



VCA FILM AND TELEVISION SAFETY GUIDELINES HANDBOOK 2016

Disclaimer:

All School and The University of Melbourne policies are correct at time of printing. Reasonable endeavors have been used to ensure that material contained in this guide was correct at the time of publication. Subsequent changes may be made if deemed appropriate, and where possible will be notified. Check for confirmation with the VCA Screen Production Coordinator or your relevant course coordinator if uncertain. The Safety Guidelines Handbook should be read in conjunction with The Blue Book: Film and Television Policies and Procedures Manual 2016.

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Maintained by: VCA Screen Production Coordinator	
Status: FINAL	File Pathway: VCA_Staff_OHS_2016SAFETY_HANDBOOK

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OVERVIEW

VCA Film and TV are committed to providing the highest possible safety standards and are continually striving to maintain and improve these standards. Any action or omission that endangers the safety of any person, whether cast, crew or general public, will be taken very seriously and may result in penalties appropriate to the seriousness of the incident, according to the University's policy and procedures for academic misconduct.

Whilst this handbook is quite an exhaustive list of the OHS procedures you need to follow when working on a VCA film production and / or in the Industry, some things will not be relevant to you. It is recommended that you refer to this for general guidelines and for specific instances that require specialized understanding – e.g. stunts, working with children, in water etc etc.

We have structured this guide as an A-Z manual for ease of reference.

There are a number of Safety Procedures that need to be followed at the VCA. Understanding and learning these processes start at Orientation Week and attendance is compulsory.

During Orientation Week, students must attend the following induction workshops and sign off on their attendance:

- 1. Electrical and Studio Orientation – Safe Operating Procedure's**
- 2. Safe Operation of a Ladder**
- 3. Food Handling and Safety (online training)**
- 4. Fire Extinguisher and Awareness Training**
- 5. Introduction to the Risk Assessment Matrix**

In addition, at the commencement of studies, a Current and Valid First Aid Certificate (Level 2 Applied First Aid or its equivalent) is to be sent to the Screen Production Coordinator to keep on file. Students will not be allowed on production sets until this Certificate has been lodged with the VCA Screen Production Coordinator.

Applied First Aid Certificates are valid for three years, and it is recommended that students complete a CPR Refresher course annually to keep this skill set up to date.

If students miss O Week Induction training, they need to see the VCA Screen Production Coordinator to discuss making up these training components.

An additional two hour Fire Isolation Procedures training will be scheduled by your Supervising Producer in the first semester. This will enable you to be a fire warden if and when shooting on campus. This does not apply for external locations, though the practical elements of the training can still be applied.

A note about safety on sets:

All work places are potentially hazardous and full of risks. Film sets in particular can be more risky, because they are temporary work places and so procedures must be set in place prior to starting work and appropriate care should be taken at all times to reduce or eliminate any possible safety concerns or risks. In most cases, a film set would be deemed a High Risk workplace.

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The below listed guidelines are in accordance with the Victorian Screen Industry Code of Conduct and the safety requirements of the WHS Act 2011 and WHS Regulations 2011, along with the Occupational Health and Safety Act 2004 and Child Employment Act.

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COMMUNICATION

As part of risk management procedures, if you are filming in a remote area with no mobile phone reception (this needs to be checked at a location recce), then it is the production's responsibility and expense to [hire a satellite phone](#) for the duration of the shoot. This number is to be on all call sheets as well as personally communicated by the Director / Producer team to all staff, students and crew associated with that production.

DRUGS & ALCOHOL

The consumption or use of alcohol, drugs or any other substances that may affect an employee's ability to perform work in a safe and efficient manner is not permitted in the workplace. Employees taking prescription or over the counter medications that may impair performance are to advise their manager or supervisor who must ensure any associated risks are abrogated. This information will be treated in the strictest confidence and in accordance with the relevant privacy laws.

Illness associated with the consumption of alcohol, illegal drugs or medication may impact on a workplace in the following ways:

- Absenteeism
- Accidents
- Work performance (including conflict)
- Workplace violence.

Students and Volunteer Cast and Crew are obliged as a condition of their employment (or volunteer status) to present to work in a fit state so that in carrying out their duties they do not:

- Subject themselves, co-workers or any other person to unnecessary risks to health and safety
- Inhibit their ability to fulfil the requirements of their position
- Inhibit the ability of their co-workers to fulfil the requirements of their position.

Where a student or volunteer cast and crew member presents for duty and appears to not be in a fit state to carry out their normal duties, the Producer (or relevant person in charge) reserves the right to remove the employee from the workplace and should subsequently seek advice from a medical practitioner on the employee's fitness for duty. If you are in doubt or unsure about this, you should phone your Supervising Producer and /or the VCA Screen Production Coordinator for advice.

Importantly, you are obliged to ensure that no person involved in your film commences or continues duty if they appear affected by alcohol, illegal drugs or medication that may reasonably be considered to lead to a safety risk.

Similarly, any persons visiting the Location should not be permitted access to any production workplace should they be affected by alcohol, illegal drugs or medication that may reasonably be considered to lead to a safety risk. The Producer (or relevant person in charge) reserves the right to remove the visitor from the work site in the situation where access has occurred.

Failure to police this activity makes you vulnerable to being complicit.

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If, during the course of filming, a performer is required to appear to consume alcohol or smoke cigarettes, these substances must be substituted with non-alcoholic liquids or non-intoxicating, non-toxic placebo. There cannot be any exceptions.

EMERGENCIES

Emergency Procedures (On Campus)

In case of an emergency on campus please notify campus Security and local Emergency Wardens.

SECURITY: 9035 9311 (Ext. 59311 for internal phone) or **8344 6666**

Police/fire/ambulance (0) **000**

Emergency Procedures (Off Campus)

In the case of an emergency off campus, please ring your Supervising Producer and / or the VCA Screen Production Coordinator, once you have assessed the situation. Call the emergency numbers (Police/fire/ambulance 000) if the situation cannot wait and / or if it is after hours.

FIRE SAFETY

All locations must be considered for fire emergency. When working off campus, it is mandatory to conduct an audit of fire appliances and emergency exits prior to commencing work. Suitable fire appliances (e.g. extinguishers) must be readily available and an identifiable emergency egress is provided for the crew. In some cases this is part of the locations standard facilities, and sometimes it is not. For example – a private residence as opposed to a studio or office block.

Interference with a buildings safety system will render the 1st Assistant Director liable for any consequences, which includes turning off smoke detectors, heat sensors and covering exit signs.

When to Use Fire Extinguishers

In the event of a fire, your responsibility is to get yourself and others out of danger (e.g. Break Glass Alarm and evacuate the building).

If the fire is small, you have received fire extinguisher training and it is **safe** to do so, attempt to extinguish the fire with the correct extinguisher. Remember your training:

- Check pressure gauge is in the green
- Pull pin, breaking anti-tamper seal
- Approach fire 5-6 metres away
- Test with a short squeeze of handle
- Avoid breaking gasses and powders
- If in a small room, back out as you discharge the extinguisher
- Watch fuel for re-ignition
- Never turn your back on a fire.

NB: Only attempt to attack a fire if **TRAINED** and **SAFE** to do so. **EVACUATE** is your safest option.

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FIRE SAFETY - EVACUATION PROCEDURE

All personnel are to be briefed on the evacuation procedure at all locations. This shall include any site specific procedure/s and designated evacuation points. Any sirens and/or alarms and their purpose should be part of any briefing. Practice drills are recommended at the main campus/s so all personnel, including any/all fire wardens can become familiar with the procedure.

Evacuation Instructions

Upon hearing the **Evacuation Tone** (*whoop whoop whoop*), or being instructed to evacuate:

1. Leave by the stairs (do not use lift)
2. Move to the assembly area as directed
3. Remain until advised by Emergency Personnel or Warden or Security that it is safe to leave or return to the building

Evacuation Assembly Points: Southbank

- East (St Kilda Road) side of campus: outside the VCA café (on the grass)
- West (Sturt Street) side of campus: corner of Grant Street and Dodd's Street

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Break Glass Panels

Should YOU need to raise the alarm (i.e. fire) there are RED break glass fire alarms at each internally located fire hose point. The WHITE break-glass **do not activate** the fire indication panel (FIP) nor the emergency warden intercom system (EWIS).

- RED will activate FIP & EWIS and notify emergency services (i.e. the fire brigade)
- WHITE (Emergency Alarm) break-glass will notify campus security that assistance is required
- White with GREEN sign (Break Glass to Open Emergency Exit) will release door lock and override the swipe card system

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FIRE ISOLATION FORM & ON CAMPUS SMOKE DETECTORS

If shooting in Studio 1, 2, 3 or 4 and using candles, smoke or haze machines, the smoke detectors in the area need to be isolated. If you are filming anywhere else on campus or within the FTV buildings and using lights, because of the heights of the ceilings, fire isolation must always be activated. For the specifics of Studio 3 and 4, contact the Screen Production Coordinator.

If this precaution is not taken, the heat from lights or smoke from smoke machines may set off the detectors, which automatically calls the Fire Brigade. The student will then be liable for the payment of the Fire Brigade charge which can be in excess of \$3,000.

To isolate smoke detectors, complete the Smoke Detector Fire Isolation Form which is available on the LMS and production forms CD and submit this to the Screen Production Coordinator for approval. The form will then be sent on your behalf to the Faculty's Security Office and you will be notified on your University email address with further instructions.

You must allow **at least** five working days for this process to happen and confirm that detectors are isolated before commencing to shoot.

For all requests, a FIRE WARDEN will need to be nominated and will need to be present during the whole shoot (i.e. on set or within a close radius). The Fire Warden must have done the Fire Warden Training, must not be an existing crew member (e.g. your 1st AD) and must be a student.

In the event of an emergency, the Fire Warden should direct cast and crew to safe exit points and to the emergency evacuation areas outlined above.

