NATIONAL GUIDELINES FOR SCREEN SAFETY

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SCREEN SAFE AUSTRALIA

NATIONAL GUIDELINES FOR SCREEN SAFETY

These guidelines have been drafted to provide advice on how to manage safety in screen industry workplaces and comply with state and federal workplace health and safety legislation as at March 1, 2021. The information provided in this document is general in nature and provided as a guideline, for information only. It is not a legal document and is not a substitute for the law and independent legal advice. Users must ensure that due consideration is given to the particular circumstances of their project and any specific risks that may arise, including seeking advice from a qualified professional.

These guidelines have been produced by the Media Entertainment & Arts Alliance (MEAA) and Screen Producers Australia (SPA).

Produced with the support of Film Victoria, Media Entertainment & Arts Alliance, Screen Australia, Screen New South Wales, Screen Producers Australia, Screen Queensland, Screen Tasmania, Screenwest, South Australian Film Corporation.

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A. LAWS, DUTIES, AND CODES OF PRACTICE

1. INTRODUCTION

Screen production is a unique industry, presenting unique workplace hazards. Film sets and locations can be stressful, high-risk environments, where people are asked to do extraordinary things. Most workplaces do not feature action stunts, pyrotechnics, animals, action vehicles, high voltage cabling and cranes.

Everyone involved in screen production - whether writers, producers, directors, grips, gaffers, stunt performers, runners, or extras - need to work to create and promote a safety culture.

This is called Workplace Health and Safety – WHS (terms such as 'Occupational Health and Safety' cover the same area but will not be used here).

This WHS Manual updates previous industry safety advice and has been jointly produced by Screen Producers Australia (SPA) and the Media Entertainment and Arts Alliance (MEAA) in consultation with industry. This document builds on previous iterations of film and television industry safety guidelines including:

- DRAFT NATIONAL SAFETY GUIDELINES dated 10 November 2004, produced by the Screen Production Safety Review Committee encompassing representatives from Media Entertainment and Arts Alliance, the Screen Producers' Association of Australia, Fox Studios Australia (representing film studios), the Australian Broadcasting Corporation (representing public broadcasting) and the New South Wales Film and Television Office (representing state funding agencies).
- FILM AND TELEVISION INDUSTRY SAFETY GUIDANCE NOTES published by the Australian Film Commission in 1995.
- FILM INDUSTRY RECOMMENDED SAFETY CODE, approved by SPAA and MEAA on 17 August 1983.

MEAA and SPA acknowledge the work of many contributors to this and previous versions of screen safety guidelines. We note in particular the work of Joe Pampanella in revising and updating the draft 2004 guidelines and assisting in the preparation of this latest industry guide.

This Manual is directed at productions of all levels in all media – from music videos to international co-productions – and aims to:

- explain the legal framework that governs WHS in Australia;
- provide guidance for screen workers to identify, avoid, and manage risks - from the start of pre-production to the wrap;
- facilitate WHS compliance, through provision of forms, checklists, templates, and other documents; and
- provide an incident response guide.

This Manual is divided into sections which are arranged from general to particular issues and track the screen production process from beginning to end.

This Manual is published online, with the intention that it will be a living document, subject to ongoing consultation, review and updating.

PLEASE NOTE: The information provided in this document is general in nature and provided as a guideline, for information only. It is not a legal document, and is not a substitute for the relevant legislation, regulations and codes of practice. Users must ensure that due consideration is given to the particular circumstances of their project and any specific risks that may arise, including seeking advice from a qualified professional.

2. MONITORING AND CONTINUOUS IMPROVEMENT

These Guidelines will be the subject of ongoing review to ensure that:

- the screen industry's approach to safety follows 'best practice' principles; and
- that these practices are reflected in the industry guidelines

This work will be overseen by a group comprising a nominee from the following: SPA, MEAA, State and Federal Film Offices, Safety Supervisors, and the National Stunt Committee.

The monitoring group will meet at least twice annually, or as pressing and important screen safety issues arise. Any member of the group may raise issues for the group's consideration.

The objectives of the monitoring group will be:

- to review and ensure the accuracy and relevance of the Screen Safety Guidelines;
- to adhere to the principles of continuous improvement in levels of safety and safety management in the screen industry;
- to determine interim and permanent responses to critical safety issues and incidents;
- to make representations and seek changes to government and industry regulation of screen safety issues;
- to inform all members of the screen community of their safety-related duties and obligations; and
- to assist screen safety committees wherever established in individual Australian jurisdictions.

3. WHS LAW IN AUSTRALIA

In Australia WHS is a State, not a Federal, government responsibility – so WHS compliance is made more complicated because each State and Territory has its own WHS laws.

To deal with this, the Federal government passed the *Work Health and Safety Act* (Cth) in 2011, with the intention that each State would use it as a model for their own laws, thus harmonising the system across Australia.

In 2012, laws reflecting the Federal legislation were passed by New South Wales, Queensland, South Australia, Tasmania, Australian Capital Territory and Northern Territory. Victoria and Western Australia retain their own systems; however, they share the same basic general principles.

Discussion of WHS law in this Manual will be based on the model Federal legislation as enacted by the majority of States. The assumption is made that compliance with the model legislation will generally ensure compliance with Victorian or WA legislation, except where specifically notified.

Each State has the following framework of WHS laws:

(a) an Act, to outline broad responsibilities, duties, offences, process, and enforcement measures;

(b) Regulations to set out specific requirements for particular hazards and risks;

(c) Codes of Practice to provide information on specific issues relating to meeting WHS requirements (eg confined spaces, noise); and

(d) establishment of a Regulating Agency to administer the laws, inspect workplaces, provide advice, enforce laws and impose penalties for breaches.

LINKS

Safe Work Australia – inter-government body established to develop national WHS policy

Commonwealth

[Note: covers workers for Commonwealth Government, agencies, and authorities]

Comcare

Commonwealth Codes of Practice

Work Health and Safety Act 2011 (Cth)

Work Health and Safety Regulations 2011 (Cth)

Australian Capital Territory

ACT Codes of Practice

Work Health and Safety Act 2011 (ACT)

Work Health and Safety Regulation 2011 (ACT)

WorkSafe ACT

New South Wales

NSW Codes of Practice

SafeWork NSW

Work Health and Safety Act 2011 (NSW)

Work Health and Safety Regulation 2017 (NSW)

Northern Territory

NT Codes of Practice

NT WorkSafe

Work Health and Safety (National Uniform Legislation) Act 2011 (NT)

Work Health and Safety (National Uniform Legislation) Regulation 2011 (NT)

Queensland

Workplace Health and Safety Queensland

Work Health and Safety Act 2011 (Qld)

Work Health and Safety Regulation 2011 (Qld)

Qld Codes of Practice

South Australia

SA Codes of Practice

SafeWork SA

Work Health and Safety Act 2012 (SA)

Work Health and Safety Regulations 2012 (SA)

Tasmania

Tas Codes of Practice

Work Health and Safety Act 2012 (Tas)

Work Health and Safety Regulation 2011 (Tas)

WorkSafe Tasmania

Victoria

Occupational Health and Safety Act 2004 (Vic)

Occupational Health and Safety Regulations 2017 (Vic)

Vic Compliance and Codes of Practice

WorkSafe Victoria

Western Australia

Occupational Safety Act and Health 1984 (WA)

Occupational Safety Act and Health Regulations 1996 (WA)

WA Codes of Practice

WorkSafe WA

Contractual WHS Obligations

Where a production is funded by a State funding body, broadcaster or other party, funding contracts are likely to impose WHS obligations that both restate and build on the obligations imposed by law. Producers may be required to provide reports and other documents to evidence compliance with relevant WHS legislation.

4. WHS LEGISLATION KEY CONCEPTS

The purpose of WHS is clearly stated in the model Commonwealth legislation:

The main object of this [WHS] Act is … to secure the health and safety of workers and workplaces by … protecting workers and other persons against harm to their health safety and welfare through the elimination or minimisation of risks arising from work… (s.3)

(a) PCBUs and Workers

EVERYBODY WHO ENGAGES, DIRECTS, MANAGES OR CONTROLS THE WORK OF OTHER PEOPLE ON SET IS A PCBU WITH LEGALLY ENFORCEABLE WHS DUTIES OF CARE TO MANAGE HEALTH AND SAFETY RISKS.

PCBU

Firstly, we identify the class of person who has the primary duty to provide a safe workplace. This is the Person Conducting a Business or Undertaking (PCBU). Unless you are in Victoria or Western Australia, in which case it is the employer.

PCBU is a broad concept used in the model legislation to capture all types of modern working relationships. It can apply to any undertaking, even if it is not for profit or gain.

The term PCBU includes employers, but also includes contractors and any other person who exercises management or control over any part of the workplace. There can be multiple PCBUs on the production at any time.

If you are director or officer of a company or other entity that is a PCBU, then you have a legal obligation to ensure that the entity complies with its WHS obligations including:

(i) understand and keep up to date on WHS;

(ii) understand the operations of the PCBU and the hazards and risks involved;

(iii) ensure appropriate resources and processes are available to eliminate or minimise risks and hazards;

(iv) ensure there are processes for you to receive and respond to information about incidents, hazards and risks;

(v) ensure there are processes in place for complying with duties under WHS Legislation (including reporting, consultation, and training); and

(vi) take steps to verify that the WHS processes and resources are being used.

On productions, there will be a variety of situations where individual PCBU's duties overlap with those of other PCBUs. In those situations, all PCBUs, including the production company, must consult, cooperate, and coordinate in order to manage WHS.

In practice, this means that the production company, as the organisation bringing the PCBUs together, should take a leading role in ensuring coordination across the set, designating someone to take that role, and ensuring the process is properly documented. Heads of department may apply their specialist knowledge of a particular area to provide guidance for all aspects of the production involving that particular area.

It is important to note that you cannot transfer a Duty of Care to another person. If one PCBU takes control of a particular aspect of health and safety, it does not eliminate the responsibility of other PCBUs for that matter. All PCBUs involved in the workplace retain responsibility for the risks created by the work they undertake.

WORKER

Secondly, we identify the class of person to whom this duty is owed. This is the Worker. Unless you are in Victoria or Western Australia, in which case it is the employee.

Again, Worker is a broad concept, used in the model legislation to cover not only employees, but also any person working for a PCBU such as contractors, employees of contractors, volunteers, work experience students etc – anyone providing the benefit of their physical and/or mental effort to the PCBU. It is possible to be both a Worker, and a PCBU at the same time.

(b) <u>Primary Duty of Care</u>

Each PCBU must ensure that the health and safety of Workers they engage or direct. They must also ensure that the health and safety of other persons are not put at risk.

This general duty includes a number of specific duties:

(i) provide and maintain a safe work environment;

(ii) provide and maintain safe equipment and structures;

(iii) provide and maintain safe systems of work;
(iv) safe handling and storage of equipment and substances;
(v) provision of adequate facilities for welfare of Workers;
(vi) provision of information, training, instruction and supervision of Workers;
(vii) monitoring the health of Workers; and
(viii) if applicable, provide safe accommodation.

(c) Further Duties of Care

There are further duties of care to ensure the health and safety of people, that apply if a PCBU:

(i) manages or controls a workplace, including entry and exit points (noting that workplaces can include vehicles and filming locations);
(ii) manages or controls equipment;
(iii) designs, constructs or installs structures or equipment; and
(iv) manufactures, imports or supplies equipment and substances.

(d) Duties of Workers and Other Persons

Even if you are not a PCBU, you still have duties to:

(i) take reasonable care of your own health and safety;
(ii) take reasonable care that you don't risk the health and safety of others; and
(iii) comply with any reasonable WHS instruction given by a PCBU.

And if you are a Worker, you have one extra duty:

(iv) co-operate with any WHS policy that has been notified to you by PCBU.

(e) Risk Management

IF YOU HAVE A DUTY OF CARE, YOU MUST TAKE REASONABLE STEPS TO ELIMINATE RISKS, OR IF THAT IS NOT POSSIBLE, TO MINIMISE THEM.

If you have a WHS Duty of Care then you must take steps to manage the relevant risks. Risk Management means you must eliminate risks to health and safety so far as is reasonably practicable. Then, to the extent elimination of any risk is not reasonably practicable, you must do what you can to minimise that risk.

WHS Duties of Care require you to take steps to the extent that they are 'Reasonably Practicable'.

'Reasonably Practicable' means that you must take the following factors into account when considering how to eliminate or minimise any risk to health and safety:

(i) the likelihood of it happening;
(ii) the degree of harm, severity of consequences if it does happen;
(iii) what you should be expected to know about the risk and the methods of managing it;
(iv) the availability and suitability of ways to eliminate or minimise the risk; and
(v) whether the cost of any way to eliminate or minimise the risk is grossly disproportionate to the risk.

Using this Manual you will be able to perform this Risk Management process in relation to any situation you are likely to encounter in the screen production industry.

(f) Consultation

PCBUs HAVE A LEGAL OBLIGATION TO CONSULT WITH EACH OTHER AND WITH THEIR WORKERS

Consultation with others on set is a specific and mandatory requirement under WHS Legislation.

If two PCBUs have overlapping duties of care, then they are required to consult and co-ordinate with each other.

Each PCBU is also required to consult with any Worker who is likely to be affected by any risk, when:

(i) identifying hazards and risks;
(ii) making decisions about ways to eliminate or minimise risks;
(iii) making decisions about the adequacy of facilities for the welfare of Workers; and
(iv) making decisions about procedures for consultation, dispute resolution, monitoring of health and work conditions and provision of training.

Consultation means that the PCBU is required to:

(i) share relevant information with the Workers;
(ii) provide Workers with an opportunity to raise health and safety issues and contribute to decision making processes;
(iii) take the views of Workers into account; and
(iv) advise the Workers of the outcome of the consultation process.

(g) Election of a Health and Safety Representative

Workers may request the PCBU to facilitate the election of a Health and Safety Representative, who must then be involved in any consultation. Workers may also request the PCBU set up a health and safety committee.

WHS laws contain provisions protecting the rights of Workers and Health and Safety Representatives to raise WHS issues, and impose penalties if any PCBU coerces or discriminates against them on this basis.

(h) Authorisation

CHECK WHETHER ALL THE NECESSARY AUTHORISATIONS ARE IN PLACE

WHS regulations require that licences, permits and registrations may be required in relation to certain workplaces and activities, for example scaffolding, rigging, cranes, electrical work and diving work.

This Manual provides further information regarding the authorisations that may be required in relation to specific activities.

(i) Notifiable Incidents

MAKE SURE YOU HAVE A SYSTEM IN PLACE FOR NOTIFYING YOUR RELEVANT REGULATOR OF ANY WHS INCIDENT

WHS laws require a PCBU to notify the relevant Regulatory Agency, as soon as they become aware that, in relation to the production, a person has been killed, suffered a serious injury or illness, or there has been a dangerous incident.

If a Notifiable Incident occurs, the PCBU must, as far as is reasonably practicable, preserve the site of the incident until a WHS from the relevant Agency can attend. This requirement does not prevent the PCBU from assisting the injured person or making the site safe.

Further information about this Notification process is provided in Section F of the Manual.

5. WHS PRACTICE KEY CONCEPTS

In addition to the concepts used in WHS legislation discussed above, there are other terms and concepts used in the practical application of WHS.

(a) Risk Assessments

Risk Assessment refers to the practice of Identifying potential hazards in advance, and analysing the risks associated with the identified hazard so that they may then be dealt with through Risk Management.

Risks Assessments are based on considering their likelihood and the severity of the consequences.

The Risk Management Process – Safe Work Australia

This may involve processes such as a Script Breakdown Safety Report or Location Report where the producer, the WHS consult together with any crew or other persons involved in the filming.

(b) <u>Hierarchy of Controls</u>

Having identified hazards and risks through the Risk Assessment, the PCBU must consider Risk Management - how manage and control the risks.

Hierarchy of Controls sets out the options from most preferable to least preferable, which the PCBU may balance against the cost and practicality of implementing them. These are:

(i) Remove: removing the risk or hazard entirely;

(ii) Replace: substitute with a safer alternative;

(iii) Separate: isolate hazard from person through barriers etc

(iii) Engineer: use equipment eg, ventilation or lifting aids;

(iv) Manage: manage risk by methods such as reducing exposure times, increasing training

(v) Personal Protective Equipment (PPE): provision of safety equipment, for example to persons working at height or stunt performers.

Sometimes a combination of these measures will be required. The Control measures taken should be documented and retained for future reference.

(c) Safe Work Method Statement (SWMS)

A SWMS is a safety planning tool that identifies the hazards and risks of an activity and documents the control measures necessary to manage those risks. The SWMS should describe to workers in clear terms how risks from the work will be effectively controlled to enable the work to be done safely. A SWMS is not intended to be a procedure or a description as to how to perform a specific task —rather it is a tool to help supervisors and workers confirm and monitor the control measures required at the workplace.

A PCBU must prepare a SWMS—or ensure a SWMS has been prepared—for high risk work activities. A SWMS must be prepared before this work starts. The person responsible for carrying out the high risk work is best placed to prepare the SWMS in consultation with workers who will be directly engaged in the work. Consulting workers is important so they understand the detail of the SWMS and what they are required to do to implement and maintain risk controls. Sharing information and using the knowledge and experience of workers will help make sure the work is performed in accordance with the SWMS. If there is a Health and Safety Representative at the workplace they should also be consulted when developing a SWMS.

A SWMS must:

- identify the work that is high risk
- specify hazards relating to the high risk work and the risks to health and safety
- describe the measures to be implemented to control the risks, and
- describe how the control measures are to be implemented, monitored and reviewed.

A SWMS should be short and focus on describing the specific hazards identified for the high risk work to be undertaken and the control measures to be put in place so the work is carried out safely. A SWMS must be easily understood by workers, including those from non-English speaking backgrounds. When adding each piece of information to the SWMS consider the importance and relevance of the information and whether it will add unnecessary length or complexity to the document.

High risk work must be carried out in accordance with the SWMS. The PCBU must put in place arrangements to ensure the SWMS is being complied with, for example workplace visits. If work is not being carried out in accordance with the SWMS then it must stop immediately or as soon as it is safe to do so. In these cases the SWMS should be reviewed and if necessary revised to reflect the safest way to carry out the work that is reasonably practicable. Work must not resume until the work can be carried out in accordance with the SWMS.

A PCBU must also ensure a SWMS is reviewed and as necessary revised if the measures put in place to control risks to health and safety are revised.

The SWMS should be kept at the workplace where the high risk work will be carried out. If this is not possible then a SWMS should be kept at a location where it can be delivered to the workplace quickly. A SWMS can also be kept electronically.

Template SWMSs are included in this Manual, but it is crucial to note that every time, they must be reviewed and revised to ensure that they are relevant and appropriate to the activity they will cover. It is important for a SWMS to reflect the specific circumstances of the workplace in which it will operate—that is the workplace where the high risk work is to be carried out, the work environment and the workers carrying out the work. A generic SWMS used at different workplaces may not meet the requirements of the WHS laws

unless it has first been reviewed to take into account the hazards and risks at the specific workplace and amended as necessary.

Basic Template

NOTE: Work must be performed in accordance with this SWMS. *This SWMS must be kept and be available for inspection until the production to which this SWMS relates is completed. If the SWMS is revised, all versions should be kept.* *If a notifiable incident occurs in relation to the work in this SWMS, the SWMS must be kept for at least 2 years from the date of the notifiable incident.*			
[PCBU Name, contact details]			
Work activity:	[Job description]	**Workplace location:**	
High Risk Activities:			
Person responsible for ensuring compliance with SWMS:		**Date SWMS received:**	
What measures are in place to ensure compliance with the SWMS?:			
What are the tasks involved? List the work tasks in a logical order.	**What are the hazards and risks?** Identify the hazards and risks that may cause harm to workers or the public.	**What are the control measures?** Describe what will be done to control the risk. What will you do to make the activity as safe as possible?	
Name of Worker(s):		**Worker signature(s):**	
Date SWMS received by workers:			

(d) Induction – Safety Briefing

Everyone working on, or visiting a production must be given an induction at each work site they will attend. It must include an orientation and information relevant to the production. Time will be put aside on the first day of employment at each location or site for this induction.

The Induction might cover:

(i) an outline of WHS rules and policies;

(ii) the names and introductions to key contacts and their function/s;

(iii) distribution of written information, eg. site maps, reporting procedures;

(iv) site tour including location access points, facilities and amenities, personal protective equipment, first aid facilities, emergency equipment, assembly points;

(v) material safety data sheets for any relevant hazardous substances; and

(vi) emergency and evacuation procedures and relevant personnel.

6. CONSEQUENCES OF WHS FAILURE

Penalties under model Cth Legislation (guide only)

OFFENCE	*WORKER*	*PCBU*	*COMPANY*
Recklessly expose a person to risk of death serious injury or illness	$300,000 and/or 5 years imprisonment	$600,000 and/or 5 years imprisonment	$3,000,000
Failure to comply with WHS duty which exposes a person to risk of death serious injury or illness	$150,000	$300,000	$1,500,000
Failure to comply with WHS duty	$50,000	$100,000	$500,000

7. DISCRIMINATION, HARASSMENT, SEXUAL HARASSMENT AND BULLYING

(a) Australian Screen Industry Code of Practice on Discrimination, Harassment, Sexual Harassment and Bullying

Code of Practice - Discrimination, Harassment, Sexual Harassment and Bullying

Complaint Handling procedure - Discrimination, Harassment, Sexual Harassment and Bullying

8. WORKING WITH CHILDREN

Children in the Creative Process – Arts Law Centre of Australia

9. COVID SAFE GUIDELINES

https://www.screenaustralia.gov.au/getmedia/d8ec53c2-5a19-4651-a0da-65abf0577837/COVID-Safe-Guidelines.pdf

10. INTIMACY GUIDELINES

https://www.meaa.org/campaigns/intimacy-guidelines/

B. PRE-PRODUCTION

1. BASIC RESPONSIBILITIES

Everybody who engages, directs, manages, or controls the work of other people during the making of a production is a PCBU with legally enforceable WHS duties of care to manage health and safety risks.

The PCBUs with duties of care will vary according to the scale of the production. The Producer of the production and the Directors of the Production Company are ultimately responsible under WHS laws if they make or influence the significant financial or operational decisions of the business. They must exercise 'due diligence' to make sure the business meets its duties to protect workers and other persons against harm to health and safety. These duties will be shared and delegated according to the budget and number of personnel, but the producer will always retain overall responsibility for the health and safety of all workers on the production.

On smaller scale productions such as documentaries where there are no Assistant Directors or Safety Supervisors, the Producer will be the PCBU with responsibility for safety of all workers on the film. On larger scale productions responsibility for safety on set or location usually rests with the First Assistant Director (1st AD).

As tasks are delegated other personnel, mostly Heads of Department, will also have a duty of care for the workers they manage. The duty of care is often shared. For example, this means that a Production Manager will have a duty of care to ensure a safe workplace for the Production Co-ordinator, secretaries, runners and any other production staff, the Production Designer will have a duty of care for all of the Art Department staff, and so on. Each Head of Department will have a duty of care and it will be shared with the Producer who is responsible for the entire production.

Production Companies should have their own WHS Safety Policy for the business. This should cover ongoing workers and workplaces including script workshop activities. The policy should be communicated to all staff. A qualified Safety Consultant can advise how to set up a company policy that is compliant with state and federal WHS Laws. Company policies can be modelled to include safety information and procedures for multiple productions. However, each individual production will also need to be assessed for risk using the procedures set out in this manual or procedures set out in the production company's WHS policy.

Safety appraisal essentially falls into two areas – measures covering the risks associated with ordinary reasonably generic operational production workplaces involving production offices, sets, location units and the like; and measures taken to address risks specific to the content that is being filmed in the production at hand.

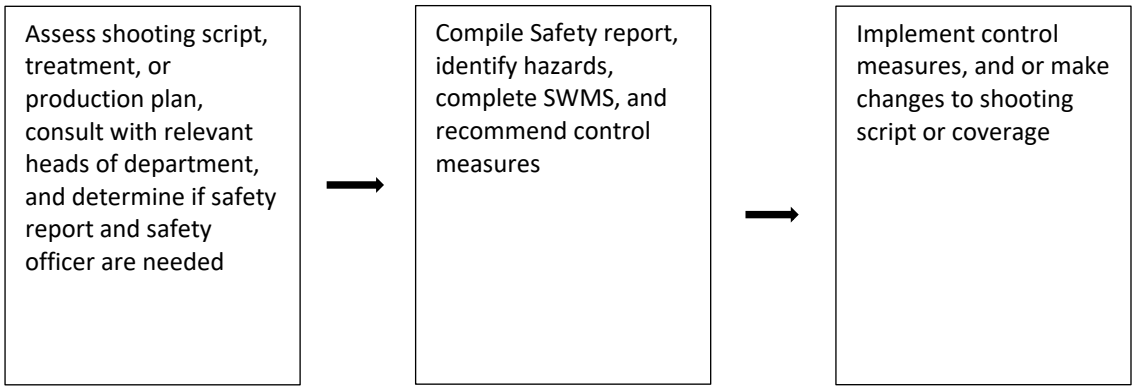
Production Company WHS policies can include procedures for assessing risks in operational production workplaces. Guidance for issues that commonly arise can be found in the sections Production Departments and Work Practices. Producers also need to ensure that each location is assessed for risk. If the production has engaged a Location Manager, they can assess the risks in consultation with relevant Heads of Department. A Location Safety Report template can be found in Section H – Checklists and Forms.

For risks specific to the content that is being filmed, the first task for each responsible person is to do a risk assessment of the work to be undertaken. If it is a scripted production this will begin with an assessment of potential hazards that may arise from the script. If it is a factual or entertainment program this will begin with an assessment of the treatment or production plan. Key considerations are what is to be filmed, where the filming will take place, and how the director or cinematographer intends to cover the material. Consultation is therefore vital, particularly with the Director and Cinematographer on how they would like to film the material. The

Producer, Line Producer, Production Manager, or First Assistant Director need to assess whether a Safety Supervisor / Officer and a Safety Report is required.

If the Safety Report identifies high risk activities, the relevant departments responsible will then need to fill out a safe work method statement (SWMS) that details the risk and recommend what control measures should be applied. If there is no Safety Report the producer needs to ensure that Heads of Department identify any risks. On days involving high risk activities all workers should receive a safety briefing with an explanation of the risks and control measures prior to filming.

3 Step Process for Production Risk Management



2. SCRIPT ASSESSMENT AND SAFETY REPORT

The producer should ensure that a Safety Report is compiled by a suitably qualified Safety Supervisor, Officer or Consultant. The primary focus of this report is to identify hazardous action directly relating to the shooting script, story board, or production plan:

- Attention should be given to scenes and or sequences involving hazardous action including but not limited to: firearms, pyrotechnics, special effects, stunts, vehicles, children, intimacy, nudity, audiences, crowd scenes, animals, maritime filming including boats, swimming, and diving, aerial filming or drones, and construction;
- Potentially hazardous activities should be the subject of detailed risk assessment at the pre-production stage with SWMS to be completed; and
- The person/s preparing the Safety Report should be familiar with federal, state and territory WHS regulations covering the risk assessment process.

A Safety Report should:

- Recommend the sequences for which a specialised person is required;
- Stipulate control measures and procedures to be followed to mitigate safety risks;
- Detail areas that require either a specialist in attendance or specialist personnel (e.g. Safety Supervisor, Armourer, pilot, stunt coordinator, medical personnel, traffic control, police, fire brigade, veterinarian, mechanic, etc.);
- Include relevant details of location surveys, including terrain, buildings, etc.;
- Advise the production company on the safety requirements of known equipment: plant and or machinery, vehicles, props, crew vehicles, etc.;
- Include emergency services contacts if appropriate; and
- List necessary safety equipment.

Ideally consultation should take place between the Safety Supervisor, Officer or Consultant and the First Assistant Director and Production Manager for drama productions and Director, Cinematographer and Producer for documentary productions. On receipt of the Safety Report the Producer and Heads of Department should ensure that control measures are implemented, or necessary adjustments made to the script or shooting plan.

3. PRE-EMPLOYMENT HEALTH DECLARATION

Employers are entitled to request that employees complete a pre-employment health declaration to ensure that the employee is fully able to perform the inherent requirements of the role and that no person is placed in an environment or given tasks that will result in physical or mental harm. State and federal legislation may require employees to disclose to their employer any pre-existing injuries or disease, or existing injuries or disease that could be affected by the nature of the proposed employment. Failure to make a disclosure, or the making of a false or misleading disclosure, may disentitle an employee to compensation. Employers must treat health declaration forms confidentially and keep records in a secure place. A template example of a health declaration form can be found in Section G – Checklists and Forms.

4. EXISTING MEDICAL CONDITIONS

Employees with existing medical conditions that require or may require medication must ensure that their employer is aware of their condition. Employees with existing medical conditions are responsible for bringing their own medication to set, such as EpiPen's, inhalers, or another medical requirement.

Employees with an action plan for asthma/anaphylaxis/allergies or any other medical condition, are responsible for bringing a copy of the plan to set or place of filming. A copy of the action plan should be given to the unit nurse. If there is no unit nurse, then it is recommended that a copy be shared with a trusted crew member by the holder of the certificate.

5. FIRST AID

Safe Work Australia publishes a model Code of Practice on first aid in the workplace, approved under section 274 of the Work Health and Safety Act (the WHS Act). The code can be found here: https://www.safeworkaustralia.gov.au/doc/model-code-practice-first-aid-workplace

First aid requirements will vary from one production to the next, depending on the nature of the production, the types of hazards, the set or location, as well as the number of people at the workplace.

All workers must be able to access a first aid kit. In the event of a serious injury or illness, quick access to the kit is vital. First aid kits should be kept in a prominent, accessible location where they can be retrieved quickly. Recommendations for the contents of the first aid kit can be found in the Safe Work Australia model code of practice.

6. FIRST AID SERVICES

A risk assessment and or consultation with a Safety Supervisor, Officer of Consultant will help determine the extent of First Aid services required. The following should be considered:

- Registered nurse/s, paramedic/s, enrolled nurse/s and other appropriate first aid personnel (for example, surf lifesavers, underwater rescue divers, etc.) should be engaged as appropriate to address the risks identified in the Safety Report for the production.
- Qualified medical personnel (typically a qualified registered nurse) should be on set always when stunts and/or special effects and/or hazardous filming are carried out.
- Other appropriate Medical Personnel may also be required having regard to the risks identified in the Safety Report.
- Where a potentially dangerous stunt or special effect is being performed, an ambulance should, if available, be in attendance on set.
- Where an ambulance is unavailable, a suitable means of transporting injured person(s) to hospital should be provided.
- In all other circumstances, medical and/or first aid personnel shall be engaged having regard to the requirements of the production, consideration being given to matters such as:
- The numbers of personnel who will be working on the day;
- Production requirements, e.g., rigs, working with animals;
- Location considerations, e.g., filming on/in/near water, heights, remote area locations, working outdoors in heat/cold;
- Babies and children: nurses/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 should be engaged for each baby.

7. FIRST AID FACILITIES

A risk assessment and or consultation with a Safety Supervisor, Officer of Consultant will help determine the type of first aid facilities needed. Access to a telephone for contacting emergency services or an emergency call system should be provided as part of first aid facilities. A first aid room should be established at the workplace if a risk assessment indicates it would be difficult to administer first aid unless a first aid room is provided. Recommendations for the provisions of a first aid room can be found in the model Code of Practice published by Safe Work Australia at: https://www.safeworkaustralia.gov.au/doc/model-code-practice-first-aid-workplace

Safe Work Australia recommends a first aid room for:

- low risk workplaces with 200 workers or more, or
- high risk workplaces with 100 workers or more.

8. DRUGS AND ALCOHOL

All workers have a duty to take reasonable care for their own health and safety and ensure they don't adversely affect that of others. This means they must be fit and well enough to do their job, not be under the influence of alcohol or drugs, or use alcohol or illegal drugs while at work. Employers need to develop a drugs and alcohol policy for their workplace. Further advice is available from Safe Work Australia: https://www.safeworkaustralia.gov.au/drugs-alcohol

9. COMPETENCY, TRAINING, AND CERTIFICATION

Producers and Heads of Department need to ensure that workers under their instruction have the necessary knowledge and skills to undertake the tasks they are given. It is the responsibility of the PCBU to make sure workers have the necessary licenses or are given competency-based training to ensure safety. This is particularly the case for cast. For example, actors may require training in the use of tools if they are playing roles in construction, or learn to ride horses, operate equipment and so on. The PCBU should ensure that all trainers are appropriately qualified. The risk assessment process should reveal where competency training is required.

10. INSURANCE

Workers compensation insurance is required by law and is dealt with in Section G. Production companies should also take out Public Liability Insurance to provide cover against claims for physical loss or damage caused to a third-party resulting from the production. Various forms of insurance are often a condition of investment particularly from government agencies. Film production is complex and costly and occurs under time pressure with productions often engaging a mix of employees and contractors in a variety of trades. Under these circumstances appropriate insurances are a prudent measure. There are several insurance brokers who specialise in the screen industry who can advise on appropriate packages.

11. RECORD KEEPING

WHS Laws require appropriate records to be kept. These can include but are not limited to:

- risk assessments and safe work method statements (swms);
- incident reports;
- health monitoring results;
- inspections and modifications to registered plant;
- training and licensing records; and
- PCBUs must make sure they are aware of and comply with the state requirements and that the records are accessible and available when required.

It is recommended that producers keep records of:

- the identified hazards, assessed risks and chosen control measures. This includes any hazard checklists and forms, worksheets, and assessment tools you used;
- hazards, incidents, near misses and injuries that your workers tell you about;
- how and when the control measures were implemented, monitored, and reviewed;
- who you consulted with;
- training records, currency, and refresher requirements;
- any proposed plans for change in your workplace;
- notes from consultation with your workers; and
- information gathered from suppliers or manufacturers.

C. LOCATION AND SET PRACTICE

1. INDUCTIONS

Operational Production workplaces including offices, sets and locations.

The PCBU or appropriate person delegated by the PCBU should provide a general induction to all persons engaged on the production. The induction should cover:

- General principles of risk management;
- Relevant rights and responsibilities under WHS law;
- How to deal with emergencies and the emergency evacuation policies and procedures;
- How to access first aid treatment;
- Orientation to facilities;
- Common hazards and risks in the screen industry;
- The standard of behaviour expected of workers; and
- Use of Personal Protective Equipment (where required).

The nature of screen production work involves different people being engaged for different periods, at different places, with different start times. To ensure induction information is passed on, Heads of Department should ensure each of their workers are appropriately informed. In general, Production Managers should be responsible for production office staff and the First Assistant Director or their delegate should be responsible for crew on set or location. Cast is also the responsibility of the First Assistant Director. Commonly the Second Assistant Director, if there is one, is delegated responsibility for cast. Producers need to be aware of safety responsibilities for cast during pre-production rehearsals if the 1st AD is not present. Where a Safety Supervisor is engaged for the whole production, they may take charge of inductions for all cast and crew. On smaller productions, the Producer should take responsibility for safety inductions.

