

Safety Handbook

February 2023

I. Cars/Driving

Students need to make sure their vehicles are insured, or will need to purchase insurance for the picture vehicles or any camera car that would be required.

Any set involving moving vehicles will receive the appropriate Safety Bulletins in their Production Packet.

Cars/Driving - Beginning Projects

- a. No filming in moving vehicles.
- b. Filming moving vehicles from outside the vehicle on a public street must be OK'd by Head of Production.
 - i. Students MUST wear safety vests and adhere to safety precautions.

Cars/Driving - Advanced Projects

- a. For production purposes, a vehicle that is not moving or turned on is considered a prop.
- b. Generally, filming an exterior of a moving vehicle while a performer drives will be OK'd by HoP and will not require roads to be closed.
- c. While crew is filming in proximity to a public road, all crew will be required to wear high-visibility safety vests.
- d. Filming in moving vehicles will require adequate safety precautions and planning. Consider putting down blankets and tarps in the vehicle to prevent damage done to the vehicle by the camera gear.
- e. A closed street is NECESSARY for any scene involving a performer driving with a hostess tray.
- f. A closed street is NECESSARY for any scene involving a performer driving a car with a hood-mounted ar mount.
- g. A police escort is NECESSARY for any work involving a process trailer or towed vehicle of any kind on an open street.
- h. Any student requesting to film with a hostess tray, hood-mounted car mount, or process trailer MUST have an experienced grip present. This grip MUST be OK'd by Head of Production at least 1 week before production.
- i. Any student whose film requires a closed street or police escort must submit confirmation of these to Head of Production at least 1 week before production starts.
- j. No stunt driving will be approved.

II. Stunts

Any set involving stunts will receive the appropriate Safety Bulletins in their Production Packet.

During your approval meeting, any script action that reads like a stunt will need to be discussed. If it is determined that the action can be achieved safely and without the use of a stunt double, then Head of Production will tell you. However, if the action requires a stunt person or stunt coordinator, then you will be required to hire them.

What is a stunt?

A **stunt** is a physical action requiring an actor to fight, fall, jump, run and, in general, perform in an athletic manner and/or in hazardous situations may require the services of a stunt player to double the actor.

Many common activities, which may be simple tasks for someone familiar with the tool, toy, appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation. For example, skateboards, manual transmissions, scooters and motorcycles.

Stunts - Beginning Projects

Stunts are not approved.

Stunts - Advanced Projects

- a. A stunt coordinator **MUST** be present for your stunt work.
 - i. The stunt coordinator's name and contact information will be turned into Head of Production along with the filmmaker's Greenlight paperwork.

What is a stunt coordinator?

A **Stunt Coordinator** is a stunt player who assumes the responsibility for supervising all the stunt work and all stunt players in a picture. In addition to hiring the stunt performers and arranging for any necessary equipment, the coordinator works with the director and cinematographer to work out the best possible camera angles for each gag to achieve the most effective visual impact. He or she also has the responsibility for keeping all members of the crew and the stunt people safe during filming.

III. Minors

Minors by definition are anyone under the age of 18. The use of children in motion pictures presents logistical and ethical challenges to the filmmaker.

The presence of a minor on the set means you and your crew must conduct yourselves professionally and responsibly to ensure the safety and well-being of those under your supervision.

Minors - Beginning Projects

No minors are allowed.

Minors - Advanced Projects

- a. All minors on your set must be accompanied by a parent or guardian.
- b. In lieu of a studio teacher, your 1st or 2nd AD must act as the primary on-ste contact for the minor and their guardian.
- c. The total number of hours a child may work are determined by the age of the child. See the chart below.
- d. Always remember that a parent cannot give permission for their child actor to work more hours, nor allow less rest time.

Ages	Time on set	Time at work	School	Rest & recreation	Total time with meals
15 days-6 mo.	2 hours	20 minutes	—	1 hour 40 min	2.5 hours
6 mo.-2 years	4 hours	2 hours	—	2 hours	4.5 hours
2 years-5 years	6 hours	3 hours	—	3 hours	6.5 hours
6 years-8 years	8 hours	4 hours 6 hours	3 hours Vacation	1 hour 2 hours	8.5 hours

9 years-15 years	9 hours	5 hours 7 hours	3 hours Vacation	1 hour 2 hours	9.5 hours
16 years	10 hours	6 hours	3 hours	1 hour	10.5 hours
17 years		8 hours	Vacation	2 hours	

Minors performing physical activities

Prior to rehearsal or filming, the production should perform an initial review of the physical activity, including but not limited to:

- IV. the age, height, weight and maturity of the minor
- V. the physical fitness, coordination, expertise in the planned activity, and film experience of the minor
- VI. 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.)
- VII. how wardrobe or props will affect the actions and/or vision of the minor, the amount of rehearsal and preparation time which has been provided,
- VIII. the appropriate amount of protective gear or equipment necessary to safely perform the activity
- IX. The area around the minor during the activity, and any other factors affecting the minor.

Prior to rehearsal or filming the physical activity, the Director, First Assistant Director and Stunt Coordinator should confer with the minor, minor's parent/legal guardian and Studio Teacher to review and discuss the activity.

