any.
19. 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 1,000 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.

**A COPY OF THIS BULLETIN SHALL BE ATTACHED TO THE CALL SHEET ON DAYS THE AIRCRAFT IS BEING UTILIZED**
SAFETY BULLETIN #12

GUIDELINES FOR THE USE OF EXOTIC VENOMOUS REPTILES

1. The Producer shall notify a nearby medical facility, one day prior to use, that a live venomous reptile is to be used in close proximity to personnel, and insure that proper anti-venom is available.

2. Only personnel essential to the scene will be allowed within a fifty foot (50') perimeter of the reptile.

3. A representative of the American Humane Association shall be notified of the use of the venomous reptile.

4. The snake handler in charge must have a "Prohibited Species Permit" from the State of California Wildlife Protection Department with him/her to be shown if necessary.

5. Proper protection (i.e., barriers, gloves, adequate leg guards) for cast and crew who have to work closely with the reptile shall be provided.

6. A stand-by vehicle with driver shall be available to transport in case of an accident while the reptile is out of its cage.

NOTE: A snake should be milked the same day to remove most of the venom. Carbon Dioxide (CO₂) bottles should be on hand. The snake handler should have a snake pincer.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #13

GASOLINE OPERATED EQUIPMENT

As a reminder, the following information was disseminated to the Industry in 1974:

Internal combustion engine driven equipment shall be operated inside of buildings or enclosed structures only when such operation does not result in harmful exposure to concentrations of dangerous gas or fumes in excess of threshold limit values except as permitted by Cal/OSHA General Industry Safety Orders Sec. 5146.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #14

PARACHUTING AND SKYDIVING

The following information pertains ONLY to Federal Aviation Administration (FAA) regulated activities.

It DOES NOT pertain to non-FAA activities such as “Base Jumping” or “Parasailing.”

This bulletin identifies safety guidelines that should be considered when filming parachuting or skydiving sequences. In all parachuting and skydiving jumps, personnel must follow all federal, state, and local rules, laws, and regulations pertaining to parachuting and skydiving. Should any of the following guidelines conflict with federal, state, or local rules, laws, or regulations, personnel must follow the rules, laws, or regulations.

All productions that require a parachutist or skydiver must include the participation of a Parachuting Coordinator, who possesses a United States Parachute Association (USPA) Professional Exhibition Rating. Otherwise, the Parachuting Coordinator must provide evidence of the necessary experience, knowledge, and skill required to attain a USPA Professional Exhibition Rating before rendering services on a production.

1. The Parachuting Coordinator is responsible for all parachuting and skydiving activities. The Parachuting Coordinator should be consulted if there are any “unusual” activities or hazards related to the filming of the parachuting or skydiving sequence. Unusual jumps include those involving non-standard landing areas, wardrobe, prosthetics, wigs, lenses, props, helmet cameras, or other equipment which is not typically worn by a parachutist or skydiver. The circumstances surrounding any unusual jump should be presented to the Parachuting Coordinator in sufficient time before any jump so that he or she may evaluate the effects, if any, on the execution of the jump.

2. The Parachuting Coordinator and the parachutist performing the jump should agree that in planning the jump they are satisfied that they have addressed all possible safety issues. They should articulate to the productions designated representative how they have reached that conclusion.

3. The jumper should have sufficient experience with the type of canopy that he or she will use.
4. The Parachuting Coordinator and/or each individual parachutist must have authority over his or her jump, including the authority to abort a jump. Abort signals should be specified before starting the jump.

5. The Parachuting Coordinator should designate a qualified person as a Ground Safety Contact, who should not have other responsibilities during the filming of the sequence that could interfere with his or her duties as the Ground Safety Contact.

6. The Parachuting Coordinator, together with the Ground Safety Contact and any other designated production representative, should implement a plan for communications between the participants in the air and on the ground. This plan should incorporate the following equipment and actions to the fullest extent possible:
   a. Air to ground radios (VHF or FM) and any other effective means of communication.
   b. Assignment of discreet radio frequencies (channels).
   c. Visual signals (e.g., flags, specified hand signals, panels, lights or flares) to be used to, among other things, halt filming in the event of lost communications or inability to utilize radios.
   d. Abort signals (audible or visual) to be used to halt filming in the event of unforeseen circumstances or safety hazards.

7. A pre-planned stunt sequence involving parachuting or skydiving should not be changed without the authorization of the Parachuting Coordinator. If the parachuting sequence involves special effects, the Special Effects Coordinator should also be consulted and both should agree on the proposed change(s). No changes should be made to a pre-planned stunt sequence once the stunt performers have departed the briefing area.

8. Landings in public places must be restricted from the public. The Parachuting Coordinator should determine whether security personnel are necessary to exclude non-essential crew and non-participating spectators from the landing area.

9. All flights and jumps must be conducted in accordance with Federal Aviation Regulations, Part 105, except variances that are outlined in a current FAA approved Motion Picture & Television Operations Manual and accompanying Waiver.
10. The Parachuting Coordinator should determine whether the visibility, cloud ceiling height, and velocity of wind (as they apply to the particular situation) are safe for a jump and should take into consideration the landing area size, canopy type, number of jumpers and the planned stunt. In all circumstances, FAA rules regarding visibility and cloud clearance must be followed.

11. Before each jump is performed, the Parachuting Coordinator should brief all persons involved with the on-site production and filming of the jump. He or she may include a “walk-thru,” simulation or “dry run” on the ground.

12. The Parachuting Coordinator and jumpers should have the opportunity to inspect all landing sites before the jump during daylight hours, and again at night if a night landing is required. Jumps near or into potentially hazardous landing areas, (water, power lines, etc.) as determined by the Parachuting Coordinator, should be considered carefully.

13. Before jump sequences, the Parachuting Coordinator or the designated production representative will conduct a SAFETY MEETING for the production staff and those persons necessary for filming, including emergency, safety and security personnel. Additional SAFETY MEETINGS may be required as necessary for intended action sequences or scenes.

SAFETY MEETINGS may include discussion of the following:

a. Pertinent jumping sequence, timing, landing zone, special considerations of the Parachuting Coordinator, or aerial coordinator, such as review of the Motion Picture and Television Operations Manual and accompanying Waiver, or any mandates by the local FAA Flight Standards District Office.

b. Possible risk to personnel who are involved.

c. Safeguards to personnel and equipment.

d. Communication plan, including agreed upon visual and abort signals.

e. Emergency procedures.

f. Location of boundaries.

g. Local governmental limitations or restrictions, if any.

14. All equipment, props, wardrobe, etc., must be made available to the Parachuting Coordinator and the parachutist involved in the jump for evaluation before the jump. The Parachuting Coordinator should be consulted prior to establishing placement of any equipment, props, wardrobe, etc., that will be used in the jump. When necessary, this equipment, props, wardrobe, must be made available for test jumping or other practice.
15. The Parachuting Coordinator may postpone or cancel the jump if at any time the safety of persons or property on the ground or in the air is in jeopardy, or if there is a contravention of the terms or conditions of any FAA Letter of Authorization, or any other applicable law, rule or regulation.

16. A jumper may jump only with a main parachute packed by a “certificated parachute rigger,” or the jumper.

17. All operations involving aircraft must conform to FAA regulations. All operations involving aircraft should also consider the Industry Wide Labor-Management Safety Committee Safety Bulletins #3 (Helicopters), #11 (Fixed-Wing Aircraft), and #29 (Hot Air Balloons).

18. All pilots involved in parachuting or skydiving sequences must be familiar and have experience with the dropping of jumpers. They should also be familiar with flights with the flight door removed, Federal Aviation Regulations, Part 105, and other applicable federal, state, and local laws, rules, and regulations. Before any jump, the pilot should know all ground signals and the agreed upon abort signal. He or she should be involved with rehearsals of aircraft exits, and should be familiar with any Letters of Authorization or waivers applicable to the jump. He or she should analyze the weight and balance of the aircraft with jumpers in exit position.

19. Adequate watercraft and flotation gear must be available when the possibility of a water landing exists. Jumpers should consider wearing an approved self-inflating personal flotation device when a jump involves the possibility of a water landing.

20. If the jump includes an intentional water landing, there should be one (1) boat per jumper with each containing an operator and safety personnel familiar with parachutes and water retrievals. The boat should be in the water with the engine running in sufficient time before jumpers exit the aircraft. Personal watercrafts are not recommended for retrieving jumpers with wet parachutes. All jumpers must wear an approved self-inflating personal flotation device when a jump involves a water landing.

21. If the parachuting sequence involves a freefall cinematographer, he or she should consult with the Parachuting Coordinator and both should agree on the “Plan of Activities”. Any freefall cinematographer should be experienced with the type of camera equipment which will be used in the filming of the jump.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #15

GUIDELINES FOR BOATING/WATERCRAFT SAFETY FOR FILM CREWS

These guidelines are intended to provide recommendations for safety on and around boats and other watercraft. Watercrafts may include, but are not limited to: ships, boats, personal watercraft and other floating vessels.

PRE-PRODUCTION

1. The production should designate a responsible person to be in charge of all production watercraft. The production also should determine whether the scope, action, or complexity of any boating sequence requires a Marine Coordinator.

2. The Marine Coordinator or responsible person shall pre-inspect the proposed water routes or paths of travel for underwater obstructions, i.e. cables, reefs, rocks, trees and pilings.

3. Each boat operator should have an effective means of communication.

4. To the extent practicable, cast and crew should be informed in advance that they will be working on or around watercraft. Cast and crew who cannot work in this environment should advise production management and/or their Department Head.

5. Cast or crew members susceptible to sea sickness should consult their physician in advance and should advise the set medic.

6. The responsible person or Marine Coordinator will establish a means by which to monitor and communicate weather and water conditions.

7. The production should be aware that bodies of water can have multiple authorities having jurisdiction with specific regulations related to watercraft activities. The production should identify these laws and regulations.

8. The production will establish work procedures to be followed while working on or around watercraft, including procedures for abandoning the watercraft; responding to fire, collision, and general alarms; and rescuing personnel. In establishing these procedures, the production should consider the manufacturer's operating and safety guidelines, and the scope, action, and complexity of the planned boating sequences.
9. The responsible person or Marine Coordinator will determine who will be assigned the responsibility for conducting a head count. A head count should be conducted when the amount of cast and crew, the size and design of the vessel, the intended operations aboard the vessel, or the environmental conditions make an immediate visual assessment of cast and crew impractical.

10. Each watercraft shall be equipped with all United States Coast Guard required safety equipment for the vessel type and size, including approved Personal Floatation Devices (PFD) for each person aboard the watercraft.

11. The responsible person or Marine Coordinator shall check the number, rating, and condition of all PFDs and, if required, rescue devices and safety equipment needed on board and dockside.

12. The responsible person or Marine Coordinator should determine the occupancy and weight limits for each watercraft. Only essential personnel and equipment should be on board.

13. The responsible person or Marine Coordinator will approve how equipment will be rigged and secured to the watercraft.

14. All shore power and portably supplied AC power shall be protected by Ground Fault Circuit Interrupters (“GFCI”).

15. The watercraft owner/operator should pre-approve generator use. Generators need to be secured, and exhaust properly vented. Generators also must be equipped with a charged and readily accessible fire extinguisher.

16. The responsible person or Marine Coordinator needs to approve all areas where fuel is stored and used.

PRIOR TO BOARDING

1. Safety Meetings – The First Assistant Director (1st A.D.), along with the responsible person or Marine Coordinator, shall conduct a safety meeting with all cast and crew. Safety meeting topics may include, but are not limited to: work procedures; emergency procedures; and known or potential hazards.

2. All persons should wear closed-toe, non-skid, rubber-soled shoes when working on watercraft.

3. Avoid clothing, jewelry or loose items that can get caught in machinery or rigging, or impede watercraft transfers.
4. Wear clothing appropriate to the anticipated environmental conditions, such as a brimmed hat, sunglasses, and long-sleeved shirt. Apply and reapply sunblock as needed.

5. A head count shall be taken when applicable, the Marine Coordinator or his/her designee shall conduct a head count as cast and crew board the vessel. A similar head count shall be conducted upon disembarking.

**BOARDING**

1. Stand clear of the watercraft and away from the dock edge during docking procedures. Do not attempt to board until the watercraft is secured to the dock and a member of the watercraft crew gives instructions and permission to board.

2. Never place arms, legs or any other part of the body between the watercraft and dock, between two watercrafts, or between the lines used to secure watercrafts.

3. When boarding, only the designated boarding area or device shall be used. Do not step over rails, gunwales (side of boat), or lifelines without permission.

4. Do not block access to the watercraft’s rigging, ladders, or emergency-access hatches. Stow gear and equipment in pre-approved areas only.

**ONCE ON BOARD**

1. When underway or anchored or docked in choppy water, keep one hand free at all times to hold onto the watercraft or railing.

2. PFDs and other floatation devices must be available for all cast/crew members. If you are instructed to put on a PFD, do so and be sure it is properly secured.

3. Only personnel designated by the responsible person or Marine Coordinator should operate the watercraft’s machinery, valves, switches, and other equipment.

4. No one should straddle the gunwale or sit with their legs dangling over the side of the watercraft, unless it is required for production or vehicle operation and the necessary safety precautions are in place.

5. Always ensure an emergency escape route is available, including while positioning and securing gear and equipment.

6. Do not throw any waste overboard.
7. The private quarters, engine room, and the wheelhouse/bridge are off limits to the cast and crew, unless approved.

8. Smoking and open flames are not allowed, unless specifically required for a scene and necessary safety precautions are in place.

9. Marine toilets may not be as efficient as those on land. Do not flush objects other than approved toilet tissue.

10. Cast and crew should be aware of sudden and drastic movement from moving parts, i.e. overhead booms, winches, additional rigging lines, etc., which may hit and injure an unsuspecting person.

11. Performers requested to operate watercraft on-camera should be provided appropriate training. When a performer is operating the watercraft, emergency procedures to reestablish operational control of the on-camera watercraft should be in place.

**SEA SICKNESS**

1. If you feel nauseous, do not go below the deck. Instead, stay on deck in the fresh air, look at the horizon line, and contact the set medic immediately.

2. Eat soda crackers or plain bread and drink soda water when sea-sickness symptoms are present.

3. Cast and crew who have taken sea sickness medicine should promptly advise the set medic.

**BOAT-TO-BOAT TRANSFERS**

1. Do not attempt to transfer until watercraft personnel have designated the transfer points and have given the command to transfer.

2. Stand clear of the transfer-craft, tie-up area until the transfer craft is secured to the watercraft.

3. Prior to transferring to another watercraft, allow watercraft personnel to assist in the transfer of gear and equipment. Use two hands to steady yourself when transferring to the other watercraft.
BOAT-TO-BEACH TRANSFERS

1. Because proper timing is essential for the watercraft operator to safely enter and exit from a beach, the watercraft operator will advise the cast and crew on boat-to-beach transfer procedures.

WHEN AT ANCHOR OR AT SEA

1. If you see someone fall into the water, yell, "MAN OVERBOARD," as loudly as possible and point in the direction of that person. DO NOT take your eyes off that person. Continue pointing until watercraft personnel take over.

2. Stay out of the water, unless you are part of a planned scene.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #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.

ALL USE, HANDLING, STORAGE AND TRANSPORTATION OF PYROTECHNIC MATERIALS SHALL BE IN COMPLIANCE WITH ALL APPLICABLE FEDERAL, STATE, AND LOCAL LAWS AND REGULATIONS.

Pre-Production/Planning

- When pyrotechnic materials are used on set, such use shall be under controlled conditions with due regard for the safety of all involved.

- The Production Company or Studio shall make sufficient advanced notification of the use of pyrotechnic materials to the appropriate departments (such as Special Effects, Stunts, Camera, Art, Construction, Hair, Make-up and Wardrobe), in order to safely plan pyrotechnic special effects. Any performer who may be involved in a pyrotechnic special effect shall be notified.

- Any required licenses and/or permits shall be obtained from proper Authorities Having Jurisdiction (AHJ) over pyrotechnic materials prior to using pyrotechnic special effects. Pyrotechnic Special Effects Operator(s) must hold valid State and Federal license(s), as applicable.

- Consideration of using remote control detonation devices should be discussed with Safety, Fire, Production, Stunts, and Special Effects prior to use.

- Prior to pyrotechnic special effects work, productions must develop emergency procedures and contingency plans, including identifying emergency fire suppression equipment and personnel needs. All equipment shall be checked to verify that it is in good operating condition. Individuals using this equipment must have proper training in its use and limitations.

- The need for personal protective equipment (PPE) should be identified during the planning stage.

- Special effects personnel must inform the Transportation Coordinator of what pyrotechnic materials will be transported. Vehicles must be properly placarded when
required by Federal or State law. All vehicles transporting pyrotechnic materials shall have an inventory of the materials being transported or stored readily available. Drivers must be qualified to transport pyrotechnic materials.

- Sets, equipment, props, wardrobe, make-up, wigs, hair supplies, etc. that will be in close proximity to planned pyrotechnic special effects must be prepared accordingly and/or should be made of flame retardant material. All sets, equipment, props, wardrobe, wigs, etc., must be made available in advance to the Pyrotechnic Special Effects Operator in charge for evaluation, to establish placement, and if necessary, for testing.

**Clothing and Personal Protective Equipment**

- Cast and crew in close proximity to planned effects should wear appropriate protective clothing. Depending on the hazards involved, this clothing should include appropriate closed-toe footwear, long pants, and a long-sleeved shirt made of 100% cotton or material which provides equal or greater protection.

- Cast and crew must be notified by the Pyrotechnic Special Effects Operator in charge when there is potential for exposures to pyrotechnics, such as fireball, debris, and shock wave. PPE must be provided as appropriate for the hazard(s) involved and considerations must be made for head, hand, eye, ear and respiratory protection. Depending on the hazards involved, the AHJ may require full fire turnout gear and Self Contained Breathing Apparatus (SCBA). These guidelines will also apply to performers when appropriate. All users must have proper training in the use and limitations of such PPE.

**Fire Protection**

- Pyrotechnic materials shall be kept a safe distance from open flames and other sources of ignition. Where required, such materials shall also be stored in approved, properly labeled containers.

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

- Sufficient fire suppression equipment (such as charged extinguishers and fire hoses) must be manned, ready for use and placed at an appropriate safe distance from the effect, during testing, rehearsal and filming.

- Designated personnel performing fire suppression activities during testing, rehearsal and filming must be properly clothed and wear appropriate PPE.
Personnel Using and Handling Pyrotechnic Materials

- Special effects personnel working with pyrotechnic materials (pyrotechnicians) should be dressed in appropriate clothing to protect them from potential hazards. At a minimum, clothing should consist of appropriate closed-toe footwear, long pants, and a long-sleeved shirt made of 100% cotton or material which provides equal or greater protection. PPE considerations must be made for head, hand, eye, ear and respiratory protection. Depending on the hazards involved, the AHJ may require full fire turnout gear.

- Intoxicating liquids, drugs and other controlled substances (except for prescription drugs not impairing the user's judgment and motor functions) shall not be used by any person handling pyrotechnic special effects at any time during transportation, set-up, firing or removal.

- Pyrotechnicians must be given sufficient time to safely perform the work (including the transporting, storing, creating, rigging, firing, striking and extinguishing of all pyrotechnic special effects materials). While conducting such duties, pyrotechnicians should not be rushed, interrupted or distracted from focusing on their work.

- The rigging of any type of pyrotechnic device to a performer shall be done by a qualified special effects operator.

- Pyrotechnic special effects shall not be fired unless the area involved with the firing is in the continuously unobstructed full view of the Pyrotechnic Special Effects Operator in charge or his or her designated representative at the time of firing, unless equal means of observation are used.

Awareness

- When using pyrotechnic special effects on any set, notification shall be given to personnel by way of the call sheet, or other suitable means. The call sheet should also state the type of pyrotechnic special effects work that is planned.

- Before any pyrotechnic special effects or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at a safety orientation meeting on the site.

- The safety orientation meeting shall include an "on site walk-through" and/or "dry run" with the Pyrotechnic Special Effects Operator in charge and all other persons involved in the event, including Stunt Coordinator if applicable. PPE should be in place at that time.
• No performer shall be rigged with a pyrotechnic device without his or her prior consent and consultation with the qualified Pyrotechnic Special Effects Operator in charge and, if applicable, Stunt Coordinator.

• If practical and upon a reasonable and timely request, the Pyrotechnic Special Effects Operator in charge may conduct a test firing of pyrotechnics when such are to be discharged in the vicinity of cast and crew.

• If at any time a significant change becomes necessary, the First Assistant Director will again call all persons involved in the event to another meeting to confirm everyone understands the proposed change(s).

Emergency Procedures

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

• Before the performance of a pyrotechnic special effect, the First Assistant Director, or designee, shall clearly announce to all persons the location of exits, the primary escape route and alternate escape routes. Escape routes must provide a clear and unobstructed passage to a designated safe area.

• Each person should ensure their designated escape routes are clear and remain accessible. Any person who is unsure of their designated escape routes should check with the First Assistant Director and learn of the escape routes upon entering the work area.

• In the event of an emergency, only those designated with emergency response roles should enter the pyrotechnic special effects area.

Authorized Personnel in the Pyrotechnics Area

• Access to areas where pyrotechnic materials are stored or handled shall be limited to authorized personnel only. 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.

• Prior to using pyrotechnic special effects with minors present, key production personnel, such as the Director, First Assistant Director, Pyrotechnic Special Effects Operator in charge, Stunt Coordinator and safety professional, should confer with the minor, minor’s parent/legal guardian and Studio Teacher to review and discuss the planned activity. Only those minors under the age of 16 whose performance requires them to be on the set when pyrotechnic special effects are being handled are allowed on the set, and in some states may be prohibited altogether. Production should
check applicable state laws with respect to the employment of minors in these situations. The production shall consider any reasonable request from the minor, minor’s parent/legal guardian, and/or Studio Teacher regarding the minor’s proximity to any pyrotechnic special effect.

Use of Power Sources in Firing Pyrotechnic Materials

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

- Power sources for firing pyrotechnic special effects devices shall be restricted to isolated ungrounded batteries or individually designated ungrounded generators (below 5 kilowatts to comply with non-grounding requirements) used exclusively for firing purposes only.

- Commercial or house power shall not be used directly for firing purposes.

- There should be no wireless transmissions in the area where electrically fired pyrotechnic devices are being used without prior consultation with the Pyrotechnic Special Effects Operator in charge. In addition, caution should be taken to avoid extraneous or induced electrical currents from sources such as power lines, radar/microwave transmitters, electrical cable, lightning, static electricity, etc. Note that static electricity is especially a problem during periods of low humidity.

- Whenever practical, pyrotechnic special effects should be hard wired from the effect to the firing system. When remote control firing is planned, special precautions must be taken to prevent accidents, including but not limited to the following:
  - Having familiarity with the system being used and its limitations;
  - Performing a risk analysis in the event of premature firing or firing failure; and
  - Testing the firing system under the anticipated conditions of use.

Safety on the Set After Use of Pyrotechnic Material

- After each pyrotechnic event, no one shall enter the pyrotechnic area other than the Pyrotechnic Special Effects Operator in charge, or his or her designated representative(s), until it is declared safe. This includes testing, rehearsals, and filming.

- Appropriate fire watch, as determined by the AHJ, should be maintained after each pyrotechnic event.
SAFETY BULLETIN #17

WATER HAZARDS

The following procedures are recommended for all water work, including, but not limited to ponds, rivers, lakes, swamps, bogs, oceans, pools, and tanks, or any other unduly wet work environment.

1. When working on a body of water is contemplated, the Producer should identify and make known prior to actual filming, all available knowledge regarding currents; and natural and man-made hazards, including sub-surface objects, underwater life and contamination. Upstream activities, such as dams, waste disposal sites, agriculture, chemical plant dumping sites, flash flood dangers, etc. should also be evaluated.

If a potential safety hazard is found to exist, the Producer should take appropriate steps to mitigate the hazard.

2. Prior to personnel entering a body of water, a determination should be made that the water quality meets the applicable regulatory standards for “recreational full body contact.” This determination may be made by one or more of the following: Direct water sampling, contact local health authorities and/or detailed other knowledge of the uses and water sources supplying the body of water. Water sampling results and acceptable water quality criteria shall be made available upon request.

**NOTE:** When it is determined that a body of water is contaminated or hazardous, the contamination or hazard should be neutralized or the site shall be avoided.

3. Extreme care should be taken regarding dangerous marine life, including reptiles.

4. When necessary for personnel to work in fast-moving rivers, downstream safety pickup personnel and safety equipment should be stationed for downstream emergency rescue.

5. Where boating traffic is anticipated, all precautions, including those mandated by the appropriate authorities, will be enforced. (See Safety Bulletin #15, “Guidelines for Boating/Watercraft Safety for Film Crews.”)

6. All personnel scheduled for water work shall be notified in advance via the Call Sheet. Personnel who are uncomfortable working in or around water should notify their supervisor prior to that day’s call.
7. All personnel working in or around water shall be provided with the appropriate water safety devices. (See Safety Bulletin #7, "Recommendations for Diving Operations."

8. The Producer should take steps to prevent hyperthermia (elevated body temperature) and hypothermia (reduced body temperature).

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

10. Provisions for post-immersion washing should be available.

11. When necessary, the Producer should implement a plan to account for personnel in the water, such as a "buddy" or a check in/check out system.

12. Special care must be used whether AC or DC electricity is used in or around water. All electrical cables and lights in close proximity to water shall be properly secured to prevent tipping and falling. All wiring, electrical equipment and devices that will, or may be, subject to a submerged condition should be approved for underwater use, be watertight, have no exposed live connections and be constructed such that there is no shock hazard under any likely conditions of use. All applicable provisions of the National Electric Code should be followed. Local regulations may be more restrictive and should be consulted.

13. When lighting, electrical distribution, or any electrically powered equipment is used in close proximity to water or can make contact with water, the use of GFCI should be evaluated by a qualified person. This includes all areas where water hazards exist. When persons, wardrobe, props, or equipment are wet, the need for GFCI protection should be evaluated.

   GFCIs should not be used on circuits where removal of power may create a greater hazard, such as airbags, decelerators, emergency egress lighting, etc.

14. All electrical connections should be made by, or under the supervision of, a qualified person.
SAFETY BULLETIN #18

GUIDELINES FOR SAFE USE OF STUNT AIR BAGS, BOXES OR OTHER FREEFALL CATCH SYSTEMS

These guidelines are intended to provide recommendations on the safe use of stunt-related systems into which performers or objects fall.

1. The following shall be taken into consideration when choosing a system:
   a) The type of stunt to be performed.
   b) The height of the jump/fall.
   c) The weight that will impact the device or system.
   d) The number and sequence of falling performers or objects.
   e) The area where the device or system will be placed.
   f) Special effects, wardrobe, props or any other item that may affect the stunt.
   g) Any other unusual conditions.

2. If the stunt is planned to take place at night, suitable lighting must be provided. Care must be taken to ensure that the performer(s) can adequately see the intended target and to ensure the set or safety lighting does not obscure the performers’ vision.

3. The Stunt Coordinator should assess the fall area for cables, wiring, or building infrastructure, (i.e., fire escapes, landings, access ladders) that could impede the fall path.

   The Stunt Coordinator should inspect the condition and structural integrity of the device or system. All devices and systems should be of good quality and appropriate for the task.

4. The Stunt Coordinator should inspect the fall area prior to and during the stunt.

5. The Performer and Stunt Coordinator will inspect the device or system prior to each use.

6. Inspections should include:
a. Air Bags  
   • Stitching, seams and vents  
   • Fans  
   • Power Source: Adequate power supply from an independent source, appropriate cable size and secured connections.

b. Boxes  
   • Condition – dry, structural integrity for the application, empty  
   • Assembled and oriented per the Stunt Coordinator’s instructions.

c. Other Devices or Systems  
   • Condition of integral components of any device or system used.

7. Qualified personnel should set up each device or system.

8. Use a sufficient number of spotters, designated by the Stunt Coordinator, around each device or system to ensure safety.

9. The duties for ground-based spotters should include, but are not limited to the following:
   a) Protecting performers, through the use of individual crash pads, peripheral devices or other equipment, in case the performers become misaligned during the fall.
   b) Observing any unusual changes in atmospheric conditions, particularly wind and effects-related debris, which may affect the performer’s fall.
   c) Lifting and moving the device or system should the performer become misaligned during the fall.
   d) Continuously inspecting all power operated equipment.
   e) Ensuring no unnecessary personnel or equipment are within the fall area.
   f) Being aware of location peculiarities that may affect the performer’s fall.

10. Implement additional pre-planning if two performers are to use the same device or system at the same time. For example, it may be problematic when the two performers’ weights are significantly different when using an air bag.

11. Prior to the stunt and after any change or modifications to the stunt sequence, the First Assistant Director shall conduct a safety meeting at the site with all
personnel involved.

12. Conduct a walk-through or dry run of the stunt sequence with all appropriate personnel on the day of the stunt. Assure that all have a clear understanding of the intended action and their duties.

13. Communicate to all appropriate personnel the method and meaning of abort signals. Discuss primary and/or back-up signals (e.g., radios and hand signals).

14. Allow only safety personnel and personnel necessary for assisting, directing, filming or performing the stunt in the stunt area.

15. The performer(s) should have the necessary experience and knowledge to perform the particular stunt sequence.

16. Fall protection for all other personnel working at height is required.
SAFETY BULLETIN #19

RECOMMENDED GUIDELINES FOR THE USE OF OPEN FLAME ON PRODUCTION

These guidelines are intended to give recommendations on the use of open flame on production. This Safety Bulletin does not apply to full or partial body burns, fire breathing, or other fire performance work (See Safety Bulletin #4 “Stunts”).

ALL USE, HANDLING, STORAGE AND TRANSPORTATION OF BULK FUEL, COMPRESSED GAS CYLINDERS AND OTHER MATERIALS USED TO CREATE OPEN FLAME SHALL BE IN COMPLIANCE WITH ALL APPLICABLE FEDERAL, STATE, AND LOCAL LAWS AND REGULATIONS.

Pre-Production/Planning

- When torches, candles, fireplaces or other open flames are used on set, such use shall be under controlled conditions with due regard for the safety of all involved.

- A responsible person (such as a Special Effects Operator in charge or other qualified individual) shall be designated for the daily handling, placement, safe use and securing of any open flame devices.

- The Production Company or Studio shall make sufficient advanced notification of the use of open flame to all appropriate departments in order to safely plan the sequences. Any performer who may be working around an open flame shall be notified.

- Prior to use, any required licenses and/or permits for open flame shall be obtained from the appropriate Authorities Having Jurisdiction (AHJ).

- Prior to work with open flame, productions must develop emergency procedures and contingency plans, including identifying emergency fire suppression equipment, venting of low lying areas and personnel needs. All equipment shall be checked to verify that it is in good operating condition. Individuals using this equipment must have proper training in its use and limitations.