Visitors to set or location should also be given sufficient information to enable them to visit the site safely.

2. SPECIFIC SAFETY BRIEFINGS AND TOOLBOX TALKS

- A safety briefing for all cast and crew should take place prior to filming, at each location.
- This safety briefing should be conducted by the 1st AD or their delegate and/or the Safety Supervisor, Officer, or Consultant. For smaller productions, including factual productions without this level of crewing, the Producer needs to conduct the safety briefing.
- The safety briefing should address specific safety risks, hazards, and control measures along with details contained in any Risk Management Safety Reports, Department Risk Assessments, or Safe Work Method Statements that are relevant to each location and / or scenes to be shot.
- Crew, cast and contractors (where identified and required) are to be provided with opportunity to discuss safety issues during the safety briefing.
- The briefing should include equipment instruction and demonstration where applicable.
- Relevant safety information should be communicated to all cast and crew through call-sheets.
- Where workers or others arrive at a workplace after the day's induction, an assistant director or their nominee shall provide a safety briefing.
- Heads of Department should ensure that any crew members who arrive at the location before the official Site Induction such as Riggers, Art Department and Electrics etc. are informed of any potential hazards and PPE requirements.
- Relevant cast and crew need to be informed of any high-risk work entailing safe work method statements.

- Head of Department should first have Toolbox Talks with their crew to help prepare themselves for the day's activities and potential hazards.

3. BASIC EMERGENCY PRACTICE AND PROCEDURE

EMERGENCY PLANS

A PCBU must ensure an emergency plan is prepared for the workplace. This is a written set of instructions that outlines what workers and others at the workplace should do in an emergency. It must provide for the following:

- emergency procedures, including an effective response to an emergency;
- evacuation procedures;
- notifying emergency service organisations at the earliest opportunity;
- medical treatment and assistance;
- effective communication between the person authorised to coordinate the emergency response and all people at the workplace;
- testing of the emergency procedures—including the frequency of testing; and
- information, training, and instruction to relevant workers in relation to implementing the emergency procedures.

As many production workplaces include locations that are owned and controlled by others, Location Agreements should obtain the emergency plan requirements from the owners of the site. For each production the Producer and or Production Company should:

- Appoint an Emergency Control Officer (for larger productions this will be the 1st AD, Safety Supervisor, or Locations Manager; Producers or Production Managers on smaller productions);
- Establishes assembly area(s);
- Provides appropriate firefighting equipment, including relevant fire extinguishers, fire blankets etc.; and
- Communicate standard emergency response and emergency contact details through the call-sheet.

EVACUATION PROCEDURE

- If attempts to control or rectify an incident are proving unsuccessful or unsafe then the order to EVACUATE will be announced by the Emergency Control Officer who will assume the role of Chief Emergency Warden.
- Contact the appropriate emergency services via the 000 emergency numbers (Fire Brigade, Police, Ambulance, etc.).
- Be sure to explain the location, type, and extent of the incident as best and concise as you can.
- Number of injured persons and types of injury (if any).
- The address to which to direct emergency services include any crossroads or major landmarks.

EXITS & MEANS OF ESCAPE

- All exist signs, including temporary signs, should be clearly displayed and, where possible, located out of reach of persons using studio exits, staircases and corridors which lead from the premises.
- Maintained illuminated exit signs should not be obscured by sets but if this becomes unavoidable then temporary additional signs which indicate the direction of the exit should replace them and be fixed where they can be seen easily at the appropriate points of access to the perimeter gangway.
- Suitable lighting, independent of the main electricity supply, should be provided for studios, perimeter gangways and exits.
- A clearly marked gangway should be kept clear around the perimeter of the studio and indicated on the studio floor plan.
- No equipment can be used, nor any scenery or equipment stored in this area.
- Adequate space should be allocated on the studio floor plan for the storage of equipment, properties and scenery stacks required during production.
- None can be left or stored in the gangway.

- If there are storage facilities adjacent to the studios, they should be utilised rather than keeping spare equipment and stores in the studio.
- Engineering equipment should be kept away from traffic areas and never kept where it can obstruct escape routes. Cables should be properly ramped where they cross escape routes.
- All fire exits should be kept free of obstructions and clearly marked.

FIRE ALARM AND FIRE ESCAPES

- The fire alarm system should be tested to ensure it is working correctly.
- If there is no fire alarm or smoke detector system, then consideration should be given to its installation.
- A fire evacuation plan should be developed and practiced sufficiently for everyone to know their escape
- routes and any responsibilities they may have.
- There should be sufficient fire equipment of the correct type and a basic understanding by nominated crew of how it should be used.
- All fire exits should be kept free of obstructions and clearly marked.
- There should be a water supply capable of being used in the event of fire.

ACCESS AND EGRESS

A safe means of access and egress should be provided and maintained to any place being used for filming or designated as a set or utilised as a workplace of any kind Including mobile workplaces such as trucks, vans and other vehicles and vessels.

A safe means of access and egress may include the provision and maintenance of serviceable, adequately illuminated:

- Floors, passageways, hallways, gangplanks, lanes, companionways, hatches;
- Foyers, entrance ways, jetties, wharves, vessels, tanks, parks, squares;
- Steps, stepladders, ladders (fixed and portable), walkways, poles; and
- Scaffolding, work platforms, hoists, cranes, and cherry pickers.

4. PERSONAL PROTECTIVE EQUIPMENT (PPE)

Personal protective equipment (PPE) refers to anything used or worn to minimise risk to worker health and safety. PPE refers to anything used or worn to minimise risk to workers' health and safety. This may include, but is not limited to: boots, ear plugs, face masks, gloves, goggles, hard hats, high visibility clothing, respirators, safety harnesses, safety shoes, sunscreen.

PPE required as control measures for Covid 19 can be found in Section A 6 Related Areas (c) Australian Screen Production Industry – Covid Safe Guidelines

https://www.screenaustralia.gov.au/getmedia/d8ec53c2-5a19-4651-a0da-65abf0577837/COVID-Safe-Guidelines.pdf

For all other uses of PPE, Risk Assessments will determine if and when PPE is required. For further information on PPE visit the Safe Work Australia website at:

https://www.safeworkaustralia.gov.au/ppe

Use of PPE is the least effective manner by which to control an identified hazard and should be utilised only after all other appropriate measures to control the risk of potential injury or illness have been exhausted including - elimination, substitution, isolation, administration, and training.

Hazards with PPE are associated with lack of maintenance, poor storage practices and improper use. Maintenance, storage, and use practices are critical for risk control.

The following practices should be followed:

- PPE should be on personal issue and marked with the name of the individual to whom it has been allocated;
- PPE should be cleaned daily and checked for defects;
- PPE should be stored in an airtight container;
- Cartridges should be dated and changed regularly, where applicable;
- Replacements should be readily available;
- Operators should be properly trained;
- Operators should be clean-shaven for adequate face seal; and
- Air filter cartridges should be changed as required.

5. SAFETY DEPARTMENT STAFF AND THEIR RESPONSIBILITIES

QUALIFIED SAFETY PERSONNEL

The PCBU should ensure that all safety staff are appropriately qualified. The Media, Entertainment & Arts Alliance National Stunt Committee oversees a grading system for safety personnel.

SAFETY SUPERVISOR, OFFICER, OR CONSULTANT

- Safety Supervisor, Officer, or Consultant means a person suitably graded, qualified, and skilled to provide specialist knowledge, expertise, and advice regarding the most appropriate measures to minimize risks associated with the production.
- The safety consultant / supervisor “in conjunction” with all department heads will oversee the safety of cast, crew and if necessary, the “public”.
- The Safety Supervisor should be present during all stunt/hazardous action, Special Effects action and where significant location hazards exist.
- The main function for a safety supervisor whilst on set or at a location is to ensure that cast and crew are not engaging in or are exposed to an activity or environment that will put at risk their health and safety.
- During the setting up of and filming of specified SFX, Stunt/Hazardous action the safety Supervisor with other department heads (i.e.: 1st AD, Stunt Co-Ord, SPFX, etc.) will oversee the setting of safe areas for cast, crew, equipment, and the public (if required).

6. UNIT AND AMENITIES

CATERING

Recommendations for safe practices for catering can be found in Section E. Producers and or Unit Managers should ensure that sites chosen for catering vehicles are safe and level, access is free from impediments, and connections to utilities are safe.

WATER SUPPLY

- Sufficient available water supply should be ensured when working in remote locations.
- There should be sufficient potable water available.
- If water is to be carted, tanks should be designed for the purpose.
- The water source should be of an acceptable standard.
- Any reticulation system used should be suitable for potable water and free of risk of contamination.

HYGIENE, TOILETS

The Producer will ensure that:

- The ratio of toilets to the number of personnel is adequate;
- Amenities are maintained in a sanitary condition;
- Where possible, gender specific amenities will be provided; and
- Amenities must be available at all workplaces.

WASTE DISPOSAL

- It is general practice for productions to collect all generated waste.
- All waste to be appropriately and legally disposed.
- Sufficient rubbish bins should be provided, emptied regularly, kept in a clean condition.
- appropriately secured to avoid spillage.
- A comprehensive clean-up will be done to ensure the location is left as clean as possible.

7. NOISE AND HEARING CONSERVATION

Potential high-level noise work in Screen Production can occur in:

- Set construction and props manufacture especially work involving the use of power tools;
- Special effects that involve the use of pyrotechnics;
- Armoury – weapons live fire of blanks, bullet hits, etc.;
- Work that may be undertaken on a "noisy" set, e.g. factory floor or airport apron; and
- Work that involves live bands which use high powered amplifiers.

To preserve hearing:

- Sound level exposure should not exceed 85 dB(A) on average per eight-hour day and, where possible, should be kept below an average of 85 dB(A) per eight-hour day;
- Where shifts longer than eight hours are worked, the exposure level should be appropriately reduced;
- Peak sound pressure levels should not exceed 140 dB(C);
- Nuisance noise such as high pitch, unexpected or distracting noises should be minimised; and
- Headsets should be worn where appropriate.

Further information on dealing with Noise and Noise control measures can be found on the Safe Work Australia website at: https://www.safeworkaustralia.gov.au/noise

8. SECURITY AND TRANSPORT TO AND FROM WORK

The Producer shall ensure the security of all persons in the workplace, including ensuring safe entry and egress from the working environment. Having regard to the time of day/night, the presence or otherwise of crowds and other relevant matters, the Producer shall take all reasonable measures so that all persons have safe access between the working environment and transport to and from work.

D. EMPLOYMENT AGREEMENTS

1. INTRODUCTION

There are several collective employment arrangements governing employment in the screen sector. These fall into two categories:

1. **Modern awards** setting out minimum pay rates and conditions; and
2. **Collective Agreements** that set out sector or production specific pay rates and conditions.[1]

While awards and agreements provide for rates of payment, they also contain a range of health and safety (or welfare) measures, including:

- ordinary hours of work and days of work;
- days off duty;
- breaks during and between shifts;
- rest periods and meal breaks;
- accommodation and travel arrangements;
- the state of facilities in which work is carried out;
- a range of procedures for matters as varied as make-up, nudity, audition requirements, and smoking in scenes; and
- making sure the worker employed is engaged according to their skill level.

MODERN AWARD

The key modern award for employees in the Australian screen sector is the *Broadcasting, Recorded Entertainment and Cinemas Award* 2010. This award provides common and sector-specific legal minimums on pay rates, conditions of employment and allowances. The BRECA sets out the minimum pay and conditions entitlements for all employees in the screen sector.[2]

You can find the Award here:
https://www.fwc.gov.au/documents/documents/modern_awards/award/ma000091/default.htm

The rates of pay and adjustments to allowances are adjusted (generally, increased) annually by the Fair Work Commission.

COLLECTIVE AGREEMENTS

The MEAA and SPA have negotiated a number of agreements that contain a range of health and safety (or welfare) measures. These agreements are for the use of MEAA and SPA members. The major collective agreements are:

- Actors Feature Film Collective Agreement;
- Actors Television Programs Agreement; and
- Motion Picture Production Collective Agreement.

These agreements are updated from time to time to reflect alterations to rates of payment and in some instances, conditions of employment. Of course, many workers in the screen industry are self-employed

[1] Note also that there are Production-specific agreements (principally Offshore production agreements) for situations where international producers undertake productions in Australia.

[2] While the BRECA forms the 'floor' of what pay and conditions are, these terms can be varied in enterprise (or production specific) agreements, so long as the agreement passes the Better Off Overall Test (BOOT).

contractors or engaged under common law individual contracts. Contracts can vary what is in awards or collective agreements. Nonetheless, for the purposes of these guidelines, we recommend that the employment standards in the Award and collective agreements be observed.

Anyone requiring clarification of how these agreements work should contact the MEAA or SPA.

2. HOURS OF WORK

HOURS OF WORK

In the Broadcasting Recorded Entertainment and Cinemas Award (BRECA), separate hours of work provisions are provided for television broadcasting, artists and motion picture technicians and crew.

When reading awards and agreements, it should be borne in mind that standard weekly hours in screen production are 50, or five x 10-hour days. The general make-up of the 50 hours is 38 standard working hours and 12 hours of (normally scheduled) overtime.

The 50-hour working week is quite different to that which applies to most of the Australian workforce.

BRECA

TV Broadcasting (technicians crew)

The ordinary hours of work are 38 hours per week to be worked in shifts of 7.6 continuous hours (exclusive of meal periods).

ARTISTS

Content other than feature films

The ordinary hours of work will be based on an 8-hour day exclusive of meal breaks to be worked continuously between 7.00 am and 8.00 pm, Monday to Friday and will not exceed:

- 38 hours per week; or
- for artists who perform work in a serial drama or serial comedy:
- 1 or 2 episodes per week—32 hours per week; or
- 3, 4 or 5 episodes per week—38 hours per week.

ARTISTS - FEATURE FILMS

The ordinary hours of work will be based on an 8-hour day exclusive of meal breaks to be worked continuously between 6.30 am and 11.00 pm, Monday to Saturday and will not exceed 38 hours.

MOTION PICTURE PRODUCTION (TECHNICIANS AND CREW)

Ordinary hours of work for full-time motion picture production employees will average 38 hours each week, which will by agreement between the employer and employees be worked on one of the following bases:

- in days of up to 10 hours each over 5 days between Monday to Saturday, such hours to be worked continuously except for meal breaks; or
- by agreement with a majority of employees by any other arrangement to a maximum of 152 hours per 28-day cycle.

More detail is set out in the Award.

Hours of work provisions in the Award are based on legislation covering all industry sectors, which says that the standard working week is 38 hours.

As set out above in screen production, reasonable amounts of overtime are frequently built into a contract of employment and paid for upfront.

In collective agreements, it is generally provided that ordinary hours of work are generally set out to be worked continuously between 7.00 am and 8.00 pm Monday to Friday and shall not exceed: 40 hours per week3 made up of 38 ordinary hours and two single hours scheduled overtime.

OVERTIME

The Fair Work Act says that all overtime requests must be 'reasonable'. There is no set figure on how many extra hours can be worked before overtime becomes unreasonable. In determining whether additional hours are reasonable or unreasonable, section 62 of the Fair Work Act sets out the factors to be considered. It is a test that considers all the circumstances, including WHS issues, the employee's personal circumstances and the needs of the production. Further details can be found in the relevant section of the Act:

http://www.austlii.edu.au/cgi-bin/viewdoc/au/legis/cth/consol_act/fwa2009114/s62.html

You should be aware of the risks of fatigue and related dangers when pushing towards deadlines and performing extra hours of work.

3. BREAKS

Although awards and agreements have differing terms about breaks, the following *rules of thumb* should be used as a guide:

- breaks within period of work – breaks required before five hours of work elapses;
- breaks between periods of work – generally at least 10 hours;
- rest breaks for performers fall due after 2 hours' work; and
- meal breaks of not less than 30 minutes fall due when work has been under way for no more than 5 hours.

Where break periods are not observed and/or work continues in the period a break would have been taken, extra payments will often be due to the worker concerned.

4. TRANSPORT AND ACCOMMODATION

The producer bears overall responsibility for ensuring that legal and contractual entitlements to travel, transport and accommodation support are observed.

***BROADCASTING RECORDED ENTERTAINMENT AND CINEMAS AWARD* 2010– ARTISTS**

The *Broadcasting Recorded Entertainment and Cinemas Award* 2010 sets out requirements for:

- Standards of travel across all conveyance types (i.e., first class train or economy air fares) where the employer has not already paid for transportation; and
- Accommodation allowances where the employer has not provided suitable standard lodgings where travel greater than 1.5 hours away from home is necessary.

[3] There can be lower weekly hour limits when series (comprising individual episodes) are being produced.

Screen industry collective agreements are more prescriptive with respect to when travel and accommodation support is to be provided. These agreements variously provide for:

- When travel support is required;
- Standards of travel;
- Accommodation standards or allowances in lieu; and
- Luggage assistance.

You must make your own inquiries to ensure you have the most up to date information concerning your production's employees.

PERFORMERS 16 YEARS AND UNDER

There are enhanced transport requirements for performers 16 years of age and younger. Collective agreements applying to performers state that:

Where the Performer is less than 16 years of age the Producer shall provide the Performer with suitable transport either way between his/her Place of Residence and the place of work.

5. HAZARDOUS ACTION

Collective employment agreements state that:

The Producer shall not require an Artist to render service which is hazardous or dangerous involving any degree of risk to him/herself or any other person or to property.

6. SKILL LIMITS

Collective employment agreements state:

The Producer may direct an Artist to carry out such duties as are within the limits of the Artist's skill, competence, and training.

7. SMOKING

SMOKING FOR DRAMATIC PURPOSES

Collective employment agreements state that:

The Producer or his/her representative may not direct the Artist to smoke or appear to be smoking except where such a request has been previously discussed with the Artist and is expressly stated in the Artist's contract or the separate written consent of the Artist has been obtained.

Where the written consent of the Performer has been obtained, the Producer may for publicity purposes use stills of the Artist appearing in such scenes.

A Performer's consent to smoke in a scene may only be sought by the Producer where the Producer has specified the following in writing:

(i) The Program episode and scene where smoking will be required; and

(ii) The extent of the smoking involved.

It is generally current screen industry practice to avoid the use of tobacco products completely when shooting scenes involving smoking. Where a scene calls for smoking, substitute products are readily available, including herbal cigarettes.

SMOKING GENERALLY

PCBUs and production personnel generally should be aware that employers are required to ensure that smoking does not occur in enclosed work areas. This includes work offices, common work areas, lunchrooms, restrooms, and vehicles. In addition, workers must not smoke within four metres of the entrance to any office, building or walkway.

It is well-documented that smoking products contain chemicals, many of which are toxic. Tobacco smoke is known to be the cause of cardiovascular diseases, cancers, respiratory illnesses, and other adverse health conditions. There is no safe level of exposure to tobacco smoke or to second-hand (passive) tobacco smoke. Inhalation of toxic smoke by workers and others while conducting their work activities is a hazard.

8. FACILITIES

Collective employment agreements require:

STUDIO

At any place of work that can reasonably be regarded as studio work the Producer shall provide adequate clean, well-lit, and well-ventilated change rooms and separate rooms and facilities for the sexes, mirrors, proper seating, clean towels, and soap, and where necessary, showering conveniences and hot and cold water.

In addition, for Performers engaged on any on-going serial or series production, the Producer shall make available a "green room" or like facility for the use of such Performers in accordance with industry practice.

Such "green room" or facility shall be well lit and ventilated and contain adequate seating for all Performers on set. Telephone facilities and tea and coffee making facilities shall be provided within a practicable distance from the green room or facility.

The Producer shall provide a separate green room for Juvenile Performers where there are Juvenile Performers on set and tutoring is required.

ON LOCATION

On location work the Producer shall, except in exceptional circumstances (e.g., when filming at sea), provide adequate shelter from inclement weather, adequate shelter from the sun, change rooms or private enclosed change space, washing conveniences, towels, soaps, hygienic toilet conveniences, and adequate seating on and off set. When on location, the Producer shall use all reasonable endeavours to provide an enclosed area (e.g., room, marquee, tent, or other suitable facility) for the Performers' use in accordance with industry practice.

9. WARDROBE & MAKE-UP

Collective agreements require:

All wardrobe etc supplied by either the Producer or the Artist shall be maintained in a satisfactory and hygienic condition by the Producer. Any damage to wardrobe etc supplied by an Artist shall be the responsibility of the Producer who shall fully compensate the Artist for such damage.

All make-up shall be supplied by the Producer.

10. DANCERS – SPECIAL PROVISIONS

Collective agreements covering dancers state that:

All footwear for dancers, where such footwear is provided by the Producer, shall be appropriate to the work, clean, properly fitted, braced, and rubbered.

The Producer shall ensure that an adequate warm-up space is provided to permit all dancers to "warm-up" thirty minutes prior to the commencement of work. Such warm-up time shall count as time worked.

A rest break of no less than ten (10) minutes per hour shall be granted during all rehearsal/filming periods.

The Producer shall ensure to the best of its ability that all surfaces on which the dancers are required to perform or rehearse are safe including that they are:

(i) resilient; and
(ii) clean and free of wax, nails etc.

E. HIGH RISK PRODUCTION ACTIVITIES

1. FIREARMS / ARMOURER

GOLDEN RULES

- Firearms can only be supplied by an experienced, credentialled and licensed armourer.
- Performers only handle firearms with the instruction and approval of the licensed armourer.
- Engage a Safety Supervisor to oversight all stunt-related activity.
- Assume guns – real and imitation – require licenses and permits to be used on set.
- Prepare a risk management safety plan clearly highlighting instances where firearms are to be used.
- Never point a firearm at anyone, including yourself.
- No live projectile ammunition – ever - unless for humane destruction of animals.
- Blanks can kill – they are explosive-type devices. Test blanks before using on-set.
- Provide PPE for risks such as hearing damage and burns.
- Inform police and local residents if you're using real or fake firearms.

PCBU

Producer, Theatrical Armourer, Safety Supervisor, Key Grip and Stunt Co-ordinator

RELEVANT LEGISLATION

Australian states and territories control the regulation of the sale, purchase, possession, and storage of firearms (including imitation firearms). The following legislation applies:

- Australian Capital Territory: *Firearms Act 1996, Firearms Regulation 2008*: https://www.legislation.act.gov.au/a/1996-74/
- New South Wales: *Firearms Act 1996, Firearms Regulation 2006*: https://www.legislation.nsw.gov.au/view/html/inforce/current/act-1996-046
- Northern Territory: *Firearms Act 1997, Firearms Act Regulations 1997*: https://legislation.nt.gov.au/en/Legislation/FIREARMS-ACT-1997
- Queensland: *Weapons Act 1990, Weapons Regulations 1996*: https://www.legislation.qld.gov.au/view/pdf/inforce/2014-05-21/sl-1996-0440
- South Australia: *Firearms Act 1977, Firearms Regulations 2008*: https://www.legislation.sa.gov.au/LZ/C/R/Firearms%20Regulations%202008.aspx
- Tasmania: *Firearms Act 1996, Firearms Regulations 2006*: https://www.legislation.tas.gov.au/view/html/inforce/current/act-1996-023
- Victoria: *Firearms Act 1996, Firearms Regulations 2008*: https://www.legislation.vic.gov.au/in-force/acts/firearms-act-1996/096
- Western Australia *Firearms Act 1973, Firearms Regulations 1974*: https://www.legislation.wa.gov.au/legislation/statutes.nsf/main_mrtitle_1453_homepage.html

At the date of writing (2021), New South Wales, Victoria and Queensland provide for specific regulation of theatrical armourers. Theatrical armourers must be licensed to possess the firearms under their management and possession. To obtain this licence, completion of a suitable course in weapons handling is required.

(It is expected that all other states and territories will provide specific regulation for theatrical armourers following the revised (2017) National Firearms Agreement commitment that all jurisdictions must have regulations addressing film and theatrical armourers.)

A production must in any instance satisfy itself that the armourer it engages is competent to do the work required and has a history of successfully working in the screen industry.

Wherever armoury is to be used, your starting point must always be that possession of firearms is illegal without a licence or permit and that you may not make use of a firearm in a production without the presence of a competent theatrical armourer.

If your production involves the public[4] use (or potential use) of firearms, you must advise the relevant Police service well prior to the planned use of firearms.

RESPONSIBILITY FOR SAFETY ON-SET

The Producer bears overall responsibility for safety on-set and in rehearsals.

The on-set armourer has responsibility for the safety of cast and crew when firearms are used on a set or location. The armourer establishes safe operating procedures on set for the safe use of firearms.

Only the Armourer or a person under their direct supervision should have access to the firearms on set. When not on set firearms should be locked away securely by the armourer.

Armourers do not work in isolation. They work with the director, producer, safety supervisor and stunt coordinator to plan and implement safe practice, but they are the subject expert when it comes to firearms.

PROCEDURE – PRE-PRODUCTION

In pre-production, you must discuss with your armourer and other relevant members of the crew, 1st AD, safety supervisor, Key Grip, stunt coordinator, and SFX coordinator the use of weapons, protective equipment, precautions, and how a scene is to be conducted and draw up protocols.

Go through these protocols in your production meeting for the heads of departments.

The planning stage is essential. It involves the Producer developing and implementing a Production Safety Management Plan. This overarching plan requires the Producer to ensure that a Safety Report is written by an appropriately qualified / graded Safety Consultant for the production.

The safety report must highlight scenes that require weapons and refer the scene activity to the armourer. Safety controls should be highlighted in the safety report.

Attach the relevant safety information and directions to the call sheet the day *before* the scene.

Before shooting the scene, conduct a scene-specific safety meeting with the entire crew, relevant cast, and armourer/weapons handler present.

As stated above, you must notify local Police and other relevant local authorities (e.g., council) that you plan to fire a weapon and/or film a scene involving firearms that is visible or audible to the public. It does not matter whether you plan to use imitation or functioning firearms, notice must be provided.

[4] Including visible or audible to the public

Where an audible 'shot' (or shots) and/or firearms (or weapons of any type) are visible to the public in rehearsing or filming a scene, you are to ensure:

- film crew wear high-vis clothing, so it is obvious to the public that filming is taking place;
- signs are erected to tell the public the nature of the filming;
- local residents are forewarned of the filming; and
- enough stewards are available to reassure and provide for the safety of the public.

PROCEDURE – ON SET WHERE FIREARMS IN USE

1. Each day, the First AD, Safety Supervisor and the armourer should discuss the proposed schedule of use and the safe storage of the firearms between use(s). The First AD and Safety Officer should be satisfied that the guns brought to set are safe and unloaded and that no live ammunition is on set. Where large numbers of firearms are to be used, the armourer may need to bring on set other suitably licenced and train armoury staff no other members of crew no other members of crew are licensed to handle the firearms.
2. The First AD must, if it hasn't been possible in rehearsal arrange for all cast who are scheduled to be handling the firearms on the day to be inducted in the safe handling of the firearm(s) that they will be using.
3. A test blank is to be fired prior to deploying a blank-loaded firearm on set or location. This allows the actor, First AD and immediate crew to know what to expect during the rehearsals and take. It also familiarises the performer, who may have limited exposure to firearms, with the recoil and sound of the blank firing.
4. Weapons shall only be armed on the direct request of the 1st Assistant Director and only when the armourer confirms that it is clear and safe to do so.
5. Each time a gun is handed to a performer, the armourer must inform the performer of the condition of the weapon e.g., Clear or armed/loaded and how many rounds before presenting to the performer this should be loud enough crew in the near vicinity to hear. When a clear firearm is being used and may be pointed at members of the crew or other performer/s during the action. If they wish they should be shown the clear stat of the firearm. When the performer the performer should confirm to the armourer that they heard and understand the state of the firearm they are to hold. The Armourer shall remain close to any actor to whom a firearm has been given to take possession of the firearm immediately cut is called or for any other reason the armourer thinks necessary to ensure safety.
6. No crew or other "off camera" personnel should be in the vicinity of a gun being fired unless there is a special requirement for proximity and all appropriate safety measures have been implemented. No one should move in directly after firing except the armourer.
7. If a weapon is to be fired in the close proximity of cast or crew the armourer, 1st Assistant Director, Safety Supervisor and those members of cast and crew who may either be firing the weapon or being fired at, shall agree upon the safe angles and distances having regard to the weapon, ammunition, distance, and type of protection available for participants. The Key grip, stunt co-ordinator and camera crew may need to be consulted depending on the situation and action required.
8. Risk may be managed by locating crew well away from the direction of the gun barrel. For cast directly involved in a scene involving a firearm, parallax distortion, telephoto compression or editing could be used to convey the target of the weapon is in danger when they are clear of the line of fire.
9. If a firearm needs to be fired directly at a camera, strong consideration should be given to locking off the camera. Alternatively, a shatterproof clear plastic shield should also be placed between any camera crew and a fired weapon which is directed toward or in the direction of the camera.
10. When a firearm is returned to the armourer following a take, clear verbal confirmation that the weapon has been returned to the armourer and that the firearm is now "**clear"** when that has been done is required.
11. If the firearms are not required for the next shot the armourer should remove them as soon as practicable from the set and store where only the armourer has access.

USE OF BLANKS

A blank is a firearm cartridge that has no hard projectile. Used to generate a muzzle flash and sound. It may also generate the force needed to operate the mechanism of the firearm. When fire is in a firearm it produces a highly focused stream of supersonic gas. This gas stream is very hot and can contain unburnt powder, pieces of wadding or small pieces of the metal cartridge used to contain the powder charge.

Blanks can cause fatalities when either (or both) improper or ineffective blank construction occurs and the person whom the blank is discharged towards is too close to the point of detonation.

It is essential that production personnel treat blanks as they would 'live' ammunition. Some of the measures to follow include:

- If crimped blanks are used, cases must not be re-used; and
- If non-crimped blanks are used, the wadding used must be of a soft material.

As stated in point 3 above, blanks are to be demonstrated as safe for use in filming. This will involve blank cartridges being test-fired prior to filming. This will involve blank cartridges being test-fired prior to filming. Test firing can assist production personnel (cast and crew) understand what to expect and set safe parameters for rehearsal and filming.

Blanks must be stored under secure lock when not under the direct supervision of the Armourer.

MEDICAL SUPPORT

Where production activities with the potential of posing a serious threat of harm to human life are being carried out (rehearsal and filming of scenes), the availability of medical and ambulance services must be known and where possible, stand-by arrangements secured.

LIVE AMMUNITION ON SET

Live ammunition must not be kept or used on set, save only for circumstances where animals are used in productions and the animal is injured to the point where the only humane course of action is to end its life.

Where this risk is to be managed, live ammunition must be:

- stored in a locked metal box to which only the licensed wrangler has access;
- kept completely away from prop weapons and locked away off set when not in use;
- where possible, of a calibre that is not interchangeable with prop weapons; and
- used (fired) by the wrangler, who it is licenced to whose weapons' proficiency has been established.

IMITATION, REPLICA AND ANTIQUE FIREARMS

Imitation firearms are devices that can reasonably be mistaken for working firearms based on their overall appearance, but do not have the functionality of a working firearm.

Replica firearms are not the same as imitation firearms. Replicas are working copies of an original firearm and anyone in possession of a replica must register it and be the holder of the appropriate firearms licence.

Antique firearms are generally considered to have been manufactured pre-1900. Subject to differing rules across Australia. Some types require permits for possession and use, while others do not. They generally have the same storage requirements as modern firearms.

You must *not* assume that an imitation or antique firearm can be used on a production without a licence or permit or be handled by anyone other than an authorised user, such as a licensed theatrical armourer.

The best approach is to assume that anything that is obviously not a toy has to be checked for legal use in your State or Territory.

2. WEAPONS OTHER THAN FIREARMS

GOLDEN RULES

- Engage a licensed and experienced theatrical armourer to:
  - advise you of the legal status of weapons, including imitation weapons; and
  - supply and instruct screen personnel on safe use.
- If a weapon is capable of causing injury or worse, assume it is prohibited.
- Talk with the police in your production location to see if weapons can be possessed or used and if they can be used, what conditions apply.
- Give the strongest consideration to using 'dummy' / imitation weapons.
- If using dangerous weapons, rehearse scenes on multiple occasions.
- Use creative camera angles and editing to simulate danger rather than endanger people.

PCBU

Producer, 1st AD, Theatrical Armourer, Safety Supervisor, Stunt Coordinator

PROHIBITED WEAPONS

Crossbows, slingshots, mace, knives, nunchakus, tasers, extendable batons, handcuffs, imitation bombs, some knives, and some whips are commonly classified as prohibited weapons throughout Australia.

Where possession and/or use is permitted, it is generally subject to the issue of a permit or licence. Obtaining a permit or licence can depend on the permit or licence holder undertaking training in the handling and use of the weapon.

Without lawful authority and/or 'reasonable excuse', possessing and/or using a prohibited weapon constitutes a criminal offence.

It is increasingly the case, however, that states and territories permit possession and use of prohibited weapons for screen (and theatre) purposes. In NSW, a prohibited weapon can be held where an applicant for a permit establishes a *genuine reason* for possessing or using a weapon where the production requires the possession or use of the prohibited weapon - (see Weapons Prohibition Act 1998 – NSW).

As states and territories have their own particular lists of prohibited weapons and associated licensing/permit arrangements, you must conduct your own due diligence to ensure that your production isn't going to break the law.

THEATRICAL ARMOURER

Notwithstanding the above, a theatrical armourer must be engaged and on set when prohibited weapons (licensed or not) are in use. It is strongly advised that the theatrical armourer be used to obtain any weapons involved in the production. The theatrical armourer will have the necessary permits to possess and supply the relevant weapons.

It is the primary function of the theatrical armourer to ensure that the weapons under their control do not cause harm to the cast, crew, or production property.

The theatrical armourer is to be present whenever a scene with a weapon is to be shot. They present the actor with the weapon just prior to the scene, and they take control of the weapon when the scene is done.

If you cannot source a prohibited weapon through an experienced theatrical armourer or have some other credible licensed source of supply, use imitation weapons. (Note, however, that even prop imitation weapons may require a licence for their manufacture.)

KNIVES AND OTHER SHARP-EDGE WEAPONS

You should note that knives in general cannot be possessed without reasonable excuse in public areas. Some knives, especially 'exotic' items such as butterfly knives, are also classified as prohibited weapons; these are illegal to possess or carry. Consult your theatrical armourer about using anything other than a bread-and-butter knife or standard kitchen knife in a scene.

Where a knife is to be used in screen productions, the first question that should be canvassed is whether a real, bladed knife must be used? If your production can substitute a real knife with a dummy knife or a knife with a blunted edge, do it. (You can do a close-up of a real one and use dummy/modified knives in scenes where movement is scripted.)

OTHER SHARP-EDGED WEAPONS

In general, swords such as a sabre, cutlass, samurai sword, katana, etc fall outside the scope of the Weapons Prohibition. You do not need a licence or permit to own one. Be aware however that in many states, possession of an offensive implement in a public place without reasonable cause is an offence.

