



C. LOCATION AND SET PRACTICE

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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.