- The need for personal protective equipment (PPE) should be identified during the planning stage.

- Special effects personnel must inform the Transportation Coordinator as to the types of bulk fuel and/or compressed gas cylinders that will be transported.
Vehicles must be properly placarded when required by Federal or State law. All vehicles transporting bulk fuel or compressed gas cylinders shall have an inventory of the materials being transported or stored readily available. Drivers must be qualified to transport these materials.

- Sets, equipment, props, wardrobe, make-up, wigs, hair supplies, etc., that will be in close proximity to open flame must be prepared accordingly and/or should be made of flame retardant material. All sets, equipment, props, wardrobe, wigs, etc., must be made available in advance to the designated responsible person for evaluation, to establish placement, and if necessary, for testing.

**Clothing and Personal Protective Equipment**

- Cast and crew in close proximity to open flame should wear appropriate protective clothing. Depending on the hazards involved, this clothing should include appropriate closed-toe footwear, long pants, and a long-sleeved shirt made of 100% cotton or material which provides equal or greater protection.

- Cast and crew must be notified by the designated responsible person when there is potential for exposures to open flame. PPE must be provided as appropriate for the hazard(s) involved and considerations must be made for head, hand, eye, ear and respiratory protection. Depending on the hazards involved, the AHJ may require full fire turnout gear and Self-Contained Breathing Apparatus (SCBA). These guidelines will also apply to performers when appropriate. All users must have proper training in the use and limitations of such PPE.

**Fire Protection**

- All stationary open flame devices should be firmly secured.

- Flammables and combustibles, including bulk fuel, compressed gas cylinders and highly concentrated dust effects, shall be kept a safe distance from open flame and other sources of ignition. Where required, such materials shall also be stored in approved, properly labeled containers.

- All lines and fittings used in the delivery of fuel gas to open flame devices shall be appropriate for the fuels being used, (i.e., natural gas usage requires different hoses and fittings than liquid petroleum gas).

- “No Smoking” signs shall be posted in all areas where fuel and compressed gas cylinders are stored and handled.

- Sufficient fire suppression equipment (such as charged extinguishers and fire
hoses) must be manned, ready for use and placed at an appropriate safe distance from the open flame during testing, rehearsal and filming.

- Designated personnel performing fire suppression activities during testing, rehearsal and filming must be properly clothed and wear appropriate PPE.

**Personnel Using and Handling Open Flame**

- Personnel working with open flame should be dressed in appropriate clothing to protect them from potential hazards. Depending on the hazards involved, clothing should consist of appropriate closed-toe footwear, long pants, and a long-sleeved shirt made of 100% cotton or material which provides equal or greater protection. PPE considerations must be made for head, hand, eye, ear and respiratory protection. Depending on the hazards involved, the AHJ may require full fire turnout gear.

- Intoxicating liquids, drugs and other controlled substances (except for prescription drugs not impairing the user’s judgment and motor functions) shall not be used by any person involved in open flame effects at any time during transportation, set-up, use or removal.

- Personnel working with or around open flame must be given sufficient time to safely perform the work (including the transporting, storing, creating, rigging, igniting, striking and extinguishing of all open flame devices and materials). While conducting such duties, personnel should not be rushed, interrupted or distracted from focusing on their work.

- The rigging of any type of open flame device to a performer shall be done by a qualified special effects operator, with the consultation of the stunt coordinator if applicable.

- When igniting and maintaining an open flame, it must be continuously observed and controlled by the designated responsible person, unless equal means of observation are used.

**Awareness**

- When using open flame on any set, notification shall be given to personnel by way of the call sheet, or other suitable means. The call sheet should also state the type of open flame work that is planned.

- Before any open flame effects or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at a safety orientation
meeting on the site.

- The safety orientation meeting shall include an “on-site walk-through” and/or “dry run” with the designated responsible person and all other persons involved in the event, including Stunt Coordinator if applicable. PPE should be in place at that time.

- If practical and upon a reasonable and timely request, the designated responsible person may conduct a test of the open flame when it is in the vicinity of cast and crew.

- If at any time a significant change in open flame use becomes necessary, the First Assistant Director will again call all persons involved in the event to another meeting to confirm everyone understands the proposed change(s).

**Emergency Procedures**

- Emergency procedures and contingency plans, including appropriate signs and signals and authority to abort the shot, shall be specified prior to engaging in any open flame work.

- Before the use of open flame on set, the First Assistant Director, or designee, shall clearly announce to all persons the location of exits, the primary escape route and alternate escape routes. Escape routes must provide a clear and unobstructed passage to a designated safe area.

- Each person should ensure their designated escape routes are clear and remain accessible. Any person who is unsure of their designated escape routes should check with the First Assistant Director and learn of the escape routes upon entering the work area.

- In the event of an emergency, only those designated with emergency response roles should enter the open flame area.

**Authorized Personnel in the Open Flame Area**

- Access to areas where open flame is rigged or present should be limited to authorized personnel only. 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.

- Prior to using open flame with minors present, key production personnel, such as the Director, First Assistant Director, designated responsible person, Stunt
Coordinator and safety professional, should confer with the minor, minor’s parent/legal guardian and Studio Teacher to review and discuss the planned activity. The production shall consider any reasonable request from the minor, minor’s parent/legal guardian, and/or Studio Teacher regarding the minor’s proximity to any open flame.

Safety on the Set After Use of Open Flame

- After each use of open flame, no one shall enter the area other than the designated responsible person(s), until it is declared safe. This includes testing, rehearsals and filming.

- Appropriate fire watch, as determined by the AHJ, should be maintained after each open flame event.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #20

GUIDELINES FOR THE USE OF MOTORCYCLES

1. The motorcycle operator should hold a current, valid motorcycle operator's license. The operator should be familiar with the techniques for safely performing the requirements of the sequence to be photographed, taking into consideration the terrain, driving surface and other conditions.

2. Extreme caution in the use of motorcycles should be exercised at all times both by the operator and by persons in the vicinity. No persons should be in the vicinity unless their assignment requires them to be there.

3. Protective clothing and equipment such as a helmet, gloves, etc., should be worn at all times, the only exception being scene requirements while actually being photographed. In such situations, protective clothing should be worn under the costume if possible.

4. Motorcycles, ramps and other equipment shall be examined prior to use to determine if they are in proper operating condition.

5. The sequence to be photographed, including ramps, jumps, lay-downs, endos, and other potential hazards, should be clearly set forth and discussed by all persons who are immediately involved.

6. All picture motorcycles shall be equipped with a grounded cut-off switch (deadman switch). When a stunt is to be performed, this switch shall be attached to the handlebars and the wrist of the operator in such manner that the engine shuts off when the rider separates from the motorcycle.

7. A person qualified under the circumstances to administer medical assistance on an emergency basis shall be present or readily available at all rehearsals and all performances during which planned potentially hazardous motorcycle riding and motorcycle stunts are performed.

8. Picture motorcycles are not to be used for transportation. No one other than the designated operator should be permitted to operate or ride on a motorcycle unless the rider is required in the sequence to be photographed.
GUIDELINES FOR APPROPRIATE CLOTHING AND
PERSONAL PROTECTIVE EQUIPMENT

The purpose of this Safety Bulletin is to provide guidance in the selection of appropriate clothing and certain types of Personal Protective Equipment (PPE).

This bulletin does not include or apply to clothing or PPE for persons subject to the bloodborne pathogens standard (Safety Bulletin #24, "Cal-OSHA Safety Requirements for Handling of Blood and Other Potentially Infectious Materials"). Additionally, personnel working with or around pyrotechnics and/or open flame on production should refer to Safety Bulletin #16, “Recommended Guidelines for Safety with Pyrotechnic Special Effects” and/or Safety Bulletin #19, “Recommended Guidelines for the Use of Open Flames on Production” for guidance.

Suitable and effective PPE shall be provided and used where an activity presents a significant risk to health and safety and the risk cannot be reduced by any other means.

In particular, employers shall inform employees engaged in any of the following activities of specific PPE requirements by OSHA and/or other authorities:

- Working with electricity (see Safety Bulletins 23, 23A, 23B and 23C)
- Working with hazardous materials
- Welding or cutting
- Working around boats and water (see Safety Bulletin 15)
- Working with special effects, pyrotechnics, open flames, or hazardous objects (see Safety Bulletins 1, 2, 12, 16, 19, 27, 30, and 31)
- Construction, including alteration, painting, repairing, maintenance, renovation, removal or wrecking (see Safety Bulletin 39)
- Working around traffic (see Safety Bulletins 8, 8A, 8B, 8C, 20, 28, and 40)
- Working at heights

PPE must not significantly increase other risks by reducing visibility or interfere with other safety measures. Employees must be given appropriate instruction and training.
on how to use any PPE issued. Once issued, PPE must be worn as required and any defects must be reported to the employer.

**CLOTHING**

- Clothing determined by the employer to be appropriate for the work being done shall be worn.

- Jewelry, loose sleeves, exposed shirt tails, neckties, lapels, loose cuffs or other loose clothing shall not be worn around machinery in which it might become entangled.

- Long hair shall be tied back when working around machinery and/or equipment with moving parts.

- Costumes should be selected and prepared in anticipation of the potential risks and hazards.

**FOOT PROTECTION**

- Appropriate foot protection shall be worn by employees who may be exposed to foot injuries from hot surfaces, corrosive materials, hazardous substances, falling objects, crushing or penetrating actions which may cause injuries, or who are required to work in abnormally wet or cold locations.

- Personnel working around open flame and pyrotechnic material must always wear appropriate closed-toe footwear.

**HAND PROTECTION**

- Hand protection (gloves) shall be worn by employees whose work exposes them to potential injuries, such as exposure to cuts, burns, harmful physical hazards, chemical agents or electrical hazards which are encountered and capable of causing injury or impairments.

- Hand protection should not be worn if there is a danger of it becoming entangled in moving machinery.

- Hand protection should be appropriate for the type of exposure.

- Gloves should be properly discarded when they become worn, contaminated, saturated or otherwise no longer usable.
EYE AND FACE PROTECTION

- Employees working where there is a risk of receiving eye injuries shall wear appropriate eye or face protection.

- Side shield protection shall also be utilized when employees are exposed to the risk of flying objects/particles/materials entering the eyes from the side.

- Suitable screens or shields isolating the hazardous exposure may be used if they provide adequate safeguarding for nearby employees.

- Specialized forms of eye protection are required for certain types of work, such as welding.

- The use of sunglasses or prescription eye glasses may not provide appropriate eye protection.

HEARING PROTECTION

- When operating or near loud equipment, amplified sound, pyrotechnics or gun fire, consideration should be given to wearing appropriate hearing protection suitable for the hazards encountered.

HEAD PROTECTION

- Employees exposed to flying or falling objects and/or electric shock and burns shall be safeguarded by means of approved head protection.

- Operation of vehicles, such as motorcycles, all terrain vehicles, bicycles, etc., may require the use of a helmet. (see Safety Bulletins 20 and 40)

SAFETY VESTS

Federal, State and local laws require safety vests to be worn and visible when working on active public roadways.

Safety vests shall always be properly worn by employees under the following circumstances:

- During set-up, rigging, filming or striking activities performed in or near an active public roadway, unless production has obtained full closure and control of the
roadway. **NOTE:** Alternative safety considerations should be made when wardrobe requirements would prevent cast from wearing safety vests while working in or near an active public roadway without full closure and control.

- When directing traffic or responsible for lockup during partial lane closures where intermittent traffic control is used to control traffic.

Other conditions and locations may require the use of safety vests, such as railroads, subways, construction sites, airports, docks, etc.

The color of the safety vests must be either fluorescent orange-red or fluorescent yellow-green. The retro-reflective material shall be orange, yellow, white, silver, yellow-green or a fluorescent version of these colors.

**RESPIRATORY PROTECTION**

The need for respiratory protection is unique to the hazards of the workplace. Consult your employer regarding their specific respiratory protection policy.

**SANITATION OF PPE**

- PPE shall be kept clean and in good repair.
- PPE not capable of being easily cleaned or disinfected shall be disposed of after use.
- PPE must be properly stored when not in use.
GENERAL STATEMENT OF USE

These guidelines are applicable to scissor lifts (elevating work platforms, including manlifts) and aerial boom lifts (telescoping, rotating, towable, and self-propelled extensible boom platforms), commonly referred to as “condors.”

Scissor and aerial boom lifts are designed to position employees and equipment at the worksite. Only trained and authorized personnel shall operate scissor or aerial boom lifts.

PRIOR TO OPERATION

1. ALWAYS READ AND FOLLOW THE DIRECTIONS OF THE MANUFACTURER’S OPERATOR’S MANUAL FOR THE LIFT YOU ARE USING.

2. Before operation, the user must be familiar with the machine’s capabilities and the operating characteristics of all control functions.

3. Lifts shall be inspected, following the manufacturer’s guidelines, prior to operation. This shall include a function check of all operational controls.

4. No modifications to a lift are allowed without permission from the manufacturer.

5. Do not use a damaged or malfunctioning lift. Take it out of service and report all problems to a supervisor, per employer procedures.

6. Do not operate the scissor or aerial boom lift if it is past its inspection dates as specified in the operator’s manual.

ENVIRONMENTAL FACTORS

Operators shall consider the job to be performed and shall evaluate the job site location, whether interior or exterior, and the route to be traveled for potential hazards, such as:

- Drop-offs or holes.
- Bumps, floor obstructions or debris.
- Sloped surfaces.
• Unstable or slippery surfaces.
• Overhead obstructions and high voltage conductors.
• Hazardous environments.
• Inadequate support of the surface bearing the load imposed by the machine, such as the capacity of the ground, decks, floors, pit covers, and stages.
• Wind and weather conditions.
• The presence of unauthorized personnel.
• Other possible unsafe conditions.

**GUIDELINES FOR OPERATION**

1. Enter and exit only through the gate entry area. Make sure the scissor arm assembly or aerial lift boom arm is fully lowered in the stowed position. Use extreme caution when entering or leaving the platform; always face the machine or ladder. Always maintain “three points of contact” (two hands and a foot or two feet and a hand) at all times when climbing or entering/exiting the lift.

2. Guardrails are the only fall protection required by OSHA in a **scissor lift**, but some manufacturers recommend and some employers require the additional use of personal fall protection attached to an approved anchor point by all occupants in the platform. Always check manufacturer and employer guidelines.

3. In addition to guardrails, personal fall protection is required in an **aerial boom lift** for all occupants in the platform. Everyone in an aerial boom lift must wear a full body harness with a fall restraint or fall arrest lanyard of the appropriate length attached to a designated anchor point in the platform. Always check manufacturer and employer guidelines.

4. Do not operate a scissor or aerial boom lift unless the guardrails are properly installed and the entry is secured. Attach the platform entry chain, lower the platform mid-rail, or close the entry gate before operating.

5. Attaching personal fall protection equipment to an adjacent pole, structure or equipment while working in a scissor or aerial boom lift is **NOT PERMITTED**.

6. Do not sit, stand or climb on the platform guardrails nor use planks, boxes, ladders or other devices to gain greater working height or reach. Never climb up or down the boom arm or scissor arm assembly. Maintain a firm footing on the platform floor at all times. Keep the platform floor clear of debris, oil, and mud. Keep slippery substances off of footwear.

7. Operate all controls slowly to ensure smooth platform movement. Make sure there is sufficient clearance around the scissor or boom lift before moving the chassis, boom, or platform.
8. Scissor and aerial boom lifts are designed to be used on “firm level surfaces only.” No lift shall be used on an inclined surface unless designed and allowed for such use by the manufacturer. Operation of lifts on inclined surfaces shall NOT exceed manufacturer’s ratings.

9. Provided they can safely be installed, wheel chocks shall be used on inclined surfaces. The braking system shall be set when elevating employees and when wheel chocks are used. Never leave the lift unattended if you have stopped it on a ramp, grade or incline until you have chocked at least one tire.

**NOTE:** Lifts may creep on an incline even if the brakes are set. Avoid stopping or turning on a grade if possible.

10. The platform shall NOT be loaded beyond its rated capacity.

11. Tools or equipment, which could fall from the aerial platform, must be secured.

12. Aerial boom lift baskets or platforms shall NOT be supported by adjacent structures when anyone is in the basket or platform in an elevated position.

13. When used, outriggers must be placed on a firm surface.

14. When there are moving vehicles or pedestrian traffic, secure the work area around the lift with flags, traffic cones, caution tape, or other means of traffic control.

15. Unauthorized personnel should not work, stand, or walk under a raised boom or platform.

16. DO NOT use a lift as a welding ground unless the unit has a welding grounding connection. Refer to the manufacturer’s manual for grounding information.

17. DO NOT use a scissor or aerial boom lift as a crane.

18. DO NOT attempt to raise the platform/basket beyond its rated maximum height or reach.

19. Lifts should be driven with the platform in the lowest drivable position as recommended by the manufacturer. Driving with an operator in an elevated position is allowed (with employer approval) if the operator has a clear view of travel or spotters are used; the driving surface is level, firm, and smooth; and the lift is operated at no more than the speed allowed by the manufacturer based on the elevation of the boom arm.

20. When moving a scissor or aerial boom lift, position yourself on board the platform, and then conduct all moving operations from that position. Lifts, when in operation, are to remain solely under the control of the operator in the platform. Switching controls and moving the equipment in any manner without the consent of the operator while the operator is in the platform is prohibited except in case of an emergency.
Exception: On certain models of smaller scissor lifts, the platform control panel can be disconnected and relocated at the base of the lift in order to move the lift through an area of limited clearance such as a doorway. If doing so, make sure to follow the manufacturer guidelines, including:

- Clearing the path of travel of people and equipment.
- Positioning yourself behind the platform.
- Announcing that the lift will be moving.
- Driving at as low a speed as practical.
- Using a spotter to guide movement (ensuring the spotter remains at a safe distance).

21. When moving a lift forward, do not engage REVERSE until the vehicle has come to a complete stop. Changing direction is not the proper means of braking a lift.

- Use REVERSE only as an emergency measure if the lift continues to crawl forward after releasing the drive-control joystick to the neutral passive-stop position.
- Use FORWARD only as an emergency measure should the equipment continue to crawl in reverse after releasing the drive-control joystick to the neutral passive-stop position.

POWER LINES

1. Scissor and aerial boom lifts shall not encroach within the minimum safe approach distance (MSAD) as listed in Safety Bulletin #22 “Addendum A” Power Line Distance Requirements of any energized overhead power line unless danger from accidental contact with that energized line has been effectively guarded against.

   Note: Your employer may choose to set greater clearance requirements than those listed in Safety Bulletin #22 “Addendum A.”

2. Use caution when working near lines of lower voltage.

   - Aerial lifts rigged with electrical lighting, special effects, or grip equipment should not be operated over low voltage electrical utility lines (600 volts or less), including supply lines for residences.

3. The operation of scissor or aerial boom lifts OVER energized, high-voltage lines of any sort is prohibited at all times.

4. Some employers may also prohibit working under power lines. Consult with your employer or studio safety representative for more information if there are questions or concerns regarding working around power lines.
ADDITIONAL CONSIDERATIONS

No scissor or aerial boom lift shall be raised, nor shall personnel be in the work lift platform or basket when any of the following conditions exist:

- Extreme weather conditions exist (lightning, heavy rain, hail); or
- Accumulation of ice or snow on the platform; or
- Winds exceed 25 miles per hour.

Note: There may be lower wind speed limits when performing additional activities such as those covered in the rigging and cribbing supplemental manuals.

RIGGING AND CRIBBING FOR AERIAL BOOM LIFTS ONLY

1. Within manufacturers’ defined limits for specific models of aerial boom lifts; lighting, camera, and diffusion equipment may be rigged onto guardrails or beyond the platform of an aerial boom lift; in such case additional training is required.

   - Consult the manufacturer's operator’s supplemental manual for authorized and trained set lighting technicians and studio grips, for instruction and list of approved models. If the manufacturer does not provide a supplemental manual or manufacturer approval, do not rig equipment onto guardrails or beyond the platform of an aerial boom lift.

2. Within manufacturers’ defined limits for specific models of aerial boom lifts, cribbing can be used to create a level surface. Specific drive/steer disable lockout switches and cribbing platforms are required for this procedure. Training is required for the construction and use of such cribbing.

   - Consult the manufacturer’s supplemental cribbing manual for instruction and list of approved models. If the manufacturer does not provide a supplemental cribbing manual or manufacturer approval, do not use cribbing with the aerial boom lift.

RIGGING FOR SCISSOR LIFTS ONLY

All equipment must be rigged and secured on the platform inside of the guardrails.

- If the manufacturer does not provide written guidelines, do not rig equipment onto guardrails or beyond the platform, nor use cribbing.

The information contained in this bulletin is intended for use only as guidelines. Refer to the manufacturer's operating manual for each specific make and model of lift you operate. Operational differences, location of controls, safety devices, and load capacity may vary for each model or equipment manufacturer.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #22

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

"ADDENDUM A" – POWER LINE DISTANCE REQUIREMENTS

AVOID POWER LINES. This includes, but is not limited to, the placement of equipment such as ladders, scaffold, booms, forklifts, aerial lifts, sets, cranes or other rigging.

At a minimum, when working in California follow California Code of Regulations, Title 8, Section 2946, and Tables 1 and/or 2 below. Please note the difference of activities allowed in the two tables.

Table 1 - California

General Clearances Required from Energized Overhead High-Voltage Conductors
The operation, erection, handling or transportation of tools, machinery, materials, structures, scaffolds, or any other activity where any parts of the above or any part of an employee’s body will come closer than the minimum clearances from energized overhead lines as set forth in Table 1 shall be prohibited.

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<tr>
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Table 2 - California

Boom-type Lifting or Hoisting Equipment Clearances Required from Energized Overhead High-Voltage Lines
Boom-type lifting or hoisting equipment: The erection, operation, or dismantling of any boom-type lifting or hoisting equipment, or any part thereof, closer than the minimum clearances from energized overhead high-voltage lines set forth in Table 2 shall be prohibited.

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When working outside of California in the United States, follow the Code of Federal Regulations, Title 29, Part 1910, Section 333, and follow Table 3 below, unless the state in which you are working has separate standards, which can be accessed on the state’s OSHA website. Production should always consult the proper authority (federal and/or state) to ensure compliance with applicable laws and regulations for the jurisdiction in which they are working.

### Table 3 – Federal

**Federal Clearances Required When Working On or Near Exposed Energized Parts**

When an unqualified person is working in an elevated position near overhead lines, the location shall be such that the person and the longest conductive object he or she may contact cannot come closer to any unguarded, energized overhead line than the following distances:

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Your employer may choose to set greater clearance requirements than listed above. If there are questions or concerns, consult with your studio safety representative for more information.
SAFETY BULLETIN #23

GUIDELINES FOR WORKING WITH PORTABLE POWER DISTRIBUTION SYSTEMS AND OTHER ELECTRICAL EQUIPMENT

Also refer to Safety Bulletin #23: Addendum A – "Power Line Distance Requirements"
Addendum B – "Basic Electrical Safety Precautions for Motion Picture and Television Off Studio Lot Location Productions"
Addendum C – "Working With 480 Volt Systems"
Addendum D – “Common Motion-Picture/Television Tasks and Associated Personal Protective Equipment”
Addendum E – “Guidelines for Meeting National Electrical Code (NEC) Grounding Requirements for Portable Generators Supplying Portable Equipment in the Motion Picture and Television Industry”

All electrical systems and electrically energized equipment are potentially hazardous, whether Alternating Current (AC) or Direct Current (DC), whether 50 volts, 120 volts or higher.

Only employees authorized by the employer to do so shall connect, disconnect, or operate electrical distribution systems. Prior to energizing any systems, ensure that all personnel are clear of all electrical equipment connected to the system.

This Safety Bulletin is intended to identify potential hazards and to recommend some specific safe practices for trained personnel. This Safety Bulletin is not intended as a design specification or as an instruction manual for untrained persons.

The City of Los Angeles Department of Building and Safety has published BASIC ELECTRICAL SAFETY PRECAUTIONS FOR MOTION PICTURE AND TELEVISION OFF STUDIO LOT LOCATION PRODUCTIONS. Those guidelines are included as Addendum B to this Safety Bulletin.

The County of Los Angeles Fire Department has published GUIDELINES FOR MEETING NATIONAL ELECTRICAL CODE (NEC) GROUNDING REQUIREMENTS FOR PORTABLE GENERATORS SUPPLYING PORTABLE EQUIPMENT IN THE MOTION PICTURE AND TELEVISION INDUSTRY. Those guidelines are included as Addendum E to this Safety Bulletin.

This document serves as minimum guidelines to the use of Portable Power Distribution Systems and other electrical equipment. Local Authorities Having Jurisdiction (“AHJ”) may have requirements that are more restrictive. Always adhere to the National Electrical Code (“NEC”), all applicable Federal, State, and Local laws and regulations, and the determinations of the AHJ.
GENERAL SAFETY MEASURES

1. **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 that is damaged.

   All grounded equipment should be tested for continuity between the ground pin on the plug and the metal parts of the equipment before it is put into service. In addition, all cables should be tested for continuity of the ground, neutral and phase conductor.

   Verify all equipment is in the OFF position prior to plugging or unplugging to avoid creating an arc at the receptacle. Wear protective gloves to avoid injury from a possible flash created by a short-circuit in the equipment.

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

   When using both AC and DC systems in the same location, each system must be clearly identified as AC or DC. Always verify that you are not plugging AC equipment into DC systems or DC equipment into AC systems.

2. **Replacing Fuses and Circuit Breakers**

   Over-current protection is one of the most vital parts of the electrical circuit since improper over-current protection leads to fire and/or damage to equipment.

   Before attempting to replace a fuse, turn off and verify the circuit is de-energized.

   Fuses should only be replaced by qualified personnel. Fuses come in a wide variety (e.g., one-time, time-delay, slow-blow, dual-element, etc.). When replacing a blown fuse, be sure to select a fuse of proper voltage, interrupting capacity, and amperage for the application.

   Over-current protection must be sized according to the ampacity of the conductors and equipment served as per the NEC Table 400.5A or B for flexible cords and cables.

   Disconnect switches still contain energized parts within the switch even in the OFF position. Because these disconnect switches may contain more than 400A and up to 480V, the use of properly-rated Personal Protective Equipment (PPE), including gloves and eye protection, is required. Pliers and other tools not
designed for fuse replacement shall not be used. The use of insulated, specialized fuse-replacement tools is required when replacing fuses in disconnect switches.

An overloaded circuit or equipment failure will cause circuit tripping or blown fuses. NEVER use oversized fuses, circuit breakers, copper slugs or tubing to replace fuses.

Follow proper over-current protection per the NEC.

3. **Power Tools**

When using power tools that are not double-insulated or battery powered on construction sites, Ground Fault Circuit-Interrupter (GFCI) protection is required. Test the GFCI device before use to verify it is functioning properly.

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

**ELECTRICAL SYSTEMS SAFETY MEASURES**

1. **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. Cables can roll underfoot causing a slip or fall hazard.

The electrical system should be de-energized while it is being rigged. Before energizing the system, verify that the system is free from short circuits and/or crossed wires and verify all connections are properly mated.

2. **Connecting Order of Single Conductors**

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

1\textsuperscript{st} - Grounds (all AC, and on DC where used)
2\textsuperscript{nd} - Neutrals
3\textsuperscript{rd} - Phase Conductors (Hots)

Disconnect in the reverse order:

1\textsuperscript{st} - Phase Conductors (Hots)
2\textsuperscript{nd} - Neutrals
3\textsuperscript{rd} - 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.

3. **Color Coding**

Portable cables and conductors shall be color coded in accordance with the NEC.

**Neutral conductors** shall be identified by marking at least the first 6 inches of both ends of each length of cable with white or gray.

**Grounding conductors** shall be identified by marking at least the first 6 inches of both ends of each length of cable with green or green with yellow stripes.

**Phase conductors (hots)** shall be identified by marking at least the first 6 inches of both ends of each length of cable with any color other than green, green with yellow stripes, white, or gray.

Commonly used colors for phase conductors (hots) on 120V systems are red, black and blue. Commonly used colors for phase conductors (hots) on 480V systems are brown, orange and yellow.

Where more than one voltage system exists within the same premises, each system conductor shall be identified by the system to which it is connected. This can be done by separate color coding, marking 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 in a way that will not create confusion.

*Caution should be used when using the color yellow as it may appear white under sodium lighting.*

4. **Devices and Cables**

Cables and devices should be protected from foot and vehicle traffic damage.

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

When it is necessary to have electrical distribution systems and devices which come into contact with water, such systems shall be designed and listed for use in water.
When lighting, electrical distribution, or any electrically powered equipment is used in close proximity to water or can make contact with water, the use of GFCI should be evaluated by a qualified person. This includes all areas where water hazards exist. When persons, wardrobe, props, or equipment are wet, the need for GFCI protection should be evaluated.

GFCIs should not be used on circuits where removal of power may create a greater hazard, such as airbags, decelerators, emergency egress lighting, etc.

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

Two-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 supplied by a connector plug with an ampere rating higher than the receptacles in the gang box shall contain fuses or circuit breakers sized according to the ampere rating of those receptacles.

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

All cable shall be listed by an approved testing laboratory. Only types "G," "W," or Flexible Stage and Lighting Power Cable (EISL, SC, SCE, SCT) are acceptable for single-conductor feeder cables.

Single-conductor connectors used on phase conductors and neutrals shall be connected to the conductors by means of solder, set-screw, or crimping. Flexible cords and cables shall be connected to devices and to fittings so that tension is not transmitted to joints or terminals.

Equipment Grounding Conductor connection devices or fittings that depend solely on solder shall not be used.

5. **Guarding of Energized Parts**

Any exposed or non-insulated part of the distribution system must be considered as energized until verified otherwise. and protected from accidental contact. Any point of danger, including the arc flash boundary, should be protected, shielded or barricaded to prevent any possible entry by unauthorized persons or objects.

6. **Portable and Vehicle Mounted Generators**

Approach to exposed connections on portable and vehicle mounted generators should be physically restricted or barricaded to non-qualified persons. Any
generator with exposed busbars or other energized parts should be guarded as described in Section 5 of this document.

Read thoroughly any operational manuals and complete appropriate forms and logs provided with the generator. Only a qualified operator designated by the employer shall operate a generator.

A fire extinguisher specific for the generator unit must be present and readily accessible outside the generator enclosure. Refer to studio policy on employee use of fire extinguishing equipment.

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.

The following precautions must be taken when re-fueling the generator:

- The generator must be off.
- A listed fuel nozzle must be used to prevent static electricity build-up.
- Connect a ground bond from the frame of the re-fueler to the frame of the generator.

Make sure exhaust fumes are ventilated away from enclosed areas, personnel, and air intake ducts, such as trailers and buildings. Be aware of hot surfaces when working around a generator.