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.

If any aspect of the activity changes, a new discussion and/or meeting should be held and a new rehearsal should be considered.

The production shall consider any reasonable request for additional equipment from the minor

or parent/legal guardian.

If a consensus regarding the physical activity is not established, the minor, the minor's parent or guardian, the Stunt Coordinator or the First Assistant Director may request a re-evaluation of the activity in its entirety. If, after the 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, they may refuse to do it.

X. Animals

Definitions:

ANIMAL is any sentient creature, including birds, fish, reptiles, and insects.

ANIMAL HANDLER is any person responsible for training, working or moving any animal. The term "animal handler" includes, but is not limited to, animal coordinators, wranglers and any other cast or crew member or private party providing or taking responsibility for an animal.

HARMED is physical injury or damage; having had pain or loss or suffering inflicted.

HUMANE means marked by an emphasis on humanistic values and concerns; characterized by kindness, mercy or compassion.

INHUMANE means lacking pity or compassion for another living being.

MOTION PICTURE and FILMED MEDIA are terms that include, but are not limited to, film, television, music video and computer images. These terms are used interchangeably throughout these guidelines.

It is the responsibility of the Assistant Director to coordinate the use of animal actors with the Trainers/Handlers; Director; Cinematographer and the rest of the production team.

Animals - Beginning Projects

No animals are allowed on these projects, EXCEPT if an animal lives in the location where the project is already shooting.

Animals - Advanced Projects

- a. The animal's presence on set and rules about the animal should be noted on the call sheet and during the Safety Meeting.
- b. Before the work involving the animal, the Animal Handler should meet with cast and crew and inform them of the safety procedures during the safety meeting.
- c. 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.
- d. *American Humane Guidelines* apply to all animals used in the production, including animals used as background or off-camera to attract the attention of another animal being filmed.
- e. No animal will be killed or injured for the sake of a film production. This includes any animal removed from its natural habitat and put into a stressful situation (i.e. removing a fish from a bowl or tank and placing it on the floor to achieve "flopping fish.")
- f. American Humane will not allow any animal to be treated inhumanely to elicit a performance.
- g. Documentary-style footage/stock footage acceptable to American Humane mission cannot include scenes that represent actual harm to an animal, even if filmed as non-fiction "newsreel" footage. Such harm, although possibly historic, is considered exploitation of the animal's suffering for the sake of entertainment. Any scene depicting harm must be simulated.

XI. Scenes of Intimacy

Scenes of Intimacy

Stephens follows the emerging industry model of requiring Intimacy Coordinators on some productions when nudity, simulated sex, or other intimate scenes are required. Intimacy Coordinators are trained and accredited professionals who protect the safety of actors by ensuring scenes of intimacy are performed to previously consented upon choreography and blocking.

Intimacy Coordinators are hired during pre-production and work with the producer, director, and actors through production of the intimate scenes. During the project approval process, Head of Production will determine if it is necessary you hire an intimacy coordinator to assist you.

Intimacy - Beginning Projects

No scenes of intimacy are allowed.

Intimacy - Advanced Projects

- a. An intimacy coordinator may need to be required if:
 - i. The scene requires a Nudity or Simulated Sex Rider.
 - ii. The scene contains heightened sexually charged physicality.
 - iii. The scene involves simulated genital contact.
 - iv. There is a specialized movement you do not know how to choreograph.
- b. Scenes of intimacy will require your AD to know about the protocols for a closed set!** HoP will determine whether your intimate scene requires a closed set.
- c. Students requiring an Intimacy Coordinator will submit the coordinator's name and contact information to Head of Production along with their Greenlight paperwork.

XII. Mechanical (fire, wind, smoke, dust, etc) FX

Student filmmakers with SFX work in their script will receive appropriate Safety Bulletins in their Production Packet.

The use of special effects can enhance any production. Effects can range from something as small as the use of breakaway glass to a huge fireball. No matter the size of the effect, care must be taken and all safety procedures need to be followed in order to maintain a safe set. **The Assistant Director must include any special effects in the daily safety meeting.**

We recommend the use of on-set professional special effects personnel or at least consulting with them when renting or purchasing special effects equipment and/or material.

Lastly, use of **smoke, fog, and fire MUST BE NOTED ON THE LOCATION PERMIT!!!**

Mechanical FX - Beginning Projects

- a. Fog from a fog machine is permitted.
 - i. Non-toxic, water-based minerals only.
 - ii. An SDS must be attached to the call sheet (included in your Production Packet).
 - iii. Cast and crew must be permitted ahead of time.
 - iv. Particle masks should be made available to cast and crew.
 - v. Smoke & fog effects are permissible on sound stages and **NO WHERE ELSE** on campus.
 - vi. For off-campus use, you must obtain permission from the location and it must be indicated on your permit.

Mechanical FX - Advanced Projects

You may use several kinds of special effects on your productions, in addition to the above fog machine.

