



**SAFETY GUIDELINES
FOR
CSUN STUDENT FILM PRODUCTIONS
and
HAZARDOUS SHOOTING CONDITIONS POLICY**

Developed by the film production faculty
of the Department of Cinema and Television Arts

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PREFACE

UNDER NO CIRCUMSTANCES IS IT PERMISSIBLE TO FILM OR TAPE SCENES WHICH PUT YOURSELF, YOUR CAST, YOUR CREW OR THE PUBLIC IN HARM'S WAY.

What follows are just a few of the situations and conditions which are considered hazardous and therefore require special discussion with the faculty.

All possible situations cannot be mentioned here. Your common sense and general alertness will, of necessity, be your guide. The ultimate responsibility for safety lies with you and your fellow crew members. Protect one another.

If you have questions regarding this policy (or any other aspect of your production) please contact the professor of your class or the film production option head.

"When it comes to safety, the margin for error is zero percent. We are in the business of creating the illusion of risk and jeopardy- while knowing the safety factor is one hundred percent."

Jan Van Wyck, Producer, "*Conspiracy Theory*".

NO SHOT IS EVER WORTH INJURY OR DEATH

**INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE
GENERAL CODE OF SAFE PRACTICES FOR PRODUCTION**

1. GENERAL RULES

Familiarize yourself with emergency procedures for each location. You are responsible for knowing how to react in an emergency situation. Contact a faculty member or staff person if you do not know emergency procedures. Be prepared.

At a minimum, a four-foot perimeter should be kept clear around the interior of the soundstage walls. Make sure all exit doors are unobstructed, unlocked and capable of being opened from the inside.

Good housekeeping should be maintained at all times. Walkways and work areas are to be kept clear of materials, trash, equipment and debris, before and during as well as after production.

All decorative set materials should be flame retardant or made of non-combustible materials if such materials will be exposed to hot lamps, fire effects or other ignition sources.

Obey all "No Smoking" signs. Observe designated smoking areas and always extinguish cigarettes in the appropriate containers (butt cans).

Fire equipment (hydrants, extinguishers, sprinklers, hoses, etc.) must be accessible at all times.

Always be aware of personnel working above and below you. All overhead equipment fixtures and props should be properly secured.

All cables should be neatly routed. Cables in walkways and traffic areas should be covered with mats and/or cable crossovers.

Pranks and other types of horseplay are unacceptable. Distracting crew members could result in accidents and injuries.

Report accidents immediately to your professor, the film production option head, and the CSUN Office of Risk Management. Follow instructions given to you when referred for medical treatment for any injury and retain documentation. All injuries must be reported on the date of occurrence.

Wear appropriate clothing and any required personal protective equipment (PPE). A shirt and proper footwear should be worn at all times. Safety glasses or hearing protection must be worn when operating equipment or performing work where eye or ear damage could potentially occur.

Be aware of general location safety concerns, including extreme temperature conditions, physical surroundings, indigenous critters and nasty plants.

2. LIFTING & MOVING OBJECTS

Lifting loads improperly can cause back injuries.

Make sure you get the appropriate assistance when lifting or moving heavy or awkward objects. Avoid lifting such objects whenever possible by using carts, dollies and other mechanical devices or GET HELP.

Before sifting any load, check for slivers, jagged edges, burrs, rough or slippery surfaces and protruding nails.

Check your intended path for obstructions.

3. COMMON FALL RISKS

Fall Protection

Use appropriate fall protection equipment whenever you are working greater than 30 inches above the floor, ground or other working area, when standard guardrails or other equivalent protection is not available.

Unprotected work areas such as platforms, sets, walkways, cliffs, floor openings, shafts and rooftops require the use of approved fall protection measures. These measures include but are not limited to guardrails, barriers, safety net systems and/or the use of personal fall arrest systems.

Fall arrest equipment is always required when working in the permanent grid and truss system (perms) outside the catwalks and handrails on a soundstage. DO NOT use fall protection equipment without proper training and instruction. Only use appropriate anchorage points.

Temporary stair railings and guardrails are required around elevated surfaces, pits, holes or other unprotected openings. Ensure proper lighting in such areas and post signs as necessary.