Portable AC generators shall comply with the NEC, Section 250.34.

Vehicle mounted generators mounted on the same frame as the equipment they are supplying shall be completely insulated from earth by means of rubber tires, rubber mats around metal stairways and rubber mats under any type of lift gate or jacking device. Metal supports for trailers shall be insulated by means of wooden blocks. Safety tow chains shall be secured so as to not touch the ground. If complete insulation is not possible, a grounding electrode system shall be installed per the NEC, Section 250.52.

Earth grounding of portable generators shall comply with applicable sections of Article 250 of the NEC as determined by the AHJ.

Portable generators that produce both AC and DC are not producing pure direct current, and must not be used in DC mode around water. GFCIs will not function when supplied by DC.

7. **Generator Grounding Connections**

Generators shall be grounded in accordance with Article 250 of the NEC.
Fire hydrants, interior metal pipes, fixtures, standpipes or metal frames of buildings SHALL NOT BE USED as a grounding connection for mobile generators, unless approved by the AHJ.

8. **Portable Transformers**

Portable transformers shall be used, grounded, and bonded in accordance with the NEC, all applicable Federal, State and Local laws and regulations, and the determinations of the AHJ.

The ground of all transformers shall be connected to the ground of the supplying power source.

Proper clearance and ventilation shall be maintained around the transformer.

Verify the ground is bonded to the neutral inside the transformer.

9. **Bonding of Separately Derived Power Sources**

The grounds of separately derived power sources must be bonded together when located within 20 feet of each other or when one power source supplies equipment that may come within 20 feet of equipment supplied by another power source. When filming on interior sets this distance may be reduced to 12 feet.

When supplemental power is provided to a building (where allowed) and/or is supplying additional power inside the building, the ground of the supplemental power source must be bonded to the building’s grounding electrode system.

The size of the bonding conductor(s) shall not be less than that given in NEC Table 250.66.

10. **Grounding Direct-Current Equipment**

DC-supplied equipment operating over 150 volts shall be grounded. Care should be taken to provide a barrier, either of material or space, between grounded and non-grounded devices.

When using 2-wire, ungrounded equipment on DC, verify there are no grounded metal surfaces, such as green beds, pipe grids or scaffolding, within 12 feet of the DC equipment.

11. **Grounding Alternating-Current Systems and Equipment**
All AC-supplied systems and equipment used by the motion picture and television industry shall be 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 NEC Table 250.122.

12. **Connecting to Premises/House Electrical Power Source (tie-in)**

Connecting to a premises/house electrical power source (tie-in), such as a panel board or switchboard, can create the risk of a serious or fatal accident. Such connections shall only be made by a qualified person. Before performing this work, check with the NEC, all applicable Federal, State and Local laws and regulations, and the determination of the AHJ.

At a minimum, the AHJ will require that a qualified person possess:

- The skills and techniques necessary to distinguish exposed live parts from other parts of electrical equipment.
- The skills and techniques necessary to determine the nominal voltage of exposed live parts.
- The knowledge of working clearance distances specified for various voltages to which personnel will be exposed, including arc-flash and shock-protection boundaries.
- The knowledge of lockout/tagout procedures and access to lockout/tagout equipment.
- The knowledge of proper use of personal protective equipment, insulating and shielding materials, and insulated tools.
- The knowledge to not wear jewelry, conductive clothing, and other unsuitable synthetic apparel when working on or around electrical equipment.
- The knowledge to select, inspect and use appropriate electrical test equipment.
- The necessary credentials and/or the ability to obtain required permits.
- The knowledge to perform proper emergency procedures.
Unless the electrical system of a building has been properly de-energized, locked out/tagged out, and verified to be de-energized, assume the electrical panel is energized.

Energized parts with which a person could make contact must always be de-energized, unless:

1. The de-energization of the system is not possible, due to the design of the equipment.
2. The de-energization of the system will cause an additional hazard, such as deactivation of emergency systems.
3. The electrical system supplies circuits that form an integral part of a continuous process that would need to be completely de-energized in order to work on the panel or circuit.

When unable to de-energize the circuit, and where the possibility exists of personnel coming in contact with energized equipment, equipment shall be properly insulated as described in Section 5 of this bulletin.

The use of an in-house “Energized Electrical Work Permit” system as described in NFPA 70E is recommended to determine the necessity of the energized work and to ensure that all parties involved are aware of the hazards associated with connecting to an energized power source, including potential hazards to other systems that are connected to the power source.

Connecting to an energized system is strongly discouraged. If work on energized electrical equipment is necessary, at a minimum, you must follow the arc-flash hazard-analysis label (if present) to determine the hazard/risk category and associated PPE required to prevent injury or death. In lieu of a label, consult and follow NFPA 70E Table 130.7(C)(9) requirements. Remember, always consider exposed electrical parts to be “energized” until you have verified they have been de-energized and locked out/tagged out.

Obtain an electrical permit from the appropriate AHJ before such work is done. Any connection to a premises/house electrical power system shall be performed by a qualified in-house electrician. If a qualified in-house electrician is not available, the work shall be performed by a qualified electrical contractor or other qualified person.

Prior to a qualified person connecting to a premises/house electrical power system, the following requirements, among others, must be adhered to:

- Determine if the electrical system voltage is compatible with the equipment to which it will be connected.
• Calculate the electrical panel’s existing maximum ampere load to determine if the remaining capacity is sufficient for the additional equipment being connected.

• Use a properly sized circuit breaker or fusible disconnect switch to connect a distribution system to the premises/house electrical power system.
  – The rated interrupting capacity of the circuit breaker or fuses must meet the available interrupting capacity at the point of connection to the premises/house electrical power system.

• Use only approved lugs or devices to connect to the panel bus.

• Never use “Alligator” type clamps.

• Never connect ahead of the main circuit breaker, fuse box, or meter.

• If required, obtain a permit to remove a panel cover.

• Use suitable barriers, partitions, or other means to limit access to the connection to protect against accidental contact with energized parts and unauthorized entry into the arc-flash boundary by unauthorized persons or objects.

• Replacement of all panels, covers and screws must be done by a qualified person immediately after disconnecting from the premises/house electrical power system.

13. Personal Protective Equipment (PPE)

All persons working on or near energized electrical equipment shall wear PPE appropriate for the level of electrical hazard to which they are exposed. This PPE may include non-melting, long-sleeved shirts and long pants, or other Arc Rated (AR) clothing, and closed-toed, nonconductive-soled shoes and Safety Glasses. Garments made from synthetic materials not manufactured specifically for electrical work, such as polyester and nylon, are not suitable to protect from electrical hazards.

For an extended list of common motion-picture/television tasks and associated PPE refer to Addendum D. This addendum is based on NFPA 70 E and will be updated as warranted.

Refer to NFPA 70E Tables 130.7(C) (9) and (10) for a full list of tasks performed
on energized equipment, the associated hazards/risk categories, and required PPE.

14. **Emergency Response**

If an electrical accident occurs, notify emergency medical personnel and activate the Emergency Action Plan.

An Emergency Action Plan should include the following items:

- Location, method and any necessary tools required for emergency power disconnection
- Emergency Medical Services on hand or readily available with working means of contact
- Exact location of where the work is being performed
- Identification of CPR Trained Personnel
- Location of available AEDs

DO NOT APPROACH ANY ELECTRICAL ACCIDENT UNTIL YOU HAVE BEEN NOTIFIED BY QUALIFIED PERSONNEL THAT IT IS SAFE TO APPROACH.

Properly secure the accident area while maintaining a safe distance to prevent the possibility of additional victims.

DO NOT touch or approach a victim of electric shock while he or she is being shocked. If safe to do so, turn off the power.

Trained personnel should follow proper procedures for Cardiopulmonary Resuscitation ("CPR") and Automated External Defibrillator ("AED") use.

Since the possible effects of electrical shock can manifest hours after the event, **ANY VICTIM OF ELECTRIC SHOCK MUST BE EVALUATED BY A QUALIFIED MEDICAL PROFESSIONAL.**
SAFETY BULLETIN #23

GUIDELINES FOR WORKING WITH PORTABLE POWER DISTRIBUTION SYSTEMS AND OTHER ELECTRICAL EQUIPMENT

"ADDENDUM A" – POWER LINE DISTANCE REQUIREMENTS

AVOID POWER LINES. This includes, but is not limited to, the placement of equipment such as ladders, scaffold, booms, forklifts, aerial lifts, sets, cranes or other rigging.

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**Table 3 – Federal**

**Federal Clearances Required When Working On or Near Exposed Energized Parts**

When an unqualified person is working in an elevated position near overhead lines, the location shall be such that the person and the longest conductive object he or she may contact cannot come closer to any unguarded, energized overhead line than the following distances:

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Your employer may choose to set greater clearance requirements than listed above. If there are questions or concerns, consult with your studio safety representative for more information.
August 01, 2000

BASIC ELECTRICAL SAFETY PRECAUTIONS FOR MOTION PICTURE AND TELEVISION OFF STUDIO LOT LOCATION PRODUCTIONS

PART A
GROUNDING

GENERAL
All electrical equipment (required to be grounded) is to be grounded back to the point where the electrical system receives its source of power. Even though Direct Current equipment operating at less than 150 volts to ground is not required to be grounded, it is highly recommended for safety purposes.

METHODS
Electrical equipment grounding conductors are to be continuous from the load being served back to the source of power. Approved cable connectors and devices will be considered as part of the continuous conductor. The grounding conductors are to be sized according to the rating of the overcurrent device protecting the circuit supplying the individual piece, or group, of equipment. (20 Amp - #12, 30/60 Amp - #10, 100 Amp - #8, 200 Amp - #6, 300 Amp - #4, 400 Amp - #3, 500 Amp - #2, and 600 Amp - #1 AWG)

CONNECTORS
Flexible cord or multiple conductor cable (enclosed in an overall jacket) supplying circuits or equipment are to be connected by use of a polarized plug and receptacle. Larger single conductor cables may be connected with listed single pin plugs or connectors. So called alligator clamp connectors should never be used for grounding connections. The basic design of these alligator types of connectors does not provide a suitable grounding connection. Unless designed for the purpose, connectors or splices shall be suitably isolated from contact with live vegetation, damp or wet locations.

GENERATORS, TRUCK OR TRAILER MOUNTED
Generators mounted on trucks or trailers shall be completely insulated from earth by means of rubber tires, rubber mats around metal stairways and rubber mats under any type of lift-gate or jacking device. Metal supports for trailers shall be insulated by means of wooden blocks. Safety tow chains shall be secured so as to not touch the ground. If complete insulation is not possible, a grounding electrode system shall be installed per the California Electrical Code, Article 250-83 (c) or (d).
GENERATOR GROUNDING CONNECTIONS (WHEN REQUIRED)

Interior water pipes, interior metal fixtures, metal frames of buildings, and the building grounding electrode system shall not be used as a grounding connection for mobile generators supplying power exclusively to location production systems.

When mobile generators supply power to location production systems in addition to the building’s electrical system, the generator’s grounding connection shall be bonded to the main building grounding electrode system at the service.

Multiple generators shall have their grounding connections bonded to each other when located within 20 feet of each other or when one supplies equipment which might possibly come within 20 feet of equipment supplied by the other(s).

Bonding conductors shall be sized per the California Electrical Code, Article 250-95.

PART B
OVERCURRENT PROTECTION

GENERAL

Conductors and cables should never be loaded in excess of 100% of their actual ampacity. The rating of the overcurrent device (i.e., fuse or circuit breaker) should never be confused with the rating of the conductors or cables.

RATING FOR CONDUCTORS AND CABLES

The California Electrical Code assigns ampacity ratings for conductors and cables used in motion picture production which are higher than the commonly used ratings. These ratings are found in table 400-5(B), apply only to cable types SC, SCE, SCT, PPE, G and W, and requires that the cable be installed per the footnotes. Ampacities for the commonly used distribution cables are AWG 4/0-360 amps, AWG 2/0-265 amps, AWG #2-170 amps. Note that ampacities listed in column D in the 75 degree C (167 degree F) section are used because 75 degrees C is the maximum rating of termination points.

RATING OF OVERCURRENT DEVICES

The California Electrical Code requires conductors and cables to be protected by overcurrent devices rated at not more than 400% of the ampacity given in table 400-5(B). Some generators have overcurrent devices rated as high as 1200 amps. Suitable overcurrent devices must be installed to protect the smallest size conductor or cable between the generator and the distribution box (typically AWG #2 “banded” cable).

The 400% rating of the overcurrent device does NOT mean that the cable or conductor may be loaded beyond the ampacity rating given in the table!
EQUIPMENT

The California Electrical Code requires equipment to be protected at its ampacity. A branch circuit of any size supplying one or more receptacles shall be permitted to supply stage set lighting loads. A branch circuit is defined as the circuit conductors between the final overcurrent device protecting the circuit and the outlet(s). Twenty amp circuits supply equipment rated up to 2000 watts (16 amps), fifty amp circuits supply 5K’s, hundred amp circuits supply 10K’s. Some equipment is marked with the maximum overcurrent protection permitted.

PART C
GENERAL EQUIPMENT REQUIREMENTS

EQUIPMENT

All equipment, new and existing, shall comply with the minimum requirements for safety of the Los Angeles Municipal Code. All existing equipment shall be maintained in an electrically safe condition with NO exposed live parts that in any way will present a potential shock or fire hazard.

All equipment shall be provided with overcurrent protection as required by the California Electrical Code. All cables and flexible cords shall be of the types permitted by Articles 400, 520 and 530 of the California Electrical Code and those specifically approved by City of Los Angeles. Welding cable shall not be used.

All Alternating Current (AC) supplied HMI fixtures and ballasts shall be grounded by a continuously connected equipment grounding conductor back to the source of power. These shall not be grounded to the nearest available water pipe connection. This also applies to Direct Current supplied units where grounded. All electrical equipment required to be grounded shall be grounded only by the California Electrical Code required methods and devices.

All electrically powered equipment (except cameras, radios, audio equipment and the like that have self-contained power sources) shall be listed by a laboratory approved by this department. Equipment that does not bear the listing mark of an approved laboratory shall not be used.
PART D
GENERAL SAFETY PRECAUTIONS

INSTALLATION CONNECTIONS AND DISCONNECTIONS
Connections shall be made in the following order: a. Equipment grounding conductor. b. Grounded conductor (i.e., neutral). c. Ungrounded conductors (i.e., hot conductors). Disconnection shall be in the reverse order. All connections shall be made from the farthest load connection first, and then progressively toward the source of supply. All disconnections shall be made in the reverse order.

GUARDING OF LIVE PARTS
In any part of a location distribution system that may potentially have exposed live parts, precautions shall be taken to assure they are covered, shielded, fenced, enclosed, or otherwise protected by means of suitable covers, casings, barriers, rails, screens, mats, or platforms to remove the likelihood of any contact by objects or persons.

These guidelines are based upon the 1998 California Electrical Code.

OTHER ELECTRICAL SAFETY AND RELATED ITEMS MAY BE ADDED AS NEEDED DEPENDING ON THE REQUIREMENTS AND ADVANCEMENTS WITHIN THE FILMING INDUSTRY


Chief Electrical Inspector,
City of Los Angeles
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #23

GUIDELINES FOR WORKING WITH PORTABLE POWER DISTRIBUTION SYSTEMS AND OTHER ELECTRICAL EQUIPMENT

"ADDENDUM C" – WORKING WITH 480 VOLT SYSTEMS

As 480 volt systems become more common on production, employees working with them should be aware of the potential hazards which are greater than 120 volt systems. Such hazards include, but are not limited to, greater arc flash potential, arc blast explosions, significantly greater shock hazard, and a greater ability to arc between conductive surfaces.

Only qualified employees who have been properly trained and authorized by the employer should connect, disconnect, or operate 480 volt systems or equipment.

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

For additional information, please refer to the following:

- Safety Bulletin #23, GUIDELINES FOR WORKING WITH PORTABLE POWER DISTRIBUTION SYSTEMS AND OTHER ELECTRICAL EQUIPMENT
- Safety Bulletin #23, Addendum A – POWER LINE DISTANCE REQUIREMENTS
- Safety Bulletin #23, Addendum B – The City of Los Angeles Department of Building and Safety, BASIC ELECTRICAL SAFETY PRECAUTIONS FOR MOTION PICTURE AND TELEVISION OFF STUDIO LOT LOCATION PRODUCTIONS
- Safety Bulletin #23, Addendum D - COMMON MOTION-PICTURE /TELEVISION TASKS AND ASSOCIATED PERSONAL PROTECTIVE EQUIPMENT
- Safety Bulletin #23, Addendum E - The County of Los Angeles Fire Department, GUIDELINES FOR MEETING NATIONAL ELECTRICAL CODE (NEC) GROUNDING REQUIREMENT FOR PORTABLE GENERATORS SUPPLYING PORTABLE EQUIPMENT IN THE MOTION PICTURE AND TELEVISION INDUSTRY
- National Fire Protection Association ("NFPA") 70 (aka National Electrical Code ("NEC"))
- NFPA 70E: Standard for Electrical Safety in the Workplace
GENERAL SAFETY MEASURES

IDENTIFYING SOURCE VOLTAGE FOR CORD AND PLUG CONNECTED DEVICES
Distribution board, panel board and disconnect switch enclosures can only be opened by qualified and designated person(s). Prior to connecting onto or energizing any 480 volt system, the source voltage must be identified and verified. Proper and safe meter techniques must be observed to prevent arcing. An appropriately rated voltage meter must be used. Employees using test equipment on 480 volt systems shall receive proper training prior to metering the source power.

COLOR CODING FOR VOLTAGE AND PHASE IDENTIFICATION
Portable cables and conductors MUST be color coded to ensure that 120 volt equipment is not mistakenly connected to a 480 volt system.

Neutral conductors shall be identified by marking at least the first 6 inches from both ends of each length of conductor with GRAY (white is to be used for 120 volt neutral conductors).

Grounding conductors shall 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.

Phase conductors (hots) shall be identified by marking at least the first 6 inches from both ends of each length of conductor with BROWN, ORANGE or BRIGHT YELLOW tape.

Where more than one voltage system exists within the same location, each system shall be identified by voltage and system. This can be done by additional color coding, marking 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.

To avoid confusion between different nominal voltage systems, YELLOW SHOULD NOT BE USED IN PORTABLE 120 VOLT SYSTEMS.

GROUNDING PROCEDURES
All 480 volt systems shall be grounded in accordance with NEC Article 250 and additional requirements, if any, of the Authority Having Jurisdiction ("AHJ").

Special attention should be taken when using multiple power sources whose energized systems may come into contact with each other. Ensure systems are bonded together with the appropriately sized bonding jumper and connected to a common grounding electrode to ensure that no potential exists between the system grounds.
If grounding rods are required, use proper sized grounding rods and connectors as per the NEC.

Before driving grounding rods into the earth, an underground service company should be contacted to make sure the area is clear of hidden hazards such as water pipes, gas lines, buried cable, and other obstructions.

Grounding conductors from portable 480 volt sources used in buildings should be connected to the grounding connection at the service entrance or main power source.

**DEVICES AND CABLES**

All cable shall be listed for its intended use by an approved testing laboratory.

Dual jacketed type "W" or equivalent cable is recommended for single conductor feeder cables on 480 volt power systems since small punctures and fractures in the insulation may not be seen during visual inspection.

Single conductor connectors used on "hots" and "neutrals" shall be connected to the conductors by means of solder, set-screw, or crimping. Equipment grounding conductor connection devices or fittings that depend solely on solder shall not be used. Single conductor connectors shall be of the single pole and locking type.

Spider boxes, splicing blocks, and other distribution equipment shall be rated and identified for use on 480 volt systems in conformity with the provisions of the NEC. When more than one voltage system is used on the same premises, the equipment shall be marked in a suitable manner to identify the system to which they are connected.

Cables and devices must be protected from foot and automobile traffic. When using elevated truss crossovers, the metal structure must be grounded to the source ground.

When 480 volt equipment is mounted, suspended, or otherwise attached to any structure which uses metal in its construction (e.g., scaffold, truss, greenbeds, or pipe grids), the metal components of the structure must be grounded to the source ground.

480 volt systems should be elevated and/or protected in such a manner to avoid contact with water.

When 480 volt systems may be used in or around water, such systems shall be designed and listed for use in water or wet conditions (e.g., NEMA 3R enclosures, GFCI devices).

**PLUGGING AND UNPLUGGING ELECTRICAL EQUIPMENT**

Visually inspect the condition of the plug, cable, and equipment for any signs of excess wear, loose parts, frayed cables, cracked/punctured insulation, pinched/crushed outer
jacket, exposed current-carrying parts or any other signs of damage. **DO NOT USE**
equipment in any of these conditions. Label and 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 placed into service.

**Turn off the power when connecting to, or disconnecting from, 480 volt systems.**
When branching off an energized system, shut off the power and lock-out/tag-out
all switches that may energize the circuit being worked on. All equipment that is
being plugged and unplugged shall be in the off position to avoid creating an arc
at the receptacle. Verify with the appropriate meter that the power is turned off.
Proper Personal Protection Equipment (PPE), including protective gloves and clothing,
shall be worn to avoid getting burned from a flash created by a short-circuit in the
equipment.

**CONNECTING ORDER OF SINGLE CONDUCTORS**
All single conductor connections shall be made in the following order:

- **1st** – Grounds
- **2nd** – Neutrals
- **3rd** – Hots

Disconnect in the reverse order:

- **1st** – Hots
- **2nd** – Neutrals
- **3rd** – Grounds

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

**GUARDING OF LIVE OR NON-INSULATED PARTS**
Any part that is live or non-insulated must be covered with appropriate insulation
material or protected or barricaded to prevent accidental contact by persons or objects.

**EMERGENCY RESPONSE**
Electrical accidents are very serious and care must be taken to ensure that potential
rescuers do not become victims. If an electrical accident occurs, follow proper
emergency procedures and have Emergency Medical Services ("EMS") contacted
immediately. **DO NOT APPROACH ANY ELECTRICAL ACCIDENT UNTIL YOU HAVE BEEN NOTIFIED BY QUALIFIED PERSONNEL THAT IT IS SAFE TO APPROACH.**
Properly secure the accident area to prevent the possibility of additional victims.

DO NOT touch a victim of electrical shock while he or she is connected to the circuit. If
safe to do so, turn off the power.
While waiting for EMS to arrive, and if trained, follow proper procedures for Cardiopulmonary Resuscitation ("CPR"), including the use of an Automated External Defibrillator ("AED"), if available.

Since the possible effects of electrical shock can manifest hours after the event, ANY VICTIM OF ELECTRICAL SHOCK MUST BE EVALUATED BY A QUALIFIED MEDICAL PROFESSIONAL.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE
SAFETY BULLETIN #23
GUIDELINES FOR WORKING WITH PORTABLE POWER DISTRIBUTION SYSTEMS AND OTHER ELECTRICAL EQUIPMENT
"ADDENDUM D" - COMMON MOTION-PICTURE/TELEVISION TASKS AND ASSOCIATED PERSONAL PROTECTIVE EQUIPMENT

120V/208V or 120V/240V Power Systems Supplied by Utility or Generators

<table>
<thead>
<tr>
<th>Task</th>
<th>PPE</th>
<th>Tools</th>
<th>Voltage-Rated</th>
<th>Voltage-Rated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metering (inc. Power Source, Feeder Circuit, and Branch Circuit)</td>
<td>0</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Connecting/Disconnecting Single Conductor Cable (energized)</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Replacing Dimmer Modules</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Operating Circuit Breakers or fused switches (covers on)</td>
<td>0</td>
<td>N</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>Connecting to Systems</td>
<td>1</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
</tbody>
</table>

277V/480V Power Systems Supplied by Utility or Generators

<table>
<thead>
<tr>
<th>Task</th>
<th>PPE</th>
<th>Tools</th>
<th>Voltage-Rated</th>
<th>Voltage-Rated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Metering Utility Fed Systems (inc., Feeder Circuit)</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>Connecting/Disconnecting Single Conductor Cable (energized)</td>
<td></td>
<td></td>
<td>Not Allowed</td>
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</tr>
<tr>
<td>Replacing Dimmer Modules</td>
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<td></td>
<td>Equipment Not Available</td>
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</tr>
<tr>
<td>Operating Circuit Breakers or fused switches (covers on)</td>
<td>0</td>
<td>N</td>
<td>N</td>
<td></td>
</tr>
<tr>
<td>Connecting to Systems</td>
<td>2</td>
<td>Y</td>
<td>Y</td>
<td></td>
</tr>
</tbody>
</table>

PPE Equipment

<table>
<thead>
<tr>
<th>Equipment</th>
<th>Category 0</th>
<th>Category 1</th>
<th>Category 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Non-Melting* or Long Sleeve, Untreated, Natural Fiber Shirt+</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Non-Melting* or Natural, Untreated Fiber or Denim Long Pants+</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Eye Protection</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Arc Rated Face Shield (Double Layer Switching Hood)</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Hard Hat</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>AR Long Sleeve Shirt (or AR Coveralls)</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>AR Long Pants (or AR Coveralls)</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Hearing Protection</td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Leather Work Shoes</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Leather Gloves (Gauntlets)</td>
<td></td>
<td></td>
<td>As Needed</td>
</tr>
</tbody>
</table>

*According to ASTM F 1506-00
+ AR Coveralls Acceptable

NOTE: Based on NFPA 70E 2009

Revised: October 10, 2011
COUNTY OF LOS ANGELES
FIRE DEPARTMENT
1320 NORTH EASTERN AVENUE
LOS ANGELES, CALIFORNIA 90063-3294

DARYL L. OSBY
FIRE CHIEF
FORESTER & FIRE WARDEN

April 11, 2013

COUNTY OF LOS ANGELES FIRE DEPARTMENT PUBLIC SAFETY FILM UNIT
PORTABLE GENERATOR GUIDELINES

The attached guidelines shall be used by County of Los Angeles Fire Department’s Fire Safety Officers and Fire Safety Advisors with regard to electrical safety and the motion picture and television industry.

Questions regarding the guidelines should be directed to Captain Cesar Cano, Public Safety Film Unit, at (818) 364-8240.

BATTALION CHIEF KEN DOUGLASS
NORTH REGION FIRE PREVENTION DIVISION

SERVING THE UNINCORPORATED AREAS OF LOS ANGELES COUNTY AND THE CITIES OF:
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

Guidelines for Meeting National Electrical Code (NEC) Grounding Requirements for Portable Generators Supplying Portable Equipment in the Motion Picture and Television Industry

Single Generator (NEC 250.34)

The frame of the generator mounted to a truck or trailer may serve as the grounding electrode (in place of the earth) for the portable power distribution system. A ground rod is not required if the generator units and vehicles they are mounted to are insulated from the earth.

Two or More Generators (NEC 250.30)

- Where two or more portable generators are located within 20 feet or less of each other they shall be bonded together by a dedicated bonding conductor from generator to generator. The bonding conductor shall be copper and sized in accordance with NEC Table 250.122. A ground rod is not required if the generator units and vehicles they are mounted to are insulated from the earth.

- Generators shall be bonded together when two or more generators supply power to a common set where the portable equipment is in close proximity to each other (within 12 feet for interior sets, 20 feet for exterior sets).

Portable Generator Supplying Power to Portable Equipment in a Structure (NEC 250.34)

- In a de-energized building the grounding requirements are the same as an exterior location.

- When a portable distribution system is brought into an energized structure, where structure power is not used for production power, bonding to the structure’s grounding electrode is not required.

Generator Supplying Portable Power in Combination with Structure Power (NEC 250.30)

Using a portable power distribution system inside a structure in combination with the structure’s power supply, or where large metal equipment supplied by the structure’s power may come in contact with the portable power distribution system or equipment, requires the generator grounding conductor to be bonded to the structure’s grounding electrode, and the conductor shall be sized...

according to NEC 250.66. The grounding electrode is usually found at the structures electrical meter.

Generator Supplying Portable Power to Portable Equipment Attached to a Structure (NEC 250.30)

Motion Picture and Television productions do not energize permanently installed systems that are no longer connected to utility power, unless supervised by a licensed electrician.

Connecting to Structures Utility Power (NEC 590)

Only a qualified person shall perform tie-ins to premises wiring. Tie-ins need to be protected from contact, barricaded and have proper overcurrent protection.

Ground Fault Circuit Interrupter (GFCI)

NEC Section 530.6 allows short-term outdoor use of standard non-GFCI protected indoor portable stage and studio lighting equipment and portable power distribution equipment.

NEC Section 530.21 does not require GFCI protection for plugs and receptacles used in Motion Picture and Television Studios and on Locations.

GFCIs are devices intended for the protection of personnel only. The code requires GFCI protection for certain permanently installed receptacles on premises or permanent structure wiring (NEC Article 210) and on construction sites (NEC Article 590). Motion Picture and Television productions typically use GFCIs in wet conditions or when systems or energized devices come within 10 feet of water.

Portable Generators 5 Kilowatts or less (Putt-Putt)

These generators shall meet the same isolation and bonding requirements of larger portable generators.
SAFETY BULLETIN #24

CALIFORNIA OSHA SAFETY REQUIREMENTS FOR HANDLING OF BLOOD AND OTHER POTENTIALLY INFECTIOUS MATERIALS

The California Department of Industrial Relations (“Cal OSHA”) Bloodborne Pathogen Standard is a series of regulations to protect workers from contracting disease through direct contact with contaminated blood and other potentially infectious materials¹ (“OPIM”). This Safety Bulletin highlights certain provisions or requirements from the regulations. (See Title 8, California Code of Regulations Section 5193 for the complete text of the regulations.) See applicable Federal and other state and local regulations for other requirements when outside California. The Bloodborne Pathogens standard requires employers to protect those employees reasonably at risk (employer designated medical care providers and other employees who are assigned responsibility for responding to incidents involving blood or OPIM) from exposure to bloodborne pathogens². Your employer is required to have a written exposure control plan which is required to be accessible to employees. (Title 8, CCR § 5193 (c)(1))

Universal Precautions is an approach to infection control. According to the concept of Universal Precautions, “all human blood and certain human body fluids are treated as if known to be infectious for Hepatitis B virus (HBV), Hepatitis C (HCV) Human Immunodeficiency Virus (HIV), and other bloodborne pathogens.” (Title 8, California Code of Regulations § 5193.) “Universal Precautions shall be observed to prevent contact with blood or OPIM. Under circumstances in which differentiation between body fluid types is difficult or impossible, all body fluids shall be considered potentially infectious materials.” (Title 8, CCR § 5193 (d)(1).)

The following methods of compliance shall be observed under the Cal OSHA regulations:

1. Treat all blood and body fluids as if they are known to be infectious with HBV, HCV or HIV (Title 8, CCR § 5193(b)).

2. Use appropriate personal protective equipment (PPE) as required including gloves, face masks, eye shields, protective gowns, disposable resuscitation devices, etc. (Title 8, CCR § 5193(J)(4)(a).)