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FIRST AID

First Aid Kits are located throughout the FTV building in the following areas:

- Staff lounge / print area
- Workshop & Storeroom areas
- Animation area

First Aid Officers are listed on the buildings' Emergency Contacts list, with staff trained in Applied First Aid.

VCA School of Film and TV ensure first aid kits are part of the production equipment available to all student productions. These kits are available from the Equipment Store. Kits are carried by the production crew at all times and kept in a safe but accessible position to the set. Depending on the size of your production, you should have no less than one qualified First Aid Officer on set. The name of the 1st Aid Officer must be on the daily call sheet.

The Work Safe Victoria Compliance Code states that:

- A nurse be on for high-risk workplaces
- Two first aid officers should be on set for 26 – 50 employees (and / or volunteers)
- An additional first aid officer or in some instances, a nurse may be required on set when cast and crew numbers exceed 100 people and / or during the filming of potentially hazardous action sequences, such as stunts and / or special effects or if filming in remote locations and emergency services are more than 20 minutes away

These above listed situations must be communicated clearly to the Screen Production Coordinator and an appropriate risk management plan should be in place.

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FOOD & BEVERAGES

Food supplied to the cast and crew must be competently prepared, safe to consume and fresh. Industry caterers are the norm, but at times food is sourced off the set and dropped off.

Safe Handling:

- Anyone catering/supplying food and beverage must ensure that all food safety regulations are adhered to at all times, food is fresh, fridges and pantries are kept clean and food temperatures are monitored and recorded by catering staff
- Food handlers need to have food handler's certificates or adequate training if a certificate is not required in that locale
- All catering areas must be clean, slip free and electrically safe
- Food storage facilities need to be adequate and clean
- All food rubbish must be bagged and cleaned from site each day
- All kitchen related chemicals must be kept out of food prep areas
- The caterer must also ensure that all gas connections are serviced regularly and remain in good order while on the shoot
- Spare gas bottles need to be stored correctly upright, tethered and secure
- All cast and crew should be questioned for any known allergies prior to consumption of any supplied food.

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HARRASSMENT & BULLYING

The VCA Film School aims to provide an environment that is free from discrimination, harassment and bullying and where all staff, students and volunteer cast and crew performing work on your film are treated on the basis of their merits and performance.

Discrimination, harassment and bullying decreases productivity, increases absenteeism and is also against the law. For these reasons, the VCA Film School's objective is to treat discrimination, harassment and bullying in the workplace (i.e. your film set) seriously.

Contravening this Policy

Any person's failure to comply may result in disciplinary action in line with University policy.

Bullying can be face-to-face, over the telephone, via email and other information technology such as text messaging. Bullying can involve many different forms of unreasonable behaviour, which can be obvious (direct) or subtle (indirect).

The most common form of workplace harassment is sexual harassment. Sexual harassment is unwelcome conduct of a sexual nature in circumstances where a reasonable person, having regard to all the circumstances, would have anticipated a possibility that the conduct may cause the harassed person to feel offended, humiliated or intimidated. Conduct of a sexual nature includes making a statement of a sexual nature to a person, or in the presence of a person, whether the statement is made orally or in writing. Sexual harassment most often happens against women, but men can also be subjected to sexual harassment.

If you feel that bullying or harassment is taking place to you or someone else, you should report it immediately to your Supervising producer to see if the matter can be dealt with swiftly and appropriately. If the matter continues, or you feel that further action is required then an incident report form should be filled out and handed to the VCA Screen Production Coordinator who can escalate the matter.

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HAZARDOUS MATERIALS (HazMat)

Hazardous materials come in many forms in this industry. They are often subject to chemical regulations. This includes things that have potential energy such as explosive potential, compressed gases, or that are flammable. It is not uncommon for a material designed for a different purpose to be used by departments without a second thought to what is actually in it. Only a few decades back, asbestos flakes were rained down on performers and crew to simulate snow. Productions need to ensure that any material that is known to be a hazard to health or with pollution potential can be controlled.

All hazardous materials need to be approved for use on a site and it needs to be monitored. Some of the industries greatest and costliest blunders have been from the poor identification and management of hazardous materials causing lost time in shut downs, long term medical issues and compensation. Material that is safe for some may have a detrimental effect on others. E.g. someone who has asthma will be impacted by fumes and dust.

Guidelines and Safe Operating Procedures:

- Always try to substitute bad for better.
- All HazMat is required to be disclosed to Production BEFORE it is brought onto site
- HazMat needs to be on the “HazMat Register” at the VCA Film School and a copy at the area where it is stored and/or used
- Every HazMat must be approved by the safety advisor
- HazMat must have its Material Safety Data Sheet (MSDS) available in the VCA Film School and on site where it is being used
- All personnel using HazMat MUST read the MSDS and ensure that they have the required PPE and conditions for its use
- HazMat materials need to be isolated from the general crew when being used
- It must be stored as per the manufacturers recommendations, which is OFF site
- Some HazMat requires users to undergo medical surveillance
- All stores of HazMat need to be removed from site as soon as practicable.

HOT WORKS

Hot Works refer to when you are creating heat, using an open flame or creating sparks using various tools. This can include, but is not limited to, a drill, grinder or welder.

Construction and modification on set; in an office or in the workshop can include “Hot Works”. Hot works have the potential to start a fire or trigger an explosion. It has the added quality of also being a “Hazardous Process”. Hot works is often governed by trade “standards” and “regulations”. All contractors conducting hot works needs to notify the Screen Production Coordinator, who can alert other contractors in the area (when on campus). Alternatively, you need to let people in the area know. Hot works need to be risk assessed. Operators need to ensure that all safeguards, shields and PPE are being employed. Safeguards can include a watch out for post works ignition.

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Standards and Safe Operating Procedures:

- If you are **not trained** to weld or gas cut etc, then do not proceed
- A safety supervisor must be on set to supervise this action
- Hot works can only be conducted by trained contractors. Some skills require permits, certificates or licenses, others do not, and they are a value judgment from the Head of Department (HOD)
- Operators must fully approved and supervised by the HOD
- There must be a hazardous process exclusion area
- Hot works need to be notified to the site manager/ VCA Screen Production Coordinator and other contractors in the area to ensure there is no conflicting activity
- Risk assess all hot works
- Contractors must employ all safeguards and PPE. Ask the safety advisor and the contractor what they should and will be doing
- Hot works are not to be conducted in fire sensitive areas without permission from the Screen Production Co-ordinator and Safety Supervisor
- No hot works are permitted outdoors on fire hazard days
- Utilise signage, flash screens, ventilation, fire extinguishers and exclusion zones
- Don't forget the mandatory "watch periods"

HOUSEKEEPING

Housekeeping is essential to maintaining a work area that is free of hazards and the buildup of any waste. It involves regular assessment and correction of day-to-day modifications to equipment and the workplace due to works. The cleaning of surfaces and the removal of refuse and the application of safety measures where applicable. In addition:

- Chemicals and tools must be stowed correctly and checked prior to, and at the end of each use
- All machinery must be de-energised at every opportunity
- Any packaging and other fire hazards must be removed immediately from site
- Clean any spills immediately

At the end of each work day:

- All work areas are to be cleared of equipment and left in a tidy condition ALWAYS
- Turn off machinery
- Clear off excess rubbish, sweep floors
- Remove or tidy all cables and structures from thoroughfares
- Replace any barricades or signage that have been moved
- Inspect your systems for fault
- The site manager will ensure that rubbish bins and skips are to be cleaned regularly. Common areas must also be kept clean.

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INDUCTIONS

It is a requirement of the VCA Film School that all personnel related to your film shoot will be given safety related information to assist them in being safe at all times. This often includes;

- A description of the day's events (on location) and what issues there might be
- A list of all the amenities and where they can be found
- Advice on who is responsible for what areas and their responsibilities
- Procedures relating to what happens if there is a safety issue and / or emergency.

Failure to provide inductions to staff, students, volunteers and visitors to set is an offence.

This information should be listed on the day's call sheet or alternatively, a verbal induction must occur for all cast and crew before the commencement of work, at the start of every new day and at every new location or set. A copy of the **EHS (Environmental Health and Safety) Checklist** document must be submitted to the Screen Production Coordinator prior to filming as an acknowledgement that this procedure will be carried out.

The safety induction is delivered by the 1st AD and addressed to the entire cast and crew. A responsible representative of the Producer (and / or 1st AD if no producer present), must induct any cast and crew on later calls. Safety inductions should occur on site when undertaking a tech or location recce.

The verbal EHS Induction should cover the following key points:

- Location of the safe exit and entry points
- Location facilities and amenities
- Location of the safety equipment including Personal Protective Equipment
- The First Aid Officer or nurse
- Position of fire extinguishers and other emergency equipment
- Safety data sheets for any relevant hazardous substances (if applicable)
- Emergency and Evacuation procedures and relevant personnel
- Safety procedures for specific Hazardous action on set (if applicable).

The implementation and overseeing of these site control measures is the responsibility of the 1st Assistant Director or the onsite supervisor and then the responsibility falls upon all Heads of Departments to communicate with the cast and crew.

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INCIDENT REPORTING

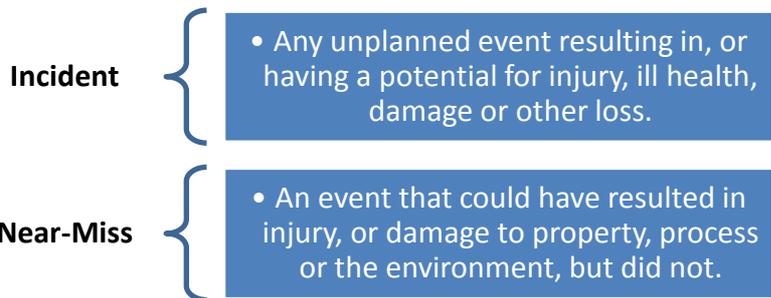
Reporting (On Campus)

Please help the University to safeguard the campus by reporting all thefts and other incidents. Even if you have informed others, please ensure that University Security is also notified. Students, staff and visitors are encouraged to report any breaches of security on campus. This can be done anonymously, if you prefer. Statistics prepared from these reports are important for planning improved security arrangements. Information which is useful includes the location of the incident, the number of people involved, environmental factors such as lighting and accessibility of the area. These records are confidential. If possible, reports should be made in person to the Southbank Security Office located in building 866. Alternatively, telephone 9035 9311 (or ext. #59311). Your security is your concern as well as ours.