Scaffolds

Only use scaffolds with the appropriate guardrails, mid rails and toe boards. DO NOT remove guardrails; contact the scaffold "competent person" if they need to be removed to perform special work. REPORT any missing guardrails at once. DO NOT climb across braces.

Ladders

Inspect all ladders before each use for broken or missing rungs, steps, split side rails or other defects. NEVER place ladders in doorways unless protected by barricades or guards.

NEVER stand on the top two rungs of a ladder. USE only approved ladders or steps. Check the labels for compliance. ALWAYS USE both hands while climbing.

4. CHEMICALS AND FLAMMABLE MATERIALS

Store all flammable liquids in approved safety containers or cabinets. Paint, chemicals, and other materials should not accumulate on stage floors, under platforms or in other work areas.

You should know and follow proper handling and storage procedures for all combustible or flammable materials. Ensure that there is proper ventilation and wear appropriate personal protective equipment (PPE).

5. HAND TOOLS AND RELATED EQUIPMENT

Use the right tool for the job. Do not use tools or equipment for which you have not been properly trained and qualified. See a faculty member or staff person if you are unfamiliar with the

equipment, have any questions or feel that you need additional training.

Ensure that all equipment is in proper working *order* and *that* all protective guards are in place and used. Do Not attempt to alter, modify, displace, or remove any existing safety equipment.

Saw guards, safety switches and other safety mechanisms are installed for your protection. Tag ("Do Not Use") and report any damaged or malfunctioning equipment.

Wear appropriate personal protective equipment (PPE) and be aware of flying debris.

6. ENVIRONMENTAL CONCERNS

All hazardous waste generated by the company, must be disposed of properly. Be aware of hazards associated with lead paint and asbestos. If encountered, immediately report it to the producer.

Be aware of biological hazards such as human or animal waste, mold, fungus, bacteria, body fluids, blood born pathogens, used needles, vermin, insects and other potentially infectious materials. Production personnel shall not enter confined spaces (manholes, underground vaults, chambers, silos, etc.) until the oxygen and gas levels have been checked and confirmed to be within acceptable levels.

Certain situations may require permits and/or licenses, for example, when the production will be using artificial smoke, large dust effects, creating excessive noise or when working around endangered plant or animal life.

AIRCRAFT

FIXED-WING AIRCRAFT

Filming in and around airplanes, even when they are not moving, presents unique challenges and difficulties for the professional and especially for the student filmmaker.

Aircraft Hull and Liability Insurance usually excludes use for "commercial" use (which includes motion pictures). Be aware that CSUN does not and will not provide such insurance.

Most airports require Property Liability above the University's limit of one million dollars. Thus, filming on airport property or around parked aircraft can be cost prohibitive, as well as hazardous to your cast, crew and spectators.

Safety around aircraft becomes an even bigger issue since insurance coverage is demanding. Aircraft on the ground, parked and non-operating is one issue. Filming operating aircraft either on the ground or in the air is another. In both cases the use of such aircraft will require the approval of the airport and perhaps the Federal Aviation Administration and/or its local General Aviation District Office (GADO).

Many aircraft owners and privately owned airports will be happy to have you film their facilities in order to get a piece of film with their property on it. Many who offer their services are unaware of the rules, regulations and insurance requirements until some disaster occurs. Then the airport owner, aircraft owner and filmmaker are all held liable and punishable under local, state and federal law.

Working around, near or with moving or stationary aircraft can be a high risk activity for cast and crew. ANY PROPOSED USE OF AIRCRAFT must be discussed in detail with your professor and the film production option head well in advance of filming so that an acceptable safety plan can be developed.

HELICOPTERS

Helicopters are **not** permitted on any CSUN student film in any way for any purpose whether operational or non-operational. **There are never any exceptions to this policy.**

ANIMALS

All productions made in the California State University, Northridge Department of Cinema and Television Arts must follow the American Humane Association Guidelines for the protection of animals in films.

A copy of the guidelines can be obtained from that organization.

No wild or exotic animals (including reptiles) may be used in a student film without prior, written permission from the film production option head and the faculty member responsible for the student project.

