

BEST PRACTICES IN AUDIOVISUAL PRODUCTION

Legal Warning:

This bulletin is based on international and local recommendations for the use of audiovisual industry workers, with the aim of making filming a safer, more professional, and more environmentally friendly.

The correct interpretation of this bulletin is the responsibility of the production company in charge of the project.

RECOMMENDATIONS FOR BEHAVIOR ON SET

- **COMPLIANCE WITH THE LAW**

Observance and compliance with Colombian law should be a permanent objective for the production department and all members of the technical and artistic teams of audiovisual productions.

- **RESPONSIBILITY AND PROFESSIONALISM**

Responsibility in the management of audiovisual productions is essential for their proper development. Those in positions of responsibility are encouraged to foster good relations between people in the technical and artistic teams, promoting impartiality and professionalism. The members of the technical and artistic teams must be responsible and ensure professional integrity in their conduct in the workplace and their commercial conduct.

- **CONFIDENTIALITY**

Confidentiality is a general condition for most audiovisual productions. Members of the technical and artistic teams may not divulge confidential information received during the execution of their roles, nor use it to the benefit or detriment of third parties.

- **CONFLICTS OF INTEREST**

Members of the technical and artistic teams must avoid any conflict between their personal interests and those of the employer. If these exist, they should be disclosed. Upholding the good name of those in positions of responsibility is not only achieved by avoiding conflicts of interest, but also by avoiding questionable actions and situations. An essential principle of good management is that objectivity is not affected by factors that may compromise good judgment.

- **DISCRIMINATION**

Audiovisual production teams and companies in Colombia are urged to follow policies of equal opportunity and non-discrimination on the basis of sex, race, or sexual orientation, which guarantee a work environment free of harassment or any other type of physical or psychological abuse.

- **ALCOHOL AND DRUGS**

The consumption of alcohol and drugs should be prohibited in the filming work environment in Colombia, as this can interfere with and impair work safety and efficiency. Such substances cannot be allowed to interfere with a team member's responsibility for work safety and efficiency.

- **HEALTH AND SAFETY**

All members must comply with legal provisions on occupational health and safety, especially those in a managerial position or other position of responsibility. Members of the technical and artistic teams must take care of their health and safety as well as the health and safety of others.

ENVIRONMENTAL RECOMMENDATIONS

Reduce, reuse, and recycle

GENERAL RECOMMENDATIONS FOR ALL DEPARTMENTS

- Ensure the set is equipped with infrastructure for recycling.
- Ensure that all team members are aware of the production's environmental guidelines.
- Minimize the use of disposable items.
- Encourage the use of organic products.
- Encourage the use of environmentally friendly cleaning products.
- Provide containers for food waste.
- Identify environmental impacts when evaluating locations.
- Communicate and promote environmental monitoring and protection measures among technical and artistic teams.

ART + SET DESIGN + CONSTRUCTION

- Sell or donate materials at the end of production to local theaters, high schools, acting schools, or other productions before resorting to disposal.
- Work with and support charities willing to collect, recycle, and reuse materials.
- Where possible, choose eco-friendly paint and products.
- Use of surplus paint and other hazardous materials responsibly, for instance by returning them suppliers or storing them for later use.
- Avoid dumping paint and chemical residues from cleaning brushes into water drains.
- Use recycled wood or wood from farmed trees.
- Avoid the purchase of bulky items such as furniture and computers. Instead, rent furniture and equipment.

CATERING SERVICE

- Encourage the use of reusable cutlery, plates, and glasses.
- Buy locally grown food to help offset emissions of greenhouse gases and other pollutants associated with the transport of food.
- Ensure the availability of a recycling setup for plastic, glass, cans, and metals at the filming location.

- Take advantage of the eating spaces to inform the technical and artistic teams about good environmental practices.
- Encourage the use of personal mugs and thermoses to discourage the use of disposable cups.
- Eliminate the use of individual plastic bottles of water. Provide water jugs for filling personal thermoses.
- Donate surplus food to charities.

