



SAFETY GUIDELINES 2023-2024

Under no circumstances is it permissible to film or tape scenes which put yourself, your cast, your crew, or the public in harm's way. No shot is ever worth injury or death. If someone is not safe on set, stop and make the situation safe before continuing. If you are not absolutely certain you can perform an action safety on set, do not do it.

Safety First!

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LENGTH OF WORKDAY

Brent's Rule:

Brent Hershman was a 35-year-old camera assistant on New Line Cinema's "Pleasantville". He died in a single car accident on the Century Freeway at 1:30am on March 6, 1997 after working a succession of 18 and 19 hour days. Brent's death inspired a campaign for more humane working conditions – especially for "below-the-line" employees on motion picture sets. A petition calling for a limit on the number of hours worked in a single day gained the signatures of more than 10,000 industry professionals.

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

(Length of workday has separate rules which apply for minors. Refer to the Working With Minors section for more information)

Pepperdine University 12-Hour Length of Workday Rules

- ï PEPPERDINE student filmmakers are required to limit the shooting day to 12 hours. The 12 hours begin at call and end at wrap. Call is defined as the time the first person arrives at set. Wrap is defined as the time the last person leaves.
- ï Each cast and crew member is guaranteed a meal break for at least 30 minutes after 6 hours work.
- ï No call time can occur within 12 hours of the last wrap time.
- ï If the one-way distance to a location is more than 60 miles from the PEPPERDINE campus, the travel time from and to the PEPPERDINE campus MUST be a part of the 12-hour day. If including travel time in the 12-hour workday will not leave enough time for filming within the 12-hour day, cast and crew must be provided overnight accommodations at the expense of the student production budget.

- ï Equipment pick-up and returns must be considered a part of the 12-hour workday for any crew doing pick-ups and returns. There must be 12 hours between the wrap of pick-ups/returns and the next call for anyone working on pick-ups/returns.
- ï Night shoots require special attention to proper scheduling to observe these rules. Everyone should be well-rested before a night shoot begins. Consult with your professor to make sure night shoots are scheduled and managed appropriately.
- ï These are the minimum rules for every member of a PEPPERDINE production. In the case where cast or crew have a contractual arrangement with PEPPERDINE or the student production that stipulates length of workday and travel arrangements (SAG contracts, etc.), the contractual arrangement may include more and stricter rules than listed here, including travel reimbursement, etc. If the faculty advisor to a production deems that more and/or stricter rules are necessary for the safety of cast and crew, those rules will apply as well.

1ST ASSISTANT DIRECTOR

The **1st Assistant Director** is the Safety Officer for the production. However, EVERY person working on a set has an obligation to speak up when they see an unsafe situation. The A.D. should encourage crew members to speak up if they have any concerns. The A.D. must conduct a safety meeting at the beginning of every shoot day and before shooting begins at all locations.

The safety meeting should cover the following items:

- ï Review any specific items that relate to the day's filming (animals, stunts, special effects, etc.)
- ï Refer to any applicable safety bulletins distributed by the Contract Services Administration Trust Fund (CSATF), a non-profit organization that administers many programs for the motion picture and television industry. Any applicable safety bulletins should be attached to your call sheet. Here is a link to a list of their safety bulletins:
<https://www.csatf.org/production-affairs-safety/safety-bulletins/>
- ï Demand good housekeeping on the set. Walkways and work areas should be kept free of equipment and debris.
- ï Locate emergency exits as well as the location of fire extinguishers and first aid kit.
- ï Determine an assembly area in case evacuation becomes necessary.

Make sure the crew is informed of clothing requirements (heat, cold, rain, etc.) and that protective equipment such as safety glasses or hearing protection is available when needed.

CLOTHING (PPE)

The set is a work place and clothing appropriate for the work being done should be worn. Jewelry, loose sleeves, exposed shirt tails, or other loose clothing should not be worn around machinery in which it might become entangled. Long hair should be tied back when working around machinery or equipment with moving parts.

Foot Protection

Proper footwear should be worn at all times. Rubber soled shoes are recommended. Per OSHA, open toed shoes are not allowed for any crew.

Hand Protection

Gloves should be worn when the work involves exposure to cuts, burns, chemical agents, or electrical hazards capable of causing injury or impairments.