Butterfly, flick, star, and ballistic knives are usually listed as prohibited weapons and require permits for possession.

Martial arts weapons (star knives and nunchakus) and/or medieval weaponry (mace, flail, whips that are shot loaded or contain metal), together with blowpipes and slingshots are also generally classified as prohibited weapons.

CROSSBOWS

In most Australian states, crossbows are classified as prohibited weapons. Where this classification is in place, the operation of a crossbow *may* require the user to possess a licence / permit and will undertake training prior to the issue of the licence.

If a production is planning on using crossbows, a theatrical armourer must be engaged to supply and oversight their use. Only an experienced armourer can provide appropriate safety guidance.

The bottom line is crossbows and longbows due to their projectile firing capability are weapons capable of causing significant injury and/or death. They should be treated with the same caution one would give to a conventional firearm.

SAFETY ON SET

Safety on set is the responsibility of the producer, the director and the first assistant director (First AD). The First AD will be the producer's voice on set: responsible for on set safety calls with input from the safety supervisor and armourer.

Each day, the First AD and the armourer should discuss the proposed schedule of use and the safe storage of the weapons between use. The First AD should be satisfied that the weapons brought to set are safe and where necessary, unloaded.

REHEARSAL AND CHOREOGRAPHY

There must be adequate time for rehearsals for performers, including stunt performers, to become familiar with the way a scene can be safely (and realistically) shot. Performers must be instructed in the safe use of the weapon(s) in any scene. No scene or rehearsal should proceed without safe weapons instruction / induction having taken place.

If a real sharp-edged weapon is used in the production and there is interplay between characters, the most careful rehearsals must be undertaken. These rehearsals must use dummy/modified weapons and be professionally choreographed.

If weapons will be used during the fight scene, take some time to swing and move them on the stage, noting that the sheer weight of swords and poles (real or imitation) can cause serious injury. Performers (including stunt performers) must be able to move safely through the environment without hitting anything (e.g., props), tripping or otherwise hurting themselves.

Choreography is key. It must be methodical, and the cast involved must stick to the agreed steps, as mapped out by the safety supervisor, stunt co-ordinator, armourer, DP and key grip.

Check that props are secure and out of the weapon's arc. Check that the flooring surface is stable and free of cables and other obstacles.

You must also consider breaking down scenes into short exchanges and using editing to aid continuity after everything is in the can.

3. PYROTECHNICS & OTHER SPECIAL EFFECTS

This note steps users through the relevant planning and execution stages of special effects use. It is an area where safety and safety procedures cannot be compromised and where specialist advice and personnel must be present.

GOLDEN RULES

- Engage a qualified, experienced SFX Coordinator and Safety Supervisor and prepare a Safety Plan.
- Allow sufficient time in the production schedule, especially pre-production, for planning and undertaking the effect.
- Advise all crew and cast of proposed timing and nature of special FX as part of their safety briefing.
- Consider whether use of SFX can be avoided and the scene's result achieved another way – e.g., digitally.
- Create an Emergency Plan and inform all crew and cast of the procedures.

PCBU

Producer, Director, Safety Supervisor, SFX Coordinator

RULES AND LAWS

The use of equipment and substances involved in the creation and use of special effects is subject to a wealth of regulations and other controls in each Australian jurisdiction. These include workplace health and safety legislation and regulations, regulation of the use of explosives (including fireworks), codes of practice and Australian (and New Zealand) Standards. Several states make distinctions between on-set use of explosives and pyrotechnics and those used in open areas.

EXPLOSIVES AND PYROTECHNICAL LEGISLATION

- Australian Capital Territory – *Dangerous Substances Act 2004*, *Dangerous Substances (Explosives) Regulation 2004*, *Dangerous Substances (General) Regulation 2004*
- New South Wales - *Explosives Act 2003*, *Explosives Regulation 2005*

- Northern Territory – *Dangerous Goods Act 1998*, *Dangerous Goods Regulations 1985*
- Queensland – *Explosives Act 1999*, *Explosives Regulation 2017*
- South Australia – *Explosives Act 1936*, *Explosives Regulations 2011*, *Explosives (Fireworks) Regulations 2016*
- Victoria – *Dangerous Goods Act 1985*, *Dangerous Goods (Explosives) Regulations 2011*
- Western Australia - *Dangerous Goods Safety Act 2004*, *Dangerous Goods Safety (Explosives) Regulations 2007*

AUSTRALIAN AND NEW ZEALAND STANDARDS

- AS 2187.2-2006 Explosives – Storage and use – Use of explosives.
- AS 2187.3-1999 Explosives – Storage, transport, and use – Pyrotechnics – Shop goods fireworks – Design, performance, and testing.
- AS/NZS 2211.3:2002 Safety of laser products – Guidance for laser displays and shows.

RISK MANAGEMENT – GENERAL

Special effects can cause many types of injuries and in extreme cases, death. Types of injuries can include burns, slips, and falls, respiratory conditions, flash/eye injuries, concussion, lacerations, and hearing issues. Special effects hazards can also result in fire, water damage, explosions, hazardous leaks, and spills.

Whenever a special effects or hazardous sequence is to be shot, the Producer must ensure that a risk assessment is undertaken, and that the Safety Supervisor and SFX Coordinator are present.

The Director and, where appropriate, production staff including the Designer will discuss the proposed sequence(s) with the SFX Coordinator in pre-production.

At this time, preparation of a Safety Plan must commence. This plan must identify:

- The type of special effects to be deployed and the substances used;
- The licenses and other permissions required (where relevant);
- The potential risks of these substances and measures to mitigate or eliminate exposure;
- The number of personnel (crew and cast) required to be present when special effects are deployed and measures to reduce the number of vulnerable personnel;
- The likely time required for preparation and execution of the special effects; and
- The basic framework for dealing with emergencies: which services and on-site medical resources.

The script breakdown safety report will highlight scenes that require SFX and refer these scenes to the SFX Coordinator. The SFX Coordinator will then submit a Risk Assessment or SWMS in relation to the scenes in the production.

CONTROL MEASURES

The producer is responsible for ensuring appropriate communication, coordination, and control of the overall event, taking into account any risk assessments from others, including any Safety Supervisor, SFX or other specialist contractors involved in the production.

SFX Co-ordinator / Supervisor

All the activities involved in the designing, formulating, setting up, initiating, triggering, carrying out and/or altering a special effect will be supervised by an SFX Coordinator. The relevant professional will have completed accredited training and be licensed in fireworks/explosives storage, monitoring, control, and overall risk management.

The SPFX supervisor should clearly identify:

- the intended action;
- possible deviations;
- communication signals and chain of command;
- authority to abort event;
- acceptable avenues of escape; and
- the location of necessary safety equipment and personnel.

The SPFX supervisor will also be responsible for:

- ensuring all SPFX technicians have the necessary skills and credentials;
- carry out adequate testing of all special effects during pre-production and, where possible, ensure that such testing is carried out in the presence of all relevant heads of department and those cast members involved;
- set exclusions zones based on testing data to contain risk to cast and crew;
- always have in their possession all necessary permits and licences, together with information on all relevant chemical compositions and safety guidelines regarding the use of pyrotechnics and flammable materials;
- ensure notification is made to the appropriate authorities about the planned use of explosives and pyrotechnics or open flames;
- organising a walk-through and safety brief before any hazardous sequence;
- aborting or deferring execution of SFX when necessary; and
- preparing an emergency response plan, which includes acceptable avenues of escape and fire-fighting equipment.

The producer and SFX Supervisor should otherwise ensure that:

- ensure adequate time and resources are allowed, including for rehearsals and/or testing for the effect based on advice from the special effects personnel;
- additional time is provided within the schedule for misfires or changes of plan;
- adequate arrangements are in place for communicating the risks and safety arrangements to all those involved and where relevant, nearby communities;
- ensure all cast and crew are aware that explosives and pyrotechnics, open flame/fire sequences or smoke producing equipment will be used, through both prior notice and on daily call sheets; and
- ensure workers are aware of risks associated with special effects and provided with appropriate personal protective equipment (PPE).

TESTING SPECIAL EFFECTS AND DRY RUNS

- Special effects using explosives should be tested in the presence of the SFX Coordinator, the Safety Supervisor, and essential personnel only. Testing should be performed by a person who holds a License to Test Pyrotechnics or Explosives. Results of all testing should be recorded.
- Testing is required to determine safe distances, minimum quantities of explosive necessary to produce the effect, etc. Testing should be scheduled away from the day's shooting and prior to filming the effect.
- Firing devices and circuits should conform to Australian Standard (AS) 2187.2 Appendix B. Firing circuits should be tested, without fail, by a firing circuit galvanometer, on a cleared set.
- Where objects are to be projected into the air, the testing method should be with the objects themselves or their equivalent to ensure the effect and the outcome is simulated.
- Any subsequent changes made to the effect after initial testing will require a rerun of the testing procedure.
- Only persons and crew necessary for the purpose of filming will be in the explosives/firing area during any testing or filming. All other personnel will be cleared away from the explosives/firing area. The details of these personnel will be clearly stated in the call sheet.

CAST

- Actors are to be allowed reasonable pre-production time, as specified by the SFX Coordinator, to work with the SFX Coordinator when the actor is required to work with explosive or pyrotechnic effects, weapons, or any other special effect.
- Any crew or cast member shall have the right not to work where such member reasonably considers that he or she is at risk.
- The SFX Coordinator in consultation with the Wardrobe Department Head, will take steps to ensure that costumes and wigs for potentially dangerous situations (e.g., sequences utilizing fire, explosives, etc.) are of materials which do not present a potential safety hazard.
- Hazardous scenes should be scheduled and completed within the first eight hours of the shift of each worker directly involved in the hazardous action, with the scene scheduled as early in the day as is practicable.

PROCEDURE FOR DEPLOYING EXPLOSIVE SPECIAL EFFECTS

- No explosive or pyrotechnic effect will occur unless there is a direct line of sight for the SFX Coordinator to the site of the effect.
- In studios, monitors should never be used to control explosive or pyrotechnic effects. When multiple effects are being fired, assistant/s should be engaged to work with the Coordinator to observe the nature of the effect and to check the number of effects that fired.
- The laying of charges should not take place until crew, cast and all other non-essential personnel have withdrawn from the site to a designated safe area. The SFX Coordinator or Safety Supervisor will indicate to the 1st Assistant Director the designated safe area to which non-essential personnel should withdraw. The 1st Assistant Director should ensure that all non-essential personnel remain in the designated safe area until the effect is completed.
- Whenever any explosive device is installed in studio or location scenery, a warning sign should be fixed to the scenery and may only be removed when the scenery has been cleared by the Special Effects Coordinator.
- A sequence of firing cues and a strict routine of rehearsals should be established and understood by all involved. Emergency procedures for each effect should be explained.
- There should be an agreed clear and unambiguous system for cueing an effect (this may need to incorporate both sound and vision). The special effects person responsible for setting off any explosive, pyrotechnic or firing the effect should have a clear line of sight to it. The cueing arrangements should be rehearsed in situ before the effect is performed.
- The SFX Coordinator will be the only person in possession of the source of power for firing.
- Any one of the safety supervisor, 1st Assistant Director and/or Director of Photography/Camera Operator has the authority to inform the Director that a special effect should be cancelled if, in their opinion, any cast or crew member of member of the public is at unacceptable risk.
- The command to arm the circuits should be given by the 1st AD immediately prior to, or on, camera roll. This should be followed by the conformation “armed”.
- A command to disarm circuits should immediately follow a “cut” command, again given by the 1st Assistant Director. The battery box, firing device key. etc., should always be disconnected after a firing and firing cables shunted.
- After a successful firing, the SFX Coordinator should make a full inspection of the explosion area and take the necessary steps to render it safe prior to anyone else entering the site, checking that all components have fired, that all hazardous, burning, or smouldering material is removed and that the site is made safe. They should be in direct communication with all key players.

In the event of a misfire:

- everyone should be clearly told by the SFX Coordinator;
- the entire affected area should be cleared;
- the battery, key or other device should be disconnected;
- the effect should be observed from a safe distance for signs of hang fire, smoke, etc., by the coordinator and left for 15 minutes or 30 minutes in the case of non-electrical devices;

- all potential causes of failure should be checked before the effect is approached;
- if nothing appears wrong, then it is best to re-site the new charge and delay unmaking the existing one for as long as possible; and
- if the misfire should be unmade, then only the SFX Coordinator shall do so, exercising the utmost caution and assisted by other department members only if necessary.

NON-EXPLOSIVE SPECIAL EFFECTS

Projectiles – air propelled projectiles, drop effects, confetti, petal drops, balloons

Ensure that the discharge of projectiles is not toward production staff. Contents of effects such as confetti cannons need to be made of soft materials with the aim of eliminating the chance of strike injuries. Any pressure settings should be rigorously checked and refined for each deployment.

Atmospherics – smoke, hazers, dry ice

Only approved substances are to be used in the production of atmospheric effects such as smoke, haze, and dry ice. Safe Work Method Statements (SWMS) and risk assessments are all essential to assist in eliminating risks associated with atmospheric effects such as slips, falls, asphyxia, and disorientation.

Cast and crew should be warned of the risk caused by artificial smoke and mists, and effects, to sufferers of bronchial disorders, who will require appropriate respiratory equipment if required to be in the vicinity the effect.

The type of chemical selected should cause the least respiratory irritation and be safe to use.

Dense artificial smoke can be highly flammable. Special care should be taken to prevent ignition from any source. An MSDS for each substance used should be immediately at hand.

When using smoke on an interior set on location, the creator(s) needs to provide a means to exhaust or ventilate the set and ensure that only those persons necessary for the effects deployment are in the vicinity.

The development of a hazard management strategy for atmospheric effects should include:

- Avoiding using physical effects if the result can be achieved another way, e.g., digitally;
- Ensuring adequate information is available about the substance and equipment to be used to create the effect. e.g., Chemical composition, known health effects, any special characteristics such as explosiveness and first aid procedures;
- Only purchasing products from a reliable supplier and not using special brews or concoctions on the basis that the ingredients are a “trade” secret;
- Using the substance with the least likely potential for giving rise to side effects using the lowest concentration needed to achieve the desired effect;
- Avoiding substances known to contain inert minerals, e.g., talc and silica;
- Using appropriate, well maintained respiratory protection;
- Ensuring all substances used for creating fogs and smoke are stored, labelled, and handled appropriately;
- Ensuring adequate first aid and facilities are available to manage any side effects that may be experienced by people expose to the substance, e.g., breathing difficulties, skin irritations, runny eyes, sore throat, dizziness, etc.;
- Periodically ventilating/exhausting the contaminated area, both vertically and laterally; and
- Excluding all non-essential personnel and animals from the contaminated area.

WATER EFFECTS

Use of large quantities of water for a special effect can bring with it many types of hazards, including electrical shocks or electrocution, flooding, together with transmission of water borne contaminants. Each of these risks needs to be assessed and appropriate control measures put in place. Some the procedures and control measures to be implemented are:

- Only appropriately licensed and authorised personnel can draw water from hydrants and standpipes;
- All personnel operating nozzles must be adequately trained in their use;
- Fire hoses must be routed to minimise danger (of electrocution or whiplash from the fire hose) if a coupling failure occurs;
- Hoses must be maintained in sound working order to avoid rupture;
- Ramps must be used to cover hoses whenever there is pedestrian or vehicular traffic; and
- Rain stands and sprinklers must be adequately sandbagged and secured to prevent them from toppling over.

When snow effects are being carried out, the substances used should have a Material Safety Data Sheet (MSDS) and be used in accordance with relevant technical information. Shaved styrene flakes should never be used to create snow effects as it ordinarily contains chemicals whose health effects can include irritation of the skin, eyes, and the upper respiratory tract.

When large volumes of water are to be used, the drainage capacity of the area should be assessed by a hydraulic engineer and, where necessary, made adequate to cope with the increased volume of water.

Where reticulated piping is installed on or attached to roofs, the structure should be inspected and assessed by a structural engineer to ensure the additional pressure and load can be carried. The roof itself should be made watertight.

ELECTRICAL SAFETY WITH RAIN AND WATER EFFECTS

You should also note that AS/NZS 4249: Electrical safety practices—Film, video and television sites must be complied with during rain and wet-down effects. These requirements include:

- All electrical cables must be insulated and must be kept off the ground wherever possible to avoid electrical current being carried through the water;
- All single-phase and three-phase outlets, leads and three-pin connections must be kept dry; and
- Where possible, submersible cables should be used.

HAZARDOUS PROPS – BREAKAWAYS, BREAKABLES, EXPLODING MATERIALS

Specialist props can be a source of risks particularly when they are breakaways, sugar glass, exploding or other breakable materials. Special care should be taken when designing and constructing these special effects, and the execution of them should be undertaken in a controlled manner.

Extensive trials and rehearsals will be required in order to mitigate risks and unintended outcomes that could endanger the health and safety of crew, performers, audience members or the public.

Safety procedures should reflect the fact that breakaway props are designed to collapse and are therefore potentially dangerous. Their use should be supervised by a SFX Coordinator or Designer with specific experience and knowledge of breakaways.

Only essential personnel shall be allowed near breakaways. Safety lines should be erected to clearly mark “essential personnel only” areas. Breakaways should be fenced off and kept secure when not in use.

SPECIALIST LIGHTING – LASERS, STROBES, STROBE LIKE EFFECTS, UV LIGHTING

NOTE – Some forms of specialist lighting, particularly strobe effects can have detrimental health implications for some individuals. A competent and suitably trained operator should supervise their use and appropriate warnings should be given.

LASERS

Use of lasers in a production environment may require special permission and depending on the laser deployed, a licensed operator may also be required. Lasers (Light Amplification by Stimulated Emission of Radiation) produce narrow beams of ordered light rays in the infrared, visible light, and ultraviolet range.

There are five classes of lasers:

- class 1 products only are considered intrinsically safe A Class 1 laser can be used without a licence by any competent person;
- class 2 emit visible radiation but are considered safe when you assume a normal blink reflex and do not stare at the beam; and
- class 3A, 3B and class 4. will only be used by a person who is qualified, competent, and experienced in the use of lasers and in accordance with AS 2397. These classes of laser should not be used for display purposes except under carefully controlled conditions by a competent trained operator.

Lasers used for effect can create a severe hazard to people in a short space of time. The eyes and skin are particularly susceptible to damage.

When extensive use will be made of lasers, a laser safety supervisor will be appointed to oversee the selection, planning, setting up, operation and dismantling of the laser/s.

A risk assessment should be undertaken detailing:

(a) intended scope of use, display in both plan and elevation, positions of laser sources, mirrors and target areas with relevant distances and dimensions;

(b) the need or otherwise to engage a laser safety supervisor;

(c) control measures in the event of power failure or knocking of the laser device that might result in freezing or displacement of the laser beam; and

(d) for outdoor performances, control measures to ensure no interference occurs with the installation and control of reflection for surrounding structures.

All personnel should be adequately briefed regarding any safety procedures and the specific action/s which need to be taken to avoid injury from the beam and/or reflection. No person should be exposed to radiation more than maximum permissible limits.

A laser or laser product should not be operated unless it has been classified and labelled in accordance with AS 2211. Laser installations (all types) must not be altered and/or tampered with by any person other than a qualified and competent person.

WIND – FANS

Wind machines vary in size from small hand-held devices that produce small flows of air to large wind machines that can produce very high and potentially destructive pressures.

Apart from the standard electrical test and tag verification, special care must be taken in assessing the action of blades, control positions, surrounding scenery and travel of performers in front of the wind stream. Fans must have their blades guarded and their intake areas free of loose or dangerous materials. As with any other special effect, only the persons necessary to the scene's production should be in the vicinity of the fan while in operation.

FIRE

Takes involving fire should be kept to the absolute minimum. Comprehensive planning and fully detailed rehearsals are critical to ensure total coordination of all aspects of the effect. Special attention should be given to "light up" and "extinguish" cues with all personnel aware of the exact sequence.

Consideration should be given to the chemical composition of materials that are to be burned as some may emit toxic gases/particles.

All personnel working in the area should be well-briefed on the scope of the effect and on related emergency procedures. Advance warning should be given to all performers, including stunt performers of any work involving open fire and/or naked flames. Consideration should be given to preventing personnel being down wind of flame/smoke, etc.

An SFX Coordinator with specific experience and a working knowledge of fire control should be engaged. The SFX Coordinator will be responsible for supervising, designing, formulating, setting up, initiating, triggering, carrying out and/or altering the fire effect.

The Producer should ensure that the nearest fire brigade is notified, and that fire prevention / firefighting equipment and personnel are on set (in studio or on location) is provided in accordance with the SFX Coordinator's recommendations and as detailed in the risk assessment/Safety Report.

The gelling up of liquid fuels (petrol, diesel, and kerosene) creates a sticky product which is extremely volatile and should be used very soon after its application. Care should be taken when extinguishing fires created using these products to avoid unintentionally spreading the fire. To avoid accidental re-ignition, sufficient time should be allowed for cooling between takes prior to refuelling.

The set or location being used should be adequately ventilated to avoid smoke inhalation and have sufficient fire exits served by well-marked paths that are kept clear always. Overhead ventilation should be available for large studio fire effects to prevent heat building up at ceiling level.

Studio areas should be cleared of excess rubbish, e.g., Extra set materials, sawdust, and papers. Flammables and combustibles should be kept at a safe distance from open flames. Special care should be taken where sound proofed walls and ceilings are made of flammable material.

Gas fuelled fires should be designed, built, and installed by a licensed gas fitter. All gas lines and fittings should be installed in accordance with the applicable building codes, fire codes and Australian Standards. Gas fuelled fires should be adequately supported on metal plates which are covered by fire resistant material and raised sufficiently to prevent damage to surfaces.

When used to act as a fire accelerant in interiors, continual ventilation should be initiated until ignition or clean up and storage is completed. Further, such materials shall be kept in approved containers. Each propane tank should have a single action "shut off" mechanism and its location shall have an operator who has a clear view of propane fires at all times.

Where vehicles are involved in fire or explosive effects, the SFX Coordinator should ensure that the petrol tank is empty and split wide open, purged of fuel/vapour and filled with water or preferably completely removed. The drive shaft should be drilled in several placed and all loose material inside the cabin removed.

No synthetic clothing should be worn around pyrotechnic SFX. Costumes should be made of natural fabrics and wigs made of real hair treated with fire retardant mixtures whenever performers are required to work near fire.

FLARES

Flares are incendiary devices. The surface on which the flare burns should be sufficiently protected from heat to minimise the risk of fire. When working on surfaces that may be damaged by heat, a sheet metal flare tray should be raised on bricks above a sheet of non-flammable mineral insulation board which itself should also be raised further on bricks.

When working in confined spaces sufficient ventilation should be available to remove the smoke and heat produced by flare combustion. The provisions set out in relevant legislation and Australian Standards should be strictly adhered to when working in confined spaces.

Personnel should be made aware that high temperature particles may be ejected from a flare at the end of the burning time as a result of dampness in the device and/or pressure build-up and steps should be taken to avoid being burnt.

GAS CYLINDERS AND ASSOCIATED EQUIPMENT

Some of the key rules to observe when using LPG and LPG tanks are:

- When LPG is used to provide a yellow flame, carbon monoxide is produced, so adequate ventilation needs to be maintained;
- Each LPG tank should have a single-action shut off mechanism and its "shut-off" location known;
- The LPG operator must always have a clear view of any LPG fires;
- All gas lines in connection with the use of open flames need to be rated and appropriate for use with gas/LPG;
- All stationary open flame fixtures and devices need to be firmly secured;
- The fuel source for special effects fire rigs needs to be sufficiently isolated/ bunkered/ distanced from the remainder of the crew to avoid any risk to personnel in the event of a flash back. The use of flash back arresters is advised;
- On an interior set where smoke and open flame are used together, precautions must be taken to ensure the smoke does not reach a level of density where it could ignite from the open flame;
- All gas cylinders used to create special effects should be designed, certified, and inspected in accordance with the requirements of AS 2030.1 – 1955: Cylinders for Compressed Gases other than Acetylene; and
- Gas cylinders that have been modified, cut, painted, altered, or otherwise tampered with will not be permitted in the production environment unless inspected, tested, and certified for use by a competent person.

4. STUNTS

GOLDEN RULES

- Check the stunt performer is properly classified to perform the stunt(s) required.
- Stunt personnel can only be asked to do work within their skill and classification level.
- Dry runs and walk-throughs of planned stunts are essential.
- Engage a Safety Supervisor / Stunt Co-ordinator to oversee all stunt work.
- Have an emergency plan in place, including the availability of medical personnel.

Only accredited stunt performers may perform stunt actions. Grading of stunt performers is conducted in Australia by MEAA's National Stunt Committee.

There are five stunt classifications:

- Stunt Action Person (SAP);
- Stunt Actors;
- Safety Consultant/Supervisor;
- Assistant Stunt Coordinator; and
- Stunt Coordinators.

More information about the competencies for these positions and related matters can be found in the Media, Entertainment & Arts Alliance **National Stunt Committee Grading Procedure:** **https://www.meaa.org/download/national-stunt-grading-procedure/**

PCBU

Producer, 1ST Assistant Director, Safety Supervisor, Stunt Co-ordinator

As with other areas of work involving risk, it is the PCBU's duty to ensure that risk is eliminated, or where that is not feasible, implement a range of control measures to reduce risk levels. This is achieved through the preparation of a mandatory risk assessment for all stunt action sequences.

The Producer shall ensure that the Stunt Coordinator liaises with the Safety Supervisor, 1st Assistant Director and Director of Photography/Camera Operator regarding the safety requirements of stunts and the positioning of all cast, crew, and cameras.

All the activities involved in the designing, formulating, setting up, initiating, triggering, carrying out and/or altering a stunt will be risk-assessed and supervised by a Safety Supervisor / Stunt Coordinator who holds the appropriate license(s) and/or other certificates of competency relevant to the tasks involved.

It is essential that sufficient pre-production time should be allowed to enable the Stunt/Special Effects Coordinator to fully research, prepare, set up, initiate, and monitor the special effect/stunt to ensure the safety precautions set out in the Safety Report (arising from the risk assessment) are fully implemented.

As the date at which the stunt activity is to be rehearsed and/or filmed, a location survey should be conducted in advance of the rehearsal/filming activity. The following personnel participate in location surveys no less than three days prior to the stunt/special effect being performed:

- Producer
- Director
- First Assistant Director
- Safety supervisor
- Location/Production Manager
- Stunt/Special Effect Coordinator/
- Director of Photography/Camera Operator
- Art Director
- Key Grip
- Gaffer

The producer will ensure that a report arising from the location survey is distributed to all heads of department no later than two full days prior to the filming of the stunt/special effect. The producer will ensure that a written report on the stunt/special effect be provided to all crew and cast members and attached to the relevant Daily Call Sheet. This report will include:

- A detailed description of the stunt/special effect as supplied by the Director;
- General safety information for relevant personnel;
- An estimation of camera positions and any special rigs;
- The names of the Coordinator, the stunt/special effect assistance and personnel and the Safety supervisor / consultant and any assigned Safety Supervisor;
- The date and approximate time of day of the stunt/special effect;
- Weather forecasts; and
- Location of medical facilities and procedures to be followed in the event of an accident, including emergency service contacts.

The producer will also ensure that the crew and cast are given a full verbal briefing that will encompass all information outlined in these guidelines immediately prior to the executions of the special effect/stunt/hazardous filming.

The Stunt Coordinator in conjunction with the Safety Supervisor will set safe positions for cast, crew, cameras, and equipment and if necessary, onlookers in relation to the stunt and/or hazardous action.

The Stunt Coordinator in liaison with the Safety Supervisor will ensure that only essential personnel are in close proximity to the stunt/special effect. Where personnel are in proximity to the stunt, appropriate personnel protective equipment (PPE) is to be supplied and worn when necessary.

The Safety Supervisor, 1st Assistant Director and/or Director of Photography/Camera Operator have the authority to inform the Director that a stunt or hazardous action is unable to be performed safely and to cancel the stunt or hazardous action and to advise the crew and cast to not work. This rule applies to all stunt actions.

If the stunt Coordinator is performing the stunt or hazardous action, then the stunt Coordinator must be relieved from the stunt coordinator role and all its responsibilities and producer must appoint another stunt coordinator to oversee the stunt and or hazardous action.

SPECIAL EFFECTS (SPFX)

The procedures set out above apply and are subject to the following requirements.

In the event of a combined stunt and special effect, adequate communication should be established and maintained between the Stunt and Special Effects Coordinators.

All the activities involved in the designing, formulating, setting up, initiating, triggering, carrying out and/or altering a special effect will be supervised by a competent and experienced Special Effects Coordinator. The producer will ensure that a Special Effects Coordinator is present at any time that special effect is performed.

The producer will ensure that a Safety Supervisor is present at any time that a SPFX or hazardous sequence is performed. All special effects involving hazardous actions and/or substances will be the subject of risk assessment.

Where hazardous substances are used in a stunt, persons experienced and competent in their handling – and in possession of the relevant Material Safety Data Sheet (MSDS) – shall be present, together with first aid/medical resources.

ACTORS

The Producer, Safety Supervisor or Stunt Coordinator (as appropriate) will ensure that all actors are allowed reasonable pre-production time, as specified by the Stunt Coordinator, to work with the Coordinator or any other head of department where the actor is required to work with horses, bikes, vehicles, boats, animals, weapons or to perform in the fight sequences or sport sequences.

It is the responsibility of all actors to inform the Producer of their abilities in regard to action sequences. Any cast member has the right not to work where they believe they are exposed to unreasonable risk.

STUNT ACTIONS

All stunt actions must be canvassed in the risk assessment and safety report. These documents will detail the scope of the stunt action, the evident risks and particular control measures to manage such risks. The following is for *general guidance* only.

MOTOR VEHICLES – SEE ALSO NOTE ON VEHICLES

All motor vehicle stunt activities may only be performed by competent and accredited stunt performers.

The producer will ensure that all vehicles to be driven for any stunts and/or hazardous driving sequences are checked prior to use by a qualified mechanic to ensure that such vehicles are safe and fit for purpose.

The Producer will ensure that any and all mechanical alterations and/or modifications to vehicles to be used to stunts and/or hazardous driving sequences are carried out by appropriately qualified technicians/tradespersons.

FALLS FROM MOVING VEHICLES – SEE ALSO MOTOR VEHICLES SECTION

Jump stunts from vehicles should be fully rehearsed and shot under controlled conditions.

The Wardrobe Coordinator shall give consideration in pre-production to allowing for padding being inserted in the stunt performer's clothing.

All traffic should be held, and the road closed for the duration of the action, suitable safe landing areas should be prepared and maintained for the duration of the action.

Direct communications between the 1st Assistant Director, Stunt Coordinator, Safety Supervisor, and stunt drivers should be maintained at all times during the action.

FOOT FALLS

Foot falls may or may not require the use of stunt performers. However, actors shall be given the option of having stunt doubles perform foot falls.

Risk assessments of foot falls should take account of:

- The required action;
- Age and physical ability of the performer including pre-existing medical conditions/prior injuries;
- Location of the action; and
- Design of the shots.

Foot falls on concrete or other hard surfaces should be avoided.

Suitable mats should be provided during rehearsal and where possible, during filming.

Consideration should be given to the wearing of padding, including elbow and knee pads, and, if necessary, incorporated into costumes.

HIGH FALLS

High falls should only be undertaken when it is not possible to achieve the effect by any other means, e.g., digitally, use of wires, redesign of shots, etc.

Fall arrest devices (harnesses, lanyards, mats, box rigs, tire rigs, etc.) should always be provided in setting up landings for high falls.

The protection should be appropriate for the circumstances, of premium quality and maintained in a serviceable condition.

All rigs should be set up and supervised by a Stunt Coordinator who is experienced in their use.

Box rigs should be kept dry and built on dry ground or surfaces. Unused boxes should be on stand-by and on set. Box rigs should not be used for falls over 15 metres.

Qualified and experienced safety personnel should act as spotters around each and every box rig/pad to assist the safety of the stunt performer under the direction of the Stunt Coordinator.

FALLS INTO AIRBAGS

Falls into airbags are not permitted.

SHEER DROPS INCLUDING CLIFF AND BUILDING FACES

At sheer drops, such as cliff or building faces, sufficient rehearsal and training should is required to allow all persons involved in the sequences to perform safely and with confidence.

All crew should wear a safety harness and/or remain at least 3 metres away from any natural (e.g., cliff edge) or built structure.

All other personnel and visitors should be kept well away from any unfenced edge/s.

The edge should be roped off or temporary safety rails installed.

For abseiling, all equipment and ropes should be checked.

A brakeman or braking device should be considered for face-first abseiling by stunt performers and used after rehearsal if required.

A braking device should be used by actors who are involved in abseiling activities.

FALLS INTO WATER – SEE ALSO MARITIME/BOATS SECTION

Stunt personnel required to jump into water should be experienced and capable swimmers.

The Safety Supervisor shall ensure that floating objects and watercraft are kept well clear of the jump site.

Adequate provision shall be made for appropriate wardrobe, on-site warm showers, blankets, heaters, and drinks etc. Wetsuits should be supplied to all cast and crew when specified in the Safety Report.

An underwater survey to check for submerged objects, to verify water depth and quality should be carried out by a safety diver during pre-production and again immediately prior to the jump in consultation with the Stunt Coordinator.

There should be an adequate number of qualified and licensed safety divers for the stunt performers involved, or as specified in the Safety Report.

Except where indicated in the Safety Report, the Safety Supervisor cannot be a safety diver. In open water or other suitable environments, safety boat/s equipped with propeller guards shall remain in attendance for the duration of the stunt work.

EMERGENCIES

The risk assessment and safety report shall specify the medical personnel necessary for the production and, where relevant, for stunt sequences. These personnel must be appropriately qualified and possess the necessary equipment to deal with an emergency having regard to the nature and scope of the stunt/special effect.

It is advisable that production-specific, back-up emergency transport be at the disposal of the medical personnel and that such workers be familiar with emergency procedures and the most direct route to medical/emergency care.

Where specified in a safety report, trained rescue personnel and equipment to safely extract performers from smashed vehicles, hazardous climbing situations and structures and other misadventures should be available.

Details of all emergency provisions should be included in relevant call sheets.

5. MOTOR VEHICLES

GOLDEN RULES

- Prepare a risk assessment and canvas route management issues.
- Have a traffic management plan.
- Using modified or special vehicles will require permission from authorities.
- Ensure you are insured and the eligibility of all drivers re: demerit points etc.
- Inform local authorities and obtain permits for road use, noting that formal road boundaries often include footpath and parking areas.
- All relevant personnel to be licensed to perform tasks.
- Tell the local community what you are doing.
- Private road usage does not mean safety and other rules don’t apply.

GENERAL INFORMATION

A production will always need permission to film on public roads and adjacent areas. This normally requires a traffic management plan (TMP). This will be required whether you are using vehicles on a roadway or cast, and crew are making use of a roadway, where no vehicular activity is occurring.