Reporting (On and Off Campus)

All incidents or near misses must be reported to staff as soon as possible and recorded in an Incident Report form.

An **Incident Report form** is to be used by staff, students or visitors who have incurred an injury / illness or who are providing details of any event in which creates a risk to health, safety of persons. Students must submit a completed incident report form (available on the LMS or production forms CD) and email to the VCA Screen Production Coordinator, who will formalize this online using the university administration system. You can also download the form and complete it manually at: https://safety.unimelb.edu.au/docs/Incident_Report_S3.pdf



If a small issue can be remediated by the crew and current procedures then do it. If the issue is of significant importance for future projects its explanation and remediation must be reported to the VCA Screen Production Coordinator and Supervising Producer. It is a requirement that all issues that have negative potential and can't be easily fixed be reported.

An Incident Report form should be completed, signed and dated and given to the Screen Production Co-ordinator. If an issue arises that can't be easily remediated by the actions of staff on the ground and current procedures, it must be cancelled, or be made safe and then immediately reported to the Screen Production Co-ordinator. Small issues, of which there may be many, can be unreported if they are easily remediated with present staff and procedures, such as a cable trip hazard or a puddle.

All near misses and actual accidents must be reported immediately. The VCA Film School has an obligation to Work Cover to report incidents within 48 hours, for minor injuries, or in the case of more serious incidents immediately.

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Reporting Guidelines:

- All issues of significance MUST be reported to your Supervising Producer and the Screen Production Co-ordinator immediately. Let Staff decide what is important or not.
- Report all near misses with high potential to cause harm immediately. Stop activity until reviewed by your Supervising Producer, the Screen Production Co-ordinator and/or the Safety Supervisor.
- Report all injuries immediately on an Incident Report Form and ensure that the Screen Production Co-ordinator receives the paperwork as soon as possible.
- Include any medics report (if applicable). Stop this activity until reviewed by your Supervising Producer, the Screen Production Co-ordinator and/or Safety Supervisor.
- The Incident Report must clearly describe the incident and identify all parties involved, including witnesses. Be precise and ensure that all times, dates and witness names are included and attach photographs of the scene or hazard.

LIGHTING & ELECTRICAL

Major lighting is provided on set by the lighting department. The HOD is the Gaffer. All their assistants are referred to as lighting assistants (or best boys). They are responsible for the lighting of the set and the supply of the electricity for these lights. This often leads to the Gaffer being responsible for the supply of power to the whole set and in TV, most times but not always, the Gaffer is responsible for the lighting design.

Although Gaffer's are in charge of lighting on a set, most are not qualified electricians. This means if there is electrical or circuit work to be done; you may need to get on board a qualified electrician.

Guidelines and Safe Operating Procedures:

- Only hire professional lighting contractors (when working with non-VCAFTV lighting)
- All lighting stands must be ballasted adequately
- All loose lens attachments must be attached back with a safety strap
- All hanging lights must be bonded with a safety strap to the mount
- Outdoor reflector panels/scrimms need to be tied for wind safety OR in low winds, be on a stand with ballast
- All lights set up in public places must have an attendant and all untied reflector panels/scrimms must have an attendant
- All working at height must be done with full legal compliance
- Only qualified electricians are to break down an electrical component or circuit beyond the normal user instructions
- All lighting electrical supply is to be safe supply. Use an in line RCD if necessary
- All lighting and electrical boards need to be in service tagged and the RCD needs to have been tested within the regulatory period or before bumping in, whichever is the safest option. Logs of such tests are required in Victoria
- Where possible place units close to power supplies to avoid trailing cables over the set and use cable ramps, fly cables and rubber matting to reduce the cable trip hazards

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- All cabling requires current testing and tagging. Non currently tested and tagged cabling is to be removed from the precinct
- Beware of heat generating lighting being close to flammable materials.

It is a University of Melbourne policy that all electrical items are checked and tagged regularly. Any external electrical equipment brought into the school must be electrically tested and tagged prior to use. This is a work safe procedure and if this is not done a student may be liable for any accidents/injuries that arise from not having electrical items tested and tagged. This policy also applies to any equipment brought in by external cast and crew.

Items include;

- Heaters , laptop and mobile phone chargers
- Portable cooking equipment (e.g. Urns and crock pots)
- Any other equipment that may be brought for use into the studios or other rooms that needs to be plugged into the School’s supply.

The Store offers a testing and tagging service which is \$7 per item. Student’s must pay for this via e-cart and bring their receipt along via the e-cart system. If the item is under 12mths old and you can provide a sales receipt the tagging service is \$5 per item. If an item is unapproved or fails testing, students will be refunded accordingly and should inform the Screen Production Coordinator. Please bring your e-cart receipt to the Store in order to get the item tested and tagged.

Days and times for this service will be posted around the school. Currently tagging times are Tuesday and Thursday, 10am to 12 noon.

Please note that any item used without the correct tag will be deemed unusable and unplugged. It is imperative that the correct procedure is followed otherwise your shoot may be effected.

Testing is done to Australian/New Zealand Standard AS/NZS 3760:2010 plus amendments from time to time.

Payment of fee for testing and tagging is processed online at <http://ecommerce.vcam.unimelb.edu.au/categories.asp?CID=30>

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LOCATIONS, STUDIOS & SETS IN GENERAL

VCA Film and Television has strict permissions when students intend to shoot their films out of town, interstate and / or overseas. Please refer to the Blue Book for more information regarding this.

- With all sets, locations and studios, the entry and exits will need to be pointed out to all cast and crew before shooting commences.
- These entry and exit points need to be clearly lit, marked and kept clear of any obstructions to a minimum distance of one metre at all times.
- A metre wide cleared space from the studio walls must be kept clear around the perimeter and a wide passage to the exits should be maintained at all times so there will be no impediment to movement in the event of an emergency.

Because VCA is a teaching facility, your set may be visited by a multitude of spectators ranging from students to external professionals and / or media.

LOCATION SCOUTING

If you should choose to film in locations like warehouses, old buildings, or other man-made structures that have been unoccupied for long periods of time, the Screen Production Coordinator will require photos and / or a video of the location and possibly a safety report based on this. These sites may be hazardous to work in. Locations such as these frequently have faulty electrical systems, structural problems and major health concerns that will either need to be rectified, avoided or if neither is possible another location should be considered.

- Electrical problems can include faulty wirings, exposed wiring and other systems that need to be avoided or rectified by a qualified electrician.
- Structural problems to watch out for include; stability of floors, weight involved in construction and film equipment's such as cranes as well as the number of people on site.
- Health concerns include asbestos and hazardous dust residue that may be left by previous workers or equipment on site.

NB: If you have any concerns regarding the above, then the potential location should be assessed by an experienced and qualified person(s) to make sure they are in fact safe for all aspects of filming from set construction through to the end of principal photography.

In the interest of health and safety, any recommendations that comes from the inspections of these locations needs to be followed.

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SAFETY ON LOCATION

All locations should be visited by the producer, director, heads of department and stunts/ safety personnel if necessary. From here, a risk assessment should be completed.

Things to consider when assessing locations are:

- Filming permissions – appropriate permissions must be received from any involved owners (in addition to the occupiers), and / or authorities, including police and councils
- Permissions to erect signs and direct and / or control traffic must be authorized by Vic Roads and / or a professional traffic management company employed to manage this process
- Crowds – if filming is to take place where crowds do not generally congregate but might be attracted by the filming, the police should be informed
- Permission to film on public roads must be gained from the appropriate council and / or police and the relevant state roads authority. Owner permission is required for private roads
- Local fire brigade – should be advised of filming in bush areas, especially where a fire risk exists even on moderate fire alerts
- Isolated location – local authorities and police should be kept informed of crew movement plans, specific locations, surveys, aerials etc and any comments about weather, road conditions or other factors noted.

LOCATION SAFETY CHECKLIST

The Location Breakdown Sheet includes a more detailed safety checklist to refer to when you are on location. In addition to this, as a general rule, the following apply in all situations (and locations) and failure to comply with the below is a breach of OH&S regulations (and therefore School policy):

- There must be adequate lighting on set and in the surrounds.
- Clean operational toilets must be available in reasonable proximity to the shooting areas. They should be serviced as necessary and sanitary disposal bins provided.
- Hygiene facilities -in all cases, simple hand washing facilities, including fresh water, soap and towels, must be available near the toilet facilities and for prior to meal breaks. In some unusual conditions, more elaborate measures may be required to maintain hygiene to a suitable standard.
- An adequate supply of clean drinking water must always be available, regardless of location.
- Road access - safe and all weather roads or tracks must be provided for those driving to and from the shooting area.
- Access by foot - safe and all weather paths must be provided for those walking to and from the shooting area. Scrambling lines may be required in some cases. Additional labour may be required and/or equipment, to transport filming gear into remote sites -flying foxes, cranes, etc.
- Emergency care -access to first aid and to emergency care on remote locations needs to be considered including plans for transport to immediate care, establishing the hours of operation of local hospitals and facilities and their range and transport to care at major centres.
- Emergency services - access to emergency services on remote locations, such as bush fire brigades, needs to be considered in pre-production, including establishing the hours of operation of all local facilities and the range and standard of services available.

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- In extremely remote locations, radio communication to police, local authorities and other emergency services should be established and maintained on a regular basis.
- Accommodation -in remote locations where temporary accommodation is to be provided by the producer, basic standards of fire safety, access safety, clean water, hygiene, electricity, etc must be included in all plans.
- Back-up power in extremely remote locations should be maintained for radio and emergency care.
- First aid -adequate first aid services and facilities must be provided.