No animal stunts or potentially dangerous animal action shall be permitted in a student film without prior, written permission from the film production option head and the faculty member responsible for the student project.

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

Do not feed, pet or play with any animal without the permission and direct supervision of its trainer. Defer to the animal trainers at all times.

BOATS AND WATER

If working on or near water, a cast or crew member should make the production aware if he or she has a fear of working around water or cannot swim.

All cast and crew members working on or near water should wear life vests or other water safety gear when appropriate.

When using watercraft, be aware of load and rider capacity limits. Only required personnel should be on the watercraft- all others should remain on land.

Safety lines, nets, watch safety personnel and/or divers should be used when filming in rivers or other bodies of water where potentially hazardous conditions could exist (e.g., swift currents, thick underwater plant life or rocks).

Know as much as you can about the body of water you're working on or in, including its natural hazards and animal life.

ELECTRICITY

Never take electricity, electrical appliances or lighting units for granted. Take the time to respect the use of electricity by following these guidelines.

Before leaving the CTVA Equipment Room with electrical equipment examine all cables for breaks or cuts in the insulation. The same examination should be made of cables on the stages prior to connecting power. **Do not use damaged cables.**

Do not let your body become grounded. Many factors can put you at risk of becoming grounded. If you are grounded, it means you have the potential of becoming part of the electrical circuit and thus, open to having electricity pass through your body. This can be fatal!

The following is a partial list of the serious risks on both interior and exterior locations:

wet feet

wet hands

wet or damp floor or ground

wet lamps

wet cables

touching two lamps at the same time- even when conditions are dry

faulty circuits at your location

faulty wiring of your lighting equipment, appliances or cable

insulation breaks or cuts in the cable

touching electrical equipment and a grounded object any place where water is present

Only a licensed electrician can "tie-in" to power and disconnect power at the location. This is the HAZARDOUS SHOOTING CONDITIONS policy. **CSUN prohibits students from**

"tieing-in" to electrical mains.

Know where the circuit breakers are at your location and DO NOT OVERLOAD any circuit.

When selecting a location, it is required that you first use a CSUN recommended testing device to check the proper grounding of ordinary three-prong household outlets. A location which shows an electrical fault as indicated by the testing device must be rejected.

Carry, as part of your equipment, an extension cable which has a GROUND FAULT CIRCUIT INTERRUPTER (GFCI).

Older location structures which have only the two-prong type outlets must be avoided. If your location uses the old screw-in fuses, do not shoot there. Consult with faculty or staff to examine alternatives in these latter instances.

NEVER USE ALUMINUM LADDERS or any METAL support such as kitchen stepstools when working with electricity.

Tape down electrical cables if you must lay them across doorways. If rubber matting is available, use it over cables and tape the matting down.

Wet feet and wet hands make you into a better conductor of electricity than the best grounded circuit. Feet and hands must be dry when doing any kind of work involving electricity.

NEVER TOUCH TWO LIGHTS AT THE SAME TIME

Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately.

Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable.

Examine all electrical equipment for signs of wear. Watch out for breaks or openings in any cable, any plug or any place where the cable attaches to a lamp.

Uncoil electrical cables before they are used. Cables must not remain coiled while they are connected to power.

Keep all exits where you shoot clear of equipment and cables. Escape routes must be understood by the cast and crew.

If rain is imminent, stop and disconnect power before you and your equipment get wet. Do not charge auto batteries or use jumper cables without following the manufacturer's recommendation. Do not use auto batteries to run cameras.

FIRE

The use of fire- that is any open flame- constitutes a particularly hazardous situation on any film set. Candles, fireplaces, campfires, cigarette lighters and the like are potentially disastrous effects and extreme care must be taken to avoid endangering yourself and/or your cast and crew.

- if you are shooting on a local location (LA County or City), the Film Permit Office may require the presence of a professional Fire Safety Officer (in fact, probably will) if an open flame is used. If you are filming in a "High Fire Hazard" area you will not be allowed to use an open flame.
- Designate a crew member as "Student Safety Officer". They will assume primary responsibility for seeing that the open flame is kept under control.
- Make sure that an adequate number of proper fire extinguishers are at hand.
- Test the extinguishers before igniting any open flame to insure that they are in working condition.
- Filming requires control. Fireplaces and campfires are usually fed by propane tanks which enable complete shut down between takes as well as regulation of flame height during the shot.

