

## **FILM INDUSTRY RECOMMENDED SAFETY CODE**

Approved by SPAA and MEAA on 17 August 1983.

### 1. PREAMBLE

Whilst, as stated in the code the primary responsibility for safety falls with the production company, it is essential that all personnel, crew and cast familiarise themselves with the code and take an active interest in promoting safety during filming. In the implementation of the code, common sense by all parties should prevail.

- (a) The primary responsibility for safety will fall on the production company. The production company agrees to make every reasonable provision for the safety and health of employees whilst at work. The production company will bear the responsibility for the safety of all employees notwithstanding the supervisory roles given to various persons by these guidelines. The following guidelines will not remove any degree of responsibility from the production company.
- (b) The Producer will ensure that details of all accidents are reported on Daily Progress Reports, and upon request, may make such accident reports available to the relevant union.
- (c) Safety Referral Committee

Any dispute/disagreement regarding any aspect of safety may be referred to the "Safety Referral Committee". Such committee will consist of one nominated representative from the SPAA, and MEAA. Each organisation may nominate any person to be their representative on such a committee, and is required to organise an alternative representative, in the event that the regular representative is unavailable. Such representative shall not have any pecuniary or other interest in the production from which the dispute arose.

### 2. DEFINITIONS

Safety Consultant (See subclause 3 (a) of this schedule).

Person engaged by the production company to compile a Safety Report (as required by clause 3 of this Schedule) prior to the commencement of principal photography.

Safety Supervisor

The Safety Supervisor is the person, engaged by the producer, after consultation with the stunt/SFX co-ordinator, to prepare, liaise, advise and supervise on all aspects of safety for cast and crew for each of the stunt/ action/SFX/hazardous action sequences.

If required by the Safety Report, and/or at the producer's discretion, after consultation with the stunt/SFX co-ordinator, proven specialist safety supervisor/s should be engaged for each of the stunt/action/SFX/hazardous action sequences.

Unless recommended by the Safety Consultant in the safety report, such Safety Supervisor need not be engaged for the entire period of filming, but may be engaged only for the period of filming the particular stunt/ action/SFX/hazardous action sequence.

It is advisable that the stunt/SFX Co-ordinator or any other head of department is not the Safety Supervisor.

Stunt/SFX Co-ordinator

The Stunt/SFX Co-ordinator is the person, selected and engaged by the Producer, who will prepare, liaise and consult on the various stunt or action requirements in the production.

At the Producer's discretion, several specialist stunt/SFX Co-ordinators may be engaged where special stunt/action/SFX/hazardous action sequences occur in the one production ie. water stunt, airborne stunt, horse stunts, karate, motor vehicle and so on.

The one, or several, stunt/SFX Co-ordinator/s need only be engaged for the specific periods of shooting during the production when these stunt sequences are to be filmed. At the Producer's discretion, the stunt/SFX Co-ordinator/s may be engaged for the duration of the production.

3. SAFETY REPORT

- (a) The producer will ensure that a Safety Report is compiled by a suitably qualified Safety Consultant, such person to be:
  - (i) a member of a panel of such consultants previously approved by MEAA and such panel to be circulated by the union;
  - (ii) the holder of a recognised first aid certificate;
  - (iii) and will have no other pecuniary interest in the film, except in exceptional circumstances, and where the SPAA and MEAA consent.
- (b) In the Safety Report the Safety Consultant will:
  - (i) recommend the sequences for which a Stunt Co-ordinator/ Safety Supervisor will be required on set;
  - (ii) stipulate procedures to be followed to eliminate safety risks;
  - (iii) detail areas that require either a specialist in attendance or specialist advice (eg. electricians, mechanics, fire brigade, etc.);
  - (iv) include relevant details of location surveys, including terrain, buildings, etc;
  - (v) advise the production company on safety requirements of known equipment: vehicles, props, crew vehicles, etc;
  - (vi) include the normal location first aid equipment on set;
  - (vii) include details of the nearest hospital equipped to handle possible accident victims, and where location filming is to be carried out in country areas, shall set out procedures for contacting air ambulance, etc.
- (c) Copies of the Safety Report will be sent to SPAA and MEAA prior to commencement of filming, by the Production Company.
- (d) The fee for compilation of the Safety Report will be set annually for the period of 1 January to 31 December by mutual consent of the MEAA and SPAA.

4. MEDICAL AND FIRST AID SERVICES

- (a) After consultation with the Safety Consultant, the Producer will provide a medical service which in their view, is sufficient for the particular production. This will include liaison with a qualified medical practitioner located within a reasonable distance from the production office, who will be prepared if necessary to treat unit members outside their working hours.
- (b) There must be a qualified registered nurse on set at all times when stunts and/or special effects and/or hazardous films are carried out. Where a potentially dangerous stunt or special effect is being performed an ambulance must, if available, be in attendance on set.

