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ENTERTAINMENT INDUSTRY DEFINED

(8 CCR 11750)

- Entertainment Industry (i.e., the employer) is defined as any organization or individual using the services of a minor in:
 - motion pictures of any type (e.g., film, videotape, etc.) using any format (theatrical film, commercial, documentary, television program, etc.) by any medium (e.g., theater, television, videocassette, etc.)
 - photography
 - recording
 - modeling
 - theatrical productions
 - publicity
 - rodeos, circuses
 - musical performances
 - any other performance where minors perform to entertain the public



SCOPE OF REGULATIONS AND DEFINITION

(8 CCR 11751)

- A "minor" shall be defined as any person under the age of 18 years who is required to attend school under the applicable provisions of the California Education Code; except that, with respect to the number of hours a minor may be allowed to work, "minor" shall include those minors under six (6) years of age.
(Labor Code, Section 1286 c, & 8 CCR 11750)
- Regulations cover:
 - California minors who work in California or are taken out of state (8 CCR 11756)
 - Out-of-state minors who work in California (8 CCR 11753)

PROHIBITED OCCUPATIONS FOR MINORS UNDER 16 YEARS OF AGE

- all occupations where children come in close proximity to moving machinery (8 CCR 11701)
- all building or construction work of any kind (8 CCR 11701)
- working in close proximity to explosives or functioning parts of unguarded and dangerous moving equipment, aircraft or vessels, or of functioning blades or propellers (8 CCR 11707)

PERMITS

PERMIT TO EMPLOY MINORS

(8 CCR 11751 and 11752) (Sample Form: p.81)

- any employer in the Entertainment Industry desiring to employ minors in any such work or activity not hazardous or detrimental to the health, safety, morals, or education of minors shall make application to the Division of Labor Standards Enforcement for a Permit to Employ Minors.
(See “RESPONSIBILITIES OF EMPLOYERS”)
 - District Office will retain one copy of “Permit to Employ Minors” and forward one copy to the Licensing and Registration Section in Headquarters, which will keep a central file for all permits issued to employers (Division Management Memorandum 86-2).

BLANKET PERMITS

(8 CCR 11754) (Sample Form and Instructions: pp.84-86)

- granted to groups and organizations of minors
 - individual work requires individual permits (8 CCR 11753)
 - issued to ten or more minors
- valid only for a particular production and only for specified periods of time
- company must submit:
 - proof of valid workers’ compensation insurance to cover minors
 - satisfactory evidence that appropriate services of studio teachers will be provided (Special arrangements may be made for the number of studio teachers required with groups of minors numbering one hundred (100) or more.)
- one parent or guardian necessary for every twenty (20) minors, or fraction thereof

For printable forms go to: www.thestudioteachers.com/Links&Forms

WORK PERMITS FOR MINORS

- needed by all minors desiring to be employed in the Entertainment Industry (8 CCR 11753)
 - exception: if a person has satisfied the educational requirements of the State of California (i.e., Proficiency Certificate or high school diploma), no work permit is needed
- can be obtained from local DLSE offices
- normally valid for six-month period
- all applicants must submit evidence of school records and attendance. If requirements of minor's school district have been met and school representative signs back of application, no further action concerning grades, etc., will be taken.
- in an emergency situation when school is not in session and no school representative is available, minor may present his/her last report card with completed application. If grades are "C" or better, permit may be issued temporarily.
- if minor is under the age for mandatory school attendance, verification of minor's age must be presented (e. g., birth certificate) (Div. Mgt. Memo 86-2)
- application must be signed by a parent or guardian
 - except in an unusual circumstance, no "proof of guardianship" authorization is required when application is signed by person other than a parent (Div. Mgt. Memo 87-1)
- application no longer needs production company signature
- the state seal should be stamped on work permit to verify its authenticity (Div. Mgt. Memo 87-1)
 - parents should therefore carry the original
- if studio teacher or DLSE can not verify existence of current work permit, approval to work should not normally be granted (Div. Mgt. Memo 87-1)

For printable forms go to: www.thestudioteachers.com/Links&Forms

RESPONSIBILITIES OF EMPLOYERS

- EMPLOYER shall be defined as any organization or individual using the services of any minor in a motion picture of any type (e.g., film, videotape, etc.), using any format (theatrical, film, commercial, documentary, television program, etc.) by any medium (e.g., theater, television, videocassettes, etc.); photography; recording; modeling; theatrical productions; publicity; rodeos; circuses; musical performances; and any other performances where minors perform to entertain the public (8 CCR 11751)

The following responsibilities are incurred when hiring a minor:

- EMPLOYER MUST PROVIDE A STUDIO TEACHER FOR MINORS IN ACCORDANCE WITH 8 CCR 11755.1. (See "USE OF STUDIO TEACHERS")
- employer must make application to DLSE for a Permit to Employ Minors and must have proof of workers' compensation insurance. Permit is free and does not have to be renewed unless workers' compensation has lapsed or permit has been revoked by DLSE (8 CCR 11751, 11752)
- companies to be held responsible and accountable for observing all rules and regulations for all minors under eighteen (18) years of age, whether they be principals on a long-term basis or extras for a day (8 CCR 11751)
- employers desiring the employment of minors may not do anything which would be hazardous or detrimental to the health, safety, morals, or education of the minor (8 CCR 11751 b & Calif. Penal Code, Sec. 311-314)
- no dressing room shall be occupied simultaneously by a minor and an adult performer or by a minor of the opposite sex (SAG Agreement)
- when minors resident in the State of California and employed by an employer in the Entertainment Industry located in the State of California, are taken from the State of California to work on location in another state, as part of, and pursuant to, contractual arrangements made in the State of California for their employment in the Entertainment Industry, the child labor laws of California and the regulations based thereon shall be applicable, including, but not limited to, the requirement that a studio teacher must be provided for such minor (8 CCR 11756)

SCHOOL REQUIREMENTS

- it is advisable for the employer or his representative to be aware if the minor is in or out of school, in traditional school or in year-round, so that production schedule allows for schooling

- employer should inform Casting that children must bring:
 - current work permit
 - school books
 - school assignments for 3 hours of school on the set
- employer must provide adequate school facilities for minor and studio teacher
 - Producer agrees to provide a school facility, such as a schoolhouse, classroom, trailer schoolhouse or other schooling area, which closely approximates the basic requirements for classrooms, especially with respect to adequate lighting, heating, desks and chairs. Stationary buses or cars are not adequate school facilities unless used exclusively for the minors during instruction. A moving car or bus shall never be used as a school facility; minors must not be taught while being transported to or from local locations (SAG Agreement)

INTERVIEWS AND FITTINGS ---

- Interviews and fittings for children who are attending school shall be held outside of school hours. Such interviews and fittings shall be held not later than 9:00 p.m. (SAG Agreement)



STUDIO TEACHERS

STUDIO TEACHER: DEFINITION AND CERTIFICATION

(8 CCR 11755)

- a studio teacher is a certificated teacher who holds both a California Elementary and a California Secondary teaching credential, valid and current, certified by the Labor Commissioner
- certification shall be for a three (3) year period
- written exam will be required at time of certification or renewal

USE OF STUDIO TEACHERS

(8 CCR 11755.1)

- employers shall provide a studio teacher:
 - on each call for minors from age fifteen (15) days to their sixteenth (16th) birthday
 - one (1) studio teacher must be provided for each group of ten (10) minors or fraction thereof
 - one (1) studio teacher must be provided for each group of twenty (20) minors or fraction thereof on Saturday, Sunday, holidays, or during school vacations
 - on each call for minors from age fifteen (15) days to their sixteenth (16th) birthday (see stricter regulations for babies, p.10)
 - one (1) studio teacher must be provided for each group of ten (10) minors or fraction thereof

STUDIO TEACHER'S AUTHORITY

(8 CCR 11755.2)

Studio teacher, in addition to teaching,

- has responsibility for caring and attending to the health, safety, and morals of minors under sixteen (16) years of age
- shall take cognizance of such factors as:
 - working conditions
 - physical surroundings
 - signs of minor's mental and physical fatigue
 - demands placed upon minor in relation to minor's age, agility, strength, and stamina
- may refuse to allow engagement of minor on set or location and may remove minor therefrom, if in judgment of studio teacher, conditions are such as to present a danger to the health, safety, or morals of the minor
 - any such action may be immediately appealed to the Labor Commissioner who may affirm or countermand such action

No minor under the age of sixteen (16) may be sent to wardrobe, makeup, hairdressing, or employed in any manner whatsoever unless under the general supervision of the studio teacher. (8 CCR 11762) (See: ONE-HOUR SITUATIONS")

STUDIO TEACHER'S REMUNERATION

(8 CCR 11755.3)

- remuneration of studio teacher shall be paid by the employer

PARENTS / GUARDIANS

PRESENCE OF PARENT OR GUARDIAN OF MINORS UNDER SIXTEEN (16) YEARS OF AGE

(8 CCR 11757)

- parent or guardian of minor under 16 years of age must be present with and accompany such minor on the set or location
- must be within sight or sound at all times

Exception: No one shall be allowed in an area being utilized by Producer as a school facility except the teacher and those minors being taught (SAG Agreement: Sec. 50, D10)

RESPONSIBILITIES OF PARENTS AND GUARDIANS

- all minors under eighteen (18) years of age (except emancipated minors exempted from 8 CCR) who have not completed their compulsory education requirements must have a valid entertainment work permit (8 CCR 11753) from a Department of Labor Standards Enforcement office (See list on p.80.)
- parent or guardian is to make company aware of school requirements of minor (i.e., if minor is in year-round school, needs special subject matter, etc.)
- must be present with, and accompany, a minor under sixteen (16) years of age on the set or location and be within sight or sound of said minor at all times (8 CCR 11757)
- if any minor under sixteen (16) years of age is not called to the set but is called for a period of up to one (1) hour into wardrobe, make-up, hairdressing, promotional publicity, personal appearances, or for audio recording, when such minor's school is not in session . . . minor must be accompanied by a parent or guardian (8 CCR 11762)
- parents and guardians are not permitted to bring other minors not engaged by Producer to the place of employment without Producer's specific permission (SAG Agreement)



WORKING HOURS OF MINORS

(Labor Code 1391)

GENERAL INFORMATION

- no more than 8 hours in one day of 24 hours
- no more than 48 hours in one (1) week
- no earlier than 5 a.m.
- no later than 10 p.m. on evening preceding school day
- no later than 12:30 a.m. on evening preceding non-school day
- one day's rest in seven (Labor Code 551)

INFANTS 15 DAYS TO 6 MONTHS

- general information (8 CCR 11760 [a] [1])
 - maximum 2 hours at place of employment
 - no more than 20 minutes of work time
 - no exposure to light of greater than 100 footcandle intensity for more than 30 seconds at a time
- presence of nurse and studio teacher (8 CCR 11760 [a] [2])
 - for babies 15 days to 6 weeks, one nurse and 1 studio teacher for 3 or fewer babies
 - for babies 6 weeks to 6 months, one nurse and 1 studio teacher for up to 10 babies
- Infants under six months of age shall not be given medical examinations except between the hours of 9:30 a.m. and 11:30 a.m. or between 2:30 p.m. and 4:30 p.m. Work time for said infants shall be limited to one period of two consecutive hours in any one day, and such period must be either between 9:30 a.m. and 11:30 a.m. or between 2:30 p.m. and 4:30 p.m. (8 CCR 11764)

BABIES UNDER ONE MONTH

State of California

PETE WILSON, Governor

DEPARTMENT OF INDUSTRIAL RELATIONS
DIVISION OF LABOR STANDARDS ENFORCEMENT

Headquarters

45 Fremont Street Suite 3260
San Francisco, CA 94105
(415) 975-2080



December 4, 1998

**RE: Recent Legislation Affecting the Employment of
Minors in the Entertainment Industry - AB 744**

Dear Interested Party:

The recent enactment of Assembly Bill 744 (Washington) adds § 1308.8 to the Labor Code. Effective January 1, 1999, the new law prohibits the employment of a minor under the age of one month on a motion picture set unless a physician/surgeon, board certified in pediatrics, has certified that the infant meets all of the following conditions:

- Was carried full term;
- Was of normal birth weight;
- Is at least fifteen days old; and
- Is physically able to withstand the potential stress of filmmaking.

Violation of this law by a parent, guardian, employer or agent of an employer is a misdemeanor, punishable by a fine ranging from \$2,500 to \$5,000.

Please refer to the attached copy of the bill for details. If you have questions regarding the new law, you may write to:

Department of Industrial Relations
Division of Labor Standards Enforcement
Headquarters
P. O. Box 420603
San Francisco, CA 94142-0603

Sincerely,

A handwritten signature in cursive script, appearing to read 'Jose Millan'.

