



TEAM SAFETY DOCUMENT

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THE FOLLOWING IS BASED ON CALIFORNIA LAW AND LOS ANGELES REGULATIONS. LAWS VARY BY STATE AND COMMUNITY. BE AWARE OF YOUR RESPONSIBILITY TO LEARN AND FOLLOW LEGAL REQUIREMENTS FOR FILMMAKING IN YOUR LOCALITY. YOUR LOCAL FILM COMMISSION IS YOUR BEST RESOURCE.

Even if your locality does not require all of these measures, it is wise to follow these safety principles.

SAFETY AND PRODUCTION GUIDELINES

You are expected to follow the following rules and use common sense at all times to make the set a safe place to work. The following information is provided to help you understand your part in your Production's Injury & Illness Prevention Program (IIPP)/Safety Program.

COMPLIANCE

All workers, including managers and supervisors, are responsible for complying with safe and healthful work practices including state and local infectious disease protocols.

No bullying or sexual harassment of any type shall occur. Offenders will be swiftly terminated. This includes unwanted or unprofessional advances, remarks or touching of any other person.

As a supervisor, DO NOT ask an employee to perform an act you know to be unsafe or to complete a job task for which the employee has not had proper training.

SERIOUS INCIDENT PROCEDURES

Prior to arrival, ensure that the location has cell phone or land line access to 911 emergency response. If not, devise an emergency plan to summon help in case of serious incident. If a dangerous stunt is planned, or if emergency response would not be prompt due to remoteness of location, have emergency personnel on site.

SERIOUS INCIDENT REPORTING:

In event of a serious incident involving personal injury or fire, CALL 911.

Incidents that result in transportation by ambulance, visitation to the hospital by one or more employees, any treatments other than general first aid, or any serious property/asset damage, must be reported by Unit Production Manager to the proper authorities.

- Time and date of accident.
- Employer's name, address and telephone number.
- Name and job title of person reporting the accident.
- Address of site of accident or event.
- Name of person to contact at accident site.
- Name and address of injured employee(s).
- Nature of injury.
- Location where injured employee(s) was (were) moved to.
- List and identities of other law enforcement agencies present at the accident site.
- Description of accident and whether the accident scene has been altered.

(Cal-OSHA must be notified within 8 hours of any incident in the State of California that results in death or serious injury or illness to an employee. Other states may have similar regulations.)

For location work, the Location Manager or his/her designee will inspect each location site prior to the Production Company's arrival. Inspections are to focus on potential hazards, environmental concerns and other unsafe conditions that may be present at the location. Call the Production Safety Representative if in doubt. The Location Manager will notify the UPM regarding the feasibility of using the location for filming.

Department Heads/Supervisors are to hold meetings with their crew members to review general safety issues and discuss any concerns. These meetings are to be noted on the daily Production Report.

TRAINING AND INSTRUCTION

All workers, including managers and supervisors, shall have training and instruction on general and job-specific safety and health practices.

In the event of a serious accident, injury or mishap, AFTER ALL NECESSARY EMERGENCY PERSONNEL ARE CALLED, the UPM must notify THE PRODUCTION EXECUTIVE immediately WITHOUT EXCEPTION.

EMERGENCY PLAN MEETING

At the beginning of production, on your first stage or location, an Emergency Plan meeting should be held for the entire cast and crew. This meeting can be a part of the general safety meeting. The information below is to be included in this meeting. On every subsequent new stage and location, an Emergency Plan Meeting must be held. Please note "Emergency Plan Meeting" in your daily Production Report. At the meeting:

1. Point out all, emergency exits, escape routes, and fire alarm pull stations.
2. Point out location of fire extinguishers, for use on small fires.
3. Inform your crew of the local emergency response telephone number (if not 911).
4. Tell cast and crew members to be aware of who is working with them, in case they need to notify emergency personnel of missing persons.
5. Designate a post-evacuation assembly area, where your crew should gather by department, and Department Heads should count their employees and note anyone missing.
6. Tell your crew never to re-enter an evacuated building until emergency personnel say it is safe to do so.
7. Report any safety concerns to the Anonymous Safety Hotline at (818) 954-2800
8. ON LOCATION:
 - 8.1. See to it that pertinent Emergency Plan information is attached to the call sheet.
 - 8.2. Address any egress or evacuation issues in the daily safety meeting and note them in the daily Production Report
 - 8.3. See to it that employees are informed of emergency escape routes and any location- specific hazards, such as lead paint, asbestos, traffic, etc.