Where an ambulance is unavailable, a viable means of transporting injured person(s) to hospital must be provided.

- (c) First aid equipment approved by the St. Johns Ambulance Brigade will be provided at all times by the Production Company, to be placed in a safe but accessible position on or near the set.
- (d) Cast and crew are to be responsible for advising the Production Manager of any medical problems which may affect/be affected, by their work in the film. The Production Manager is to advise the unit medical officer of such medical problems. This information will be treated in confidence by those personnel who are informed for safety reasons only.
- (e) The Producer will ensure that the working conditions for the pre-production and off-set crews are adequate and safe and that first aid provisions are available and accessible.

5. DEFINITION OF A STUNT AND/OR SPECIAL EFFECT

A stunt and/or special effect is any action which will, in the opinion of the Producer and/or the Safety Consultant and/or Stunt Co-ordinator, place people or property at risk.

6. The Producer will ensure that a Stunt/Special Effect Co-ordinator is present at any time that a stunt/special effect is performed. If the Stunt/Special Effect Co-ordinator (hereinafter called the Co-ordinator) is performing a stunt/special effect, the Co-ordinator will nominate a Safety Supervisor for the stunt/special effect and inform the Producer of whom he or she nominated.

7. Where safety guidelines have not been complied with:

- (a) The First Assistant Director may at his/her own discretion stop the shoot.
- (b) The crew/cast delegate shall have the discretion to stop the shoot after a majority vote has been taken. The stoppage will remain in force until such times as the safety guidelines have been implemented.

8. If for any reason whatsoever a Co-ordinator is replaced during shooting, all action/special effect sequences will be suspended for two days or for that amount of time that the new Co-ordinator considers reasonable and adequate pre-production time. The Co-ordinator's stipulation in this regard will be met prior to the resumption of action/special effect filming.

9. The Producer will ensure that adequate personnel are employed for the filming of stunt/special effects.

10. The Producer will ensure that sufficient pre-production time is allowed for the Co-ordinator, providing that such pre-production time is in line with that specified in the Safety Report and as agreed to by the Co-ordinator.

11. The Producer will ensure that all actors are allowed reasonable pre-production time, as specified by the Co-ordinator, to work with the Co-ordinator or any other head of department as may be applicable when the actor is required to work with horses, bikes, vehicles, boats, animals, weapons or to perform in fight sequences or sports sequences.

It is the responsibility of all actors to honestly inform the Producer of their abilities in regard to action sequences.

12. The Producer will ensure that a minimum of the following personnel are in attendance on location surveys no later than sixty hours prior to the stunt/special effect being performed: Producer, Director, First Assistant Director, Location/Production Manager, Stunt/Special Effect Co-Ordinator/Safety Officer, Director of Photography/Camera Operator, Art Director, Key Grip, Gaffer and Actors involved.

The Producer will ensure that a report arising from the location surveys is distributed to all heads of department no later than 48 hours prior to the filming of the stunt/special effect.

13. The Producer will ensure that a written report on the stunt/ special effect be provided to all crew and cast members and that such report be attached to the relevant Daily Call Sheet. This report will contain any information relevant to the general safety of the personnel involved in or affected by the stunt/special effect. This report will include at least:

- \* a detailed description of the stunt/special effect as supplied by the Director;
- \* the date and approximate time of day of the stunt/special effect;
- \* the location of medical facilities;
- \* the procedures to be followed in the event of accident;
- \* the location of back-up services where required, eg. fire brigade, police etc.;
- \* an estimation of camera positions and any special rigs;
- \* the names of the Co-ordinator, the stunt/special effect assistants and personnel and the Safety Consultant and any assigned Safety Supervisor;
- \* the authorities as outlined in clause 20 of this Schedule.

14. The Producer will ensure that the crew and cast are given a full verbal briefing, that will encompass all information outlined in clause 13 of this Schedule, by the First Assistant Director or Stunt Co-ordinator immediately prior to the execution of the special effect/stunt/hazardous filming.

15. The Producer will ensure that police, council and all relevant permissions for all stunt/special effect filming are obtained. The name and telephone number of persons from whom permission was obtained will appear on the Call Sheet for the relevant scenes.

16. On behalf of the Producer, the Stunt Co-ordinator or his/her nominated Safety Supervisor will ensure that only essential personnel are in close proximity to the stunt/special effect.