IN THE EVENT OF INJURY

- ï If someone on your crew is seriously injured on set, call the Paramedics. If the injured person is transportable, get them to the nearest medical facility.
- ï Know your shoot location address and have it written on the call sheet so that you can quickly inform emergency personnel such as 911.
- ï The nearest medical facility must be noted on the call sheet.
- ï Have a cell phone with reception on set at all times for emergency communications.
- ï After notifying emergency personnel of a serious injury, contact public safety (if on campus) and then Sara Fernandez.
- ï Fill out an incident report and email the completed form to Sara.Fernandez@pepperdine.edu. (See incident report form on next page)

EMERGENCY CONTACT INFORMATION

- ï If someone is seriously injured on set or at anytime during the semester, contact emergency personnel. After notifying emergency personnel, contact public safety (if on campus) and then Sara Fernandez:

Emergency	911
Public Safety	310-546-4441
Sara Fernandez	310-506-4660

If you are shooting on campus, the nearest Urgent Care is:

Malibu Urgent Care
23656 Pacific Coast Highway
Malibu, CA, 90265
310-456-7551
Hours of Operation: Everyday 9AM – 7PM

The nearest 24 hour Emergency Rooms are:

West Hills Hospital & Medical Center
7300 Medical Center Dr.
West Hills, CA, 91307
818-676-4000
Open 24 hours

UCLA Medical Center
1250 16th Street
Santa Monica, CA, 90404
424-259-6000
Open 24 hours

[Incident Report Form](#)

DANGERS TO AVOID ON SET

Falling

Falls are the single most common injury-producing accident on film sets. Often these falls are the result of haste and/or not utilizing proper safety measures such as fall restraint systems, nets, and guardrails. Use appropriate fall protection equipment whenever you are working greater than 30 inches above the floor. Unprotected work areas such as holes, platforms, elevated surfaces, floor openings, cliffs, etc. require the use of approved fall protection measures.

-Pepperdine students are never allowed to shoot on any rooftops.

FILMING IN VEHICLES

-Moving Vehicles, Boats, Trains/Railroads, and Aircrafts

-Aircraft, Air Balloons and Drones are not permitted in Pepperdine Productions.

-No watercraft is permitted in Pepperdine Productions.

-No trains or railroads are permitted in Pepperdine Productions.

-No filming above 50 feet, underground, or under water.

-No high valued, Antique or Specialty Autos are permitted in Pepperdine Productions.

-No car chases, crashes or other dangerous scenes are permitted in Pepperdine Productions.

- ï Filming in, around, or from vehicles is not permitted without prior production approval.
- ï No filming within a moving vehicle is permitted. May only film in a stationary picture vehicle.
- ï Shooting on ANY public street, thoroughfare, road, highway or freeway; or near enough to any such roadway so as to present a “distraction and/or disturbance” is prohibited by local, State and/or Federal law without the proper permits and safety procedures.
- ï Tow shots are not permitted. The use of an insert car or another vehicle to tow a picture car is not allowed in any student film.
- ï Filmmakers are required to observe all state, local and federal vehicle codes at all times.
- ï Filmmakers are not empowered to direct or control traffic in any way. The law prohibits controlling or limiting the natural flow of pedestrian or vehicular traffic on a public thoroughfare. Budget for adequate police assistance if necessary.
- ï Students should use the following options for interior car shooting that does NOT involve a moving vehicle:
 - “Poorman’s Process” – Simulates the look of moving when the car is actually standing still.
 - Green Screen
 - Projected background images

Hyperthermia

When the body gains or retains more heat than it loses, the result is called **hyperthermia** or high core temperature, which can cause damage to the brain and other vital organs and could decrease the chances of survival. Elevated air temperatures and humidity, working around hot machinery, vigorous work activity, absence of a breeze or wind or exposure to direct sunlight can all contribute to overheating. To prevent hyperthermia, drink plenty of water, wear cool clothing, take frequent breaks, and find a cool shady place to rest.

Heat Cramps

Heat cramps are caused by the loss of electrolytes in the blood and muscle tissue through sweating. The primary symptoms of heat cramps are: Painful muscle spasms or cramping of skeletal muscles, such as the arms and leg, or involuntary muscles such as abdominal muscles or both.