¹ “Other Potentially Infectious Materials” include the following human body fluids: Semen, vaginal secretions, cerebrospinal fluid, synovial fluid, pleural fluid, pericardial fluid, peritoneal fluid, amniotic fluid, saliva in dental procedures, and any other body fluid that is visibly contaminated with blood such as saliva or vomitus, and all body fluids in situations where it is difficult or impossible to differentiate between body fluids such as emergency response. (Title 8, CCR § 5193(b))

² “Bloodborne Pathogens” means pathogenic microorganisms that are present in human blood and can cause disease in humans. These pathogens include, but are not limited to, Hepatitis B virus (HBV), Hepatitis C virus (HCV) and Human Immunodeficiency Virus (HIV). (Title 8, CCR § 5193(b))
3. Efficient hand washing is the single most effective practice to prevent the spread of infection. Wash your hands immediately or as soon as feasible, after removal of gloves or other personal protective equipment (PPE). When provision of hand washing facilities is not feasible, the employer shall provide either an appropriate antiseptic hand cleanser in conjunction with clean cloth/paper towels or antiseptic towelettes. When antiseptic hand cleansers or towelettes are used, hands shall be washed with soap and running water as soon as feasible. (Title 8, CCR § 5193(I)(2))

4. Treat all needles and other sharp implements as if they are known to be contaminated with infectious material. (Title 8, CCR § 5193(b))

5. Be sure that ALL biohazard waste including contaminated PPE and sharps are disposed of properly and safely (dispose of sharps in puncture-proof containers). Refer to your employer's written exposure control plan for details. (Title 8, CCR § 5193 (g))

6. If you have an “Occupational Exposure”\(^3\) or if you have an “Exposure Incident”\(^4\) and are accidentally exposed to blood or other potentially infectious materials, a

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\(^3\) "Occupational Exposure" means reasonably anticipated skin, eye, mucous membrane, or parenteral contact with blood or other potentially infectious materials that may result from the performance of an employee's duties (Title 8, CCR § 5193(b)).

The employer shall make available the Hepatitis B vaccine and vaccination series to all employees who have occupational exposure, and post-exposure evaluation and follow-up for bloodborne pathogens exposure to all employees who have had an exposure incident. When an employer is also acting as the evaluating health care professional, the employer shall advise an employee following an exposure incident that the employee may refuse to consent to post-exposure evaluation and follow-up from the employer-healthcare professional. When consent is refused, the employer shall make immediately available to exposed employees a confidential medical evaluation and follow-up from a healthcare professional other than the exposed employee's employer.

**EXCEPTION**: Designated first aid providers who have occupational exposure are not required to be offered pre-exposure Hepatitis B vaccine if the following conditions exist:

1. The primary job assignment of such designated first aid providers is not the rendering of first aid.
   a. Any first aid rendered by such persons is rendered only as a collateral duty responding solely to injuries resulting from workplace incidents, generally at the location where the incident occurred.
   b. This exception does not apply to designated first aid providers who render assistance on a regular basis, for example, at a first aid station, clinic, dispensary, or other location where injured employees routinely go for such assistance, and emergency or public safety personnel who are expected to render first aid in the course of their work.

2. The employer's Exposure Control Plan, subsection (c)(1), shall specifically address the provision of Hepatitis B vaccine to all unvaccinated first aid providers who have rendered assistance in any situation involving the presence of blood OPIM (regardless of whether an actual exposure incident, as defined by subsection (b), occurred) and the provision of appropriate post-exposure evaluation, prophylaxis and follow-ups for those employees who experience an exposure incident as defined in subs (Title 8, CCR § 5193(f)(1)).

\(^4\) "Exposure Incident" means a specific eye, mouth, or mucous membrane, non-intact skin, or parenteral contact with blood or other potentially infectious material that results from the performance of an employee’s duties. (Title 8, CCR § 5193(B))
series of Hepatitis B vaccinations and post-exposure evaluation and follow-up will be offered to you at that time, free of charge. The cost of these vaccinations is the responsibility of your employer. If you have an exposure, report the incident immediately to your supervisor and to first-aid personnel. (Title 8, CCR § 5193 (f))

The key to protection and prevention is compliance with regulations and universal precautions. Your health and safety may depend on it!
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #25

CAMERA CRANES

This Safety Bulletin pertains to the safe assembly and usage of powered and manually operated, counterbalanced camera cranes used for the purpose of television and film production. This Safety Bulletin may also be applicable to jib arms and similar types of units. Please consult Safety Bulletin #8, "Guidelines for Insert Camera Cars" when camera cranes are used in conjunction with insert cars, tow dollies or process trailers.

1. Each camera crane should be accompanied by an assembly/usage manual supplied by the manufacturer/vendor. The manual should clearly show assembly instructions, maximum payload and maximum gross weight in all configurations, safety precautions and maintenance procedures. Where different, manufacturer’s/vendor’s instructions shall supersede this Safety Bulletin. Read and follow all manufacturers’ placards on the equipment.

2. Only persons trained in the safe use of camera cranes should assemble and/or operate these devices.

3. When used, camera cranes should be inspected daily by qualified personnel (e.g., key grip, camera crane/dolly grip, vendor’s representative or other qualified personnel as determined by the Producer), following an inspection protocol supplied by the manufacturer/vendor. If components are missing, damaged or improperly fitted, the equipment should be removed from service. Missing or damaged components are to be replaced or repaired in accordance with the manufacturer's/vendor’s procedures prior to the equipment being returned to service.

4. Using the largest base that is practical increases the stability of the unit. The appropriate base for a crane is determined by the height, length and total load. Refer to the operating manual.

5. The camera crane base should be on a flat and level surface, platform or track system capable of supporting the intended load. The weight of all personnel, equipment and the camera crane should be taken into consideration.

6. The payload on the boom arm should not exceed that which can be balanced by the counterweight system supplied with the equipment. Additional counterbalance weight that is above and beyond that specified by the manufacturer/vendor should not be used. The manufacturer/vendor should be consulted regarding all extension configurations that are not explicitly specified in the operating manual.
7. Seat belts are to be provided on all camera cranes where passengers are required for operation. Seat belts should be maintained in good condition, and used by all passengers.

8. Pushing camera cranes across slopes or over uneven surfaces such as cables, speed bumps, or curbs can cause the unit to tip over.

9. When operating a camera crane, qualified personnel should ensure that there is adequate clearance for operation. Potential obstructions or hazards, such as power lines, helicopter rotors, fire sprinkler heads, etc. should be considered. Qualified personnel and the designated on-set safety coordinator should establish a safe operating zone. The designated on-set safety coordinator should maintain the safe operating zone. Special attention should be given to working around high voltage power lines.

<table>
<thead>
<tr>
<th>Clearances Required from Energized Overhead High-Voltage Lines</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nominal Voltage</strong></td>
</tr>
<tr>
<td>600 up to 50,000</td>
</tr>
<tr>
<td>over 50,000 to 75,000</td>
</tr>
<tr>
<td>over 75,000 to 125,000</td>
</tr>
<tr>
<td>over 125,000 to 175,000</td>
</tr>
<tr>
<td>over 175,000 to 250,000</td>
</tr>
<tr>
<td>over 250,000 to 370,000</td>
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<tr>
<td>over 370,000 to 550,000</td>
</tr>
<tr>
<td>over 550,000 to 1,000,000</td>
</tr>
</tbody>
</table>

Source: Title 8, California Code of Regulations, Subchapter 5, Group 2, Article 37, '2946 29 Code of Federal Regulations 1926.451 (F)(6)

10. If the camera crane is equipped with outriggers/stabilizers, follow the manufacturers’ instructions regarding their proper use. Care should be taken to ensure that the feet of the outriggers/stabilizers will not sink into soft soil or asphalt, otherwise, the unit may tip over. Adequate means of distributing the outrigger/stabilizer load should be used, when appropriate.

11. It is recommended that special care be used when operating camera cranes on curved track. For example, excess speed could cause the unit to tip over.
12. When moving a camera crane on or off the track, the arm weight should be reduced to allow for safe movement so as to reduce the chances of the unit tipping over. Consult manufacturer’s/vendor’s instructions.

13. When stepping on or off of a camera crane, do so only after approval from the person operating the unit. Stepping off of a balanced camera crane without providing a counterbalance (e.g., another person to replace the weight) can cause the arm to elevate rapidly and possibly cause serious injury.

14. Unattended camera cranes should be secured to prevent movement of the unit (e.g., adding or removing manufacturer-supplied weights from the weight bucket).

15. When handling un-coated lead weights you should wear appropriate protective gloves and wash hands after use.

16. When operating camera cranes, consideration should be given to wind, rain, extreme heat and cold and other atmospheric conditions, whether natural or manmade, which can affect the safe use of camera cranes.
SAFETY BULLETIN #25
CAMERA CRANES

"ADDENDUM A" – POWER LINE DISTANCE REQUIREMENTS

AVOID POWER LINES. This includes, but is not limited to, the placement of equipment such as ladders, scaffold, booms, forklifts, aerial lifts, sets, cranes or other rigging.

At a minimum, when working in California follow California Code of Regulations, Title 8, Section 2946, and Tables 1 and/or 2 below. Please note the difference of activities allowed in the two tables.

Table 1 - California

General Clearances Required from Energized Overhead High-Voltage Conductors
The operation, erection, handling or transportation of tools, machinery, materials, structures, scaffolds, or any other activity where any parts of the above or any part of an employee’s body will come closer than the minimum clearances from energized overhead lines as set forth in Table 1 shall be prohibited.

<table>
<thead>
<tr>
<th>Nominal Voltage (Phase to Phase)</th>
<th>Minimum Required Clearance (Feet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>600..............................................50,000</td>
<td>6</td>
</tr>
<tr>
<td>over 50,000......................345,000</td>
<td>10</td>
</tr>
<tr>
<td>over 345,000..........................750,000</td>
<td>16</td>
</tr>
<tr>
<td>over 750,000.......................1,000,000</td>
<td>20</td>
</tr>
</tbody>
</table>

Table 2 - California

Boom-type Lifting or Hoisting Equipment Clearances Required from Energized Overhead High-Voltage Lines
Boom-type lifting or hoisting equipment: The erection, operation, or dismantling of any boom-type lifting or hoisting equipment, or any part thereof, closer than the minimum clearances from energized overhead high-voltage lines set forth in Table 2 shall be prohibited.

<table>
<thead>
<tr>
<th>Nominal Voltage (Phase to Phase)</th>
<th>Minimum Required Clearance (Feet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>600..............................................50,000</td>
<td>10</td>
</tr>
<tr>
<td>over 50,000......................75,000</td>
<td>11</td>
</tr>
<tr>
<td>over 75,000.....................125,000</td>
<td>13</td>
</tr>
<tr>
<td>over 125,000....................175,000</td>
<td>15</td>
</tr>
<tr>
<td>over 175,000....................250,000</td>
<td>17</td>
</tr>
<tr>
<td>over 250,000....................370,000</td>
<td>21</td>
</tr>
<tr>
<td>over 370,000....................550,000</td>
<td>27</td>
</tr>
<tr>
<td>over 550,000..................1,000,000</td>
<td>42</td>
</tr>
</tbody>
</table>
Safety Bulletin #25 – Addendum A
Camera Cranes

When working outside of California in the United States, follow the Code of Federal Regulations, Title 29, Part 1910, Section 333, and follow Table 3 below, unless the state in which you are working has separate standards, which can be accessed on the state’s OSHA website. Production should always consult the proper authority (federal and/or state) to ensure compliance with applicable laws and regulations for the jurisdiction in which they are working.

Table 3 – Federal

Federal Clearances Required When Working On or Near Exposed Energized Parts
When an unqualified person is working in an elevated position near overhead lines, the location shall be such that the person and the longest conductive object he or she may contact cannot come closer to any unguarded, energized overhead line than the following distances:

<table>
<thead>
<tr>
<th>Nominal Voltage (Phase to Phase)</th>
<th>Minimum Required Clearance (Feet)</th>
</tr>
</thead>
<tbody>
<tr>
<td>50,000 or below</td>
<td>10</td>
</tr>
<tr>
<td>over 50,000</td>
<td>10 feet plus 4 inches for every 10,000 volts over 50,000 volts</td>
</tr>
</tbody>
</table>

Your employer may choose to set greater clearance requirements than listed above. If there are questions or concerns, consult with your studio safety representative for more information.
SAFETY BULLETIN #26

PREPARING URBAN EXTERIOR LOCATIONS FOR FILMING

Urban locations such as alleyways, beneath bridges, tunnels, abandoned structures, storm channels and other locations may present health risks and other hazards, which can be mitigated prior to the Production Company prepping and/or shooting at the location. These guidelines are intended to provide recommendations to prepare urban locations for filming. Safety bulletins are recommended guidelines only; consult all applicable rules and regulations including Title 8, California Code of Regulations.

Hazard Identification

The Production Company should conduct an assessment of the urban location to identify possible hazards to the health and safety of cast and crew. Potential hazards may include:

1. **Biohazards**
   
   Human or animal waste, mold, fungus, bacteria, body fluids, vermin, insects, and other potential biohazards.

2. **Chemical Hazards**

   Asbestos, lead paint, solvents, insecticides, herbicides, and other potentially harmful chemicals.

3. **Physical Hazards**

   Rubbish, refuse, abandoned materials, broken glass, scrap metals, discarded needles, other waste or **utility/electrical lines** that can create a potential physical hazard.

The Production Company should evaluate the type and scope of hazards and, if necessary, create a plan to mitigate the hazards prior to the crew’s arrival at the location.

Production should secure, if necessary, the services of an industrial hygienist or other appropriate professional capable of conducting necessary analysis to determine the type and scope of hazards present at the location.
Physical Mitigation

The Production Company should take necessary steps to minimize exposure of cast and crew to the aforementioned hazards. Such steps may include, but are not limited to, power washing, steam cleaning, removal of refuse and rubbish, fumigation, and use of chemical disinfectant(s). Because of the nature of such locations, production should consider securing the location during and after mitigation procedures.

In some cases, the type and/or scope of hazards present at the urban location may necessitate the use of a licensed contractor certified in the proper handling and removal of the offending substances and materials.

Electrical cables, props, and other equipment used at the location should be protected where practical. Cables should be supported off the ground whenever possible. Protective ground cover, such as layout board or other material, should be positioned in work areas to minimize contact with potentially affected areas. Props and equipment that come in contact with the ground should be disinfected. Washing facilities should be available for the cast and crew - who should be reminded to wash periodically and before meals. Long pants, long sleeved shirts, and hard-soled shoes are recommended to minimize contact. Proper personal protective equipment should be provided and used.

Location Maintenance

If possible, the urban location should be locked-off and secured to maintain the cleanliness of the set. If that is not practical, Production should conduct daily cleaning activities before crew call to remove any sources of exposure or hazards that accumulated during the Production Company’s absence.

Additional Concerns

Some mitigation procedures may cause objections from local authorities or the community. The Production Company should first check with local agencies to insure that their preparation activities do not violate local ordinances.

NOTE: Refer to a location "Safety Checklist." Contact the projects' Production Safety Coordinators for a copy of their companies' "Safety Checklist." If not available, a generic "Safety Checklist" can be obtained from the AMPTP.
SAFETY BULLETIN #27

POISONOUS PLANTS

This bulletin addresses special safety considerations when working outdoors and exposed to nasty plants. Although the types of nasty plants may vary from region to region, basic safeguards should be taken to prevent serious injury or illness to crew members working at locations where these plants grow.

GENERAL INFORMATION

These plants (e.g., Poison Oak, Poison Ivy and Poison Sumac) cause an allergic reaction in about 90% of all adults. The oleoresin in the juice of these plants causes dermatitis in allergic people from contact from their clothes, tools, equipment, pet fur, or smoke of burning plants. The fluid from the resulting blisters does not contain oleoresin, and cannot cause dermatitis.

These irritating plants normally grow along fence rows, waste areas, open and cut over forest lands, stream banks, swamps, ponds and rocky canyons. In the fall, their leaves turn to brilliant red.

NOTE: People who have allergic reaction to these types of plants should notify production company and/or set medic prior to entering an area that is known to have these types of plants.

PROTECT YOURSELF

Clothing Guidelines - in areas where nasty plants are likely:

1. Wear long pants with your pant legs tucked into your socks or boots. A good boot above your ankle can help protect you better.
2. Wear long sleeves and a loose fitting shirt, and a ventilated hat.
3. Cover as much skin as you can. The less skin exposed, the less likely you may be affected.
4. All contaminated clothing should be washed separately with detergent.
5. Wear protective gloves when handling.
6. Wear practical change clothes and shoes before leaving the location. Work clothes should be placed in a bag and taken home for laundering.

GENERAL SAFETY PRECAUTIONS

1. Wash often. Wash hands before eating, smoking or applying cosmetics.
2. Identify the areas that may contain the plants and use the proper safeguards to avoid them.
IDENTIFICATION

1. Both Poison Oak and Poison Ivy are readily identified by their trademarked three-leaf pattern.
2. Poison Ivy has its three leaflets with pointed tips, while Poison Oak has its three leaflets with rounded tips.
3. Leaflets range from a half-inch (1/2") to two (2") inches long.
4. Flowers are greenish white, about one-quarter (1/4") inch across and are borne in clusters on a slender stem.
5. The fruits are white, berry-like, glossy and dry when ripe; about one-sixth (1/6") of an inch in diameter in Poison Ivy and slightly larger in Poison Oak.
6. All parts of Poison Oak and Ivy are poisonous year round, except the pollen.
7. Burning is not recommended; as inhaling dust and ash from the smoke can result in poisoning of the lungs that can require hospitalization.

POISONING

1. The poisonous sap is carried in the roots, stem, leaves and fruit.
2. The plant is bruised, the sap is released.
3. It is easier to contract the dermatitis in the spring and summer due to the tender nature of the leaves.
4. Sap may be deposited on the skin by direct contact with the plant or by contact with contaminated objects such as shoes, clothing, tools, equipment and animals.

SYMPTOMS

1. The interval between contact and the appearance of dermatitis will vary considerably.
2. Most people will develop dermatitis 24 to 48 hours after contact.
3. Blistering will follow moderate itching or burning sensation.
4. Blisters usually rupture and are followed by oozing of serum and subsequent crusting.
5. Healed areas often remain hypersensitive to further contact for several months.
6. Although extremely irritating, most cases disappear in a week to 10 days.
**TREATMENT**

1. Thoroughly wash the skin with soap and water (brown soap is best)
2. Apply anti-itch lotion, such as Calamine or Caladryl.
3. In severe dermatitis, cool wet dressings or compresses will be required. Heat releases histamines, which cause the intense itching.
4. A physician should examine severe rashes, especially those covering large areas or accompanied by abnormal body temperatures.
5. Medical treatment is most effective if applied before the oozing sores appear.
6. All exposures should be reported to the set medic.

**OTHER POISONOUS PLANTS**

Other plants that can cause mild to severe dermatitis include:

1. Stinging nettle
2. Crown of thorns
3. Buttercup
4. May apple
5. Marsh marigold
6. Candelabra cactus
7. Brown-eyed Susan
8. Shasta daisy
9. Chrysanthemum
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #28

GUIDELINES FOR RAILROAD SAFETY

These guidelines are recommendations for safely engaging in rail work, i.e., working onboard trains, in railroad yards, subways and elevated systems, or in the vicinity of railroad equipment.

Railroads are private property requiring the railroad’s authorization to enter. Once authorization is given, everyone on scene must follow the railroad’s safety procedures to reduce hazards.

There are strict rules governing rail work. These rules must be communicated to and followed by all cast and crew. Check with the Authority Having Jurisdiction (AHJ) and with the owner/operator for local regulations, specific guidelines, and required training. Additionally, each railroad property or transportation agency may have its own rules and training requirements. In many cases, everyone must receive training.

PRIOR TO THE START OF RAIL WORK

Prior to starting rail work, the Production, in conjunction with the railroad representative, will conduct a safety meeting with all involved personnel to acquaint cast and crew members with possible workplace risks.

Consult with the appropriate Department Heads to determine if equipment, such as lighting, grip equipment, props, set dressing, electric generators or other equipment will be used. When using these items, ensure that they are properly secured and their use has been authorized by the railroad representative.

Plan proper ventilation and exhaust when using electric generators. Electrical bonding may be necessary.

Ensure conditions and weight loads of the work area and adjacent roads used for camera cars, camera cranes, horses, etc. are adequate for the intended work.

WORKING IN A RAIL YARD

1. Always follow the instructions of the designated railroad representative, and any written work or safety rules distributed by production.
2. Remain alert and aware of your surroundings at all times. Locomotives, railroad cars and other equipment may move without warning on any track in either direction. Never assume a train will be traveling in a particular or “normal” direction on any track.

3. If working around electrified train equipment, be aware of any “third rails” or overhead lines present in the area. A third rail is an electrified line that presents an immediate life threatening hazard. Never approach, step on or touch an energized third rail. For more detailed information see “Working on or Around Electrified Trains or Systems” below.

4. ANSI compliant high visibility vests are to be worn at all times. For specific information on vests please refer to AMPTP Safety Bulletin #21, Guidelines for Appropriate Clothing and Personal Protective Equipment.

5. Ankle-supported, reinforced-toe, work boots/shoes are recommended. Sandals, sneakers, and running shoes should not be worn.

6. Ask the designated railroad representative where to store production equipment. Extra care should be taken when storing hazardous or flammable materials.

7. **DO NOT RELY ON OTHERS TO WARN YOU** of approaching locomotives, rail cars or other equipment. Even if personnel have been assigned to provide warning, stay alert. You may not hear or see the warning.

8. When whistle or flag signals are to be used to communicate, everyone must be familiar with their meaning. The railroad representative or 1st AD shall educate cast and crew as to the meaning of these signals prior to commencement of work.

9. Listen for the sound of approaching locomotives or rail cars, as well as audible signals, such as bells or whistles. Trains typically use such signaling devices before moving, but do not assume that such warnings will be sounded.

10. Be aware that the train is significantly wider than the track’s width. 15 feet from either side of the tracks is considered a safe distance. Closer distances need to be approved by the designated railroad representative.

11. Always face moving trains as they pass.

12. Never sit, walk or stand on the rails, ties, switch gear, guardrails or other parts of the track or structure. Be aware that tracks can move.

13. Before crossing tracks look backwards and at parallel tracks. Once determined to be clear, cross immediately.
14. Do not place any objects on the rails, switches, guardrails or other parts of the track structure. If the performance of any of these activities is required for production purposes, specific permission must be obtained from the designated railroad representative and additional safety precautions may be required.

15. Whenever you are walking, always face in the direction in which you are proceeding. Be aware of possible trip hazards and debris. If it is necessary to turn your head or look backward, stop and look before proceeding.

16. When using radios/cell phones or referring to paperwork, step away from the tracks, stop walking, and stand still until you are finished.

17. Do not operate switches or other railroad equipment.

18. Take extra precautions if rain, snow or ice is present. Snow may conceal trip hazards. Avoid walking or working under icicles. Walkways, platforms, steps, etc., should be clear of ice and snow.

RIDING RAILROAD EQUIPMENT

1. Riding on equipment should be restricted to essential personnel.

2. Never attempt to get on or off moving equipment, unless authorized by the designated railroad representative.

3. Only authorized personnel may ride on the side of a locomotive or rail car.

4. Remain alert for conditions that can cause abrupt changes in speed, e.g., train braking, changes in grade, wet or icy tracks, and entering or leaving a rail yard or train station.

5. Be alert for conditions that can cause slack action (e.g. train brake, change in grade or change in speed). Protect yourself by remaining seated and with both feet on the ground. If duties require you to stand, keep your feet shoulder width apart, one foot slightly ahead of the other, with hands braced on the wall or grab bar.

WORKING ON, INSIDE OR UNDER RAILROAD EQUIPMENT

1. Remain alert for the unexpected movement of equipment.
2. Observe the condition of equipment before using it. Look for sharp edges or other potential hazards including loose, bent or missing stirrups, ladder rungs and brake platforms.

3. Face equipment as you ascend or descend equipment. Look for obstructions before ascending or descending.

4. Dismount or mount equipment only when it is stopped, unless authorized by the designated railroad representative.

5. When moving from one side to the other of a stopped train, you may safely cross in front of the first locomotive or behind the final car. Crossing mid-train may only be done on locomotives or rail cars that are equipped with handrails and end platforms. Never cross the tracks between or under cars, unless authorized.

6. Do not move from one rail car to another rail car while the train is in motion, unless authorized by the designated railroad representative.

7. Cross between passenger cars by holding on to railings and grab bars. Remain aware of walking surface conditions.

8. Blue Flag Rules are special rules to inhibit train movement. These rules protect personnel working on a car, train or track. Anyone can request a “Blue Flag” to be set by the designated railroad representative. Once the blue flag is set, the train cannot move for any reason until the blue flag is removed.

WORKING ON OR AROUND ELECTRIFIED TRAINS OR SYSTEMS

1. Transit systems and trains are commonly powered by electricity. The most common methods of electric power come in the form of electrified “third rails” or overhead catenary lines.

2. Voltages can range from 600-V or 750-V for electric third rail systems to over 14,000-V for overhead catenary systems.

3. Never touch an electric third rail or any supporting electrical equipment. Always be aware of electric third rails and always assume they are energized until verified otherwise.

4. A safe clearance distance as determined by the rail system operator and approved by the designated railroad representative must be maintained when working in the vicinity of an electric third rail. If it is absolutely necessary to work
within the established safe distance to the third rail and the possibility exists that personnel or equipment may contact the rail, appropriate measures as determined by the designated railroad representative must be implemented to eliminate the electrical hazard. Appropriate measures may include methods such as, de-energizing, locking-out, and grounding the third rail; covering the third rail with rubber mats approved by the rail system operator; etc. All third rail protective measures should be performed by approved railroad personnel.

5. Always assume that an overhead catenary line is energized until verified otherwise. ONLY RAILROAD OR ELECTRIC COMPANY PERSONNEL MAY DE-ENERGIZE AND VERIFY CATENARY LINES.

6. When overhead catenary lines cannot be de-energized, a clearance distance minimum of 10-feet must be maintained at all times, unless approved by the designated railroad representative. Be mindful of any booms, ladders, sticks, or production equipment that could inadvertently make contact with the overhead lines.

7. Never touch any train equipment that is attached to the overhead catenary line. The “pantograph” extends from the train to the overhead line. This piece of equipment should always be considered live as it carries current. Never touch the pantograph, even if it is in the retracted position.

SUBWAYS AND ELEVATED TRAIN SYSTEMS

1. Subways and elevated trains present unique hazards and caution must be taken at all times when working within tunnels and on elevated tracks.

2. Never enter a subway tunnel, elevated track, or other prohibited area, without authorization and clearance from the designated railroad representatives. Do not touch any equipment within the tunnels or elevated tracks as they may present numerous hazards, such as electricity.

3. Be aware of exit and escape routes as well as your surroundings. Listen for the sounds of approaching trains. Always face and watch approaching trains on adjacent tracks.

4. Know the location of the electric third rail and/or overhead catenary lines. Be aware that catenary lines in tunnels may be much lower than on above-ground systems. In this case, use caution when carrying equipment.
5. Be mindful of insects and animals, including rodents, which are commonly present in subway tunnels.

6. When working on elevated structures, determine if guardrails or other appropriate fall protection systems are needed.

**SPECIAL NOTE ON AUTOMATED TRAIN SYSTEMS**

Some transit systems, (e.g., airport and amusement park people movers) are automated, meaning that they do not rely on onboard operators or engineers. Automated systems present unique hazards as there is usually no person on board to warn or stop the train if someone or something is on the track.

NEVER enter into an automated system when it is operational. If the production requires the filming of an automated system, a safety plan must be developed with the system owner/operator to ensure safety of all parties.
GUIDELINES FOR SAFE USE OF HOT AIR BALLOONS

(Also refer to Safety Bulletin #29, Addendum A – "External Load Guidelines")

The flying accuracy of a Hot Air Balloon may be adversely affected by changing natural conditions such as wind, air density, humidity and time of day. Special precautions should be taken to ensure safety when working in any extreme temperatures or terrain, e.g., mountains and deserts. Manmade conditions such as weight, weight distribution and/or the discharge of pyrotechnics in close proximity can also affect the balloon’s ability to fly.

1. **NOTE:** Any Balloon that is inflated and standing must have a FAA certified pilot, with a commercial rating for lighter than air aircraft. A qualified Pilot shall be utilized to pilot the balloon or dirigible.

2. There are three (3) certified pilot ratings:
   c. Free Balloon with airborne heaters (usually propane fueled)
   d. Gas filled Balloon (usually helium filled)
   e. Dirigible (usually helium filled)

3. All **Aerial Coordinators and/or Pilots in Command** shall possess a current FAA approved **Motion Picture and Television Operations Manual** and accompanying **Waiver**.

   The **Waiver** is specific to those Federal Aviation Regulations specified in the approved manual.

4. The **Pilot in Command** is at all times the final authority over his/her balloon and shall be in command over all **flight operations and/or related activities**. The **Pilot in Command** shall have the authority to abort any operation. Abort signals should be specified ahead of time.
5. Communications: The Aerial Coordinator and/or Pilot in Command will coordinate with the designated production representative and implement a plan for communications between the participants in the air and on the ground.

The plan will incorporate the following:

a. Designated ground contact personnel
b. Air to ground radios (VHF or FM)
c. Assignment of discreet frequencies (channels)
d. Visual signals (flags, specified hand signals, or light) shall be used to halt filming in the event of lost communications or inability to utilize radios (note: flares are not to be used in or around a balloon)
e. Abort signals, audible and visual to halt filming in the event of unforeseen circumstances or safety hazards

6. Prepare plot plans and graphics to locate the intended landing area, intended flight paths, and designated emergency landing sites. Indicate the location and types of special effects.

7. MEETING for the production staff for those persons necessary for filming, including emergency, safety and security personnel.

NOTE: A subsequent briefing/SAFETY MEETING may also be required as necessary for an intended action.

Both meetings shall include the following:

a. Pertinent items and the special provisions of the Aerial Coordinator and/or Pilot in Command along with any additional provisions issued by the local FAA Flight Standards District Office
b. Possible risk to personnel that are involved
c. Safeguards to personnel and equipment
d. Communications
e. Emergency procedures
f. Location of boundaries
g. Local governmental limitations or restrictions (if any)

8. The Aerial Coordinator and/or Pilot in Command shall designate one person as the Ground safety contact with no other responsibilities. The Balloon Crew Chief may be designated as the ground safety contact around the balloon, if qualified.
9. A preplanned stunt and/or special effect sequence, if any, will not be changed in any way once the Balloon has been launched. If there is a question as to safety of any aerial filming sequence involving low, over-the-camera shots, a briefing/Safety Meeting shall be held between the Aerial Coordinator and/or Pilot in Command and concerned persons as to whether the use of a locked-off camera is necessary.