COSTUME DEPARTMENT

- Use second-hand clothing and accessories as much as possible.
- Avoid clothing and accessories made from endangered species.
- Repair, adapt, and reuse used garments in order to avoid purchasing new ones.
- Avoid the use of clothing that requires dry cleaning.
- Reuse hooks, hangers, and plastic covers.
- Store and recycle garments and costumes as much as possible.

GRIP + ELECTRIC

- Use clean energy to limit emissions from generators as much as possible.
- Replace flickering and burnt bulbs.
- Install light bulbs with lower energy consumption, longer life, and greater energy efficiency, such as fluorescent lights.
- Encourage the use of dimmers, thus avoiding the repeated switching on and off of lights.
- Encourage the use of fluorescent lights in work areas.
- Store color gels for reuse in future productions.

MAKE-UP + HAIR

- Promote the use of make-up and hair products from sustainable and environmentally friendly brands.
- Choose reusable containers, thus limiting containers disposal.
- Give priority to organic and environmentally friendly make-up, hair care and personal hygiene products.
- Ensure the availability of recycling bins for make-up staff.

- Avoid the use of aerosols containing substances harmful to the ozone layer.
- Choose to purchase local materials, thus reducing unnecessary travel.

POST-PRODUCTION + VISUAL EFFECTS

- When possible, choose digital workflow systems.
- Encourage energy savings with equipment and computers.
- When possible, use digital versions of documents thus avoiding the use of paper.
- In the office, apply good practices of energy efficiency and waste reduction.

SPECIAL EFFECTS + ACROBATICS

- Reduce environmental impacts by using water-based smoke liquids.
- When possible, use propane gas instead of liquid fuel for fire effects.
- Recycle steel and aluminum scrap.

PRODUCTION

OFFICE AVOID

USING PAPER!

- Use digital applications for handling and reading scripts, thus reducing the use of paper.
- Minimize the printing of documents, always considering whether a hard copy is necessary.
- Implement and enforce a paperless policy.
- In cases where printing is required:
 - > Choose double-sided printing by default
 - > Print only final versions of scripts
- Print scripts only when there is an explicit request for the hard copy.
- Design a recycling plan for the production office.
- Ensure the availability of recycling bins for paper and other materials - Purchase only ecologically responsible recycled paper products.
- Whenever possible, use recycled ink cartridges.

USE OF ENERGY

- Use lighting that significantly reduces energy consumption.
- Use task-specific lighting to illuminate work areas and lower the number of lighting fixtures to increase usable light.
- Use natural light when possible.
- Install sensor switches in low-use areas such as stairs, bathrooms, and storage areas.
- Eliminate non-essential lighting such as decorative lighting and lighting in unoccupied areas.
- Turn off computers, monitors, printers, and photocopiers when not in use, at night, and on weekends. If you cannot turn off the computer, turn off the monitor and printer. Do not use screen savers.
- When buying computers, monitors, printers, and photocopiers, prefer models with good energy efficiency ratings that can switch to energy-saving mode when not in use.
- Use a laptop instead of a desktop computer.
- Unplug chargers for mobile phones, cameras, and other equipment when not in use.
- When buying or renting equipment, ask about energy efficient alternatives or ask about more efficient ways to use the equipment.
- Make sure refrigerators and freezers work efficiently by defrosting regularly and check that they are adjusted to the optimum temperature.

WATER: HEATING + APPLIANCES + WASTE WATER

- Use energy-saving appliances (refrigerators, dishwashers, etc.).
- Use washing machines and dishwashers with full loads or in energy saving settings and with cold water whenever possible.
- Use eco-friendly cleaning products.
- Encourage water saving.
- Discourage unnecessary use of air conditioning or heating.
- Identify and prevent disposing of hazardous substances in wastewater systems.

WASTE AND RECYCLING OF WASTE

- Provide adequate setups for recycling paper, glass, aluminum, plastic, cardboard, and batteries.
- Raise awareness among staff about recycling.
- Replace disposable products with durable alternatives.