Heat Exhaustion

Heat exhaustion, also called heat prostration or heat collapse, is the most common serious illness caused by heat. Symptoms may include: Nausea, feeling cold/wet or clammy, dizziness, grayish skin color, headache, disorientation, blurred vision. Heat exhaustion may come on suddenly as fainting and collapse. This is especially true if the crew or cast member has been sitting or standing for long periods of time with little movement. The vital signs may be normal, although the pulse is often rapid. Treatment includes:

- Removal from the heat
- Seek medical attention and / or call 911
- Replenish fluids

Heatstroke

Heatstroke is the least common but most serious heat illness caused by heat exposure. It is caused by a severe disturbance in the heat regulating mechanism of the body and is a true medical emergency. Left untreated, heatstroke may result in death. Treatment includes:

- Seek medical attention and / or call 911.
- Remove from heat immediately and lie on back with feet elevated.
- Start aggressive cooling with wet cloths, alcohol wipes or immersion into tepid water.
- Transport to a medical facility.

General Precautions for Hot Environments

Fluid replacement is the most important thing a person can do to prevent heat related illnesses. Alternate between water and fluids with electrolytes and avoid alcohol and caffeine. Use sunscreen, wear long loose sleeved shirts and pants and a wide brim hat.

Hypothermia

Hypothermia is reduced body temperature that happens when a body dissipates more heat than it absorbs. In mild hypothermia there is shivering and mental confusion. In moderate hypothermia shivering stops and confusion increases. In severe hypothermia, there may be

paradoxical undressing, in which a person removes his or her clothing, as well as an increased risk of the heart stopping. Efforts to increase body temperature involve shivering, increased voluntary activity, and putting on warmer clothing. Hypothermia may be diagnosed based on either a person's symptoms in the presence of risk factors or by measuring a person's core temperature. The treatment of mild hypothermia involves warm drinks, warm clothing, and physical activity.

Indigenous Critters

Special safety considerations must be taken when working on locations where various indigenous critters may be present. It is also production's responsibility to assure the safety of the indigenous critters in the filming area.

Snakes

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. Walk in cleared spots as much as possible. Be cautious when picking up equipment, coiled cables, and bags left on the ground. 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 outside day or night.

If Bitten

Seek immediate medical attention, immediately immobilize the body part affected, attempt to note the time and area of body bitten. 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.

ELECTRICITY

Electrocution is the fifth leading cause of workplace death from injury. More than half of those deaths result from the use of defective equipment or not following safety procedures.

- Before leaving equipment checkout with electrical equipment examine all cables for breaks or cuts in the insulation. The same examination should be made of cables on the set prior to connecting power. Do not use damaged cables.
- Tape down electrical cables if you must lay them across doorways. If cable crossovers or rubber matting is available, use it over cables and tape the matting down.
- Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable.
- Examine all electrical equipment for signs of wear. Watch out for breaks or openings in any cable, any plug or any place where the cable attaches to a lamp.
- Uncoil electrical cables before they are used. Cables must remain uncoiled while they are connected to power.
- Keep all exits where you shoot clear of equipment and cables. Escape / exit routes must be understood by the cast and crew.
- Use set gloves when handling lights and other heavy, hot, or sharp-edged equipment.
- Do not “tie in” to a location’s power. Only a licensed electrician can “tie-in” to power.
- Before you plug in, know where circuit breakers are located and/or have spare fuses.
- Do not overload a circuit. Know how much power you are drawing. Know the location of circuit breakers or have an appropriate location contact for circuit breakers. (1000 watts = about 10 amps. Most circuits are 20 amps.)
- Always use grounded plugs.
- Older location structures which have only the two-prong type outlets (non-grounded) should be avoided.
- Permission to use a generator must be given by production operations and the location. Additional permits may be required.
- Never touch two lamps at the same time.
- Never touch electrical equipment and a grounded object where water is present.
- NEVER USE ALUMINUM LADDERS or any METAL support such as kitchen stepstools when working with electricity.
- Always hold the cable connector or plug when disconnecting a cable. Never pull from the cable.