The relevant authority will depend on the nature of the road – Federal, Local or State. Generally, the greater the volume of traffic carried on a road, the less likely permission to film will be granted due to the relative disruption and risks of public safety.

PCBU

Producer, Location Manager, Safety Supervisor (where applicable), Stunt Coordinator (where applicable), Key Grip

CONTROL MEASURES

A Risk Assessment should be prepared that is informed (or incorporated in) a Traffic Management Plan (TMP). This assessment should provide clear instruction on:

- The relevant laws and codes if recording on a public road;
- Procedures to ensure the vehicle(s) is/are fit for purpose, roadworthy, suitably maintained and fully insured;
- Ensure driver/rider is experienced and competent for the specific activity, vehicle and intended conditions;
- The 1st assistant director or person with delegated responsibility should ensure that adequate communication with the driver and traffic controller is established before any driving takes place;
- Ensuring that vehicle occupants are properly restrained; and
- Ensuring that where possible, other road users are not distracted by production activities.

CAMERAS, FILMING AND TRACKING EQUIPMENT

- Select a competent and suitably experienced specialist contractor for vehicle filming.
- Obtain a risk assessment from the contractor and check that it covers expected hazards.
- Equipment should never obstruct or block the view of the driver.
- Ensure equipment is not located in a position that may cause injury to the driver or occupants in the event of an accident.
- When filming from the passenger seat, any airbags for that position should be turned 'off' and all made aware of this reduced level of protection. Make sure the airbags are reinstated on completion of filming. (These actions will require specialist attention.).
- Don’t shoot through sunroofs.
- Secure camera & kit i.e., by using a camera strap attached to the seat belt or suitable lanyard.
- Use A Frame/Low Loader where extensive dialogue or action is required.

OTHER TYPES OF VEHICLES

- If filming from the back of a motorbike, ensure the driver is a competent and experienced rider and that the bike is set up for this type of filming e.g., rear footrests etc.
- Safety equipment such as helmets and protective clothing should be provided to the rider and/or equipment operator.
- If using a quad bike, riders and/or passengers must wear a crash helmet, be experienced in its usage, and ideally be fitted with an engine cut-out system and roll bars. Riders should be trained in avoiding overturns and riding the vehicle on a variety of terrains.
- Wherever possible, the use of filming equipment should be simulated in one or more test-run by the persons due to carry out these tasks during production where sufficient prior experience is not in evidence.

TRAFFIC CONTROLLER

When filming on or adjacent to public roads, a designated traffic controller must be engaged and be responsible for carrying out traffic control duties as required. A production’s traffic controller should be empowered to stop a shoot if the crew are operating outside of the approved condition of the TMP or other risk arises to production personnel or the general public in the course of rehearsing or shooting a scene.

EXEMPTIONS

Exemptions will be required from road authorities if you are operating a vehicle outside of conventional road rules. Examples include:

- travelling in the back of a trailer;

- riding a bicycle without a helmet;
- driving on the wrong side of the road or exceeding the speed limit e.g., for a car chase sequence
- not using a seatbelt;
- using a modified vehicle – e.g., using camera mounts, rigging, and dressed vehicles such as police cars, left hand drives; and
- using unregistered vehicles in scenes on public roads.

Contact your State or Territory road authority about this where necessary.

COMMUNICATIONS

Clear protocols should be established to inform all relevant production personnel of when vehicle (and trailer/low-loader) movements are scheduled.

These protocols should provide for safe distance for non-essential personnel to be clear of the vehicles and equipment, the expected duration and timing of filming (including rehearsal), plus advice on who is controlling the scene and has the right to terminate action sequences.

FILMING INSIDE A VEHICLE

A filming permit is generally not required to film with a camera inside a normal car as long as the car is moving with the normal flow of traffic, occupants are wearing seatbelts in an effective manner and the driver's vision is not obscured. In any event:

- The camera must be secured for safety;
- The driver of the car should not be distracted, engaged in dialogue, or operating the camera. Their whole focus should be on safely driving the vehicle;
- All equipment to be safety secured in vehicle and at no time protrude through any window;
- All equipment to be tethered so as to not impede or contact with the driver during any expected or unexpected movement of vehicle (during sudden braking or swerving);
- Vehicle handling capabilities not to be compromised;
- The driver is not to be involved in the scene in any way (if this is a requirement then the scene must be shot in another way (low loader set-up or sim travel, etc);
- Factory fitted seat belts must be worn by all persons in the vehicle;
- All passengers must sit in the normal forward-facing position;
- Vehicle to be driven within all road rules and regulations and as per the road conditions at the time; and
- speed limits to be adhered to, noting travelling at much lower speeds than is signed can be hazardous to other road users.

It is nonetheless generally recommended that all close-up filming of actors behind the wheel of moving car on a road be performed using a low-loader.

CAMERA MOUNTS

Use of camera mounts on a vehicle like a hostess tray (side mount) and bonnet rigs may change the dimensions of the vehicle and constitute a breach of the Vehicle Regulations. Your state or territory's road authority must be consulted when altering vehicle dimensions.

Generally, the following rules apply for exterior camera mounts:

- Any side projection caused by the camera mount and camera does not exceed 1 meter;

- Any front or rear projection caused by the camera mount and camera does not exceed 1·2 metres;
- The total height of the vehicle, including the camera mount and camera, complies with relevant State and territory regulations; and
- The camera mount does not move relative to the vehicle during filming.

Use of camera mounts on a public road always requires traffic control of some description so check with the local Police to identify the appropriate practice.

SPECIALIST VEHICLES AND LOW LOADERS

If filming with a specialist filming vehicle e.g., Low-Loader (mounting the car to be filmed on a modified vehicle) or tracking vehicle (filming of a *hero* vehicle from a camera car) police supervision – or supervision approved by Police - is required, as this is considered a "high-risk" activity.

Police decide what resources are needed and will prepare an Action Plan often working in conjunction with traffic management personnel and the relevant road management authority.

Filming with specialist vehicles may be in a "contained site" between traffic control points or on a "non-contained" (open road) using police resources to create a "rolling block."

To film on an open road with specialist filming vehicles, police may position marked police cars at the front and rear of the filming vehicles to create a buffer zone (rolling-block). This separates the filming activity from the general public.

TRACKING VEHICLES

- Police permission for an A-frame or other special rig should be secured.
- The intended location(s) for the rig should be surveyed beforehand to ascertain suitability of corners and other navigation challenges.
- A suitable off-road safe area should be used for rigging and setting up the tracking vehicle.
- The Key Grip should attend such surveys and be satisfied about the suitability of the road/s, the route, and safe areas.
- Only vehicles approved by the Key Grip, in consultation with the Safety Supervisor, Tracking Vehicle Driver and, when relevant, the Stunt Coordinator, can be used for tracking purposes.
- Competent personnel, under the direction of the Key Grip, should do all rigging of equipment.
- Clearance and safety lights should be fixed prominently to the extremities of the tracking vehicle and/or trailer.
- If side mounts are to be used, lead and follow vehicles should stay sufficiently close to provide cover for left or right side.
- Tracking vehicle personnel shall wear reflective vests unless reflections pose problems for filming.
- All personnel should remain within vehicle surrounds while the vehicle is moving – sitting on side rails, leaning out, etc. is not allowed.

TRACKING TRAILERS

- Tracking trailers should comply with the relevant towing regulations and approved by the Safety Supervisor / Stunt Coordinator as appropriate.
- Only essential persons and equipment shall ride on tracking trailers and all persons riding on tracking trailer should wear helmets and other relevant PPE.
- Personnel riding on tracking trailer must be tethered firmly in their position to protect against expected or unexpected vehicle movement(s).
- Start-stop positions should be set to ensure the trailer rig has room to move off the roadway.

- When filming interiors/exteriors of moving vehicles, adequate traffic control procedures should be adopted including stop/slow signs, witches' hats, flashing amber lights, reflective jackets, and police if necessary.
- Effective radio communication should be maintained between the traffic control personnel, drivers, First AD and the Stunt Coordinator &/or Safety Supervisor.
- Safety vehicles should be positioned at the front and rear to the action vehicle wherever possible.
- All stunt/action vehicles should be checked by the Stunt Coordinator to ascertain their suitability for the scripted action. Modification and/or repairs may be required.
- If personnel need to be secured for tracking vehicle/low loader shots or similar, a Safety Supervisor will be present.

ACTION VEHICLES

The appropriate person in charge, nominally the Stunt or vehicle coordinator, must ensure action vehicles:

- Are only used under the control of a competent person; and
- Are fit for purpose.

STUNT PERFORMERS/USE OF LOW LOADERS

Actors should be doubled with stunt performers or the vehicle low-loaded if the action:

- is at or over 60 kph or is intended to cause damage to property;
- requires the tyres to leaves the ground, lose traction or lock;
- involves any special effects or damage to be caused to the vehicle; or
- involves the possibility of an impact, including a near miss, rolling or an explosion.

In any event, both the producer and the actor should feel confident that the actor is capable of safely handling the vehicle during the sequence.

DRY RUN AND AUTHORITY TO ABORT

A "dry run" or "walk through" of any action should be conducted prior to filming with all personnel involved present. An understanding of any intended action, possible deviations, and authority to abort, should be made clear to all concerned.

6. CHILDREN AND YOUNG PEOPLE

Most of this section covers the special considerations that apply to engaging children under 16 years of age in screen productions. This section summarises best practice across a range of Australian jurisdictions. Given there are variations in practice across Australia, you will need to familiarise yourself with the relevant local requirements.

GOLDEN RULES

- Child employment must not adversely affect a child's health, safety, education, moral or material welfare, and must not cause a child to be subject to any form of exploitation.
- Ensure parents / guardians are briefed about the nature of the role and the important script content and written parental consent is obtained.
- Children must be supervised at all times by a person with a Working with Children Check (or equivalent).
- Anyone who directly supervises a child is required to hold a current WWC Check.
- Children will often require an exemption from school and replacement tutoring.
- Records must be kept of children's employment details: hours and days of work, locations, supervisor(s) names.

LEGISLATION AND RESOURCES

- **Australian Capital Territory:** Children and Young People Act 2008, plus Working with Vulnerable People Registration
- **New South Wales**: Children and Young Persons (Care and Protection) Regulation 2015 and Code of Conduct at Schedule 1 plus Working with Children Check
- **Northern Territory:** Care and Protection of Children Act 2007, plus Working with Children Clearance
- **Queensland**: Child Employment Act 2006 and Child Employment Regulation 2016 - Part 3, plus Blue Card
- **South Australia**: Children and Young People (Safety) Act 2017, plus Working with Children Check
- **Tasmania**: Children, Young Persons and their Families Act 1997 - Part 10, Division 1
- **Victoria:** Child Employment Act 2003 and The Guide to the Employment of Young People in the Victorian Entertainment Industry - including the Mandatory Code of Practice plus Working with Children Check
- **West Australia**: Children And Community Services Act 2004, Children And Community Services Regulations 2006, plus Working With Children Check

The main specialised provisions concerning employment of child performers can be found in:

- **New South Wales:** The Code of Conduct at Schedule 1 of the *Children and Young Persons (Care and Protection) (Child Employment) Regulation* 2015
- **Victoria:** Mandatory Code of Practice for the Employment of Children in Entertainment per *the Child Employment Act* 2003

We strongly recommend that productions in jurisdictions without specified codes of conduct adopt the requirements in these Codes.

WORKING WITH CHILDREN CHECKS

A standard requirement across Australia is obtaining ***Working with Children Checks*** (and equivalent clearances). This must be obtained prior to working with children. Anyone who directly supervises a child is required to hold a current WWC Check.

When employing a child, you will normally be required to conduct a risk assessment and maintain an incident register. You will also be required to follow strict limits on the number of hours and days a child can be engaged. For longer-term productions – 9 or more days - arrangements for school exemptions and alternative schooling will also be required. For shorter productions, a range of school notification and exemption processes may apply.

PCBU

Producer, Director, Agent/Performer Representative, Supervisor, Parent/Guardian.

The PCBU will ordinarily be the producer of the production involving child performances. The producer must seek to eliminate risks that a production may pose to children, or where these risks cannot reasonably be eliminated, implement control measures to reduce risk. As one might expect, the approach to risk reduction in the area of child employment is multi-faceted and a subject of increasingly formal regulation.

It is important to understand that different children will display differing levels of maturity and familiarity with screen production processes. Some will appear lost and anxious while others may be seasoned professionals who relish the prospect of dramatic work. It is best to adopt a precautionary approach in all situations. Don't make assumptions based on limited observations of children. Take care to step them – and their guardian – through the stages of the production and explain how their work fits in that process.

Things to look out for include:

- Being in an unfamiliar environment, the child will be less able to recognise danger;
- They may become lost or be injured if unaccompanied;
- Their inquisitiveness may lead them to take risks;
- They may get tired or anxious, due to stress, pressure or period of working;
- They may be the subject of unwanted social media attention – cyber bullying, internet grooming, bullying by peers and uncontrolled circulation of images or personal data;
- They may not understand technical terminology or jargon; and
- Younger children do not have the ability to differentiate reality and pretend and may become upset by content.

CONTROL MEASURES

Pre-production

It is often the case that casting agencies will identify potential child performers for a production. These agencies will be aware of the considerable requirements and pre-conditions pertaining to child employment in the entertainment sector.

Some of the key considerations during the planning stages are:

- A permit or licence must be issued prior to a child being employed prior to their engagement in Victoria and New South Wales – check your State or Territory's arrangements;
- Before a child is cast in a role or situation, the producer/employer must fully inform the child and a parent of the child of the nature of the role or situation, and the things they will see and hear. The producer must consider any comments of the child or their guardian;
- A child must not be cast in a role or situation that is inappropriate, having regard to the child's age, maturity, emotional or psychological development and sensitivity;
- A child must not:
    - be exposed to scenes that are likely to cause distress to the child;
    - be allowed to become distressed for the purpose of obtaining a more realistic depiction of a particular emotion or reaction; or
    - be employed in any situation in which the genital area, buttocks or (in the case of a female) the breasts of the child or any other person are exposed;
- Before working with children, consent forms will be obtained from the relevant guardian;
- Prepare a risk assessment that outlines the number of children to be used in a production, how and when they will be engaged, whether there are practical dangers or potentially distressing content involved in the performance; and
- Finding out what occupies the child at home (such as a favourite toy or DVD) and duplicating it, is a helpful way of acclimatising the child to the production environment.

Production

- Ensure that the location and/or production environment is as child friendly as possible. Be vigilant around cables, lights, equipment, or anything that has the potential to cause danger to a child.
- All staff on site must be made aware of who is responsible for the child's safety and security and where /who to escalate any concerns.
- Give a safety induction on arrival to the child/young person and their guardian.
- Ensure that the child is supervised at all times by their parent, guardian, or licensed chaperone. Legislation and codes of conduct often mandate supervision arrangements.
- Even when supervision is provided, it is best practice to obtain:

  - consent to seek or administer medical treatment as appropriate;
  - name and contact details of who is to be notified in case of injury or illness;
  - information concerning allergies, medical conditions, and any dietary restrictions; and
  - the name and contact details of person(s) authorised to collect the child.
- Ensure that the child is not over-exerted. Any physical activity is kept to a minimum and is appropriate to their age and physical condition.
- Provide breaks and where appropriate, recreational materials as needed.
- Use age-appropriate words and language to them and around them.
- If the noise on set is kept to a very low level when the child is brought onto set, they will find it less stressful.
- Prepare to be flexible when working with children - they can have irrational fears and phobias which may pop up at any time and mustn't be ignored.

AGE CONSIDERATIONS

As you may expect, the extent of the duty of care to a child performer is linked to the child's age and maturity, experience in the industry and their capacity to perform.

Legislation and Codes of Conduct calibrate the level of care to the age of child performers. For example, in New South Wales, a child who is less than 3 years old must not be employed unless a registered nurse or registered midwife is present at all times. Where this is the case, the employer must adhere to the advice of the registered nurse or registered midwife in all matters (such as the provision of nursing and care of the child and the use of make-up) that relate to the welfare of the child.

BABIES

Special provisions are provided for the employment of babies. Some Australian jurisdictions require express authority to engage a baby less than 12 weeks old in production. You should check the law in your place of production.

In NSW, for example, a baby must not be employed unless:

- a registered nurse or registered midwife is present at all times;
- the registered nurse or registered midwife advises the employer that the baby is suitable for employment;
- the registered nurse or registered midwife advises the employer that the environment in which the baby is to be employed (including, in particular, the lighting and the temperature) will not cause the baby to become distressed; and
- the employer follows the advice of the registered nurse or registered midwife in all matters (such as the provision of nursing and care of the baby and the use of make-up) that relate to the welfare of the baby.

In Victoria, a baby under 12 weeks may only be engaged for *up to one hour* if:

- the parent or guardian is present at all times; and
- advice has been received advice from the parent that the baby:
  - was delivered at full term and in good health;
  - weighed at least 3kg at birth;
  - has no post-natal problems;
  - is feeding successfully; and
  - has had satisfactory weight gain from birth.

PRACTICAL ON-SET ISSUES

- A baby must not be exposed to direct lighting in the course of the baby's employment.
- Make-up must not be applied to a baby in the course of the baby's employment unless the make-up is non-irritating and uncontaminated.
- The baby must not be handled by more than 4 people (including the baby's parent and the registered nurse or registered midwife) during any single period of employment.

LIMITATIONS ON HOURS OF WORK

In NSW and Victoria, a child must not be employed in screen productions[5] to which this clause applies otherwise than in accordance with the following tables:

New South Wales

Age of child	*Maximum days per week*	*Hours during which child may be employed*	*Maximum hours per day*
Under 6 months	1 day	6.00 am–6.00 pm	4 hours
6 months–under 3 years	2 days	6.00 am–6.00 pm	4 hours
3 years–under 8 years	4 days	6.00 am–11.00 pm	6 hours
8 years–under 15 years (or under 16 years for models)	5 days	6.00 am–11.00 pm	8 hours

Victoria

Age of child	*Maximum days per week*	*Hours during which child can be employed*	*Maximum hours per day*	*Consecutive days*
Under 3 years	3 day	6.00 am–6.00 pm	4 hours	3
3 years to up to 8 years	4 days	6.00 am–11.00 pm*	6 hours**	4
8 years to 15 years	5 days	6.00 am–11.00 pm*	8 hours**	5

**A child cannot work beyond 9pm if they are required to attend school on the morning of the following day.*

***A child cannot work for more than 4 hours on any day on which they attend school for 3 hours or more.*

In Victoria, work by children is limited to:

- one shift per day;
- minimum 12-hour break between shifts;
- 10-minute rest break every hour;
- 45-minute meal break every five hours; and
- combined education and working time cannot exceed 40 hours in any week.

[5] Limitations are greater for live performances

Several jurisdictions also regulate shift numbers and duration and requirements for breaks during and between periods of performance.

Again, it is recommended that the above limitations be followed in places where laws, regulations and codes of conduct do not stipulate conditions.

SUPERVISION

Authorised employers need to provide appropriate supervision of children during their employment, taking into account the child's age, sex and degree of maturity. The child must be in view of their supervisor at all times.

Supervisors other than a parent must have a Working with Children Check. There are age-based limits on the number of children able to be supervised by a single supervisor.

States that regulate child performers also require supervisors to possess relevant childcare or nursing credentials where children are under six years of age. If the child is over 6 years old, the employed supervisor or chaperone must be an adult with training and experience in the care of children of that age.

7. ANIMALS

This note covers animal welfare and safety arrangements for cast and crew working with animals.

This note assumes that all animals engaged in screen production are not subject to quarantine regulations.

GOLDEN RULES

- An animal should never be abused, endangered, injured, or deliberately killed for a production.
- Guard against animal stress, harm, and fatigue as for a human being.
- Animals must only be trained, handled, and managed by competent people.
- Experienced Animal Handlers must be engaged for scenes involving animal performance.
- Follow *Codes of Practice* on animal welfare and establish whether a vet must be on set.
- Map out and rehearse screen sequences in pre-production.
- The welfare of animals always has priority over continuing production.
- Provide personnel with PPE and check allergies and phobias prior to filming.

PCBUS

Producer, Animal Handler, Safety Supervisor

Ultimate responsibility for ensuring the welfare of the animals rests with the Producer. The Producer is however entitled and expected to adhere to the advice of a properly credentialled animal handler and where appropriate, any Safety Supervisor to the production.

REGULATION / CODES OF PRACTICE

It is an offence in all states and territories to harm animals.

Several states (including New South Wales and Victoria) have codes of practice to manage the welfare of animals in screen productions. The primary objective of the codes is to prevent cruelty and encourage the considerate treatment of animals on film sets. This extends to the use of images that portray the abuse of animals.

- **Victoria** here: https://agriculture.vic.gov.au/livestock-and-animals/animal-welfare-victoria/pocta-act-1986/victorian-codes-of-practice-for-animal-welfare/code-of-practice-for-the-welfare-of-film-animals
- **NSW** here: https://www.dpi.nsw.gov.au/animals-and-livestock/animal-welfare/general/codes-of-practice/film-theatre/code

In NSW, either the Royal Society for the Prevention of Cruelty to Animals NSW (RSPCA) or The NSW Animal Welfare League (AWL) *must* be notified in every case where animals will be involved. Before arrangements are made to obtain or use animals, the Producer or their authorised agent shall complete and forward the relevant notification form and a copy of the relevant script scenes, where applicable, as the means for notifying RSPCA or the AWL.

Irrespective of whether your production is based in a location with an enforceable Code of Practice, you should follow the guidance provided in the Codes.

KEY CODE PRINCIPLES

- An appropriately experienced animal supervisor must be employed whenever animals are being used.
- Adequate pre-production must be allowed for training and familiarisation of animals and performers for the particular sequence involved.
- The wrangler's department (where applicable) must consist of sufficient appropriately skilled and experienced crew to cover the number of animals involved and the complexity of the sequence.
- Facilities for animals during pre-production and production should be consistent with maintaining the animals in safety and good health. This applies to the size and cleanliness of the housing, which should be adequate for comfort, and to the food and water which should be clean and unspoilt.
- Stress, including stress arising from restraint or being held in confined areas for longer than necessary, should be avoided, especially for animals known to be very prone to stress.
- Animals kept under confined conditions should be able to exercise at least once a day.
- Adequate precautions to ensure the general safety of animals, including safety from their predators, should be taken.
- A qualified veterinarian is the only person able to prescribe medication to animals. The vet should examine all animals prior to use to ensure their good health and that they have received all appropriate inoculations and medication.
- Sedation or tranquillisation of animals to alter behaviour of performance is generally prohibited unless the welfare of the animal and production personnel requires such an intervention and is justified on humane grounds.

PRE-PRODUCTION

Formal contractual arrangements should be made between the Producer (or their designated representative), the animal trainers and handlers, and/or the animal owners for services provided.

The contract should specify the responsibilities accepted by the Producer for the animals and the responsibilities of the trainers, handlers, suppliers, and owners, including agreement to abide by the relevant Code.

A contracted animal trainer or handler shall provide written advice to the Producer which details:

- trainer/handler contact numbers;
- veterinary care contact and requirements;
- animal management, care, and transport requirements;
- safety requirements from the trainer/handler department; and
- safety requirements from other departments (e.g., art or location).

CONTROL MEASURES

As a general rule, animals should be pre-conditioned to any unusual behaviour they are likely to experience, even to the extent of familiarisation with clapper boards, boom poles or strange noises likely to occur during production.

Other important steps include:

- **Scope the activity** – discuss with the expert your requirements from the animal. Will it be handled by actors? Is there a need for a familiarisation period with the animal before it can be handled safely? How complex is the task to be performed?
- **Risk assessment** – obtain a risk assessment from the handler. It should describe the following:
    - risks the animal poses to others;
    - welfare requirements for the animal;
    - containment requirements;
    - first aid arrangements required in event of bite / sting;
    - personal protective equipment requirements; and
    - how it may be safely filmed (for example, this may include shooting through a screen to protect the camera operator).
- Locations should be inspected before use each day by an experienced animal trainer or handler (or veterinary surgeon) to ensure that they are free of obstacles or hazards which may injure animals.
- The Producer must take all reasonable steps to prevent interference or disturbance by unauthorised persons to animals on the film set.
- A catching net or other capture equipment should be provided around the set if deemed necessary by the consultant veterinary surgeon, animal trainer or handler.
- The Animals Handler and, where relevant, the Stunt Coordinator shall brief all cast and crew (including the supervisors of any children on set) about safety precautions while animals are on set.
- Protocols should be established to enable the vet or animal trainer to abort scenes where a risk to the animal's welfare is identified.
- Safety precautions may include, but not be limited to, maintaining a safe distance from the animal/s, no personal pets, no feeding, no running, and provision for escape routes.
- The Animal Handler should ascertain (with veterinarian advice, if required) that all animals are disease-free and whether special hygiene precautions are required.
- Notice advising that animals are working shall be noted on the call sheet, together with contact details for the nearest veterinarian.
- Animals that are of different species or are otherwise incompatible should be housed separately to prevent aggression, fear, and distress.
- Equipment or gear (including harnesses or restraints) that is likely to cause distress, pain or injury must not be used on animals.
- Any animal that becomes sick, distressed, injured or is in danger of injuring itself, other animals, or people, shall be withdrawn immediately. Prompt veterinary examination and/or appropriate treatment should be sought for sick, distressed, or injured animals.

ON SET PROCEDURE

- Safety brief – this should be given by the handler prior to the animal being displayed or handled. It should cover all the key points of the risk assessment. Ensure the production team and, if necessary, any audience or members of the public who are present, are advised on what they should and should not do to prevent stressing or alarming the animal, including avoidance of loud noises, bright lights, or sudden movements.

- Safety provision – check that all the requirements of the risk assessment are in place, including first aid arrangements, personal protective equipment, containment arrangements, welfare arrangements, etc.
- A “closed set” notice should be posted on all stages where animals are working, and every effort should be made to maintain a closed set where animals are working on location.
- All personnel who will be working with animals are informed that patience is essential and that training or handling methods involving pain or distress to animals are not permitted.
- Any animal that is not accustomed to the environmental conditions of a set should be held, as far as possible, under conditions with which it is familiar and in which it is not distressed and must be familiarised with the set conditions prior to performing.
- Animals should be pre-conditioned to any unusual stimuli they are likely to experience, including familiarisation with clapperboards, boom poles, lights, and any strange noises likely to occur whilst the animal is on set.
- When animals are on set, the Animal Handler shall liaise directly with the 1st Assistant Director and the Stunt and/or Special Effects Coordinator.
- The wrangling department should comprise sufficient appropriately skilled and experienced crew to cover the number of animals involved and the complexity of the sequence/s.
- Only authorised personnel shall handle the animals.
- The behaviour of some animals can be unpredictable in nature, especially in environments which are unusual to them. The handler must be present at all times when the animal is performing or being displayed and able to monitor the animal’s behaviour. If they have cause for concern, it is their responsibility to either stop the performance or make such changes as are necessary to safeguard the animal and those handling it. Try to minimise the time the animal is required to be handled or displayed.
- Hygiene standards – where contact with the animal or its droppings / urine presents risks associated with viral or bacterial infection, ensure all crew observe strict hygiene practices before eating, drinking or smoking i.e., thoroughly washing skin surfaces with antibacterial soaps / gels. Also, any droppings / urine or other material associated with the animal must be thoroughly cleaned up.
- Accidents – the unpredictable nature of some animals mean that they can get spooked or feel threatened and strike out. Ensure adequate first aid arrangements are in place - for some particularly venomous animals, this may mean knowing which hospital a casualty should be taken to for specialised anti-venom treatment or arranging for this treatment option to be available at a more local hospital.
- The 1st Assistant Director shall clear the set of all animals prior to clearing the set of people at all breaks and at wrap.
- Animal escape – you must know what to do if the animal escapes. If the animal is particularly dangerous, this may include evacuating the venue (without causing panic) and/or notifying the police.

PRODUCTION PERSONNEL SAFETY

- **Approach All Animals with Caution**: Take care to avoid blind spots and approach animals slowly so that they are always aware of your presence. Talk softly as you approach an animal, so it hears you coming. Sudden movements are never a good idea, regardless of the species or breed involved.
- **Stay Alert at All Times**: Bites, kicks, and scratches are often delivered when a handler is distracted. When you are working with animals, they need to have your complete attention at all times. A moment of carelessness is all it takes to sustain a potentially serious injury.
- **Study the Behaviour of the Species**: Handlers must pay close attention to the behavioural signals that an animal displays. It is very important to recognize negative body language—especially the signs of agitation. Horses pin their ears, strike with their teeth, and kick when upset. Be aware of the warning signs by speaking with the handler.
- **Take Precautions against Zoonotic Diseases:** Zoonotic diseases are those that can be transmitted directly from animals to humans. Examples of zoonotic diseases include ringworm, salmonella, herpes B, rabies, hepatitis, and tuberculosis.
- **Minimise Allergic Reactions:** Animals on set may potentially cause sneezing, wheezing, eye irritation, or hives. Some individuals may experience breathing emergencies which require medical assistance. Allergy shots may be necessary to minimize your reaction so that you can safely work with animals in a hands-on capacity. You may also need to entirely avoid certain types of animals if you are severely allergic to them.

- **Inspect Handling Facilities for Safety**: Sharp edges, slippery floors, improper lighting, and other structural hazards are responsible for many accidents and injuries. It is important to maintain a safe work environment and to keep all animal handling equipment in good working order.
- **Wear Personal Protective Equipment**: Items of personal protective equipment can include a variety of options such as safety glasses, latex gloves, masks, steel toed footwear, helmets, coveralls, and lead aprons. If there is a product available and it is appropriate for the task at hand, consider taking advantage of it. Protective equipment can greatly minimize the chances of injury.
- **Restrain Animals Properly**: Securing animals safely can help you to avoid sprains, strains, slip and fall accidents, and other physical injuries. Large animals, such as cattle and horses, should be placed in stocks or stalls. Halters, hobbles, or other restraints can also be utilized. Dogs can be muzzled, and cats can be wrapped gently in towels. In extreme cases, a tranquilizer should be administered by a veterinarian.
- **Have an Exit Strategy**: An exit strategy is especially important when working with large animals in pens, stalls, or chutes. Maintain a clear path of escape at all times.

VETERINARY CARE

A veterinary surgeon must be present on set at all times during training, rehearsal and filming or performances of scenes where the consultant veterinary surgeon considers there is a risk of distress or injury to animals, including but not limited to any scenes involving:

- large numbers of animals;
- animals at an advanced stage of pregnancy;
- very young or very old animals;
- obstacles to movement by animals;
- difficult terrain or ground surfaces;
- adverse weather / reduced visibility; or
- the use of special effects and/or large amounts of fire and/or smoke.

For training, rehearsal and filming or performance of scenes which are considered by the consultant veterinary surgeon not to involve a risk of distress or injury to animals, it is only necessary for the animal trainer or handler to be present on the set. However, an experienced veterinary surgeon must be available to attend animals within a reasonable period of being called.

Any animal that becomes sick or is injured before and during production must be assessed by either the consultant veterinary surgeon or another experienced veterinary surgeon. No drug may be administered to an animal on a set except by, or under the specific directions of, a veterinary surgeon.

Where an animal becomes sick or injured on a set, the Producer or the authorised agent of the Producer shall authorise and pay for any care and treatment deemed appropriate by the attending veterinary surgeon. Such authorisation and payment does not imply acceptance of liability.

The final decision as to whether or not a sick or injured animal should be humanely destroyed rests with the veterinary surgeon, after consultation where practicable with the animal's owner.

WILDLIFE AND FREE-LIVING ANIMALS

Although the most commonly used animals in screen production are domesticated, a production will sometime require the use (or depiction) of species entirely unfamiliar with domestic settings and basic commands.

'Free-living' animals are defined as animals not routinely under human control, including those that have been captured but are intended for return to the wild within ten days of capture.

- Free-living animals are likely to be distressed by capture. This should be minimised by the use of skilled operators and suitable techniques
- Particular care should be taken to limit disruption to the animal's social structure and breeding activity

- Although the use of traps is discouraged, where they are used, they should be checked regularly to minimise stress.
- Trapped animals should be protected from predators, exposure and lack of food and water.

RELEASE OF FREE-LIVING ANIMALS

Generally, free-living animals must be released in the locality of their capture. These animals should be assisted to find their way to 'safe' areas. Professional guidance should be sought on the correct process to prevent a range of unintended consequences, including the possibility that:

- The animal may introduce disease or unsuitable genetic material into a new community; or
- The animal may be stressed by or cause stress to a new community.

Animals should not be released unless they can move freely and unaided and the area they are entering is as free as possible from potential hazard and injury. Prior to their release, animals should be handled quietly and firmly.

WILDLIFE

In most Australian locations, only wildlife held under a Wildlife Demonstrator, Wildlife Displayer or Wildlife Taxidermist Licence can be used in commercial filming.

In Victoria, for example:

- It is unlawful to use wildlife in commercial films without first obtaining written authorisation from the Secretary. A commercial film is defined under the Wildlife Regulations as including, but not limited to, commercial films, theatrical productions, television productions and advertisements.
- Permission to film wildlife held under licence will only be granted if the relevant authority can be reasonably satisfied that:
    - wildlife will not be endangered, killed, stressed, or abused either intentionally or inadvertently by proposed activities;
    - wildlife that is sick, injured, diseased or stressed or not self-sufficient cannot be used for filming; and
    - the proposed production does not portray or create an impression that the abuse or misuse of wildlife is acceptable or desirable.
- Any licence holder seeking permission to use/provide wildlife in a production that proposes to intentionally kill, injure, stress or abuse wildlife for entertainment purposes or creates the impression that abuse, or misuse of wildlife is desirable will be refused.
- The use of wildlife that is deemed not be to be self-sufficient under the Wildlife Regulations 2013 will not be approved for filming. This includes:
    - mammals that are not fully weaned;
    - if a flighted bird, is too young to fly or if a flightless bird, is less than 4 weeks old;
    - any wildlife that is obviously diseased, sick, or injured; and
    - an egg.

VENOMOUS ANIMALS

- Only specialist reptile handlers may handle these species.
- The use of venomous reptiles should appear on the call sheet, together with the location of the appropriate antidote, name of doctor and nearest medical personnel or facility.
- Venomous reptiles should be milked as close as possible prior to any scenes where contact with humans or other animals is possible.
- No cast or crew should ever be placed in harm’s way. Wherever possible, use editing or other cinematic devices to simulate or suggest risk.