17. Any crew or cast member shall have the right not to work where such member reasonably considers that he or she is at risk.

18. The Producer will ensure that the Co-ordinator liaises with the First Assistant Director and Director of Photography/Camera Operator as to the safety of all stunts/special effects and the positioning of crew, cast and cameras. The First Assistant Director and/or Director of Photography/ Camera Operator and/or Co-ordinator will have the authority to inform the Director that a stunt/special effect is unable to be performed safely and to cancel the stunt/special effect and advise the crew and cast not to work, if in his or her opinion(s), any cast or crew member or member of the general public is at unacceptable risk.

19. The Producer will ensure that the First Assistant Director co-ordinates safety procedures regarding the rolling and cutting of unmanned cameras in conjunction with the relevant heads of departments and the Co-ordinator.

20. The Producer will ensure that in the event of a stunt/special effect or special effect/stunt, adequate communication between the Stunt and Special Effects Co-ordinators is established. In the event of a breakdown of such communication, either Co-ordinator shall have the right to notify the Producer without prejudice that the stunt/special effect or special effect/stunt is unsafe.
21. On behalf of the Producer, the Co-ordinator in consultation with the Wardrobe Department Head, will take steps to ensure that costumes and wigs for potentially dangerous situations (eg. sequences utilising fire, explosive bikes, cars, etc.) are of materials which do not present a potential safety hazard.
22. The Producer will ensure that adequate precautions are taken to safeguard the health of cast and crew members where "hot climate" sequences are to be filmed in cold climates and vice versa, with particular regard to sequences involving swimming or standing in water.
23. In the interests of safety it is the responsibility of cast and crew members not, under any circumstances whatsoever, to drive any vehicle for which such person does not hold a current applicable Department of Motor Transport Licence and to make such lack of qualification where relevant, known to the Producer, Production Manager or First Assistant Director.
24. The Producer will ensure that any action/prop vehicle that does not have current registration and is to be driven on a public thoroughfare obtains an Interim Registration Permit, or is otherwise low-loaded.
25. The Producer will take steps to ensure that all vehicles provided by the Company are in good safe running order. It is the responsibility of any crew member hiring a vehicle to the Production Company to ensure that such vehicle is in good safe running order and to notify the Production Manager prior to engagement of the vehicle of any faults or defects, of which the hirer may reasonably be expected to be aware, which may affect its efficiency or safety.
26. The Producer will ensure that all vehicles to be driven for any stunts and/or hazardous driving sequences are checked prior to use in any rehearsals or filming by a qualified mechanic to ensure that such vehicles are safe, and also to ensure that such vehicles are fitted with first class quality tyres.
27. The Producer will ensure that any and all mechanical alterations and/or modifications to any and all vehicles including vehicles to be used for stunts and/or hazardous driving sequences are carried out by appropriately qualified technicians/tradesmen.
28. Any vehicle faults must be reported to the Producer as soon as they are detected and it is the responsibility of the Producer to ensure that any such faults are rectified before the vehicle is used again.
29. In the event of locations requiring four-wheel drive vehicles, snow chains, any other specialised vehicles or modifications to usual vehicles, such specialised vehicles and/or modifications will be supplied by the Producer.
30. The Producer will ensure that all caravans and campervans are equipped with appropriately charged fire extinguishers.

31. The Producer will ensure that no actor shall be asked or directed to drive any action (on screen) vehicle if such actor does not feel confident to do so. In the event of an actor not wishing to drive an action vehicle, the Producer will ensure that the options of the vehicle being towed, travelling on a low-loader or moving by similar technique be available, or where the shots allow, a stand-in be available to do the necessary driving.
32. No actor shall drive any action/prop (on screen) vehicle if in the opinion of the Producer or in the opinion of any relevant head of department the actor is not capable of or competent to drive the vehicle safely.
33. AERIAL FILMING
  - (a) The Producer will ensure that any and all mounts to be used for aerial filming meet with the approval of the Department of Aviation and any and all other relevant bodies.
  - (b) The Producer will direct that personnel filming from aircraft will at all times abide by Department of Aviation regulations concerning filming from aircraft.
  - (c) The Producer will ensure that in the event of any filming being carried out from a helicopter, the helicopter pilot must hold an Instrument Rating Licence
34. ANIMALS
  - (a) An animal master is to be employed whenever animals are used.
  - (b) The Producer will ensure that adequate pre-production time is allowed for all actors who will be required to work with animals to train with the relevant animal master and/or wrangler with the animal(s) with which they will be required to work.
  - (c) It is the responsibility of the horsemaster to advise the Producer of the number of assistants he/she requires on set in relation to the number of horses. This information must be supplied in pre-production so that the Producer can ensure adequate funds are made available for the employment of such assistants.
  - (d) The Producer will instruct the animal master to ensure that all animals required to work in a film set/location are trained to work in such conditions. Where for any reason animals are hired "locally" with no previous experience of film work, the Producer will ensure that adequate pre-production time is allowed to the animal master or wrangler to train and acclimatise the animals to filming conditions and to be satisfied that the animal will perform in a manner conducive to the safety of the cast, crew and general public.
  - (e) The Producer will direct that all saddlery, harness and other animal-related equipment and accessories are in good condition and of high safety standard.
  - (f) The Producer will ensure that, at all times, on set liaison when animals are present is conducted directly between the animal master and/or wrangler, the First Assistant Director and where applicable the Special Effect and/or Stunt Co-ordinator(s).
  - (g) The Producer will ensure that, at all times, where horses are working on set an experience mounted rider as nominated by the horsemaster/ wrangler is in attendance as a pick-up rider.
35. SPECIAL EFFECTS
  - (a) The Producer will ensure that the Co-ordinator is allowed adequate on-set pre-production time unhindered by other filming or other crew or cast members.