FILMING NEAR WATER AND IN DAMP/WET CONDITIONS

- Never touch electrical equipment with wet feet or wet hands
- Do not allow electrical cables or equipment to get wet.
- Do not reach for an electrical appliance that has fallen into water. Unplug the device immediately if you have dry hands and feet when it is safe to do so. Make sure the breaker has “tripped” first.
- Beware of sprinklers that may turn on while shooting / working on location.
- Lights and any electrical cables must remain no closer than 10 feet from water. This

includes pools, fountains, ocean, ponds, lakes, streams, and rivers.

- A GFCI must be used at all times when filming near water. Small in-line GFCI's should be used to attach to small lights closest to the water source. You will also need a larger GFCI to protect the entire set.
- If rain is imminent, stop and disconnect power before you and your equipment get wet.

IF SOMEONE IS ELECTROCUTED

- DO NOT TOUCH THE VICTIM – you may be electrocuted, too.
- Immediately terminate the circuit breakers, unplug the device and get professional medical attention.

LADDERS

- Inspect all ladders before use for broken or missing rungs, steps, split side rails, or other defects.
- Never use a metal ladder near electrical wires.
- Never place ladders in doorways unless protected by barricades or guards.
- Never stand on the top step of a stepladder.
- Never climb above the third rung from the top on a straight ladder.
- Do not overreach on any ladder; move the ladder when needed.
- Always face the ladder when ascending or descending and maintain a firm grip.
- If you carry tools, use a tool belt or a bucket attached to a hand line to pull equipment up and to lower it down.
- Always lock the wheels to prevent any rolling or instability.
- Do NOT use camera and lighting cases in place of ladders.

FIRE

- ï Pyrotechnics are NOT permitted in student productions.
- ï Consider that the illusion of fire can be created with a lighting effect.
- ï Candles and fireplaces require underwriter approval.
- ï Filming requires control. Fireplaces and campfires are usually fed by propane tanks which enable complete shut down between takes as well as regulation of flame height during the shot. With the appropriate underwriting approval, fire pans and flame bars can be rented at special effects houses. If you have not been trained in the safe use of such devices you may not use them. It is required to have a qualified professional and/or Fire Marshal present to operate them.

GLASS

- ï The use of locations, sets, set dressing or props which involve the handling of, or working in close proximity to, glass objects or architectural/structural glass creates a potentially hazardous situation for cast, crew and spectators.
- ï It is advised that all architectural and/or structural glass be checked carefully to ensure that it is approved safety glass.
- ï ALL glass doors and panels and other large areas of glass at or near ground level – or at entryways – should be marked with large, white tape “X’s” to enhance cast and crew visibility.
- ï Cabinet or showcase glass, glass tables, glass decorative panes or partitions, lamps or hanging glass fixtures, glass sculptures, glass picture frames, glass or china dishes and other hand-held glass objects need special consideration. Consider removing them and replacing them with plastic or fake glass objects which can be found at prop houses.
- ï The use of glass within studios and stage sets should be avoided. Where possible use plastic-based materials. Sequences involving the intentional breaking of glass are excluded and will require additional underwriting approval.

SPECIAL EQUIPMENT

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

The faculty will discuss the use of such equipment with the student filmmaker. If there is agreement that the student will be allowed to use the special equipment then the following must happen:

- ï The student must arrange with the vendor to be trained in the use of the special equipment.
- ï The student must obtain from the vendor a form approved by Production Faculty to the effect that the student has been satisfactorily trained in the use of the equipment.
- ï If other members of the film crew are to use and/or operate the special equipment they must receive the training and be named on the letter.
- ï Camera cars and car mounts are not allowed in student productions.
- ï Be aware that additional insurance for such equipment may be required.

CAST AND CREW MEMBERS WORKING IN WATER

Any request for filming in or around water must go through the production approval process. Working in or near water requires planning and extension safety precautions. Showers, baths, pools, ponds, lakes, streams, rivers, and the ocean all constitute hazardous shooting situations.

- ï If any cast or crew are going into any body of water, a lifeguard must be present. If cast/crew are in water above their knees, lifeguards must be in the water just off camera.
- ï Students must provide aqua socks, towels, bathrobes, and blankets for all those who enter the water.
- ï Water must be at least 72 degrees or the performer must be in a wetsuit.
- ï Assessment of any aquatic life must be reported to production operations for review.
- ï A prearranged safety word or gesture must be assigned to stop filming and call help for the cast/crew.
- ï No equipment may go in or near the water without prior approval.