- Choose products made from recycled materials.
- Hire responsible suppliers to collect packaging and packing materials from large items such as furniture and computers for reuse.
- Recycle printer cartridges.
- Use rechargeable batteries and dispose of non-rechargeable batteries properly.
- Control the amount of waste going to landfills.
- Provide reusable, recyclable and/or biodegradable products instead of polystyrene foam, plastic products, and other harmful materials.
- Recycle computers, monitors, and printers.
- Return mobile phones, batteries, and paint to vendors for recycling after the production for which they were purchased.
- Dispose of any waste safely.

SAFETY RECOMMENDATIONS FOR FIREARMS MODIFIED FOR USE IN AUDIOVISUAL PRODUCTION AND THE USE OF BLANK AMMUNITION¹

(Weapons modified in the
entertainment industry, dummies, and
counterfeit weapons of any kind)

¹ These recommendations were developed by the Film Safety Collective (*Colectivo de Seguridad en Filmación*). The collective is a group of professionals active in the entertainment industry in Mexico, whose volunteer work is the sharing of recommendations to influence the Occupational Safety of audiovisual media and the use of appropriate protocols as well as risk reduction, with support from the Mexico City Film Commission and companies in the sector.

TREAT ALL FIREARMS AS IF THEY WERE LOADED. “BLANK AMMUNITION” CAN CAUSE VERY SERIOUS, EVEN FATAL, HARM.

These instructions are intended to provide recommendations on the proper handling, use, and storage of firearms modified for use in film productions.

Firearms include pistols and utility long arms; plastic, rubber, and metal dummies of every variety; air pistols and ammunition; as well as real weapons adapted for use with blank ammunition.

The gunsmith (or, lacking this position, the person in charge of weapons as determined by production needs) shall be the person acting in the interest of production to obtain, maintain, and handle all modified or false firearms for production. This person will work alongside the heads of the departments involved in the scene.

Prior to any use of a modified firearm in rehearsal, during filming, or off-camera, all persons involved must be thoroughly briefed at a **Safety Meeting** at the same location where the modified firearms will be used.

This **Safety Meeting** will include a tour of the set with the Chief of Weapons, Stunt Coordinator, first AD, and all those involved in the scene, as well as anyone who will be using and/or handling a modified firearm.

It should be made clear what the intent of the action is, possible variations of the action, plans to abort the filming of the scene, emergency procedures, and chain of command.

No one shall be given a firearm until he or she is trained in the proper handling, safe use, the security perimeter, and proper firing and procedures for the weapon in question. If there is any doubt about the capabilities of the person who will use the firearm, the gunsmith, Stunt Coordinator, first AD, or production will determine if additional training is required.

A **Safety Meeting** will be held with cast and crew. If there are questions about the safety of the modified firearms or dummies that will be used in the sequence or if changes are made to the original sequence, another **Safety Meeting** will be held for the purpose of revising and adapting, if necessary, the procedure and actions to be taken. We recommend that you attach these instructions to the call sheet for each day where firearms will be used.

GENERAL SAFETY AND HANDLING GUIDELINES FOR MODIFIED FIREARMS

1. Refrain from pointing a firearm at anyone, including yourself. If it is absolutely necessary to do so on-camera, consult the gunsmith, as well as the first AD or Stunt Coordinator, and remember that any object targeted by a modified firearm could be destroyed or suffer considerable damage.
2. Never place your finger on the trigger until you are ready to fire. Keep your finger on the firearm but away from the trigger.
3. Know where and what your target is. Where are you going to aim? This question should

have a clear answer.