- (b) The Producer will ensure that adequate testing of all special effects is carried out during pre-production and where possible that such testing is carried out in the presence of all relevant heads of department and those cast members involved.
- (c) The Producer will ensure that the Special Effect Co-ordinator has in his or her possession at all times all necessary permits and licences covering products and equipment used to carry out his or her contract of employment, together with literature on all relevant chemical compositions and safety guidelines regarding the use of smoke and flammable materials.

36. CONSTRUCTION

The Producer will ensure that all necessary reports and certificates are obtained for any and all special rigs or constructions where the relevant head of department considers that safety is at risk.

37. FIREARMS AND AMMUNITION

No live ammunition is allowed on set at any time except where animals are being used on set in which instance the Producer must be advised of the whereabouts of the necessary firearm (allowable only in the interests of humane animal treatment) and must ensure that the firearm is kept dismantled in a secure position and that any and all ammunition is stored separately. The Producer will also ensure the confidentiality of such information and advise only such heads of department as in the interests of safety must be informed.

38. DRUGS AND ALCOHOL

- (a) At no time shall any cerebrally active drug, including but not limited to alcohol, marijuana, cocaine or any other central nervous depressant or stimulant be consumed by any crew or cast member during working hours.
- (b) If the Producer/First Assistant Director/Stunt Co-ordinator/Safety Supervisor considers any crew or cast member to be intoxicated or under the influence of any illegal/cerebrally active drug, they may enforce that person's removal from set.
- (c) When any crew or cast member is taking prescribed cerebrally active drugs by way of medication, the Producer and Safety Supervisor must be notified and due consideration given to the ability to perform work tasks.

NOTATION:

All aspects of insurance, personal and motor vehicle, to be the subject of separate negotiations.

FORMAT FOR SAFETY REPORTS REQUIRED UNDER FILM INDUSTRY SAFETY CODE

Name of Production:  
 Production Company:  
 Address:  
 Telephone No:  
 Report Written by:  
 Address:  
 First Aid Certificate No:  
 Details of any pecuniary interest of the Report Writer in the Production:  
 Synopsis of Production: (or as attached)

## LIST OF CONTENTS:

- (i) Sequences requiring Stunt Co-ordinator, Special Effects Co-ordinator, Safety Supervisor
- (ii) Procedures to Eliminate Safety Risks
- (iii) Areas that Require the Employment of Specialists
- (iv) Locations
- (v) Equipment
- (vi) First Aid Equipment
- (vii) Back-up Medical Facilities during Filming

## ENCLOSURES:

Film Industry Safety Code Occupational Health and Safety Act (or equivalent applicable to the area where the filming will take place).

Script Crew and Cast List Location List Preliminary or Shooting Schedule

## SAFETY REPORT GUIDELINES

- (i) RECOMMEND THE SEQUENCES FOR WHICH A STUNT CO-ORDINATOR/SPECIAL EFFECT CO-ORDINATOR AND/OR SAFETY OFFICER WILL BE REQUIRED ON SET.

Detail the Scene Number, particulars of the stunt/special effect, the specialists to be employed, the pre-production time required as stated in Clause 10 of the Code (or such longer period of time as the Report Writer may believe necessary), noting the need for any testing to be carried out as per subclause 35(b) of this Schedule.

- (ii) STIPULATE PROCEDURES TO BE FOLLOWED TO ELIMINATE SAFETY RISKS ARISING FROM STUNTS/SPECIAL EFFECTS, AS OUTLINED IN PARAGRAPH (i) HEREOF AND IN GENERAL.