Jose Millan
State Labor Commissioner

Attachment

BABIES 6 MONTHS TO 2 YEARS

<i>maximum work hours</i>	<i>rest/ recreation</i>	<i>meal hours</i>	<i>total</i>
2	2	1/2	4-1/2

(8 CCR 11760b)

- if studio teacher determines that a child is uncomfortable and hungry, studio teacher may require that an earlier meal period be given (Div. Mgt. Memo 87-1, IV E)

2- THRU 5-YEAR-OLDS

<i>maximum work hours</i>	<i>school and/or rest/rec.</i>	<i>meal hours</i>	<i>total</i>
3	3	1/2	6-1/2

(8 CCR 11760c)

- if studio teacher determines that a child is uncomfortable and hungry, studio teacher may require that an earlier meal period be given (Div. Mgt. Memo 87-1, IV E)

6- THRU 8-YEAR-OLDS _____

	<i>required school hours</i>	<i>maximum work hours</i>	<i>rest/rec.</i>	<i>meal hours</i>	<i>total</i>
school days	3	4	1	1/2	8-1/2
non-school days	0	6	2	1/2	8-1/2

(8 CCR 11760d)

- when a 6- thru 8-year-old attends his/her own school prior to reporting to work, he/she may be at place of employment for 2-1/2 hours, which includes a 30-minute meal period (Div. Mgt. Memo 87-1, IV C)

9- THRU 15-YEAR-OLDS _____

	<i>required school hours</i>	<i>maximum work hours</i>	<i>rest/rec.</i>	<i>meal hours</i>	<i>total</i>
school days	3	5	1	1/2	9-1/2
non-school days	0	7	2	1/2	9-1/2

(8 CCR 11760e)

- when a 9- thru 15-year-old attends his/her own school prior to reporting to work, he/she can be at place of employment for 3-1/2 hours, which includes a 30-minute meal period (Div. Mgt. Memo 87-1, IV C)

16- and 17-YEAR-OLDS

	<i>required school hours</i>	<i>maximum work hours</i>	<i>rest/rec.</i>	<i>meal hours</i>	<i>total</i>
school days	3, if not grad.	6	1	1/2	10-1/2
non-school days	0	8	2	1/2	10-1/2

(8 CCR 11760 f)

- when a 16- or 17-year-old attends his/her own school prior to reporting to work, he/she may be at place of employment for 4 1/2 hours, which includes a 30-minute meal period (Div. Mgt. Memo 87-1, IV C)
- for 16- or 17-year-olds studio teachers are required for education only (8 CCR 11755.1)
- parents/guardians need not accompany 16- or 17-year-olds on set or location (8 CCR 11757)
- minors do not need to attain a minimum age to graduate from high school
- to qualify for a Certificate of Proficiency, a minor must be at least 16 years of age, or have been enrolled for one academic year in 10th grade, or have completed one academic year of enrollment in 10th grade at the end of the semester in which the test was taken (Education Code, Sec. 48412)
- if minor has satisfied the educational requirements of the State of California (valid high school diploma/ Proficiency), neither an entertainment work permit nor a studio teacher is required (Education Code, Sec. 49101; Labor Code, Sec. 1286), and the minor may work the same hours as an adult (Labor Code, Sec. 1391.2). CCR Title 8 does not apply.
- minors 16 or 17 need an entertainment work permit but under the following circumstances a studio teacher is not required:
 - if the minor has completed the required amount of educational instruction for the day (Div. Mgt. Memo 87-1, VI A, a, b)
 - if the emancipation documents of the minor specifically exempt that minor from the provisions of the Labor Code and the Education Code

EXTENDING WORKING HOURS IN CERTAIN CIRCUMSTANCES

(Interpretative Bulletin 87-1 and 8 CCR 11760 g)

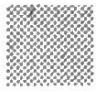
A request may be made to the Labor Commissioner through his/her Regional Manager in the applicable area for permission to work earlier or later than the hours prescribed by law:

- if emergency situations arise
 - early morning or night exteriors shot as exteriors
 - live television or theatrical productions presented after hours beyond which a minor may work as prescribed by law
- if a minor between the ages of 8 to 18 years is employed in a theater, motion picture studio, radio broadcasting studio, or television studio, before 10:00 p. m., in presentation of a performance, play, or drama continuing from an earlier hour until after 10:00 p. m., to continue his part in such presentation between the hours of 10:00 p. m. and 12:00 midnight (Labor Code 1308.5 [a] [4])

Such requests

- must be submitted in writing to the Division
- in duplicate
- 48 hours prior to the time needed
- will be considered individually by a Deputy who must be convinced that:
 - all reasonable alternatives to completing the work before 10:00 p.m. have been explored
 - studio teacher agrees extension of hours is necessary and the only reasonable alternative
(Some requests may be submitted before studio teacher has been hired. In such cases request may be granted but with understanding that subsequently-hired studio teacher may seek reconsideration or modification of permission granted.)
 - health and welfare of minor will not be impaired and will be protected
- decision of Regional Manager will be final

<p style="text-align: center;">STUDIO TEACHERS DO NOT HAVE THE AUTHORITY TO EXTEND WORKING HOURS.</p>
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MEAL PERIOD

- hours at place of employment are exclusive of meal period (8 CCR 11761)
- work day may not be extended by meal period longer than 1/2 hours (8 CCR 11761)
- must be no longer than 6 hours from call or 6 hours from end of preceding meal period (IWC 12-2001, 11 [a])
- if a studio teacher determines that a child is uncomfortable and hungry, studio teacher may require that an earlier meal period be given (Div. Mgt. Memo 87-1)
- any amount of meal time exceeding 1/2 hour is considered rest & recreation time
- if minors are required to eat on the premises, a suitable place for that purpose is to be provided (IWC 11-2001 & 12-2001, 11 [d])



REST AND RECREATION

- employers shall authorize and permit all employees to take rest periods (IWC 12-2001)
 - which insofar as practicable shall be in the middle of each work period
 - 10 minutes per 4 hours of work time or fraction thereof
- swimmers, dancers, skaters, and other performers engaged in strenuous physical activities shall have additional interim rest periods during times of actual rehearsal or shooting
- all working employees shall be provided with suitable seats when the nature of the work reasonably permits the use of seats
- rest and recreation time mandated by Title 8 for minors assumes that minors will work a full day; it is not necessary to "hold" minors when work is finished in order to ensure the full rest and recreation time
- a safe and secure place for minors to rest and play must be provided by producer (SAG Agreement)



TURNAROUND

(8 CCR 11760 i)

- twelve (12) hours must elapse between minor's time of dismissal and time of call on the following day
- if minor's school starts less than twelve (12) hours after his dismissal time, minor must be schooled the following day at employer's place of business

***may not be waived
at discretion of studio teacher
(Div. Mgt. Memo 87-1)***



TRAVEL TIME

LOCAL LOCATION: _____

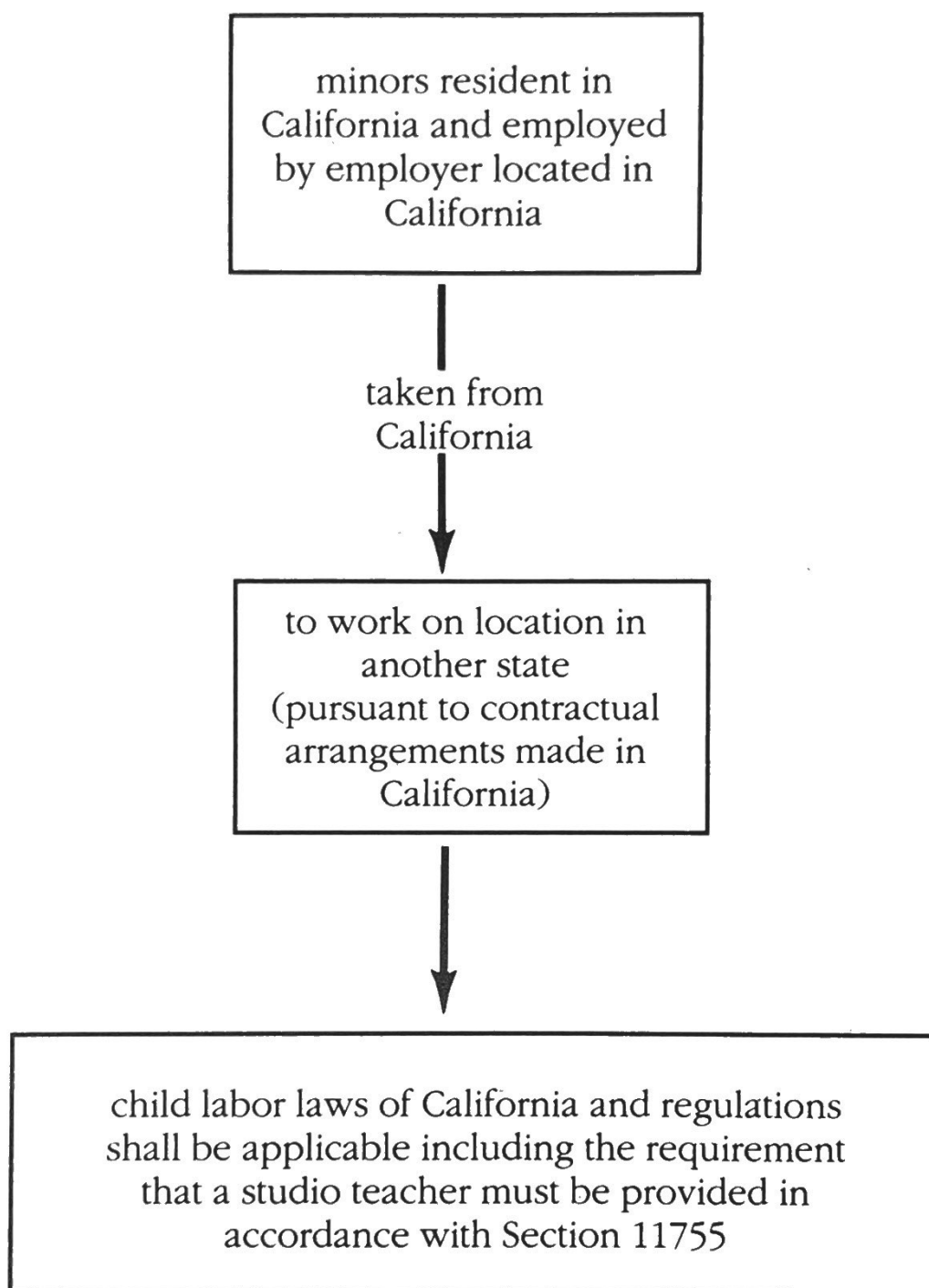
- all travel time from studio to a location or from location to studio shall count as part of the working day of the minor (8 CCR 11759 a)
 - if child attends his/her own school prior to reporting to place of employment, travel time between school and studio/location is not considered work time (Div. Mgt. Memo 87-1, IV C)

DISTANT LOCATION: _____

- daily travel time between living quarters and work location, under 45 minutes with transportation provided, will not count as work time
 - subject to reasonable changes by studio teacher (factors include working and transportation conditions, ages of minors)
(8 CCR 11759 b)

EMPLOYERS TAKING MINORS FROM CALIFORNIA TO WORK ON LOCATION IN ANOTHER STATE

(8 CCR 11756)



SCHOOL REGULATIONS

GENERAL INFORMATION

- a minor must be provided with at least 3 hours of schooling per day while minor's school is in session (Education Code, Sec. 48224)
- children in grades 1-6 must be instructed between 7:00 a.m. and 4:00 p.m.; grades 7-12 must be instructed between 7:00 a.m. and 7:00 p.m. (Education Code, Sec. 48225.5)
- schools are to provide schoolwork for the student whether on a short-term or long-term engagement (Los Angeles Board of Education, Bulletin M-95, 8/30/99)
- assignments are to cover days of absence from school (Los Angeles Board of Education, Bulletin M-95)
- long-term productions in excess of two days may enroll pupil in independent study (Los Angeles Board of Education, Bulletin M-95)
 - Independent Study is permissible by State Law Educ. Code Sec. 51745-46 and Administrative Code, Title 5, Sec. 11700-11703.
- no one shall be allowed in an area utilized by the producer as a school facility except the teacher and the minors being taught (SAG Agreement)

SEE LAUSD BULLETIN NO. M-95, pp.21-23

CHILD ATTENDING REGULAR SCHOOL AND WORKING

(Div. Mgt. Memo 87-1) (See: p.95, para. 2-3)

- if child attended his/her own school prior to reporting to his/her place of employment
 - time spent in regular school will be considered 6 hours regardless of time actually spent
 - required 1 hour of rest & recreation will be allocated to that 6-hour period
 - child will be permitted, therefore, at place of employment for 2-1/2, 3-1/2, or 4-1/2 hours, depending on age of child (8 CCR 11760 d, e, f)
 - times permitted at place of employment will include 1/2 hour meal period (8 CCR 11761)
 - travel time between school and studio is not considered work time

EXCUSED SCHOOL ABSENCES

State of California

PETE WILSON, Governor

DEPARTMENT OF INDUSTRIAL RELATIONS
DIVISION OF LABOR STANDARDS ENFORCEMENT

Headquarters

45 Fremont Street Suite 3260

San Francisco, CA 94105

(415) 975-2080

February, 1998



Dear Studio Teacher:

The enactment of AB 776 (Baca), added to the Education Code Section 48225.5 to require that schools excuse the absences of a pupil who either:

- Holds a permit to work in the entertainment or allied industries;
- OR
- Participates with a not-for-profit arts organization performance for a public school audience.

The law limits the number of excused absences for a child holding an entertainment work permit to no more than five (5) consecutive days for a maximum of five (5) absences per school year. A child who is absent due to participation in non-profit public school performances is limited to five (5) excused absences per school year.

Under AB 776, children who receive excused absences for either of these reasons must be allowed to make up missed assignments. A pupil absent due to participation in a non-profit public school performance must be allowed to complete any missed assignments and to receive credit for all work satisfactorily completed. A child excused because of employment in the entertainment industry must be instructed during the absence by a studio teacher certified by the Labor Commissioner in accordance with Section 11755 of Title 8 of the California Code of Regulations. All work, grades, and credit that the pupil completes with the studio teacher must be accepted by the school district or county superintendent of schools.