The following areas of the production will also need to be checked for any possible safety hazards or concerns that may involve fire and general safety precautions:

- Wardrobe department
- Makeup & Hair
- Catering
- Production facilities.

Other things to watch for will be access to and from the toilets, general and emergency lighting requirements (other than for filming), adequate ventilation and protection from the unintentional intrusion from the public.

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MANUAL HANDLING

Manual handling means any activity requiring the use of force exerted by a person to lift, lower, push, pull, carry or otherwise move, hold or restrain any animate or inanimate object.

Guidelines and Safe Operating Procedures:

- You will not rely on the same big burly personnel to do all of the lifting and dragging
- PLAN all manual handling tasks for the strength and stamina of the weakest crew members
- Wherever possible use lifting and carrying aids
- Use more smaller containers and do not overload them
- Larger heavier containers need at least two personnel to lift. Always work as a team
- Lift and pack carefully. Do not rush
- Personnel with a previous back or spinal injuries must not lift heavy containers without first advising the 1st Assistant Director or VCA Screen Production Coordinator.

P.P.E (Personal Protective Equipment)

Personal Protective Equipment (PPE) is specialized clothing or equipment worn by employees for protection against health and safety hazards. Personal protective equipment is designed to protect many parts of the body, such as eyes, head, face, hands, feet, and ears.

At certain times crew will perform hazardous activities that could range from operating a power tool, to being in front of guns firing blanks. Many of these activities can have a detrimental effect to persons in proximity. PPE is required to be the last effective defense against the damaging effects of these processes.

General Guidelines:

- P.P.E is to be used after every other form of harm reduction has been applied
- All personnel requiring P.P.E MUST wear it
- HODs will be held responsible for ensuring all staff have the necessary PPE and that they are using it correctly
- At times, P.P.E can be a problem with on camera activity. The safety advisor must be consulted and a suitable alternative is to be risk assessed
- DO NOT allow any short cuts, the fall-out can be disastrous to the decision maker/s and the Film School
- At times P.P.E can actually be a greater hazard, consult with the Safety Consultant. Do not take it upon yourself to not wear P.P.E. Every decision needs to be examined and documented.

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RISK ASSESSMENTS

Every film shoot, must have a Risk Assessment Matrix (RAM) completed, detailing the activity to be undertaken and ways that risks will be mitigated. An example of an approved RAM is located in the Safety Folder of the Production Forms CD and on the LMS.

Comprehensive risk assessments must be undertaken for all phases of all film and TV productions in respect of all workplaces in which work will be undertaken. Attention must be paid to preproduction – including design and construction, striking and demolition, casting, rehearsals, costume etc – and post production – including editing, visual effects, mixing etc. This applies to all aspects of principal photography and all additional shooting units, including pick up days.

The director, 1st AD and Producer (if applicable) must sign the RAM and the original kept with the Screen Production Coordinator. A copy must be kept on set and available for all cast and crew to sight before filming commences.

Where relevant, OH&S information must be communicated to the cast and crew prior to filming and at the beginning of each shoot day. Any OH&S issues should be detailed on the Call Sheet alerting cast and crew, along with information about how the risk will be handled.

An example of a completed risk assessment can be obtained through the Screen Production Coordinator.

Stunts being performed require a risk assessment from the Stunt Coordinator and a copy forwarded to the Screen Production Coordinator.

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SAFETY & SECURITY SERVICES AT THE SOUTHBANK CAMPUS

Security's operational hours (excluding University public holidays) are:

Weekdays from 8am-10.30pm

Saturday from 9am-5.30pm / Sunday from 11am-4.30pm

****Ring 9035 9311 or extension #59311. ** Outside of these hours call 8344 6666****

Campus Operation Support staff can be contacted directly during these hours.

Outside of these hours all calls are monitored by the University Control room.

When requesting assistance you should provide the following information:

- The nature of the problem and the type of assistance you think is required
- The precise location of the problem (building - internal or external)
- Your name and the names of other people involved.
- Phones for security can be located in the reception area of FTV, the edit corridor and in the Scenery Runway (near the Store).

Security Escort Service

Campus security patrols are available to escort you to your car, public transport, or other location in the near vicinity of the campus. This service is available to staff and students. It is recommended that you pre-book this service (contact Security on 9035 9311 or #59311). If a Campus Support officer isn't available, other arrangements can be made.

What to do if threatened by aggressive or violent behavior

Try to remain calm and, when safe to do so, note and report the event of being confronted by an aggressive or potentially violent person to your supervisor and security. If your area has a duress alarm be sure to activate it as soon as possible.

Steps to remember if confronted by an aggressive or potentially violent person:

1. Try to remain calm.
2. Alert your Supervisor or other staff member in your immediate area.
3. Be firm but polite with the person and let them know that their behaviour is not acceptable.
4. If the behaviour of the person is such that outside intervention is required, contact or arrange someone to contact Security – (03) 834 4666 (Parkville) or 03 903 59311 (Southbank).
5. Do not try to rectify the situation on your own. Allow Security staff to use their training to handle the situation.

NB: For staff and students working at Parkville, you can also use the Security telephones, placed at strategic points on campus, which has a blue light and connects directly to Security 24-hours a day.

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SAFETY REPORTS

Industry standard practice is that all film productions must have a safety report completed, by a suitably qualified safety professional. This report represents outlines any hazards which may be associated with filming and details appropriate controls to eliminate or reduce identified risks.

For VCA films, **ALL Graduating Films** (excluding in most cases, documentary) will have a safety report completed on their submitted final draft. The Screen Production Coordinator will organize this on the students' behalf and students' must respond, as outlined in an email, to how they intend to resolve the identified and / or perceived risks. If the student is not able to rethink the risk, then they will need to employ the services of the personnel outlined in the safety report.

If the Screen Production Coordinator deems necessary, students from other year levels will be required to have a safety report completed for their film project, at their own expense, and / or if required, to employ a safety officer or specialist personnel to oversee the action. This will be dealt with on a project by project basis and the decision made by the Screen Production Coordinator will be non-negotiable.

The Producer (where applicable), Director and / or 1st AD, in addition to ensuring that any recommendations in the report are acted upon by the responsible (and qualified) person/s, must distribute copies of the report to all cast and crew members (including, where relevant, contractors and sub-contractors), plus ensure that a copy if made available at all times on the set/ location for the use of extras.

Hazards and controls **MUST BE** detailed on daily call sheets.

Any changes to the script must undergo a separate safety report and / or a revised safety response must be approved by the Safety Supervisor and Screen Production Coordinator. This information must be circulated to cast and crew, plus copies available on set.

An example of a completed safety report & safety covering report is provided at the end of this document.

STUNTS & SAFETY

Stunts and Safety are two completely different areas/ departments, and should be addressed accordingly. Both Stunt Coordinator/s and Safety Supervisor/s work hand in hand, but have very different roles.

A Safety Supervisor is a person who is suitably qualified and skilled to provide specialist knowledge, expertise and advice regarding the most appropriate measures to minimise risks associated with filming, engaged to supervise cast and crew safety and may be engaged throughout principal photography, second unit and other unit, but must be engaged whenever hazardous action, stunts or special effects are being undertaken. The Production must follow the advice and direction of the Safety Supervisor and / or its nominated representative. If the student director and / or producer are concerned about the advice being given, then they must report immediately to their Supervising Producer and /or the Screen Production Coordinator to discuss.

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A Stunt Coordinator is qualified and skilled to arrange, set up and oversee the production of a stunt. A Stunt Coordinator has met the grading requirements of an Assistant Stunt Coordinator and/or Safety Supervisor. They have at least 10 years' experience in the Film and Television Industry including a minimum 300 days of mainline stunt work.

The individual has worked as an Assistant Stunt Coordinator for a minimum of 200 days or alternately as a Safety Supervisor for 100 days and Assistant Stunt Coordinator for 100 days. This has occurred on at least five different productions including feature films, tele-movies, mini-series, television series and commercials. During this time their experience has been demonstrated on a wide variety of stunts.

Note: This is a brief summary of the stunt grading procedure as outlined by the Media Entertainment & Arts Alliance - National Stunt Committee. What's been highlighted is the immense training, skill level and dedicated professionalism that is required to work as a stunt performer within the Australian Film and Television Industry.

Students and / or Actors may not perform any stunts without a qualified stunt coordinator on set to supervise this action. The Screen Production Coordinator will assist you in helping organize an appropriate person for your shoot. This is non-negotiable.

Stunts may almost always necessitate a professional Safety Report, which may recommend the use of a qualified Stunt Coordinator and / or Stunt Performer on-set. Stunts must be performed by a competent person approved by the Stunt Coordinator. This person must have the relevant graded qualifications (ie. A martial arts or fight choreography background is not acceptable). This is not negotiable.

When a stunt is to be performed on a shoot, either by a stunt actor or by an actor, the Stunt Coordinator (in most cases) should supply a risk assessment for the proposed stunt at hand. If several stunts are being performed then a risk assessment is required for each stunt. A copy of the risk assessment is to be forwarded to the VCA Screen Production Coordinator.

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SMOKING

The Tobacco ACT 1987 and the Tobacco Legislation Amendment 2000 (VIC) prohibits any smoking of tobacco substances in enclosed spaces, FOUR metres from children’s play equipment, swimming pool complexes, on sporting fields and in grandstands, at Public transport stops and FOUR metres from pedestrian access into buildings.

The University of Melbourne is a NO SMOKING campus.

The use of “safe” alternatives are to be used if smoking is required “on camera” (e.g. herbal cigarettes).

SPECIAL EFFECTS

Generally speaking, a safety supervisor/consultant should be involved in the process when it comes to special effects. On most occasions a suitably qualified/experienced safety supervisor will need to be on set, but there are exceptions.