10. Allow only personnel essential to the filming of the balloon to be in the area. All other personnel shall remain at least 50 feet away from the balloon.

11. No smoking is allowed within 100 feet of the balloon or any of its components, which includes the propane storage area.

12. There shall be a designated and approved area for the storage of propane fuel tanks (usually with or at the support vehicle location).

13. Check on predicted weather conditions in the areas of the launch site, flight paths, and landing site. Provide as much advance notice as possible to the Aerial Coordinator and/or Pilot in Command regarding any weather problems such as high winds, rain or lightning. Sudden changes in any of the above may require that the flight be delayed or canceled.

14. Balloon support equipment is very important as parts are easily damaged while on the ground. Do not step on any part of the balloon or tether ropes.

15. Keep all sharp objects, heat sources or open flames and non-essential equipment at least 100 feet from the balloon.

16. If a foreign object(s) falls into, on or against any part of the Balloon or rigging, report it immediately to the Pilot in Command and/or Aerial Coordinator.

17. A chase vehicle shall be assigned with no other duty than to support the balloon crew.

18. Before any stunt or special effects sequence is to be performed, all persons involved shall be thoroughly briefed as to any potential hazards and safety questions prior to the filming.

19. If an emergency occurs, DO NOT TOUCH any part of the balloon. A designated balloon ground crew member will take charge and coordinate rescue operations. Immediately call 911 or the designated emergency number for the area.
20. If you are unsure about any part of the balloon operation, ask the **Pilot in Command and/or Aerial Coordinator**.

21. The production company must notify all cast and crew members and the front of the studio call sheet shall contain a statement to the effect that:

"An aircraft is being used and will be flown in close proximity to crew and equipment. Anyone objecting will notify the production manager or 1st AD prior to any filming."

A COPY OF THIS BULLETIN SHALL BE ATTACHED TO THE CALL SHEET ON DAYS THE AIRCRAFT IS BEING UTILIZED
EXTERNAL LOAD GUIDELINES FOR SAFE USE OF HOT AIR BALLOONS

GUIDELINES FOR ESSENTIAL PERSONNEL OR EQUIPMENT TO FILM OR BE FILMED WHILE ON THE EXTERIOR OF, ENTERING, OR EXITING A BALLOON BASKET OR GONDOLA IN FLIGHT

Traditional ballooning motion picture activities include air to ground transfers, air to surface vehicles or persons, rappelling, parachuting, long line and many other scenarios where essential personnel may be required outside of the balloon basket or gondola.

Stunt persons and camera operators are often called upon to stand outside of or hang from the basket or gondola, cargo hooks, trapeze devices, bungee cords, cables, ladders, long lines, etc.

Safe completion of these operations require the complete understanding and coordination of all parties involved, i.e. the Aerial Coordinator and/or Pilot in Command, Designated Production Representative, Stunt Persons, Stunt Riggers, Balloon Riggers, Special Effects and Grip Riggers, and essential ground crew. In performing these types of operations the following guidelines should be used:

1. The Pilot in Command is at all times the final authority over his/her balloon and shall be in command over his/hers flight operations and/or related activities.

   The Pilot in Command and/or Aerial Coordinator shall have the authority to abort any flight operation in the interest of safety.

2. Risk Management

   Participants will conduct a thorough evaluation of the operations to be conducted and the potential risks to essential personnel, if any.

3. Personnel Involved

   Aerial Coordinators and/or Pilot in Command (Waiver Holder), essential personnel to be flown, stunt persons, balloon rigging, safety and production personnel.
4. **Briefing**

Briefings will be conducted by the **Aerial Coordinator and/or Pilot in Command (Waiver Holder)** specific to the scheduled balloon external load operations and in compliance with the approved **Motion Picture Operations Manual**, briefing provisions.

5. **Communication**

Communication must exist at all times between the **Pilot in Command**, stunt person(s), camera operator and the essential personnel being flown. This can be accomplished through the use of radios, intercoms or pre-briefed hand signals.

Additionally, in the event of lost communications the pilot must be able to maintain visual contact with the stunt person or camera operator. If visual contact cannot be maintained, then a third party who can maintain visual contact will be used.

This person may be onboard the balloon, on the ground, or in a chase aircraft.

6. **Attaching Methods and Devices**

Belts, harnesses, cables and safety lines will be attached to existing balloon basket or gondola hard points, cargo tie down points, basket or gondola bridles, or other suitable basket or gondola locations.

Attaching devices, cables, carabineers, braided nylon, climbing rope, nylon straps, steel clevises, body harnesses, etc. are normally provided by the motion picture special effects and stunt personnel.

All of the above devices have load ratings established by the manufacturer in compliance with various industry and government specifications and established Motion Picture Safety Guidelines.

**Note:** A person will never be attached to a load release device.

7. **Weight and Balance**

Due to the nature of balloon external loads involving essential persons or equipment, diligent review and compliance with the manufacturer’s maximum weight data is required.

This can also be accomplished through consultation with pilots having previous experience with similar balloon configuration or through a flight evaluation.
8. **Pilot Check List**

A. **Balloon**

1. Load bearing capacity and method of securing of all attaching devices related to the external load.

2. Verification of load bearing capacity and anticipated loads on the basket or gondola attach points to be utilized.

3. Accomplish Weight and Balance of the external load, including, if necessary, the possible release or departure of the external load.

B. **Personnel**

1. Verify that only essential personnel are onboard the balloon.

2. Confirm with essential personnel specific duties and responsibilities.

3. Verify all communications and check audio and/or hand signals.

4. Review emergency procedures specific to the external load operation with all essential personnel.

5. Review any potential risk factor, if any, with the essential personnel.

6. **No essential personnel may participate in airplane external load operations unless they have read, understood, and agreed to comply with the conditions of the Waiver Holders, Certificate of Waiver and its special provisions, if any.**

9. **Parachutes**

If parachutes are to be used, they must be of an FAA approved type and must have been packed and certified within the preceding 120 days.

While wearing a parachute the stunt person must not be attached to the balloon.

**An accidental parachute opening while attached to the balloon could have serious negative effect on the aircraft and parachutist.**
10. **Rappelling**

A. **Pilot Qualifications:**

   Qualifications on the basis of previous experience and safety record, or an actual flight, demonstrating the pilot’s knowledge and skill regarding rappelling, and operations.

B. **Rappellers Qualifications:**

   1. Rappellers and Spotters (Stunt Persons) will be required to demonstrate their ability during required familiarization flights.
   2. The Waiver Holder and/or Pilot will have the authority to withhold approval of any rappeller or spotter (stunt person).

C. **Rappelling Special Provisions:**

   The **Pilot in Command (Waiver Holder)** has the authority to cancel or delete any activity or event, if in their opinion, the safety of persons, or property on the ground or in the air is at risk, or if there is a contravention to the provisions of the **Motion Picture Waiver**.

D. **Rappelling Equipment:**

   1. Rope size appropriate to the rappel (friction) device being used, will be required for all rappel operations.
   2. Rope strength for each specific load, a safety factor of **10:1** between the strength of the weakest piece of attaching equipment and the load to be carried will be utilized.
   3. The absolute minimum tensile strength of any rappel rope will be **5000 lbs.** Tested to NFPA and/or other regulatory standards.
   4. Ropes will have a rubber jacket or other appropriate edge protection to give protection on basket or gondola edges when using basket or gondola attach points.
   5. Carabineers, steel or aluminum must have a minimum tensile strength of **5000 lbs.**, be of a locking type and be tested to NFPA and/or other regulatory standards.
   6. Cutting devices, knives, cable cutters, etc. shall be sufficient to cut any attaching device will be provided to the spotter or safety person(s) for use in an emergency.
   7. Rappel ropes will have a minimum of two (2) attach points per rope with test strengths greater than or equal to **5000 lbs.** per rappeller.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #30

RECOMMENDED GUIDELINES FOR SAFELY WORKING WITH EDGED, PIERCING AND PROJECTILE PROPS

These guidelines are intended to provide recommendations on the safe handling, use and storage of edged, piercing, and projectile props (hereinafter referred to as Props). These Props include, but are not limited to: knives, swords, razors, darts, bows and arrows, hatchets, saws, spears, martial arts throwing stars, cross bows and other objects launched mechanically, or by hand, including paintballs and pellets.

Responsible Person

A “Responsible Person” is someone who through experience or training is able to recognize and resolve problems relating to the safe operation and handling of Props.

Depending on the type and use of Props required for the production, and after consultation with one or more of the following personnel: Property Master, Stunt Coordinator, Special Effects Coordinator, Producer, First Assistant Director, Production Safety Representative, and/or any other necessary parties, a Responsible Person (or Persons) shall be assigned to oversee the safe use and operation of Props.

Authority

The Responsible Person will have the authority over the following operations, including, but not limited to:

- Designating individuals under the Responsible Person's supervision to assist as necessary;
- Removing a malfunctioning Prop from service;
- Determining whether an actor, or other, has experience in the safe handling of the Prop;
- Ensuring performers are educated or comfortable in the functionality or operation and potential hazards associated with the Prop; and
- Exercising the authority to abort the use of a Prop.
Responsibilities

The Responsible Person or designated individual should do the following:

1. Ensure proper storage, possession, control and distribution of all Props on the set, whether company owned, rented, or privately owned. Be qualified to work with the types of Props being used, and be knowledgeable in their handling, use and safekeeping. If unfamiliar with a Prop, expert advice should be sought.

2. Use simulated or dummy Props whenever possible.

3. Adhere to all manufacturers and Authority Having Jurisdiction requirements regarding transportation, storage and use of Props.

4. Ensure performers are instructed in the functionality operation, and potential hazards associated with the Prop.

5. Inspect each Prop before and after each use, as necessary.

6. Retain possession of all props except during actual filming or rehearsal. Account for each prop before personnel are allowed to leave the area. The production company should allow time in its schedule for this procedure.

7. Clean, check and inventory each Prop before the close of each day’s shooting.

Prior to Rehearsal and Filming

- Maintain all safety devices and guards (such as sheathes) in place, until the Prop is about to be used
- 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, to identify and mitigate potential hazards
- Prior to rehearsing the action, inform the cast and crew of the safety precautions to be observed, including their positions during rehearsing and filming.

Safety Meeting

The First Assistant Director should, along with the Responsible Person and other necessary personnel, conduct a safety meeting with cast and crew prior to working around Props.

Make cast and crew aware of the Responsible Person (or designee) authorized to handle the Props.
Safety meeting topics may include, but are not limited to:

- Communicating to all involved personnel, including performers, the intended action, need for increased awareness, possible changes, any visual or audio signals to be used;
- After each use, no one shall approach or enter the area in which edged, piercing or projectile Props are in use other than the Responsible Person(s), until it is declared safe. This includes testing, rehearsals and filming.
- Identify cast, including Background Performers, that are authorized to use a Prop.

The Responsible Person should be notified of any changes or concerns in the use of the Props, action of the cast or crew, or placement of equipment in order to determine whether an additional safety meeting is necessary.

**Safe Use and Handling of Props**

- Real or fake Props 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 Props made to order for use as Props, as dulling a sharp Prop can lessen its tensile strength. Sharpened Props should only be used when the appearance of cutting or piercing cannot be otherwise simulated. Sharpened Props should only be used by those trained, qualified, or experienced in the use of the Prop.
- Props used to strike other weapons or other hard surfaces should be made of steel or high-tensile aluminum. The use of fiberglass Props in such situations should be avoided.
- The use of a rubber “double” should be considered, depending on the action, and after consultation with the Responsible Person.
- The use of Props should be limited to filming and rehearsals supervised by qualified personnel. Use these Props only for their intended purpose. Do not engage in, or permit, horseplay or target practice on or off the set.
- Never allow the dry fire of archery equipment.
- No person is to be coaxed, coerced or forced into handling these Props.
• Consult the Responsible Person or designee, First Assistant Director, Production Safety Representative or Stunt Coordinator, if you have any doubts or questions about the proper handling of these Props. Actors and others who will handle an edged, piercing or projectile Prop, and 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.

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

• Identify the individual designated to cue the use of a Prop. Use a cue that can be recognized even during photography. Never propel a Prop until you receive the designated cue. Always have an agreed upon abort signal, in case it is necessary to abort the use of a Prop.

• Report any malfunctions of equipment to the Responsible Person or designee 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 qualified to do so.

• Never lay down or leave these Props unattended. Unless actively filming or rehearsing, all Props should be secured by the Responsible Person.

• Cast and crew should use appropriate personal protective equipment (PPE) when exposed to these Props.

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

Additional Considerations

Allow sufficient time to train performers and to rehearse the action so that everyone involved knows what their part in the action will be.

• Keep all non-essential personnel out of the rehearsal area.
SAFETY BULLETIN #31

SAFETY AWARENESS WHEN WORKING AROUND INDIGENOUS "CRITTERS"

(Refer to Safety Bulletins #6 and #12 when filming animals and reptiles)

This bulletin addresses special safety considerations when working on locations where various indigenous critters may be present. Although the types of critters may vary from region to region, basic safeguards should be taken to prevent serious injury or illness to cast and crew members.

PRE-PLANNING

"Critters" awareness starts during the initial search for locations. The location manager, his or her department representative, production management, studio safety department representative and/or any medical personnel assigned to the project should consider safety precautions when pre-planning and preparing to use a location that may contain some type of indigenous critters, including identifying the type(s) of critters present, the location of nearby hospitals or medical facilities, and the availability of any anti-venom that may be required. Pre-planning may also include contacting the local zoo to see if they have the anti-venom and to alert them you will be working in the area, especially if the production will be working with animal actors that could escape. Contact should be made with local wildlife authorities such as State Fish and Game as to the protective status of indigenous critters in the area.

It is production's responsibility to assure the safety of the indigenous critters in the filming area, and to consult the agency or persons responsible for the removal of wildlife from location sets. Any such indigenous critters that remain on the set are subject to American Humane Association (AHA) Guidelines and Procedures, including but not limited to:

Section 809.1 which states, if native animals are not to remain on the set, they must be carefully removed, relocated, or properly housed and cared for, then safely returned to their habitat after filming is complete. Only qualified and trained personnel should attempt removal of nests or hives.

Section 809.2 which states, a production may not intentionally harm and must take precautionary measures to protect nets, dens, caves, caverns, etc.

Section 809.3 which states, care must be taken to ensure that non-indigenous animals are removed from the area after the production has completed filming.
Animal actors brought to a location can be affected by other indigenous critters: this could range from distraction to life threatening situations or the transmittal of diseases between critters. Notification should be provided to the professional trainer/supplier of the animal actors.

If you have additional questions regarding the AHA's Guidelines for the Safe Use of Animals in Filmed Media, contact the Film and Television Unit at (818) 501-0123.

GENERAL SAFETY PRECAUTIONS

• While working around critters, it is advisable to wear long pants with the pant legs tucked into socks or boots. A good boot above the ankle will provide better protection. It is also advisable to wear a long-sleeved shirt, dress in layers and wear light colors. Generally, critters are dark in color; they are spotted easily against a light background.

• Avoid heavy perfumes or after-shaves as they attract some pests. Apply repellents according to label instructions on the product. Applying repellents to clothing appears to be most effective.

• If a pesticide is being used to control pests, follow manufacturers' instructions including the proper use of personal protective equipment (PPE) as noted on the product label and/or Material Safety Data Sheet (MSDS) for persons applying the product or entering the treated area. Allow time for dissipation prior to using a treated location. The MSDS must be available to all cast and crew upon request.

• In the case of bites or stings, serious allergic reactions are possible. If you have any known allergies, notify the set medic and/or safety representative prior to or when you first arrive at the location.

• If you are bitten or stung by an indigenous critter, immediately contact the set medic. If the encounter with the indigenous critter involves a life threatening situation, call "911."

• For additional precautions or questions, contact the studio safety representative, local health department, set medic or local experts in the area you will be working in.
INDIGENOUS CRITTERS

Since there are numerous types of critters, there is no way this Safety Bulletin can cover all of the various types. The following are some of the more commonly encountered critters on locations:

1. **Ants:**
   - Are red, brown or black in color and have a three-segment body with six legs
   - They are found everywhere and their bites are mild to painful
   - Special precautions should be taken when working around red fire ants to keep from being bitten

2. **Ticks:**
   - Are red, brown or black in color and have a hard-shelled body with eight legs
   - Some types of ticks are very small in size and difficult to detect
   - They are found in open fields, overgrown vegetation, wooded areas, and on or near animals
   - Ticks live on deer, mice, and birds
   - **Do not attempt to remove ticks by using any of the following:**
     - Lighted cigarettes
     - Matches
     - Nail polish
     - Vaseline
   - **If bitten,** seek medical attention immediately. Ticks are known to carry many types of diseases such as tick paralysis, Lyme disease and Rocky Mountain spotted fever.

3. **Scorpions:**
   - Are tan, brown or black in color and have a hard-shelled body with eight legs, claws and a barbed tail
   - When a scorpion stings, it whips its tail forward over its head
   - They can be found under rocks or fallen wood and are most common in the desert and southwest
   - All stings are painful, however, very few are fatal
4. **Stinging, Flying Insects (Bees, Hornets and Wasps):**

- Are black, yellow, or red in color and have a three-segment body with wings, and a tail stinger
- They can be found everywhere and can produce a mild to painful sting which causes allergic reactions in some
- **If stung,** seek medical attention and notify the set medic. People who are allergic should carry reaction medication
- Stinging flying insects are generally dormant at night with the exception of mosquitoes
- Identification of Africanized killer bees is very difficult. Remember this type of bee is very aggressive and will attack in swarms. Extreme care should be taken if a hive is located.

5. **Biting Insects**

   a. **Mosquitoes and Flies**

   There are many different species of mosquitoes and flies in the United States. They can be found in wooded areas, near or on animals, refuse areas, or water, particularly standing water.

   **NOTE:** These insects can carry various types of diseases. Malaria and dengue fever are not just found in tropical locations, it has been found in the United States. Asian "tiger mosquitoes" have been found in the Los Angeles area and are known to carry dengue fever.

   b. **Chiggers**

   - Are red, tiny and smear red when crushed
   - They are prevalent throughout the southern part of the United States
   - They live on the ground, around shrubs and plants, or anywhere vegetation will protect them
   - They prefer shade and moist areas, but will forage for food at great distances
   - They can also detect a food source from a great distance
   - Chigger bites produce blisters by irritating the skin. Use chigger bite ointment to remove the itch and promote healing
6. **Poisonous Spiders**

   a. **Black Widow Spider**
      
      - Are black in color and have a two-segment body with eight legs and a red hour glass design on the abdomen
      - They are prominent in warm climates and prefer cool, dry, and dark places
      - They can produce painful to fatal bites

   b. **Brown Recluse Spider**
      
      - Are brown in color, have a two-segment body with eight legs and a violin shaped design on the abdomen
      - They can produce painful to fatal bites

7. **Snakes**

   a. **Pit Vipers (Rattlesnakes, Copperheads, etc.)**
      
      - They come in sixteen (16) distinctive varieties
      - There are numerous subspecies and color variations, but the jointed rattles on the tail can positively identify all
      - While most are concentrated in the southwest U.S., they have extended north, east, and south in diminishing numbers and varieties so that every contiguous state has one or more varieties
      - Pit Vipers produce painful to fatal bites and do not have to be coiled to strike. For example, a rattlesnake can strike out for one-half of its body length

   b. **Other Exotic Snakes**
      
      - When working in other foreign locations that have various other exotic snakes indigenous to the area (cobra, black mamba, etc.), these snakes produce fatal bites; therefore, the location of anti-venom is extremely important
      - Different anti-venom will be required for various species
      - Consult with local experts and governmental authorities
If bitten:

- Seek immediate medical attention
- Attempt to note the time and area of body bitten
- Immediately immobilize the body part affected
- Do not apply a tourniquet, incise the wound, or attempt to suck out the venom
- Do not allow the victim to engage in physical activity

Tips for Snake Avoidance:

- Always look where you are putting your feet and hands

- Never reach into a hole, crevices in rock piles, under rocks, or dark places where a snake may be hiding. If you need to turn over rocks, use a stick

- Attempt to stay out of tall grass, if you can. Walk in cleared spots as much as possible. Step on logs, not over them so that you can first see whether there is a rattlesnake concealed below on the far side

- Be cautious when picking up equipment, coiled cables, and bags left on the ground

- Never pick up a snake or make quick moves if you see or hear a rattle. If bitten by a snake, remember what it looked like. Various snakes require different anti-venoms

- Remember that rattlers are protectively colored (camouflaged)

- On hot summer days, rattlesnakes can become nocturnal and come out at night when you do not expect it. Care should be taken when working at night after a hot summer day

- Other types of snakes indigenous to the United States are cottonmouth and coral snakes. These snakes can produce fatal bites and can become very aggressive

8. Alligator and Crocodiles

- Can be found in various waterways around the world
- They have been known to attack large animals and humans and will exit the water to attack prey on the shoreline
- They can be found in both fresh and salt water
- Both the alligator and crocodile have been known to ambush their victims
9. **Sharks, Sea Urchins, Rays, Scorpion Fish, Jellyfish and Other Exotic Marine Life**

When working around water environment, you may contact and consult with local experts, Studio safety representatives or medical staff to become familiar with the critters in or around the water environment in question.

10. **Rodents**

- Locations that may involve the use of alleyways, beneath bridges, tunnels, abandoned buildings, or other structures, may involve potential contact with rats, squirrels and other rodents
- They can carry various types of diseases, which can be contracted if bitten by one of these critters
- Refer to **Safety Bulletin #26, Preparing Urban Locations** for precautions and clean up of locations that may have these types of rodents present
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #32

FOOD HANDLING GUIDELINES FOR PRODUCTION

Under Revision

Refer to Safety Bulletin #32 Addendum A-"Approved Film Production Food Services" for Los Angeles County Department of Public Health regulations.
Approved Film Production Food Services

Several types of food services may be provided to the staff at a film site. Depending on the food service, a Public Health Permit may be required.

**PERMIT REQUIRED**

The following types of food services have been established to conform to the requirements of the California Health and Safety Code (CAL HSC) and Los Angeles County Code.

- **Mobile Food Facility Permit** (CAL HSC §§ 114294, 114295, 114297, 114305, & 114315)
  This type of food service utilizes a permitted commercial food truck or cart to provide food service at the film site. Outdoor food preparation and service areas are not approved under this permit.

- **Catering to the Film Site by a non-Motion Picture Catering Vehicle** (CAL HSC §§113789, 113790, 114294, 114295, 114297, 114305, & 114315)
  A permitted restaurant or caterer may be contracted to provide food service at the film location.

- **Motion Picture Catering Operation Permit** (Permit Business Code 3010) (LA County Code § 8.04.316)
  A Motion Picture Catering Operation (MPCO) Permit was recently developed by the Department. This permit covers a mobile food facility, no more than two mobile storage vehicles, and outdoor food preparation and service areas, where the operator is under contract to operate at a licensed film studio or at a site with a permit for filming on location issued by the appropriate city or county.

**NO PERMIT REQUIRED**

The following food services are restricted and must meet the requirements below.

- **Commercially Prepackaged Food**
  This type of food service is limited to single-serving size, commercially pre-packaged foods, displayed on a table for self service, and may include limited coffee service. This type of service does not allow food to be served from or stored on a vehicle.

  Requirements:
  - Only commercially prepackaged, single-serving, non-potentially hazardous foods and beverages from a permitted facility may be served. Approved foods include:
    - Commercially prepackaged, single-portioned cereal
    - Commercially prepackaged, single-portioned, non-potentially hazardous pastries
Approved Film Production Food Services

- Commercially prepackaged, single-portioned snacks and beverages (e.g., chips, candy, cookies, trail mix, sodas, bottled water, etc.)
- Whole, uncut and prewashed fruits
- Individual serving-sized commercially prepackaged condiments such as sugar and creamer

- The only potentially hazardous food (PHF) that may be served is commercially prepackaged individually sized milk that must be maintained at 45°F or below.
- Coffee service from a professional vending service is recommended. Coffee may be served using a commercial coffee maker. However, coffee pots and filter holders must be properly cleaned and sanitized using, at a minimum, a 2-compartment sink with hot and cold running water that is not used for janitorial purposes.
- Only single-use plates, cups and utensils may be used.
- The food may not be served from or stored on a vehicle.

Food Delivery
This type of food service involves daily purchasing of individually packaged meals from permitted food facilities (e.g., sandwiches, salads, burritos, etc.).

Requirements:
- All meals must be purchased daily from a permitted food facility.
- All food must be individually packaged by the permitted food facility (e.g., individually bagged combo meals, prepackaged sandwiches, individually portioned salad, potato salad or other side dishes, individually sized pre-packaged condiments, and single serving beverages).
- All individually packaged food that is potentially hazardous must be served immediately after delivery, or discarded if not served.
- Unpackaged food may not be handled or served.
- If transporting from a retail food facility for more than 30 minutes, an insulated cooler should be used to maintain the proper temperature of PHF: cold food, at or below 41°F; hot food, at or above 135°F. (CAL HSC § 113996).

For more information regarding these food services, please contact the Food and Milk Program at (626) 430-5400.
SAFETY BULLETINS ARE RECOMMENDED GUIDELINES ONLY; CONSULT ALL APPLICABLE RULES AND REGULATIONS

SAFETY BULLETIN #33

SPECIAL SAFETY CONSIDERATIONS WHEN EMPLOYING INFANT ACTORS
(FIFTEEN 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, "Guidelines Regarding the Use of Artificially Created Smokes, Fogs, and Lighting Effects."

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 therefrom, 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.

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*.

5. 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.

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

7. 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.

8. 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 child actors.
SAFETY BULLETIN #34

GUIDELINES FOR WORKING IN EXTREME COLD TEMPERATURE CONDITIONS

INTRODUCTION

When working in cold conditions, the two most common hazards are hypothermia and frostbite. With proper awareness and pre-planning, these hazards can be eliminated.

HYPOTHERMIA

Hypothermia is a potentially deadly condition, which results in an abnormally low body temperature. This drop in temperature occurs when the body loses heat faster than it is produced. Anyone exposed to near freezing temperatures for prolonged periods of time should be familiar in the prevention and treatment of hypothermia. A combination of cold, wet and windy conditions will result in hypothermia for anyone who is inadequately prepared and protected.

Certain conditions will increase your risk:

- Improper dress for the conditions
- Poor physical condition
- Fatigue
- Illness
- Poor diet
- Alcohol, tobacco or drug use

An individual’s physiology may affect the body’s ability to acclimate, possibly increasing the risk of hypothermia.

Early symptoms of hypothermia are often overlooked, they include:

- Intense shivering
- Muscle tension
- Fatigue
- Intense feeling of cold or numbness

To some people, these may just seem like normal consequences of exposure to winter conditions. Ignoring these early signs can be very dangerous. If you or a co-worker experience early symptoms of hypothermia, take action.
Also watch for additional behavioral signs including:

- Slurred speech
- Difficulty performing tasks
- Loss of coordination
- Lethargy
- Erratic behavior, poor decisions
- Irritability
- Slow breathing and heart rate

At the first sign of any of these conditions, notify your supervisor and seek medical attention (i.e., set medic, studio hospital or medical provider). Go inside and get warm before you attempt to complete the job or project you are working on.

**HYPOTHERMIA PREVENTION**

Preventing hypothermia is not difficult. In fact, it is much easier to avoid hypothermia than to treat it after the fact. You can prevent hypothermia if you pre-plan, know what the conditions are expected to be and plan your clothing accordingly.

**Some clothing tips to remember:**

- Clothing does not warm you, it provides insulation to preserve your warmth; layer your clothing.
- As much as half of your body heat is lost through your head and neck, so keep them covered.
- Keep rain and wind out of your clothing.
- Avoid overheating and sweating by ventilating as needed.
- Wool clothing is best, followed by synthetics; down is okay, if kept dry, but cotton is a bad choice.

**Food and behavior:**

- Watch what you eat, minor changes to your normal behavior are an important step in preventing hypothermia.
- This is not the time for a starvation diet, it is important to maintain your optimal metabolism.
- Take extra steps to stay warm and dry by preventing exposure to wind and water.

**If you are working in cold weather, remember these tips:**

- Do not diet; give your body the appropriate nutrients.
• This will increase your metabolism and help keep you warm.
• Continue to drink fluids; water is best, do not drink alcohol.

Consider the following:
• If you do not need to be outside, go inside, even if it is only for a few minutes.
• If you cannot go inside, exercise, jog in place, shake your arms; these activities will increase your circulation and increase heat.

If someone is showing signs of hypothermia:
• Hypothermia symptoms should receive medical treatment as soon as possible.
• Prevent further heat loss by sheltering from exposure to wind and water.
• Bring the crew member inside to a warm area, if possible.
• Treat the crew member gently.
• Seek medical attention (i.e., set medic, studio hospital or medical provider).
• Remove any wet clothing and replace with dry clothing.
• Wrap the crew member in blankets and cover their head.
• Caffeine, alcohol, drugs or tobacco should not be used.

FROSTBITE

Frostbite is more common than hypothermia. It is the result of the freezing of the extracellular fluid in the skin, which can permanently damage the tissue. This condition usually affects the extremities, such as the tips of fingers, the ears and nose, but other exposed areas can also be affected. Like hypothermia, a combination of elements usually leads to frostbite, not cold air alone. In fact, most frostbite is the result of conduction, the rapid transfer of heat, for example, touching cold metal surfaces with bare hands. Exposure to cold temperatures and wind can quickly result in frostbite.

Factors that can increase your risk of frostbite are:
• Improper dress for the conditions
• Poor physical condition
• Fatigue
• Illness
• Poor diet
• Alcohol, tobacco or drug use

Signs and Symptoms of Frostbite

Mild frostbite affects the outer skin layers and appears as a blanching or whitening of the
skin. This usually disappears as warming occurs, but the skin may appear red for several hours.

In severe cases, the skin will appear waxy-looking with a white, gray-yellow or gray-blue color. The affected parts will have no feeling and blisters may be present. The tissue will feel frozen or “wooden”.

Other indicators are: swelling, itching, burning and deep pain as the area is warmed.

**Frostbite Prevention**

Just as with hypothermia, frostbite is much easier to prevent than it is to treat. All of the items listed above for hypothermia would also apply for frostbite.

**Summary**

- Wear proper clothing which insulates from the cold and provides protection from wind, rain and snow.
- Cover your neck and head.
- Protect your hands and feet (mittens are warmer than gloves but may limit activity).
- Keep clothing and shoes loose to ensure good circulation.
- Drink plenty of fluids.
- Do not diet; give your body the appropriate nutrients.
- Alcohol, tobacco or drugs should not be used.
- Keep moving, do not stand still.
- Take breaks to go inside and warm up.
- Never touch a cold metal object with your bare hands.