GENERAL SAFETY REQUIREMENTS

- Safety officer to ensure that entrances to stage are clear of trip hazards.
- General housekeeping in good order.
- Fire extinguishers accessible and "FIRE EXTINGUISHER" signs visible.
- Appropriate safety equipment available.
- Appropriate machine guards - including push sticks - available and in use. Appropriate Person Protective Equipment (PPE) available and in use. Four-foot perimeter, aisles and passageways free of hazards.
- Flats appropriately secured and braced.
- Pits and floor openings covered or otherwise guarded.
- All exits free of obstructions and "EXIT" signs visible.
- Directions to exits, when not immediately apparent, marked with visible signs. Standard stair rails or handrails on all stairways having four or more risers.
- No storage under occupied raised platforms.

AERIAL PLATFORMS AND LADDERS

- Only trained and authorized personnel allowed to operate aerial platforms. Approved safety harnesses and lanyards worn when using aerial platforms.
- All ladders maintained in good condition and safety labels visible. (Take note of joints between steps and side rails, all hardware and fittings, and movable parts.)
- Ladders kept clear of doorways, exits, and passageways.
- When a ladder is used to gain access to an elevated work area, the ladder extends at least 3 feet above the elevated surface.
- Please contact the Production Safety Representative if any unsafe conditions exist.

SAFETY RESPONSIBILITIES TRANSPORTATION CAPTAIN/COORDINATOR

The Transportation Captain/Coordinator is responsible for conveying current safety requirements to all transportation crewmembers, provides guidance for meeting IIPP goals and supervises, trains and sees to it that the transportation department heads/supervisors meet their IIPP responsibilities.

PRODUCTION STARTUP GUIDELINES (Transportation):

1. Obtain and read the IIPP/Safety Manual from the Unit Production Manager (UPM) or www.safetyontheset.com the first week of employment. The manual is meant to provide guidance and clarification of possible questions. It is available for further review from the UPM or Production Office Coordinator.
2. Attend the mandatory IIPP training meeting.
3. Hire only employees who have the proper safety training for, and who understand how to safely perform, any task they are asked to do. (In Southern California, this includes completion of all Safety Pass training required by their job classification. See www.csatf.org for more information.) If you need help arranging training, call the Production Safety Representative.
4. Make sure everyone on your transportation crew is given a copy of Form 1 – General Safety Guidelines for Production and signs the accompanying Employee Acknowledgment.
5. U.S. Department of Transportation (DOT): Transportation Captain/Coordinator is responsible for arranging all compliance with DOT regulations, including drug testing program, drivers' logs, etc. Call the Production Safety Representative for information on compliance vendors. On Production Implement the IIPP: Conduct safety meetings on the first day of work for your crew AND whenever a new crew member or independent contractor arrives.

RESPONSIBILITIES OF THE SPECIAL EFFECTS COORDINATOR

The Special Effects Coordinator is responsible for safe transportation, storage, and use of all pyrotechnics, and is responsible to effectively coordinate with Stunt Coordinator and, at Pre- Stunt/FX meeting, communicate FX action to ensure understanding and safety of all involved crew. This meeting is to be documented in the daily Production Report.

SAFETY RESPONSIBILITIES STUNT COORDINATOR

The Stunt Coordinator is responsible for the safe performance of stunts and supervision of all persons involved and is responsible to effectively coordinate with the Special Effects Coordinator and, at Pre- Stunt/FX meeting, to communicate stunt action to ensure understanding and safety of all involved crew. This meeting must be documented in the daily Production Report.