The bill also specifies the hours during which the studio teacher must offer instruction. The hours are:

- 7 a.m. and 4 p.m. for children in grades one through six;
- 7 a.m. and 7 p.m. for children in grades seven through twelve.

The new law became effective on January 1, 1998. Please refer to the attached copy of AB 776 for further details.

Sincerely,

A handwritten signature in cursive script, appearing to read "Jose Millan".

Jose Millan
State Labor Commissioner

Attachment

FOR YOUR INFORMATION

LOS ANGELES UNIFIED SCHOOL DISTRICT
Deputy Superintendent, Instruction and Curriculum

DISTRIBUTION: All Schools and Offices

SUBJECT: BULLETIN NO. M-95
PUPILS IN THE ENTERTAINMENT
AND ALLIED INDUSTRIES

DATE: August 30, 1999

DIVISION: Instruction

APPROVED: CARMEN N. SCHROEDER, Associate Superintendent

ROUTING

Asst. Superintendents,
Division of Instruction
Cluster Administrators,
Principals
School Adm. Assts.

For further information, please call Ella Franklin, Coordinator, Work
Experience, at (213) 743-3615.

This bulletin replaces Office of the Associate Superintendent, School Operations Bulletin No. N-9 (Rev.) of the same subject issued March 16, 1987. The content has been revised to reflect new regulations concerning pupils in the entertainment or allied industries as specified in Education Code Section 48225.5, which was recently added as a result of the passage of AB 776.

I. BACKGROUND

Existing law has traditionally provided that pupils who hold a valid work permit can work temporarily in the entertainment or allied industries.

II. EDUCATION CODE SECTION 48225.5 REGULATIONS

Section 48225.5 further delineates the rules and regulations concerning pupil involvement in the entertainment or allied industries. Section 48225.5 requires pupils who hold work permits to:

- . Work for a period of not more than five consecutive days in the entertainment or allied industries for a maximum of up to five absences per school year.
- . Be excused from school in order to participate with a not-for-profit performing arts organization in a performance for a public school pupil audience provided the pupils parent or guardian provides a written note to the school authorities explaining the reason for the pupils absence.
- . Be permitted to enroll in a work experience program of the school district and receive appropriate academic credit for that work experience. Section 4822.5 requires a school district to:

Permit those pupils to complete all assignments and tests missed during the absence that can be reasonably provided and, upon satisfactory completion, to give such pupils full credit. The tests and assignments shall be reasonably equivalent to, but not necessarily identical to, the tests and assignments that the pupil missed during the absence.

Section 4822.5 also requires that a pupil who is excused from school while working in the entertainment or allied industry:

Receive instruction during the period of the absence from a studio teacher certified by the Labor Commissioner between the hours of 7:00 a.m. and 4:00 p.m. for pupils in kindergarten and Grades 1 to 6, inclusive; and between the hours of 7:00 a.m. and 7:00 p.m. for pupils in Grades 7 to 12, inclusive. The school district shall accept the work done by the pupil and the grades given to the pupil on that work and shall provide the pupil with credit for the instruction the pupil received from that teacher.

III. WORK PERMITS FOR MOTION PICTURES AND TELEVISION

Permits to work in the entertainment industry are issued only by the State Division of Labor Standards Enforcement (DLSE). Minors are not permitted to be excused from school to secure entertainment permits. In order to obtain such a permit, an application for permission to work in the entertainment industry, DLSE Form 277, may be secured from a casting agency, motion picture studio, or a Division of Labor Standards Enforcement Office. After DLSE Form 277 is completed and signed, the parent should deliver the entertainment permit application directly to the Office of the Division of Labor Standards Enforcement office nearest them.

IV. WORK PERMITS FOR STAGE, MODELING, PHOTOGRAPHY, RECORDING, MUSICIANS, ETC.

Pupils shall be permitted to work in the above categories provided they have a valid theatrical work permit. In order to secure this permit, the parent or guardian may apply directly to the Division of Labor Standards Enforcement office nearest them.

V. SCHOOL ATTENDANCE RECORDS

When a pupil leaves his/her regular school for short-term work periods of up to five days in the entertainment industry, the school administrator should request the pupils teacher(s) to give the pupil his/her study assignments, which will cover the expected period of absence from school.

In cases of long-term studio productions in excess of five days, the school should enroll pupils in independent study. Students should be allowed to take the necessary textbooks, workbooks, etc. to the studio.

VI. INDEPENDENT STUDY REQUIREMENTS FOR CREDIT AND ATTENDANCE PURPOSES

A. Course Credits

Independent study provides an alternative to classroom instruction for those students with special needs and interest. Students may participate in independent study on or off campus. Authorization for independent study is found in State Law, Education Code Sections 51745-46, Administrative Code, Title V, Sections 11700-11703, Board Rule 2600 and Administrative Regulation 2600-5. For course credit guidelines and the required agreement form, refer to Bulletin No. 45, Independent Study Guidelines dated May 15, 1997 from the Office of the Deputy Superintendent (Office of Instruction).

B. School Attendance Records

Schools shall report attendance on the monthly statistical report for students taking independent study and working in the above stated categories. In addition to the independent study guidelines, the steps listed below must be followed:

1. Each time a student leaves the regular school for work, the teacher must L1 the student out of the register/roster to independent study.
2. The certificated person responsible for the independent study program must E1 the student into a separate independent study register/roster.
3. Student work should be evaluated prior to classification dates, but delayed attendance credit for ADA purposes is permissible.
4. On return to regular school, students shall present to the person responsible for independent study all work completed.
5. The student is then L1 out of the separate independent study register/roster and E1 back into the regular class register/roster.

VII. PUPIL RETURN TO SCHOOL

On return to school, students shall present a teacher's report form signed by the studio teacher, indicating the dates of employment and the subjects taught during the period of employment. This signed report is the only acceptable or necessary excuse for absence.

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BANKING SCHOOL – to be used only when the combined work/school schedule is unusually heavy _____

(Div. Mgt. Memo 87-1, V A-B)

BANKING IS A PRIVILEGE THAT REQUIRES THE PERMISSION OF THE STUDIO TEACHER AND IS NOT A RIGHT TO BE EXERCISED DAILY.

- all time to be under immediate supervision of studio teacher
- "homework" not to be counted as banked time
- may take place on school holidays, during school vacation, or on regular days when scheduled work time is less than permitted for age of child in question
- maximum hours banked on vacation day/holiday is 4 hours for grades 1-6, and 5 hours for grades 7-12
 - if child is working, hours banked would be limited to total amount of combined work/school time permitted for age of child in question
- NO BANKED TIME DURING SUMMER VACATION
- when school is in session, maximum banked will be:
 - for grades 1-6: 1 hour per day
 - for grades 7-12: 2 hours per day
- 1 hour instruction minimum each school day; therefore, not more than 2 hours banked time to be used in one work day in lieu of required 3 school hours
- banked time not to exceed 10 hours per month and must be used within 30 days of time banked
- a record of when the instruction time was banked and when it was used must be kept
- IF A MINOR DOES NOT HAVE CONSECUTIVE DAYS OF EMPLOYMENT AND IS SENT BACK TO TRADITIONAL SCHOOL, BANK TIME MAY NOT BE CARRIED.

If a child is scheduled to work until 10 p.m. on a night preceding a school day, 3 hours of school is to be completed by 4 p.m.; therefore, call time cannot be later than 1 p.m. unless child uses banked hours.

STATE OF CALIFORNIA

GRAY DAVIS, Governor

DEPARTMENT OF INDUSTRIAL RELATIONS

DIVISION OF LABOR STANDARDS ENFORCEMENT

LEGAL SECTION

455 Golden Gate Ave. 9th Floor
San Francisco, CA 94102
Telephone: (415) 703-4863
Fax: (415) 703-4806

DAVID GURLEY, Staff Counsel



June 1, 1999

**Re: Application of Holidays for Home Schooled Minors Employed in the
Entertainment Industry**

Dear Ms. Businger:

The Labor Commissioner, Marcy Saunders, has asked me to respond to your May 4, 1999, request for a formal opinion as to what action a studio teacher must take when confronted with a home schooled minor or parent who maintains that he/she is on a holiday during a regular school day.

As you know, Title 8 of the California Code of Regulations § 11760 sets forth the maximum allowable working hours for minors employed in the entertainment industry. For example, § 11760 (f) states in pertinent part:

Minors who have reached the age of sixteen (16) years but who have not attained the age of eighteen (18) years may be permitted at the place of employment for a maximum of ten (10) hours. Such ten (10)-hour period shall consist of not more than six (6) hours of work and at least three (3) hours of schooling when the minor's school is in session, and one (1) hour of rest and recreation. On days when school is not in session, working hours may be increased to not more than eight (8) hours, with one (1) hour of rest and recreation.

The factual scenario of concern for studio teachers is as follows: If a public school holiday falls on any day during the week, children employed in the entertainment industry would be allowed to work additional hours as reflected in the regulation enumerated above. Home schooled children are not subject to public schooled curriculums or holidays and are therefore free to choose their own holiday schedule. The problem arises when a home-schooled child proposes he/she is taking a holiday off during the week, when public schooled children are required to attend school. This allows the home schooled child to ignore the maximum hours allowed for work on a school day and enables that child to work additional hours without requiring educational training. This places the studio teacher in an awkward position of

June 1, 1999

Page 2

conducting two separate curriculums for children of the same age. Additionally, the home schooled child would possess an obvious economic advantage to that of a publicly schooled child who must abide by the maximum work hours allowed.

We do not feel allowing the home schooled child to create his/her own holiday schedule would effectuate the intent of the regulation. The intent of the regulation is to provide established guidelines so studio teachers can be cognizant of the health, safety and welfare of the minor. Allowing a home schooled child to choose at will his/her own holiday schedule could create temptation for unscrupulous parents using a home-school curriculum as a subterfuge to gain an economic advantage for their child. Also, this application would create compliance difficulties for the studio teacher, as well as, enforcement and accountability problems for those state employees directed to monitor and investigate studio teacher performance.

For the above reasons, studio teachers shall instruct minors who are home schooled, that they are subject to the same holiday schedules as the local school district where the child resides. The states interest in the health, safety and welfare of children necessitates a maximum hours worked policy, that when implemented creates the least amount of hindrance for studio teachers in carrying out their responsibilities of maintaining the education, mental and physical well being of children employed in the entertainment industry.

Additionally, your letter seeks confirmation in your belief that a child on the set **must** be taught by the studio teacher. This opinion letter confirms your belief. If a child is on the set, he/she must be taught and under the supervision of the studio teacher. The long-standing policy of the Labor Commissioner maintains the health, safety and welfare of children in the entertainment industry are optimum when monitored by a licensed studio teacher. The state's compelling state interest in the education and safety of it's citizens are best achieved under this historical enforcement policy.

I hope I have adequately answered the issues presented. Should you have any questions or concerns, do not hesitate to contact the undersigned directly. Thank you for your ongoing interest in the development of California labor law.

Yours truly,



David Gurley
Attorney for the Labor Commissioner

cc: Marcy Saunders, State Labor Commissioner
Leslie Clements

STUDENTS IN WORK EXPERIENCE PROGRAMS ---

(Labor Code 1391.1)

- students between the ages of sixteen (16) and eighteen (18) years of age enrolled in work experience programs approved by the State Department of Education or in work experience education programs conducted by private schools may work after 10:00 p. m. but not later than 12:30 a. m., providing:
 - such employment is not detrimental to the health, education, or welfare of such minors
 - approval of parent and work experience coordinator has been obtained
- if minor works any time during the hours from 10:00 p. m. to 12:30 a.m., he/she shall be paid for work during that time at a rate which is not less than minimum wage paid to adults

SPECIAL SITUATIONS

ONE-HOUR SITUATIONS (*looping, promotional publicity, personal appearances, wardrobe, make-up, hairdressing*) (8 CCR 11762) (See: p.29)

- if minor age 16 and under is NOT called to the set but is called for a period of up to one (1) hour for looping, promotional publicity, personal appearances, wardrobe, make-up, or hairdressing, when such minor's school is not in session, studio teacher need not be present
- if a minor attended school that day, any amount of time spent in looping publicity, etc., must be covered by a studio teacher (See: p.29)
- minor must be accompanied by parent or guardian

TWO (2) OR MORE JOBS IN ONE DAY _____

(Div. Mgt. Memo 87-1)

- combined hours of time on set for all jobs on a given day may not exceed those permitted by appropriate subsections of 8 CCR 11760
- studio teacher on first set should attempt to arrange and ensure that at some point in the day the minor will have time allocated for school, rest & recreation, and meal periods
- last company to employ minor on given day will be held responsible for assuring requirements of regulations have been met

ALTERNATE WORK WEEK _____

- It is permissible to provide instruction for the minor on Saturday and/or Sunday as part of the 5 out of 7 workweek schedule and the minor will not be required to attend school on the scheduled days off during the week, e.g., Monday and Tuesday. Instruction on Saturday and/or Sunday will be counted towards the 175 days per year instruction requirement under Sec.48224 of the California Education Code.