If special effects, fire, explosives and/or dangerous substances are required then appropriate permission must be sought.

Irrespective of the location, a permit will be required from the local council. In addition the Student Director must lodge an ESTA (Emergency Services Telecommunication Authority) with the Victorian Police Film and Television Office as well as informing the local fire brigade.

A qualified Special Effects expert, approved by the Screen Production Coordinator, must be engaged at the Student Director’s cost.

It is essential that students contemplating the use of special effects, explosives and/or dangerous substances at the Southbank campus advise the Manager, Buildings and Property at least one month prior to doing so.

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TRAFFIC MANAGEMENT / VEHICLES

Moving Vehicles

Any sequence involving a moving vehicle will require a professional Safety Report. Depending on the location and action required, the student director may need to employ a Safety Supervisor, Stunt Coordinator, Stunt Driver and Traffic Control company.

On public roads you will at the very least require a council permit and may also require a permit from VicRoads.

Filming In Cars

If road rules are not broken, then filming in cars is allowed, however not recommended. Any/all equipment, including the camera and any light/s, must be secured/restrained using suitable equipment to suitable anchor points in the vehicle. Simulated driving scenes are encouraged and may be filmed in Studio 1. Please speak to the Screen Production Coordinator about this.

Cranes and Steadicam

Use of cranes and/or steadicam must be supervised by a grip or a staff member or licensed operator.

Filming In Cars

If road rules are not broken, then filming in cars is allowed, however not recommended. Simulated driving scenes are encouraged and may be filmed in Studio 1. Please speak to the Screen Production Coordinator about this.

LOWLOADERS & CAMERA MOUNTS

The use of a low loader or car mounts on public roads will require a professional Safety Report, Safety Supervisor on set and traffic control (most likely police traffic control). You will need permission from local council and VicRoads to film. To place a car on a low loader or to utilise a car mount is seen as modifying the vehicle and voids the registration. It is illegal to drive an unregistered car on a road - hence the need for a permit from VicRoads.

Please refer to the following link to assist you in your application process:
<https://www.vicroads.vic.gov.au/traffic-and-road-use/events-and-filming-on-our-roads>

All Victorian Operators of Tracking Vehicles and Low Loader Trailers must be issued with Vic Roads permits for each individual vehicle and trailer. Those permits must be carried by The Operator at all times and must be produced on request.

When filming with **Tracking Vehicles**, *one (1) permit* is required from Vic Roads.

- This permit is a letter of authority granting a permanent exemption to Road Rule 268, allowing the carriage of passengers on the back of the nominated Tracking Vehicle(s).

When filming with **Low Loader Trailers**, *two (2) permits* are required from Vic Roads.

- A letter of authority granting a permanent exemption to Road Rule 298 allowing the carriage of passengers on the back of the nominated Low Loader Trailer(s) and
- An Over Dimensional Permit, Class 1

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TRAFFIC & PEDESTRIAN MANAGEMENT

At times we will need to shoot on or very near to public roads and busy driveways. At times we will be required to calm or stop the traffic to affect the shot and/or improve safety. Traffic control is a professional activity and an industry friendly contractor is to be employed to produce traffic management plans and provide suitably qualified staff.

Pedestrian control is also required for creative and public safety reasons. This too requires a plan as the footpaths are public assets controlled by the councils. These measures are essential to public safety and the facilitation of permits from councils.

General Guidelines:

- Never move a crew or camera onto a roadway without approved traffic management. Consult with the Safety Consultant
- Traffic management plans (TMP) are to be compiled by a professional industry contractor
- TMPs are required for council permits
- All crew working on or near a road will wear a safety vest unless the section of road is fully locked down and you are at least 1 metre from the boundary of **low speed** traffic flow
- Only trained personnel are permitted to direct traffic
- Some locations are never safe unless they are fully closed / locked down. Always consult with the Safety Supervisor.

TRAFFIC MANAGEMENT - FILMING ON ROADWAYS

The following rules and regulations apply when filming on or near roadways:

Letterbox drops must occur during the week before filming, in accordance with police and council requirements. A student production contact name and number should be included.

A Safety Supervisor or Traffic controllers shall be engaged to direct them safely around the crew while filming on the road is taking place.

All persons working on roads must wear fluorescent reflector vests including cast members other than when in costume.

The filming site must be clearly signposted. Witches hats, barricades, warning signs, 'stop' and 'go' signs are necessary and, at night, flashing warning lights.

Traffic signs are to be managed by an authorised traffic management company only

Only essential crew are to be on the road

Where filming activities obstruct the footpath, proper alternative arrangements must be made for members of the public.

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PEDESTRIAN MANAGEMENT

- Provide a plan detailing the need and extent of pedestrian control
- Exclude pedestrians from work areas if there exists a risk to their safety
- Control the flow of pedestrians through and around the work site especially if public roads are adjacent
- Employ security personnel to manage pedestrian control with staff, signage and barriers etc.

HIGH TRAFFIC & PUBLIC AREAS

When filming on or near public roadways, especially at night, or if there is a need to divert the passing pedestrians onto the roadway you will need to make sure that a suitable number of qualified and experienced Traffic Controllers are employed to protect the cast and crew and control pedestrian and/or vehicular traffic.

When filming is to take place in public areas you will need to make sure that there will not be any possibility of members of the public being put at risk by either the performances or from the film crew or equipment being in the area.

Cast and crew will need to be reminded to keep the public thoroughfares clear of equipment and personnel so there will not be any impediment to passing pedestrians and/or vehicles.

If you do need to position or store equipment on the pathways this equipment will need to be kept tidy and possible trip hazards, such as cables etc, will need to be covered or removed as per the relevant regulations. You will also need to keep a clear pathway. The general rule is approximately 1.5 metres wide, to allow the pedestrians easy access past the equipment and this access way should not be likely to push the pedestrians along the edges of train platforms or onto road ways.

It is recommend having two crew members positioned on either side of the work areas to make sure that the cast and crew keep the access ways clear and that the pedestrians are aware of the path through the equipment.

EMERGENCY & ESSENTIAL VEHICLES

Emergency and essential vehicles access must not be impeded in any way. Production vehicles or activities must not block fire escapes, egress facilities or access to utilities (water, electricity, telephones) by emergency or essential services.

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UAV's or DRONES

The Australian screen industry is increasingly adopting the use of Unmanned Aerial Vehicles (UAV's) or Drones as a method of obtaining aerial video/film and still photography. The technology is versatile and provides productions with a cheap alternative to obtaining aerial footage. The use of UAV's is regulated by the Civil Aviation Safety Authority (CASA). CASA has developed an Advisory Circular that provides guidance to controllers and manufacturers of UAVs in the operation and construction of UAVs and the means whereby they may safely and legally operate UAV systems. This advisory can be found on the CASA website.

Ref: http://www.casa.gov.au/wcmsw/_assets/main/rules/1998casr/101/101c01.pdf

Reference should also be made to the *Civil Aviation Safety Regulations 1998* and specifically Part 101: *Unmanned aircraft and rockets* at: <https://www.comlaw.gov.au/Details/F2015C00997>

For further information please contact CASA via 13 17 57 and ask for the RPAS (Remotely Piloted Aircraft Systems) Office.

If a drone is to be used on a production, then a copy of any / all associated paperwork (permits, licenses, insurance etc) are to be forwarded to the Screen Production Co-ordinator before any filming takes place.

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WATER: BOATS & MARINE

Filming in/on and around water can be a complex and challenging task with many elements that need careful planning and coordination. It can be quite time consuming and extra time should always be factored into any planning.

Things that need to be considered before filming in/on and around water are;

- weather conditions
- tidal movement
- any swell or waves
- the depth of water
- condition of any vessel/s , maneuverability and the number you might be dealing with actor/s abilities/competency
- the need for any permits or exemptions

When working with water vessels, it is strongly advised that a “marine coordinator” or someone with suitable experience in this area be consulted prior to filming. This person should have experience in both marine and film, and may be also required during filming. The use of water vessels in Victoria is governed by Transport Safety Victoria and exemption to certain regulations may be required for some scripted action. Any/ all vessels will need to comply with Victorian marine safety regulations, and boat operators will need to be licenced where required.

The use of specialised safety person/s may be required as well as the use of divers, depending on your filming requirements. There are strict regulations on the use of scuba divers, and this should not be done by “friends” or recreational divers. Please refer to the Occupational diving operations:

Part 4: Film and photographic diving; AS/NZS 2299.4:2005 for further information

Person/s with lifesaving accreditation are acceptable for general safety of swimmers or any person/s that may be on the surface.

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WEAPONS/ ARMOURY

Use of any weapons, real or imitation, will usually necessitate a professional Safety Report, which may recommend the use of an Armourer on-set. The Armourer, engaged by the Student Director, is to be approved by the Screen Production Coordinator.

Local residents, businesses and police must be notified in advance. Failure to do so may lead police to believe the incident is real, and that the firearms (whether real or imitation) may kill or injure innocent crew, cast or bystanders. The offending student(s) may face criminal charges.

Firearms are prohibited items. Other prohibited items include, handcuffs, police batons, crossbows etc. The use of prohibited weapons and articles, and replicas, is strictly controlled by the Police. Any use of fire arms/prohibited weapons needs to be risk assessed and a permit from Police is required, and an armourer is required in all but a few scenarios. Armourers are licensed to have and maintain weapons for our use. In some cases the armourer can leave certain items on set. Armourers are essential for the supply and supervision of fire arms/prohibited weapons but they are not necessarily equipped to deal with many of the safety issues related to their use on a set. A suitable film Safety Officer is often required as well, especially when blanks are being used.

General Guidelines:

- Consult with a Safety Consultant on the action
- An armourer is required for consultation
- Get a risk assessment and/or a safety report
- If advised get a permit from Police and / or submit an ESTA
- Advise local Police in advance of all action in public places to avoid an armed response from local Police
- If blanks or other projectiles are being used, have a film Safety Officer on set to supervise and to provide any necessary P.P.E.