**Frostbite Treatment**

If you think you may have frostbite, even a mild case, immediately seek medical attention. The following list will provide some guidelines for treating frostbite:

- Get to a place where you can stay warm after thawing, do not allow the affected body area to refreeze.
- Seek medical attention (i.e., set medic, studio hospital or medical provider); re-warming should be conducted under medical supervision.
- Warm water is best for re-warming; do not rub or massage the area, or use dry heat (such as a sunlamp, radiator or heating pad).
- If blisters are present, leave them intact.
- Alcohol, tobacco or drugs should not be used.

**GENERAL PRECAUTIONS**

The following are some additional steps the production can take to minimize the risks:

- Monitor local weather forecast information daily and conduct cold stress assessments for all areas.
- Provide adequate heated shelters for cast and crew.
- Maintain a suitable thermometer and anemometer (wind measuring device) at the site; these will be used to determine the equivalent wind chill temperature.
- Charts for establishing acceptable working conditions based on temperature and wind speed are in Addendum 34A, attached.
- Establish safe areas and paths, no wandering or sightseeing, this will reduce the risk of getting lost.
## EQUIVALENT CHILL TEMPERATURE

<table>
<thead>
<tr>
<th>Estimated Wind Speeds (In Km/h)</th>
<th>Air Temperature Celsius</th>
<th>Equivalent chill temperature (C)</th>
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<td>48</td>
<td>-2 -10 -17 -25 -33 -40 -48 -55 -63 -70 -78</td>
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</tr>
</tbody>
</table>

(wind speed greater than 64Km/h have little additional effect)

- **LOW HAZARD**  Risk of exposure, dry skin being affected in less than one (1) hour
- **INCREASING HAZARD**  Danger from freezing of exposed flesh within one (1) minute
- **HIGH HAZARD**  Flesh may freeze within thirty (30) seconds

Acceptable working conditions, given proper clothing and precautions are taken.
# EQUIVALENT CHILL TEMPERATURE

<table>
<thead>
<tr>
<th>Estimated Wind Speeds (In MPH)</th>
<th>Air Temperature Fahrenheit</th>
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</tbody>
</table>

(estimated wind speeds greater than 40 MPH have little additional effect)

- **LOW HAZARD**: Risk of exposure, dry skin being affected in less than one (1) hour. Acceptable working conditions, given proper clothing and precautions are taken.
- **INCREASING HAZARD**: Danger from freezing of exposed flesh within one (1) minute.
- **HIGH HAZARD**: Flesh may freeze within thirty (30) seconds.
SAFETY BULLETIN #35

Safety Considerations for the Prevention of Heat Illness

This bulletin addresses safety considerations when exposed to heat. Safeguards should be taken to prevent heat illness.

INTRODUCTION

Heat stroke can be fatal. Because of the health risks, the symptoms of heat related illness must be recognized. Excess heat buildup in the body can arise through physical exertion, as well as from hot and humid weather. This can place abnormal stress on the body that can result in one or more serious medical conditions such as heat rash, sunburn, heat cramps, fainting, heat exhaustion, or heat stroke.

WHAT IS HEAT ILLNESS?

Heat illnesses are medical conditions that occur when heat builds up inside the body beyond its ideal 98.6 degree Fahrenheit temperature. There are several ways in which the body may react to excessive heat.

HEAT RASH is a skin irritation caused by excessive sweating during hot, humid weather.

SUNBURN is caused by exposure to the sun’s rays. Overexposure can cause immediate burns and blisters, while repeated or long-term exposure can potentially lead to skin cancer.

HEAT CRAMPS affect people who sweat excessively during strenuous work activity. The sweating depletes the body’s salt and fluids. The low salt level in the muscles causes painful cramps.

FAINTING (Heat Syncope) is caused by a lack of adequate blood supply to the brain usually as the result of dehydration and lack of acclimatization to work in warm/humid weather.

HEAT EXHAUSTION is caused by a loss of fluids from sweating and/or a lack of drinking proper fluids. Symptoms include, but are not limited to, sweating, cool or clammy skin, weakness, fatigue, nausea, vomiting, dizziness, headache, fast or weak pulse, and/or fast or slow breathing.

HEAT STROKE is a life-threatening emergency that occurs when the body overheats to a point where its temperature control system shuts down and heat builds up internally. The signs of impending heat stroke are altered behavior, convulsions, unconsciousness and, usually, lack of sweating. Should these symptoms occur, seek medical assistance immediately.
SYMPTOMS OF HEAT ILLNESS

Early heat illness signs and symptoms may not always follow a progressive pattern from a mild condition such as heat rash up to the life-threatening condition of heat stroke. Thirst alone is a poor indicator of how the body is reacting to heat. Know the symptoms of heat illness to watch for:

- Discomfort
- Headache
- Fatigue
- Loss of coordination
- Vomiting
- Seizures
- Fainting
- Blurry vision
- Confusion
- Dizziness
- Irritability
- Poor concentration
- Muscle pain/cramps
- Lack of sweating or excessive sweating
- Altered behavior

TELL A SUPERVISOR IMMEDIATELY IF YOU THINK YOU OR A CO-WORKER ARE FEELING ILL FROM THE HEAT.

HEAT ILLNESS SUSCEPTIBILITY FACTORS

There are many risk factors that increase susceptibility to heat illness. They include, but are not limited to:

ENVIRONMENTAL CONDITIONS
- Hot air temperature
- High relative humidity
- Physical activity
- Radiant heat from the sun or other source
- Personal protective equipment worn
- Lack of air movement

PERSONAL CONDITIONS
- A history of heat illness
- Insufficient water consumption
- Over/under weight
- Poor level of fitness
- Lack of acclimatization
- Poor medical condition
- Use of prescription and over the counter medications and other drugs
- Consumption of alcohol, caffeine, carbonated drinks, energy drinks
- Advanced age or young age
- On a low salt diet

Consult with a doctor if you know you have risk factors for heat illness.
ACCLIMATIZATION

During the first few days of working in heat, the body needs time to adjust. This period of adjustment (acclimatization) varies by individual and can take up to a few weeks. During this acclimatization period you should:

- Start work slowly and increase the pace gradually. During a heat wave there is still a risk for heat illness even if previously acclimatized.
- Report to a supervisor if returning to work after an absence or illness, or when changing from a cool to a hot and/or humid climate.
- Supervisors and employees should be aware that acclimatization to heat can take several days and work/rest cycles should be scheduled accordingly.

HEAT ILLNESS PREVENTION

Drink Plenty of Water

Dehydration occurs quickly no matter how well acclimatized to the heat. The average person loses between 1 and 2 quarts of fluid an hour in perspiration during heavy exertion in hot weather. The only way to replace the loss (and help the body continue to cool itself) is to drink water.

- Frequently drink small quantities of water throughout the entire work shift. A minimum of 1 quart (four 8-oz cups) per hour is recommended.
- Don’t wait until thirsty to drink water. Being thirsty is not a good signal for the need to hydrate. Drink water both before and after work. Avoid substituting soft drinks and coffee for water.
- Drinking water needs to be available for all employees at all work locations.
- Know the location(s) of the closest drinking water supplies.

Wear Appropriate Work Clothes and Cool Down Under Cover

- Know the nearest cool resting place(s). Get out of the sun or away from the source of heat and find a cool, preferably well ventilated, resting place when you are starting to overheat or need to cool down.
- Wear light-colored loose fitting long-sleeved shirt and pants, and UV sunglasses or, if appropriate, other protective equipment.
- Wear a wide brim hat (baseball caps do not cover the ears and neck).
- Use sunscreen or sun block and reapply as needed.
- Eat light meals. Hot, heavy meals add heat to the body.

SUMMARY

Heat illness is preventable. Know your limits and take time to adjust to the heat. Above all, drink plenty of water and immediately report any signs of heat illness in yourself or others.
SAFETY BULLETIN #36

RECOMMENDED GUIDELINES FOR SAFELY WORKING AROUND UNMANNED AIRCRAFT SYSTEMS (UAS)

The following guidelines are for the indoor and outdoor use of UAS.

Note: Outdoor use of UAS must follow Federal, state, and local regulatory limitations or restrictions (including Federal Aviation Administration [FAA] Section 333 or Part 107 regulations), as well as Authority Having Jurisdiction (AHJ) regulations, as applicable. If there are any conflicts between these guidelines and Federal Regulations, the Federal Regulations will apply.

UAS, a.k.a. “drones”, combine the use of aeronautics, electronics, and wireless transmission technologies through the use of a remote-controlled or a programmable unit. UAS types include, but are not limited to, helicopters, multi-rotor, fixed wing aircraft, small UAS (sUAS), and micro UAS.

These guidelines cover motion picture and television operations including, but not limited to, camera platforms, image and data capture, lighting, special effects, and when the UAS is flown as a prop.

Guidelines for Operation

1. The UAS Operator or Pilot in Command (PIC) must provide their authorization and/or waiver from the proper regulatory authority and/or AHJ to the production prior to any flight operations.

2. The PIC is at all times the final authority over the UAS, shall be in command over all flight operations and/or related activities, and be certified and trained, as appropriate. The PIC shall have the final authority to abort any flight operation in the interest of safety. Abort signals shall be specified ahead of time.

3. The PIC, or a person knowledgeable of the flight operation that has been designated by the UAS Operator, will establish the communication protocols with the designated production representative to implement a plan for communications.

4. Once the UAS is airborne, no change will be made to any sequence without authorization from the PIC.

5. Equipment shall not be attached to, nor altered on, the UAS without the authorization of the PIC.

6. Unless authorized by the PIC or a person knowledgeable of the flight operation that has been designated by the UAS Operator, no personnel shall approach the UAS, whether it is running or not.
7. An exclusion zone must be established for the setup, testing, takeoff, and landing of the UAS. This zone should be cleared of all debris, including trash or anything else that may hinder the operation of the UAS. All equipment (e.g., cameras, lights, sound booms, etc.) shall be placed at a safe distance away from the zone.

8. Access to areas where UAS are in operation shall be limited to authorized personnel only. All other personnel shall remain at a designated safe distance. If needed to prevent unintentional entry into potentially hazardous areas, warning signs should be posted and/or other appropriate precautions taken.

9. Never throw anything such as grip tape, clothing, paper, etc., around the UAS.

10. Personal Protective Equipment (PPE) (such as earplugs) shall be provided and worn, as appropriate.

11. The PIC, or a person knowledgeable of the flight operation that has been designated by the UAS Operator, is responsible for determining if there are any potential radio frequencies or electrical transmissions (devices such as Wi-Fi routers and mobile phone boosters or repeaters) that could interfere with or affect the safe operation of the UAS. Cast and crew members with electrical or transmission equipment should contact the PIC to see if it may affect the operation of the UAS.

12. The storage and transportation of batteries shall be in compliance with all applicable federal, state, and local laws and regulations and any shipping company restrictions. For transportation of batteries by air, refer to airline policy and International Air Transport Association (IATA) regulations.

13. Appropriate precautions (i.e. fire extinguishers, no smoking, etc.) should be taken for flammable fuel sources.

14. All UAS shall have a FAA registration number, as applicable.

15. The flying accuracy of the UAS may be adversely affected by natural conditions such as wind, air density, temperature, gross weight, humidity, and time of day. Man-made conditions such as a weight load, wind (fans), explosives disturbing airflow and center of gravity can also affect the flight control of the UAS.

16. There may be times when the UAS is used as a toy or as a prop. Safety precautions for these types of uses should be developed in conjunction with the corresponding risk they present, and when used outside is subject to FAA regulations.

17. Prior to each flight, the UAS should be inspected by the PIC, or a person knowledgeable of the flight operation that has been designated by the UAS Operator, to determine that the UAS is safe for flight.
18. Prior to each flight, the boundaries and intended flight path shall be checked to ensure they are cleared for UAS operations.

19. Authorities Having Jurisdiction (AHJ) may have their own requirements regarding UAS operations.

20. At the start of each day’s filming, the PIC or a person knowledgeable of this flight operation that has been designated by the UAS Operator, and the designated production representative will conduct a briefing/safety meeting for the cast and crew and those persons necessary for filming.

Briefings/Safety Meetings should include a discussion of the following:

- Possible risk to personnel involved
- Safeguards to personnel, animals, and equipment
- Communications, including chain of command; and emergency procedures, including landing zone(s) and designated safety zone(s)
- Boundaries and intended flight paths
- The intended use of any stunts or special effects during UAS operations
- Electronic devices and/or other equipment that may interfere with UAS operations
- Obstacles, equipment and/or locations that may present a hazard
- Abort signals, audible and/or visual, used to halt filming in the event of unforeseen circumstances or safety hazards
- Federal, state, and local regulatory limitations or restrictions, if applicable
- Any exemptions or waivers that are unique to the UAS operator, including flying over people, operating from a moving vehicle, flying at night, etc. and additional safety precautions that need to be taken, if any

Note: Subsequent briefings/safety meetings may be necessary to address cast and crew members’ concerns regarding other sequences, changes, and/or additional scenes.

**Operation Over People**

Federal regulations prohibit flying over people during UAS operations, unless the UAS Operator is specifically approved to do so or has been granted a waiver by the FAA, OR they are “participating personnel”.

For the purposes of outdoor filming, Federal regulations define flying “over” people as the UAS flight path being directly over any part of a person. For example, a UAS that hovers directly over a person’s head, shoulders, extended arms or legs would be an operation over people.
Participating Personnel

For the purposes of outdoor filming, Federal regulations define “participating personnel” as ONLY those that are directly participating in the safe operation of the UAS, such as the PIC and/or Visual Observer. (Flying over all other personnel, including cast and crew, requires FAA approval or waiver.)

If required for “non-participants”, safe barriers may include a covered structure or a covered stationary vehicle.

Notification

The Production Company must notify all production personnel of the planned use of UAS so that any objection can be communicated prior to UAS operation. Notification can be accomplished by including a statement like the following on the call sheet:

“An Unmanned Aircraft System (UAS) will be used in close proximity to production personnel and equipment. Any personnel who does not consent to working within the UAS area must notify __________________ [please insert the assigned production designee(s)] prior to use of the UAS.”

Indoor Use

1. As a general matter of safe work practices, the “Guidelines for Operation” and “Notification” procedures listed above should be followed during indoor UAS operations.

   Note: The indoor use of UAS is not regulated by Federal regulations; however, AHJ regulations may apply.

2. Indoor conditions such as increased heat resulting in reduced air density and ventilation systems could adversely affect flying characteristics.

3. The PIC or a person knowledgeable of this flight operation that has been designated by the UAS Operator, and the designated production representative should evaluate the indoor location for items such as interior sets, walls, ceiling beams, lighting equipment, rigging, cables, HVAC equipment, etc. and consider these potential hazards before operation of the UAS. The proximity of the UAS to cast and crew and a live audience, if applicable, and any planned special effects or stunts should also be considered.

A COPY OF THIS BULLETIN SHOULD ACCOMPANY THE CALL SHEET ON DAYS THAT THE UAS IS BEING UTILIZED.
SAFETY BULLETIN #37

VEHICLE RESTRAINT SYSTEMS - SEAT BELTS AND HARNESSES

This Safety Bulletin is intended to give recommendations in the safe use of Restraint Systems (e.g., Seat Belts, Harnesses, Head and Neck Restraint Systems, etc.) to persons who are either in or on Picture Vehicles/Stunt Vehicles.

For recommendations regarding Seat Belts, Harnesses, or Personal Protective Equipment (PPE) for Construction Vehicles (e.g., Forklifts, Lifting Platforms, Aerial Lifts, Scissor Lifts, etc.), Production Support Vehicles, Camera Platforms (e.g., Insert Cars, Camera Cranes, etc.) or Aircraft, refer to Safety Bulletins #3, #8, #8A, #8B, #11, #11A, and #22.

- When any Vehicle is to be used in a filmed sequence, either off-camera or on camera, such Vehicle will be equipped with the appropriate Restraint System. These Restraint Systems must be used at all times by all Vehicle operators and passengers.

- Every effort should be made to install the appropriate safety Restraint System for all Vehicles. It is recognized that in exceptional circumstances, such as the case of Vintage or Antique Vehicles, installation of Restraint Systems may pose additional concerns. These concerns should be addressed as far in advance to filming as is practical.

- A thorough evaluation of the stunt or driving sequence will be performed and safety concerns should be discussed with all personnel involved. The level of protection should be appropriate to the intended result or other reasonably anticipated consequence of the action.

- All Vehicles, including their additional Safety Equipment (e.g., Harnesses, Belts, Roll Cages, etc.), must undergo thorough Safety Inspection and Testing on a daily basis by qualified experienced personnel. Restraint Systems that show signs of damage or fraying shall be immediately removed from service and replaced.

- Prior to filming, consideration should be given to issues that concern Air Bags (such as unintentional deployment) and/or other Dynamic Safety Devices.

- It may be unlawful for any driver or passenger to operate or ride on a vehicle without wearing the proper seat belt while it is being operated on a public highway or road as specified in the applicable vehicle Code.
This bulletin identifies the safety considerations that should be addressed when working outdoors in areas where there is a potential for thunderstorms, lightning, flash flooding, extreme winds, large hail, tornados and hurricanes.

**PRE-PLANNING**

Pre-planning can reduce many of the potential dangers posed by inclement weather. The location manager, his/her department representative or production management, should develop an "action plan" when preparing to use locations that may present an inclement or severe weather hazard.

The action plan should designate a person who is responsible for monitoring potential inclement weather by commercial weather services, television and radio station news casts, or other available means.

The action plan should include a method for communication with cast and crew members in the event of inclement or severe weather. The communication methods should reflect the conditions and circumstances at the scene. Other elements to include should be site specific procedures which include methods and routes of evacuation, meeting areas, a means of establishing a head count for cast and crew members and procedures for equipment shut-down, stowage and/or removal. If there is the possibility of inclement or severe weather, a "safety meeting" shall be held to review and communicate the elements of the action plan.

Specific hazards which may be addressed in the action plan:

1. **Flash Flooding**

   **Causes:**

   Flash flooding is usually caused by slow moving thunderstorms and can occur within a few minutes or hours of excessive rainfall. High risk locations include low water crossings, recent burn areas in mountains and urban areas which have pavement and roofs which concentrate rainfall runoff.

   Flash flooding may be worsened by topography, soil conditions and ground cover. Be especially cautious at night when it is harder to recognize flood dangers.

   Realize it does not have to be raining at your specific location for a flood to occur.
Potential Hazards:

- Crew and equipment could become trapped or stranded as escape routes may be damaged and/or blocked.
- Equipment and personnel could be swept away or covered by water, mud or debris.
- Drowning
- Electrocution
- Mud slides

Possible Actions:

- Activate the action plan.
- Secure equipment and all electrical power.
- Remove all cast and crew from elevated equipment, scaffolds, booms and sets.
- Stay clear of potential slide areas next to hillsides or on edges of cliff areas.
- Follow directions for evacuation procedures as outlined in the action plan.
- Gather at pre-determined evacuation point and ensure everyone is accounted for.
- If you come upon a flowing stream where water is above ankles, STOP! Turn around and go another way.
- Do not drive through moving water or a flooded roadway.
- Do not attempt to return to the area until an "all clear" signal has been given by a regulatory authority or production management.

2. Lightning

Causes:

Lightning results from the buildup and discharge of electrical energy in clouds. Lightning may strike several miles from an associated thunderstorm and may strike when no clouds or rain are present.

Potential Hazards:

- Electrocution
- Burns
- Falling debris
- Concussion
- Fire
Possible Actions:

- Activate the **action plan**
- When working in lightning prone areas, the use of a lightning detector/meter is highly recommended. If a meter is not available, it is possible to estimate the distance of lightning by the thunder. When lightning is seen, count the seconds until thunder is heard and then divide the seconds counted by five to obtain the approximate distance in miles.
- **30-30 rule:** The first 30 means if you count to 30 seconds or less (from lightning to thunder), the lightning is within 6 miles of your location and you are in potential danger and should seek shelter. The second 30 means you should wait 30 minutes from the last flash or thunder to establish an "all clear."
- Seek shelter in a sturdy building, a hardtop automobile or truck with the windows rolled up. If such cover is not available seek shelter in wooded areas with thick small trees. Avoid isolated trees.
- Avoid high ground and keep clear of tall objects, towers, aerial lifts, camera booms, scaffolding, fences or other metal equipment.
- Avoid contact with any body of water.
- Avoid using a telephone or cellular phone.
- Where appropriate, shut down generators in accordance with the established action plan.
- Avoid using other electrical equipment or appliances.
- When instructed, move to the pre-determined evacuation area.
- Do not attempt to return to the area until an "all clear" signal has been given by a regulatory authority and/or production management or 30 minutes after the last thunder sound is heard.

3. **High Winds**

**Causes:**

High winds can be associated with extreme weather phenomenon including thunderstorms, tornados, hurricanes, and high and low pressure systems. During the summer months in the Western States, thunderstorms often produce little rain but very strong wind gusts (some up to 100 mph) and dust storms.

**Potential Hazards:**

- Flying debris
- Dust
- Possibility of persons being swept off their feet
- Equipment can be blown over and carried for a distance
- Set destruction
• Eye injuries

Possible Actions:

• Activate the action plan
• Remove all cast and crew from elevated areas, sets, scaffolding and other high objects
• Lower all aerial, lighting, diffusion, camera boom equipment and tents
• Tie down and secure all loose equipment
• When instructed, seek refuge from the winds at your pre-determined safe area
• Be aware and protect your eyes from potential injury
• Do not attempt to return to the area until an "all clear" signal has been given by a regulatory authority or production management

4. Large Hail

Causes:

Hail is usually associated with thunderstorms and is caused by freezing rain that can become very large.

Potential Hazards: May cause injuries to crew and damage to equipment

Possible Actions:

• If a watch or warning has been issued, the action plan should be activated and the crew should follow all instructions
• Secure and protect all equipment
• Get down from elevated areas, aerial lifts, booms, scaffold and other high areas
• When instructed, seek shelter at your pre-determined safe area
• Do not attempt to return to the area until an "all clear" signal has been given by a regulatory authority or production management

5. Blizzard or Severe Snow Storms

Causes:

A storm accompanied by strong winds creating blizzard conditions with blinding wind-driven snow, severe drifting and dangerous wind chill.

Potential Hazards:

• Blinding conditions
- Creation of snow drifts
- Dangerous wind chill factor (refer to Safety Bulletin #34)
- Avalanche danger, being caught and/or buried
  - Usually triggered by victim or members of victims party
  - Generally occur with clear skies, little or no snow fall and light or calm winds
  - The weak layer often consists of surface hoar, facets or depth hoar
  - On 30-40 degree slopes, often at a convex part of the slope

Possible Actions:

- If a watch or warning has been issued, the action plan should be activated and the crew should follow all instructions
- Secure and protect all equipment
- Get down from elevated areas, aerial lifts, booms, scaffold and other high areas
- Stay clear from potential avalanche areas
- When instructed, seek shelter at your pre-determined safe area
- Do not attempt to return to the area until an "all clear" signal has been given by a regulatory authority or production management

6. Tornados

Causes:

A tornado is a violent windstorm characterized by twisting, funnel-shaped wind. Tornados tend to occur in the afternoon and evening hours.

Potential Hazards:

- Tornados are unpredictable and may form without warning
- Winds can exceed 200 to 300 mph
- Tornados may appear nearly transparent until dust and debris are picked up or a cloud forms within the funnel
- Severe damage can occur to structures
- The precise location of a touch down point cannot be determined

Possible Actions:

- If a watch or warning has been issued, the action plan should be activated
- The crew should be regularly updated regarding any changes to potential weather conditions
- All cast and crew members must follow all instructions given
• No employees should be working on elevated equipment. This includes aerial lifts, scaffolds, camera booms, and other high areas
• Evacuate the area immediately if instructed by a regulatory authority or production management
• Only secure equipment if there is time and it can be done safely
• Do not attempt to return to the area until an all clear signal has been given by a regulatory authority or production management

7. Hurricanes

Causes:

A slow developing tropical weather phenomenon that forms over water. Its greatest impacts are felt near or on shorelines of land. You will not be surprised by a hurricane, as they are usually tracked by a weather service for many days. They are also known as cyclones or typhoons.

Potential Hazards:

• Severe winds and rainfall, which may cause extreme flooding
• Storm surges
• High waves possibility of persons being swept off their feet
• Drowning
• Localized tornados
• Extreme damage to structures, roads, utilities, vehicles and boats
• Severe injury due to flying debris

Possible Actions:

• In most cases, you will have several days warning to activate your action plan
• Do not stay by shoreline
• Pack and secure all equipment and remove to a safe area
• Lower all aerial lifts, camera booms and other equipment. Remove to a safe area as time permits
• If ordered to evacuate, leave area early -- do not hesitate
• Do not attempt to return to the area until an "all clear" signal has been given by a regulatory authority or production management
ADDITIONAL NOTES

- OSHA mandates that aerial lifts and other like equipment are not to be operated when winds exceed 25 mph.

- Be aware that many of the same precautions (e.g., eye protection and securing equipment), can also apply to man-made wind effects such as rotor wash from airplanes or helicopters and large ritter fans.
SAFETY GUIDELINES FOR USING FOAM(ED) PLASTICS IN SET AND PROP CONSTRUCTION

The following recommendations are intended to give general guidance on the safe handling, use, storage and disposal of foam(ed) plastics when used to construct stage sets and props. Foam(ed) plastics are products made of petroleum distillates which can ignite when used in connection with heat from a hot wire or welding/cutting operation (hot work), or when used in close proximity to a fire effect or special effect/pyrotechnic device. Accordingly, it is recommended that only approved fire resistant foam(ed) plastics be used. Prior to purchasing any foam(ed) plastics, check with the local fire Authority Having Jurisdiction (AHJ) in which the production is taking place, or appropriate studio or production safety representatives for guidance.

TYPES OF FOAM(ED) PLASTICS

The following types of foam are most commonly used in set and prop construction:

- Sprayable polyurethane foam
- HSF 110 Pour Foam, Class 1
- Two-part rigid foam (AB foam)
- Expanded Polystyrene (EPS) or polyurethane or polystyrene foam blocks

NOTE: Caution must be taken at all times when working with or near foam(ed) plastics. The foams listed above are available in different classes, fire resistant and non-fire resistant. Under the right conditions even fire resistant foams will burn.

- Foam(ed) plastics must meet the requirements and guidelines of all applicable federal, state, and local laws, rules, regulations, and approved standards. In California, all foam(ed) plastics must meet the requirements of the California Fire Code, Article 40. In many other jurisdictions, foam(ed) plastics material used for decorative purposes, scenery, sets, or props, must comply with the requirements of National Fire Protection Association (NFPA), Article 140.

- When ordering foam(ed) plastics, request that your supplier include both "Manufacturer’s Technical Data Sheet(s)", if available, and "Material Safety Data Sheets(s)" (MSDS) with each order. Foam(ed) plastics should not be allowed in any work area without these documents.
POTENTIAL HEALTH HAZARDS FROM WORKING WITH OR AROUND FOAM(ED) PLASTICS

NOTE: When foam products burn they will generate dense clouds of black smoke and a variety of toxic gases, including carbon dioxide, carbon monoxide, oxides of nitrogen, and traces of hydrogen cyanide. All precautions must be taken to avoid ignition of foam(ed) plastics to prevent inhalation of potentially hazardous smoke and other injuries, such as burns.

If inhalation of potentially hazardous smoke occurs, immediately seek medical attention.

The primary hazards in working with or around foam(ed) plastics are adverse health effects from direct exposure to foam(ed) plastics and injuries caused from ignition of foam(ed) plastics. Although foam(ed) plastics can be used safely, they must be handled in accordance with the procedures designed to minimize exposure and ignition.

EXPOSURE TO FOAM(ED) PLASTICS

Typically, there are three primary routes of possible exposure to foam(ed) plastics and the vapors released from such products: inhalation, skin contact, and eye contact.

NOTE: Foam(ed) products may contain chemicals known to produce chemical sensitivities. Individuals who know they have, or are prone to, chemical sensitivities must avoid any and all exposure to these products.

Inhalation

Airborne vapors, aerosol mists, and particulates are irritating to the respiratory tract. Symptoms of overexposure may include tightness of the chest and difficult or labored breathing. Headache, nausea, or vomiting may also occur. Exposure to higher concentrations may result in chemical bronchitis, pneumonitis, and pulmonary edema. Some individuals may become sensitized and experience severe asthma-like attacks whenever they are subsequently exposed to even minute amounts of vapor. Once sensitized, these individuals must avoid any further exposure.

Skin Contact

Although a single prolonged exposure is not likely to result in the foam material being absorbed through the skin in acutely toxic amounts, skin contact may discolor the skin and cause irritation. Skin contact may produce contact dermatitis and skin sensitization. Therefore, contact with the skin should be avoided.

Eye Contact

Direct or indirect contact with foam material may cause eye irritation, temporary blurred vision or corneal damage. Be aware that ordinary safety goggles or facemasks will not prevent eye irritation from high concentrations of vapor.
GENERAL PRECAUTIONS WHILE CUTTING, CARVING, SCULPTING, GLUING AND/OR SPRAYING

1. Skin and eye protection should be used during all normal working operations. Personal protective equipment includes, but is not limited to, safety glasses, chemical worker’s goggles, chemical gloves, face shield, long-sleeve coveralls, safety shoes, or boots.

2. Mechanical ventilation adequate enough to draw vapors, aerosol mists, or smoke away from an operator’s breathing zone should be provided at all work stations.

3. When adequate local exhaust ventilation is not feasible, proper personal respiratory equipment must be used.

4. Monitoring for airborne contaminants may be necessary.

GENERAL PRECAUTIONS FOR WORKSITE, STORAGE AND DISPOSAL

1. Due to potential fire hazard, consideration should be given during the design and pre-production of the set to ensure appropriate egress for cast and crew.

2. During construction the Construction Coordinator, or other designated person, shall identify the location of exits and maintain escape routes. All escape routes must be clear and unobstructed. The First Assistant Director, or his or her designee, is responsible to ensure that cast and crew members are made aware of the designated escape routes.

3. Foam(ed) plastics are combustible. Care should be taken to avoid contact with sources of ignition before, during, and after installation of all foam(ed) plastics. Smoking while working with or around foam(ed) plastics is strictly prohibited.

4. Foam(ed) products and associated adhesives must be dry and cured prior to sculpting and/or shaping.

5. When setting up welding/cutting operations, do not locate them in close proximity to foam(ed) plastics operations (see Hot Work on Foam(ed) Plastics).


7. Fire suppression devices and materials should be readily available when working with foam(ed) plastics. Only qualified individuals may use these devices.

8. Do not expose foam(ed) plastics to reactive chemicals (such as solvents, petroleum products, etc.). Consult the product MSDS and Manufacturer’s Technical Data Sheet for further information.