ONE-HOUR SITUATIONS

STATE OF CALIFORNIA

GRAY DAVIS, Governor

DEPARTMENT OF INDUSTRIAL RELATIONS

DIVISION OF LABOR STANDARDS ENFORCEMENT

LEGAL SECTION

455 Golden Gate Ave. 9th Floor

San Francisco, CA 94102

Telephone: (415) 703-4863

Fax: (415) 703-4806

DAVID GURLEY, Staff Counsel



June 1, 1999

Re: Interpretation of Title 8, California Code of Regulations §11762

The Labor Commissioner, Marcy Saunders, has asked me to respond to your May 4, 1999 letter, requesting interpretation for the above referenced regulation.

Title 8, CCR §11762 states:

No minor under the age of sixteen (16) may be sent to wardrobe, make-up, hairdressing or employed in any manner unless under the general supervision of a studio teacher. If any such minor is not called to the set but is called for a period up to one (1) hour into wardrobe, make-up, hairdressing, promotional publicity, personal appearances, or for audio recording, when such minor's school is not in session, a studio teacher need not be present but the minor must be accompanied by a parent or guardian.

Your letter states the, "law has not been enforced as written." We regret to hear this, as the regulation is very clear on its face. As the enforcement agency regulating the conduct of studio teachers, the State Labor Commissioner wishes to confirm that if a child under the age of sixteen attends school and on the same day is subsequently sent to wardrobe, hairdressing, promotional publicity, personal appearances, or audio recording, a studio teacher **must** be present to supervise that child. The only time a studio teacher is not required under this regulation is when the student conducts these activities on a scheduled holiday or weekend. Should a production company or employer not abide by this regulation, please inform the Labor Commissioner so we may promptly investigate the alleged violation.

I hope I have adequately answered this issue. Should you have any further questions, concerns, or require additional interpretation, do not hesitate to contact the undersigned directly. Thank you for your ongoing interest in California labor law.

Yours truly,

A handwritten signature in cursive script, reading "David Gurley".

David Gurley

Attorney for the Labor Commissioner

cc: Marcy Saunders, State Labor Commissioner
Leslie Clements

TWO (2) CONSECUTIVE DAYS WITHOUT SCHOOL————

(8 CCR 11760 h)

- when any minor between the ages of fourteen (14) and eighteen (18) obtains permission from school authorities to work during school hours for a period not to exceed two (2) consecutive days, working hours for such minor during either or both days may be extended to but shall not exceed eight (8) hours in twenty-four (24) hours
- minor must present documentation from his/her school that the school granted him/her permission to work without receiving the minimum hours of schooling (Div. Mgt. Memo 87-1)

DINNER THEATER/LIVE THEATER —————

- studio teacher required if minor is employed to perform any form of entertainment including dinner-theater groups and live theater (8 CAC 11751, Div. Mgt. Memo 87-1)
- children participating as volunteers in Equity waiver theater do not need an entertainment work permit or a studio teacher (Div. Mgt. Memo 87-1, VI C)



EMANCIPATION

(Civil Code, Sec. 60, 63-64)

Emancipation does not necessarily mean that the minor is exempt from:

- the compulsory school attendance laws, and/or
- the child labor laws and regulations.

- any person under the age of eighteen years who comes within the following description is an emancipated minor (Sec. 60, pt. 2.7):
 - who has entered into a valid marriage, whether or not such marriage was terminated by dissolution; or
 - who is on active duty with any of the armed forces of the United States; or
 - who has received a declaration of emancipation pursuant to Sec. 64 of the Civil Code.
- A minor may petition the Superior Court of the county in which he or she resides or is temporarily domiciled, for a declaration of emancipation. The petition shall be verified and shall set forth with specificity all of the following facts (Sec. 64):
 - that he or she is at least 14 years of age
 - that he or she willingly lives separate and apart from his or her parents or legal guardian with the consent or acquiescence of his or her parents or legal guardian
 - that he or she is managing his or her own financial affairs
- Consequences of emancipation (Sec. 63):
 - minor may consent to medical care without parental consent, knowledge, or liability
 - minor may enter into a binding contract

AN EMANCIPATED MINOR WHO HAS NOT COMPLETED HIS OR HER COMPULSORY EDUCATION REQUIREMENTS MUST RECEIVE THREE (3) HOURS OF SCHOOL PER DAY unless the banking provisions apply.

An emancipated minor is still subject to all of the rules and regulations of 8 CAC unless specifically exempted from 8 CAC in the emancipation order.

STATE OF CALIFORNIA

GEORGE DEUKMEJIAN, Governor

DEPARTMENT OF INDUSTRIAL RELATIONS

DIVISION OF LABOR STANDARDS ENFORCEMENT

525 GOLDEN GATE AVENUE
SAN FRANCISCO, CALIFORNIA 94102



ADDRESS REPLY TO:
P.O. BOX 603
San Francisco, CA 94102

IN REPLY REFER TO:

August 1, 1988

To: Affected Persons Using Minors in the Entertainment Industry

It has recently come to my attention that there may be some confusion with respect to the child labor regulations applicable to the Entertainment Industry (Title 8 Code of California Regulations Section 11750 et seq.) and their impact on emancipated minors.

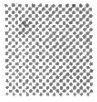
The regulations are fully applicable to emancipated minors except as set forth below. An emancipated minor may only work the hours prescribed by the regulations and, if the child is under eighteen years of age and has not graduated from high school or obtained a high school proficiency certificate (available only to 16 and 17 year olds), the minor must be provided educational training as required by law. A studio teacher must also be provided for all minors under the age of sixteen for the purposes of educational instruction and safety protection. For minors sixteen and seventeen years of age, a studio teacher is required for educational instruction as required by law.

The only effect that the emancipation of a minor has under these regulations and other labor laws is that, while the minor must still obtain a theatrical work permit, he or she may do so without the signature of a parent.

I would appreciate it if you would make certain that all persons in hiring or casting positions with whom you are affiliated are aware of this fact before an emancipated minor is used on a production.

Very truly yours,

Lloyd W. Aubry, Jr.
State Labor Commissioner



PENALTIES

DENIAL, SUSPENSION, OR REVOCATION OF PERMIT TO EMPLOY MINORS

Permit to Employ minors may be denied, suspended, or revoked under the following conditions:

- any misdemeanor violation of
 - any labor code provision respecting child labor
 - any violation of Title 8 regulations (8 CCR 11758)
- any permit holder or authorized agent or representative of such holder who discharges or in any way discriminates against any studio teacher because studio teacher either:
 - made oral or written complaint to the Division or the permit holder, its agents, representatives, or employees, that conditions on the set or location were dangerous to the health, safety, or morals of minors employed on set or location
 - took any action to preclude, suspend, or terminate employment of minors on set or location for reasons of health, safety, or morals of minor (8 CCR 11758.1)

APPEAL RIGHTS

(8 CCR 11758.2)

- company may appeal denial, suspension, or revocation of permit directly to Labor Commissioner
- Labor Commissioner shall afford applicant or holder of the permit an opportunity to request a hearing on the appeal

VIOLATIONS BY PARENTS, GUARDIANS, COMPANIES —

(Labor Code 1308)

- any person is guilty of a misdemeanor and is punishable by a fine of not less than one thousand dollars (\$1,000) and not more than five thousand dollars (\$5,000), imprisonment for not exceeding six months, or both, who, as parent, relative, guardian, employer, or otherwise having the care, custody, or control of any minor under the age of 16 years, exhibits, uses, or employs, or in any manner or under any pretense, sells, apprentices, gives away, lets out, or disposes of the minor to any person, under any name, title, or pretense for, or who causes, procures, or encourages the minor to engage in any of the following:
 - Any business, exhibition, or vocation injurious to the health or dangerous to the life or limb of the minor.
 - Any obscene, indecent, or immoral purposes, exhibition, or practice whatsoever. Notwithstanding any other provision of law, this paragraph shall apply to a person with respect to any minor under the age of 18 years.
 - Any person who willfully violates this section shall, upon conviction, be subject to a fine of not more than ten thousand dollars (\$10,000), or to imprisonment in the county jail for not more than six months, or both. No person shall be imprisoned under this section, except for an offense committed after the conviction of that person for a prior offense under this article.
- parents or guardians (in addition to employers, agents, managers, etc.) who permit a minor to be employed unlawfully in the entertainment industry (which includes any violation of state regulations governing minors in the entertainment industry) are liable for any civil and criminal penalties that arise from the violation (Labor Code 1308.5).

SAFETY BULLETINS

Recommended by Industry-Wide Labor-Management Safety Committee for the Motion Picture and Television Industry

Safety Bulletins are researched, written, and distributed by the Industry-Wide Labor-Management Safety Committee for use by the motion picture and television industry. The Industry-Wide Labor-Management Safety Committee is composed of guild, union, and management representatives active in industry safety and health programs

Safety Bulletins are guidelines recommended by the Safety Committee. They are not binding laws or regulations. State, federal, and/or local regulations, where applicable, override these guidelines. Modifications in these guidelines should be made, as circumstances warrant, to ensure the safety of the cast and crew.

The Committee and the Safety Bulletins are representative of the commitment of both Labor and Management to safe practices in the motion picture and television industry. The members of the Committee and all those who contributed to its work have devoted a great deal of time and effort to these guidelines because of the importance of safety to our industry.

All Industry personnel have legal and moral responsibility for safety on the set or wherever they may be working. The Safety Bulletins may be reproduced and attached to Call Sheets or otherwise distributed to affected employees.

Safety Bulletins are written or revised to meet new standards or situations. Your questions or suggestions are invited. Please contact:

Industry-Wide Labor-Management Safety Committee
Contract Services Administration Training Trust Fund
15503 Ventura Boulevard
Encino, California 91436-3140
(818) 995-0900

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1	Recommendations for Safety with Firearms And Use of "Blank Ammunition"	Revised 04/16/03
2	Special Use of "Live Ammunition"	Issued 04/16/03
3	Guidelines Regarding the Use of Helicopters in Motion Picture Productions	Issued 08/15/01
3A	Addendum "A" External Loads – Helicopter	Issued 08/15/01
4	Stunts	Revised 01/26/05
5	Safety Awareness	Issued 06/19/02
6	Animal Handling Rules for the Motion Picture Industry	Revised 01/21/98
7	Recommendations for Diving Operations	Revised 08/29/07
8	Guidelines for Traditional Camera Cars	Revised 07/19/06
8A	Addendum "A" - Process Trailer/Towed Vehicle	Revised 11/12/96
8B	Addendum "B" - Camera Boom Vehicles	Revised 11/12/96
8C	Addendum "C" - Power Line Distance Requirements	Revised 07/15/11
9	Safety Guidelines for Multiple Dressing Room Units	Revised 10/03/95
10	Guidelines Regarding the Use of Artificially Created Smokes, Fogs and Lighting Effects	Revised 10/20/99
11	Guidelines Regarding the Use of Fixed-Wing Aircraft in Motion Picture Productions	Issued 08/15/01
11A	Addendum "A" - External Load Guidelines	Issued 08/15/01
12	Guidelines for the Use of Exotic Venomous Reptiles	Revised 09/19/95
13	Gasoline Operated Equipment	Revised 10/04/95
14	Parachuting and Skydiving	Revised 01/06/06
15	Guidelines for Boating Safety for Film Crews	Revised 11/30/94
16	Recommended Guidelines for Safety with Pyrotechnic Special Effects	Revised 05/22/09
17	Water Hazards	Revised 01/21/98
18	Guidelines for Safe Use of Air Bags	Revised 11/30/94
19	Recommended Guidelines for the Use of Open Flame on Production	Revised 09/18/09
20	Guidelines for Use of Motorcycles	Revised 02/23/96
21	Guidelines for Appropriate Clothing and Personal Protective Equipment	Revised 06/05/09
22	Guidelines for the Use of Elevating Work Platforms (Scissor Lifts) and Aerial Extensible Boom Platforms	Revised 10/26/04
22A	Addendum "A" - Power Line Distance Requirements	Revised 07/15/11
23	Guidelines for Working with Portable Power Distribution Systems and Other Electrical Equipment	Revised 09/20/11
23A	Addendum "A" – Power Line Distance Requirements	Revised 07/15/11
23B	Addendum "B" – Basic Electrical Safety Precautions for Motion Picture and Television Off Studio Lot Location Productions	Issued 08/01/00
23C	Addendum "C" – Working With 480 Volt Systems	Issued 03/12/08

(Continued)

Revised: April 19, 2012

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24	California OSHA Safety Requirements for Handling of Blood and Other Potentially Infectious Materials	Revised 03/23/00
25	Camera Cranes	Issued 12/16/98
25A	Addendum "A" - Power Line Distance Requirements	Revised 07/15/11
26	Preparing Urban Exterior Locations for Filming	Issued 09/20/00
27	Poisonous Plants	Issued 02/21/01
28	Guidelines for Safety Around Railroads and Railroad Equipment	Revised 11/30/94
29	Guidelines for Safe Use of Hot Air Balloons	Issued 08/15/01
29A	Addendum "A" - External Load Guidelines for Safe Use of Hot Air Balloons	Issued 08/15/01
30	Recommendations for Safety with Edged and Piercing Props	Revised 06/21/95
31	Safety Awareness When Working Around Indigenous "Critters"	Issued 11/06/01
32	Food Handling Guidelines for Production	Issued 06/19/02
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33	Special Safety Considerations when Employing Infant Actors (15 days to Six Months Old)	Revised 01/22/97
34	Guidelines for Working in Extreme Cold Temperature Conditions	Revised 03/21/01
34A	Addendum "A" – Wind Chill Chart	
35	Safety Considerations for the Prevention of Heat Illness	Revised 10/17/07
36	Guidelines for Miniature Remote-Controlled Camera Helicopters	Under Review
37	Vehicle Restraint Systems – Seat Belts & Harnesses	Revised 12/19/02
38	Guidelines for Inclement or Severe Weather	Revised 07/27/09
39	Safety Guidelines for Using Foam(ed) Plastics in Set and Prop Construction	Issued 01/18/06
40	Guidelines for Non-Camera Utility Vehicles	Issued 10/17/07

PROCEDURAL GUIDELINES

<u>Guideline No.</u>	<u>Description</u>	<u>Date Released</u>
1	Special Procedures For Minors Performing Physical Activities	Issued 05/17/06

INFORMATIONAL DATA

•	General Code of Safe Practices for Production	Revised 10/17/02
•	Safety & Health Awareness Sheet – Extended or Successive Takes	Issued 05/21/10
•	Safety & Health Awareness Sheet – Guidelines for Handling Freshly Painted or Printed Backdrops and Other Graphic Arts	Issued 01/06/06
•	Safety & Health Awareness Sheet - Photographic Dust Effects	Issued 05/25/05
•	Safety & Health Awareness Sheet – Guidelines for Reducing the Spread of Influenza-Like Illness	Issued 09/18/09
•	Studio Safety Hotlines	Revised 04/16/12

Revised: April 19, 2012

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #1

RECOMMENDATIONS FOR SAFETY WITH FIREARMS AND USE OF "BLANK AMMUNITION"

BLANKS CAN KILL. TREAT ALL FIREARMS AS THOUGH THEY ARE LOADED. "LIVE AMMUNITION" IS NEVER TO BE USED NOR BROUGHT ONTO ANY STUDIO LOT OR STAGE.