SAFETY TOPICS

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, assume that power lines are not insulated.
- Employers must notify the utility company when work must be performed under and/or near overhead power lines where clearances cannot be maintained. In such situations, ask the utility company to 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 with no live parts 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.
- Keep electric panels accessible at all times. 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 to perform electrical work.
- Do not overload a circuit. If filming in a home, remember that multiple outlets may be on the same circuit, and high wattage lights can trip a breaker.
- Become familiar with where the circuit breaker box is and check to see which outlets are on separate circuits before connecting lights.
- If the box uses fuses, be sure to purchase extras.
- LED and Fluorescent lighting fixtures do not draw as much power, however check wattage ratings to avoid overloading circuits.
- Power should be switched off when plugging or unplugging high wattage equipment.
- To unplug any equipment always grab the plug firmly and pull, do not grab the cord.
- If using tungsten “hot” lights, be sure to let them cool before moving them to avoid damaging the filament.
- To avoid shorts or electrocution, always be sure plugs are firmly in their sockets with no metal showing.
- NEVER cut off the ground pin of a 3-pin grounded plug.
- If you must use a grounding adapter with a 2-prong outlet, confirm that the electrical box is grounded with a voltmeter and always connect the adapter’s ground wire to the outlet cover screw.

EXTENSION CORDS

Extension cords are both a fire hazard and a trip hazard. To mitigate tripping, use Gaffer Tape to tape down all cords that cross where people will walk, or dress the cables so they run along walls or out of the path where people might walk. (Duct tape will work but it will leave a sticky residue on your cables.) Extension cords can get hot and catch on fire if they are overloaded. The amperage rating on the plug is NOT the amperage rating of the cord. The capacity of a cord depends on the length and the thickness of the wire (the larger the “gauge” number the smaller the wire). If using a new cord, the packaging will tell you how much power (in watts or amps) that the cable can handle. If you do not have the packaging search the Web for extension cord capacity or use this chart:

MAXIMUM DISTANCES	UP TO 10 AMPS (1200 watts)	UP TO 15 AMPS (1800 watts)
0' to 25'	16 Gauge	14 Gauge
25' to 50'	16 Gauge	14 Gauge
50' to 75'	16 Gauge	12 Gauge
75' to 100'	14 Gauge	12 Gauge

Remember if you must connect two or more extension cords do not exceed the capacity of the combined length or the thinnest wire. Local zoning ordinances and fire marshals have varying regulations about using

extension cords. Check with your local fire marshal to stay in compliance.

COMMON FALL RISKS

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.

HEAT & BURNS

It should go without saying, but conventional lights get HOT. Gaffers must use specialized gloves to adjust lights that have been in operation and allow adequate cooling prior to moving any light. LED and Fluorescent fixtures can also become hot, so use care with these units as well.

Candles, fireplaces and other open flame fires (e.g. campfires) must be treated with care. Safety personnel with fire extinguisher of adequate size is required to be standing by for all scenes with open flame.

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.

DRIVING AND MOVING SHOTS

Careful preparation needs to be made for any moving shot. All traffic laws must be followed, and the person driving the car (especially if it is an actor on camera) must never be distracted by too much direction or while he or she is driving.

WATER HAZARDS

Cast or crew personnel are responsible to make the director aware if he or she has a fear of working around water or cannot swim, and accommodations made, or alternate personnel assigned. Water safety gear such as life vests are required for cast and crew members working on or near water when appropriate.

STUNTS & SPECIAL EFFECTS

All stunts and special effects must 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 must all perform an on-site dry run or walk-through. A safety meeting must 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 is responsible to 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 must not be used around pyrotechnic or other explosive devices.

ANIMALS

Animals are unpredictable. If animals are used in filming, the Animal Handler shall meet with cast and crew and inform them of the safety procedures in effect and answer any questions. Safety meetings will be held when appropriate.

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.

DRONE / UNMANNED AERIAL VEHICAL (UAV) USAGE

Use of aerial footage acquired from a drone in a 168 film falls under the Part 107 Commercial Use provisions, requiring the drone Pilot in Command to have a valid Part 107 license from the FAA. All drone operations shall be in accordance with the Part 107 rules currently in force, along with any state or local laws regarding drone usage.