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WORKING WITH CHILDREN

The VCA School Film and Television is exempt from applying for a permit when working with children in their films, however MUST adhere to the Mandatory Code of Practice for the Employment of Children in Entertainment (Child Employment Act 2003).

It is now VCA policy that if children are to be used in any production, then a person with a current “working with children” permit, be present at all times. Students are encouraged to obtain their Working with Children Card and send a copy of this to the Screen Production Coordinator to keep on file.

A key requirement is:

"an employer must not allow a child to be exposed to scenes or situations that are likely to cause distress or embarrassment to the child; or to allow the child to become distressed in order to obtain a more realistic depiction of a particular emotion reaction."

Be particularly mindful of observing the requirements for chaperoning, and leaving children in the care of on-set volunteers. The student director and /or student producer is responsible AT ALL TIMES for the welfare of children engaged for their production. In the case where a student production has an external Associate Producer, the student Director remains responsible at all times.

A copy of the Code of Conduct can be found on the Production Forms CD and LMS and is also available at

http://www.business.vic.gov.au/_data/assets/pdf_file/0003/1018416/mandatory_code_of_practice_for_the_employment_of_children_in_entertainment-november2011.pdf

A copy of the Code of Practice must be printed and kept with you on set at all times. You must adhere to these rules and regulations. Failure to do so is a breach of our OH&S rules and regulations.

The basic rules for working with children are:

Permitted Working Hours:

Age	Max. consecutive days per week	Hours during which a child may be employed	Max. hours per day
Under 3	3	6am – 6 pm	4 hrs
3 & under 8	4	6am – 11 pm	6 hrs
8 & under 15	5	6am – 11 pm	8 hrs

Schoolwork

If a child will miss school due to filming, the child’s School Principal must approve an exemption from school.

Lighting/Make-up

Needs to be indirect for babies or it can hurt their eyesight.

Individual makeup supplies must be used for children.

Separate Change-room Facilities

Separate change-room facilities and bathroom facilities must be made available to children cast.

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Parents/Chaperones

A parent or chaperone needs to be on set to supervise the child, and they need to be catered for. A chaperone must have a current working with children check - a copy of the card must be attached to their crew agreement and handed to the Screen Production Coordinator.

Nurse/ baby care professionals as relevant shall be engaged in a ratio in accordance with relevant legislation but, where legislation is silent on the issue, the following guidelines are recommended as a minimum:

- The producer should ensure that no supervisor supervises at any one time more than:
 - Two children, if any of the children are under three years old, and
 - Five children, if any of the children are between three and five years old, and
 - Ten children, if the children are more than five years old, and
- If the baby is twelve weeks or under, a baby care professional (parent or registered mothercraft nurse) should be engaged for each baby.

Rest Breaks

You are required to ensure that a child must be given a 10-minute rest break every hour. Refer to the Mandatory Code of Practice for more information relating to hours of work.

Transport

Don't let an unaccompanied child catch public transport to and from set (even if parent says ok), don't put an unaccompanied child in taxi (even if parent says ok), if providing transport, the driver has to have a current working with children check (could be same person who is chaperone on set)

Watch the atmosphere / tone on set. Be careful cast and crew behave responsibly around the children. Crude jokes, innuendo etc. can easily cross the line into sexual harassment.

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WORKING AT HEIGHTS / RIGGING & E.W.P's

All personnel have a need to be safe when working in height danger areas. These can be as simple as a scenic lookout or as complex as being on a specially constructed structure or set. It is a requirement of law that all personnel endangered by height, be suitably constrained, trained, attached and supervised. Falling from relatively small heights can result in death.

The law in Victoria states that any drop over TWO metres needs to be remediated. But in general, safety law makes the need for safety systems essential for any fall that may result in injury. Even a "low angle" fall.

General Guidelines:

- Contact the Safety Consultant for a consultation (via the Screen Production Coordinator)
- All work at height must be behind a solid barrier or you must be attached to either a fall restraint system or a fall arrest system
- When using access towers/scaffolding, it must be constructed to the Australian standard by qualified scaffolder/s
- Inspect all access towers for safe access and egress, suitable safety railings and kick boards
- In a natural setting, e.g. cliffs: Do not go within 5 metres of the edge before it is inspected by the Safety Officer, then, do not go within 2 metres of the edge without a safety restraint, or some cases a fall restraint
- All safety apparatus must be installed and managed by an qualified rigger
- Working on ladders should be done within the guidelines for safe ladder use: 1:4 angle on ladder
- Ladder to be footed or tied in and to extend well past the line of the support
- "A" frame ladder to be on level ground
- "Look up and live". Do not use ladders near electricity lines
- Secure objects that are being carried aloft, and pull them up rather than try to carry them in your hand
- Eliminate the risk of falling objects. Tie all tools to the harness and other items to hard points. Have a check of all personnel's pockets and belts before they work at height
- People are not to work under a platform of any kind while there is working going on above
- Clearly identify and barricade the area underneath the fall area to prevent people from walking underneath
- Have a rescue plan for personnel who may be left hanging on a safety line. It is unacceptable to have a call to 000 as the safety plan. You must be able to facilitate your own easy and safe rescue before resorting to calling 000.

At times Scaffolding needs to be erected, or items and people are to be suspended over the set and personnel below. This requires a scaffolding ticket and a rigging ticket. When items need to be rigged up or objects operated with personnel on board e.g. swings or suspended props; or personnel are suspended e.g. Abseiling; the person supervising and manually carrying out the task will A) have an appropriate industrial rigging ticket and B) and more importantly, suitable other skills that allow them to use the specialist gear. I.e. a solely WorkCover ticketed rigger cannot abseil or fly personnel. That requires greater expertise.

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When considering using scaffolds (e.g. to build sets), if the potential fall distance is greater than two metres, scaffolding must be erected or dismantled only by a holder of a certificate of competency for that class of scaffolding or a person trained under the direct supervision of such a certified person. If the potential fall distance is less than two metres, it may be erected or dismantled only by a competent person who has trained in respect of the type of scaffolding being used.

In the entertainment industry a rigger is someone who is hired to set up and operate flying equipment, suspend personnel or height safety systems. It generally requires far more training than WorkCover requires, so riggers are usually sourced from specialist industry riggers.

E.W.P's (Elevated Work Platforms)

These devices are very commonly used and you may use it on a shoot for construction/bump in or out; or to be used as a light tower, to carry a light into a high position. In most cases a license to be an operator is required. A harness in most cases is mandatory. There are load limits. This is work at height and a safety zone underneath is required. You can't have other personnel working in and around an EWP.

Examples include a scissor lift, boom lift (Cherry picker), man lift etc.

General Guidelines:

- Advise the production Coordinator of the intended use of the EWP
- The operator may need to provide a risk assessment to give an idea of what precautions they intend using to make the activity safe for all
- Provide evidence that operators are licensed and/or competent
- Check floor loadings where required
- If it is to be used outside of a studio, advise the Safety officer. Either way, you may need a Safety Officer present
- Check each plant for safety and functionality before using it. Send back units with defective safe guards, and mechanical faults
- Check maintenance release. Send back units with out of date inspection or persistent faults that have not been rectified by the rental agency
- Ensure that this apparatus is used well away from other personnel
- Ensure that all safety precautions are being obeyed by monitoring EWP use. Some locations insist that a Safety Officer be present whenever any plant is being used
- Never move the unit while in up position unless this has been specifically risk assessed and proven to be safe and the manufacturer permits such operations
- Never climb outside the unit without a risk assessment and permission of the Safety Officer. It's not permitted normally and it can be construed as a reckless act if due diligence is not performed.

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SAFETY COVERING REPORT (EXAMPLE)



To Be Read in Conjunction with the Safety Breakdown

This safety report is written in conjunction with the Occupational Health and Safety Act, the Film and Television safety guidance notes and the Film Industry recommended safety code. No camera positions or set-ups are known at this point.

I declare that I have no pecuniary interests in the Production known as
“LOVE No. 9”

EXAMPLE OF CONTENTS

Amenities
Electrical
Filming on Roads
First Aid and Medical
Fire Prevention
General
High Risk Work
Locations
Manual Handling
Minors
Noise
Unit Lighting
Vehicles and Equipment
Wardrobe and Make Up
Working at Heights

*REFERENCES

- Occupational Health and Safety Act 2004
- Film and Television Safety Guidance Notes
- First Aid in the Workplace
- Film and Television Safety Code
- Child Employment Act
- Codes of Practice
- Australian Standards
- Electrical Safety Supervisor Practices – Film, Television and Video Sites.

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SEQUENCES REQUIRING THE ATTENDANCE OF SPECIALIST PERSONNEL

Any scenes requiring specialised personnel, will be itemised in the attached safety breakdown. When stunts, special effects, hazardous action or hazardous locations are being filmed, it should be left to the discretion of the Stunt Coordinator and/or Safety Supervisor after consultation with any other relevant Head of Department, as to the required personnel and safety procedures to be adopted.

STUNT CO-ORDINATOR

All Stunt Co-ordinators should be recognised and ratified by the Media Entertainment and Arts Alliance/ National Stunt Committee. The Stunt Co-ordinator and Safety Supervisor will set safe positions for cast, crew, camera and equipment in relation to any stunt/hazardous action. The Stunt Co-ordinator will use appropriately experienced and qualified personnel for the stunt sequences.

The Stunt Co-ordinator should also perform risk assessments prior to any scripted hazardous action. The Stunt Co-ordinator may be involved in the stunt/hazardous action if a suitable replacement Co-ordinator is engaged and present.

SAFETY SUPERVISOR

Safety Supervisor will be recognised and appropriately qualified according to industry and government standards. Cast, crew and public safety should be co-ordinated by a properly recognised Safety Supervisor.