These guidelines are intended to give recommendations on the safe handling, use, and storage of firearms. Firearms include prop guns, rubber guns, plastic guns, non-guns, flintlock guns, pistols, machine guns, rifles, and shotguns that shoot "**Blank Ammunition.**"

The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will be the individual acting in the interest of the Producer for obtaining, maintaining and handling all firearms for the production. He/she will work in conjunction with the production's designated Safety Representative to assure that the following standards are adhered to.

Before any use of a firearm in a rehearsal and/or on-camera sequence or off-camera use, all persons involved must be thoroughly briefed at an on-site SAFETY MEETING where the firearms will be used. This meeting shall include an "on-site walk through" and/or "dry-run" with the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**, designated production representative, and anyone that will be using and/or handling a firearm. An understanding of the intended action, possible deviations, plans to abort, emergency procedures, and chain of command should be made clear.

No one shall be issued a firearm until he or she is trained in safe handling, safe use, the safety lock, and proper firing procedures. If there are any questions as to the competency of the person who will use the firearm, **the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** shall determine if additional training is required.

A **SAFETY MEETING** for the cast and crew shall be conducted. If there are any questions as to the safety of firearms being used in the sequence or if any changes are made from the original sequence, another **SAFETY MEETING** shall be held.

Additionally, this Bulletin should be attached to the call-sheet each day firearms will be used.

Revised: April 16, 2003

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SAFETY BULLETINS ARE RECOMMENDED GUIDELINES ONLY; CONSULT ALL APPLICABLE RULES AND REGULATIONS

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GENERAL SAFE USE AND HANDLING OF FIREARMS

1. Refrain from pointing a firearm at anyone, including yourself. If it is absolutely necessary to do so on camera, consult the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** or other safety representative, such as the First A.D./Stage Manager. Remember that any object at which you point a firearm could be destroyed.
2. **NEVER place your finger on the trigger until you're ready to shoot.** Keep your finger alongside the firearm and off the trigger.
3. **KNOW** where and what your intended target is.
4. **DO NOT** engage in horseplay with any firearms.
5. **NEVER** discharge a firearm when the barrel is clogged. The **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** should inspect the firearm and barrel **before and after every** firing sequence.
6. **UTILIZE** all safety devices until the firearm is ready to be used.
7. **NEVER** lay down a firearm or leave it unattended. Unless actively filming or rehearsing, all firearms should be safely secured.
8. **ONLY** a qualified person shall perform hand loading or altering factory loaded blank ammunition to work on firearms (either licensed or experienced). Check with local, state and federal regulations to see if a specific license is required.
9. **NO PERSON** is to be coaxed, coerced, or otherwise forced into handling a firearm.
10. The **jamming of firearms** or any malfunctions must be reported immediately to the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**. Do not attempt to adjust, modify, repair, or un-jam the firearm. Malfunctioning firearms should be taken out of service until properly repaired by a person qualified to work on firearms.
11. Protective shields, eye, and hearing protection or other appropriate Personal Protective Equipment (PPE) shall be issued and utilized by all personnel in close proximity and/or directly in the line of fire.

Revised: April 16, 2003

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12. The Studio Safety and Security Departments are to be notified prior to any firearm use on studio property.
13. All personnel should remain a set safe distance from the weapon firing area (to be determined by the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production), Stunt Coordinator and/or designated Studio Safety Representative**) to ensure personal safety from blank debris and hot ejected blank casings.
14. All local, state and federal laws and regulations are applicable and can override these guidelines if they are more stringent.

The Property Master (or, in his/her absence, a weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) is responsible for the following:

1. Ensuring the control and distribution of all firearms on the set.
2. Ensuring that all firearms which will be used on the production (whether company owned, rented, or privately owned) are given to and are in possession of the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**.
3. The designation of experienced persons working under his or her immediate supervision to assist as necessary.
4. Their own qualifications for working with the type of firearms being used, the knowledge of their safe handling, use, and safekeeping, and familiarity with the **"BLANK AMMUNITION"** to be utilized.
5. Seeking expert advice if he or she is not familiar with the firearm to be used.
6. Ensuring current licenses and permits have been obtained for the possession and use of production firearms.
7. The knowledge of the applicable laws governing transportation, storage, and use of firearms and be in compliance with those laws.
8. The knowledge of and adherence to all manufacturers' warnings, expiration dates, storage, and handling procedures for **"BLANK AMMUNITION"** and firearms.

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9. Ensuring that a sufficient amount of time has been allotted for training and rehearsal.
10. The ability to demonstrate prior knowledge of the safe handling of firearms and **"BLANK AMMUNITION."**
11. The personal loading of firearms or the personal designation of an experienced person working under his or her immediate supervision to load the firearms. Firearms are to be loaded just before they are used in a scene.
12. Ensuring that any actor who is required to stand near the line of fire be allowed to witness the loading of the firearms.
13. Using the lightest load of **"BLANK AMMUNITION"** consistent with the needs of the scene and advising the Director and other involved personnel.
14. The notification to all those present including the Sound Mixer, First Assistant Director and/or Stage Manager prior to any firing of **"BLANK AMMUNITION."**
15. The possession of all firearms except during actual filming or rehearsal. Afterwards, the **Property Master (or, in his/her absence, a weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** will **immediately unload** the **"BLANK AMMUNITION"** from the firearm.
16. Checking all firearms **before each use**. All firearms must be cleaned, checked and inventoried at the close of each day's shooting.
17. Ensure all firearms have been accounted for before personnel are allowed to leave the area. The Production Company needs to allow time in its shooting schedule for this procedure.
18. The utilization of replica or rubber prop guns whenever possible.
19. **Ensuring that an inspection is made of the set (location) and all spent "brass casings" and unspent "blank ammo" have been picked up and disposed of properly.**

INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #2

SPECIAL USE OF "LIVE AMMUNITION"

THIS BULLETIN SHALL ONLY BE ISSUED IF "LIVE AMMUNITION" WILL BE UTILIZED

These guidelines are intended to give recommendations, special guidelines, and conditions for the safe handling of firearms utilizing **"LIVE AMMUNITION."**

On controlled second units, there may be a very rare occasion when **"LIVE AMMUNITION"** must be used to obtain an effect.

In those very special circumstances, **"LIVE AMMUNITION"** may be used only if the following criteria and special conditions have been met.

The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) will be the individual acting in the interest of the producer for obtaining, maintaining and handling all firearms for the production. He/she will work in conjunction with the production's designated Safety Representative to assure that the following standards are adhered to.

1. The Director, Producer, Director of Photography, First Assistant Director, Special Effects Technician and the licensed **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** have jointly determined a situation exists in which there is no other practical alternative but to use **"LIVE AMMUNITION"** to achieve the effect.
2. **"LIVE AMMUNITION"** should not be used under circumstances where a desired special effect can be achieved by using conventional special effects techniques by a qualified and licensed Special Effects Technician and/or by computer generated means (computer generated images ["CGI"]).
3. This special use of **"LIVE AMMUNITION"** shall only be performed at a site that is suitable for the use of **"LIVE AMMUNITION"** (*i.e.*, a military, police, or private gun range, the deck of a vessel, or in an area deemed safe for this procedure).
4. Additionally, the permission and/or a permit shall be obtained from the authority having jurisdiction (AHJ) (sheriff, police, county, city, township, military base, or agency having authority to issue this type of permit).

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5. The insurance company providing insurance for the production should be notified of the intention to use **"LIVE AMMUNITION"** and the circumstances surrounding the special use and conditions. Approval must be obtained for the use of **"LIVE AMMUNITION."**
6. The Studio Safety Department and/or Safety Representative shall be notified prior to the use of any **"LIVE AMMUNITION."**
7. Notification of this type of activity shall be made on the call-sheet. If the call-sheet is not available before the date the **"LIVE AMMUNITION"** is to be used, advanced notice is to be given.
8. Before any use of a firearm and the loading of **"LIVE AMMUNITION"** in a rehearsal and/or for an on-camera sequence, all persons involved shall be thoroughly briefed at an on-site **SAFETY MEETING** where the firearms will be used.
9. The **SAFETY MEETING** shall include an "on-site walk through" and/or "dry-run" with the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**, Range Master (if applicable), designated production representative, and anyone that will be using and/or handling the firearms. An understanding of the intended action, possible deviations, plans to abort, emergency procedures, and chain of command should be made clear.
10. Cast and crew members shall be limited to those members absolutely required to capture the effect. No minor(s) may be present in any scene or in the vicinity when **"LIVE AMMUNITION"** is being fired.
11. The **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** with the appropriate licenses required by the authority having jurisdiction (AHJ), shall procure and maintain the proper firearms to achieve the effect and determine that the firearm is in good and safe working condition. The firearms will be kept in the control of only the Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production). **SUCH FIREARMS WILL NOT BE USED AS PROPS.**

12. On days where the production will be utilizing firearms for **"LIVE AMMUNITION"** firing and have replicas and/or a "prop firearm," the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** shall identify the **"LIVE AMMUNITION"** firearms by color or some other easily recognizable means of identification. **These types of firearms shall never be kept together and/or stored together.**
13. All **"LIVE AMMUNITION"** shall be kept in the control of the licensed **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**. Additionally, it shall be stored in a manner to keep it safe and secure and in compliance with all applicable local, state, and federal regulations related to the storage and use of **"LIVE AMMUNITION."**
14. **"LIVE AMMUNITION"** will not be kept on the set for any longer than is necessary to complete the scene in which it is being used. **"LIVE AMMUNITION"** shall be secured in a locked box and clearly marked in a manner to differentiate it from blank ammunition.
15. **"LIVE AMMUNITION"** will be transported in compliance with all applicable laws and regulations to and from the set on the day of its use.
16. While on a gun range and/or military base, the **Range Master** shall have overall control and final authority of the range and every person present, including the production cast and crew and the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**.
17. All safety procedures and requirements shall be strictly followed. There shall be no deviation of the intended sequence without the permission of the **Range Master or Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** depending on who is in charge of the specific location to be utilized.
18. Immediately prior to the firearm discharge, a rehearsal shall be held to ensure that all who will be present know the assigned location, the safe zones that have been identified, and to ensure that no one is down in the range area. Upon completion of the rehearsal, a formal announcement shall be made to all those present that **"LIVE AMMUNITION"** will be fired.

19. Particular attention shall be paid to the line of fire. Ensure the area is clear of all personnel and be aware of possible ricochet hazards and/or the ejection of hot shell casings.

GENERAL SAFE USE AND HANDLING OF FIREARMS

1. **NEVER POINT** a firearm at anyone, including yourself.
2. **NEVER PLACE** your finger on the trigger until you are ready to shoot. Keep your finger alongside the firearm and off the trigger.
3. **KNOW WHERE AND WHAT** your intended target is.
4. **DO NOT** engage in horseplay with any firearms.
5. **NEVER** discharge a firearm when the barrel has become clogged. The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) should inspect the firearm and barrel **before and after every firing sequence**.
6. **UTILIZE** all safety devices until the firearm(s) is ready to be used.
7. **NEVER** lay down a firearm or leave it unattended.
8. **ONLY** a person qualified shall perform loading of the **"LIVE AMMUNITION"** (either licensed or experienced). Check with state regulations to see if a specific license is required.
9. **Once the firearm** has been loaded with the **"LIVE AMMUNITION"** the firearm is to be considered "hot."
10. **No person** is to be coaxed, coerced or otherwise forced into handling a firearm.
11. The **jamming or malfunctions** of the firearms must be reported immediately to the attention of the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)**. Do not attempt to adjust, modify, repair or try to un-jam the firearm. Malfunctioning firearms should be taken out of service until properly repaired by a person qualified to work on firearms.

The Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production) is responsible for the following:

1. Ensuring the control of and distribution of all firearms on the set.
2. Ensuring that all firearms which will be used on the production (whether company owned, rented, or privately owned) are given to and are in possession of the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production).**
3. The designation of experienced persons working under his or her immediate supervision to assist as necessary.
4. Their own qualifications for working with the type of firearms being used, the knowledge of their safe handling, use, and safekeeping, and familiarity with the **"LIVE AMMUNITION"** to be utilized.
5. Seeking expert advice if he or she is not familiar with the firearm to be used.
6. Ensuring current licenses and permits have been obtained for the possession and use of production firearms.
7. The knowledge of the applicable laws governing transportation, storage, and use of firearms and be in compliance with those laws.
8. The knowledge of and adherence to all manufacturers' warnings, expiration dates, storage, and handling procedures for **"LIVE AMMUNITION"** and firearms.
9. Ensuring that a sufficient amount of time has been allotted for training and rehearsal.
10. The ability to demonstrate prior knowledge of the safe handling of firearms and **"LIVE AMMUNITION."**
11. The personal loading of firearms or the personal designation of an experienced person working under his or her immediate supervision to load the firearms. Firearms are to be loaded just before they are used in a scene.
12. Ensuring that any actor who is required to stand near the line of fire be allowed to witness the loading of the firearms.

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13. The possession of all firearms except during actual filming or rehearsal. Afterward, the **Property Master (or, in his/her absence, the weapons handler and/or other appropriate personnel determined by the locality or the needs of the production)** will immediately unload the **"LIVE AMMUNITION"** from the firearm.
14. Ensuring that all firearms are cleaned and checked at the close of each day's shooting.
15. Ensuring that all firearms and **"LIVE AMMUNITION"** are accounted for before any personnel is allowed to leave the area.
16. Ensuring that an inspection is made of the set (location) and all spent **"brass casings"** and unspent **"live ammunition"** have been picked up and disposed of properly.

NOTE: The Term **"LIVE AMMUNITION,"** as used herein, does not include projectiles (regardless of the material or manufacture), which are intended solely for the purpose of creating bullet-hit type special effects, such as, projectiles fired from Air Rifles, Air Pistols, Air and/or Gas-operated Capsule Guns, Paintball Guns, Blow Guns, Squib-fired Trunion Guns, Crossbows or Crossbow-type devices, Slingshots or any other type of special effects device designed to propel any projectile intended to create a bullet -hit or recoil type special effect. Additionally, any propelled projectile required to be photographed in flight shall likewise not be considered **"LIVE AMMUNITION."** All such projectiles described are to be supervised and operated under the direction of the licensed Special Effects Technician in charge.

INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #4

STUNTS

The following recommendations and guidelines are intended to give general guidance on the preparation, safe set-up, and performance of stunt sequences. You should also refer to the **Safety Bulletins and "General Code of Safe Practices for Production,"** which addresses concerns regarding specific equipment and/or procedures on the various topics listed in the **Safety Bulletin Table of Contents.**

1. A **stunt coordinator and/or qualified individual** is in charge of all aspects of the physical stunt, including script review, planning, site selection, preparation, testing, rehearsal, modification and recommendation of the qualified personnel and equipment to be utilized to perform the stunt.
2. When a Producer requires a performer to perform a scripted or non-scripted stunt or stunt related activity, an individual qualified by training and/or experience in planning, setting up and/or performance of the type of stunt involved shall be engaged and present on the set. No performer without the requisite training and/or experience shall be required to perform a stunt or stunt related activity without an opportunity for prior consultation by the performer with such qualified individual.
3. The performer must consent to participation in the stunt prior to its performance.
4. No individual should be required to work with an animal that a reasonable person would regard as dangerous in the circumstances unless an animal handler or trainer qualified by training and/or experience is present.
5. The qualified **licensed special effects person** who will be rigging and firing an explosive charge (including squibs) on a performer shall be allowed prior consultation with the stunt coordinator and performer.
6. The Producer or Producer's representatives on the set or location should comply with requests and requirements for safety equipment that is generally accepted in the industry for the safe and proper performance with stunts.
7. Equipment provided by the Producer (for example, automobiles, motorcycles, or wagons) shall be in suitable repair for the safe and proper performance of the stunt and presented in time to review such equipment prior to the execution of the stunt (Cal-OSHA, Title 8 requirement).
8. Advance notice is to be given to stunt personnel in order to plan a safe stunt. If changes are made to these plans, the Producer is to provide sufficient time to safely accommodate the changes.

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9. An on-site safety meeting, including all participants and others involved, must precede the performance of all stunts. This meeting should include a "walk-through" or "dry-run" with the **stunt coordinator and/or effects people**. An understanding of the intended action, possible deviations, and authority to abort should be made clear. Before rolling cameras, should any substantive change become necessary, the First Assistant Director will again call all persons involved in the stunt to another meeting to confirm everyone's understanding and agreement to said change(s).
10. Wardrobe, prosthetics, wigs, lenses and/or other related equipment required to be worn by the stunt individuals should be presented in sufficient time for evaluation and to determine if such items will impact the execution of the stunt or stunt sequence. Final safety approval rests with the **stunt coordinator and/or qualified individual**.
11. The **stunt coordinator and/or qualified individual** shall determine whether safety requires the exclusion of non-essential crew from the stunt area. Perimeter control should be established and maintained. Traffic control procedures shall be reviewed, and special attention should be paid to driving sequences where unauthorized personnel could enter the area. The **stunt coordinator and/or qualified individual** should be involved in safe placement of cameras, camera operators and all essential crew.
12. **Communications:** The **stunt coordinator and/or qualified individual** will coordinate with the designated production representative and implement a plan for communications between the participants. The chosen methods of communication should reflect the conditions and circumstances at the scene.

Note: It is recognized that there can be unforeseen or unique situations which might require on-site judgment differing from these guidelines. Such judgment should be made in the interests of the safety of cast and crew.

INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #6

ANIMAL HANDLING RULES FOR THE MOTION PICTURE INDUSTRY

1. The safety of working animals and the persons working on such productions shall be of primary concern.
2. Only qualified professional trainers and/or wranglers should be allowed to work with animals on productions.
3. Notice shall be given prior to shooting, on the call sheet, that animals are working. 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.
4. The trainer or person supplying the animal shall be responsible for obtaining all necessary inoculations, permits, applicable licenses and medical safeguards.
5. An easily accessible area shall be available for loading and unloading animals.
6. It is the responsibility of the trainer to convey to the cast and crew specific safety concerns relative to the animals being used. The trainer shall address the cast and crew (including the parent and/or guardian of any children on the set) regarding safety precautions while animals are on the set (e.g., maintain a safe distance from wild and exotic animals, no personal pets, no feeding, no running, escape routes, etc.)
7. The procedures for dealing with live ammunition previously issued by the Industry Wide Labor-Management Safety Committee (Safety Bulletin #1, "*Recommendations for Safety with Firearms*") shall be observed. The level of ammunition loads and explosives should be determined in consultation with the trainer and/or wrangler and the firearms expert.
8. The American Humane Association (AHA) guidelines on the treatment of animals used in film making state that a tranquilization and/or sedation on set for the sole purpose of film making is prohibited.

As a safety backup, consideration should be given to the availability of tranquilizing equipment. Potentially dangerous or complicated animal action should warrant the presence of a qualified veterinarian.

Revised: January 21, 1998

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9. Equipment operated in conjunction with working animals should be in a safe operating condition as determined by the trainer and/or wrangler in conjunction with the property master. Basic animal safety equipment such as fire extinguishers, fire hoses and nets should be readily available.
10. Under no circumstances should horse falls be accomplished by tripping or pitfalls.
11. All hitch rails shall be fastened in the ground in such a manner that the tugging of a frightened horse cannot pull them loose (e.g., sleeve installation). On a stage, hitch rails will be bolted or fastened in a rigid manner. Scenery and props should be secured. Objects (e.g., ladders, pedestals, etc.) that easily tip over can startle the animals.
12. Horses being used on a production shall be properly shod for the working surface (e.g., borium, rubber shoes, etc.).
13. Extreme caution should be taken when using exotic venomous reptiles. The proper antidote (anti-venom) should be selected depending upon the type of reptile. Location of the antidote shall be predetermined and printed on the call sheet.
14. The smell of alcohol has a disquieting effect on animals. All precautions shall be taken in that regard when animals are working.
15. The producer shall notify the American Humane Association prior to the commencement of any work involving an animal or animals; script scenes shall be made available; representatives of the American Humane Association may be present at any time during the filming.
16. There should be two handlers for each large undomesticated animal such as a large cat or carnivore (mountain lion or larger).
17. Depending on the types of animals being used, and the filming location, consideration should be given to providing onsite emergency medical transportation, with qualified medical personnel, up to and including advanced life support, as necessary.

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #10

GUIDELINES REGARDING THE USE OF ARTIFICIALLY CREATED SMOKES, FOGS AND LIGHTING EFFECTS

1. The following substances should not be used:

- a) Known human carcinogens including any particulates of combustion, including tobacco smoke (except where such smoke results from the smoking of tobacco by an actor in a scene);
- b) Fumed and hydrolyzed chlorides;
- c) Ethylene glycol and Diethylene glycol;
- d) Mineral oils;
- e) Aliphatic and aromatic hydrocarbons including petroleum distillates;
- f) Hexachloroethane and Cyclohexylamine;

2. The following substances may be used:

- a) Propylene glycol, Butylene glycol, Polyethylene glycol and Triethylene glycol. Other glycol products should not be used (see c above);
- b) Glycerin products [Caution: Glycerin and the listed glycol products should not be heated beyond the minimum temperature necessary to aerosolize the fluid. In no event should glycerin or glycol be heated above 700 degrees Fahrenheit];
- c) Cryogenic gases (e.g., carbon dioxide, liquid nitrogen) may be used but care must be exercised to avoid depleting oxygen levels, especially in confined areas. Use care also to avoid adverse effects of cooled air on exposed persons.

3. When creating smoke or fog effects on any set, Producer(s) will utilize the minimum concentration necessary to achieve the desired effect.

4. When smoke or fog effects are created on an interior set, the stage shall be periodically ventilated or exhausted, vertically and laterally, or all personnel and animals shall be given a break away from the stage at appropriate intervals.

Revised: October 20, 1999

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5. When creating smoke or fog effects on interior sets, Producer(s) shall make available on request respirators of the appropriate type.
6. When smoke or fog effects are utilized on any interior set, all non-essential personnel shall be excluded from the set. Whenever possible, personnel shall be vacated from all dressing rooms located on the stage. School rooms located on the stage shall be vacated.
7. When utilizing smoke on an interior set on location, Producer(s) shall provide means to exhaust or ventilate the set.
8. When creating smoke or fog effects on an exterior location, Producer(s) shall exercise all reasonable precautions to prevent smoke and fog inhalation and Producer(s) shall make available on request respirators of the appropriate type.
9. When smoke or fog effects are scheduled to be created on any set, prior notification as to use and type shall be given to all personnel and whenever possible, the call sheet shall state that smoke or fog effects are to be used. The person responsible for providing respirators shall be designated.

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #15

GUIDELINES FOR BOATING SAFETY FOR FILM CREWS

These guidelines are intended to provide recommendations on boating safety for film casts and crews.

SEA SICKNESS

1. Determine if any cast or crew member is susceptible to sea sickness.
2. Advise any cast or crew member who is susceptible or is uncertain to consult their physician or obtain an over the counter medication to control sea sickness.
3. Stay on deck in the fresh air if you feel nauseous. Do not go below.
4. Eat soda crackers or plain bread and drink plain soda water.

WHAT TO WEAR

1. All persons should wear approved non-skid deck shoes when working on or around watercrafts.
2. Avoid clothing that can get caught in "on-deck" machinery, or clothing that will hamper boat-to-boat transfers.
3. Wear a sun-shading hat, sunglasses and apply sunblock.
4. Coast Guard regulations require that each watercraft be equipped with approved floatation devices or Personal Floatation Devices. If you are instructed to put on a Personal Floatation Device do so and be sure it is properly secured.

PRE-PLANNING

1. The Unit Production Manager and/or the First Assistant Director will ensure a safety meeting with all involved personnel is conducted prior to boarding to acquaint cast and crew members of possible exposure to hazards while on a watercraft.
2. Discuss emergency procedures to be followed while on a watercraft. These include procedures for abandoning the watercraft and rescue procedures.

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8. A no smoking policy should be maintained while on board watercraft. A fire on board while at sea poses a serious hazard.
9. Marine toilets are very delicate. It does not take much to damage them beyond what can be repaired at sea. DO NOT dispose of tampons, paper towels, or other objects in the marine toilet. They may damage or clog the toilet.
10. Yell, "MAN OVERBOARD" as loudly as you can if you see someone fall into the water and point in the direction of that person. DO NOT take your eyes off that person. Continue pointing until a boat crew member takes over your position.

BOAT TO BOAT TRANSFERS

1. Stand clear of the area where the transfer craft is tying up.
2. Allow a watercraft crew member to assist in the transfer of bags and equipment first. This will allow you two free hands to steady yourself in transferring to the other watercraft.
3. Do not attempt to transfer until all watercraft involved are secured together. A boat crew member will give the command when to transfer to the other watercraft. Transfer only from the place where you are instructed to do so, do not attempt to transfer from any other point.

BOAT TO BEACH TRANSFERS

1. Be prepared to get your feet wet if there is surf.
2. Plan your movements ahead when there is surf. Be prepared to move on command. The watercraft operator will advise the cast and crew what procedures need to be followed. Proper timing is essential for the watercraft operator to enter and exit from the beach.