Fire pans and flume bars can be rented at special effects houses. If you have not been trained in the safe use of such devices it may be necessary to have a qualified professional present to operate them.

In special situations the CTVA Department may require the presence of a qualified Special Effects Supervisor and/or the University Safety Officer (or his representative) on your set when fire is used.

- Consider that the *illusion* of fire can be created with a lighting effect.
- Be careful with loose clothing around open flame. Untreated fabric can ignite quickly and cause severe injury.

GLASS

The *use of* locations, sets, set dressing or props which involve the handling or working in close proximity *to*, glass objects or architectural/structural glass creates a potentially hazardous situation for cast, crew and spectators.

It is advised that all architectural and/or structural glass be checked carefully *to* assure that it is approved safety glass.

All glass doors and panels and other large areas of glass at or near ground level or at entryways should be marked with large, white tape "X's" *to* enhance their visibility.

Cabinet or showcase glass, glass tables, glass decorative panes or partitions, lamps or hanging glass fixtures, glass sculptures, glass picture frames, glass or china dishes and other hand held glass objects need special consideration. Consider removing them and replacing them with plastic or "candy-glass" objects.

GUNS

The use of firearms with operating parts, or any type of explosive weapons in any CSUN student film is prohibited. Even non-firing guns can create a hazardous situation if they are perceived as a "threat" by others.

Under special circumstances a rubber, fiberglass or plastic replica WITHOUT operating parts may be used with the permission of the professor and film production option head.

- You will need a "Rental Weapon Authorization Letter" from the film production option head which the prop houses will want to see before they rent a prop gun to you.
- Rent non-firing weapons only from approved prop houses such as Independent Studio Services.
- Transportation of all prop guns should be in unidentifiable containers in the trunk of your vehicle. Carry a copy of the Authorization Letter on your person.

Be aware; it is a felon to transport any weapon on to the CSUN campus without written authorization. The use of weapon(s) including non-firing ones will always require a Filming Permit from either the City or the County of Los Angeles. You must note the use of a prop weapon on the permit application. A **"courtesy phone call" to the local police jurisdiction notifying them of what you are doing, where and when and the film permit number, is advisable if a personal visit is not possible.**

- Make certain the neighbors surrounding the location are aware of the use of prop weapons in your filming. Posting signs "Student Filming in Progress" may be required.

The dangers of using firearms , even non-firing replicas, is illustrated by this newspaper article:

Sunday, October 29, 2000

LAPD Officer's Gunfire Kills Actor at Party

Shooting: Halloween reveler at mansion pointed what turned out to be a fake pistol at patrolman, who feared for his life, police say.

by RICHARD WINTON and SUE FOX, Times Staff Writers

A Los Angeles police officer responding to a loud Halloween costume party at a Benedict Canyon mansion early Saturday morning shot and killed **an** actor, who authorities said pointed what turned out to be a fake handgun at him. Anthony Dwain Lee, 39, of Van Nuys, who appeared in the movie "Liar, Liar" and on such television shows as "ER" and "NYPD Blue," was shot at multiple times by Officer Tarries Hopper, who fired from outside through a window, authorities said.

Scores of costumed party-goers, many of them actors and other entertainment industry professionals were inside the mansion--known to some as "the Castle" for **its** extravagant design, spires and stained-glass windows--when the shooting occurred about 1 a.m.

"He was a Buddhist. He hated violence. It is amazing he died this way," said Mitch Hale, a writer friend whose play "Buffalo Soldier" starred Lee and earned him a local acting award. "He was an incredibly gifted actor and person. It's devastating.... Why did *they* shoot someone at a Halloween party?" Police said Hopper and Officer Natalie Humphreys were attempting to locate the owner of the home in the 9700 block of Yoakum Drive after neighbors complained about the noise. The officers were walking along an exterior walkway at the rear of the house when Hopper looked into a small room that appeared to contain three people, police said, "When one of the individuals observed the officers, he suddenly produced what appeared to be a **handgun** and pointed it directly at Officer Hopper," Officer Charlotte Broughton said. "Officer Hopper, in fear for his life, fired several rounds from his service pistol, wounding the suspect."