ARMOURER

All weaponry must be supplied and supervised by a properly recognised Armourer operating under state licences for theatrical Armourers. At no time should live ammunition be used (the exemption to this is outlined in the safety code, and relates to the Animal Welfare Act and the humane treatment of animals on set. The requirements for separation of ammunition and weapon must be strictly adhered to).

All blank firing weapons should be tested and inspected by the Armourer, Safety Supervisor and 1st Assistant Director prior to use by cast. The Armourer will instruct all cast and crew on the correct handling and safety of such weapons. Blanks have the potential to cause death or serious injury if misused. Storage and transportation of such weapons must comply with state and territory regulations. (see also page 51-55 of the Film and Television Industry Safety Guidance notes)

SPECIAL EFFECTS CO-ORDINATOR (SFX)

All special effects should be co-ordinated by appropriately recognised and qualified Special Effects Co-ordinator, who will set safe positions for cast, crew, camera/s and equipment in relation to the scripted special effect. The Special Effects Co-ordinator must have all relevant permits and licenses in relation to storage handling etc, of all equipment and substances brought onto the set. No cast or crew should be in close proximity to any Special Effect (ie. Explosions, bullet hits etc) unless adequately protected.

NURSE

The Nurse will be fully registered with experience in areas including triage, first aid, casualty and have the knowledge of Occupational Health and Safety.

The Nurse should be present during the shooting of hazardous action including stunts, special effects, when shooting exterior locations or when large numbers of cast/crew are involved. The Nurse should have at their disposal an adequate and properly maintained first aid kit.

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CHAPERONE

When children/minors are on and off set, a suitably qualified Chaperone/Tutor with correct and appropriate police checks must accompany them. All relevant child welfare legislation and permits must be met.

RIGGER

All rigging, including scaffolding and stunt/flying rigs, should be rigged by an appropriately qualified and experienced Rigger Any risk assessment should then also accompany such activities.

SCUBA-DIVING

If any scuba diving and/or breathing compressed air, is to be done on the set (either before, during or after filming) all personnel must hold current and appropriate qualifications. It is also recommended that a dive co-ordinator /supervisor with appropriate commercial qualifications be present during shooting.

ANIMAL HANDLER

A suitably qualified and experienced Animal Handler should be on set for scenes involving animals. Any acts or legislation should be adhered to. No animals with any risk of health and safety to cast, crew or public should be used. Suitable pens and restraints should be available.

The good health and welfare of all animals should be maintained at all times. No personnel should approach or touch any animal without the consent and supervision of the animal handler.

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PROCEDURES TO MINIMISE RISK

The relevant state Occupational Health and Safety Acts, Regulations and Codes of Practices, the Film and Television Safety Guidance notes and the Film Industry Recommended Safety Code (available from the Media Entertainment and Arts Alliance) will be followed by the Producer.

The health, safety and welfare of all employee, contractors, sub-contractors, relevant third parties, the public and environment is the primary responsibility of the Producer.

All employees have a duty of care to themselves and others. All employees have responsibility to participate in and comply with the safety measures put in place by their employer to minimise risk of injury to themselves and others.

Section 21 of the Occupational Health and Safety Act 2004 describes the “Duty of Employers”.

All cast and crew should familiarise themselves with the Film Industry recommendation Safety Code.

AMENITIES

Toilets and hand washing facilities will be made available at all times. If they are of a portable nature, then they should be maintained, well lit and in a secure location.

All working areas should be kept safe and clear and well lit. Marques/caravans should be in a well-lit secure location and adequately maintained. Heating/cooling devices should be of an approved nature.

Hygiene condition must be maintained at all times.

FIRST AID/MEDICAL

First aid kits and qualified first aid personnel or nurses are required on set, conforming to the requirements of “First Aid in the Workplace, Occupational Health and Safety Act, Code of Practice”.

A suitable vehicle should be made available at all times for minor medical assistance and a driver to be nominated. The vehicle should have a more than adequate supply of fuel, and the driver have knowledge of the quickest route to medical help.

An ambulance may be required on set, especially during the filming of stunts or hazardous action. Refer to Stunt Co-ordinator and/or Safety Supervisor.

Current information of locations and telephone numbers of the nearest available emergency medical assistance, hospital and appear on the daily call sheets.

FIRE PREVENTION

When explosive or flammable devices or substances are to be used then the Producer should ensure the minimum and appropriate fire extinguishers are on the set.

The fire extinguishers listed below should be present and readily accessible:

- 2 x 9kg stored water extinguishers (for wood and paper)
- 1 x 6kg and 1 x 9kg CO2 extinguisher (for electrical fires)
- 2 approved dry chemical extinguisher for larger fires and flammable liquids.
- Foam extinguishers (blue case) should not be used on electrical fires and the BCF extinguishers referred in the Safety Code should now not be used at all. All extinguishers must be checked and tagged/stamped every six months.
- Any sequences involving naked flames may require additional extinguishers and sequences involving SFX, explosives, pyrotechnics etc may require the attendance of a fire brigade unit.
- Fire bans and restrictions must be adhered to.
- Studio firefighting equipment must be inspected and maintained by the nominated fire warden. If the operational status of sprinkler systems/smoke detectors/fire alarm system etc, is to be altered in any way, it is to be carried out by a suitably qualified person in conjunction with notification of proper authorities.

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FILMING ON ROADS

- When filming on or near roads/highways etc, adequate traffic control must be established to ensure the safety of cast, crew and the public (if required).
- There should be a safe thoroughfare for pedestrians at all times. Measures should be taken to ensure these locations are safe and secure for cast, crew and equipment whilst causing minimal inconvenience to the general public.

GENERAL

- For the filming of any hazardous action or when large numbers of cast or crew, or at hazardous location, then a briefing by an appropriate person should be given before the commencement of work.
- Stress and fatigue can be a problem in the workplace and all measures should be taken to avoid both.
- It is the cast and crews responsibility to honestly inform the Producer of their ability, in the relation to any tasks to be undertaken.
- All cast and crew have the right to refuse work where he/she considers themselves at risk.
- Sufficient and adequate rehearsal time should be given for any cast who are required to use weapons or perform a sequence of movements which require an element of timing, whether the requirement is a stunt/hazardous action or not.
- It is the duty of the employer to provide and maintain, so far as practicable, a working environment that is safe and without risk to health.

HIGH RISK WORK

Requirement to hold a licence; a person must not do any high risk work unless he or she holds an appropriate high risk work licence in relation to the work.

LOCATIONS

Location surveys should be conducted to assess the safety and suitability of the location/s in relation to the scripted action. It is also recommended that a safety inspection be conducted at any new site for the production offices, where production staff are expected to work and should be conducted by an appropriately qualified or competent person.

Location surveys should be attended by personnel recommended in the Safety Code, depending on locations and scripted action.

The following points should be taken into consideration at all times:

- Emergency- plans for evacuation.
- Fire hazard- areas such as but not limited to unit bases, SFX, and fuel storage etc.
- Adequate ventilation.
- Fire safety- (including studio, location, unit bases, catering etc).
- Entry and exit- to be well sign posted (minimum 2 emergency exits).
- General lighting- requirements other than for filming.
- General protection from weather.
- Hygiene- toilets/ hand washing facilities.
- Access to hot/cold liquid refreshments.
- Security

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MANUAL HANDLING

- An employer must, so far as is reasonably practicable, identify any task undertaken, or to be undertaken, by an employee involving hazardous manual handling.
- An employer must ensure that the risk of a musculoskeletal disorder associated with a hazardous manual handling task affecting an employee is eliminated so far as is reasonably practicable.
- If it is not reasonably practicable to eliminate the risk of a musculoskeletal disorder associated with a hazardous manual handling task affecting an employee, an employer must reduce that risk so far as is reasonably practicable by—
 - Altering—
 - the workplace layout; or
 - the workplace environment, including heat, cold and vibration, where the task involving manual handling is undertaken; or
 - the systems of work used to undertake the task; or
 - changing the objects used in the task involving manual handling; or
 - using mechanical aids; or
 - any combination of paragraphs (a) to (c).
 - If it is not reasonably practicable for an employer to reduce the risk of a musculoskeletal disorder associated with a hazardous manual handling task in accordance with sub-regulation (2), the employer may control that risk by the use of information, instruction or training.

MINORS

The Producer will be acquainted with all the relevant child welfare legislation regarding the employment and welfare of children and obtain necessary permits from the appropriate authority and consents from parent/s and/or guardian/s, prior to filming.

All children must be properly chaperoned and supervised both on and off set.

NOISE

An employer must ensure that no employee at the workplace is exposed to noise that exceeds the noise exposure standard by implementing the following risk control measures—

- The employer must eliminate the source of noise to which an employee is exposed, so far as is reasonably practicable;
- if it is not reasonably practicable to eliminate the source of the noise, the employer must reduce the exposure of the employee to noise, so far as is reasonably practicable, by—
 - Substituting quieter plant or processes; or
 - Using engineering controls;
 - If an employee is still exposed to noise that exceeds the noise exposure standard after the employer has complied with paragraph (b), the employer must reduce the exposure of the employee to noise, so far as is reasonably practicable, by the use of administrative controls;

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- If an employee is still exposed to noise that exceeds the noise exposure standard after the employer has complied with paragraphs (b) and (c), the employer must provide hearing protectors to reduce the exposure of the employee to noise, so that it does not exceed the noise exposure standard.

An employer providing hearing protectors under subregulation (1) (d) must, when selecting the hearing protectors, consider—

- The nature of noise in the workplace
- Noise levels in the workplace
- The duration of exposure to noise
- Systems of work at the workplace.

PERMITS AND PERMISSIONS

The Producer will ensure that all necessary permits, permissions, approvals and consents from authorities, councils and/or owners are obtained prior to filming.

Necessary permits pertaining to children must be obtained from Child Welfare .

UNIT LIGHTING

The Producer must provide adequate working lights to comply with Occupational Health and Safety and Codes of Practices in the event of inadequate natural light. This should be discussed with all appropriate departments e.g. Unit and Electrics during the location survey to define what areas are to be lit and also who is responsible.