HORSES

- An experienced horse-master should be engaged for scenes involving equine animals.
- Pre-production time must be allowed for any actor required to ride or drive a horse.
- The route to be ridden or driven by an actor (or stunt double) should be surveyed by the safety supervisor or other appropriate person who should walk and ride it first and advise the actor after consultation with the animal master.
- An experienced pick-up rider nominated after consultation between the stunt coordinator and animal supervisor must be in attendance at all times when horses are working on set.
- All harnesses, saddlery and other animal-related accessories must be in good condition and of a high safety standard.
- Horse falls should not be achieved by tripwires or pitfalls.
- No-one shall ride horses “off camera” except for those persons designated to do so by the Animal Supervisor.
- Horse-drawn vehicles shall only be used when operated by, or under the instruction of, a qualified driver whose decisions regarding the capabilities or limitations of the rig will be final.
- When persons are required to ride horses, consideration should be given to the use of PPE such as toe stoppers to minimise the risk of riders being hooked up in stirrup irons and dragged.
- Under no circumstances will spurs be worn by any actor or extra without prior approval of the Animal Handler and where relevant the Stunt Coordinator.
- All hitch rails shall be fastened in the ground so that the tugging of a frightened horse cannot pull it loose.
- On a stage, hitch rails shall be bolted or fastened in a rigid manner. Scenery and props shall be secured together with items such as ladders that can be easily tipped over.

ANIMALS AND STUNTS / SPECIAL EFFECTS

- Only extremely well-trained animals should be used in stunts or special effects (SFX) or stunt/SFX sequences. The animal supervisor, stunt/SFX coordinator and safety supervisor must have sufficient pre-production time with key stunt and SFX personnel.
- The Animal Handler and wrangling personnel shall be given adequate notice prior to shots being fired or the detonation of explosives so that appropriate strategies can be implemented.
- When animals are on set, the animal supervisor should have direct liaison with the first AD and the stunt and/or special effects coordinators.
- Free running animals such as cattle and brumbies can present special hazards. Sequences involving them should be carefully planned in regard to camera and cast positions and there should be sufficient experienced and skilful handlers to ensure safety.
- Animals should be preconditioned to fire and their coats and tails protected from it with fireproofing solutions or water.
- Squibs (i.e., fireworks) should never be close enough to animals to frighten them. Action and breakaway props should be of safe materials such as sugar glass, balsawood, rubber etc.
- The animal supervisor and safety supervisor should satisfy themselves concerning the precautions taken to protect the safety of people applying make-up or prosthetics to animals, and to the animals themselves.
- The precautions taken for the movement of actors during SFX sequences should apply equally when animals are on set.
- Horse-drawn vehicles may only be used when operated by, or under the instruction of, a qualified driver whose decisions regarding the capabilities or limitations of the rig is final.
- A receipt of purchase should be held by the production office for any dead animals acquired for use in scenes. Such animals should not have been killed expressly for the production.

FIREARMS AND ANIMALS

- Live ammunition is allowed on set only when animals are being used.
- The Producer should be advised of the whereabouts of the necessary firearm and should ensure that the firearm is kept disabled in a secure position and that any and all ammunition is stored separately when not in use.
- The use of weapons and live ammunition is only permitted where: There is a threat to the life or serious injury of a person on set.
- Live ammunition should be stored in a locked metal box to which only the licensed wrangler/armourer has access.
- Firearms must be kept completely away from prop weapons and locked away off set when not in use.
- Ammunition must be of a type and calibre that is not interchangeable with prop weapons.

8. BOATS / MARITIME

GOLDEN RULES

- Understanding local conditions and risks is key to safe production.
- Boats/vessels and their operators require licences according to vessel type.
- Safety Equipment must be well maintained and ready to use.
- Conduct a Risk Assessment.
- Ensure you have appropriate means of ship-to-shore communications.
- Filming for commercial productions normally requires written permission from land *and* water-use authorities.

PCBU

Producers should ensure, so far as is *REASONABLY PRACTICABLE*, that persons working with and for them are not exposed to risks to their health and safety. Where risks cannot be eliminated, control measures must be implemented. Safety Supervisors (or Marine Safety Supervisors), where appointed, will also be responsible for safety.

You should plan water-based production activities with the Safety Supervisor, or the person clearly nominated to oversee safety arrangements. The details of any plan should cover preparation, execution and above all, the safety procedures you have in place to manage risk.

RISK ASSESSMENT AND CONTROL MEASURES

A risk assessment should be conducted for all production work in or in the near vicinity of waterways. The key areas of review will be the type and competency of vessel (where applicable), the conditions in which production will occur and safety procedures for relevant production personnel.

ASSESS PRODUCTION ENVIRONMENT

- What type of marine environment are you planning to film in? (e.g., open water, artificial lake, bay, surf beach). Each environment carries risks, including the possibility of submerged objects.
- Local knowledge of prevailing conditions such as tides, currents, rips, winds, and the presence of marine life such as sea-lice, stinging jellyfish (including bluebottles) and aggressive marine life must be factored into your production planning.
- Check the weather before you go out, including wind speeds at http://www.bom.gov.au/marine/.
- Register for Maritime Alerts in your state or territory of production. When filming at sea, the nearest coast watch station should be advised of the intended destination and estimated time of arrival.
- Any hazardous objects should either be removed from the water or clearly marked.

VESSEL SAFETY

- Check your activities fit within limitations/ restrictions of the boat. Some boats are restricted to daytime usage only or by the distance they can travel and operate from shore; review the boat certification and operating limits.
- Is your safety equipment present and sufficient? Life vests – *one for each person*, ropes, marine radio, flares (as appropriate).
- Check someone on the boat holds a radio operator's certificate when working at sea, and that suitable communications are available.
- Agree a plan for emergencies (i.e., man overboard, engine break down, medical rescue) and arrange for the Skipper to provide a boat safety briefing including these arrangements.
- Pre-plan routes, discuss planned activity with boat skipper / owner.
- Navigation lights, buoys or other maritime signs should never be covered or tampered with in any way.
- Are there adequate first aid supplies?
- What water and fuel supplies do you need? All boats operating in open water shall carry a minimum of two litres of fresh drinking water for each person on board.
- Zero alcohol levels for all on board.

PERSONNEL SAFETY

- The Safety Supervisor and Medical Personnel should monitor the cast and crew for drowsiness, the most common side effect of medication taken to prevent motion sickness.
- Anyone affected by drowsiness-inducing medication should not be permitted to control the boat.
- Always wear properly fitted life jackets where there is a risk of entering / falling into water.
- Whenever cast and/or crew are working in water with or near boats, the boats should be fitted with propeller guards.
- Use spotters to help monitor life and equipment.
- Safety harnesses should be provided for all cast and crew where filming is taking place on board yachts or vessel stability is in question.
- When filming on yachts, the Safety Supervisor, with the skipper, should ensure that correct procedures are demonstrated to all cast and crew and followed during tacking, jibing and other manoeuvres.
- When filming in fast moving rivers and currents, downstream safety equipment such as ropes and nets should be available together with experienced personnel in rescue boats.
- Reflective patches should be attached to clothing (for identification of persons in water) for all personnel, other than cast where patches cannot be incorporated within their costume/s in which event other hazard controls should be implemented.
- Rubber soled footwear should be worn wherever possible to prevent slipping, injury to toes, soles of feet and sunburnt feet.
- Avoid boat to boat transfers, but where this isn't possible ensure: sea conditions are operable for transfer; life jackets worn; a look out is provided and all on board are aware of man overboard procedures; and supervised by an experienced skipper.

SUN PROTECTION

- Working on water adds to the risk of over-exposure to the sun and to dehydration.
- Suitable protective clothing, sunscreen and non-sugar drinks should be available.

CHILDREN

- The number of supervisors/spotters for children shall be increased near water in accordance with the recommendations of the Safety Supervisor (or equivalent), having regard to the numbers of children, their age, swimming ability, confidence in/on/near water, time of year and all other relevant factors including state and territory legislation, regulations, and codes of practice.

POLLUTION AND GARBAGE DISPOSAL

- Polluting waterways is an offence and can also cause safety hazards.
- Paints, thinners, repellents, gasoline, oils, prop objects and other production effects should be kept away from water and removed from location/s on completion.
- Appropriate chemical toilets should be installed on boats as practical and appropriate. They should be correctly and hygienically maintained at all times.

LICENSES AND PERMITS

Waterways management depends on the location and type of waterway. The three main authorities will be:

- National parks or marine park authority;
- Local council; and
- State waterway authorities in the case of major and high-traffic waterways.

You must contact the authority in charge of waterways and immediately adjacent lands. The rule of thumb is if you are undertaking a commercial production activity or one where the scale of equipment to be used is outside the scope of what a recreational photographer would ordinarily use, you will require a permit or permission.

It is also best practice to advise local marine safety organisations of filming plans, locations, and estimated travel times. These organisations are specially attuned to local risks and rescue procedures in the event of accident or misadventure.

You should also be aware of the presence of vulnerable and/or protected marine life, such as migrating whales. These species are increasingly subject to protocols and laws about keeping a safe distance. This information can be obtained from state and territory wildlife preservation authorities.

BOAT LICENSES

States and territories regulate vessel registration and licensing to operate watercraft. Age and vessel power limits differ across jurisdictions. For the purposes of this section, it is assumed that the person in charge of a vessel is a properly licensed adult, save only where a script calls for a vessel to be piloted by a child, in which case alternate supervision arrangements are required.

Of particular types of watercraft:

- Personal watercraft (e.g., jet ski) generally require a license throughout Australia;
- Smaller powered vessels require recreational boat licenses;
- Larger vessels will require higher degree of competency and/or qualifications;
- Any vessel used for *commercial purposes* may only be operated by qualified personnel; and
- These standards are administered by the Australian Maritime Safety Authority.

VESSEL REGISTRATION

- All boats should be registered, seaworthy and maintained in good working order.
- All boat handlers should be appropriately licensed and have the necessary skills, experience, and knowledge to perform the task/s required in the relevant vessel in a safe manner.
- Boats should always be operated within the terms of their particular license and registration with respect to speed, load and other relevant considerations.
- State and territory legislation applicable to the location should be complied with and, where relevant, made known to all employees, contractors, and sub-contractors.

Do not cut corners by not verifying licence and registration information. Not doing so can place production personnel in peril and invalidate insurance arrangements.

AQUATIC LICENSES

- Aquatic activities which affect the general public's use of navigable waters require an aquatic licence in most Australian States and territories.
- Aquatic licences are for temporary events and must be applied for at least 6 weeks before the event or activity starts – even earlier for more complex events or activities.
- Aquatic license applications generally require an *Aquatic Activity Operational Plan* detailing safety procedures, rescue craft, qualified personnel in attendance, communications procedures, a risk register and a risk management plan acceptable to the approval authority.
- Depending on the scale and timeframe of the production, evidence of appropriate community and stakeholder consultation about the proposed activity will also be required.

9. DIVING

GOLDEN RULES

- Follow the three Ps: *Planning / Preparation / Procedure.*
- Diving work requires certification.
- No untrained or unqualified personnel to take part in any diving work.
- Always use a Dive Supervisor and/or Safety Supervisor.
- Have a Dive Plan that is linked to the production's Safety Risk Assessment.
- Plan for safety divers and spotters.
- Prepare a Rescue Strategy.

PCBU

Producer, Dive Master, Safety Supervisor

Safe Work regulations require a PCBU to eliminate risks in work-related functions. Where these risks cannot reasonably be eliminated, they are to be minimised through control measures. Risks and control measures will be contained in the risk assessment required to be undertaken prior to production activity.

The PCBU must consider the surface conditions at the dive site, including the state of the water (rough seas, unusual tides, or currents), weather, visibility, tide, currents, air and water temperature, other vessels or watercraft and any other local conditions to ensure worker's safety. PCBUs are also responsible for ensuring that appropriate medical and rescue provisions are available in the event of misadventure.

PCBUs must ensure all high-risk diving work is done in accordance with Australian Standard/NZS 2299.1: 2015, including:

- the fitness of the diver;
- the competence of the diver; and
- the conduct of the work.

Important note

There is a specific diving standard for the screen industry: *Australian/New Zealand Standard Occupational diving operations Part 4: Film and photographic diving (First published as AS/NZS 2299.4:2005)*.

This Standard specifies requirements for the personnel, equipment and procedures used in occupational underwater operations associated with the production, for commercial purposes, of feature films, television, natural history visuals, corporate videos, and photographic stills.

This Standard is applicable to all persons involved in the production, including producers, directors, cinematographers, gaffers, and department personnel, set construction personnel, underwater technicians, safety divers, stunt people, actors and stills photographers, including self-employed and freelance operators. This Standard applies to diving in water to depths not exceeding 30m.

ESSENTIALS

The three critical elements of safe and effective diving operations are **Planning, Preparation and Procedure**.

PLANNING

Every dive plan should seek to minimize the degree and duration of the diver's exposure to risk. Matters to consider in formulating a dive plan include:

- The type and duration of the dive work;
- Forecasts of meteorological and ocean logical conditions, e.g., clarity, tides, etc;
- Seabed conditions;
- Visibility at dive site;
- Depth of water and depth to be dived;
- Suitability of workplace and/or vessel/s;
- Hazards of work site above and below water;
- Shipping or vessel movements and measures for flagging and propeller protection; and
- Engagement of personnel familiar with local underwater conditions.

PREPARATION

- Selection of dive equipment.
- Equipment checks.
- Diver selection, credentials verification and job allocation.
- Precautions against cold in and out of the water.
- Diver fitness, physical and psychological.
- Forms of communication.
- Underwater and above water hazards.

PROCEDURES DURING OPERATIONS

- Defining each diver's responsibilities.
- Divers' experience with equipment.
- Supply of clean air for cylinders and hookah.
- Operation and use of equipment underwater.
- Limits of depths and times underwater.
- Descent, ascent, and recovery of divers.
- Diving tables for decompression procedures for both single and repetitive diving.
- Time for which divers are to remain in the vicinity of recompression chambers.
- Maintenance of logbooks.

TYPES OF DIVING WORK

Diving work can be broken down into two major categories: General Diving Work and High-Risk Diving Work.

GENERAL DIVING WORK

General diving work is all work carried out in or under water while breathing compressed gas by a worker that is not performing high risk diving work. It relevantly includes:

- photographic and film making diving;
- recreational diving undertaken by workers;
- minor work in the sea, bay, inlet, or marina for cleaning, inspecting, maintaining, or searching for a vessel or mooring; and
- work that is incidental to the conduct of a business (e.g., an actor working on an underwater film).

HIGH RISK DIVING WORK

High risk diving work is work carried out in or under water while breathing compressed gas that involves one or more of the following:

- construction work;
- testing, maintenance, or repair work of a minor nature carried out in connection with a structure;
- inspection work carried out to determine if the above is necessary (e.g., inspecting a component of a dam to determine if maintenance is required); or
- recovery or salvage of large items of plant or structures for commercial purposes (e.g., salvage of a vessel).

Set construction, repair, and demolition – other than incidental work - will be classified as high-risk diving work.

All high-risk diving work must be carried out in accordance with AS/NZS 2299.1: 2015 Occupational diving operations – Standard operational practice.

DIVE SUPERVISOR

Dive Supervisors should be appointed in writing. They are responsible for organising and monitoring all diving activities for a production. They are also responsible for consulting all persons involved in dive activity about the nature of work and securing agreement of those involved prior to any dive activity.

A Dive Supervisor shall be engaged to supervise all diving work on any production that requires the use of breathing apparatus. The Dive Supervisor shall ensure that:

- The appropriate number of personnel necessary for the safe execution of the underwater sequences are available;
- The diving component of the production is organised appropriately; this includes (but may not be limited to) approving the crewing and competency of all divers including underwater technicians, actors, and models, liaising between Heads of Department and supervising all aspects of the diving component of the filming;
- Ensure the skill levels of any person/s involved with any diving work or associated duties are adequate and, if necessary, determine what additional training will be undertaken by such person/s prior to commencing any form of diving work and/or associated duties; and
- Ensure at least one Safety Diver is assigned to each actor and/or model.

DIVE SUPERVISOR QUALIFICATIONS AND EXPERIENCE

The Dive Supervisor shall have, at a minimum, certification as follows:

- AS 2851.1 (occupational scuba diving) for general production work;
- AS 2815.2 (occupational diving to 30 metres) where construction work occurs on set - or internationally recognised equivalent certification;
- Hold a St John Ambulance First Aid for Divers Certificate, or Dive Medical Technician Certification, or recognised equivalent qualification; and
- Hold qualifications to administer oxygen.

If a production involves set construction, the Dive Supervisor should have, at a minimum, a *commercial* certification such as, AS 2815-2 or AS 2815-3 or an internationally recognised equivalent certification. Such qualifications, however, shall not be mandatory where the production calls only for set decoration or set dressing as that term is generally used and understood in the Screen Production industry.

DIVE PLAN

The person supervising the dive must prepare a dive plan after conducting a risk assessment before the work takes place and give workers instructions about it. The dive plan must be followed and must contain the following:

- the method of conducting the diving work;
- the tasks and duties of each person who is diving;
- the diving equipment being used;
- the breathing gases required;
- the dive procedures;
- the dive times, bottom times, and decompression profiles;
- any hazards relating to the dive and the steps taken to control the risks; and
- emergency procedures.

The Dive Supervisor may cancel or abort filming if in their opinion the weather conditions present an unreasonable risk to safety of persons working on the shoot. Unreasonable risks may be created by, but not necessarily limited to, wind velocity, wind direction, rain, mist, fog, air and water temperature, tide, swell, quality of light and visibility in the water.

The Dive Supervisor will *not* double as, or assume the duties of, a Safety Diver, Stunt Diver, Safety Supervisor and/or Stunt Coordinator.

DIVERS - GENERAL

Workers must be properly trained for diving work. As well as a medical certificate no more than twelve months' old, workers must hold a certificate for general diving work; that includes the competencies specified in AS/NZS 2815:2013 (Training and certification of occupational divers) series relevant to the type of general diving work being conducted.

In addition, workers must be skilled (through training, qualification, and experience) in:

- understanding diving physics;
- using, inspecting, and maintaining diving equipment;
- using decompression tables/dive computers;
- planning dives;
- communicating with other divers, and people on the surface while diving;
- carrying out the proposed type of general diving work; and
- diving physiology, emergency procedures and first aid.

STUNT AND SAFETY DIVERS

Stunt and Safety divers shall have a minimum certification equivalent to a recreational dive supervisor certification as set out in AS 4005.02. They are also required to be certified for oxygen administration and first aid.

SAFETY DIVERS

- Wherever possible, diving work should be performed in pairs.
- Unless a higher diving qualification is specified in the Safety Report or is required by the Dive Supervisor, all Safety Divers shall hold, at a minimum, certification equivalent to a Recreational Rescue Diver.
- All Safety Divers should have an alternate air supply to enable them to assist another person who requires assistance.

UNDERWATER TECHNICIANS

Underwater Technicians include but are not limited to the following personnel:

- Directors, Cinematographers, videographers, camera operators and assistants;
- Gaffer and electricians;
- Art department personnel;
- Set construction personnel; and
- Stills photographers.

Underwater technicians shall hold, at a minimum, certification equivalent to a Recreational Open Water Diver unless a higher level of qualification is required by the Dive Supervisor or specified in the Safety Report.

Underwater technicians shall also have completed no fewer than 50 open water dives and have skills relevant to the tasks to be performed.

In circumstances where the only underwater technician required is the Cinematographer, where no actors of models are required and filming does not involve any circumstances called up under AS 2815 Parts 2 or 3, the dive team, at the sole discretion of the Dive Supervisor, may comprise the cinematographer and the Dive Supervisor providing that a third person is engaged as an above water Safety Observer and at least one form of communication is in operation between the Observer and the two divers.

ACTORS AND MODELS

- Actors and models with no previous diving experience shall, irrespective of the requirements of the production, be trained to a level of diving competency no less than given to tourists in the recreational dive industry (AS/NZS 2299.3).
- All actors and models required to undertake dive training (irrespective of the level) shall do so under the supervision of a suitably qualified instructor.
- The Dive Supervisor shall conduct a dive for the purpose of assessing the competency of all actors and models required to undertake dive duties prior to the commencement of the shoot.
- The Producer shall ensure that sufficient pre-production time is allocated for any competency dive/s to be undertaken to the satisfaction of the Dive Supervisor.
- Where possible, all competency dives shall be undertaken at the site where the shoot is to take place
- No person under the age of sixteen shall perform underwater using breathing apparatus in circumstances that are considered hazardous by the Dive Supervisor.
- If, in the opinion of the Dive Supervisor, an actor, model or other person cannot reach an appropriate standard of competency to perform with diving equipment, the Director and Director of Photography shall consult with the Dive Supervisor to formulate alternative methods of filming. The methods may include, but not necessarily be limited to, increasing the number of safety divers, using alternative equipment, modifying the script and/or using doubles.

THE RIGHT TO NOT PERFORM

- Not everyone can dive, whether due to medical or other reasons. It is inviting serious trouble (and worse) to compel someone to dive when they do not feel comfortable.
- No person shall be required to undertake any task underwater or in connection with the use of breathing apparatus for which they have not been trained or feel they have insufficient skill and experience to undertake in a safe manner.

COMMUNICATION

- Two forms of communication should be in operation at all times.
- In conditions of restricted visibility, the Dive Supervisor shall assess the need to use lifelines, float lines and/or other alternative means of communication.

DIVING EQUIPMENT

- All diving equipment should be operated, serviced, checked, tested, and maintained in accordance with the relevant regulations, codes of practice, Australian Standards. and manufacturer's recommendations.
- All servicing, checking, testing and maintenance should be undertaken by persons who have the necessary qualifications, skills, and experience.
- Diving equipment should be operated only by persons who have the necessary qualifications, skills, and experience
- The Dive Supervisor should take reasonable steps to ensure that all equipment used in connection with diving work is being operated, serviced, checked, tested, and maintained in accordance with the relevant regulations, codes of practice, Australian Standards, and manufacturer's recommendations.
- All persons required to perform with (or otherwise use) diving equipment should be competent to use the equipment.

DIVERS' LOGBOOKS

A dive safety log must be kept for each dive a worker conducts, and each must include:

- the name of the worker who is diving;
- the name/s of anyone else who is diving (whether or not they are employed by you);
- the name of the supervisor;
- the date and location of the dive;

- the time each diver enters and leaves the water;
- the maximum depth of the dive;
- any incident, difficulty, discomfort, or injury that occurs during the dive;
- the dive time if using a dive computer;
- the repetitive dive group and the bottom time/dive time if using a dive table;
- if you get a repetitive factor, include this and the surface interval;
- if you use EANx or mixed gas, you must also supply:
    - the oxygen and/or nitrogen content;
    - the maximum operating depth; and
    - the minimum operating depth of the bottom mix (for mixed gas only);
- the diver's and the supervisor's signature (or unique identifier if the log is electronic) to record everyone's safe return; and
- the names of people on the vessel, both before and after the dive (if diving from a boat).

FIRST AID AND EMERGENCIES

The Dive Supervisor shall, having regard to potential risk factors and other relevant criteria, determine the need to engage a Dive Medical Technician.

- The Producer will, on the recommendation of the Dive Supervisor, engage a suitably qualified Dive Medical Technician for the period of the dive.
- The Dive Supervisor and all Safety Divers shall have a thorough understanding of:
    - Dive planning;
    - Expired air resuscitation (EAR);
    - Cardio-pulmonary resuscitation (CPR); and
    - Oxygen administration.
- The Dive Supervisor and/or Dive Medical Technician shall be responsible for ensuring that first aid, equipment facilities and services are adequate having regard to the diving circumstances and any requirements set out in the Safety Report.
- All first aid equipment, facilities and services deemed necessary should be available at the dive site and remain easily accessible always.
- Oxygen should be available at the dive site and easily accessible at all times.
- Sufficient oxygen should be available to allow for the transport of a diver under oxygen to a chamber where needed.
- Oxygen should be administered by a properly qualified person/s.
- Suitably qualified first aid trained personnel are to be available on the surface at all times and shouldn't have another important role that may take precedence.

RECOMPRESSION CHAMBER LOCATIONS

- Prior to any diving operations being undertaken, availability and operational order of the nearest chambers should be verified.
- Travel time from the dive site to the chamber/s should be in accordance with the Occupational Diving Standard 1992 (as amended).

ON-SITE RECOMPRESSION CHAMBERS

- When diving depths exceed 12 metres, having regard to immersion times and the duration of the filming, consideration shall be given to having a recompression chamber on site.
- When a recompression chamber is required on site, suitably qualified and experienced personnel should be engaged to operate the chamber.

- Production documentation, including daily call sheets, should detail the location of the nearest chamber and its availability.

LIGHTING

see also note on Electrical Work

- When 240-volt power supply is required from a vessel for filming, a three-point mooring should be installed to prevent the vessel from swinging or dragging electrical cables from the filming area.
- Generators should be checked prior to commencement of filming by a licensed electrician for correct earthing to ensure residual current devices (RCDs – safety switches) are tripped in the event of a water leak.
- All 240-volt supplies should have a current "In Test" RCD device fitted.
- A dry area should be allocated in the generator/cabling area of the vessel, pool, or film tank facility.
- When underwater lights are used, the electrician in charge should have direct access to the cut-off switches always.
- Cable runners/wranglers should be engaged when running lighting from a vessel.

10. DRONES

GOLDEN RULES

- Licences and Pilot Certification are required for Drones over 2kg.
- Fly only in fine weather and keep drone in sight at all times.
- You must only fly during the day and you must not fly through cloud or fog.
- Plan the flightpath and be aware of built and natural obstacles.
- Use drones with 'return-to-base' function.
- Avoid locations where drone will become a hazard in the event of failure or loss of control.
- Drones cannot fly within 30 metres from other people.
- Use is prohibited within 5.5km of an airfield if the drone exceeds 250 grams in weight.

PCBU

Producer, Drone Pilot, Safety Supervisor (where applicable)

LAWS AND REGULATIONS

In Australia use of drones is governed by the Civil Aviation Act 1998 (Cth) and related regulations and standards.

For drones 2kg – 150kg, operators are required to hold both a RPA Operator's certificate, and a Remote Pilot's Licence (RePL). Operators should be listed on the CASA register, Producers should ensure that they have been provided with copies of these documents.

Drones under 2kg operate under reduced requirements. Operators do not need to have a RPA or RePL. Operators must provide at least five days online notice of flights, and comply with the relevant rules and regulations.

Use is pre-approved over unpopulated areas, 30m or more distance from any person, up to 120 meters in height, and in 'line of sight' conditions. All other uses must be approved. In particular, use is prohibited within 5.5km of an airfield.

RISK ASSESSMENT

When performing the risk assessment, the relevant PCBU (usually the drone operator) must consider:

- the speed and size of the drone;
- visibility limitations;
- mobility and location of bystanders;
- pilot and controller location and how close they are to bystanders;
- environment, wind, sun, lighting etc; and
- possibility of GPS shadows or turbulence around buildings.

CONTROL MEASURES

Mitigation strategies could include:

- daily risk assessments when using RPLs over multiple days;
- ensuring take-off and landing areas are clear;
- announcements when drone is taking off and landing;
- assistance from safety crew;
- restricting flight times for each drone or pilot;
- using a smaller or lighter drone;
- using a redundant battery system;
- possessing a return to home function;
- using propeller guards or different propellers;
- restricting the drone speed;
- restricting the number of bystanders within 30m of the drone; and
- creating an action plan in case of drone control problems or failure.

GENERAL GUIDELINES

Drones should only be flown during the day in clear conditions. Operators must only fly one drone at a time. Operators must keep their drone within visual line-of sight (VLOS) - close enough to see, maintain orientation and achieve accurate flight and tracking. This means being able to see the aircraft with the operator's own eyes (rather than through camera first-person-view (FPV)) at all times.

Drones should not be flown:

- closer than 30 metres to any other person, building, boats, or buildings;
- operators must not fly over any populous area such as beaches, private backyards, heavily populated parks, or sports ovals when there is a game in progress;
- higher than 120 metres - referenced to a point on the ground immediately below the drone at any time during the flight
- near any prohibited/restricted areas – for example must stay more than 5.5km from controlled aerodromes - one with an operating control tower; or
- over any populated area where, in the event of a loss of control or failure, it may create an unreasonable hazard to the safety of people and property on the ground.

It is crucial to plan out the proposed flight path of the drone and to identify any obstacles. Where possible such obstacles should be removed. Consider and plan for the fact that if the 'return-to-base' function of the drone is activated, it might return in a direct line.

The drone operator may require a designated area with power-supply to recharge and store drones and to which all WHS recommendations regarding electrical equipment will apply.

Operations within a 5.5km radius of an uncontrolled aerodrome or helicopter landing site (for exceptions please refer to CAA Advisory Circular (AC) 101-10) are possible provided that the drone does not operate on:

- the approach and departure path;
- within the movement area; or
- create a hazard to aircraft that may be using those areas.

Pilots holding a valid licence may be able to fly a drone up to 15 metres away from a person, rather than the 30 metres usually allowed, though this does increase safety risks. To fly under the rule, the following conditions must be met:

- drone weighs less than 150kg;
- consent is obtained from each person within 30m of the flight path; and
- drone is not flown closer than 15m.

LOCAL AUTHORITIES

When considering applications for filming with remotely piloted aircraft, local councils and public agencies may request documentation confirming that the operator is qualified to operate the aircraft, along with detailed flight route, stakeholder notification and risk management plans.

For the most up to date advice and resources, visit https://www.casa.gov.au/drones/drone-rules

F. PRODUCTION DEPARTMENTS AND WORK PRACTICES

For all work practices canvassed in this section, the following approach is taken:

- **Identify hazards**—find out what could cause harm
- **Eliminate risks** so far as is reasonably practicable
- **Implement control measures for risks** that cannot be eliminated
- **Communicate** with all production employees about the type and scale of activity that may affect them
- **Plan for emergencies**

1. ART DEPARTMENT / CONSTRUCTION

GOLDEN RULES

- Identify prop, construction, and demolition challenges in pre-production.
- Develop a clear schedule of works.
- Provide for risk elimination and mitigation in the planning stages.
- Appoint a Location Manager.
- Engage a Construction Supervisor and use only qualified/competent production staff.
- Consult all key PCBUs as plans evolve.

PCBUS

Producer, Art Director, Production Designer, Set Designer, Construction Supervisor, Safety Supervisor

The Production Designer and Art Director should start their analysis of safety and work programmes when they receive the script and final schedule. They must:

- work closely with the location manager so they aware of when locations can be prepared;
- work closely with the construction supervisor and HODs during the design phase to ensure safe construction methods are incorporated;
- consult, cooperate and coordinate with the gaffer/head electrician; and
- consult, cooperate and coordinate with the cinematographer, special effects supervisor, visual effects supervisor and key grip.

PRE-PRODUCTION

Before the production starts, the producer should ensure:

- in consultation with the production designer/art director, that a competent construction supervisor, with suitable experience for the size of the project, is hired;
- a health and safety supervisor has been appointed (otherwise, the Construction Supervisor will be responsible for construction-related work health and safety);
- consult, cooperate and coordinate with the construction supervisor to determine the amount of work required and how long it will take, and take this into account when developing schedules;
- ensure hazard identification and risk assessments are undertaken for construction work; and
- ensure all potential risks on location are eliminated or, if elimination is not reasonably practicable, minimised and controlled.

The risk assessment process will:

- set out risks to members of the production team, artists, crew, other contractors, contributors, and other parties; and
- identify appropriate control measures for any sets or scenery, including props.

SET CONSTRUCTION

When a film set is under construction (or being dismantled, known as *striking*) it is no different to any other construction site. This means that the recognised PCBU must establish processes to:

- control and/or secure site access;
- identify and protect electricity and other services;
- implement work control measures to safely manage risk – e.g., working at heights, excavation;
- manage workloads; and
- provide for first aid and emergency responses.

SET CONSTRUCTION PERSONNEL

Everyone involved with the construction department:

- must be competent to undertake their assigned work, including being licensed, certified, or ticketed where required;
- must have the ability to identify that the equipment that they are using is safe and be able to maintain that equipment;
- should be aware of what personal protective equipment (PPE) is required and who will provide it; and
- should attend department-specific health and safety toolbox meetings, if required by the construction supervisor
- must be aware of those working around them.

2. CAMERAS / LIGHTING

GOLDEN RULES

- All electrical work to be performed by qualified electrician.
- Rigging to be done by experienced rigger.
- Check for overhead obstruction and risks.
- Secure all mobile objects.
- Ensure stable and sure surfaces for cameras and related equipment.

PCBUS

Producer, Director of Photography and Grip, Gaffer / Head Electrician, Best Boy

CONTROL MEASURES

PCBUs should ensure, so far as is *REASONABLY PRACTICABLE*, that production personnel are not exposed to risks to their health and safety. Where risks cannot be eliminated, control measures must be implemented. Control measures should be discussed with the production personnel involved.

CAMERA CRANES

The Assistant director should ensure that the use of a camera crane is noted in the call sheet.

Grip equipment is generally very heavy and requires careful handling and skill. The resources required to lift and piece together equipment is easily underestimated. Wherever feasible, the use of mechanical lifting equipment is recommended.

In all circumstances, provide for a minimum number of crew for moving and ongoing supervision of the rig, irrespective of whether it is in use.

An experienced and competent key grip should supervise the setting up and operation of all camera equipment.

The main tasks of anyone supervising the set-up and operation of camera equipment such as cranes/jib arms is to:

- Observe safe working loads;
- Cables should be serviceable and kept away from the wheels when the dolly is moving;
- Check for overhead obstruction(s);
- Ensure the crane and camera are balanced;
- Ensure the arc of the camera's field of operation is clear or protected;
- All parts of the crane should be kept clear of any non-insulated electrical equipment;
- When used on a public thoroughfare, adequate signage and barricades should be used to ensure safe operation of the crane;
- Cranes should not be operated on sloping ground or unstable surfaces;
- A riser used in conjunction with a camera crane should be able to support the aggregate weight of the crane, any personnel using it, and any additional loads; and
- The riser should also be braced and/or constructed in such a way as to prevent collapse.

In erecting, using and dismantling equipment, clear communications protocols will be required. There should be a nominated 'person in charge' (ordinarily the key grip) that is known to all.

The camera equipment's operating area (or 'arc') should be kept well clear of non-essential personnel, any other person not specifically required, and any equipment not required for the filming.

Where cast or crew are required to move under a crane or jib arm, they should do so on the instruction of the Key Grip or Senior Camera Operator.

MOTION CONTROL CAMERAS

In addition to the guidance above, the safety steps for motion control cameras include:

- Camera start and finish positions shall be clearly marked and, where possible, barriers established;
- An assistant should walk the camera head through the range of movement to ensure the pathway is kept clear prior to block through, rehearsals and filming;
- Crew and performers should be fully briefed on the operation of the motion control camera and related safety requirements the pathway the equipment will be following and the need for crew and performers to always remain clear of the track;
- When the motion control camera commences operation, the operator shall call "rig moving";
- Only essential personnel shall be on set during sequences involving motion control filming; and
- All motion capture cameras should be run on a separate power supply and the Gaffer should be consulted regarding power requirements, power distribution and power safety.