It was not clear whether the victim knew that Hopper was a real police officer. One guest said some party-goers were dressed as police officers. Upon examination, Broughton said, the alleged weapon was determined to be "a replica semi-automatic pistol, dark in color. "Lee, who was identified by the county

coroner's office, died at the scene. "This is a tragedy," said Broughton. "It's a very unfortunate incident."

The shooting is being investigated by the LAPD's Robbery-Homicide Division and a team from the district attorney's office. Hopper, 27, has been with the department three years, while Humphreys, 25, joined the force two years ago, police said. Erik Quisling, 29, a party-goer, said a friend of his, who is a nurse, tried to revive Lee. "He was wedged up against the bed on his side," Quisling added.

Quisling said he was standing in the doorway of the bedroom where Lee was shot. He said he did not witness the moments before the shooting or the shooting itself. He also said he did not hear police officers give a warning, although there was music blaring at the time.

"I heard this 'pop pop,' saw the holes in the glass, smelled the smoke, and then there was this guy on the floor totally dead," he said. "The cop shot from outside through a window to inside the house and kills this guy four feet from me. One minute he was talking; the next minute he was dead."

Quisling said the small room looked out onto a dimly lit grotto with a small pool. The officers, he said, were standing in a paved area by the pool.

At the time of the shooting, Quisling said, many people had left by shuttle because the party was moving to an artist's studio. The mansion is on a narrow canyon road, home to an eclectic array of houses.

Another party-goer, Robert Hull, 28, who works in movie production, said he did not see the shooting because he was in an adjacent hallway. "It was a shock that an officer would shoot at such a party," he said.

"This was an exclusive party with security," he said. "Some of these people are making six figures, and this officer saw a toy gun at a Halloween costume party and opened fire."

Victim Turned Life Around, Friend Says

Hale, 44, who had known the victim for 15 years, said Lee usually wore a devil mask costume with a hood and carried a replica gun to Halloween parties. Hale was not at the party. Authorities did not say whether the victim was in costume at the time of the shooting.

Lee's costume and gun, Hale said, were "a symbol of the past he had left behind him," As a youth in Northern California, Lee had followed the gangster life before becoming a stage actor, first in Ashland, Ore., then Seattle and eventually Los Angeles, Hale said, "He was dressed as a devil, not a gangster," he said. "How could this happen?"

Hale said his friend was committed to peace and had even persuaded him to become a Buddhist. Kirsten Blackburn, Hale's wife, said the Lee she knew would never point a gun at anyone. She said his friends are planning a candlelight vigil in front of the LAPD's West Los Angeles station. "We are going to try for Monday night. We're going to invite everyone who knew and loved Anthony," she said. "We're devastated, and we're not alone by any means."

Lee's former girlfriend, Annie Esty, 44, who lived across the hall from him, described the *actor as a* compassionate, reflective person whose apartment was filled with books on acting and directing. As she talked, she leafed through old pictures and newspaper clippings of him and was comforted by another friend, Mary Lin.

"His biggest fear was getting killed by cops, because he's a tall black man. He said that before," recalled Lin, of Burbank.

The light was still on at Lee's apartment late Saturday, Lin said that when she walked into the apartment complex and "saw the light coming out, I just felt his presence. It was everywhere, a positive feeling, like him saying, 'I'm still here!'"

The Los Angeles Times

MOTOR VEHICLES

The California State University, Northridge insurance policy does not insure vehicles of any kind. You must provide your own insurance for any vehicle in your production, either on camera picture cars or production transport.

Also, a towed generator while it is at your location, immobile and providing electrical power to your set, MAY BE insured. Once again, while being towed (moving, therefore a vehicle) it would not be covered.

Shooting on ANY public street, thoroughfare, road, highway or freeway or NEAR ENOUGH to any such roadway so as to present a "distraction and/or disturbance" is prohibited by local, State and/or Federal law without the proper permits and safety procedures.

The complexity and potential danger of filming moving vehicles, even on a professional level, requires extensive planning, costly special equipment, considerable training and experience and a commitment to safety at all times.