4. Don't joke around with any firearms or prop dummies. Do not play with them under any circumstances.
5. Never fire a modified firearm when the barrel is obstructed (unless special Solid Plug* blanks are used). The gunsmith or, lacking his position, the weapons supervisor, must inspect the modified firearm and barrel before and after each filming sequence.
6. Use all safety devices until the weapon is ready for use.
7. Never leave a firearm unattended. If used during rehearsals, all firearms must be put away by the gunsmith at the end of each shot.
8. Only a qualified person will perform manual loading or alterations to factory-loaded blank ammunition on firearms (a person either licensed or experienced). Blanks must come from an authorized and qualified supplier. Check with local, state, and federal regulations to see if a particular license is required.
9. No person should be persuaded, coerced, or compelled to handle a firearm.
10. The failure of a weapon or any other malfunction must be reported immediately to the gunsmith. Do not attempt to adjust, modify, repair or unlock the firearm. If a modified firearm fails, it must be removed from service until it is properly repaired by a qualified person.
11. All personnel in the vicinity of and/or directly in the line of fire must wear suitable protective eyewear, ear defenders, or other personal protective equipment.
12. The security departments of the studio or location must be notified prior to any use of firearms on the studio or set property. Local authorities must be informed at least 15 days in advance of the use of modified firearms and/or dummies in indoor or outdoor locations.
13. All personnel must remain a safe distance from the firing range as determined by the gunsmith and Stunt Coordinator to ensure personal safety, precautions with hot shell casings, fire, and any risk resulting from the use of modified firearms.
14. All local, state, and federal laws and regulations are applicable and may override these guidelines if those laws are stricter. The gunsmith is responsible for the following:
 - Ensuring control and distribution of all modified firearms in the set.
 - Ensuring that all modified firearms to be used in production (whether company owned, leased, or privately owned) are in the gunsmith's possession.
 - Designating experienced persons to work under their immediate supervision to assist when necessary.
 - Working with the type of modified firearms used; knowledge of their safe handling, use, and custody; and familiarity with the blank ammunitions to be used.
 - Seeking expert advice if he or she is not familiar with the modified firearm to be used.
 - Ensuring current licenses and permits for the possession and use of modified firearms for the project.
 - Knowledge of and compliance with applicable laws governing the transportation, storage, and use of firearms.
 - Knowledge of all manufacturers' warnings, expiration dates, storage and handling procedures for live ammunition and firearms.
 - Ensuring that sufficient time has been allotted for equipment preparation and rehearsal with actors.
 - The ability to demonstrate sufficient prior experience for the safe handling of modified weapons.
 - The loading or supply of live ammunition in modified firearms, to be performed by an

experienced person working under their immediate supervision. Modified firearms must be loaded immediately before they are used in a scene.

- Ensuring that any actor who must remain close to the line of fire witnesses the loading of blank ammunition into firearms.
- Using the lightest possible load of blank ammunitions on the scene; advising the director and staff involved.
- Notifying all present (including the sound technician) through the first assistant director before any firing of live ammunition.
- Ensuring possession and control of all modified firearms, except during actual filming or rehearsal. Thereafter, the gunsmith shall immediately unload the modified firearm blank ammunition used in the sequence.
- Checking all firearms before each use. All modified firearms must be cleaned, verified, and inventoried at the end of each day.
- Making sure all firearms have been accounted for before personnel can leave the area. The production company must allocate time for this procedure in its filming schedule.
- The use of dummies whenever possible.
- Ensuring that an inspection of the location or set has been conducted, that used shell casings are collected and disposed of, and that unused blank ammunitions are properly collected with support from the production and locations departments.
- Notifying the relevant authorities.

SAFETY RECOMMENDATIONS FOR SPECIAL EFFECTS WITH SIMULATED EXPLOSIONS, CONTROLLED FIRE, SIMULATED FIRING IMPACTS AND PYROTECHNICS IN GENERAL²

² These recommendations were developed by the Film Safety Collective (Colectivo de Seguridad en Filmación). The collective is a group of professionals active in the entertainment industry in Mexico, whose volunteer work is the sharing of recommendations to influence the Occupational Safety of audiovisual media and the use of appropriate protocols as well as risk reduction, with support from the Mexico City Film Commission and companies in the sector.

Preproduction / Planning

When using or making special effects simulating **explosions or fire** for filming, such simulations should be made under controlled conditions, prioritizing the safety of all involved.

The production company must notify the corresponding departments (such as Special Effects, Stunts, Camera, Art, Construction, Hair and Make-up, Utility, and the Production Unit through the Production Manager) of the use of **explosive or flammable** materials sufficiently in advance in order to plan and establish the pertinent prevention measures for the safe execution of the special effects.