VEHICLES AND EQUIPMENT

All persons involved in the filming of vehicles should be familiar with the relevant sections of the VCA Film School Safety Guidelines Handbook

- The Producer will ensure that all motor vehicles (picture, cast or crew) are road worthy, registered and insured.
- Any action/prop vehicle that does not have a current registration and or is not roadworthy and is to be driven in a public place must either be low loaded or have a current interim permit.
- Any person/s driving or riding any vehicle must have the relevant current licences.
- All cast should be given adequate time to rehearse and familiarise themselves with any vehicle that is to be driven/ ridden. It may be necessary for instruction by the Stunt Co-ordinator, Safety Supervisor, vehicle co-ordinator or owner. If for any reason an actor is unable to drive/ride the vehicle, then a suitable driver, double or low loader should be provided.
- Traffic controllers and police may be required, along with all relevant equipment (ie. Stop/Slow signs, vests, witches hats etc) for filming interior/exterior of moving vehicles.
- If it is necessary to close part or all of a road, then permission from the relevant authorities should be obtained. Radio communication should be maintained between all relevant parties when filming moving vehicles.
- Where possible, safety vehicles should be used in the front and/or rear of moving vehicles.
- All stunt/action vehicles should be checked by the Stunt Co-ordinator to ascertain their abilities in relation to required action. Any tracking vehicle driver and low loader driver should be suitably qualified and experienced. The number of persons and equipment will be of a bare minimum and load limits will be adhered to for safe handling of vehicles.(refer to tracking vehicle driver)
- All vehicles should be suitably warmed up prior to any action. A Safety Supervisor should be present when persons are to travel on low loaders/tracking vehicles or similar and all persons

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should be adequately secured. Any rigging on low loaders/tracking vehicles, should be done by a suitably qualified person.

- All cranes, cherry pickers, towers or other plant and specialist equipment should be inspected and in good working order. Appropriately qualified persons only are to operate such equipment and should comply with all safety regulations ie harnessing, etc. The operator should be aware of overhead powerlines and all regulations regarding them.
- All on set crew equipment such as generators, grip equipment, lightning equipment etc, should be regularly checked and maintained. Generators must be connected in accordance with manufacturers specifications and requirements. A fully licensed electrician is required on shoots needing hook ups to mains or mobile generators.

The Producer should ensure that current tests and certifications are maintained on all necessary equipment. Refer to Safety Guidance Notes.

For any aerial shots, the Producer should ensure that all permits and permissions be obtained from the appropriate bodies (eg. C.A.S.A.), prior to aerial filming commences. Camera mounts on any aircraft requires the permission/permit from the Department of Aviation.

All regulations regarding aircraft and their movement must be adhered to at all times (eg, minimum flying heights etc). All pilots must have current licences and medical certificates relating to aircraft and required duties.

The Producer will ensure that scaffolding/rigging is erected/rigged by appropriately qualified/licensed Rigger. The Producer will ensure that all necessary reports and certifications be obtained for any special rigs/construction where the Heads of Department considers that safety is at risk.

WARDROBE AND MAKE UP

All cast wardrobe and footwear should be of a design and material appropriate for the action of scenes to be shot. Consideration of size and fit (particularly if padding is to be used for stunts) needs to be addressed after consultation with the Stunt Co-ordinator and/or Safety Supervisor. Non-synthetic materials are recommended for scenes using naked flames. The same is also recommended regarding products used by the makeup department (refer see pages 25-33 of the Safety Guidance Notes for further information on wardrobe and make up).

WORKING AT HEIGHTS

The Occupational Health and Safety (prevention of falls) Regulations 2007(part 3.3), applies to all employers and employees across all industries when working at heights 2 metres and above. If any workers do work where there is a chance at all of fall of more than 2 metres, then the Fall Regulations apply. It is advised that all relevant person/s (Producers, Head of Departments etc) acquire a copy and familiarise themselves with these regulations.

There are some activities that are excluded from these regulations, such as stunts, acrobatics, rock climbing etc (see regulations for a fall list).

Risk assessments should be completed and any risk control measures put in place, if activities/work where a fall hazard is identified as per regulations.

Use of ladder as a control measure

An employer must ensure that a fixed or portable ladder used in accordance with regulation 3.3.4 of the OH&S Regulations 2007, to control the risk of a fall—

- is fit for the purpose; and
- is appropriate for the duration of the task; and
- is set up in a correct manner.

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SAFETY REPORT (EXAMPLE)

Name of production: LOVE No. 9

Production Company: GEMMA LEE

This report should be read in conjunction with the covering report and any changes to the script are not covered in this report from DRAFT 4 21/8/06

CHRIS KEMP

25th SEPTEMBER, 2006

**SAFETY CONSULTANT/
SAFETY SUPERVISOR.**

**10 Thomas Crt
Bannockburn,3331
Victoria**

Mob: 0414 425 796

Member MEAA (Equity) - #3307361

**I declare that I have no pecuniary interest in the production known as
"LOVE No.9 "**

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NO LOCATION RECCE HAS BEEN DONE AT THE TIME OF THIS REPORT

SCENE/ LOCATION	DESCRIPTION	PROCEDURES TO MINIMISE RISK	PERSONNEL
<p>1,2,3,4,5,6,7,11, 12,14,15,16,20, 21,22,23 INT. IVY APARTMENT/ HALLWAY VARIOUS- DAY/NIGHT</p>	<p>She reaches for her bedside table and grabs a THIN CIGARETTE from a silver case. She sits up in bed, lights it and takes a long, slow drag. Smoke rises from an ashtray beside her. Ivy reaches for her cigarette and takes a long drag, blowing the smoke out theatrically and then placing it back. a cigarette dangling from her lips. She butts it out, opens the bathroom cabinet and reveals a vast amount of PRESCRIPTION MEDICATION. knocks back a handful of tablets from a LARGE WHITE BOTTLE, in spite of the clear warning stuck to the side. DEAN (late 20s) emerges from inside and picks up a large box. Dean turns away and carries the box into his apartment. Ivy places a tray of HEART-SHAPED COOKIES into the oven. She takes the mitts off so she can smoke a cigarette by the window. politely takes a bite from one. In one hand he holds a glass of whiskey, Ivy passes his door it suddenly flies open Dean stands on a chair changing the bulb. He takes it and begins screwing it into the socket, Dean gets down off the</p>	<ul style="list-style-type: none"> * equipment and cables to be appropriately placed to provide a safe working environment * all cast and crew to familiarise themselves with any new working environment * set safe camera position *all relevant permits and permissions to be obtained * set safe action * safe substitute for cigarettes to be used * safe substitute for prescription pills to be used * safe substitute for alcohol to be used * due care to be taken when working around any broken glass, if possible a safe substitute for glass to be used * any food that is to be consumed is to be of a appropriate standard for human consumption * all cast to be adequately warmed up before any physical activity. * due care to be taken when standing on chair and table and structural integrity of chair and table to be checked prior to use * all regulations regarding the use of imitation handguns to be strictly adhered to * refer any action to stunt co-ordinator 	<p>SAFETY SUPERVISOR POSSIBLE STUNT CO-ORDINATOR</p>

	<p>table. Ivy has two glasses of sherry. She passes one to Dean and they clink them, downing the sherry in one gulp. Dean takes the glasses and throws them over his shoulder passionately. They begin to dance around the space, slams the door shut. CLOSE ON an IVORY-PLATED HANDGUN. Ivy picks up the gun and holds it near her face, she puts a cigarette in her mouth and lights it with a flame from the tip of the gun. bottle to the mix. The sound of epic love making can be heard from next door. The walls are shaking so hard that the photo of Marlene falls onto the floor. Ivy stumbles on a broken heel out of her apartment. Straightening up, she lights a crooked cigarette and takes a long drag.</p>		
<p>8,9,10 INT. MOVIE THEATRE/ FOYER DAY</p>	<p>WE MOVE IN on Ivy sitting alone in the darkened theatre.</p>	<ul style="list-style-type: none"> * equipment and cables to be appropriately placed to provide a safe working environment * all cast and crew to familiarise themselves with any new working environment * set safe camera position *all relevant permits and permissions to be obtained * set safe action * adequate work lighting to be provided whilst working in diminished light * safe access/egress to premises to be maintained at all times 	<p>POSSIBLE SAFETY SUPERVISOR</p>
<p>13,17,18,19,24 INT. DEAN'S APARTMENT NIGHT</p>	<p>He opens it to see Ivy standing there holding a new light bulb. Dean's door opens and Ivy creeps in with a bottle of CHAMPAGNE and TWO GLASSES. a bottle of pills.. The bottle of champagne sits opened beside her, and Deans' pills are</p>	<ul style="list-style-type: none"> * equipment and cables to be appropriately placed to provide a safe working environment * all cast and crew to familiarise themselves with any new working environment * set safe camera position *all relevant permits and permissions to be obtained * set safe action * safe substitute for cigarettes to be used * safe substitute for prescription pills to be used 	<p>SAFETY SUPERVISOR POSSIBLE STUNT CO-ORDINATOR</p>

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	<p>scattered about the bedside table. She takes a swig from the bottle. but ends up sliding right off the bed. They fall onto the bed in an embrace. Ivy crawls past the end of Dean's bed and scrambles headfirst out the window. He picks up a muffin and takes a huge bite...</p>	<ul style="list-style-type: none"> * safe substitute for alcohol to be used * any food that is to be consumed is to be of a appropriate standard for human consumption * refer any action to stunt co-ordinator 	
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Any changes, other than dialogue, to the script upon which this breakdown is based should be notified to the Safety Consultant at least 24 hours prior to filming, to allow for assessment of any safety matters, which may arise. Changes to this report can be done as a result of any script changes. The safety supervisor has the Authority, to alter, amend, modify or change the report where necessary.

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