Filming moving vehicles in a student film is permitted only with faculty approval.

CAR MOUNTS ARE NOT PERMITTED. This applies to lights as well as cameras. Shots inside a moving car may only be filmed "hand-held" and only with faculty approval.

TOW SHOTS ARE NOT PERMITTED. The use of an insert car or another vehicle to tow a picture car is not allowed in any student film.

FILMMAKERS ARE REQUIRED TO OBSERVE ALL STATE, LOCAL AND FEDERAL VEHICLE CODES at all times.

When using any automotive vehicle whether on-camera or as a production vehicle SEAT BELTS WILL BE USED AT ALL TIMES.

FILMMAKERS ARE NOT EMPOWERED TO DIRECT OR CONTROL TRAFFIC IN ANY WAY. The law prohibits controlling or limiting the natural flow of pedestrian or vehicular traffic on a public thoroughfare. Budget for adequate police assistance if necessary.

FILM STUDENT CRITICAL AFTER TRAFFIC ACCIDENT

By Margo McCall Staff Writer

LITI'LEROCK- A Los Angeles film student was struck by a dump truck Monday afternoon after venturing on to Palmdale Boulevard to stop traffic to allow filming. Jonathan Rosen, 27, was reported in critical condition at Antelope Valley Hospital Medical Center with a broken leg, pelvis and foot and internal injuries, a hospital spokeswoman said Monday night. California Highway Patrol officer Charles Galliard said the group from Los Angeles based American Film Institute did not have a permit to film.

For that reason he said, the CHP will seek prosecution of the school through the district attorney's office for the students not obtaining permits and providing road signs and appropriate traffic control devices including a uniformed officer. A school official did not return a phone call Monday afternoon. The Los Angeles County Department of Public Works provides permits for film crews at a cost of \$200 to \$300, said Harry Anderson, who works in the permits division. Anderson confirmed that the students did not have a permit to film. "To my knowledge they didn't," he said.

Gilliand said a group of ten people was standing on *the shoulder of* the highway when Rosen stepped *out to* stop the traffic so they could film a student produced project. Normally, groups planning to film in the Antelope Valley talk to members of the Antelope Valley Film Association, which tells crews to alert local authorities of their presence.

"This group had not come to us for any assistance for scouting and or equipment or any of the normal things," said Stephanie Abrahamson, *the* association's film liaison. "But that doesn't mean their intentions were bad. They might not have known there was a film commission here," she said. Abrahamson said that crews that deal with the Association normally have permits.

As the Antelope Valley's popularity as a location has increased, so have film crews' involvements with traffic accidents.

From the ANTELOPE VALLEY PRESS- April 20, 1993

STUNTS

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

Inexperienced actors will often assure directors that they are capable of performing their own stunts. They are not. Stunts, safely performed, require training, experience and natural ability.

A stunt coordinator is a stunt player who assumes the responsibility for supervising the entire stunt work and all stunt players in a picture.

There are several associations of stunt players listed in LA 411 such as International Stunt Association, Stunts Unlimited, United Stuntwomen's Association and Stuntmen's Association of Motion Pictures.

Stunt players are actors. The members of the above associations are also members of the Screen Actor's Guild. The agreement between film schools and SAG also covers stunt players.

In addition to assuring the safe performance of physical action, the stunt player and/or coordinator can help the director in placing camera and staging the action to achieve the most effective visual impact.

Depending upon the nature of the action in your script, the CTVA Department may require the presence of a stunt coordinator and/or stunt player for the filming of potentially dangerous action.

Keep in mind that many common activities, which may be simple tasks for someone familiar

with the tool, toy, appliance or device, can be dangerous to someone unfamiliar with its proper and safe operation. Some examples: bicycles, skateboards, a manual transmission, motor scooters and motorcycles.

All stunts and special effects should be reviewed by all participants prior to execution to help ensure that they are performed in the safest manner possible.

Before filming a stunt or special effect, the involved parties should all perform an on-site dry run or walk-through. A safety meeting should be held and documented.

SPECIAL EFFECTS

Special effects involving pyrotechnics, explosives and/or fire is not allowed in CSUN student films.

Be aware that the use of atmosphere smoke has become highly regulated and limited by a variety of regulatory agencies.

