

Safety Responsibilities Special Effects Coordinator

Safety Program Information for Special Effects Coordinator

The following information is for your specific position and is provided to help you understand your extremely important part in your Production's **Injury & Illness Prevention Program (IIPP)/Safety Program**.

Responsibilities of the Special Effects Coordinator

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

Production Start-Up

1. Visit **safetyontheset.com** to familiarize yourself with the safety information available, (AMPTP Safety Bulletins, Tool Box Talks, etc.) and to read the **Production Safety Manual**.
2. Hire only employees who have the proper safety training for, and who understand how to safely perform, any task they are asked to do. *(In Southern California, all Special Effects employees must have completed all **Safety Pass** training required by their Local. See www.csatf.org for more information.)* If you need help arranging non- Safety Pass training for productions working outside of Southern California, call the **Production Safety Representative**.

On Production

Implement the IIPP:

1. Discuss all potential safety concerns with the Location Manager, UPM, Special Effects, Stunt, Transportation and Construction Coordinators, and key department heads during the script read through.
2. Conduct a safety meeting on the first day of production with your crew:
 - a. Explain the safety program.
 - b. Discuss the safety aspects of the week's/day's activities and the specific and general potential hazards of the location.
 - c. Discuss elements of the **Emergency Plan**, such as the location of emergency equipment, exits, and telephones on all stage or interior sets and off-lot locations, and explain emergency procedures, such as evacuation plans in case of fire. *(The instructions for this meeting are on **Emergency Plan Meeting (Form 3)**.)*
 - d. Discuss safety precautions to be followed around any specialized equipment that may present a potential hazard (e.g. insert car, process trailer, cranes, booms, helicopters, etc.)
3. For non-Safety Pass trained FX employees working outside of Southern California, conduct or arrange safety training for appropriate cast and crew members:
 - a. Hazard Communication Training for chemical containing products.
 - b. Personal Protective Equipment for eye, ear, respiratory, etc. hazards.
 - c. Fall Protection Training for workers exposed to heights.
 - d. Special tools, equipment, or vehicles used.
 - e. Consult with UPM or the Production Safety Representative to determine the specific training needs of the production.
 - f. Document all training and forward to the Production Office Coordinator. Consult with UPM or the Production Safety Representative to determine the specific training needs of the production.
4. Conduct additional meetings in the following situations:
 - a. When a special/mechanical effect is to occur (e.g. pyrotechnics, etc.). Document special effect rehearsals on the daily *Production Report*. Conduct an additional rehearsal for any substantial change to the special effects and document it on the *Daily Production Report*. Ensure all involved crew understand the change.
 - b. Call the Production Safety Representative anytime cast and crew are exposed to a hazard (e.g. helicopter, exotic animal, water, extreme heat or cold, etc.).

- c. Anytime new cast or crew join the production.
 - d. Anytime a new process, substance or procedure is introduced.
5. See to it that safety literature is properly distributed:
- a. All cast and crew members are to receive the **General Safety Guidelines for Production (Form 1)**, written, orally or posted, and sign an **Employee Acknowledgment**. This includes all those who report directly to the set for hire; such as day players, casual hires, independent contractors, etc. Return signed *Employee Acknowledgments* to the Production Office Coordinator.
 - b. Special Effects Coordinators should distribute **Additional Safety Guidelines for Special Effects (Form 1B)** and have all employees sign the **Employee Acknowledgment** (individual forms, group sign-up sheet or list of persons who refuse to sign). Return signed *Employee Acknowledgments* to the Production Office Coordinator.
 - c. Distribute AMPTP Safety Bulletins (Section 7 or safetyontheset.com) relating to specific hazards to cast and crew or attach to the call sheet (e.g. helicopter, firearm, special f/x, etc.)
 - d. With help from the Production Safety Representative, see to it that special literature such as Safety Data Sheets (SDS's) are available if requested by cast or crew.
6. Document all IIPP activities:
- a. Make sure that all safety meetings held throughout the day are noted on the daily Production Report, including key department head and new arrival meetings, stunt and special effects meetings, etc.
 - b. Any bulletins or special correspondence should also be on file with the Production Office Coordinator.

Communicate and Troubleshoot:

- 1. Confirm that the work site is inspected to see that it is free from recognized hazards. Correct hazards found. (e.g. blocked exits, blocked fire lanes, trip and fall hazards, faulty equipment, etc.). This can be done by an Assistant on a regular basis.
- 2. See to it that safety equipment is used by cast and crew (e.g. earplugs, harnesses, safety belts, etc.).
- 3. Consult with the UPM to resolve script safety concerns (e.g. special effects, stunts or other special hazards).
- 4. Make sure cast and crew safety concerns have been addressed and resolved:

Coordinate Response to Serious Accidents and Emergencies:

- 1. Respond to all on-set emergencies and accidents that result in serious injury, death, major property damage, hospitalization or events that create imminent danger.
- 2. Summon emergency medical assistance immediately - paramedics, fire department, police, etc. (911 or the local equivalent).
- 3. Clear the area and protect cast and crew from further injury.
- 4. Preserve evidence for further investigation.
- 5. Immediately notify the **UPM**. If not available notify the **Production Executive** and the **Production Safety Representative**.

Coordinate OSHA/Government Inspector/Investigator activities:

- 1. Immediately notify the **UPM**. If not available, contact the **1st AD** and the **Production Safety Representative**.
- 2. The UPM or 1st AD will accompany the inspector/investigator on the survey of the site in question.

Squib Use:

All anticipated squib use must be reported to the Production Safety Representative so that proper Fire Marshall permitting and safety arrangements can be made. All squibs used in production must be green squibs that do not contain lead.

