

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 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 **Television 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 Line Producer, Field Producer, Segment Producer, 1st AD/Stage Manager, Location Manager, 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.
 - 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.

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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 Manager.
 - b. Distribute AMPTP Safety Bulletins (available at safetyontheset.com) relating to specific hazards to cast and crew or attach to the call sheet (e.g. helicopter, firearm, special f/x, etc.)
 - c. 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.

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. 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.

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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 **Line Producer**. If not available notify the **Production Executive** and the **Production Safety Representative**.

Coordinate OSHA/Government Inspector/Investigator activities:

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