9. Since uncured AB foam can generate heat and cause fires, use care in disposal.
APPLICATION OF TWO PART (AB) FOAM

In addition to the “General Precautions”, the following safety guidelines should be used when working with two part (AB) foam:

1. Only qualified personnel should spray AB foam.

2. Application of AB foam should be scheduled when other cast and crew members are not on the stage or set.

3. When using AB foam, either hand mixed or with froth packs, workers should refer to the MSDS and wear the proper personal protective equipment (PPE).

4. Be aware the application process of AB foam generates heat and may increase the likelihood of fire.

5. Minimize spaces between foam blocks that will be filled with AB foam. Large spaces that have been filled with AB foam have a greater likelihood of igniting when using the “hot wire” technique.

6. Allow all joints time to dry and cure before cutting or shaping. A non-cured joint is a fire hazard.

7. All equipment used in spraying foam should be kept clean, properly calibrated, and in good working order. Special attention should be paid to nozzles, pick-ups, and tubing.

8. The drums and/or containers of AB foam components require bonding and/or grounding to prevent the build up of static electricity.

9. Precaution should be taken to avoid spills when storing and using AB foam. When storing 55-gallon drums of AB foam use appropriate secondary containment. Consult the Studio Safety Representative, local Fire Authority or local Authority Having Jurisdiction (AHJ) when storing large amounts (55 gallon drums) of AB foam.

SCULPTING FOAM

In addition to the “General Precautions”, the following safety guidelines should be used when sculpting foam:

1. Sculpting foam(ed) plastics may involve many different types of tools. Care must be taken when using sharp tools or those with moving parts to avoid injury. Be aware of others working in close proximity.
2. Abrading, sawing, cutting, sanding, or other methods of sculpting foam(ed) plastics will cause dust and debris to form, which increases the potential for flammability.

3. Wear appropriate PPE when necessary. Keep the work area clean by regular sweeping and disposal of dust and debris.

**HOT WORK ON FOAM(ED) PLASTICS**

In addition to the “General Precautions”, the following safety guidelines should be used when performing hot work on foam(ed) plastics:

1. Only qualified personnel should use hot wire devices.

2. Hot work, which includes hot wire sculpting and welding/cutting, may require a fire department permit.

3. Hot wire sculpting uses various types of electrical and heated devices. AB foam must be fully cured before sculpting with a hot wire.

4. Exposed hot wire devices are heated to high temperatures. The hot wire heated elements must not be left connected and unattended.

5. All equipment used in a hot wire operation must be inspected and kept in good working order at all times.

6. Any handheld hot wire device should be able to be disconnected from the electrical supply at the device.

7. The hot wire should be adjusted such that the wire is not visibly red.

8. Hot work must not be performed within ten (10) feet of any flammable and/or combustible materials, unless approved by the AHJ.

9. A fire watch should be provided during a hot work operation. Individuals assigned to fire watch duty must have fire-extinguishing equipment readily available and must be trained in the use of such equipment. If possible and safe to do so, individuals assigned to fire watch duty should extinguish spot fires and communicate an alarm in the event of a fire.

10. Fire watch assignments should continue for a minimum of thirty (30) minutes after the interruption or conclusion of hot work operations.
SAFETY BULLETIN #40

GUIDELINES FOR NON-CAMERA UTILITY VEHICLES

These guidelines address non-camera utility vehicles used for production support, such as ATVs, golf carts, snowmobiles and utility vehicles with small engines and/or electric powered. (For camera vehicles, see bulletins #8, 8A and 8B.) Vehicle operators must observe all applicable rules and regulations. In order to provide a safe workplace, the following vehicle guidelines have been established regardless of the type of vehicle used:

1. **Horseplay or careless operation is not allowed and will not be tolerated.**
2. Inspect the vehicle before use.
3. Understand the vehicle controls. If you do not know how to operate the vehicle, ask for instruction. Employers/production have the obligation to ensure that employees are instructed in the safe use and operation of the vehicle.
4. Operators have the responsibility for the safe transportation of passengers and equipment.
5. Operators should hold a valid driver's license and if not held, notify production.
6. Each passenger must have a seat. No sitting on laps, standing on bumpers or riding on tailgates. Multiple people sitting in a seat designated for one and riding on parts of the vehicle that are not designed for that purpose are strictly prohibited.
7. Wear a seat belt, if provided.
8. Keep arms and legs in the vehicle at all times.
9. If the vehicle is not equipped with a windshield, eye protection is recommended.
10. A helmet may be necessary in certain situations.
11. If the vehicle is equipped to carry loads, secure or place them in a manner that will not allow them to shift or fall from the vehicle.
12. Do not exceed the manufacturers' load recommendations as overloading can affect braking and control of the vehicle. Loads should be appropriately balanced.
13. Do not operate the vehicle in a manner that is dangerous to you or to others.
14. Always use caution around people and animals. Pedestrians always have the right of way.
15. Exercise caution going around corners. Look for hazards, such as other vehicles and people.
16. Be familiar with the terrain.
17. To reduce the risk of rollovers, avoid driving off curbs, from one level to another, and/or turning on inclines.
18. Drive at speeds appropriate to the surface, road and weather conditions (e.g., driving in dirt or gravel, on a steep incline, on ice, in rain, etc.).
19. In poor visibility, vehicles should not be operated unless equipped with headlights or sufficient lighting is provided.
20. Towing should only be performed in a manner specified by the manufacturer.

Using and working safely around non-camera utility vehicles requires the full attention and care of the entire crew. Horseplay and excessive speed are the primary causes of accidents and injuries. Extreme caution should be used when operating these vehicles.

Operators are responsible to follow these safety guidelines, employer guidelines and manufacturer operating manuals for the safe operation of these types of vehicles.
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #41

RECOMMENDED GUIDELINES FOR SAFELY WORKING ON AND AROUND GIMBALS

These guidelines are intended to give recommendations for safely working on and around gimbals. Gimbals are generally one-of-a-kind, purpose-built devices designed to simulate real-world movement. Challenging environments, such as an airplane in flight, a ship in a storm, and many others may be simulated through the use of a gimbal. Gimbals are typically used to move cast, crew, and sets through a number of programmed or choreographed motions. Gimbals can range in complexity from small-scale, seesaw-type devices moved by simple leverage to complex, multi-axis powered motion bases controlled by computer.

Gimbals are typically designed for specific applications and short duration operation. Gimbals should only operate to the level for which they are designed. Design and assembly of the gimbal is not covered in this Safety Bulletin. This Bulletin assumes that the gimbal has been properly assembled and is fully operational with a clearly defined Exclusion Zone (e.g., marked with tape, barricades, etc.). The Exclusion Zone is the immediate area surrounding a gimbal where only authorized cast and crew are allowed.

**Responsible Person**

Production shall assign a Responsible Person for the safe configuration and operation of the gimbal. A Responsible Person is defined as someone with both the experience and training to recognize and resolve problems relating to the safe operation of the gimbal.

The Responsible Person will have the ultimate authority over all gimbal operations, including, but not limited to:

- Determining the maximum weight capacity on the gimbal
- Marking the Exclusion Zone around the gimbal and control areas
- When Ground Fault Circuit Interrupters (GFCI) or Residual Current Devices (RCD) should be used for the gimbal or its controls
- The authority to abort operations. He/she may designate an operator(s) as needed.

**Set Construction and Pre-Rig**

1. *Limitations of the gimbal* should be communicated to all applicable departments by the Responsible Person.

2. *Reevaluate Exclusion Zone*. The Exclusion Zone may change as construction and pre-rigging occurs.
3. **Establish work procedures** (e.g., lockout/tagout/blockout, fall protection, guardrails, etc.) and other special procedures for working on or around the gimbal.

4. **Establish emergency shutdown procedures.** The dynamic action of the gimbal may create an additional hazard to personnel working on or around the gimbal if it is suddenly shutdown. Personnel on or around the gimbal may have to take specific action to protect themselves in the case of an emergency shutdown.

5. The Responsible Person should be consulted before operating heavy equipment (e.g., aerial lifts, camera cranes, forklifts, etc.) around the gimbal, hydraulic lines, and/or control lines.

6. When necessary, crib or block to prevent parts from moving inadvertently when the gimbal is not in operation.

7. Ensure crossovers and/or protective covers are used to protect hoses, electrical cables, and control lines and to prevent possible tripping hazards.

**Safety Meetings During Construction and Pre-Rig**

Make crew and applicable department heads aware of the designated Responsible Person, Exclusion Zone parameters, gimbal limitations, work procedures, emergency procedures, and individuals authorized to be inside the Exclusion Zone.

All items included in Set Construction and Pre-Rig should be reevaluated throughout the production as conditions change.

**Inspection and Testing**

Representatives from all applicable departments shall be included in conducting inspections of their equipment on or around the gimbal, prior to operation.

The Responsible Person should:

1. Reevaluate the limitations of the gimbal such as, but not limited to, load capacity, how it may be affected by water, weather, additional equipment, structures, dust effects, etc.

2. Inspect gimbal, base, hoses, structure, service connections to equipment on the gimbal (e.g., electrical special effects), etc.

3. Test controls.

4. Evaluate potential impact on cast and crew within the intended load and range of movement.

5. Prior to operation, verify the Exclusion Zone is free of any unauthorized persons or items.

6. Check for electrical and/or radio and wireless interference, and maintain the proper perimeter around the gimbal and computer controls.
Prior to Rehearsal and Filming
Reevaluate the Exclusion Zone and communicate to all cast and crew (size and operation of the gimbal will dictate).

Please follow Inspection and Testing items 1–6 above.

Inspect and test other production-related equipment on or around the gimbal.

Safety Meeting
The First Assistant Director shall, along with the Responsible Person, conduct a safety meeting with all cast and crew, including, when necessary, a stunt coordinator, prior to working on or around the gimbal.

Safety meeting topics may include, but are not limited to:

- Communicating to all involved personnel, including performers, the intended action, full range of movement, need for increased awareness, possible changes, and authority to abort, including any visual or audio signals to be used.
- Authorized personnel riding the gimbal should consider their health status and report any concerns to the appropriate person.
- The possible effects of electrical or radio and wireless devices on radio-sensitive equipment.
- Awaiting Responsible Person to give permission before approaching the gimbal.
- The perimeter of the Exclusion Zone.
- Emergency Shutdown Procedures.

The Responsible Person should be notified of any changes or concerns in the use of the gimbal, action of the cast or crew, or placement of equipment in order to determine whether an additional safety meeting is necessary.

Ongoing Testing
The Responsible Person or his/her designee shall conduct a test of all controls at least prior to the gimbal being used during each work shift and upon returning to the gimbal from breaks.

During Operation
- Follow established procedures when entering the Exclusion Zone.
- Gimbal Operator needs a clear line of sight or, if needed, a spotter to assist.
- Gimbal Operator should be at the controls at all times when the gimbal is operational.
• Gimbal should be stopped if unauthorized personnel enter the Exclusion Zone.

• Watch for loose materials, sharp edges, pinch points, etc.

• Authorized cast and crew should be made aware of the capabilities and anticipated movement of the gimbal.

• Ensure clear, safe access and egress.

• Maintain reliable communications during operation.

• Always wait for the Responsible Person to give permission before approaching the gimbal.

• Secure set pieces, production equipment, and props on the gimbal.

• On computer controlled gimbals, ensure the computer has an uninterrupted power supply to allow reliable operation and shutdown in the event of a power interruption.

**Additional Considerations**

Production Management and the Responsible Person shall take the following into consideration and address with the appropriate personnel:

• Fall protection for cast and crew; for example, barriers, guard rails, pads, or fall restraint equipment including appropriate anchor points

• All electrical distribution system components exposed to water should be designed to work in water

• Galvanic action, which is corrosion from contact between dissimilar metals

• Inspection of underwater equipment

• Windy conditions

• Environmental and human factors

• Hydraulic leaks

• Inclement weather

• Access to the gimbal by cast and crew

• Placement of electrical equipment and power supply system

• Lockout/Tagout/Blockout
SAFETY BULLETIN #42
GUIDELINES FOR ALTERNATIVE DRIVING SYSTEMS

These guidelines are intended to give recommendations for safely working on and around Alternative Driving Systems (ADS) e.g., Pods. An ADS is typically a custom-built device that is connected to the vehicle so that the vehicle can be driven safely without the person sitting in the normal driving position controlling the steering, accelerator, brakes, or other components. This Safety Bulletin does not address the use of wireless-controlled vehicle systems.

ADS should only be operated to the levels for which they are designed based upon the requirements and conditions discussed between the Production and the ADS manufacturer or fabricator. The design, fabrication, and assembly of ADS are not covered in this Safety Bulletin.

Responsible Person

Production shall assign a Responsible Person or Persons. A Responsible Person is someone with both the experience and training to recognize and resolve problems relating to the configuration and operation of the ADS. The Responsible Person will have authority over all ADS operations.

Considerations for Using an ADS

- Type of vehicle to which the ADS will be installed
- Intended speed and maneuvers
- ADS rigged vehicle operating in close proximity to other vehicles
- Aircraft flown in close proximity
- Scene action (e.g., stunts, performance, and special effects)
- Route conditions (e.g., curved, incline, crown, obstacles, clearances, length, width, paved, gravel, dirt, flat, hilly, wet, or slippery)
- Anticipated weather
- Evaluation of the vehicle’s original systems and whether they should be disengaged (e.g., brakes, ignition, airbags, steering, and accelerator)
- A secure area for cast and crew riding in or on the ADS vehicle
- Load capacity, center of gravity, and counter-balance
- Equipment weight, placement and use (e.g., camera, lighting, and props)
- Visibility conditions of ADS operator such as dust, spray, blinding lights, restrictive covering over the windshield, smoke
- Emergency stop system
- Communication system
- Allowing time for proving/testing the system
Pre-Rig

The capabilities and limitations of the ADS should be communicated to all applicable departments. All rigging of the ADS and equipment, including cameras and lights, is to be performed by qualified personnel in an area secured for the purpose of rigging, which is free of known hazards, including other vehicular traffic. The rigging must be discussed with the Responsible Person and the ADS operator prior to the use of the vehicle. The Responsible Person and ADS operator must inspect the vehicle after any rigging change is made to ensure that the change will not adversely affect the safe operation of the vehicle. Only authorized persons should be in the secured area. When the ADS vehicle is not in operation, steps should be taken to ensure the vehicle cannot inadvertently move.

Inspection

The connected vehicle must be inspected before and after each run. Inspection items include, but are not limited to, the ADS, brakes, steering, tires, engine, drive train, vehicle's electrical system, connection points, towing equipment, and all safety equipment. Any items not fully functioning must be repaired by a qualified person before use.

Prior to Operation

A walk through with the performer(s) should be conducted regarding which of the vehicle’s original systems are operational and which have been disengaged.

A rehearsal should be considered to familiarize the performer with the operational characteristics of the vehicle and controls.

Safety Meetings

A shot-specific safety meeting should be held by the First Assistant Director, Responsible Person, and Stunt Coordinator, as needed, involving all personnel riding in, on, or in close proximity (e.g., stunt personnel or background performers) to the ADS vehicle. This meeting should discuss the following topics below:

- Shot sequence and route (e.g., stunt action including crossovers/head-on or near misses, vehicle speed, number and proximity of other vehicles, crew and camera placement, background performers, and property)
- Walk-through or dry-run
- Environmental conditions (e.g., weather, surface conditions, such as cement, gravel or dirt, topography, such as flat or hilly)
- Possible changes due to hazards
- Authority to abort including signals to be used
- Route conditions (e.g., slope, curved, incline, crown, obstacles, clearances, length and width)
• Equipment considerations (e.g., rigging, exposed controls, drive systems, air bags, automatic roll bar, and fuel-cell position)
• Communication systems (e.g., intercom and designated channel)
• Signaling system to alert personnel to the ADS impending movement
• Visibility
• Special effects
• Personal protective equipment (e.g., harnesses, seat belts, helmets, and eye protection)
• Traffic and pedestrian control (e.g., street closures and Intermittent Traffic Control [ITC])
• Emergency plan (e.g., escape routes and contingency plan)

If for any reason there is a change in the choreography or personnel involved in the shot, a safety meeting must be held with all personnel involved to ensure everyone understands the changes.

Operation

During rehearsals and takes:

• The Responsible Person and/or the ADS Operator has the authority to suspend operation of the ADS vehicle, including the ability to abort
• Changes should be approved by the Responsible Person and/or ADS Operator
• The ADS vehicle and equipment should be inspected after each run
• Do not approach, enter, or exit the ADS without permission from the Responsible Person, First Assistant Director, or ADS Operator
• Only essential personnel required for the shot should be allowed on or in the ADS vehicle
• Cast and crew riding on or in the ADS vehicle must be provided a safe and secure place to ride
SAFETY BULLETIN #43

RECOMMENDED GUIDELINES FOR FREE DRIVING

The term “Free Driving” applies to situations where the driver or a passenger of a vehicle is being photographed by cameras attached to the outside and/or inside the vehicle, or being handheld by a camera operator inside the vehicle. The term free driving also applies in situations when the camera is used to film external shots from in or on the vehicle. For example, during Free Driving the camera can be attached to the exterior of a vehicle with a door mount (hostess tray), a hood mount, or on a mechanical track system. As a result of unique vehicle configurations, equipment placement, personnel location and operations, potential risk factors may exist and should be addressed, as discussed below.

These guidelines do not cover insert car and/or process trailer operations. For those situations, refer to Industry-Wide Labor-Management Safety Committee Safety Bulletin #8 “Guidelines for Traditional Camera Cars” and/or #8, Addendum A “Process Trailer/Towed Vehicle” for guidance. Also refer to Safety Bulletin #37 “Vehicle Restraint Systems – Seat Belts & Harnesses” and #42 “Guidelines for Alternative Driving Systems”.

Considerations Before Engaging in Free Driving

Production shall consider all available options (including camera car, process trailer, alternative driving systems, etc.) and assess and make the determination that Free Driving is an appropriate method.

**Driving safely is the first priority; acting and/or getting the shot is second.** When safe operation of the vehicle is not possible, alternate means should be used, such as a process trailer or a tow vehicle.

**Unsecured equipment poses a particular challenge.** Hand-held cameras, equipment, and crew and actor placement should be considered to ensure the equipment will not become a projectile that could cause injury.

Other considerations for safe Free Driving include:

- Scene action (e.g. stunts, performance, and special effects)
- The ability of the driver to simultaneously perform, drive, and remain aware of any clearance required for rigging or equipment that extends beyond the vehicle body
- Controlled or uncontrolled environment (closed course versus open roads with Intermittent Traffic Control [ITC])
- Location permitting requirements, such as for road closures, ITC or driving grids.
• Type and condition of vehicle to be used
• Intended speed and maneuvers
• Operating the vehicle in close proximity to other vehicles
• Route conditions (e.g. curved, incline, crown, obstacles, clearances, length, width, paved, gravel, dirt, flat, hilly, wet, or slippery)
• Anticipated weather
• Airbags and other automatic devices may need to be deactivated for safety, depending on the placement of personnel and equipment (e.g. cameras, lights).

**NOTE:** Only a person who is trained, qualified, and authorized to disengage an airbag shall do so.
• If airbags must be disabled, alternative safety measures will need to be implemented (e.g. restraint harnesses).
• The production should consider road closures, reduced speeds, etc. prior to disengaging airbags.
• Equipment weight, load capacity, center of gravity, counter balance, placement and use (e.g. camera, lighting, and props)
• Limited lighting options, including placement and power
• Limited visibility conditions for the driver (e.g. cameras, mounts, dust, spray, lights, restrictive covering over the windshield, smoke)
• Communication system (e.g. walkie-talkies)

**Prior to Operation**

• When vehicles are used for filming, all rigged equipment must be securely mounted. If cameras are mounted to any part of the vehicle (either inside or out), these must be securely installed with the appropriate mounts / restraints and by a member of the crew who is qualified to perform the procedure.
• Mounted equipment inside or outside the vehicle should not obstruct the driver’s view or distract attention while the vehicle is in motion.
• No lighting should be used within the vehicle that could impair the driver’s clarity of vision or provide distraction.
• The consideration of foreseeable emergencies (e.g. deployment of vehicle airbags) must be taken into account when positioning the camera operator.
• The driver must be qualified to operate the vehicle and should have an appropriate license. **NOTE:** A license may not be required by law. However, drivers may need special training to be qualified to drive an unfamiliar vehicle or course.
• All rigging of the vehicle and equipment, including cameras and lights, is to be performed by qualified personnel in a secure area which is free of known hazards, including other vehicular traffic.
• A walk-through with the driver should be conducted to familiarize them with the operational characteristics of the vehicle and controls. Always check that the driver can operate the vehicle safely while filming is taking place.
• Establish communication between drivers and support vehicles (e.g. walkie-talkies).
• Check the weather and road conditions; establish the route, ensure that it is clear, and allow enough time for rehearsals prior to filming.
• Brief the driver regarding the proposed filming plans. Ensure that the driver is confident with the route and is aware of where the cameras will be positioned.
• The driver should do a test drive of the vehicle to familiarize her/himself with the filming plans and where s/he needs to drive during the scene.
• After rigging cameras and other equipment, carry out a test drive in a secluded spot or private road to test that the clamps have not come loose through vibrations. This process should be carried out each time you stop as a secondary check.

**Inspection**

Ensure the vehicle has been inspected, is roadworthy, and has been suitably maintained. Inspection items include, but are not limited to, brakes, steering, tires, engine, drive train, vehicle's electrical system, connection points, equipment placement, and all safety equipment. Any items not functioning properly must be repaired by a qualified person before use.

**Safety Meetings**

A shot-specific safety meeting should be held by the First Assistant Director for all personnel riding in or on the vehicle, including those in close proximity (e.g. stunt personnel or background performers). This meeting should discuss the following topics:

• Shot sequence and route (e.g. stunt action including crossovers/head-on or near misses, vehicle speed, number and proximity of other vehicles, crew and camera placement, background performers, and property)
• The potential use of a convoy of safety buffer vehicles for a cushion zone, plus slower travel speeds
• Walk-through or dry-run
• Environmental conditions (e.g. weather, surface conditions such as cement, gravel or dirt, topography such as flat or hilly)
• Possible changes due to hazards
• Authority to abort, including signals to be used
• Route conditions (e.g. slope, curved, incline, crown, obstacles, clearances, length and width)
• Equipment considerations (e.g. rigging, cameras, lights, microphones, airbags)
• Communication systems (e.g. intercom and designated channel)
• Signaling system to alert personnel to the vehicle’s impending movement
• Visibility
• Special effects
• Personal protective equipment (e.g. harnesses, seat belts, helmets, eye protection)
• Traffic and pedestrian control (e.g. street closures, ITC)
• Emergency plan (e.g. escape routes and contingency plan)

If there is a substantive change in the choreography, equipment, or personnel involved in the shot, the individuals involved should discuss and decide if a subsequent safety meeting and rehearsal should be held.

Operation

Depending on the road conditions, speed, weather, controlled/uncontrolled environments, etc., the following should be considered during rehearsals and filming:

• Only essential personnel required for the shot should be allowed on or in the vehicle.
• Equipment and personnel should not disrupt, distract the driver, or compromise the safety of the vehicle operation.
• Cast and crew riding in the vehicle must be provided a safe and secure place to ride.
• While filming from inside the vehicle, personnel should be restrained with suitable straps/harnesses. The camera and gear should be properly secured.
• A generator, when needed, should not be positioned where the cast and crew may be exposed to the exhaust.
• If using batteries with or without an inverter, the batteries must sit flat and be secured in an upright position. Batteries can get hot and should not be placed against anything combustible.
• When possible, a remote ON/OFF control switch should be used to run and stop the camera when it is door or hood mounted; a camera assistant rushing to the car to turn off the camera can create a hazard.
• The performer should not be tasked with “slating” if the vehicle is already in motion.
• Use comms/walkies to communicate between all parties.
• Driver should keep within legal speed limits and drive within the law, safely and responsibly to ensure that driving actions do not cause any hazards to oncoming traffic/drivers (if applicable).
• After each run, a general inspection should be conducted to ensure all equipment is secure. If at any time a camera or other equipment is deemed to be “unsteady,” filming should cease and adjustments made accordingly.
SAFETY BULLETIN # 44

GUIDELINES FOR WORKING SAFELY WITH RADIOFREQUENCY (RF) TRANSMITTERS

These guidelines are intended to help cast and crew understand radiofrequency exposure for equipment that is commonly used by production. RF radiation can be harmful due to the ability of RF energy to heat biological tissue faster than the body can cope with or dissipate the excessive heat. It is not presently known whether there are non-heat related effects of RF exposure.

COMMON SOURCES OF RADIOFREQUENCY

RF is continuously emitted from certain types of wireless transmitting equipment that is commonly used on cameras, audio equipment, wireless lighting controllers, and Wi-Fi hotspots. Equipment that only receives RF is not a source of RF emissions.

This bulletin is not meant to address radio transmitting facilities, satellite antenna farms, microwave installations, cellular telephone towers, and other industrial equipment that may emit radio waves. Individuals working in these areas should follow all warning signage and comply with the facility’s safety protocols and procedures.

The FCC recognizes two tiers of Maximum Permissible Exposure (MPE) limits. This bulletin follows the stricter limits of the General Population/Uncontrolled Exposure (GP/UE) guidelines.

CONSIDERATIONS FOR USE

1. Follow the manufacturer’s guidelines. Camera-back transmitters commonly used in the film and television industry are authorized for license-free use by the Federal Communications Committee (FCC) under Part 15 and require that all Part 15 devices be subject to FCC RF exposure guidelines.

2. Unless it is permissible by the manufacturer, the RF equipment should not be modified in any way. Equipment exceeding FCC unlicensed power limits or otherwise requiring a Special Temporary Authorization (STA) from the FCC should be used only by trained technicians in accordance with the FCC license. If equipment that exceeds FCC unlicensed power limits must be used, production personnel should be made aware so that the required additional safety protocols and precautions can be implemented.

3. Be aware of the RF output power and minimum safe operating distances from the transmitting source, i.e. antenna. Antennas may be supported by a mast that provides distance from the transmitter. These masts are not an active RF source.

4. Establish operating procedures that enable personnel using RF Equipment to remain at safe operating distances or provide other means of protection from excessive RF exposure.

GUIDELINES FOR SAFE OPERATION

Methods for mitigating the health effects of RF exposure include:

a. Hardwiring the equipment
b. Increasing one’s distance from the RF emitting device
c. Employing RF shielding or protective clothing
INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SPECIAL PROCEDURES FOR MINORS PERFORMING PHYSICAL ACTIVITIES

This document addresses special procedures for minors performing physical activities in motion picture and television production. Under California law, a minor is an individual who is under eighteen (18) years of age who is required to attend school under the applicable provisions of the California Education Code (Cal. Fam. Code §6500).

Procedures:

1. Prior to rehearsal or filming, the production company should perform an initial review of the physical activity, including but not limited to:
   a. the age, height, weight and maturity of the minor,
   b. the physical fitness, coordination, expertise in the planned activity, and film experience of the minor,
   c. the amount of additional information and movement the minor will be asked to consider (e.g., camera positions, acting, looking over shoulder, waving arms, etc.),
   d. how wardrobe or props will affect the actions and/or vision of the minor,
   e. the amount of rehearsal and preparation time which has been provided,
   f. the appropriate amount of protective gear or equipment necessary to safely perform the activity,
   g. the area around the minor during the activity, and
   h. any other factors affecting the minor.

2. Prior to rehearsal or filming the physical activity, key production personnel, such as the Director, First Assistant Director, Stunt Coordinator and safety professional, should confer with the minor, minor’s parent/legal guardian and Studio Teacher to review and discuss the activity.

3. Rehearsals and filming of the physical activity should take place with the Assistant Director, Stunt Coordinator, Studio Teacher, and parent/legal guardian present. If the situation warrants, a person qualified to administer medical assistance on an emergency basis must be present or readily available at the rehearsal and filming of the activity.

4. If any aspect of the activity changes, a new discussion and/or meeting should be held and a new rehearsal should be considered.
5. The production shall consider any reasonable request for additional equipment from the minor, parent/legal guardian, or Studio Teacher.

6. If a consensus regarding the physical activity is not established, the minor, the minor’s parent or guardian, the Studio Teacher, the Stunt Coordinator, the First Assistant Director, or the safety professional may request a re-evaluation of the activity in its entirety. If, after the Studio Teacher, parent, Stunt Coordinator, First Assistant Director and/or the safety professional agree on the planned activity, but the minor expresses apprehension about performing the planned activity, he/she may refuse to do it.

7. The Studio Safety Hotline is available to all persons to anonymously report any concerns they have regarding the activity.

**Note:** All production personnel working with minors 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 child actors.
This "General Code of Safe Practices" incorporates information from safety bulletins that have been developed and issued by the Industry-Wide Labor Management Safety Committee over the past 20 years. Many of these guidelines are simply common sense; others have evolved from Federal, State and/or Local laws and regulations.

These laws require every employer to have and post a general set of Code of Safe Practices at each job site.

This document is not intended to take the place of the Safety Bulletins. You should also refer to the Safety Bulletins (index attached), which address concerns specific to your work environment.

By following these guidelines, Safety Bulletins, laws, regulations and company policy and procedures, serious accidents and injuries can be prevented.

Working conditions may change from day to day, particularly on location. To prevent accidents, you need to be aware of your work environment and the equipment being used. Pay special attention to call sheets as they may contain important safety information for the next day's shoot. Safety Meetings will be conducted as necessary to brief you on potentially hazardous set conditions. (Additional information on "Safety Awareness" and "Safety Meetings" may be found in Bulletin #5)

If you have any questions or concerns, or notice anything you believe could be hazardous and/or unsafe to the cast and crew, please talk to your supervisor, unit production manager, producer, union representative or studio safety representative and/or call the studio safety hotline anonymously. You will not be disciplined or discharged for bringing attention to safety concerns.

Each company is required to name the person responsible for safety on the production as outlined in their Injury and Illness Prevention Program (IIPP).

A production company or studio may have additional or specific guidelines as part of their IIPP. You should refer to the IIPP and Safety Manual of the employer for whom you are employed.

1. GENERAL RULES

Familiarize yourself with emergency procedures for each location. You are responsible for knowing how to react in an emergency situation. Contact your supervisor if you do not know emergency procedures.

At a minimum, a four-foot perimeter should be kept clear around the interior of the stage walls. Make sure all exit doors are 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 of materials, trash, equipment and debris.

All decorative set materials should be flame retardant or made of non-combustible materials if such materials will be exposed to hot lamps, fire effects or other ignition sources.
Obey all "No Smoking" signs. Observe designated smoking areas and always extinguish cigarettes in the appropriate containers (butt cans).

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.

Pranks and other types of horseplay are unacceptable. Distracting crewmembers could result in accidents and injuries.