In general, point out the parts of the Code that affect the particular production, including the crew's requirement to disclose health matters; all relevant safety requirements arising from this report to be on the call sheet of the day on which the sequences will be executed; the cast and crew's obligation to read the call sheet; and, in general, the contents of the new Occupational Health and Safety Act.

In particular, point out that any changes in the script, other than dialogue changes, must be made known to Heads of Departments at least 24 hours in advance of the relevant shooting date to allow an assessment of any safety factors that may arise.

Note that access to and from locations be safe and well lit. This is also a requirement of the Occupational Health and Safety Act (or equivalent applicable to the area where the filming will take place).

Also the report should note the following:

- \* That portable toilets and caravans are to be well labelled, secured and lit, and that heating should be of a conventional and safe kind.
- \* That the following fire extinguishers be carried by the unit at all times and should be readily accessible to the set at all times:
  - 2 x 9 kg stored water extinguishers, suitable for paper, wood, etc., fires; 1 x 6 kg CO2 extinguishers for electric fires; 1 x 9 kg BCF and 2 x 4.5 kg BCF dry chemical extinguishers for larger fires and flammable liquids, but that by preference these extinguishers should not be used on sensitive equipment, and certainly not on personnel.
  - It should also be noted that these extinguishers constitute a minimum requirement.

- \* That if travelling away from capital cities, a briefing on the likely weather that crew and cast can expect to encounter, eg. hot/cold/dry/wet/snow/ice/high altitude, etc.

(iii) **DETAIL AREAS THAT REQUIRE EITHER A SPECIALIST IN ATTENDANCE OR SPECIALIST ADVICE (eg. electricians, mechanics, Fire Brigade, riggers, etc.)**

Detail scene number, area of concern, specialists to be employed, pre-production time required.

Include under this heading, the medical requirements as mentioned in subclause 4(a) of this Schedule.

(iv) **INCLUDE RELEVANT DETAILS OF LOCATIONS SURVEYS, INCLUDING TERRAIN, BUILDINGS, ETC.**

List of locations, as supplied by the Production Company, including the production office itself, the construction, wardrobe, art department and editing department areas.

At each location, the following should be given attention for possible safety factors:

- \* Entry and Exits;
- \* Fire precautions in the following areas of the set: wardrobe, make-up, hair, and catering;
- \* Access to and from toilets;
- \* General lighting requirements other than for filming;
- \* Adequate ventilation;
- \* Protection from the unintentional intrusion of the public, eg. filming on streets and in public places.

(v) **ADVISE THE PRODUCTION COMPANY ON THE SAFETY REQUIREMENTS OF KNOWN EQUIPMENT: VEHICLES, PROPS, CREW VEHICLES, ETC.**

In general, go through the production in categories, eg.:

- \* Crew vehicles;
- \* Props;
- \* Action vehicles;
- \* Wardrobe;
- \* Caravans;
- \* Aeroplanes;
- \* Helicopters;
- \* Towing vehicles;
- \* Low Loaders;
- \* Special Rigs;
- \* Towers and mobile towers;
- \* Cherrypickers.

A grey area is that of electrical equipment and generators. Ensure that the relevant section of the Occupational Health and Safety Act is quoted in the report (or equivalent applicable to the area where the filming will take place).

If the Report Writer does not feel competent to file a completed report on any aspect as detailed, the relevant area should be noted in the Report with the recommendation that a person competent in the particular area is employed to advise the Production Company.

(vi) **INCLUDE THE NORMAL LOCATION FIRST AID EQUIPMENT ON SET**

Enclose a list as supplied by the Department of Industrial Relations. This is a minimum requirement.

- (vii) INCLUDE DETAILS OF THE NEAREST HOSPITAL EQUIPPED TO HANDLE POSSIBLE ACCIDENT VICTIMS, AND WHERE LOCATION FILMING IS TO BE CARRIED OUT IN THE COUNTRY AREAS, SHALL SET OUT PROCEDURES FOR CONTACTING AIR AMBULANCE, ETC.

This can either be done by going through the schedule and listing the information on a day to day basis or by locations. If the production has not finalised all locations, then it should be stated which ones are to be confirmed, and the report should recommend that a person be employed or nominated to supply this information well in advance of shooting.

The Report should remind the Production Company of the Occupational Health and Safety Act and a copy should be attached to the Report (or equivalent to the area where the filming will take place).

The Report should include an apology for any omissions or errors as some things cannot be foreseen.

The Report should include a request that if anyone has any suggestions as to how the report could be improved, they contact their union.