- Any artist, actor, or performer who may be involved in **special effects simulating explosions or fire** should be notified in advance. No person should be persuaded, coerced, or compelled to participate against their will and without receiving a coherent and reasoned explanation regarding the security measures and protocols to be applied during the filming in question.
- The required licenses and/or permits will be obtained from the competent authorities with jurisdiction over the **explosive, pyrotechnic, or flammable materials** prior to producing the special effects.
- The use of **remote control detonation devices** should be discussed with the first AD, Production Manager, Location Manager, Stunt Coordinator, and Special Effects Manager for their proper use. Special care should be taken to proscribe electronic devices that may interfere with the frequency of the remote controls.

Risk Assessment

- A **prior evaluation of risks** should be conducted and, if necessary, the corresponding authorities should be involved, such as firemen, security forces, neighborhood boards, and the police. If necessary, structural studies should be commissioned to determine if the location is appropriate for filming with pyrotechnic special effects.
- If the **risk is high**, the size of the effect, its duration, and even the need to film at that location should be reconsidered.
- The Head of Special Effects and Stunt Coordinator should be consulted to make this assessment before attempting to film.

Insurance

- The production company is obliged to take out film insurance to cover possible accidents on set.
- Any omission on the part of the production company to the insurer with regards to **possible special effects simulating explosions or fire** could result in the policy issued not sufficiently covering the event.

- The risk of an accident during filming is real. Attempting to save money on an insurance policy by using special effects in action sequences or ones with attending risks is a **mistaken practice** that can have catastrophic consequences that may lead to criminal prosecution.

Transport of explosive, pyrotechnic, or flammable materials

Special effects personnel should inform the transport coordinator regarding the type of hazardous materials to be transported. Vehicles must be properly marked. All vehicles transporting pyrotechnic and/or flammable materials should have an inventory of materials transported or stored readily available. Drivers must be qualified to transport hazardous materials.

Safety equipment, appropriate clothing, and personal protective equipment (PPE)

- Prior to producing **special effects simulating explosions or fire**, production—working with the first AD, the Chief Special Effects, Stunt Coordinator, Production, and Location Managers—must develop emergency procedures and contingency plans, which includes identifying the firefighting team, the emergency team, and the needs of personnel.

All equipment should be reviewed and tested beforehand to verify that it is in good working order.

Persons who are going to use this equipment must have adequate training and be aware of their limitations.

- Members of the technical and artistic teams who are near the planned effects should wear appropriate protective clothing. Depending on the hazards involved, such clothing should include appropriate footwear, long trousers, and a long-sleeved shirt made of 100% cotton or material that provides the equal or greater protection.
- Members of the technical and artistic teams should be notified by the Head of Special Effects if there is a possibility of exposure to pyrotechnic items, such as fireballs, debris, and shock or heat waves.
- PPE should be provided as appropriate, and protective measures for the head, hands, eyes, ears, and respiratory tract should be considered. Depending on the hazards involved, complete fire protection equipment and self-contained breathing apparatus (SCBA) may be required.
- These guidelines will apply to actors, walk-ons, and extras where appropriate. All users should have adequate training in the use and limitations of PPE.
- Scenography or sets, equipment, accessories, costumes, make-up, wigs, hair accessories, etc. that will be in close proximity to **special effects simulating explosions or fire** must be prepared accordingly and/or made of non-flammable material. All sets, equipment, accessories, costumes, wigs, etc. must be available in advance so that the Head of Special Effects in charge of the evaluation can establish their placement and final position, and if necessary, the tests.

Fire prevention

- Explosive, pyrotechnic, or flammable materials must be kept at a safe distance from open flames and other sources of ignition. Where required, such materials should also be stored in approved and properly labelled containers.
- Smoking is prohibited throughout the area and "No Smoking" signs should be posted in all appropriate areas of facilities or places where explosive, pyrotechnic, or flammable materials are stored and handled.