LIGHTING

Most of the safety guidance relevant to lighting is included in the *Electrical Work* note in **section EB4**. Please review the content of this note. The general rules for safe handling of lighting are:

- Specialist lighting – and the replacement of lamps - should only be handled by trained personnel;
- Ensure that all lighting fixtures are supported so that they will not fall, *i.e.,* use a safety wire or chain to suspend fixtures. Consider multiple points of possible failure;
- Ensure that all lighting stands are property weighted with sandbags or fixed to the ground;
- Use fall protection equipment whenever setting up lighting at elevated heights;
- Cover arc-type lamps such as HMIs in wet weather to prevent rain from entering the unit;
- When using open-faced lighting units, provide protection from shrapnel in case the bulb explodes; and
- Ensure that scaffolds or other metal grids that are used to support the lighting are grounded.

3. MAKEUP, HAIR AND WARDROBE

GOLDEN RULES

- Makeup artists should be the only people responsible for the application and removal of makeup.
- Only use ingredients-labelled cosmetics and hair products from established and reputable manufacturers.
- Fit for purpose workspaces must be provided – i.e., well-lit, ventilated, and hot and cold running water.
- Any possible health risk arising from the use of particular substances should be relayed to performers receiving hair, make-up, and wardrobe services.
- Maintain high levels of hygiene and effective cleaning protocols.

PCBUS

Producer, Heads of Make-up, Hair and Wardrobe and subordinate Artists. (Safety Supervisor and/or Stunt Coordinator where SFX used.)

PRODUCER / PRODUCTION MANAGER

The producer / production manager should consider hair, make-up, and wardrobe resources in pre-production; this includes:

- hiring competent hair and make-up artists with an appropriate level of training, experience and/or qualifications with respect to the requirements of the production;
- the number of hair and make-up artists hired in relation to the size of the project;
- ensuring sufficient resources, including budget, are allocated to enable the use of appropriate and safe products such as single use implements and products; and
- ensuring guidelines on hazardous chemicals (and fire) are adhered to.

HEADS OF DEPARTMENT

The chief make-up artist, hair stylist or head of wardrobe should ensure that they and those working under them are familiar with these guidelines and best practice health and safety.

RESPONSIBILITIES SPECIFIC TO HAIR AND MAKE-UP

Hair and make-up artists are to:

- be fully proficient in the knowledge of products, procedures, and techniques to be carried out when performing their role;
- check that electrical equipment has been tested and tagged;
- be informed of the possible risks and side-effects of certain hairdressing or makeup products;
- where possible, undertake make-up or skin tests to ascertain if a reaction is likely to occur;

- check with the cast regarding allergies or sensitivities to certain products;[6]
- follow general hygiene rules such as washing hands before and after each hair or makeup application;
- consider single-use lipsticks, mascara wands, puffs, and sponges where possible;
- where single use products are not available or feasible, disinfect application equipment when moving from one artist to the next;
- when applying dye or colouring or when perming or straightening hair, appropriate gloves must be worn, and the ventilation must be adequate;
- as much as possible, avoid using sprays; otherwise, avoid being in the spray cone, limit the time of use, and use a face shield to protect the cast member;
- keep products at the proper temperature, and ensure flammable liquids and aerosols are kept in a cool place, away from sources of heat and flame. (The manufacturer's recommendations about the product's use and storage must be followed);
- controlled substances decanted from the original container into another container must be labelled and an inventory of their use maintained;
- preferably use products in gel or cream form and avoid powders that must be mixed; and
- use a disinfected spatula to remove a product from its container (do not use fingers).

HYGIENE

Makeup Artists and Hairdressers should maintain a high standard of hygiene with the minimum use of hand/wrist jewellery. This includes thorough hand washing between use of products and changes in the personnel being provided makeup.

Cuts and abrasions on a make-up artist's exposed skin should be covered by a waterproof dressing which should be changed as necessary and when soiled.

Equipment and accessories used for various treatments should be cleaned and disinfected with an alcohol isopropyl product (of at least 70% purity) after each use, and then stored in a clean location, protected from dust and dirt.

Each cast member should have their own sponges, powder boxes, combs, and brushes.

WORKSPACES

The working environments in which hair, make-up and wardrobe duties take place must be:

- clean, well-maintained (i.e., regularly disinfected) and have adequate ventilation;
- smoking, eating, and drinking should not be permitted;
- aerosols should not be used in small unventilated spaces dressing rooms / facilities;
- changing facilities should be adequate and have regard to privacy and the design and dimensions of costumes, wigs, and makeup;
- have adequate lighting inside and outside;
- have hot and cold running water, with clean water available to rinse eyes from contact with hazardous substances
- the floor should be unobstructed, swept regularly and kept clean to avoid falls; and
- facilities should have height-adjustable chairs, an anti-fatigue mat (rubber mat that absorbs impacts), first aid kit, fire extinguisher and an eye clean station.

[6] Performers have a duty to inform the production's hair and make-up artists of all known or suspected allergies, sensitivities, communicable diseases, and skin reactions.

MOBILE VEHICLES WORKSPACES

- If a vehicle is provided as the hair and make-up workspace, the vehicle should be level, stable, comfortable and, wherever possible, have access to hot and cold running water.
- Trailers or caravans should be checked, preferably by the person hiring the vehicle, to ensure that:
    - all the correct certificates, including insurance, gas safety and electrical appliances, are valid and current;
    - all drivers have a current valid license; and
    - the vehicle is capable of being plugged into mains power and has a current Electrical Warrant of Fitness.

SPECIAL EFFECTS MAKE-UP

Special attention should be given to the needs of actors who are required to keep prosthetic or special effects makeup on for lengthy periods or during tea and meal breaks. Adequate air conditioning and/or heating, appropriate cool rest areas, straws, appropriate diet, and other relevant assistance should be provided.

Where a performer is required to wear extensive prosthetics such as a full head or full body prosthetic or creature suit, consideration should also be given to balance, stress, strain and/or exhaustion that might cause by heat, vision impairment, restricted mobility and/or isolation.

Care should be taken when body suits are used in wet environments as such suits may absorb liquid and become severely weighted causing difficulties including the risk of fatigue or drowning.

Where special effects makeup involves the use of hydraulics or air-pressurised equipment, consideration should be given to the impact discharges might have around the eye area or other areas of the performer's body.

Special effects makeup should be removed with non-solvent materials, such as isopropyl myristate.
Makeup should never be used on babies aged under twelve weeks.

The design and manufacture of all costumes, wigs and prosthetic and special effects makeup should take account of the possibility of heat exhaustion and hyperthermia and be designed to accommodate the performer's natural functions, including eating, drinking, and going to the toilet at adequate intervals.

Use of products on animals for the purpose of cosmetic enhancement or causality simulation shall be undertaken in consultation with the animal handler and all products used should be non-toxic and in accordance with relevant legal standards and codes of practice covering animal welfare and their use in film production.

WARDROBE

The Producer should notify the Costume Designer of all sequences involving the use of:

- flame, flash effects, where the possibility of fire exists;
- all sequences involving stunts; and
- all sequences involving blue screen work and/or scenes requiring performers to work in or with rigs to ensure that all costumes can be designed and manufactured in a manner that ensures the safety and comfort of performers.

The costume designer or person with delegated responsibility should consult with the stunt coordinator and special effects supervisor prior to designing wardrobe for use in fire sequences.

Designers should be advised of performance requirements to ensure that the design of masks, headwear and special effects and prosthetic makeup does not restrict the performer's vision.

The Costume Designer should be given adequate time to work with the Special Effects and/or Stunt Coordinator and Designer to ensure that potential risks are minimised or eliminated.

GENERAL RULES FOR COSTUME

- Wigs and costume fabrics should be non-synthetic for use in scenes involving fire or a naked flame.
- Retardants should be used whenever practicable, subject to an assessment of possible skin irritation.
- Cast wardrobe and footwear should be designed to suit the scenes/action to be shot.
- Each performer should be provided with dedicated costumes including shoes and wigs to reduce the likelihood of infection.
- It is the producing company's responsibility to maintain and launder costumes.
- For any stunt, special effect, or hazardous action the wardrobe department should liaise with the Safety Supervisor and/or Stunt Coordinator for appropriate materials, length of garment, footwear etc.
- Costumes and wigs to be used in potentially hazardous sequences (e.g., fire, explosives, bikes, cars, performing with animals, etc.) should be designed, treated, and manufactured in such a way as to reduce the risk of injury.

USE OF DYES

- Use of internationally recognised Colour Index (CI) assists in identifying dyes.
- MSDSs should be obtained for all dye products being used.
- Care should be taken to avoid inhaling or ingesting dyes or making skin contact with dyes.
- Protective clothing goggles and gloves should be worn when handling dye products.
- Wherever possible, it is preferable to use liquid dyes rather than powders to minimise the chances of inhalation.
- Water-based solutions are safer than solvent-based solutions which use methyl alcohol.

FABRICS

When choosing fabrics, consideration should be given to:

- the climate in which the production is being shot, its impact on artists and remedial measures to ensure the welfare of the costume wearer;
- the flammability potential of any fabric to be used in a scene involving flames, excessive heat, the potential for flames, proximity to heat sources including lights, etc.; and
- the possibility of skin irritations caused by the fabric/s, for instance and the potential need for substitute materials.

4. CATERING

GOLDEN RULES

- Facilities (mobile or fixed) must be fit-for-purpose and certified by the relevant State/Territory Health or Food Safety authority.
- Catering equipment to be fitted with guards where appropriate.
- Staff to be trained in equipment usage and associated risks.
- Develop systems for identifying allergen and other risks in the provision of food.
- All relevant staff to be trained in safe food preparation and storage protocols.

PCBU

As with the majority of film production operations, the Producer bears overall responsibility for ensuring that services provided to cast and crew are of a reasonable and safe standard.

With respect to catering, this duty includes taking reasonable steps to:

- provide suitable food and sustenance and managing the timing for the delivery of these services during production;
- ensuring the provider of catering services is competent to discharge the relevant duties; and
- allocate sufficient space for the provision of all catering services for the safe conduct and delivery of catering operations.

CATERING SERVICE PROVIDER - EMPLOYER

Filming on location commonly involves the use of a mobile catering resources, normally trucks and vans specifically equipped to provide food and beverage services. This section focuses on these (mobile) resources.

It is the responsibility of the head of the catering entity (nominally the head catering contractor to a production) to ensure that catering services are delivered in a safe and responsible manner. There are three key parts to this responsibility:

- ensuring the safety and utility of mobile catering units;
- ensuring the quality and safety of the consumables being provided to cast and crew; and
- taking all necessary steps to ensure the safety of the staff delivering the catering services

Any person undertaking a food business must also:

- ensure food handlers do not handle food if there is a risk of contamination;
- maintain easily accessible handwashing facilities, with hot water, soap, and single-use towels; and
- ensure all food handlers have reasonable and appropriate training in food safety and food hygiene.

SAFETY OF FOOD AND DRINK

Persons supervising or conducting food handling operations must possess the skills and knowledge in food safety and hygiene matters required to handle food safely. This will involve knowledge of food handling and safety procedures, including knowledge of the risks that certain conditions (e.g., humidity, heat and light) might pose to food safety and the corresponding need to ensure the proper storage (i.e. temperature-controlled) of foodstuffs.

Federal, State and Territory governments have produced a wealth of statutory requirements applying to the provision of food and beverage services. The essence of these requirements (drawn mainly from Food Standards Codes) is:

- catering staff should be suitably trained and qualified to perform the task(s) they are required to perform, including the ability to properly sanitize plates/utensils, etc.; and
- catering staff must take all reasonable measures not to handle food or food surfaces in a way that is likely to compromise the safety and suitability of food.

Catering staff also have specific responsibilities relating to health and hygiene.

Health responsibilities include not performing work when they have symptoms or a diagnosis of conditions such as diarrhoea, fever and/or vomiting.

Hygiene responsibilities include not coughing, sneezing, or smoking around food of food production surfaces. In addition, food prep and delivery staff should take steps to remove unnecessary jewellery, and contain long hair, cover small wounds (i.e., scratches) with bandages etc *and* a waterproof covering.

SAFETY OF CATERING STAFF AND USERS

Food preparation and other catering workers should:

- Be trained to use equipment properly, including the safe use of knives;
- Be supervised when first using machines;
- Be provided with sufficient space to perform their duties; and
- Always be provided with and wear the right personal protective equipment and clothing (gloves, glasses, apron, footwear).

To ensure worker safety:

- Guards should always be attached when using machines to protect from moving parts. *Only remove them for maintenance;*
- Machines on work tops should be level and bolted down so they do not move when used;
- Where possible, rotate people through tasks to allow changes in posture and activities. Avoid doing the same repetitive tasks over and over when working over long periods;
- Breaks should be taken to avoid fatigue (and/or as required under employment agreements);
- Ensure that protocols for handling hot oil and its disposal are safe and known to relevant staff;
- All relevant catering staff should be provided with fire suppression and extinguishment resources and the knowledge of how to use them when required;
- Mechanical aids should be used where possible (e.g., food mixers/processors, peeling machines); and
- Catering tools such as knives should be maintained (i.e., sharpened) to avoid forceful movements.

CATERING VEHICLES / UNITS

General considerations for catering vehicles include:

- The vehicle/s should be roadworthy, registered and in a serviceable condition;
- Relevant Food Regulator/Department of Health certificates should be displayed or otherwise available for production;
- The vehicle/s should be appropriately fitted out in accordance with relevant electrical and gas Safety Guidelines, well-maintained, well-lit, and kept in a hygienic condition;
- The vehicle should be levelled and parked safely;
- Safe entry and exit should be provided and, where necessary, steps should be safe, and have handrails fitted;
- Fittings and fixtures should be serviceable and appropriate;
- Machinery and equipment that can cause injury is to be suitably guarded;
- All electrical equipment should be serviceable, tested and tagged;
- All gas equipment should be serviceable and comply with relevant Australian Standards;
- Emergency gas and electricity shut-off should be provided for;
- If external power is required, the vehicle should be supplied with the correct leads for that particular vehicle;
- Power cords should be protected to prevent tripping;
- Suitable and sufficient fresh and wastewater capacity is available;
- Fire extinguishers should be in good working order and in current test, tagged and logged;
- Employees working from the vehicle should be appropriately trained to handle food and use the equipment in the vehicle;
- Adequate headroom should be available;
- Sufficient cold storage for foodstuffs for the numbers being catered; and
- Heating equipment such as Hot Water Urns should be positioned safely, and measures implemented to minimise the risk of burns.

MARQUEES/TENTS

Care should be taken when siting marquees and tents and consideration given to the following:

- Marquees/tents should be in good condition and fit for the purpose;
- Erect marquees/tents on firm, non-muddy ground;
- Free standing or framed marquees/tents should be adequately secured;
- If using pegs, establish if there is underground power, water, gas, telephone in the vicinity;
- Tie lines and pegs can be a major trip hazard, ensure they are well marked/fenced off/safe walkways established, etc.;
- Check for overhead power lines and overhanging tree branches;
- Adequate walkways should be considered and if necessary temporary walkways installed;
- Appropriate measures should be taken to avoid the risk of fire from heaters and/or lights; and
- Lighting in and around marquees/tents should be appropriate.

5. WORKING AT HEIGHTS

Falls from heights are a major cause of fatalities and serious injuries. Most people who are seriously injured or killed, fall from a height of four metres or less.

PCBU

A PCBU must eliminate the risk of falls in the workplace, or if that is not reasonably practicable, minimise those risks so far as is reasonably practicable.

Generally speaking, tasks at heights under 2 metres require safe work procedures to be developed and implemented to minimise the risk. Tasks performed above 2 metres are considered high risk and require a safe work method statement (SWMS).

It is critical to note that a minimum clearance of 4 metres should be maintained between mechanical equipment and overhead electric power lines.

(Greater separation clearances may be specified in **Australian Standard (AS) 1418 – Cranes, Hoists and Winches** - in certain circumstances.)

Due to the inherent risk of injury or death, it is important to speak with everyone involved in working at heights. They may have experiences and views that are critical to work being carried out safely.

SCAFFOLDS

Scaffolds can be very effective protection in preventing falls, but they are not without risk.

Safety considerations when using scaffolds should include:

- Scaffolding conforms to AS/NZS 4576:1995: Guidelines for scaffolding and the AS/NZS 1576 Scaffolding (set);[7]
- Fall prevention and arrest equipment is used;
- Scaffolding is erected, altered, and dismantled by competent people;

[7] AS/NZS 1576 (set): *Scaffolding* includes AS/NZS 1576.1:2010: *Scaffolding – General requirements*; AS/NZS 1576.2:2009: *Scaffolding – Couplers and accessories*; AS 1576.3–2015: *Prefabricated and tube-and-coupler scaffolding*; AS 1576.4–1991: *Scaffolding – Suspended scaffolding*; AS/NZS 1576.5:1995: *Scaffolding – Prefabricated splitheads and trestles*; AS/NZS 1576.6:2000: *Scaffolding – Metal tube-and-coupler scaffolding – Deemed to comply with AS/NZS 1576.3*.

- Safe access to and exit from the scaffold is provided; and
- Edge protection like handrails, mid-rails and toe-boards is provided at every open edge of a work platform.

If the potential fall distance from a scaffold 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.

If the potential fall distance is greater than two metres, scaffolding should be erected or dismantled only by a holder of a certificate of competency for that class of scaffolding or a person under the direct supervision of a person with the correct certification.

Scaffolding work platforms are generally rated as light, medium or heavy duty:

- **Light duty**—up to 225 kg per bay. Examples include painting, electrical work, many carpentry tasks, and other light tasks. Platforms should be at least two planks wide (approximately 450 mm).
- **Medium duty**—up to 450 kg per bay. This is suitable for general trades work. Platforms should be at least four planks wide (approximately 900 mm).
- **Heavy duty**—up to 675 kg per bay. This is what is needed for bricklaying, concreting, demolition work and most other work tasks involving heavy loads or heavy impact forces. Platforms should be at least five planks wide (approximately 1000 mm).
- **Special duty**—has a designated allowable load as designed.

These safe load limits include the weight of people plus the weight of any materials, tools, and debris on the working platform.

Safe construction methods should be used for scaffolds, including:

- Ensure only correct materials for the load are used in accordance with AS 1576;
- Inspect all equipment and materials before use, and repair or dispose of any rejects;
- Tie scaffold effectively, both longitudinally and transversely, with safe means of access and egress;
- Fully plank out scaffolding more than 1.8 metres high, with properly supported planks of the correct size, toe boards and continuous handrails to ensure a safe work platform; and
- Mobile/wheeled scaffolding should not be moved whilst supporting people, and all wheels should be locked before anyone works on it.

CONTROL MEASURES

Control measures include the provision of information, training, and instruction to workers prior to undertaking work from a scaffold. The PCBU and workers should know what loads the scaffold can safely take (Safe Working Load (SWL)) and under no circumstances make unauthorised alterations to a competently erected scaffold.

Scaffolding must:

- be level and plumb;
- be clear of debris and obstructions along their length;
- accessed using an internal ladder, except for low height platforms where this is not reasonably practicable;
- where there are no guardrails, use an approved safety harness connected to a secure anchor point;
- workers must wear appropriate, non-slip footwear; and
- electrical leads must be isolated from the metal frame of the scaffold with plastic lead hooks or an insulated rubber material where reasonably practicable (to prevent damage to the leads or electrifying the scaffold).

Workers on scaffolds must not:

- work beyond the side of ladders or over guardrails; or
- place ladders on other structures to extend their reach.

Appropriate precautions should also be taken against injury to people *below* those working at a height, including:

- take aloft only essential tools and equipment;
- prior to ascending, secure all tools and equipment with lanyards to prevent them falling on those below, and empty pockets of any unsecured items; and
- implement appropriate control measures to prevent props, sets, equipment, including cameras, etc. from creating a risk by falling.

In addition, height rescue procedures should be developed for each workplace where working at heights is undertaken.

FALL-PREVENTION AND ARREST

A risk assessment should be undertaken to determine the most appropriate form of personal fall protection equipment for the situation – refer AS1891 – including:

- travel restriction devices are to be preferred to fall arrest devices;
- anchorage points should be capable of sustaining the load of the person falling;
- all persons who need to use fall protection equipment should be trained in its use and maintenance; and
- adequate supervision should be provided to people using fall protection equipment.

A fall-prevention device is best because it will prevent workers from falling. Examples include temporary work platforms, guardrails, and scaffolding.

When it's not possible to use a fall-prevention device, a work-positioning system or a fall-arrest system should be used. A fall-arrest system is generally a harness worn by the worker to stop a person who has fallen and reduces the impact of the fall.

All harnesses, lanyards, fall arrest and fall restraint devices should be manufactured and maintained to Australian Standards.

No person shall be allowed to undertake work requiring the use of fall restraint or fall arrest devices without having undertaken appropriate training in the use and maintenance of such devices.

An effective communications system between those at a height and those on the ground should also be implemented.

LADDERS

Falls from ladders have resulted in a significant number of serious and fatal injuries, even when working at relatively low heights. While ladders are often considered to be the first option when working at heights, they should only be considered after safer alternatives, for example elevating work platforms (EWPs) or scaffolding, have been considered first and found to be not reasonably practicable.

Extension or single ladders should only be used as a means of access to or exit from a work area or for short duration light work that can be carried out safely from the ladder. Ladders should have a load rating of at least 120 kg and be manufactured for industrial use. Domestic or ‘homemade’ ladders should not be used.

RISK ASSESSMENT AND CONTROL MEASURES

Before setting up a ladder, it should be inspected for visible damage or faults, for example broken rungs, stiles, and footings. Faulty or damaged ladders must be removed from service.

When setting up a ladder you should check that:

- the ladder is the correct height for the work to avoid over-reaching or stretching;
- locking devices on the ladder are secure;
- the ladder is not placed so that the weight of the ladder and any person using the ladder is supported by the rungs;
- ensuring the ladder has non-slip feet;
- placing ladders at a slope of 4:1 (the distance between the ladder base and the supporting structure should be about 1 metre for every 4 metres of working ladder height);
- securing ladders at the top or bottom, or if necessary, at both ends; and
- stepladders should be set up in the fully opened position and may require a second person to 'foot' the ladder for added stability.

When using a ladder, always maintain 'three points of contact' as follows:

- when going up or down a ladder, always have two feet and one hand, or one foot and two hands, on the ladder; and
- when working from a ladder, have two feet and one other point of contact with the ladder, such as a hand or thighs leaning against the ladder.

Do not:

- use metal or metal reinforced ladders when working on or near live electrical installations;
- carry out 'hot' work like arc welding or oxy cutting from a ladder;
- use power or hand tools requiring two hands to operate, for example concrete cutting saws and circular saws;
- use tools that require a high degree of leverage force which, if released, may cause the user to over-balance, or fall from the ladder, for example stillsons or pinch bars;
- over-reach—the centre of the torso should be within the ladder stiles throughout the work;
- face away from the ladder when going up or down, or when working from it;
- stand on a rung closer than 900 mm to the top of a single or extension ladder;
- stand higher than the second tread below the top plate of a stepladder except for three-rung stepladders, unless working through an overhead opening of the building or structure that provides appropriate additional support above the ladder;
- in very wet or windy conditions; or
- next to traffic areas unless the working area is barricaded.

PLATFORMS SUPPORTED BY TRESTLE LADDERS

Trestle scaffolds are generally not suitable for working at heights of 2 metres or above. If they are used at heights greater than 2 metres, guardrailing and toe-boards should be used to prevent people and material from falling off the open side or end of the work platform.

Working platforms on trestle scaffolds should have a width of at least 450 mm (two planks). The use of plank locking devices will extend plank spans and reduce plank whip when walking along the platform. The system (including planks) should be assembled according to the manufacturer's specifications using only compatible components.

A PCBU must always consider what is reasonably practicable to maintain a safe system of work in the circumstances. It may be that a trestle scaffold is not the most appropriate means of minimising the risk of a fall in the circumstances. Therefore, alternative types of temporary work platforms should be considered, for example EWPs like small scissor lifts and other types of fall prevention devices like light duty aluminium mobile scaffolds and modular scaffolding.

ELEVATING WORK PLATFORMS (EWPS)

EWPs include boom-type EWPs and scissor lifts. Some are designed for hard flat surfaces only while others are designed to be operated on rough terrain. Some types are designed for indoor use and are not suitable for windy conditions outdoors.

The key steps for EWP use are:

- only operators competent in the use of the equipment may use it and should, as specified in relevant jurisdictions, hold appropriate certification; and
- use equipment in accordance with the manufacturer's specifications.

RISK ASSESSMENT

If using an EWP at the workplace, the PCBU and relevant workers must identify the hazards associated with the use of the EWP and implement control measures to eliminate or minimise those risks so far as is reasonably practicable.

The main hazards related to the use of EWPs are contact with electric lines, overturning the machine, falling from the work platform, and potential crushing hazards when elevating the platform or moving laterally.

CONTROL MEASURES

Relevant risk control measures when using EWPs include:

- training and instructing workers in the safe operating procedures for the particular brand and type of EWP, as well as safe work procedures to avoid crushing and electrical hazards;
- provision of fall arrest / safety harness equipment;
- training and instructing workers in the safe use of fall arrest equipment and emergency rescue procedures;
- observing the safe working load for the EWP;
- ensure the EWP is set up on stable and level ground;
- ensure floor load bearing capacity is adequate;
- check for clearances of objects, structures, and powerlines by walking through the placement and use of the EWP;
- work within the permitter of the EWP platform; and
- maintain the EWP platform's centre of gravity.

NB 1: *The lanyard of the fall-arrest harness should be as short as possible and should be attached directly to the designated anchor point on the EWP, not to the handrail, unless the handrail is the manufacturer's specified anchor point.*

NB 2*: If it is necessary to move a SEWP with the boom raised and a person on the platform, ensure the outriggers are no more than 10mm from the floor and the person on the platform is not protruding from the confines of the platform.*

Theatrical Flying and Rigging Operations

Responsibility for safe execution of rigging lies with the producer. The Safety Supervisor and the Producer should ensure that the Safety crew are adequately trained, experienced, and supervised to undertake the duties required of them.

Any person undertaking flying operations should hold the appropriate certificate of competency and be competent to operate the relevant equipment. They should:

- only ever rig loads appropriate to their level of training – if in doubt, ask;
- ensure that all persons are protected from injury by means of appropriate barriers;
- check braking systems of flying systems prior to use;
- test that cabling and winches of flying systems are in line with manufacturer's recommendations; and
- maintain a lifting register for all cables and ropes.

Safe working practices for flying and rigging include:

- never exceed safe working loads;
- ensure items being flown have been designed and constructed in a manner appropriate for flying;
- ensure flown items are securely fastened to scenery bars;
- when lowering scenery, warn those below (during a performance this will be via appropriate communications systems);
- use steel slings as a secondary for fibre slings if there is a risk of fire;
- use packing between slings and sharp edges; and
- lower loads onto timber to avoid sling crushing.

Considerations in respect of movement of people include:

- no-one should ever ride on hooks, slings, or loads;
- use a safety factor of 10:1 when suspending people;
- use safety lines with ratings in accordance with Australian Standards; and
- plan aerial performance sequences with appropriate rigging for the size of the performer(s) and the task to be completed – include consideration of the need for crash mats, safety netting, appropriate emergency, and contingency procedures – lighting, set or sound changes should be communicated to both riggers and aerial performers.

Flexible Steel Wire Rope Rigging (FSWR) and Synthetic Rope Rigging

Any rigging involving FSWR should only be undertaken by riggers holding relevant certification.
Any rigging involving FSWR, potential shock loads and the possibility of a pendulum effect should be carried out only by trained Stunt Rigger/s.

6. MACHINERY AND POWER TOOLS

DANGEROUS MACHINERY

Dangerous machinery includes any engine, motor, shaft, belt, gearing, pulley, flywheel, contrivance, or appliance operated by any source of motive power.

PCBUS

PCBUs are responsible for making sure the hazards associated with machinery are controlled in the workplace, so they do not harm workers and operators.

Duty holders should use the **Australian Standard (AS) 4024 Safety of Machinery** to identify procedures to safeguard machinery and plant. The employer must make sure that any competent person they hire to give

advice or services on machine guarding or safe use of machinery is experienced in using AS 4024, or equivalent or higher standards.

HAZARDS

Hazards can be mechanical or non-mechanical.

CONTROL MEASURES – MECHANICAL HAZARDS

Where exposure to machinery and equipment hazards cannot be eliminated or substituted for machinery and equipment of improved design, risk controls must be applied to the hazards to prevent or reduce the risk (chance) of injury or harm. Key controls include:

- physical barriers and guards, such as fences, screens, or fixed panels of various materials;
- various forms of guarding and interlocking (as described in *AS4024, parts 1601 and 1602, Safety of Machinery*);
- making the hazard inaccessible by reach (where the distance between a person and the hazard forms an effective barrier); and
- provision of PPE.

All dangerous machinery should be adequately guarded in accordance with manufacturer's recommendations and statutory requirements. Except for maintenance purposes, machine guards should not be removed.

GUARDING

Employers should ensure that all machine guards are effective and appropriate for the machine.
All machine guarding should comply with **AS 4024 – 1996 Safeguarding of Machinery**. Guards should be maintained in a serviceable condition.

All safety control systems should be designed and built to prevent failure or, in the event of failure, de-activate the operation of the machinery and equipment.

CONTROL MEASURES - NON-MECHANICAL HAZARDS

The first step in selecting suitable and effective controls for non-mechanical hazards is to understand the nature of emissions that can be released by machinery and equipment and the way they may cause harm.

Hazardous machinery and equipment emission controls rely largely on isolating of people from the hazardous emission. Hoods, lids, covers or impervious guards (solid barriers that prevent escape of the emission) can serve to contain a number of different types of emissions within machinery and/or equipment.

For potentially harmful substance exposures from machinery and equipment, such as mist, fumes, vapour, or dust, and where it is not possible to control the emission at its source, ventilation and extraction systems are used to remove the hazardous emissions from the work environment.

Guarding may also serve to mute noise emissions through application of sound absorbing materials. Other emissions, such as lasers, ultraviolet light, bright light or welding flash, can also be safely screened to prevent potential harmful exposure.

PERSONAL PROTECTIVE EQUIPMENT

Where it is not possible for emissions to be controlled at their source, or removed or reduced through effective ventilation, extraction or diversion, the use of personal protective equipment (PPE) as a final measure must be used to ensure safety.

As in other areas of risk management, PPE is a lower order control and can only be used where higher order controls are not possible or are not totally effective. All PPE should comply with the relevant Australian Standards.

EXPLOSIVE POWERED TOOLS (EPTS)

Explosive-actuated tools use an explosive cartridge or gas discharge to fire a fastener into hard materials such as concrete, mild steel, and masonry. Explosive Powered Tools are specifically referred to in work health and safety regulations and fall into the category of plant that requires the employer to identify all hazards to health and safety with the use of the plant and associated systems of work.

PCBU

PCBUs are required to ensure that any person using an EPT in the workplace is an appropriately trained and qualified operator who holds the appropriate certificate of competency and uses the tool in a safe manner. PCBUs are also required to provide such information, instruction, training, or supervision to employees as is necessary to enable those persons to perform their work in a way that is safe and without risks to health.

CONTROL MEASURES

- Only use explosive power tools that have been designed according to AS/NZS 1873:1994 – Power-Actuated (PA) Handheld Fastening Tools.
- Only use explosive power tools that display the manufacturer's name, the serial number, the model number and a misfire warning and instructions for safe operation.
- Tools must be inspected and function-tested before work starts. Proper training and the operator's manual will describe how to carry out both requirements.
- Operators must be trained on the explosive-actuated tools they are using and must wear all the required personal protective equipment.
- Storage of charges should be in a secure and clearly marked container.

The following checklist offers further sound guidance about risk management and control.

Do not:

- Use an EPT unless it is fitted with an effective muzzle guard, shield, or fixture according to the maker's recommendations for any type of material being fixed.
- Load the EPT until ready for immediate use.
- Leave an EPT unattended or put away or carry to another place or transport any tool which is charged. Remove the charge and projectile – check to make sure the tool is unloaded before altering, adjusting, removing, or changing muzzle, safety guards or barrel extensions.
- Point the tool, loaded, or unloaded, towards yourself or towards other persons, no matter how far away they are.
- Use the EPT unless warning signs are displayed near the place where the tool is being used.
- Use a EPT without the operator and any assistant wearing approved safety goggles complying with AS 1337 Industrial Eye Protectors.
- Fire the EPT at an angle - make sure the tool is perpendicular to the work surface.
- FIRE an EPT from a ladder – use a fixed platform to enable correct aim and pressure.
- Use an EPT in any places where flammable gas or dust or vapour is or may be present, or in compressed air, or in any place where the explosive charge might be exploded or rendered dangerous by heat.
- Attempt to drive a projectile into concrete and mild structural steel unless a check has been made to ensure it is of sufficient thickness to prevent the projectile passing completely through.
- Use EPT charges in other firearms; this is very dangerous; keep the "explosive" container locked at all times except when cartridges are being placed therein or removed there from.
- Use the high charges first.

- Fire an EPT on a surface that is covered in loose particles.
- Use an EPT on a fastener already in situ to push the fastener in deeper.
- Leave failed charges lying around.

MISFIRES

With misfired cartridges, follow the procedures stated in the operating manual. If the manual is not available:

- continue to hold the tool against the base material for at least 30 seconds;
- remove the cartridge from the tool, keeping the tool pointed safely toward soft material such as wood. Never use any kind of prying device to extract the cartridge from the chamber; and
- place misfired cartridge in a container of water.

7. HOT WORK PROCEDURES

'Hot work' is a term used to describe the potential to generate heat, flames, or sparks. Examples include:

- welding;
- burning;
- flame cutting;
- brazing/soldering;
- plasma cutting;
- grinding; and
- metal spraying.

Hot works are the second largest cause of fires within buildings.

HAZARDS

The hazards associated with hot work include:

- explosion when cutting up, repairing, or working on or in the vicinity of drums, tanks, pipes or vessels which contain or have contained flammable liquids, gases or materials;
- fire/explosion caused by a gas leak, or flammable liquids or materials backfire or flashback;
- burns from contact with the flame, sparks, molten metal, or hot metal;
- crush or impact injuries resulting from an explosion;
- exposure to toxic fumes; and
- depletion of oxygen levels in the atmosphere causing suffocation.

PCBU

Prior to carrying out any hot work on site it is essential to implement a hot work permit system, which includes a detailed review, to identify all potential hazards associated with the proposed hot work activity and to eliminate the hazards or, where this is not reasonably practicable, control the resulting risks.

The hot work permit system should incorporate a check list to address all hazards and controls and should be reviewed and signed off by the persons in control of the site and involved in the hot work activity.

Hot work procedures should be performed in accordance with **Australian Standard (AS) 1674.1 – 1997 Safety in Welding and Allied Processes Part 1 Fire Precautions**.

The script breakdown safety report should highlight scenes requiring hot work processes. The head of the Art Department / SFX Coordinator should then arrange for a risk assessment / SMWS to be undertaken and the results shared with all relevant personnel.