GENERAL SAFETY GUIDELINES FOR PRODUCTION
Additional Safety Guidelines for Special Effects

Production Name: _____

Before you start your job:

Read these ***Additional Safety Guidelines for Special Effects***, as well as the ***Safety Guidelines for General Production***. Understand them; then sign the ***Acknowledgment Forms*** for each and return them to your supervisor.

This Production is committed to employee safety. These ***Additional Safety Guidelines for Special Effects*** have been prepared to inform employees of safety issues associated with their positions, and to recommend ways of preventing injuries while on the job. However, production management cannot monitor every employee, in every situation, every minute of the day to ensure that these guidelines are being followed. We need each employee to be committed to using safe work practices every day. Each employee, for his or her own personal safety and the safety of fellow workers, must take responsibility for using safe work practices, and should report to his or her supervisor any unsafe conditions or practices observed.

FIREARMS

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

19. The PROPERTY MASTER shall determine the lightest and safest blank ammunition loads possible consistent with the need, and all personnel and the Director shall be informed.
20. Utilize camera personnel shields whenever the camera personnel are to get a point-blank shot.
21. Utilize protective shields for all personnel who will be within close proximity of any blanks fired from a weapon.
22. **NEVER** store live ammunition and blank ammunition in the same box.
23. The PROPERTY MASTER should be knowledgeable and adhere to all manufacturers' warnings, expiration dates, storage and handling procedures of all blank ammunition.
24. Prior to shooting blanks on an exterior set, the production company should fill out an exterior shot checklist.

EXPLOSIVES AND PYROTECHNICS

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

1. When working with explosives, flammable or combustible liquids, gases or chemicals on any set, prior notification shall be given to all personnel. Also, wherever practical, the call sheet should state that explosives are to be used.
2. Before any explosives or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at a meeting on the site where the explosives are to be used. This meeting shall include an "on site walk-through" and/or "dry run" with Special Effects persons and all the persons involved in the event. The Special Effects and licensed Powder person shall plan and provide acceptable avenues of escape.
3. The persons mentioned above shall clearly announce to all persons the location exits, escape routes and alternate routes. The escape route shall provide absolute passage to the exterior of the building, structure or workspace.
4. Each person should check the escape route in order to assure himself/herself that it is and will remain accessible. Any person who is unsure of the designated escape route should check with the 1st Assistant Director and learn of the escape route before entering the work area.
5. Only persons and crew necessary for the purpose of filming will be in the explosives area. All other personnel will be cleared away from the explosives area.
6. Before rolling cameras, should any change become necessary, the Director will again call all persons involved in the event to another meeting to confirm everyone's understanding of said change(s).
7. No smoking is permitted in the explosives area and "No Smoking" signs shall be posted in all areas of the premises or locations where explosives and/or pyrotechnic devices are stored and handled.
8. After each shoot, no one shall go into the explosives area other than the Special Effects and/or licensed Powder person, until or unless the Special Effects and/or licensed Powder person deems it safe to do so.
9. No child under the age of 16 shall be near the area where explosives are used.
10. Transportation of explosives and/or pyrotechnic devices shall be governed by the provisions of all applicable Federal, State and Local laws, and the proper authorities shall be notified when using explosives on the set.
11. Make sure all explosives and explosive devices are shunted prior to detonation.
12. Make sure explosives are detonated from a separate DC power source or isolated AC.
13. When preparing pyrotechnics, make sure all radio transmissions in the area are ceased.
14. An exterior shot check list should be filled out and circulated prior to filming any special effects on exterior sets, pyro, smoke, open flame etc.
15. **Squib Use:** *All anticipated squib use must be reported to the Production Safety Representative so that proper Fire Marshall permitting and safety arrangements can be made. All squibs used in production must be green squibs that do not contain lead.*

EMPLOYEE ACKNOWLEDGMENT
Additional Safety Guidelines for Special Effects

Production Name: _____

(Turn in to Production Office Coordinator upon completion)

Check all boxes below or see your Supervisor (or call the Anonymous Safety Hotline at (818) 954-2800) if you have questions or need training:

I understand:

- I have received and read the Additional Safety Guidelines for Special Effects.
- I have been informed that failure to adhere to these guidelines may result in disciplinary action.
- That I am to bring to the attention of my Supervisor or the Anonymous Safety Hotline any unsafe conditions or employees which I observe.

IMPORTANT!

***By signing this form you do not waive any of your rights
under Workers' Compensation laws.***

Employee Name (print or type)

Employee Signature

Supervisor Name (print or type)

Supervisor Signature

Location (Stage/Bldg.)

Date

EMERGENCY PLAN MEETING

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

EMERGENCY PLAN MEETING:

1. Point out all, emergency exits, escape routes, and fire alarm pull stations.
2. Point out location of fire extinguishers, for use on small fires.
3. Inform your crew of the local emergency response telephone number.
4. Tell cast and crew members to be aware of who is working with them, in case they need to notify emergency personnel of missing persons.
5. Designate a post-evacuation assembly area, where your crew should gather by department, and Department Heads should count their employees and note anyone missing.
6. Tell your crew never to re-enter an evacuated building until emergency personnel say it is safe to do so.
7. Report any safety concerns to the Anonymous Safety Hotline at (818) 954-2800"qt : 99/788/: 2230'
8. **ON LOCATION:**
 - a) See to it that pertinent Emergency Plan information is attached to the call sheet.
 - b) Address any egress or evacuation issues in the daily safety meeting and note them in the daily Production Report
 - c) See to it that employees are informed of emergency escape routes and any location-specific hazards, such as lead paint, asbestos, traffic, etc.