Report accidents immediately to your leadman, foreman, supervisor, and/or medical personnel. 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.

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.

Medication which might interfere with your alertness or ability to perform your work should be used only under a doctor's direction. If you feel that any medication is impairing your work, please discuss this with your supervisor. Do not work while under the influence of illegal drugs or alcoholic beverages. Don't put yourself or your fellow workers at risk.

Attend all on-production, off-production and/or individual department Safety Meetings.

If involved in any stunt, special effect, aviation sequence, water sequence or other potentially hazardous or unusual activities, attend any additional Safety Meetings held for that activity.

Be aware of general location safety concerns, including extreme temperature conditions, physical surroundings, indigenous critters and nasty plants.

Additional information can be found in Industry Safety Bulletins #17, #21, #26, #27, #31, #34, #34A and #35.

2. LIFTING AND MOVING OBJECTS

Lifting loads improperly can cause back injuries.

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 ADEQUATE HELP.

Before lifting any load, check for slivers, jagged edges, burrs, rough or slippery surfaces and protruding nails.

Check your intended path for obstructions.
3. **COMMON FALL RISKS**

**Fall Protection:**

Use appropriate fall protection equipment whenever you are working greater than 30 inches (general use/California) or 6 feet (during construction) above the floor, ground or other working area, when standard guardrails or other equivalent protection is not available.

Unprotected work areas such as platforms, sets, walkways, cliffs, floor openings, shafts and rooftops (when approaching within 6 feet of the roof's edge) require the use of approved fall protection measures. These measures include but are not limited to guardrails, barriers, safety net systems, a written fall protection plan, and/or the use of personal fall arrest, fall restraint, or work positioning systems.

Fall arrest equipment is always required when working in the permanent grid and truss system (perms) outside the catwalks and handrails.

**DO NOT** use fall protection equipment without proper training and instruction. Only use appropriate anchorage points.

Temporary stair railings and guardrails are required around elevated surfaces, pits, holes or other unprotected openings.

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

**Scaffolds:**

Only use scaffolds with the appropriate guardrails, mid rails and toe boards. **DO NOT** remove guardrails; contact the scaffold "competent person" if they need to be removed to perform special work. 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.

4. **CHEMICALS AND FLAMMABLE MATERIALS**

Store all flammable liquids in approved safety containers or cabinets. Paint, chemicals, and other materials should not accumulate on stage floors, under platforms or in other work areas.

You should know and follow proper handling and storage procedures for all combustible or flammable materials.

Ensure that there is proper ventilation and wear appropriate personal protective equipment (PPE).

A Material Safety Data Sheet (MSDS) shall be obtained from the manufacturer or distributor and a copy of the MSDS must be kept on file for all chemicals and substances being used and/or stored.
5. **HAND TOOLS AND RELATED EQUIPMENT**

Use the right tool for the job. **Do Not** use tools or equipment for which you have not been properly trained and qualified. See your supervisor if you are unfamiliar with the equipment, have any questions or feel that you need additional training.

**Ensure that all equipment is in proper working order and that all protective guards are in place and used.**

**Do Not** attempt to alter, modify, displace, or remove any existing safety equipment. Saw guards, safety switches and other safety mechanisms are installed for your protection. Tag ("**Do Not Use**") and report any damaged or malfunctioning equipment.

Wear appropriate personal protective equipment (PPE) and be aware of flying debris.

Additional information can be found in Industry Safety Bulletin #21.

6. **FILMING EQUIPMENT & VEHICLES**

(Including Booms, Camera & Insert Cars, Cranes, Process Trailers, Tow Dollies, Camera Dollies, Elevated Platforms, Fixed Wing Aircraft, Boats, Cars, Helicopters, Motorcycles, Trains)

Ratchet straps and/or ropes are the preferred method of securing loads and/or equipment. If using “bungees,” “rubber snubbers” or other elastic-type devices, ensure they are not frayed, worn, damaged, cracked or have damaged or bent hooking devices. Uncontrolled release can cause severe injuries to unprotected body parts, particularly to the face or eyes.

Use the proper equipment for the job; be aware of load and rider capacities. **Never allow more than 9 people (including the driver) on an insert car.**

Operators and passengers of all vehicles should always use personal protective equipment (PPE).

Obtain training from a qualified instructor prior to operating aerial lift platforms, scissor lifts, forklifts or rough terrain variable-reach forklifts. OSHA requires the operators of such equipment to wear approved personal protective equipment (PPE).

Be particularly cautious when driving, walking or traveling; proceed slowly and watch for sudden movements of objects or individuals.

Be especially careful when working around helicopters or on runways. Remain at least 50 feet away from helicopters or other aircraft unless directed by the Aerial Coordinator and/or Pilot in Command or ground safety contact.

**Under no circumstances should you approach the helicopter or aircraft without permission from the ground safety contact or the Pilot in Command.**

Whether the rotors are turning or not, always approach and leave the helicopter from the front. **NEVER WALK NEAR OR AROUND THE TAIL ROTOR OF A HELICOPTER.**

The use of aircraft, boats, trains or cars may require special permits and/or operator certifications. All vehicles, including their peripheral safety equipment (i.e., harnesses, belts, roll-cage, fuel cells, etc.), must undergo thorough safety inspection and testing on a daily basis by qualified experienced personnel.
Additional information can be found in Industry Safety Bulletins #3, #3A, #8, #8A, #8B, #8C, #11, #11A, #15, #20, #22, #28, #29, #29A, #36 and #37.

Keep electric panels accessible at all times. There should be no obstructions or storage within three feet (3’) of a panel.

Remember that lights placed too closely to props, sets and other materials may pose a fire risk and, therefore, make sure that lights are placed far enough away to alleviate risk.

Only qualified persons with the appropriate technical knowledge should perform electrical work.

Additional information can be found in Industry Safety Bulletins #8, #8A, #22, #22A, #23, #23A and 25.

7. **ELECTRICAL SAFETY**

**POWER LINES:** California Code of Regulation, Title 8, Section 2946, **Overhead Clearances, must** be observed and maintained at all times (applicable regulations are set forth in Addendum #8C, #22A and #25A of the Industry Safety Bulletins). This applies to ladders, scaffolds, booms, forklifts, aerial lifts, scissor lifts, cranes, rigging, sets, truss work, backdrops and other equipment that could come in contact with power lines.

To prevent electrocutions and injury resulting from contact between overhead power lines and conductive tools, materials, or scaffolds, OSHA recommends that employees be informed that most overhead, high voltage power lines are not insulated and, when in doubt, employees should assume that power lines are not insulated.

Employers should notify the utility company when work must be performed under and/or near overhead power lines where clearances cannot be maintained. In such situations, utility companies should de-energize the power lines or temporarily move or cover them with insulating hoses or blankets before any work is initiated.

Properly maintain all electrical equipment and wiring; no live parts should be exposed. Use equipment only for its intended purpose. Be particularly careful around water, especially when filming in rain scenes.

All A.C. (alternating current) electrical systems shall be grounded.

8. **WATER HAZARDS**

If working on or near water, an employee should make the Production Company aware if he or she has a fear of working around water or cannot swim.

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

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. The Production Company, Location Manager or the Safety Coordinator should have all relevant information.

If personnel are going to enter the water, when appropriate, samples of the water should be taken and analyzed for any potential environmental concerns and/or health hazards.

Additional information can be found in Industry Safety Bulletins #7, #15 and #17.

9. STUNTS & SPECIAL EFFECTS

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. The necessary permits must be obtained and the appropriate regulatory agencies notified. 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.

Radios, cell phones, pagers, personal data assistants (PDAs), transmitting equipment or remote control equipment should not be used around pyrotechnic or other explosive devices.

Additional information can be found in Industry Safety Bulletins #1, #2, #3A, #4, #11A, #14, #16, #18, #20, #29A, #30 and #37.

10. ARTIFICIALLY CREATED SMOKES, FOGS & DUST EFFECTS

Be aware that the use of atmosphere smoke has become highly regulated and limited by a variety of regulatory agencies. Contact the Safety Coordinator or Studio Safety Representative for guidelines and regulations.

Additional information can be found in Industry Safety Bulletin #10 and the Photographic Dust Awareness Sheet.

11. FIREARMS & OTHER WEAPONS

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 in effect and answer any questions.

**Additional information can be found in Industry Safety Bulletins #1, #2, #16 and #30.**

12. **ANIMALS**

Animals are unpredictable. If animals are used in filming, the Animal Handler should meet with cast and crew and inform them of the safety procedures in effect and answer any questions. Safety meetings should be held when appropriate.

Do not feed, pet or play with any animal without the permission and direct supervision of its trainer. **Defer to the animal trainers at all times.**

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

**Additional information can be found in Industry Safety Bulletins #6, #12 and #31.**

13. **ENVIRONMENTAL CONCERNS**

All hazardous waste generated by the company, including paint, must be disposed of properly. Proper documentation and permits for the transportation and disposal of such waste is required by law.

Be aware of hazards associated with lead paint and asbestos. If encountered, **do not disturb** and immediately report to your supervisor or safety representative.

Be aware of biological hazards such as human or animal waste, mold, fungus, bacteria, body fluids, blood borne pathogens, used needles (sharps), vermin, insects and other potentially infectious materials.

Employees 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.

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. Please be sure to comply with all applicable statutes and/or regulations.

**Additional information can be found in Industry Safety Bulletins #17, #24 and #26.**

**NOTE:**

Additional information regarding "job specific" safe practices and guidelines relating to special equipment should be reviewed as necessary. Contact the production company Safety Coordinator, Studio Safety Representative, supervisor or your union representative for additional information.
SAFETY & HEALTH AWARENESS SHEET
EXTENDED OR SUCCESSIVE TAKES

INTRODUCTION

Advances in technology have enabled filmmakers to extend the length of individual takes (including continual resets) and the number of successive takes. In these circumstances, cast and crew may be required to support a weighted load (e.g., hand held sound boom, hand held camera, props, etc.) or maintain an awkward or still position for longer durations. Therefore, consideration should be given to the length of a take and the number of successive takes.

This Awareness Sheet has been developed to provide guidance for safety concerns caused by extended and successive takes. The objective is to increase awareness to enable the producer, director, cast and crew to communicate about and address these concerns before they become problems.

POTENTIAL HEALTH EFFECTS AND SAFETY CONCERNS

Maintaining an awkward position or supporting a weighted load for extended lengths of time can lead to various ailments ranging from body discomfort to muscle fatigue. Resulting safety concerns, such as dropping equipment, and trips and falls may also occur, potentially causing injury to the individual and to others.

Each production is unique and requires different technical and creative set-ups for shooting takes. In addition, each person’s physical capabilities are different. These factors call for specific planning and communication in pre-production and throughout the duration of the production.

RECOMMENDED ACTIONS

- Special consideration should be given when equipment and/or personnel options are limited or unavailable.
- Throughout production, keep the lines of communication open and free-flowing between all cast, crew and production management.

In addition to the actions suggested, a review of available equipment options that provide support for weighted loads and relief to affected personnel should be included in pre-production meetings.

EQUIPMENT OPTIONS

A wide variety of equipment options are available for consideration during production and can include, but are not limited to:

- Dolly-mounted microphone boom
- Wireless microphone
- Camera dolly
- Tripod
- Stand
- Powered assist device

PERSONNEL OPTIONS

Some personnel options to consider:

- Rotation of operators
- Provide adequate rest intervals
- Spotters assigned to operators
- Encourage warm-up and stretching exercises

SUMMARY

Employees experiencing muscle fatigue or discomfort due to extended or successive takes are encouraged to communicate their situation to appropriate safety personnel and/or production management in a timely manner. Production management is encouraged to consider all options, including the above-outlined equipment and personnel options, to address these concerns.
SAFETY & HEALTH AWARENESS SHEET

GUIDELINES FOR HANDLING FRESHLY PAINTED OR PRINTED BACKDROPS AND OTHER GRAPHIC ARTS

INTRODUCTION

A wide variety of products are used to create backings and graphic arts in motion picture and television production.

The following safety guidelines should be considered when handling, hanging, and installing freshly hand-painted or digitally printed backdrops and other graphic arts such as posters, carpets, wallpaper, and vehicle graphics, or when working around these products.

PRODUCT INFORMATION

The creation of backings and other graphic arts involves a wide variety of technologies which use dyes, inks, paints, and sub-strates.

Off-gassing, the process in which the chemicals from the paint or the products in the inks are released from the completed product, is a normal part of the drying/curing process and may result in the presence of odors. Off-gassing is more prevalent in printed backdrops which use a wet solvent process.

The presence of odors may be the result of the product not having adequate time to dry and cure before being shipped. It is recommended that you allow at least 24 hours for the product to fully cure after drying before it is rolled and shipped. Remember that some products and sub-strates may require additional time.

Workers should refer to the current Material Safety Data Sheet(s) (MSDS) and, if available, the Manufacturer’s Technical Specification Sheet(s) for precautions, personal protection recommendations, and fire and health hazards associated with the materials used to create the product(s).

POTENTIAL HEALTH EFFECTS

It is important that workers fully understand the potential health effects which may occur from exposure to the chemicals present in the various solvents, inks, paints and sub-strates used to create painted or printed backdrops and other graphic arts. These health effects can include headaches, dizziness, nausea, and respiratory problems. Exposure to high concentrations of these products also may affect the central nervous system or cause unconsciousness.

The routes of exposure that can cause these health effects include inhalation, ingestion, and direct or indirect absorption through the skin and eyes. Refer to the MSDS for an explanation of the potential health effects associated with the materials used to create painted or printed backdrops and other graphic arts. Anyone with chemical sensitivites, allergies, asthma or other respiratory illnesses or limitations should take appropriate precautions.

ACTIONS

The following are some actions you can take to minimize potentially harmful or dangerous exposures:

- Remove unnecessary personnel from the area(s) in which the products will be used.

- Open or unpack the product in a well ventilated area(s), or provide ventilation by placing fans in the work area.

- Additional ventilation can be provided by opening stage doors, using roof vents or turning on general exhaust fans to ventilate the work area(s).
Know the products that you are using as well as the location and conditions under which they will be used.

Obtain and review current Manufacturer's Material Safety Data Sheet(s) (MSDS) and, if available, Manufacturer’s Technical Specification Sheet(s).

Appropriate personal protective equipment (PPE) may be necessary while unpacking, unrolling and installing the product.

Allow sufficient time for the product to fully cure after drying before working with or around it.

**OTHER SAFETY CONSIDERATIONS**

- Be aware that some solvents are flammable and are especially dangerous when in a gaseous form. **Do not** use freshly painted or printed backdrops or other graphics arts around open flames, set lighting, or other potential sources of ignition, especially if strong odors are still present.

- Temperature increases (from activities such as set lighting) may increase the rate of off-gassing resulting in the reappearance of odors.

- Be aware that vapors may be more concentrated above the product because vapors have a tendency to rise. Therefore, employees working in elevated areas should be made aware of the work that is going to be performed before unpacking the product. Such employees also should take appropriate safety precautions.

**SUMMARY**

There are many different product(s) available to create backings and graphic arts in motion picture and television production. You need to understand the specific product being used. Each has its own unique properties and potentially adverse effects. Refer to the current Material Safety Data Sheet(s) (MSDS) and, if available, the Manufacturer's Technical Specification Sheet(s) for physical properties, safe handling, and emergency procedures associated with the materials used to create the product(s).

If a backdrop is new or freshly painted, these are items to remember:

- Increase the **ventilation** by opening doors or roof vents, utilizing house air, or using additional portable fans.

- Allow the product sufficient time to fully cure after drying before working with or around it.

- Use appropriate PPE as necessary while unpacking, unrolling, or installing the product.

- Inform other employees working in the area of the potential vapors caused by off-gassing, especially above the product and when set lighting the product. These employees should take appropriate safety precautions.

**FURTHER ASSISTANCE**

- Studio or Production Safety
- Manufacturer/Distributor
- AMPTP/CSATF
- Supervisor
- Business Agent/Union Office

**REGULATIONS**

Refer to federal, state, and local laws and regulations for further requirements and information.
SAFETY & HEALTH AWARENESS SHEET

PHOTOGRAPHIC DUST EFFECTS

INTRODUCTION

A wide variety of products are used to create photographic dust effects in motion picture and television production. This awareness sheet has been developed to inform and assist productions when using these products. It is important that productions fully understand the possible effects of exposure, especially if potentially harmful ingredients are present.

PRODUCT INFORMATION

The following information is based on information obtained from product manufacturers, U.S. Geological Surveys and the U.S. Bureau of Mines.

MINERAL PRODUCTS

"Fuller's Earth" is the most common "product" used for photographic dust effects in the film industry. Unfortunately, the contents can vary widely from different suppliers. The term "Fuller's Earth" has neither a compositional nor a mineralogical connotation but is usually understood to be a non-plastic variety of kaolin (clay) containing aluminum magnesium silicate. It is sometimes synonymous with montmorillonite, kaolin, kaolinite, floridin, bentonite, wilkonite and halloysite. These products and others (e.g., pyrophyllite, pyrolite and diatomaceous earth) are all used to create photographic dust effects.

ORGANIC PRODUCTS

Photographic dust effects are also created by the use of organic products. Some of the more common organic products include wheat flour, rice flour, corn starch, coffee creamers and crushed nutshells.

Individuals with allergies to these products should use caution and avoid exposure.

POTENTIAL HEALTH EFFECTS

• Common effects of exposure are eye irritation, respiratory irritation, and skin irritation (i.e., contact dermatitis).

• Anyone with allergies, asthma or other respiratory illnesses or limitations should take appropriate precautions.

• Burns as a result of ignition and flashing.

ACTIONS

The following are some actions you can take to minimize potentially harmful or dangerous exposures:

1. Prior to using any materials for photographic dust effects:
   • Know the products that you are using as well as the location and conditions under which they will be used.
   • Obtain a current Manufacturer's Material Safety Data Sheet (MSDS) for the specific product you are using.
   • Avoid products that contain known carcinogens.
   • Inform all cast and crew about the products being used, the necessary precautions that should be taken, and the products' potential effects.
2. To minimize potential exposures:
   • Remove unnecessary personnel.
   • Use only enough products to create the effect needed.
   • If indoors, periodically ventilate the area.
   • Use proper Personal Protective Equipment (PPE) as necessary.

3. Other Safety Considerations:
   • Any combustible material which, in a finely powdered form, is suspended in the air in sufficient quantity has the potential to flash or explode. Therefore, be aware of static electricity, which can cause dust products to flash, when transferring dust products from containers.
   • Be aware of elevated airborne concentrations during clean-up procedures. Elevated airborne concentrations increase the potential for exposure and flashing.
   • If the product is combustible, do not use around open flames or other potential sources of ignition (e.g., set lighting devices).
   • Industrial hygiene monitoring may be necessary to determine the airborne concentration, lower explosion levels, and/or particulate size during use.

REGULATIONS

Refer to Federal and Cal OSHA Regulations for further information and/or requirements. (Many products have Permissible Exposure Limits (PEL) established by Federal and Cal OSHA.)

SUMMARY

There are many different products available to create photographic dust effects. You need to understand the specific product being used. Each has its own unique properties and potentially adverse effects.

When choosing a dust product, you should refer to the MSDS and ask yourself the following questions:

1. Are you or any member of the cast or crew asthmatic, allergic or have other medical conditions that would be affected by exposure to the product?
2. Is the product combustible; and will it be used on an interior set or location?
3. Does the concentration of the product that will be used have a “Permissible Exposure Limit” that will require an Industrial Hygienist to monitor exposure?

When using products to create photographic dust effects, you must take all appropriate safety precautions.

FURTHER ASSISTANCE

If you have further questions, contact:

• Studio or Production Safety
• Manufacturer / distributor
• AMPTP/CSATF
• Supervisor
• Business Agent/Union Office
SAFETY & HEALTH AWARENESS SHEET

GUIDELINES FOR REDUCING THE SPREAD OF INFLUENZA-LIKE ILLNESS

INTRODUCTION
There are a wide variety of seasonal influenza and flu-like illnesses that can impact the workplace. Seasonal and novel influenza H1N1, previously referred to as “swine flu,” are among the most widely known. This Safety & Health Awareness Sheet has been developed to educate personnel on signs, symptoms and preventative measures to avoid catching or spreading the flu.

SYMPTOMS
In general, symptoms of seasonal influenza or novel influenza H1N1 can include the following:
- Fever > than 100°F
- Chills
- Cough
- Headache
- Sore throat
- Fatigue
- Runny or stuffy nose
- Body aches
- Decreased appetite
- Diarrhea
- Nausea/vomiting

Symptoms of novel influenza H1N1 may disproportionately affect young people age 25 and below, whereas the seasonal flu affects those age 65 years and older.

Like seasonal flu, novel influenza H1N1 may worsen underlying chronic medical conditions. People at higher risk of serious complications from seasonal or novel influenza H1N1 include:
- Children younger than 5 years old
- Pregnant women
- People of any age with chronic medical conditions, such as asthma, diabetes, or heart disease
- People with weakened immune systems

If you are at higher risk contact your healthcare provider regarding possible preventative measures (e.g., antivirals, vaccines, etc.).

ACTIONS
How is influenza spread?
Flu viruses are spread mainly from person to person through coughing, sneezing or touching. You may infect yourself by touching contaminated surfaces and then touching your eyes, nose or mouth.

People infected with influenza may infect others before symptoms develop and after becoming sick.

Take these steps to protect yourself and others:
- Wash your hands often with soap and water or an alcohol-based hand cleaner. This is especially important after you cough, sneeze or use the bathroom. Always wash your hands prior to entering the crafts service/catering areas!

Additionally:
- Avoid touching your eyes, nose or mouth.
- Cover your nose and mouth with a tissue when you cough or sneeze. Throw the tissue in the trash after use.
- Cough or sneeze into your upper sleeve if you do not have a tissue.
- Avoid close contact with people exhibiting signs of influenza.
- If you are sick with a flu-like illness, the Centers for Disease Control (CDC) recommends that you stay home for at least 24 hours after your fever is gone (without the use of fever-reducing medicine).
- Sanitize your hands before touching crafts service equipment, including inside ice chests, the handles of serving utensils or other commonly shared surface.
- Regularly sanitize commonly touched surfaces (i.e., door handles, phones, tools, handrails, etc.) with alcohol or bleach solutions.

WHEN TO GET MEDICAL HELP
If you are at risk of serious complications and you become ill with any of the symptoms below, you should contact your health-care provider immediately.

See emergency medical care if you experience any of the following symptoms:
- Difficulty breathing or shortness of breath
- Pain or pressure in the chest or abdomen
- Sudden dizziness
- Confusion
- Severe or persistent vomiting
- Flu-like symptoms improve, but then return with fever and worsening cough
- Decreased urination

ADDITIONAL INFORMATION
http://www.flu.gov
http://www.cdc.gov/flu/
http://www.who.int/en/
http://www.hhs.gov

PROTECT YOURSELF BY WASHING YOUR HANDS FREQUENTLY!
PROTECT YOUR CO-WORKERS BY COVERING YOUR COUGH!
STUDIO SAFETY HOTLINES

As part of an Injury and Illness Prevention Program

Every employee has the right to report unsafe conditions or unsafe practices to their employer without fear of reprisal.

On the following pages are listed the Safety Hotlines for studios participating in our program.
# STUDIO SAFETY HOTLINES

[As of July 18, 2019]

<table>
<thead>
<tr>
<th>STUDIO</th>
<th>CONTACT PERSON</th>
<th>HOTLINE NUMBER</th>
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</thead>
</table>
| The Prospect Studios / The Walt Disney Studios (Studio Facilities) | **Mark Elliott**  
Director Safety and Environmental Compliance  
500 S. Buena Vista St.  
Burbank, CA 91521-5651  
Phone: 818.560.1726  
Fax: 818.557.0356  
mark.elliott@disney.com | Safety Dept.: 818.560.1726  
Production Safety Hotline: 818.560.7391 |
| Disney, ABC, Fox 21, FX Productions, 20th Television (Feature and Television Production) | **Sion Dettra**  
Manager, Production Safety  
500 S. Buena Vista St. Burbank, CA 91521 5657  
Phone: 818.560.7391  
Fax: 818.557.0356  
sion.dettra@disney.com | |
| CBS Feature & Television Production | **Manny Mendoza**  
Production Safety Manager  
CBS Studio Center Safety  
4024 Radford Avenue  
Studio City, CA 91604  
Phone: 818.655.5258  
Cell: 818.691.6559  
Fax: 818.655.5226  
manny.mendoza@cbs.com | Anonymous: 818.655.6078 (voicemail)  
Safety Dept.: 818.655.5257 |
| CBS Television City/ CBS Studio Center | **David M. McElwain**  
Managing Director  
Environmental, Health, Safety & Workers' Compensation  
CBS Television Network  
Television City  
7800 Beverly Blvd. Suite 291  
Los Angeles, CA 90036  
Phone: 323.575.2423  
Fax: 323.204.1585  
David.mcelwain@cbs.com | 323.575.4170 (24 hours) |
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<tr>
<td>Amblin Partners</td>
<td>Chris Hadlock</td>
<td>818.733.6500 (24 hours)</td>
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<td></td>
<td>Production Safety</td>
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<tr>
<td></td>
<td>100 Universal Plaza Bldg. 10</td>
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<td></td>
<td>Universal City, CA 91608</td>
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<tr>
<td></td>
<td>Phone: 818.733.7149</td>
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<td>Fax: 818.733.9949</td>
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<td></td>
<td><a href="mailto:chadlock@amblinpartners.com">chadlock@amblinpartners.com</a></td>
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<tr>
<td>Legendary Entertainment</td>
<td>Jim Economos</td>
<td>818.861.1888 (24 hours)</td>
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<tr>
<td></td>
<td>Vice President</td>
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<td>Production Safety</td>
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<td>2900 West Alameda Ave</td>
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<td>Office: 818.688.7669</td>
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<td>Cell: 818.618.1632</td>
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<td></td>
<td><a href="mailto:jeconomos@legendary.com">jeconomos@legendary.com</a></td>
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<tr>
<td>NBC / Universal Facility</td>
<td>Michelle Richards</td>
<td>Safety Dept.: 818.777.1505</td>
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<td></td>
<td>Director, Environmental Health &amp; Safety</td>
<td>Anonymous: 818.777.2153 (24 hours)</td>
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<td></td>
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<td>Office: 818.777.7599</td>
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<td>Cell: 818.200.6638</td>
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<td>Fax: 818.866.0303</td>
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<td><a href="mailto:michelle.richards@nbcuni.com">michelle.richards@nbcuni.com</a></td>
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<td>AND</td>
<td>Paul Jordan</td>
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<td>Feature &amp; Television Production Safety</td>
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<td>Phone: 818.777.2282</td>
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<td>Emergency: 818.262.4176</td>
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<td>Fax: 818.866.3336</td>
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<td></td>
<td><a href="mailto:paul.jordan@nbcuni.com">paul.jordan@nbcuni.com</a></td>
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<tr>
<td>Paramount</td>
<td><strong>Nicole A-J Gustafson</strong></td>
<td>Studio Safety: 323.956.8955 (24 hours &amp; Anonymous)</td>
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<tr>
<td>Production</td>
<td>Executive Vice President</td>
<td>Production Safety: 323.956.SAFE (7233) (24 hours &amp; Anonymous)</td>
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<td>Industrial Relations and Production Safety</td>
<td>Paramount Pictures</td>
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<td>5555 Melrose Avenue</td>
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<td>Office: 323.956.4415</td>
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<td></td>
<td>Cell: 818.522.5337</td>
<td><a href="mailto:nicole_gustafson@paramount.com">nicole_gustafson@paramount.com</a></td>
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<td></td>
<td><strong>Jonas Matz</strong></td>
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<td><a href="mailto:Jonas_matz@paramount.com">Jonas_matz@paramount.com</a></td>
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<td></td>
<td><strong>Noreen Heinisch</strong></td>
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<td>Cell: 213.216.8231</td>
<td><a href="mailto:Noreen_heinisch@paramount.com">Noreen_heinisch@paramount.com</a></td>
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<td></td>
<td><strong>William Smith</strong></td>
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<td>Executive Director - Production Safety and Security</td>
<td>Sony</td>
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<td></td>
<td>10202 West Washington Blvd.</td>
<td>Studio Safety: 310.244.4544 888.883.SAFE (7233) (Anonymous)</td>
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<td>Jimmy Stewart Building #1077</td>
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<td></td>
<td>Culver City, CA 90232-3195</td>
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<td>Phone: 310.244.6419</td>
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<td>Cell: 310.925.9973</td>
<td><a href="mailto:William_Smith@spe.sony.com">William_Smith@spe.sony.com</a></td>
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<td>Turner</td>
<td>Neil Walls</td>
<td>404.878.0154 (Voicemail)</td>
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<td>Director, Risk Management</td>
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<td><a href="mailto:neil.walls@turner.com">neil.walls@turner.com</a></td>
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<tr>
<td>Warner Bros. Studio Facilities</td>
<td>Kenny Hiura</td>
<td>Anonymous: 877.566.8001</td>
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<td></td>
<td>VP, Safety &amp; Environmental Affairs</td>
<td>Studio Safety Dept: 818.954.2890 (Monday-Friday 6a-6p and after hours cell)</td>
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<td>Fax: 818.954.2805</td>
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<td><a href="mailto:kenny.hiura@warnerbros.com">kenny.hiura@warnerbros.com</a></td>
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<td>Warner Bros. Feature Production</td>
<td>Jeff Egan</td>
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<td>Warner Bros. Television Production</td>
<td><strong>Ty Arnold</strong>&lt;br&gt;Director, Television Production Safety&lt;br&gt;Safety &amp; Environmental Affairs&lt;br&gt;Building #44&lt;br&gt;4000 Warner Blvd.&lt;br&gt;Burbank, CA 91522&lt;br&gt;Phone: 818.954.2330&lt;br&gt;Cell: 310.804.2100&lt;br&gt;Fax: 818.954.2805&lt;br&gt;<a href="mailto:ty.arnold@warnerbros.com">ty.arnold@warnerbros.com</a></td>
<td>Anonymous: 877.566.8001&lt;br&gt;Studio Safety Dept: 818.954.2890&lt;br&gt;(Monday-Friday 6a-6p and after hours cell)</td>
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<td>AND</td>
<td><strong>Richard J. Levin</strong>&lt;br&gt;Director, Production Safety&lt;br&gt;Safety &amp; Environmental Affairs&lt;br&gt;Building #44&lt;br&gt;4000 Warner Blvd.&lt;br&gt;Burbank, CA 91522&lt;br&gt;Phone: 818.977-3438&lt;br&gt;Cell: 310.430-3692&lt;br&gt;Fax: 818.954.2805&lt;br&gt;<a href="mailto:richard.j.levin@warnerbros.com">richard.j.levin@warnerbros.com</a></td>
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