CONTROL MEASURES

Typical control measures – whether factored into the permit system or not - include:

- ensure the area in which work is to occur is not a confined space;
- identify and control any fire hazard inside and outside the work area, including flammable or combustible liquids, gases, vapours, dusts, fibres, wood, paper, textiles, packaging, plastics, tyres, dry grass, or other substances within 15 metres of the hot work;
- so far as reasonably practicable, remove any flammable or combustible material found, or otherwise provide non-flammable covers or screens to control sparks and flash in the confined space and its surrounds;
- locate and protect, and if reasonably practicable isolate, all services;
- ensure the area is adequately ventilated;
- ensure gas cylinders are not damaged and fitted with flash back arresters;
- ensure adequate firefighting equipment is ready for use;
- limit personnel and vehicle traffic in the area;
- utilise a fire watch person to monitor the hot work environment;
- isolate and secure the area to prevent unauthorised access and erect appropriate signage;
- establish emergency and evacuation procedures and train all personnel; and
- ensure relevant workers are wearing appropriate non-flammable personal protective equipment.

Inspections of the hot work area should be undertaken for four hours following completion of the work to ensure there is no re-ignition.

8. ELECTRICAL WORK

AUSTRALIAN STANDARD

The Standard, *AS/NZS 4249, Electrical safety practices for Film, video and television* specifies the requirements for safe working practices in the use of electrical equipment on film, video and television sites and the in-service testing of equipment. AS/NZS 4249 outlines the minimum safety requirements for the use of temporary electrical installations which supply electricity to appliances and equipment on film, video and television sites including in-service testing of portable and transportable equipment.

The Standard applies to any temporary installations, portable distribution systems, appliances and equipment connected to temporary electrical supply in connection with dry hire studios, any buildings and their environs used as temporary studios and interior/exterior locations and all outside broadcasting.

The Standard outlines a range of specific safety measures in connection with:

- general electrical safety procedures;
- the use of residual current devices (RCDs);
- the protection of cables, cords and cord extension sets;
- portable distribution boards;
- generating sets;
- earthing and bonding; and
- equipment testing and recording.

The most common electrical risks and causes of injury are:

- electric shock causing injury or death. The electric shock may be received by direct or indirect contact, tracking through or across a medium, or by arcing. For example, electric shock may result from indirect contact where a conductive part that is not normally energised (such as a metal toaster body or a fence) becomes energised due to a fault;

- fire (such as fire resulting from an electrical fault), arcing or explosion causing burns. These injuries are often suffered because arcing or explosion or both occur when high fault currents are present;
- electric shock from 'step-and-touch' potentials; and
- toxic gases generated by burning and arcing associated with electrical equipment.

Even the briefest contact with electricity at 50 volts for alternating current (V a.c.) or 120 volts for direct current (V d.c.) can have serious consequences for a person's health and safety. High voltage shocks (involving more than 1000 V a.c. or 1500 V d.c.) can cause contact burns and internal injury.

Electric shocks may also lead to other injuries, including falls from ladders, scaffolds, or other elevated work platforms.

PCBU

A PCBU must eliminate electrical risks or, if that is not reasonably practicable, minimise the risks so far as is reasonably practicable.

Inspections and testing must be carried out by a competent person, which depending on your jurisdiction might be a licensed or registered electrician or a licensed electrical inspector. The nature and frequency of inspection and testing depends on factors such as the nature of the electrical equipment, how it is used, and its operating environment.

Workers have a duty to take reasonable care for their own health and safety and to not adversely affect the health and safety of other persons. Workers must comply with reasonable instructions, as far as they are reasonably able, and cooperate with reasonable health and safety policies or procedures that have been notified to workers. This means that if electrical equipment or personal protective equipment (PPE) is provided by the PCBU, the worker must use it, so far as they are reasonably able, in accordance with the information, instruction and training provided about its use.

Production companies and producers must:

- engage competent, qualified persons to oversee and undertake all electrical work associated with the production;
- consider the potential risks associated with electrical work when planning and allocating tasks;
- ensure the potential risks associated are appropriately managed, either eliminating or minimising them; and
- consider whether a specialist company may be required to produce a suitable electrical design.

RESIDUAL CURRENT DEVICES (RCDS)

One of the minimum requirements set out in *AS/NZS 4249* is the installation of an RCD – commonly referred to as a safety switch. This is an electrical safety device designed to immediately switch off the supply of electricity when electricity 'leaking' to earth is detected at harmful levels.

RCDs offer high levels of personal protection from electric shock. While RCDs significantly reduce the risk of electric shock, they do not provide protection in all circumstances. For example, an RCD will not trigger the switching off of electricity supply if a person contacts both active and neutral conductors while handling faulty plugs or electrical equipment and electricity flows through the person's body, unless there is also a current flow to earth.

RCDs should comply with AS 3190. RCDs with a rated residual current not exceeding 30 mA should be installed to protect:

- all socket outlets;
- all final sub-circuits; and
- all individual circuits.

Ensure that every RCD is functionally trip-tested by a competent person using the RCD test button daily before use, or prior to the commencement of each operational period; and subjected to an operational performance test with an RCD tester, in accordance with the requirements for portable RCDs in AS 3760, conducted by a competent person every three months. It is important to keep records of tests, including the dates and results of tests.

If RCDs, circuit breakers or other protective devices including fuses are triggered into operation, ensure circuits are not re-energised until the reason for the operation has been determined by a competent person.

TESTING EQUIPMENT

Although brand new electrical equipment that has never been put into use (i.e., other than second-hand equipment) does not have to be tested before first use, it should still be visually inspected to ensure that no damage occurred during transport, delivery, installation, or commissioning.

If the electrical equipment is required to be tested regularly for safety, take steps to ensure that it does not miss required tests. The date the electrical equipment was placed into service should be recorded. It should also be fitted with a tag stating:

- that the equipment is 'new to service' and its date of entry; and
- the date when the first electrical safety test is due.

HIRE EQUIPMENT AND APPLIANCES

Ensure that all electrical equipment or appliances hired for a site are inspected, tested, tagged, and recorded at the supplier's premises at the start of each hire and then tested every three months. It is the responsibility of the person who has hired the electrical equipment or appliances to meet the conditions of testing, tagging, and recording as required during the period of hire.

Inspection and testing of electrical equipment must be carried out by a competent person. A competent person includes a person who is licensed or registered to perform electrical work under a law relating to electrical safety or occupational licensing.

Consider eliminating the use of metallic, wire reinforced or otherwise conductive ladders when installing or using electrical equipment. Metallic or wire reinforced ladders and scaffolds are conductive and may create an electric shock. These types of ladders should be avoided for any kind of electrical work and should not be used near equipment where an electrical hazard may result from their use.

Also consider the electrical risks posed when using ladders, scaffolds, and similar equipment, including that workers are more likely to touch open wiring such as overhead lines, and portable scaffolds may damage insulation when moved if the scaffold strikes conductors or leads.

CABLES, CORDS AND LEADS

Cables must be in positions where they are not subject to damage by mechanical devices or liquids. A production must ensure that:

- cables are secured and clearly identified;

- leads are off the ground or protected where practicable, including away from potential mechanical damage or intrusion by liquids;
- electrical equipment/devices are protected from the weather, or constructed to a suitable IP rating;
- cables and distribution are of sufficient size and capacity to do the required job;
- cables are not twisted, crushed, or kinked;
- leads should never be run across roads or any area subject to vehicular access;
- flexible cords and cables should not be used while in a coiled or reeled configuration;
- so far as is reasonably practicable, avoid running leads across the floor or ground, through doorways and over sharp edges; use lead stands, insulated cable hangers and/or cable protection ramps; and
- cable routing is carefully considered and does not create a tripping hazard.

If it is not possible to keep leads off the ground, appropriate controls should be implemented with consideration being given to the use of covers.

AS/NZS 4249 states that overhead cables may be supported so long as the span does not exceed 45 metres, with spans exceeding 13 metres supported by catenary wire.

Where cables are supported overhead, there must be a minimum clearance of 4.5 metres for vehicular traffic occurs and 2.5 metres in all other instances.

Where cables need to be moved manually in conjunction with dollies, cameras, booms, etc.:

- cables should be kept as short as possible;
- adequate numbers of cable runners shall be utilised;
- the sequence/s should be rehearsed;
- the path of the cable runner/s should be kept clear;
- all those in the vicinity should be aware of the cable running; and
- when laying, and retrieving cables, they should be looped loosely rather than coiled tightly to minimise overheating of cable insulation and to avoid entanglement.

All Telsa Coils and other non-standard electrical equipment designed to be used in conjunction with creating special effects should be appropriately guarded and inspected, tagged, and tested in accordance with AS/NZS 3760:1996 – In Service Inspection and Testing of Electrical Equipment and/or other relevant regulations covering the use and operation of such equipment.

LIGHTING FIXTURES AND PORTABLE ELECTRICAL EQUIPMENT

Equipment should be electrically isolated from the power source before proceeding to work on it, e.g., changing light bulbs/lamps. In addition:

- all lighting fixtures or equipment should be adequately supported or mounted to prevent tipping or falling;
- suspended equipment should have a separate safety chain or cable to prevent falling;
- the chain or cable should have welded links or be made of wire rope;
- static load rating of safety chain or cable should be 10:1;
- any open-faced lighting unit should have protection where practicable (wire mesh, safety glass) against the shrapnel effect caused by an exploding bulb/lamp, particularly when near people;
- every lamp holder of the Edison screw type should be connected to the supply so that where a neutral conductor is required it should be connected to the outer contact;

- all electrical equipment not appropriately IP rated should be covered in adverse conditions to prevent water from entering the equipment; and
- underwater lights and equipment rated above 32 V a.c. and fixtures should have a degree of protection IPX8 and be protected by an RCD having a rated residual current not exceeding 30 mA.

Steps to protect production workers from ultraviolet lights from HMI lamps:

- all personnel on site should be advised that various 'arc'-type lamps, including HMIs, emit much larger amounts of ultraviolet (UV) radiation than tungsten lamps;
- care should be taken to protect against skin and eye damage when they are set up close to people;
- various filters are available to reduce UV light;
- all HMIs should be used with UV filters. Fixtures should not be used if the filters are cracked or broken. Micro switches should not be bypassed;
- a UV filter/gel should be used in conjunction with a clear glass filter when using open-faced HMI lamps to minimise the incidence of headaches and eye damage and to provide protection against exploding bulbs; and
- the use of any combustible material near lamps should be avoided to prevent fire or the emission of dangerous fumes.

Portable outlet devices shall comply with AS 3100 and shall be constructed of durable, impact-resistant materials.

Portable distribution boards shall be of robust, non-corrosive design and the socket outlets and associated control gear shall be protected against mechanical damage. When used outdoors, they shall be protected against the weather with minimum IP23 degree of protection.

GENERATORS

All connections to a generating set shall be made by a competent person. All generators must have an earthing system suitable to operate an RCD. The main breaker shall be fitted with an RCD. Generators shall be tested every 6 months.

On all exterior night shoots, where a stunt or other hazardous situation may develop, due to a blackout (however caused), an alternative source of supply shall be available to operate sufficient lighting for safety.

EMERGENCY PLANNING

Fire extinguishers suitable for electrical fires shall be available on all production sites.

Fire extinguishers suitable for electrical and oil fires shall be carried on generating sets used at production sites.

A well-prepared emergency response will assist in managing the severity of the injury where an incident has occurred, while also taking into account the health and safety of those required to respond to the incident. For example, in an exposed energised high voltage situation, the plan may include isolating the electricity supply and proving it is de-energised before carrying out a rescue.

Some of the features of an emergency plan will be:

Don't touch someone receiving an electric shock

A charge that has passed through your co-worker could easily move into you if you make contact with them. Given that electricity has the capacity to kill or seriously injure, limiting the number of people exposed to the shock should be your number one priority. Be especially wary of incidents that occur in the vicinity of water and other liquids.

Call emergency services

Victims of serious electric shocks will need treatment from medical professionals. Call emergency services and give as much detail as possible about what has happened.

Turn off the power

If it's safe to do so without putting yourself in danger, turn off the power to make the site safer and prevent further harm/damage. If the power cannot be turned off safely, try to separate the victim from the electricity source using a dry, non-conductive item such as a wooden broomstick, or the rescue crook from a low voltage rescue kit if one is readily available.

Administer first aid

Only once the victim is away from the current can you approach them and begin first aid.

If the individual is responsive – Attend to their injuries, for example place burns under cold water for 20 minutes, and then cover with dressings. If you don't have a first-aid kit with you, kitchen glad wrap is suitable, as long as it's not applied too tightly. Never put oils or ointments on burns.

If the individual isn't breathing – For unconscious victims who aren't breathing, perform cardiopulmonary resuscitation (CPR) until medical teams arrive to take over from you.

See also: G5 for template Emergency Plan.

9. MANUAL HANDLING AND LIFTING

This section covers ordinary and hazardous manual handling processes, noting that occasional manual handling duties may also align with those described as ‘hazardous’.

Manual handling is any activity that involves lifting, pushing, pulling, carrying, moving, holding, or restraining. It also includes sustained and awkward postures or repetitive movements.

A hazardous manual task is a task requiring a person to lift, lower, push, pull, carry, or otherwise move, hold or restrain any person, animal or thing involving one or more of the following:

- repetitive or sustained force;
- high or sudden force;
- repetitive movement;
- sustained or awkward posture; or
- exposure to vibration.

These hazards directly stress the body and can lead to an injury, such as musculoskeletal disorder (MSD). ‘MSD’ refers to an injury to, or a disease of, the musculoskeletal system, whether occurring suddenly or over time. An MSD may include:

- sprains and strains of muscles, ligaments, and tendons;
- back injuries, including damage to the muscles, tendons, ligaments, spinal discs, nerves, joints, and bones;
- joint and bone injuries or degeneration, including injuries to the shoulder, elbow, wrist, hip, knee, ankle, hands, and feet;
- nerve injuries or compression, for example carpal tunnel syndrome;
- muscular and vascular disorders as a result of hand–arm vibration;

- soft tissue injuries including hernias; or
- chronic pain.

An MSD can occur through gradual wear and tear to joints, ligaments, muscles, and inter-vertebral discs caused by repeated or continuous use of the same body parts, or through sudden damage caused by strenuous activity, or unexpected movements such as when loads being handled move or change position suddenly.

PCBU

A PCBU must eliminate risks arising from hazardous manual tasks, or if that is not reasonably practicable, minimise the risks so far as is reasonably practicable.

PCBUs have a duty to consult workers about work health and safety and may also have duties to consult, cooperate and coordinate with other duty holders.

Workers and other persons at the workplace also have duties under the WHS Act, such as the duty to take reasonable care for their own health and safety at the workplace. A person can have many more than one duty and more than one person can have the same duty at the same time. Early consultation and identification of risks can allow for more options to eliminate or minimise risks and reduce the associated costs.

A PCBU must manage risks to health and safety relating to a musculoskeletal disorder associated with a hazardous manual task. In order to manage risk under the WHS Regulations, a duty holder must identify reasonably foreseeable hazards that could give rise to the risk, eliminate the risk or minimise the risk so far as is reasonably practicable by implementing control measures in accordance with the hierarchy of control measures.

CONTROL MEASURES

PCBUs and workers must always take into account of**:**

- individual capability;
- the nature of the load;
- environmental conditions; and
- training (where applicable) and work organisation.

When lifting manually:

- reduce the amount of twisting, stooping, and reaching;
- reduce carrying distances where possible;
- avoid lifting from floor level or above shoulder height, especially heavy loads;
- adjust storage areas to minimise the need to carry out such movements;
- consider how you can minimise carrying distances;
- assess the weight to be carried and whether the worker can move the load safely or needs any help – maybe the load can be broken down to smaller, lighter components;
- remove obstructions from the route;
- for a long lift, plan to rest the load midway on a table or bench to change grip;
- keep the load close to the waist. The load should be kept close to the body for as long as possible while lifting;
- keep the heaviest side of the load next to the body; and
- adopt a stable position and make sure your feet are apart, with one leg slightly forward to maintain balance.

Before an object is lifted, assess the start and finish heights, and ensure clear pathways. For objects over 16kg use mechanical aids or, as a last resort use two or more people. For large (awkward) objects (even light ones) use mechanical aids or a two-person lift.

If a production involves lifting of equipment, especially on a regular basis, the steps in the following table should be considered.

Hierarchy of control		*Example of control measures*
Level 1	Elimination	• Automate the manual task (such as using remote controls) • Deliver goods directly to the point of use to eliminate manual handling
Level 2	Substitution	• Replace heavy items with those that are lighter, smaller and/or easier to handle • Replace hand tools with power to reduce the level of force required to do the task
	Isolation	• Isolate vibrating machinery from the user e.g., by providing fully independent seating on mobile plant
	Engineering	• Use mechanical lifting aids • Provide workstations that are height adjustable
	Administrative	• Rotate workers between different tasks • Arrange workflows to avoid peak physical and mental demands towards the end of a shift
Level 3	Personal protective equipment	• Gloves • Protective footwear

10. CONFINED SPACES

A confined space means an enclosed or partially enclosed space that:

- is not designed or intended to be occupied by a person;
- is at normal atmospheric pressure—or is designed or intended to be at normal atmospheric pressure—while a person is in the space;
- is a risk to health and safety from:
    - an atmosphere that doesn't have a safe oxygen level; and
    - contaminants like airborne gases, vapours and dusts that may cause injury from fire or explosion;
- has harmful concentrations of any airborne contaminants; and
- is at risk of engulfment through fire and/or explosion.[8]

[8] Definition used by Safework NSW.

Confined spaces are commonly found in vats, tanks, pits, pipes, ducts, flues, chimneys, silos, containers, pressure vessels, underground sewers, wet or dry wells, shafts, trenches, tunnels or other similar enclosed or partially enclosed structures.[9]

Confined spaces may pose a danger because they are not designed to be areas where people work. Hazards are not always obvious, may change and the risks include loss of consciousness, impairment, injury, or death.

The senses cannot be relied upon to determine if the air in a confined space is safe. Many toxic gases and vapours are odourless and colourless and therefore cannot be detected by sight or smell.

PCBU

A PCBU must eliminate or minimise risks associated with work practices and the atmosphere in a confined space, so far as is reasonably practicable. A risk assessment must be undertaken to identify hazards and then implement control measures.

RISK ASSESSMENT

The risk assessment will consider:

- whether the work can be carried out without the need to enter the space;
- the nature of the space;
- the hazards associated with the space, including the substances therein;
- the risk of engulfment of a person;
- the number of persons required outside the space to maintain equipment and communications; and
- arrangements for emergency response, for example first aid and resuscitation.

A safe atmosphere in a confined space is one that:

- has a safe oxygen level;
- is free of airborne contaminants or any airborne contaminants are in concentrations below their allowable exposure standard (if any); and
- any flammable gas, vapour or mist in the atmosphere is at concentrations below 5 per cent of its lower explosive level (LEL).

As a PCBU, you must also ensure that openings for entry and exit are of a sufficient size to allow emergency access, openings are not obstructed, and any plant, equipment, and personal protective equipment (PPE) provided for first aid or emergency rescue are maintained in good working order.

Everyone needs a permit to enter the space. Permits ensure a safe system of work is in place and ensures communication between site management, supervisors and those carrying out the work.

CONTROL MEASURES

Some of the control measures to be employed for confined space works include:

- cleaning, purging and ventilation of space;
- the adequate instruction of persons in any required procedure;
- advice concerning the use and limitations of any PPE and other equipment to be used;

[9] NB: A space may become a confined one if work carried out in it could generate harmful concentrations of airborne contaminants. Confined spaces need not be physically small.

- the provision of emergency equipment for all persons likely to enter the confined space;
- prohibiting hot work in adjacent areas;
- prohibiting smoking and naked flames within the confined space and adjacent areas;
- avoiding contamination of breathing air from operations or sources outside the confined space, for example from the exhaust of an internal combustion engine;
- prohibiting movement of equipment in adjacent areas, for example forklifts;
- prohibiting spark-generating equipment, clothing, and footwear; and
- ensuring communications between those in the confined space and persons keeping watch outside.

Finally, PCBUs must also establish first aid and rescue procedures to be followed in an emergency and ensure that workers practise those procedures to ensure that they are efficient and effective. First aid and rescue procedures must be initiated from outside the confined space as soon as practicable in an emergency.

11. WORKING BELOW GROUND / EXCAVATION

PCBU

Producer, Construction Supervisor, Production Designer, Safety Supervisor (or equivalent)

In order to manage risks under the WHS Regulations, a PCBU must identify reasonably foreseeable hazards that give rise to risks and eliminate the risk so far as is reasonably practicable. If it is not reasonably practicable to eliminate the risk – minimise the risk so far as is reasonably practicable by implementing control

Critically, a PCBU must take all reasonable steps to obtain current underground essential services information relating to the part of a workplace where the excavation work is being carried out and areas adjacent to it before directing or allowing the excavation to commence. This information must be provided to any person engaged to carry out excavation work.

Workers also have a duty to take reasonable care for their own health and safety and that they do not adversely affect the health and safety of other persons. Workers must comply with any reasonable instruction and cooperate with any reasonable policy or procedure relating to health and safety at the workplace.

CONTROL MEASURES

Before any work below ground begins, appropriate plans should be approved by the producer or their delegate, including ensuring that:

- problems with electrical, water, gas, or telephone pipes/lines in the area will not arise or otherwise be subject to appropriate management protocols;
- air quality in any trench is satisfactory;
- emergency and rescue procedures and equipment are in place, including provision of alternative access and egress points;
- appropriate access and exits will be established;
- all trenches, pits and traps are barricaded and/or appropriately signed;
- spoil heaps are kept well away from evacuations;
- consideration is given to what could fall into or otherwise affect what is being done below ground;
- shoring (where necessary) is adequate and in line with requirements, e.g., for nearby traffic;
- installing landing platforms or scaffold towers inside deep excavations; and
- installing effective barriers or barricades.

With respect to machinery/plant to be used, Control measures include:

- plant is used and operated by a competent person;

- that appropriate guards and operator protective devices are fitted;
- that the safe working load is displayed, and any load measurement devices are working; and
- plant is maintained in accordance with the manufacturer/supplier's instructions and/or relevant Australian Standards.

The following table outlines possible hazards and associated control measures.

Potential hazards	***Examples of control measures***
Ground collapse	The use of benching or the installation of ground support (e.g., shoring)
Water inrush	Pumps or other dewatering systems to remove water and prevent build-up
Falls	Ramps, steps, or other appropriate access into the excavation
Hazardous manual tasks	Rotating tasks between workers
Airborne contaminants	Mechanical ventilation to remove airborne contaminants
Buried contaminants (e.g., asbestos)	Training to identify buried contaminants and what action to take
Underground services	Obtain information from the relevant authorities on the location of underground services.

Where there is a risk of falls, WHS Regulations require the following specific control measures to be implemented where it is reasonably practicable to do so:

- if a fall risk cannot be eliminated, minimise the risk of fall by providing and maintaining a safe system of work including using fall prevention devices (e.g., temporary work platforms and guard rails);
- work positioning systems (e.g., industrial rope access systems); or
- fall arrest systems such as catch platforms.

Risk of atmospheric contamination through a build-up of gases and fumes must be controlled in excavation work. Plant that uses a combustion engine (e.g., air compressors, electrical generators) should never be used in a confined excavation such as a trench if workers are in the trench. The build-up of exhaust gases in the excavation, particularly carbon monoxide, can cause death.

Ventilation systems help to maintain adequate oxygen levels and dilute flammable gases, fumes, and certain dusts, such as coal and sulphide which can ignite if in its explosive limits. The use of mechanical ventilation also reduces dust, fumes, hazardous contaminants and can control air temperature and humidity.

Any remaining risk must be minimised with suitable Personal Protective Equipment (PPE), such as hard hats, hearing protection and high visibility vests.

12. HAZARDOUS SUBSTANCES

A hazardous substance is any product or chemical that has explosive, flammable, oxidising, toxic, corrosive or ecotoxic properties. Hazardous chemicals may present an immediate or long-term risk to human health through their toxicological properties (health hazards), or a risk to safety of persons and property as a result of their physical hazards. In some cases, chemicals may present both health and physical hazards.

PCBU

Producers, Head(s) of Department, Safety Supervisor, Stunt Coordinator

Where the hazards and associated risks are well-known and have well established and accepted control measures, it may *not* be necessary to undertake a risk assessment, for example, where there are a small number of chemicals in a workplace and the hazards and risks are well understood. In other cases, it may be necessary to seek external professional assistance to assist or undertake risk assessments.

A PCBU has the primary duty to ensure, so far as is reasonably practicable, that the health and safety of workers and other persons are not put at risk from work carried out as part of the conduct of the business or undertaking. This includes ensuring the safe use, handling, and storage of substances.

PCBUs and their properly delegated representatives are responsible for developing and implementing safe systems of work in consultation with employees and ensuring that persons using chemicals are competent in handling dangerous substances and strictly adhere to prescribed working practices.

Workers and other persons at the workplace also have duties under work health and safety laws, such as the duty to take reasonable care for their own health and safety at the workplace. All workers must:

- follow all health and safety information, training, and instruction they have received;
- must be aware of what personal protective equipment they are expected to provide themselves and what will be provided by the production; and
- follow instructions provided by the person in charge of any activity that involves the use of, or is conducted near, hazardous substances.

CONTROL MEASURES

Hazardous substances must only be used by people with knowledge about the substance, its health effects and emergency procedures. Anyone handling or working with hazardous substances needs to:

- be trained or supervised in safe handling procedures;
- be provided with information and MSDS about the product;
- understand the health hazards associated with the hazardous substances;
- ensure their safety, and the safety of others, when using the hazardous substances; and
- know the actions to be taken in an emergency involving the hazardous substances.

SAFETY DATA SHEET / MATERIALS SAFETY DATA SHEET

The identity of chemicals in the workplace can usually be determined by looking at the label and the SDS (Safety Data Sheet) – also known as Material Safety Data Sheet (MSDS). Suppliers of hazardous substances are responsible for providing a copy of the MSDS which has been prepared by a manufacturer or importer.

An SDS provides critical information about hazardous chemicals, including:

- the chemical's identity and ingredients;
- health and physical hazards;
- safe handling and storage procedures, including storing in areas free of ignition sources;
- emergency procedures; and
- disposal considerations.

SDS/MSDSs also provide information about how to minimise risks associated with the storage, handling, use and disposal of hazardous substances.

All substances used in the workplace should be appropriately and clearly labelled. Labels should be:

- on an outside face of the container;
- in readable, distinctive, and durable print, including for signifiers, such as 'FLAMMABLE'; and
- robust enough to withstand fair wear and tear while being handled by users.

The PCBU must ensure the current SDS/MSDS is readily accessible to workers involved in using, handling, or storing the hazardous chemical at the workplace and emergency service workers, or anyone else who is likely to be exposed to the hazardous chemical.

In most circumstances, PPE should not be relied as a control measure. It should be used only as a last resort when all other reasonably practicable control measures have been used and the risk has not been eliminated, or as interim protection until higher level controls are implemented.

As producers and production managers have oversight across the production, they should:

- communicate to all personnel the presence and/or use of hazardous substances;
- provide appropriate information on safety matters should be included;
- ensure workers are provided appropriate personal protective equipment;
- ensure workers are wear appropriate personal protective equipment;
- ensure that emergency and first aid procedures are in place;
- ensure sufficient firefighting equipment is provided and that it is immediately available on set if required; and
- ensure there is a clear access way for emergency and firefighting equipment and vehicles on set.

Heads of departments should:

- ensure workers using hazardous substances carry the necessary skills, certifications and / or experience for the discrete work being performed in their department(s);
- all workers on site know of the existence and use of hazardous substances;
- ensure hazard identification and risk assessments are undertaken for all activities using hazardous substances, and controls implemented;
- ensure that emergency and first aid procedures are followed; and
- ensure personal protective equipment specific for hazardous substance work is provided to, and used by, workers when required.

Other general control measures include:

- only use chemicals if necessary;
- quantities of chemicals should be kept to an absolute minimum;
- all users should be trained in safe systems of work;
- chemicals should be stored in properly labelled, appropriate containers, handled, and disposed of properly
- keep work areas well-ventilated;
- guard or enclose heating elements and other electrical equipment to prevent ignition or decomposition of any nitrocellulose products; and
- keeping the temperature of any surfaces and equipment (including enclosures) to a suitably safe temperature for the material being used.

EMERGENCIES

Regardless of controls put in place to prevent incidents occurring in your workplace, they can still occur. As a PCBU that uses, handles, generates, or stores hazardous chemicals must ensure that equipment is always available at the workplace for use in an emergency. Equipment must be located so it is readily accessible for all workers if an emergency arises.

In the event of spills, a PCBU must ensure, so far as is reasonably practicable, that where there is a risk of a spill or leak of a hazardous chemical in a solid or liquid form, provision is made for a spill containment system.

A spill or other misadventure can result in production staff being exposed to chemicals and requiring immediate medical treatment and/or a fire can start. It is therefore necessary to be prepared for any foreseeable incident.

At a minimum, emergency procedures should include instructions on:

- an effective response to an emergency, including access to first aid materials;
- evacuation procedures;
- notification procedures to advise emergency services organisations at the earliest opportunity;
- medical treatment and assistance; and
- communication procedures between the person coordinating the emergency response and all persons at the workplace.

Nitrocellulose film and other nitrocellulose products—handling and storage

Nitrocellulose film and products containing nitrocellulose can represent a significant explosion hazard if the risks are not properly controlled. Risks can be minimised by:

- reducing the amount of material stored or handled in the work area at any one time;
- ensuring the storage and handling area is constructed from non-combustible materials;
- ensuring there is sufficient means of escape in the event of an emergency. For example, use of outward opening doors, and removing all non-essential furniture and equipment from the work area to allow unimpeded access to the emergency exit; and
- eliminating ignition sources.

13. WORKING IN HIGH TEMPERATURES

Working in heat can be hazardous and can cause harm to workers. The human body needs to maintain a body temperature of approximately 37 degrees Celsius.

PCBU

The PCBU must ensure, so far as is reasonably practicable, production workers are not exposed to health and safety risks arising from the business or undertaking. This duty requires the person to manage health and safety risks by eliminating them so far as is reasonably practicable, and if this is not reasonably practicable, by minimising those risks so far as is reasonably practicable.

RISK ASSESSMENT

It is vital to consider the working environment/conditions:

- Is the work physically demanding? Physical effort increases the risk of heat-related illness, even in moderate conditions.
- How long will the worker be exposed to heat? When and where can they take breaks? Extended exposure to heat makes it harder for the body to stay cool.
- Could anything prevent a worker from pacing their work?
- Is the work complex or difficult? Concentration may be affected by heat.
- Is the worker physically fit and are they acclimatised to the current environment?
- Are workers required to wear clothing such as personal protective equipment (PPE)?
- Clothing that impairs the evaporation of sweat increases the risk of heat-related illness.

CONTROL MEASURES

The PCBU must do everything that is reasonably practicable to eliminate the risks associated with working in heat. This may include:

- rescheduling tasks to cooler parts of the day or year; and
- waiting for hot conditions to pass.

If risks cannot be eliminated, the PCBU must minimise it as much as reasonably practicable. Control measures include:

- reorganise outdoor work so that workers carry out alternative tasks, rotate work, or work in shade, particularly 11 am–3 pm when heat and ultraviolet radiation is most intense;
- where possible, use plant or other equipment to reduce manual labour;
- only use work areas that are well ventilated;
- provide fans and shaded or air-conditioned break areas;
- provide regular breaks;
- provide accessible, cool drinking water, or when necessary, electrolyte solutions. Encourage frequent water breaks;
- where possible, don't allow workers to work alone. If they must, then establish procedures for monitoring them and ensuring they can easily seek help;
- provide information, training, and instruction to workers on how to follow safe work procedures, report problems and recognise the symptoms of heat-related illness; and
- provide suitable PPE like a wide brim hat, and sunscreen. Modify the uniform or PPE so that the fabric is lighter and more breathable.

Heat-related injury

When working in heat, dehydration is a major risk. Dark or reduced urine output can indicate dehydration. You can manage the risk of dehydration by providing accessible cool drinking water and encouraging workers to stay hydrated. Water is the best way to keep hydrated. Remember that thirst is satisfied before fluid loss is replaced.

First Aid and Emergencies

Heat-related illness is a progressive condition and if left untreated it can be fatal. If you think someone has severe heat exhaustion, or heat stroke, you should call an ambulance immediately and perform first aid until ambulance arrives.

You have a duty to provide first aid equipment and facilities, and access to trained first aid officers, for sick or injured workers.

Dehydration – Seek medical advice if symptoms don't improve or are severe

First aid:

- Drink water. Avoid caffeinated, carbonated and alcoholic drinks, and salt tablets.
- Loosen tight clothing and remove unnecessary clothing, including PPE.
- In cases of extreme heat or dehydration, replace electrolytes.
- Drink water. Avoid caffeinated, carbonated and alcoholic drinks, and salt tablets.

Heat rash – Seek medical advice if symptoms don't improve

First aid:

- Move to a cooler, less humid environment.
- Keep the affected area dry and remove unnecessary clothing, including PPE.
- Apply a cold compress.

Fainting – Seek medical advice

First aid:

- Lie the worker flat immediately with their legs slightly raised.
- Do not raise the head.
- Treat as for heat exhaustion.

Heat exhaustion – Call an ambulance immediately

First aid:

- Move the worker to a cool place with circulating air.
- Lie the worker flat.
- Remove unnecessary clothing, including PPE.
- Loosen tight clothing.
- If the worker is fully conscious sit them up to facilitate drinking and provide cool – not cold – fluid to drink.
- Provide an electrolyte solution or water.
- Cool the worker with cold compresses or apply cold water to skin.
- Observe the worker and obtain medical advice if symptoms don't improve.

Heat stroke – Call an ambulance immediately

First aid:

- Call 000 and evacuate by ambulance immediately.
- Ensure that the ambulance is updated if the worker experiences seizures or becomes unconscious.
- If cardiac arrest occurs, follow DRSABCD action plan
- Move the worker to a cool place with circulating air.
- Remove unnecessary clothing, including PPE
- Loosen tight clothing.
- Cool the worker by splashing room temperature water on their skin or sponging their skin with a damp cloth.
- Make a wind tunnel by suspending sheets around, not on, the worker's body. Use a fan to direct gentle airflow over the worker's body.
- Apply cold packs or wrapped ice to the worker's neck, groin and armpits.
- If the worker is fully conscious sit them up to facilitate drinking and provide cool – not cold – fluid to drink.
- Provide an electrolyte solution with sugar. Do not attempt to give oral fluid if the worker is not fully conscious.

NB: Shivering is an automatic muscular reaction which warms the body. It will make the body temperature rise even further. If the worker starts shivering, stop cooling immediately and cover them until they stop. Once they have stopped recommence first aid treatment.

14. FATIGUE

The screen industry is notorious for long hours and tough deadlines. This is generally due to the longstanding practice of making the most economical use of equipment and personnel during a concentrated production period.

Although long and often unsociable hours are often demanded, this does not displace the obligation on persons in control of a production to guard against fatigue and its (often dangerous) consequences.