WHEN AT ANCHOR OR AT SEA

1. Restrict all personnel from the water when watercrafts are operating unless it is a planned part of the sequence being prepared or filmed.
2. Establish that the marine coordinator shall be in charge of all watercraft used. Operators of each watercraft shall take all orders from the marine coordinator.
3. Equip each watercraft operator with a radio or have the watercraft equipped with an authorized marine band radio so contact with the marine coordinator may be maintained at all times.

Revised: November 30, 1994

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #16

RECOMMENDED GUIDELINES FOR SAFETY WITH PYROTECHNIC SPECIAL EFFECTS

This Safety Bulletin applies to pyrotechnic materials such as explosives and flammable or combustible liquids, gases and solids when used to create pyrotechnic special effects.

1. ALL USE, HANDLING, STORAGE AND TRANSPORTATION OF PYROTECHNIC MATERIALS SHALL BE IN COMPLIANCE WITH ALL APPLICABLE FEDERAL, STATE, AND LOCAL LAWS. Approval (including any required licenses and/or permits) shall be obtained from the authorities having jurisdiction prior to using pyrotechnic special effects. Notification shall be made to the appropriate department designated by the production company or studio. That department shall notify others involved including Safety, Fire and/or Special Effects, and obtain approval if required.
2. Special effects personnel must inform the Transportation Coordinator of what pyrotechnic materials, if any, their drivers will be required to transport. Vehicles must be placarded where required by federal or state law. All vehicles transporting pyrotechnic materials shall have readily available an inventory of those materials being transported or stored.
3. Prior notification shall be given to personnel, by way of the call sheet, when using pyrotechnic special effects or other special effects employing fire on any set. Also, wherever practical, the call sheet should state the type of pyrotechnic special effects work that is scheduled.
4. Sufficient advance notice must be given to special effects personnel in order to safely plan pyrotechnic special effects. If significant changes are made to these plans, then additional time must be provided to safely accommodate the changes.
5. Special effects personnel must be given sufficient time to safely perform their work (including the transporting, storing, creating, rigging, firing, striking and disposing of all pyrotechnic special effects materials). While handling such materials, they should not be interrupted or distracted from focusing on their work, nor should they be unduly rushed or pressured to hurry.
6. Before any pyrotechnic special effects or potentially hazardous sequence is to be performed, all persons involved shall be thoroughly briefed at an orientation meeting on the site where the pyrotechnics are to be used. This meeting shall include an "on site walk-through" and/or "dry run" with the pyrotechnic special effects operator in charge and all other persons involved in the event.

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #16

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7. Upon a reasonable and timely request by the Stunt Coordinator, if it is practical, the Pyrotechnics Special Effects Operator shall conduct a test firing of pyrotechnics when such are to be discharged in the vicinity of stunt persons.
8. No performer shall be rigged with any type of explosive charge of any nature whatsoever without the use of a qualified special effects person.
9. If at any time any change becomes necessary, the First Assistant Director will again call all persons involved in the event to another meeting to confirm everyone's understanding of proposed change(s).
10. Emergency procedures and contingency plans, including the authority to abort, appropriate signs and signals, shall be specified prior to engaging in any pyrotechnic special effects work.
11. The First Assistant Director shall clearly announce to all persons the location of exits, the primary escape route and alternate escape routes. The primary escape route must provide a clear and unobstructed passage to a designated safe area.
12. Each person should check their designated escape routes in order to assure himself/herself that they are and will remain accessible. Any person who is unsure of their designated escape routes should check with the First Assistant Director and learn of the escape routes upon entering the work area.
13. Only personnel authorized by the pyrotechnic special effects operator in charge shall be in the pyrotechnics area. All other personnel shall remain at a designated safe distance. If needed to prevent unintentional entry into hazardous areas, warning signs should be posted and/or other appropriate precautions taken.
14. Only those minors under the age of 16 whose performance requires them to be on the set when pyrotechnic special effects are being handled are allowed on the set; all other minors shall be off the set and well away from potential danger. In addition, special attention and precautionary measure should be taken to address the safety of minors who are required to perform around pyrotechnic special effects. Some states have specific regulations prohibiting minors under the age of 16 from being in close proximity to explosives; it is recommended that the Unit Production Manager has the responsibility to verify that state regulations have been checked; the state requirements shall be observed.

15. The crew must be notified by the pyrotechnic special effects operator in charge when there is potential for harmful exposure to toxic materials. Personal protective equipment must be provided as appropriate for the hazard(s) involved. All users must have proper training in the use and limitations of this equipment.
16. Appropriate planning for emergency fire suppression equipment and/or personnel must be made prior to pyrotechnic special effects work. Individuals using this equipment must have proper training in its use and limitations. All equipment shall be checked to be sure that is in good operating condition.
17. Smoking is prohibited in all pyrotechnic areas and "No Smoking" signs shall be posted in all areas of the premises or locations where pyrotechnic materials are stored and handled.
18. After each take, no one shall go into the pyrotechnic area other than the pyrotechnic special effects operator in charge, or his designated representative, until it is declared safe.
19. To protect against accidental firing, all electrically fired pyrotechnic devices shall be shunted at all times prior to firing.
20. Power sources for firing pyrotechnic special effects devices shall be restricted to isolated batteries or individually isolated, ungrounded generators used for firing purposes only.
21. Commercial or house power may only be used providing the firing system is electrically isolated from the commercial or house power through the use of such items as isolation transformers. Under no condition may commercial or house power be used directly for firing purposes.
22. There should be no radio transmissions in the area where electrically fired pyrotechnic devices are being used. In addition, caution should be taken to avoid extraneous or induced electrical currents from such sources as power lines, radar/microwave transmitters, electrical cable, lightning, static electricity, etc. Static electricity is especially a problem during periods of low humidity.
23. Intoxicating liquids, narcotics and other controlled substances shall not be used by any person handling pyrotechnic special effects at any time during their transportation, set-up, firing or removal. (An exception is made for prescription drugs not impairing the motor functions and judgement of the user.)

INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #17

WATER HAZARDS

The following procedures are recommended for all water work, including, but not limited to ponds, rivers, lakes, swamps, bogs, oceans, pools, and tanks, or any other unduly wet work environment.

1. When working on a body of water is contemplated, the Producer should identify and make known prior to actual filming, all available knowledge regarding: currents; and natural and man made hazards, including sub-surface objects, underwater life and contamination. Upstream activities, such as dams, waste disposal sites, agriculture, chemical plant dumping sites, flash flood dangers, etc. should also be evaluated

If a potential safety hazard is found to exist, the Producer should take appropriate steps to mitigate the hazard.

2. Prior to personnel entering a body of water, a determination should be made that the water quality meets the applicable regulatory standards for "recreational full body contact." This determination may be made by one or more of the following: Direct water sampling, contact local health authorities and/or detailed other knowledge of the uses and water sources supplying the body of water. Water sampling results and acceptable water quality criteria shall be made available upon request.

NOTE: When it is determined that a body of water is contaminated or hazardous, the contamination or hazard should be neutralized or the site shall be avoided.

3. Extreme care should be taken regarding dangerous marine life, including reptiles.
4. When necessary for personnel to work in fast-moving rivers, downstream safety pickup personnel and safety equipment should be stationed for downstream emergency rescue.
5. Where boating traffic is anticipated, all precautions, including those mandated by the appropriate authorities, will be enforced. (See Safety Bulletin #15, "Guidelines for Boating Safety for Film Crews.")
6. All personnel scheduled for water work shall be notified in advance via the Call Sheet. Personnel who are uncomfortable working in or around water should notify their supervisor prior to that day's call.

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7. All personnel working in or around water shall be provided with the appropriate water safety devices. (See Safety Bulletin #7, "Scuba Equipment Recommendations for the Motion Picture Industry.")
8. The Producer should take steps to prevent hyperthermia (elevated body temperature) and hypothermia (reduced body temperature).
9. All personnel should be advised to keep all potential contaminants away from the water, including paints, thinners, repellents, gasoline, oils, etc.
10. Provisions for post-immersion washing should be available.
11. When necessary, the Producer should implement a plan to account for personnel in the water, such as a "buddy" or a check in/check out system
12. Special care must be used whether AC or DC electricity is used in or around water. All electrical cables and lights in close proximity to water shall be properly secured to prevent tipping and falling. All wiring, electrical equipment and devices that will, or may be, subject to a submerged condition should be approved for underwater use, be watertight, have no exposed live connections and be constructed such that there is no shock hazard under any likely conditions of use. All applicable provisions of the National Electric Code should be followed. Local regulations may be more restrictive and should be consulted.
13. AC electrical-supplied equipment which will be used in or around water should be protected by an approved ground-fault circuit-interrupter (GFCI) intended for the protection of personnel.
14. All electrical connections should be made by, or under the supervision of, a qualified person.

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #31

SAFETY AWARENESS WHEN WORKING AROUND INDIGENOUS "CRITTERS"

(Refer to Safety Bulletins #6 and #12 when filming animals and reptiles)

This bulletin addresses special safety considerations when working on locations where various indigenous critters may be present. Although the types of critters may vary from region to region, basic safeguards should be taken to prevent serious injury or illness to cast and crew members.

PRE-PLANNING

"Critters" awareness starts during the initial search for locations. The location manager, his or her department representative, production management, studio safety department representative and/or any medical personnel assigned to the project should consider safety precautions when pre-planning and preparing to use a location that may contain some type of indigenous critters, including identifying the type(s) of critters present, the location of nearby hospitals or medical facilities, and the availability of any anti-venom that may be required. Pre-planning may also include contacting the local zoo to see if they have the anti-venom and to alert them you will be working in the area, especially if the production will be working with animal actors that could escape. Contact should be made with local wildlife authorities such as State Fish and Game as to the protective status of indigenous critters in the area.

It is production's responsibility to assure the safety of the indigenous critters in the filming area, and to consult the agency or persons responsible for the removal of wildlife from location sets. Any such indigenous critters that remain on the set are subject to American Humane Association (AHA) Guidelines and Procedures, including but not limited to:

Section 809.1 which states, if native animals are not to remain on the set, they must be carefully removed, relocated, or properly housed and cared for, then safely returned to their habitat after filming is complete. Only qualified and trained personnel should attempt removal of nests or hives.

Section 809.2 which states, a production may not intentionally harm and must take precautionary measures to protect nests, dens, caves, caverns, etc.

Section 809.3 which states, care must be taken to ensure that non-indigenous animals are removed from the area after the production has completed filming.

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Animal actors brought to a location can be affected by other indigenous critters: this could range from distraction to life threatening situations or the transmittal of diseases between critters. Notification should be provided to the professional trainer/supplier of the animal actors.

If you have additional questions regarding the AHA's Guidelines for the Safe Use of Animals in Filmed Media, contact the Film and Television Unit at (818) 501-0123.

GENERAL SAFETY PRECAUTIONS

- While working around critters, it is advisable to wear long pants with the pant legs tucked into socks or boots. A good boot above the ankle will provide better protection. It is also advisable to wear a long-sleeved shirt, dress in layers and wear light colors. Generally, critters are dark in color; they are spotted easily against a light background.
- Avoid heavy perfumes or after-shaves as they attract some pests. Apply repellents according to label instructions on the product. Applying repellents to clothing appears to be most effective.
- If a pesticide is being used to control pests, follow manufacturers' instructions including the proper use of personal protective equipment (PPE) as noted on the product label and/or Material Safety Data Sheet (MSDS) for persons applying the product or entering the treated area. Allow time for dissipation prior to using a treated location. The MSDS must be available to all cast and crew upon request.
- In the case of bites or stings, serious allergic reactions are possible. If you have any known allergies, notify the set medic and/or safety representative prior to or when you first arrive at the location.
- If you are bitten or stung by an indigenous critter, immediately contact the set medic. If the encounter with the indigenous critter involves a life threatening situation, **call "911."**
- For additional precautions or questions, contact the studio safety representative, local health department, set medic or local experts in the area you will be working in.

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INDIGENOUS CRITTERS

Since there are numerous types of critters, there is no way this Safety Bulletin can cover all of the various types. The following are some of the more commonly encountered critters on locations:

1. Ants:

- Are red, brown or black in color and have a three-segment body with six legs
- They are found everywhere and their bites are mild to painful
- Special precautions should be taken when working around red fire ants to keep from being bitten

2. Ticks:

- Are red, brown or black in color and have a hard-shelled body with eight legs
- Some types of ticks are very small in size and difficult to detect
- They are found in open fields, overgrown vegetation, wooded areas, and on or near animals
- Ticks live on deer, mice, and birds
- Do not attempt to remove ticks by using any of the following:
 - Lighted cigarettes
 - Matches
 - Nail polish
 - Vaseline
- **If bitten**, seek medical attention immediately. Ticks are known to carry many types of diseases such as tick paralysis, Lyme disease and Rocky Mountain spotted fever.

3. Scorpions:

- Are tan, brown or black in color and have a hard-shelled body with eight legs, claws and a barbed tail
- When a scorpion stings, it whips its tail forward over its head
- They can be found under rocks or fallen wood and are most common in the desert and southwest
- All stings are painful, however, very few are fatal

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4. Stinging, Flying Insects (Bees, Hornets and Wasps):

- Are black, yellow, or red in color and have a three-segment body with wings, and a tail stinger
- They can be found everywhere and can produce a mild to painful sting which causes allergic reactions in some
- **If stung**, seek medical attention and notify the set medic. People who are allergic should carry reaction medication
- Stinging flying insects are generally dormant at night with the exception of mosquitoes
- Identification of Africanized killer bees is very difficult. Remember this type of bee is very aggressive and will attack in swarms. Extreme care should be taken if a hive is located.