SPECIAL EQUIPMENT

The use *of* any special equipment (i.e. dollies with jib arms, scissor lifts, condors, cranes and generators) for which the CTVA Department HAS NOT PROVIDED specific training in the proper and safe use is prohibited.

If there is agreement that the student will be allowed to use the special equipment then the following must happen:

- The student must arrange with the vendor to be *trained* in the use *of* the special equipment.
- The student must obtain from the vendor a letter (on company letterhead) to the effect that the student has been satisfactorily trained in the use *of* the equipment.
- If other members of the film crew are to use and/or operate the special equipment they must receive the training and be named on the letter.

Be aware that property insurance for such equipment may exceed the level provided for your class. Arranging for additional insurance will require the approval of the professor as well as the film production option head.

THE LENGTH OF THE WORKDAY

Brent's Rule

Brent Hershman was a 35-year-old camera assistant on New Line Cinema's "Pleasantville". He died in a single car accident on the Century Freeway at 1:30am on March 6, 1997 after working a succession of 18 and 19 hour days.

Brent's death inspired a campaign for more humane working conditions especially for "below--the-line" employees on motion picture sets. A petition calling for a limit on the number of hours worked in a single day gained the signatures of more than 10,000 industry professionals.

As a result of that effort IA Local 600, International Photographers Guild, The International Alliance of Theatrical and Stage Employees (IATSE), the Directors Guild of America (DGA) and the Screen Actors Guild (SAG) have joined together to promote BRENT'S RULE which would limit the hours worked on motion picture sets.

The CTVA 12 Hour Rule

The CTVA Department has adopted a modified version of Brent's Rule. Student filmmakers are required to limit the shooting day to 12 hours. The 12 hours begin at "crew call" and end at "wrap".

The Evidence Is Undisputed:

- Single car accidents are 16 times more likely to occur when the driver is sleepy.
- Even the greatest exertion of will cannot prevent sleep-deprived drivers from falling asleep in an instant.
- The capacity to concentrate at the wheel is reduced by more than 30 percent as a result of sleep-deprivation.
- Studies show that driving sleepy is as dangerous as driving drunk.

Common sense and experience indicate that productivity and creativity suffer when cast and crew are exhausted. To promote better working conditions on our sets and to make better films the staff and faculty of the Department of Cinema and Television Arts urge you to follow the rule and limit your shooting day to 12 hours.

IN THE EVENT OF INJURY

Students enrolled in a production course are covered by their Student Health Policy. This is the case whether shooting on or off-campus.

In the case of an emergency call either the Paramedics or, if the injured person is transportable, get them to the nearest medical facility. (The nearest medical facility should be noted on the Call Sheet.)

If you are shooting on campus, the nearest medical facility is the CSUN Student Health Center and for more serious emergencies it is the Northridge Hospital Medical Center located at 18300 Roscoe Blvd..

All injuries should be reported to your professor, the film production option head, and the CSUN Office of Risk Management.

ADDITIONAL CONSIDERATIONS

FOLLOW THE LAW.

No "wrap" beer or other alcoholic beverages to conclude a shoot.

Every camera position and every actor position must be studied for potential risks.

If you transport equipment in cars or trucks, seek advice on how to do it. Overhanging of exterior mounted equipment in or on vehicles is not only risky- it is prohibited.

Ask for instruction on how to lift and carry heavy equipment.

Wear work gloves.

Rubber soled shoes are recommended.

DO NOT USE CAMERA AND LIGHTING CASES IN PLACE OF LADDERS.

The rule for tightening and loosening mechanical things: "Righty tighty" and "Lefty loosey".

It is necessary to have a fire extinguisher on all sets- interiors, exteriors, on stage and on location.

Use professional earplugs when loud sounds are part of the scene.

Use an appropriate face mask for dust or smoke as the situation dictates.

Use safety goggles for eye protection.

Use sheets of clear plexiglas to protect the camera and camera crew from flying debris. Make sure you know where the nearest hospital is relative to your location.

Have a First Aid kit with you at all times.

It is advisable that you (or someone on your crew) know First Aid and CPR (Cardio Pulmonary Resuscitation).