These guidelines are to be read in conjunction with industrial agreements and contracts, which regulate hours of work, breaks during and between shifts and related matters. (These agreements are discussed in Part D of these guidelines, *Employment Agreements*.)

PCBU

The PCBU has the primary duty to ensure, so far as is reasonably practicable, workers and other persons are not exposed to health and safety risks arising from the business or undertaking. This includes ensuring, so far as is reasonably practicable:

- provision and maintenance of a work environment without risks to health and safety;
- provision and maintenance of safe systems of work; and
- monitoring the health of workers and the conditions at the workplace for the purpose of preventing illness or injury of workers.

Importantly, the duty on the PCBU is not removed by a worker's preference for certain shift patterns, their willingness to work extra hours or to come to work when fatigued.

FATIGUE CAUSES

Work causes of fatigue might include:

- prolonged or intense mental or physical activity;
- sleep loss and/or disruption of your internal body clock;
- travel;
- exceptionally hot or cold working environments;
- work scheduling;
- excessively long shifts;
- not enough time to recover between shifts;
- strenuous jobs; and
- long commuting times.

Workers in screen production are often at a high risk of fatigue because their work typically involves some or all of these factors.

Fatigue in the workplace doesn't only impact on workers' mental and physical health, it can also impact on the health and safety of those around them.

Fatigue can result in a lack of alertness, slower reactions to signals or situations, and affect a worker's ability to make good decisions.

IDENTIFYING FATIGUE RISKS

Ways to identify workplace fatigue risks includes checking the production schedule against standard working hours, rostering arrangements, and consulting workers—managers, supervisors and health and safety representatives—about the impact of workloads and work schedules.

Department heads and supervisors should be trained to:

- recognise fatigue;
- understand how fatigue can be managed and how to implement control measures, including how to design suitable rosters and work schedules in consultation with workers; and
- take appropriate action when a worker is displaying fatigue related impairment.

CONTROL MEASURES

The best way to control the health and safety risks arising from fatigue is to eliminate the factors causing fatigue at the source. If elimination is not reasonably practicable, the risks must be minimised.

Control measures for fatigue risks which can be built into a work schedule may include:

- structuring shifts and designing work plans so work demands are highest towards the middle of the shift and decrease towards the end;
- avoiding morning shifts starting before 6am where possible;
- avoiding split shifts or if there is no alternative to split shifts consider their timing, for instance whether they are likely to disrupt sleep;
- setting shift rosters ahead of time and avoiding last-minute changes, to allow workers to plan leisure time;
- allocating shift and night workers consecutive days off to allow for at least two full nights' sleep including some weekends;
- overlapping consecutive shifts to allow enough time for communication at shift handovers;
- avoiding overtime allocation after afternoon or night shifts;
- keeping sequential night shifts to a minimum;
- providing information to shift workers containing tips for them to prevent and manage the risk of fatigue; and
- developing contingency plans for potential situations where workers may have to unexpectedly work longer hours, more shifts, or a long sequence of shifts.

In addition:

- avoid working during periods of extreme temperature or minimise exposure time through job rotation;
- provide cool/ventilated areas where workers can take a rest break and rehydrate in hot work environments;
- provide adequate facilities for rest, sleep, meal breaks and onsite accommodation (if appropriate); and
- provide and maintain a workplace which is well lit, safe, and secure.

Providing information and training to workers about the factors that can contribute to fatigue and the *risks* associated with it will help them to not only do their job, but also implement *control measures* to minimise the risk of fatigue in the workplace.

15. SLIPS, TRIPS, AND FALLS

Slips, trips, and falls are a significant problem affecting every workplace. Slips and trips account for about 20 per cent of all lost time injuries every year across all industries. They can result in serious injuries and lengthy periods of time off work.

A slip occurs when there is insufficient friction between floor surface and footwear. Slippery floor surfaces, contaminated floors and inappropriate footwear are risk factor that can lead to slips in the workplace.

A trip occurs when there is excessive friction between a surface and footwear and/or the person's foot is caught by an obstruction while moving. Trips can also occur when unexpected surface variations are encountered.

A fall may occur as a result of many incidents. A fall can occur when an individual is not able to correct their upright posture after they have tripped, slipped or loss their balance some other way. A fall can also occur

because the surface that a person is standing on or stepping onto collapses or moves. Falls may occur from a height or on the same level.

PCBUS

Employers are required to provide information, instruction, training (e.g., risk management of slips and trips) and supervision to their employees so that they are not exposed to slips and trips hazards.

Slips and trips hazards should be controlled so far as is practicable by providing and maintaining workplaces so that workers are not exposed to slips and trips hazards.

Common risk factor categories include:

- floor surface and condition;
- floor contamination;
- objects on the floor;
- ability to see floor / walkways / hazards;
- cleaning / spill containment;
- space and design;
- stairs and stepladders;
- work activities, pace, and processes; and
- footwear and clothing.

RISK ASSESSMENT AND ELIMINATION

Where appropriate, a risk assessment should be conducted to identify risks and the means of eliminating or reducing the threat of injury.

Some of the obvious steps that can be taken to eliminate risk are:

- keeping walkways free of obstruction;
- remove sources of spills or liquid that make surfaces slippery and unsafe;
- ensuring surface work areas have effective drainage; and
- Providing adequate space to perform tasks.

CONTROL MEASURES

Where risks cannot be eliminated, consider the following control measures to manage / reduce the risks:

- clearly mark walkways, edges of steps and any changes in floor heights or surface types;
- egress, including emergency egress from the workplace is free from obstruction;
- ensure stairs are slip-resistant, have adequate depth, well-marked edges, and railing;
- provide ramps instead of steps for surface level changes;
- implement good housekeeping practices (clean as you go, keeping access ways clear, prompt spills management, keeping floors, ramps and stairs clean and dry, regular rubbish removal and appropriate storage of equipment);
- ensure that regular floor cleaning occurs and implement systems to prevent people walking on surfaces which are still wet;
- use of signage or barricades for wet or slippery areas;
- training and supervision of staff to detect and remedy risk slip/trip factors;
- clear procedures for reporting damage to floors, surfaces, and equipment; and
- where appropriate, ensure that footwear being used by cast and crew are suitable for the working surface areas.

G. INCIDENT RESPONSE AND EMERGENCIES

This section covers what you must do at first instance if, despite your precautions, there is an emergency or a dangerous incident (including near misses), injury, illness, or death in your workplace.

GOLDEN RULES

- Ensure that you have workers compensation insurance in place as required by law.
- Do not disturb the site of an incident, except to provide aid to an injured person or prevent further injury or damage.
- You must report serious workplace incidents to your state regulatory authority.
- You must report worker injuries to your workers compensation insurer.
- In case of Emergency, it is crucial to have an effective, project-specific Emergency Plan, with designated Wardens, Exit Points and Assembly Areas.

1. Workers' Compensation Insurance

Workers' compensation insurance is compulsory for all employers in every Australian state and territory. Any business that employs or hires workers on a full-time, part-time, or casual basis, under an oral or written contract of service or apprenticeship, must have workers compensation insurance that covers those workers.

If a worker suffers a workplace injury or disease, the workers compensation scheme may provide the injured worker with weekly benefits, medical and hospital expenses, rehabilitation services, certain personal items, and a lump sum payment for permanent impairment.

Workers' compensation schemes are administered in different ways in each state, and insurers may have different roles within the schemes. In Western Australia, Tasmania, Northern Territory and ACT, insurers privately underwrite the scheme. In NSW, Victoria and South Australia, insurers operate as scheme agents on behalf of the government authority. In Queensland, the scheme is operated entirely by the state.

2. Incident Reporting – 'Notifiable Incidents'

The WHS law requires the PCBU to:

(a) report any 'Notifiable Incident' to the state regulator as soon as the PCBU becomes aware of it; and

(c) preserve the incident site until an inspector arrives (subject to some exceptions).

There are penalties for failing to provide notification ranging from over $10,000 for an individual to over $60,000 for a company.

NOTIFIABLE INCIDENTS

A Notifiable Incident is:

(a) the death of a person;

(b) a 'serious injury or illness, including:

  (i) any hospital admission;

  (ii) treatment for serious injury to any part of the body, including amputations, burns, lacerations, spinal injury;

  (iii) exposure to a substance;

(iv) loss of bodily function; and

(v) infection where the work is a significant contributing factor; or

(c) a 'dangerous incident' (even if no-one is injured) where a person is exposed to serious risk due to situations such as:

(i) leakage of a gas, pressurised substance, liquid, or other material;

(ii) uncontrolled explosion or fire;

(iii) electric shock;

(iv) falls of heavy objects; and

(v) collapse of structure or excavation.

To notify a 'Notifiable Incident' contact your local regulator:

Jurisdiction	*Regulator*	*Telephone*	*Website*
New South Wales	SafeWork NSW	13 10 50	safework.nsw.gov.au
Victoria	WorkSafe Victoria	1800 136 089	worksafe.vic.gov.au
Queensland	WorkSafe Queensland	1300 369 915	worksafe.qld.gov.au
South Australia	SafeWork SA	1800 777 209	safework.sa.gov.au
Western Australia	WorkSafe WA	1300 307 877	commerce.wa.gov.au/WorkSafe/
ACT	WorkSafe ACT	02 6207 3000	worksafe.act.gov.au
Tasmania	WorkSafe Tasmania	1300 366 322	worksafe.tas.gov.au
Northern Territory	NT WorkSafe	1800 019 115	worksafe.nt.gov.au/
Commonwealth	Comcare	1300 366 979	comcare.gov.au

FORM OF NOTIFICATION

The form of notification will be prescribed by the state regulator, however typically the PCBU will be required to provide a clear description of the incident, with as much detail as possible:

What happened: an overview	• Provide an overview of what happened. • Nominate the type of notifiable incident—was it death, serious injury or illness, or 'dangerous incident' (as defined above)?
When did it happen	• Date and time.
Where did it happen	• Incident address. • Details that describe the specific location of the notifiable incident—for example section of the set or the particular piece of equipment that the incident involved—to assist instructions about site disturbance.
What happened	• Detailed description of the notifiable incident.
Who did it happen to	• Injured person's name, date of birth, address and contact number. • Injured person's occupation. • Relationship of the injured person to the entity notifying.
How and where are they being treated (if applicable)	• Description of serious injury or illness—i.e., nature of injury • Initial treatment of serious injury or illness. • Where the patient has been taken for treatment.

Who is the person conducting the business or undertaking (there may be more than one)	• Legal and trading name. • Business address (if different from incident address), ABN/ACN and contact details including phone number and email.
What has/is being done	• Action taken or intended to be taken to prevent recurrence (if any).
Who is notifying	• Notifier's name, contact phone number and position at workplace. • Name, phone number and position of person to contact for further information (if different from above).

The PCBU must also provide the regulator with any new information if the situation changes – for example if a serious injury results in the person's death.

Records of Notifiable Incidents must be kept for at least 5 years. It is also useful to keep a record of having made the notification, including any confirmation you have received, and of any directions or authorisations given by an inspector at the time of notification.

SITE PRESERVATION – CONTINUATION OF WORK

An incident site must not be disturbed until an inspector arrives at the site or directs otherwise. The PCBU is responsible for preserving the incident site, so far as is reasonably practicable.

Any evidence that may assist an inspector to determine the cause of the incident must be preserved - including any plant, substance, structure, or thing associated with the incident.

However, preserving an incident site does not prevent any action needed:

- to assist an injured person;
- to remove a deceased person;
- to make the site safe or to minimise the risk of a further notifiable incident; or
- to facilitate a police investigation.

The sooner the regulator is notified, the sooner the site can be released.

An inspector may issue a non-disturbance notice, if they consider that the incident site should remain undisturbed to facilitate their investigation. This notice must specify the period for which the notice is to apply—no more than seven days.

Penalties apply if an individual or body corporate fails to preserve a site.

Requirements to preserve a site only apply to the area where the incident occurred—not the whole workplace.

If you are unsure about what you need to do, you can ask the regulator for advice or to be excused from having to preserve the site.

WORKERS' COMPENSATION INSURER

In additional to notifying your state WHS regulator of any incident – you must also notify your workers compensation insurer of any injury. In NSW this must be done within 48 hours.

3. Emergencies

This section outlines some general principles in relation to dealing with an emergency. It does not replace the specific and detailed provisions of an Emergency Plan which must be developed for each project at the pre-production stage in accordance with Section C.

ASSEMBLY AREA

PCBU must designate an Assembly Area for each location: a predetermined external area which is used when a building is evacuated. This area is established to check that persons are accounted for, to brief persons evacuated on future action and to prevent re-entry. All Crew must be aware of their nearest Assembly Area and the exit routes leading there.

WARDENS

PCBU must designate Warden(s) for each location and maintain a list with up-to-date contact details. Wardens should be persons whose day-to-day work tends to keep them at the location. Wardens are appointed based on at least one for every twenty persons (with a minimum of two for each area), to ensure that sufficient Wardens are available at all times.

Wardens must be familiar with all aspects of the Emergency Plan. Wardens should be trained in the use of firefighting equipment and be prepared to operate it to extinguish a small fire if it is safe to do so.

Upon receipt of an alarm, or being made aware of an emergency, the Warden will determine the nature of the emergency and activate the Emergency Plan. The Warden will call 000 to notify the Fire Brigade or other Emergency Services and assume control of the location until their arrival.

The primary duty of Wardens is not to combat emergencies, but to ensure, as far as practicable, the safety of crew, cast, extras and members of the public and their orderly evacuation from a hazardous area. All directions given by Wardens in respect of evacuating a building need to be obeyed in full.

The Warden appointed for any part of the location have the authority to evacuate their area if they consider there is danger to any person. The Warden should be aware of the layout of their areas, in particular all escape routes. They should know of the location and identity of other Wardens. Wardens should be familiar with the location and operation of firefighting equipment installed in their area. They should regularly inspect this equipment to ensure it is always available and operable. The Warden should be aware of any mobility impaired, sight or hearing-impaired persons in their area who may require assistance during an evacuation.

MEDICAL EMERGENCY

Ensure that no one in the area is in danger. Call 000 to request ambulance. Arrange for a person to meet the ambulance and escort them to the location of the sick/injured patient.

Arrange for first aid to be administered by a qualified first aid person who should remain with patient/s until not required by medial/para-medical officers.

FIRE EXTINGUISHERS, HOSES AND BLANKETS

The acronym PASS is a simple method of remembering how to operate a fire extinguisher:

- P - Pull the pin: There is an anti-tamper tag fitted that prevents the pin being withdrawn accidentally. It is broken by a sharp tug. Pulling the pin arms the extinguisher.
- A - Aim the extinguisher: If the extinguisher has a hose, then the hose is aimed at the fire. On smaller extinguishers that do not have a hose, aim the extinguisher.
- S - Squeeze the handle: To operate the extinguisher, the handle is squeezed.
- S - Sweep: Sweep the extinguishing agent across the fire. Attack the fire from front to back and from bottom to top.

Prior to attacking the fire, give the extinguisher a short test to ensure that it operates correctly. Ensure you have a safe exit should the fire become uncontrollable. Do not allow the fire to block your escape route. Start attacking the fire from a distance, moving in closer as the fire dies down. A crouching attitude should be adopted to protect yourself against smoke and heat. When in the open, attack the fire from the windward side. This allows the wind to blow the extinguishment onto the fire.

Hose reels should be in strategic positions for the use of the occupants of the building/area to combat small Class A (ordinary combustibles) fires involving items such as paper, wood and plastics. Do not use a hose reel on a fat fires or fire involving electrical appliances.

Fire blankets may be located adjacent to the applicable risk, such as near stoves in kitchens. They may be used on flammable liquid containers such as deep fat fryers, frying pans and small electrical appliances. Take the blanket out package, cover the object with the blanket, turn off the source of heat, leave until cool, then call the Fire Brigade.

SPILLS OF FLAMMABLE LIQUID OR TOXIC SUBSTANCES

In the event of a flammable liquid spill or the spill or accidental release of a toxic substance at the location, Warden(s) will:

- notify the Emergency Services and alert other Wardens;
- evacuate people in the immediate area to a position well up-wind of the spill; and
- where spill occurs outside of an occupied building, Warden will direct persons to remain in the building, close all windows and doors, and shut down the air conditioning.

A gas leak in a building is dangerous for the occupants. Recirculating of the internal air in the air conditioning system means the gas could be circulated to other floors and areas. The gas can be ignited by heart, sparks or flames and is explosive when mixed with air. In the event of a gas leak, the Warden will:

- have the gas supply shut down;
- contact Police and Fire Brigade;
- shut down air conditioning system;
- eliminate ignition sources;
- evacuate the location occupants to an area well up-wind from the incident; and
- keep unauthorised personnel away from the building.

BOMB THREATS

An accurate analysis of the telephone threat can provide valuable information on which to base recommendations, action and subsequent investigation. The person receiving the bomb threat by telephone should:

- try to remain calm;
- let caller finish message;
- keep caller on the line as long as possible;
- DO NOT HANG UP PHONE – the telephone company may be able to trace the call; and
- obtain as much information as possible about the bomb.

Notify police as soon as possible. Every threat must be treated as genuine until proven otherwise.

In the evacuation of the building, if it is safe to do so, windows and doors should be left open to lessen the damage of an internal explosion. Building occupants should take with them those personal belongs which are close at hand, thus making the search for a suspect object easier. The public address system should not be used for announcements of an evacuation for a bomb threat. Panic can be avoided by sensible use of the telephone and word of mouth, especially in the threatened floor or area. Wardens should request occupants to visually check their area for any suspicious items as they evacuate their room or area.

CIVIL DISORDER/DEMONSTRATIONS

On becoming aware of civil disorder occurring in the vicinity of the production, Warden will:

- notify Police, other Wardens and Security (if applicable);
- ensure that occupants lock doors and windows, and otherwise restrict entrance to the location;
- avoid contact with demonstrators; and
- follow instructions of Police and Chief Warden.

H. FORMS & CHECKLISTS

1. Location and Production Office Hazard Checklist
2. Induction Checklist
3. Induction Acknowledgement
4. Safe Work Method Statement (SWMS)
5. Incident Report
6. Emergency Plan Checklist
7. Pre-Employment Health Declaration

1. LOCATION & PRODUCTION OFFICE HAZARD CHECKLIST

FOR LOCATION MANAGERS

This checklist is required to be completed for each location or production office. Explain all items of concern and how/when these items will be resolved in the *Hazard Description Table*.

COMPLETE and RETAIN a copy in the Production Office.

PRODUCTION COMPANY: _____

PRODUCTION TITLE: _____

LOCATION: _____

SCHEDULE SHOOTING DATES: _____

INSPECTION ITEM		**YES**	**NO**	**N/A**
General				
1.	Did you inform the managers/owners of the location as to what activity the production company will perform?	☐	☐	☐
2.	Are the managers/owners aware of any hazards associated with the site?	☐	☐	☐
3.	Have previous hazard assessments performed at the location been reviewed?	☐	☐	☐
4.	Are there engineering reports and floor plans which outline pick points, weight loads and structural issues available?	☐	☐	☐
5.	If the location is an operational facility, has there been a facility liaison assigned to the production?	☐	☐	☐
6.	If the location is an operational facility, are there emergency procedures available on site?	☐	☐	☐
7.	Are there any concerns regarding extreme weather conditions?	☐	☐	☐
8.	Are there any water hazards?	☐	☐	☐
Hazardous Materials				
9.	If the location is an operational facility, are there copies of material safety data sheets (MSDS) on file at the location for all hazardous material being used/stored on site?	☐	☐	☐
10.	Are all existing hazardous materials properly stored and/or secured?	☐	☐	☐
11.	Have previous hazardous material safety surveys (asbestos, Lead PCBs) been completed at the site by the owner or by previous	☐	☐	☐
12.	Are there existing asbestos containing materials at this location?	☐	☐	☐
13.	Are there potential lead-based paints associated with the location?	☐	☐	☐
14.	Does the location contain lead-based paints?	☐	☐	☐
15.	Does the location contain PCB materials (i.e., electric transformers) or PCB storage areas?	☐	☐	☐
16.	Does the location contain an obvious amount of dust or particulate?	☐	☐	☐

INSPECTION ITEM		YES	NO	N/A
17.	Has this location been used for a purpose that would have resulted in excessive dust or particulate creation?	☐	☐	☐
18.	Are there potentially dangerous levels of exposure to microbial contaminants at this location?	☐	☐	☐
19.	Is there a risk for exposure to biological contaminants (blood, urine, faeces, animal remains)?	☐	☐	☐
20.	Do any hazardous materials need to be removed?	☐	☐	☐
Access and Egress				
21.	Are there housekeeping issues such as areas of potential slips, trips, falls at the location?	☐	☐	☐
22.	Are there areas that need to be clearly marked and/or taped "KEEP OUT"?	☐	☐	☐
23.	Are exits, corridors, and stairways illuminated?	☐	☐	☐
24.	Are fire exits clearly marked and unobstructed?	☐	☐	☐
25.	Are stairs slip resistant?	☐	☐	☐
26.	Are floor numbers provided in stairwells?	☐	☐	☐
27.	Are there appropriate means of emergency egress and communications such as lights, fire exits, operational telephone lines and signs?	☐	☐	☐
28.	Are there adequate areas for storage of equipment that will not obstruct emergency exits etc.?	☐	☐	☐
Fall Protection/ Confined Spaces				
29.	Are guard rails of hand railings in place on raised platforms or potentially unstable areas (e.g., cliff edges, staircases, etc.)?	☐	☐	☐
30.	Are there any confined spaces associated with or at the location?	☐	☐	☐
Ventilation				
31.	Will the production be using chemicals, paints, or smoke and fog that will require ventilation controls and spray booths?	☐	☐	☐
32.	Does the building have a general ventilation system that is operating?	☐	☐	☐
33.	Are there enclosed areas (e.g., tunnels) that may require supplementary ventilation?	☐	☐	☐
34.	Is there an adequate heating system for the building?	☐	☐	☐
35.	Are there areas that can be ventilated for activities that generate potential airborne hazards (e.g., welding, two-part isocyanate foam, hot wire cutting)?	☐	☐	☐
Electrical				
36.	Are there any potential live electrical hazards (exposed wiring, electrical boxes etc.) at the location?	☐	☐	☐
37.	Is the A.C. grounded?	☐	☐	☐
38.	Is there enough electrical output for the demand needed?	☐	☐	☐

INSPECTION ITEM		YES	NO	N/A
Fire Systems				
39.	Are fire extinguishers and/or other fire safety equipment available and in working condition?	☐	☐	☐
40.	Are there specialized electrical safety extinguishers in close proximity to the main electrical panel?	☐	☐	☐
41.	Are sprinkler heads clear of obstruction?	☐	☐	☐
42.	Are fire lanes clear?	☐	☐	☐
43.	Are fire hydrants accessible?	☐	☐	☐
44.	Are all fire department connections clear?	☐	☐	☐
45.	Does the building allow for a fire lane perimeter with the stage set?	☐	☐	☐
Water/Washroom Facilities				
46.	Are there hygienic and functional washrooms for intended number of workers? (separate mens/womens)	☐	☐	☐
47.	Is there enough running water for departments?	☐	☐	☐
48.	Is there adequate heating/cooling?	☐	☐	☐
49.	Can heaters and fans be brought in without compromising air quality and fire safety?	☐	☐	☐
Security				
50.	Is there security at the site especially for those working alone at night?	☐	☐	☐
51.	Is there an obvious need for security escorts (day or night)?	☐	☐	☐
52.	Is the outdoor lighting adequate?	☐	☐	☐
53.	Is there a concern for injury to the person (either from other people or wildlife?)	☐	☐	☐
54.	The number of P.A.'s is adequate for lock up, guarding equipment etc?	☐	☐	☐
First Aid				
55.	Is there an adequate first aid room at the site or close to the site?	☐	☐	☐
56.	Is there a hospital within 20 minutes travel time taking into account traffic, road works, train tracks, terrain etc?	☐	☐	☐
Traffic Control				
57.	Does traffic control need to be arranged?	☐	☐	☐
58.	Do cars need to be safely routed around the shooting area?	☐	☐	☐
Safety Notices				
59.	Do safety notices or safe work practices need to be posted or attached to the call sheet?	☐	☐	☐

HAZARD DESCRIPTION TABLE

Hazard Description	Area of Concern	Action Taken

Additional Comments

You Name: **Signature:**

Date: **Title:**

RESOURCE INFORMATION

Contact	Telephone Number
Emergency (Ambulance/ Fire/ Police)	
Poison Control	
Workers' Compensation Board (Prevention Division)	
Utilities: Water Gas Electricity	
OTHER	

PCBU Name: _____

2. INDUCTION CHECKLIST

Worker's name: .....

Employment start date: .....

Position/job .....

Manager/supervisor: .....

Department/Section: .....

Explain your business:

- ☐ The structure
- ☐ The type of work

List and introduce your key people and their roles:

- ☐ Manager/owner
- ☐ Supervisor(s)
- ☐ Co-workers
- ☐ Health and safety representative(s)
- ☐ Fire/emergency warden(s)

Explain their employment conditions:

- ☐ Name of award or agreement (if relevant) and award conditions
- ☐ Job description and responsibilities
- ☐ Leave entitlements
- ☐ Notification of sick leave or absences
- ☐ Out of hours enquiries and emergency procedures
- ☐ Time recording procedures
- ☐ Work times and meal breaks

Explain their pay:

- ☐ Pay arrangements
- ☐ Rates of pay and allowances
- ☐ Superannuation
- ☐ Taxation and any other deductions (including completing the required forms)
- ☐ Union membership and award conditions.

Explain your work health and safety administration:

- ☐ Consultative and communication processes, including employee health and safety representatives
- ☐ Hazard reporting, including where to find forms
- ☐ Incident /accident reporting procedures, including where to find reporting forms
- ☐ Hazards of work
- ☐ Policy and procedures
- ☐ Roles and responsibilities
- ☐ Employee assistance program (EAP)
- ☐ Workers compensation claims

Show your work health and safety environment:

Safe work procedures (SWPs) List:

1. .....

2. .....

3. .....

4. .....

5. .....

- ☐ Emergency plan, procedures, exits and fire extinguishers
- ☐ First aid facilities such as the first aid kit and room
- ☐ Information on workplace hazards and controls

Explain your security:

- ☐ Cash
- ☐ For each worker and for their personal belongings

Show your work environment:

- ☐ Car parking
- ☐ Eating facilities
- ☐ Locker and change rooms
- ☐ Phone calls and message collecting system
- ☐ Washing and toilet facilities
- ☐ Work station, tools, machinery and equipment used for job
- ☐ Procedures for the workplace buildings

Explain your training:

- ☐ First aid, fire safety and emergency procedures training
- ☐ Hazard-specific training (for example, manual handling, hazardous substances)
- ☐ On the job training in safe work procedures
- ☐ Job-specific training (for example, if a license or permit is required)

Conduct a follow-up review:

- ☐ Repeat any training required or provide additional training if needed
- ☐ Review work practices and procedures with the worker
- ☐ Ask and answer questions

Comments/follow up action

. .....

. .....

. .....

. .....

. .....

. .....

. .....

3. INDUCTION ACKNOWLEDGEMENT

Conducted by (Name): ..... Date: .....

Signature: ..... Date: .....

Position/Job: ..... Worker's Signature: .....

Notes: .....

.....

Induction review date: ..... Review comments: .....

Conducted by (Name): ..... Date: .....

Signature: ..... Date: .....

Position/Job: ..... Worker's Signature: .....

Notes: .....

.....

4. SAFE WORK METHOD STATEMENT (SWMS) TEMPLATE

[PCBU name, ABN, Office address and phone]		
Principal contractor (PC)	[Name, ABN, Office address]	
Work activity	[Job description]	
Work location		
Works manager		
Contact phone		
High risk work	• [list work from WHS Regulations] • •	
Have workers been consulted about the SWMS?		
Person responsible for ensuring compliance with SWMS		
Date SWMS provided to PC		
Person(s) responsible for reviewing the SWMS		
Last SWMS review date		
Date received		
Signature		
Worker's name		
Date received		
Worker's signature		
What are the tasks involved?	**What are the hazards and risks?** (What is the problem?)	**What are the control measures?** (Describe the control measures and how they will be used)
Think about the workplace and each stage of the work, including preparation and clean-up.	Identify the hazards and risks that may cause harm to workers or the public.	Describe what will be done to control the risk. What will you do to make the activity as safe as possible?

5. INCIDENT REPORT FORM

Use this form in your workplace to report health and safety hazards and incidents.

Hazard/Incident

Brief description of hazard/incident: (Describe the task, equipment, tools and people involved. Use sketches, if necessary. Include any action taken to ensure the safety of those who may be affected.)

Where is the hazard located in the workplace?

When was the hazard identified?

Date: _____

Time: _____

Recommended action to fix hazard/incident: (List any suggestions you may have for reducing or eliminating the problem – for example re-design mechanical devices, update procedures, improve training, maintenance work)

Date submitted to manager:

Date: _____

Time: _____

Action taken

Has the hazard/incident been acknowledged by management? Yes/ No

Describe what has been done to resolve the hazard/incident:

_____

_____

_____

_____

_____

Do you consider the hazard/incident fixed? Yes/ No

Name: _____

Position: _____

Signature: _____

Date: _____

6. EMERGENCY PLANS CHECKLIST

	Yes	No
Responsibilities • Has someone with appropriate skills been made responsible for specific actions in an emergency, for example managing an evacuation or assigning area wardens? • Is someone responsible for making sure all workers and others in the workplace, for example contractors, customers and visitors are accounted for in an evacuation? • Do workers working alone know what to do in an emergency? • Are specific procedures in place for critical functions, for example power shutdowns?		
Emergency contact details • Are emergency contact details relevant to the types of possible threats, for example fire brigade, police and poison information centre? • Are the emergency contact details displayed at the workplace in an easily accessible location? • Are contact details updated regularly?		
Evacuations • Have all emergencies requiring an evacuation at the workplace been identified? • Has an evacuation procedure been prepared (if applicable)? • Does the procedure: address all types of situations and hazards which may arise at the workplace • cover everyone who may be present at the workplace • allow for quick and safe evacuation when needed • clearly identify routes to safe assembly areas consider special assistance for hearing, vision or mobility-impaired people, and • include a process for accounting for persons?		
Evacuations for a fixed workplace • Is the evacuation procedure clearly and prominently displayed at the workplace, where practicable? • Is there a mechanism, for example a siren or bell alarm for alerting staff of an emergency? If yes, is it regularly tested to ensure its effectiveness? • Is there a documented site plan that illustrates the location of fire protection equipment, emergency exits and assembly points? If yes, is it posted in key locations throughout the workplace? • Are all exits, corridors and aisles readily accessible and kept clear of obstructions? • Does the workplace have illuminated exit signs?		

Fire protection equipment • Does the workplace have appropriate fire protection equipment? Is it suitable for the types of risks at the workplace, for example foam or dry powder type extinguishers for fires that involve flammable liquids? • Is it properly maintained and regularly checked and tested by the local fire authority or fire equipment supplier? • Is the area where the equipment is stored kept clear of obstructions? • Are adequate numbers of workers trained to use fire extinguishers? Do they know what type of extinguisher to use for different types of fires?		

Extreme weather conditions
• If there is a risk of extreme or dangerous weather conditions, for example bushfire, floods or storms, will the control measures be effective in these conditions?
  • Do emergency procedures accommodate declarations of extreme weather warnings? Examples of extreme weather warnings may include warnings such as a code red in the case of extreme bushfires or categories 3, 4 or 5 for cyclone warnings. Do declarations of extreme weather warnings in the emergency plan include matters such as: safe exit routes, for example the process for identifying and communicating roads that may be closed?
  • Do procedures identify the closest designated 'safe place'?
  • Do procedures accommodate evacuation procedures of the relevant local authorities for example the fire services, SES and police?
  • Do workers have access to reliable communications equipment?
• Are workers trained in emergency evacuation and related procedures?
• If workers travel into areas where extreme weather warnings may be declared, have appropriate policies and procedures been developed for when such declarations are made?		

Chemical safety • Are current safety data sheets available for all hazardous chemicals on site? • Are all hazardous chemicals labelled and stored in a safe manner? • Is appropriate equipment available to initially respond to a chemical incident, for example absorbent material to contain a liquid spill? • Is appropriate personal protective equipment and training provided to protect workers who are called on to deal with an unplanned chemical release?		
First aid • Has a first aid assessment been conducted? • Does the workplace have trained first aiders and suitable first aid facilities? • Are workers aware of where first aid facilities are kept and who first aiders are?		

Neighbouring businesses • Have neighbouring businesses been considered if an emergency occurs? How would they be advised of an emergency situation arises (if applicable)? • Should they be consulted about the preparation and coordination of emergency plans? • Have the risks from neighbouring businesses been considered, for example fire from restaurant/takeaway food outlets, Q fever from cattle yards or vehicle accidents on major roads?		
Post incident follow-up • Are there procedures in place to notify the relevant regulator about a notifiable incident where necessary? • Are there procedures in place to ensure the cause of the emergency is determined and action is taken to prevent a similar incident occurring again? • Are there procedures in place to ensure the welfare of workers after an emergency or an incident, for example medical treatment or trauma counselling?		
Review • Are emergency plan practice runs undertaken to assess the effectiveness of the emergency plan, for example evacuation drills? • Is someone responsible for documenting and retaining the results of emergency plan practice runs? • Is someone responsible for reviewing the emergency plan and informing workers of any revisions?		

7. PRE-EMPLOYMENT HEALTH DECLARATION

Please fill in this questionnaire and return it to the employer. All information will be treated as confidential and will be

destroyed at the end of the Production. The information requested will enable the employer to take better care of all

employees.

NAME: _____

ADDRESS: _____

TELE. NO.:_____ MOBILE NO.: _____

AGE: _____ BLOOD TYPE: _____

NEXT OF KIN: _____ DOCTOR:_____

ADDRESS: _____

TELE. NO.: _____

ANY ALLERGIES? YES / NO

If yes, please detail any allergies to drugs including drugs such as penicillin, sedatives, antihistamines, aspirin, etc.

Please detail any allergies to other substances including food allergies, allergies to stings (eg, bees, wasps), animals (eg, cats) and environmental allergies (eg, dust mites, pollens, grass seeds). Please note symptoms and preferred method of treatment.

ANY PHYSICAL DISABILITIES OR PRE-EXISTING MEDICAL CONDITIONS? YES / NO

If yes, please provide details (eg, diabetes, asthma, back problems, epilepsy, history of heart problems, pregnancy)

EYESIGHT/HEARING - Please provide details if you have impaired eyesight and/or hearing:

Do you wear glasses/contact lenses/hearing aid?

Do you have specific eyesight problems (eg night blindness, colour blindness, history of recurrent conjunctivitis)?

SPECIAL DIETARY REQUIREMENTS? eg, vegetarian, no milk products or other.

HAVE YOU HAD A TETANUS INJECTION IN THE LAST FIVE YEARS? YES / NO

ARE YOU ON ANY REGULAR MEDICATION AT THIS TIME? YES / NO

If yes, please detail

Signed by the employee .....

Date .....