5. Biting Insects

a. Mosquitoes and Flies

There are many different species of mosquitoes and flies in the United States. They can be found in wooded areas, near or on animals, refuse areas, or water, particularly standing water.

NOTE: These insects can carry various types of diseases. Malaria and dengue fever are not just found in tropical locations, it has been found in the United States. Asian "tiger mosquitoes" have been found in the Los Angeles area and are known to carry dengue fever.

b. Chiggers

- Are red, tiny and smear red when crushed
- They are prevalent throughout the southern part of the United States
- They live on the ground, around shrubs and plants, or anywhere vegetation will protect them
- They prefer shade and moist areas, but will forage for food at great distances
- They can also detect a food source from a great distance
- Chigger bites produce blisters by irritating the skin. Use chigger bite ointment to remove the itch and promote healing

6. Poisonous Spiders

a. Black Widow Spider

- Are black in color and have a two-segment body with eight legs and a red hour glass design on the abdomen
- They are prominent in warm climates and prefer cool, dry, and dark places
- They can produce painful to fatal bites

b. Brown Recluse Spider

- Are brown in color, have a two-segment body with eight legs and a violin shaped design on the abdomen
- They can produce painful to fatal bites

7. Snakes

a. Pit Vipers (Rattlesnakes, Copperheads, etc.)

- They come in sixteen (16) distinctive varieties
- There are numerous subspecies and color variations, but the jointed rattles on the tail can positively identify all
- While most are concentrated in the southwest U.S., they have extended north, east, and south in diminishing numbers and varieties so that every contiguous state has one or more varieties
- Pit Vipers produce painful to fatal bites and do not have to be coiled to strike. For example, a rattlesnake can strike out for one-half of its body length

b. Other Exotic Snakes

- When working in other foreign locations that have various other exotic snakes indigenous to the area (cobra, black mamba, etc.), these snakes produce fatal bites; therefore, the location of anti-venom is extremely important
- Different anti-venom will be required for various species
- Consult with local experts and governmental authorities

If bitten:

- Seek immediate medical attention
- Attempt to note the time and area of body bitten
- Immediately immobilize the body part affected
- Do not apply a tourniquet, incise the wound, or attempt to suck out the venom
- Do not allow the victim to engage in physical activity

Tips for Snake Avoidance:

- Always look where you are putting your feet and hands
- Never reach into a hole, crevices in rock piles, under rocks, or dark places where a snake may be hiding. If you need to turn over rocks, use a stick
- Attempt to stay out of tall grass, if you can. Walk in cleared spots as much as possible. Step on logs, not over them so that you can first see whether there is a rattlesnake concealed below on the far side
- Be cautious when picking up equipment, coiled cables, and bags left on the ground
- Never pick up a snake or make quick moves if you see or hear a rattle. If bitten by a snake, remember what it looked like. Various snakes require different anti-venoms
- Remember that rattlers are protectively colored (camouflaged)
- On hot summer days, rattlesnakes can become nocturnal and come out at night when you do not expect it. Care should be taken when working at night after a hot summer day
- Other types of snakes indigenous to the United States are **cottonmouth** and **coral snakes**. These snakes can produce fatal bites and can become very aggressive

8. Alligator and Crocodiles

- Can be found in various waterways around the world
- They have been known to attack large animals and humans and will exit the water to attack prey on the shoreline
- They can be found in both fresh and salt water
- Both the alligator and crocodile have been known to ambush their victims

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9. **Sharks, Sea Urchins, Rays, Scorpion Fish, Jellyfish and Other Exotic Marine Life**

When working around water environment, you may contact and consult with local experts, Studio safety representatives or medical staff to become familiar with the critters in or around the water environment in question.

10. **Rodents**

- Locations that may involve the use of alleyways, beneath bridges, tunnels, abandoned buildings, or other structures, may involve potential contact with rats, squirrels and other rodents
- They can carry various types of diseases, which can be contracted if bitten by one of these critters
- Refer to **Safety Bulletin #26, Preparing Urban Locations** for precautions and clean up of locations that may have these types of rodents present

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SAFETY BULLETIN #33

SPECIAL SAFETY CONSIDERATIONS WHEN EMPLOYING INFANT ACTORS (FIFTEEN DAYS TO SIX MONTHS OLD)

This bulletin addresses special safety considerations regarding the employment of infant actors in motion picture and television production.

1. Hands should be washed before and after handling infants and after changing diapers.
2. Applicable laws and regulations pertaining to tobacco smoke must be followed.
3. When using special effects smokes the producer should take steps to prevent exposure of the infant to the smoke. You should also consult **Safety Bulletin #10, "Guidelines Regarding the Use of Artificially Created Smokes, Fogs, and Lighting Effects."**
4. With regard to an infant, whose employment is governed by California Laws, the responsibility for caring and attending to the infant's health and safety is as follows:

Studio Teacher:

"In the discharge of these responsibilities, the studio teacher shall take cognizance of such factors as working conditions, physical surroundings, signs of the minor's mental and physical fatigue, and the demands placed upon the minor.... The studio teacher may refuse to allow the engagement of a minor on a set or location and may remove the minor therefrom, if in the judgement of the studio teacher, conditions are such as to present a danger to the health, safety or morals of the minor."

(8 CCR § 11755.2)

Nurse:

"Direct and indirect patient care services that insure the safety, comfort, personal hygiene, and protection of patients; and the performance of disease prevention".

(2 BPC § 2725 (a))

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For infants subject to laws other than California's, an appropriate person should be designated responsible for that infant's health and safety. That person should make the determination as to whether or not a hazard exists and take appropriate action as described in this paragraph.

If unsafe conditions are suspected by the Studio Teacher or nurse, a studio safety professional, if available, should be called for consultation, as required by the production's *Injury and Illness Prevention Program*.

5. Trailer holding tanks should not be pumped while the infant is present or immediately prior to the infant's arrival. The trailer should be well ventilated prior to the arrival of the infant.
6. When substances are used for altering an infant's appearance, provisions should be made for bathing the infant.
7. Foods which commonly cause allergic reactions should not be used to alter the appearance of the infant's skin, unless their use is specifically approved by a medical doctor. These foods include, but are not limited to: raspberry and strawberry jams, jellies and preserves.
8. Consumer products including glycerin, lubricating jellies, and cosmetics, should not be used to alter an infant's appearance. Permission should be obtained from the parent or guardian prior to applying any substance to the infant's skin.
9. Once wardrobe and props have been issued by the production for use on/with an infant, the wardrobe and props should not be reissued for another infant without laundering wardrobe and disinfecting props.
10. Infant accessories provided by the production, such as bassinets, cribs and changing tables, should be sanitized at the time of delivery to the set, and on a regular basis. Infant accessories should not be exchanged from one infant to another without first having been sanitized, (bottles, nipples and pacifiers should not be exchanged between infants).

Note: All production personnel working with infants are urged to review the "Blue Book," entitled "The Employment of Minors in the Entertainment Industry," published by the Studio Teachers, Local 884, IATSE. Reference should also be made to the extensive federal and state labor laws and to any applicable collective bargaining agreements which govern the employment of child actors.

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INDUSTRY WIDE LABOR-MANAGEMENT SAFETY COMMITTEE

SPECIAL PROCEDURES FOR MINORS PERFORMING PHYSICAL ACTIVITIES

This document addresses special procedures for minors performing physical activities in motion picture and television production. Under California law, a minor is an individual who is under eighteen (18) years of age who is required to attend school under the applicable provisions of the California Education Code (Cal. Fam. Code §6500).

Procedures:

1. Prior to rehearsal or filming, the production company should perform an initial review of the physical activity, including but not limited to:
 - a. the age, height, weight and maturity of the minor,
 - b. the physical fitness, coordination, expertise in the planned activity, and film experience of the minor,
 - c. the amount of additional information and movement the minor will be asked to consider (e.g., camera positions, acting, looking over shoulder, waving arms, etc.),
 - d. how wardrobe or props will affect the actions and/or vision of the minor,
 - e. the amount of rehearsal and preparation time which has been provided,
 - f. the appropriate amount of protective gear or equipment necessary to safely perform the activity,
 - g. the area around the minor during the activity, and
 - h. any other factors affecting the minor.
2. Prior to rehearsal or filming the physical activity, key production personnel, such as the Director, First Assistant Director, Stunt Coordinator and safety professional, should confer with the minor, minor's parent/legal guardian and Studio Teacher to review and discuss the activity.
3. Rehearsals and filming of the physical activity should take place with the Assistant Director, Stunt Coordinator, Studio Teacher, and parent/legal guardian present. If the situation warrants, a person qualified to administer medical assistance on an emergency basis must be present or readily available at the rehearsal and filming of the activity.
4. If any aspect of the activity changes, a new discussion and/or meeting should be held and a new rehearsal should be considered.

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PROCEDURAL GUIDELINES ARE RECOMMENDED ACTIONS ONLY; CONSULT ALL APPLICABLE RULES AND REGULATIONS

PROCEDURAL GUIDELINES MAY BE VIEWED OR DOWNLOADED FROM THE WEBSITE WWW.CSATF.ORG

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5. The production shall consider any reasonable request for additional equipment from the minor, parent/legal guardian, or Studio Teacher.
6. If a consensus regarding the physical activity is not established, the minor, the minor's parent or guardian, the Studio Teacher, the Stunt Coordinator, the First Assistant Director, or the safety professional may request a re-evaluation of the activity in its entirety. If, after the Studio Teacher, parent, Stunt Coordinator, First Assistant Director and/or the safety professional agree on the planned activity, but the minor expresses apprehension about performing the planned activity, he/she may refuse to do it.
7. The Studio Safety Hotline is available to all persons to anonymously report any concerns they have regarding the activity.

Note: All production personnel working with minors are urged to review the "Blue Book," entitled "The Employment of Minors in the Entertainment Industry," published by the Studio Teachers, Local 884, IATSE. Reference should also be made to the extensive federal and state labor laws and to any applicable collective bargaining agreements which govern the employment of child actors.

When a minor is asked to perform physical, athletic or acrobatic activity of an extraordinary nature, the minor's parent or guardian shall first be advised of the activity and shall represent that the minor is fully capable of performing the activity. Producer will comply with reasonable requests for equipment that may be needed for safety reasons. (SAG Agreement)

No minor shall be required to work in a situation which places the child in clear and present danger to life or limb. If a minor believes he/she would be in such danger, the parent or guardian may have the teacher and/or stunt coordinator, if either or both are present, discuss the situation with the minor. If the minor persists in his/her belief, regardless of its validity, the minor shall not be required to perform in such situation. (SAG Agreement)

Safety & Health Awareness Sheet

Photographic Dust Effects

INTRODUCTION

A wide variety of products are used to create photographic dust effects in motion picture and television production. This fact sheet has been developed to inform and assist productions when using these products. It is important that productions fully understand the potential effects of exposure, especially if harmful ingredients are present.

PRODUCT INFORMATION (Based on information obtained from manufacturers, U.S. Geological Survey and U.S. Bureau of Mines)

MINERAL PRODUCTS

"Fuller's Earth" is the most common "product" used for photographic dust effects in the film industry. Unfortunately, the contents can vary widely from different suppliers. The term "Fuller's Earth" has neither a compositional nor a mineralogical connotation but is usually understood to be a non-plastic variety of kaolin (clay) containing aluminum magnesium silicate. It is sometimes synonymous with montmorillonite, kaolin, kaolinite, flordin, bentonite, wilkonite and halloysite. These products and others, e.g., pyrophyllite, pyrolite and earth are all used to create photographic dust effects.

ORGANIC PRODUCTS

Photographic dust effects are also created by the use of organic products. Common organic products include wheat flour, rice flour and crushed nutshells. Individuals with allergies to these products should use caution.

As you can see there are many different product(s) available and you need to understand the specific product being used. Each has its own unique properties and potentially adverse effects.

ACTIONS

The following are some actions you can take to minimize potentially harmful exposures to cast and crew.

1. Prior to using any materials for photographic dust effects:

- Know the products that you are using

- Obtain a current Manufacturer's Material Safety Data Sheet (MSDS) for the specific product you are using
- Avoid products which contain known carcinogens
- Inform all cast and crew on the products being used and the necessary precautions that should be taken and potential effects

2. Minimize potential exposures:

- Eliminate or limit exposure by removing unnecessary personnel
- Use only enough product to create the effect needed
- If indoors, periodically ventilate the area
- Provide proper Personal Protective Equipment (PPE) as necessary

POTENTIAL HEALTH EFFECTS

- Common effects of exposure are eye irritation, respiratory irritation from inhalation and skin contact (i.e. contact dermatitis)
- Anyone with allergies, asthma or other respiratory illness or limitations should take appropriate precautions

REGULATIONS

- Many products have Permissible Exposure Limits (PEL) established by Federal and Cal OSHA.
- Refer to Federal and Cal OSHA Regulations for further information and/or requirements.
- Industrial hygiene monitoring may be necessary to determine the airborne concentration and/or particulate size during use.

FURTHER ASSISTANCE

- Studio or Production Safety Representative
- AMPTP/CSATF
- Supervisor
- Business Agent/Union Offices