- a. Breakaway bottles
 - i. EYE PROTECTION MUST BE WORN

- b. Smoke/fog
 - i. Fog from a fog machine is permitted.
 - ii. Non-toxic, water-based minerals only.
 - iii. An SDS must be attached to the call sheet (included in your production packet)
 - iv. Cast and crew must be permitted ahead of time.
 - v. Particle masks should be made available to cast and crew.
 - vi. Smoke & fog effects are permissible on sound stages and NOWHERE ELSE on campus.
 - vii. For off-campus use, you must obtain permission from the location and it must be indicated on your permit.

- c. Smoking/Flames
 - i. On camera smoking is allowed ONLY WITH HERBAL CIGARETTES, fake tobacco or fake cannabis.
 - 1. Butt cans and a FIRE EXTINGUISHER MUST be present for all such work.
 - ii. Open flames (candles, camp fires, stoves): there are no open flames or candles allowed on campus.
 - 1. The presence of open flames on set should be included on the call sheet.
 - 2. If you are shooting on a location, you must inform the location of the use of flame.
 - 3. Production Administration may require the use of a professional FSO to be present on set if an open flame is used.
 - a. If this is the case, the contact details and credentials of this person must be submitted to HoP along with your greenlight paperwork.
 - 4. All cast and crew should be notified reasonably in advance of their involvement with open flames.
 - 5. A FIRE EXTINGUISHER **MUST** BE PRESENT FOR ALL SUCH WORK.

XIII. Prop Weapons

Student filmmakers with Prop Weapon work in their script will receive appropriate Safety Bulletins in their Production Packet.

Use of prop weapons MUST be noted on the location permit.

Use of prop weapons MUST be noted on the call sheet for that day.

Before you receive approval to begin production, **you must present any prop weapon PHYSICALLY to your instructor.** They need to inspect any and all prop weapons.

General rules for firearms:

- i. Blanks, squibs and other pyrotechnic devices may never be used.
- ii. Only non-firing (plugged barrel) **replica** firearms or rubber guns may be used. No prop weapon may be used that is capable of propelling any sort of projectile.
 - This includes blanks, arrows, darts, pellets, bb's, etc.

General rules for knives, sharp-edged props, and other weapons

- a. Scenes making use of knives, swords, etc. are required to use props made of rubber or similar material. Normal eating utensils are exempted.
 - i. They should be kept in a secure place and only taken out for rehearsal and filming.
 - ii. There is rarely, if ever, a need to have a sharp-edged prop in a film.
- b. No other real weapon can be used on set, i.e., tasers, nunchuck, police baton etc.

Prop Weapons - Beginning Projects

- i. No prop guns are allowed.
- ii. Scenes making use of knives, swords, etc. are required to use props made of rubber or similar material. Normal eating utensils are exempted.
 - They should be kept in a secure place and only taken out for rehearsal and filming.
 - There is rarely, if ever, a need to have a sharp-edged prop in a film set.

Prop Weapons- Advanced Projects

- a. Filming on-campus with a prop weapon of any kind IS NOT ALLOWED.
- b. Filming off-campus with a prop weapon requires:
 - i. Your location permit must specify the use of a prop weapon, as stated above.
 - ii. Police escort/supervision is generally not necessary when using prop weapons while filming in a private space.
 1. A private space is: inside a residence or closed business; the exterior of someone's private land.
 - iii. While police presence on set is generally not necessary when using prop weapons in a public space, you WILL BE REQUIRED to notify local police of your planned activities.
 1. A public space is: any residential or business exterior; any business exterior or an open business; any interior or exterior reasonably closeby to pedestrians or busy streets.

2. In this case, you will be required to call or even meet in-person with the desk sergeant or watch commander of the precinct covering your location. They will notify their planned patrols and, at that time, suggest whether you need to hire an off-duty officer to be on set with you.
 - a. You will document the meeting or informing of law enforcement and submit this to Head of Production with your Greenlight paperwork; HoP will then follow up with law enforcement.
 - b. Using your best judgment when deciding whether or not to inform law enforcement is of PARAMOUNT IMPORTANCE.
3. When filming in public, your crew will wear high-vis safety vests when filming the portion of production with the weapon.
- iv. It is important you alert surrounding residents and business owners of your plans.
- v. **A member of your crew should be designated Prop Master or Weapons Handler and have sole responsibility for transporting, handling, control, distribution and securing all prop firearms.**
- vi. Before use on set, an announcement needs to be made to cast and crew that a prop weapon is about to be used.
- vii. Treat all firearms (including non-firing replicas and rubber guns) as though they were loaded.
 1. Never engage in horseplay with prop firearms or weapons.
 2. Unless being used for rehearsal or filming, the prop must be safely secured by your Weapons Handler. They are never to be left unattended.

XIV. Water

Water - Beginning Projects

No work in, on or near water is allowed.

Water - Advanced Projects

- a. All cast and crew members working on or near water should exercise caution.
- b. No filming on any kind of vessel is permitted.
- c. A lifeguard must be present if...
 - i. Any cast or crew go into a body of water (pool, river, lake).
 - ii. Any cast or crew member is expected to be within 20 ft. of the edge or a body of water.
 - iii. Your tripod or camera is going into a body of water.

You must submit your lifeguard's certification to Production Administration for approval along with your Greenlight paperwork.