EXPLOSIVES AND PYROTECHNICS

All special effect personnel shall wear safety glasses and protective clothing applicable to the hazard associated with the material during preparation and loading of pyrotechnic devices. Protective clothing includes long- sleeved shirts and long pants made of 100 percent cotton, leather, or other materials with equivalent flammability, melting, thermal, or static-reducing protective characteristics.

1. When working with explosives, flammable or combustible liquids, gases or chemicals on any set, prior notification shall be given to all personnel. Also, wherever practical, the call sheet must state that explosives are to be used.
2. Before any explosives or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at a meeting on the site where the explosives are to be used. This meeting shall include an "on site walk-through" and/or "dry run" with Special Effects persons and all the persons involved in the event. The Special Effects and licensed Powder person shall plan and provide acceptable avenues of escape.
3. The persons mentioned above shall clearly announce to all persons the location exits, escape routes and alternate routes. The escape route shall provide absolute passage to the exterior of the building, structure or workspace.
4. Each person is responsible to check the escape route in order to assure himself/herself that it is and will remain accessible. Any person who is unsure of the designated escape route is to check with the 1st Assistant Director and learn of the escape route before entering the work area.
5. Only persons and crew necessary for the purpose of filming will be in the explosives area. All other personnel will be cleared away from the explosives area.
6. Before rolling cameras, should any change become necessary, the Director will again call all persons involved in the event to another meeting to confirm everyone's understanding of said change(s).
7. No smoking is permitted in the explosives area and "No Smoking" signs shall be posted in all areas of the premises or locations where explosives and/or pyrotechnic devices are stored and handled.
8. After each shoot, no one shall go into the explosives area other than the Special Effects and/or licensed Powder person, until or unless the Special Effects and/or licensed Powder person deems it safe to do so.
9. No child under the age of 16 shall be near the area where explosives are used.
10. Transportation of explosives and/or pyrotechnic devices shall be governed by the provisions of all applicable Federal, State and Local laws, and the proper authorities shall be notified when using explosives on the set.
11. Make sure all explosives and explosive devices are shunted prior to detonation.
12. Make sure explosives are detonated from separate DC power source or isolated AC.
13. When preparing pyrotechnics, make sure all radio transmissions in the area are ceased.
14. An exterior shot check list must be filled out and circulated prior to filming any special effects on exterior sets, pyro, smoke, open flame etc.

FIREARMS & OTHER WEAPONS

WE STRONGLY DISCOURAGE THE USE OF "REAL" FIREARMS, even with blanks.

Use CGI and SFX to simulate firearm discharge.

The following safety regulations apply to any use of weapon on set.

Whenever weapons of any kind are to be used on set, 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.

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.

Be aware if using rubber or fake firearms in a public place, they can be mistaken for real ones by bystanders or police. If you are outside of Los Angeles (which requires a permit anytime firearms are used) and your locale does not require a filming permit, it is best practice to contact your local police to alert them of the situation.

FIREARMS GUIDELINES:

1. TREAT ALL FIREARMS AS THOUGH THEY ARE LOADED.
2. DO NOT ENGAGE IN HORSEPLAY WITH ANY FIREARMS OR WEAPONS.
3. NEVER POINT A FIREARM AT ANYONE, INCLUDING YOURSELF, AND IF CALLED UPON TO, WHENEVER POSSIBLE, SIMULATED OR DUMMY WEAPONS SHOULD BE UTILIZED.
4. LIVE AMMUNITION IS NOT TO BE BROUGHT ONTO A STUDIO LOT, STAGE OR LOCATION.
5. All firearms brought onto a studio lot or taken on location shall be turned into that Department which is responsible for and knowledgeable in the use of firearms. Privately owned weapons or gun belts which could contain ammunition are specifically subject to this requirement. This means that ALL firearms must be placed in the custody of that Department designated by the studio for the responsibility for firearms.
6. Unless actually filming or rehearsing, all firearms shall be secured by the PROPERTY MASTER.
7. When a scene is completed, the firearm shall be unloaded.
8. Instruction in the proper and safe use of firearms is the responsibility of the PROPERTY MASTER.
9. The PROPERTY MASTER shall be qualified with firearms, and, if not familiar with the type being used, shall consult an expert. The PROPERTY MASTER shall not issue a firearm without first determining that the person who will use that firearm is knowledgeable in its use.
10. No person is to be coaxed, coerced or otherwise forced into handling a firearm. Before using any firearm, make sure you fully understand the operating features and safety devices on the firearm, and the precautions to be taken in handling a firearm.
11. Make sure firearms and weapons are checked before each usage, and that they are cleaned, checked and inventoried at the close of each day's shooting.
12. Loading of firearms shall only be done by the PROPERTY MASTER or by the experienced persons working under his/her direct supervision and control. Such loading shall only be done just before the firearms are to be used in a scene.
13. Hand loading or altering factory loaded blank ammunition shall be done only by licensed Powdermen.
14. NEVER discharge a firearm when the barrel has become clogged with dirt or foreign material.
15. Do not lay down a firearm in such a manner that dirt can clog the barrel or that working parts can be damaged.
16. On all loaded weapons equipped with a safety, the safety must be used in the safest proper manner consistent with the design of the firearm, its stage of readiness to fire, and its intended use.
17. When a weapon jams or malfunctions, corrections shall be made only by a person experienced to work on firearms.
18. Do not attempt to adjust, modify or repair a firearm.
19. The PROPERTY MASTER shall determine the lightest and safest blank ammunition loads possible consistent with the need, and all personnel and the Director shall be informed.
20. Utilize camera personnel shields whenever the camera personnel are to get a point-blank scene.
21. Utilize protective shields for all personnel who will be within close proximity of any blanks fired from a weapon.
22. NEVER store live ammunition and blank ammunition in the same box.
23. The PROPERTY MASTER is responsible to be knowledgeable and adhere to all manufacturers' warnings,

expiration dates, storage and handling procedures of all blank ammunition.

24. Prior to shooting blanks on an exterior set, the production company must fill out an exterior shot checklist.

PROPERTY MASTER RESPONSIBILITIES RE: WEAPONS

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 Trunion 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.

CHILDREN, ELDERLY, AND THE DISABLED

Minors must have a parent or guardian on the set at all times during work hours. California state law requires a "Studio Teacher" present for the students schooling and to watch after safety - even on weekends. If you are employing a minor, you must have a permit from the state to employ minors and the minor must have a permit from the state to work. Special precautions need to be made with children on the set to keep them from hazards that adults would normally avoid. Minors can only be filmed so long without having a break: (usually in the 2-4-hour range depending on age). Other regulations apply. (See "The Use of Minors" in Production Forms on the Website.)

Also, although not required by California law, special precautions need to be made on the set for the elderly and disabled. Again, this is common sense, but it is more likely that an aging person could trip over power cables than a

young grip. Also, passage from one part of the set to another may be impeded for a person with physical disabilities. Preparations need to be made for these contingencies.

If your project is under the auspices of a church and children under 18 are participating in cast or crew, all adults must pass background checks in compliance with the church's child sexual abuse prevention program. In lieu of this, a parent or guardian must be on the set at all times, and at no time should an unrelated adult be with a child alone.

OTHER CALIFORNIA LAWS

Craft service personnel must wash their hands with soap and running water after: using the toilet, smoking, between handling raw and cooked food. Smoking is only allowed in designated areas.

You cannot work your cast and crew for more than six hours straight without breaking for a meal break. You don't have to feed them (though you will save yourself a lot of time and money if you do), but you do have to break after six hours. This is not a union regulation. It is state law

>>CHECK WITH YOUR LOCAL FILM COMMISSION REGARDING LAWS IN OTHER STATES. <<

>>PRINT THIS SAFETY DOCUMENT AND DISTRIBUTE TO YOUR TEAM<<