- Any source of heat and fire including lamps, candles, flares, matches, campfires, chimneys, oil lamps, etc. is considered an open flame.
- Sufficient fire-extinguishing equipment (such as loaded fire extinguishers and fire hoses) and assigned personnel, at the ready and at an appropriate safe distance from the effect stage, are required during testing, rehearsal, and filming.
- Personnel designated to perform fire suppression activities during testing, rehearsal, and filming should dress appropriately, wear appropriate PPE, and have no other responsibilities during that process.
- If the size of area of impact indicated in the Risk Assessment is larger, a fire truck should be provided with a motor pump and sufficient hoses to extinguish the controlled fire.
- The motor pump should be tested beforehand, checking that the fire truck's position outside the frame allows it arrive effectively and quickly. The fire hoses must be unrolled in order to confirm that they cover the entire area. There must be confirmation that there is water in the tanks of the fire truck or auxiliary pipe.

Security zone and authorized personnel in the special effect area

- Based on the Risk Assessment and information provided by the Head of Special Effects and Stunts Coordinator, the first AD, Production Manager, and Location Manager will establish a security perimeter, cordoned off and marked with yellow caution tape and cones, guarded at all times by security personnel and/or police (if necessary) in order to prevent access to persons not authorized by the Special Effects department.
- These security zones will be defined on a case-by-case basis, but there should never be a perimeter or security zone less than 20 to 25 meters from the point of the controlled special effects.
- The security zone should never be left alone and smoking in or around it, including electronic cigarettes, is strictly prohibited.
- Access to areas where materials are stored or handled should likewise be limited to authorized personnel only.
- All other personnel will remain at a designated safe distance.

Special effects personnel in charge

- Special effects personnel who work with explosive, pyrotechnic, or flammable materials should wear appropriate clothing to protect them from potential hazards. At a minimum, clothing should consist of appropriate closed footwear, long trousers, and a long-sleeved shirt made of 100% cotton or a material that provides equal or greater protection. PPE should be considered for protecting the head, hands, eyes, ears, and respiratory tract. Depending on the hazards involved, the empowered authority may require complete firefighting equipment.
- The use of intoxicating beverages, drugs, and other controlled substances (except prescription drugs that do not impair the user's judgment or motor functions) shall not be used by any person handling pyrotechnic special effects at any time during transportation, installation, filming, or extraction.
- Special effects personnel must have sufficient time to perform their work safely (including transportation, storing, creation, tooling, detonating or lighting a fire, and extinguishing all **special effects simulating explosions or fire**).
- When performing such tasks, special effects personnel should not be rushed, interrupted, or distracted from their work.
- **Special effects simulating explosions or fire shall not be activated or detonated unless the area involved in the effect is at all times in **full and unobstructed view** by**

the Special Effects Operator in charge of detonation or activation at the time of execution.

Use of Primers or Squibs

- No artist or performer should be equipped with a device to simulate a shot on their body without their prior consent and consultation with the Head of Special Effects in charge and, if applicable, the Stunt Coordinator.
- Primers may only be handled and detonated by special effects personnel with proven ability.

GENERAL PRECAUTIONS AND EMERGENCY PROCEDURES

- When **special effects simulating explosions or fire** are used on any set or location, personnel must be notified by means of the call sheet and other appropriate means.
- The call sheet should also indicate the type **special effects simulating explosions or fire** to be carried out.
- If practical and by means of a reasonable and timely request, the Head of Special Effects in charge may conduct an effect test (if preparatory efforts had not already), after assessing risks and if appropriate and safe, in the presence of the cast and crew.

Ambulance and paramedics

There must be an ambulance available with trained, professional paramedics and sufficient equipment and medications.

The ambulance will be placed near the set, with the doors open. The stretcher and paramedic first response equipment must be outside the ambulance, which must have a clear and unobstructed lane or road. The driver must have knowledge of which hospital to go to and the appropriate route. The Production Manager must confirm this information with the paramedics and know the protocol that applies in case of accidents on the part of the producing company, as well as the mode of access to the hospital, in terms of payments or deposits for the care of the potential patient.

Information on the nearest hospital should be included in the call sheet made available to the crew.

Attention!—After a special effect simulating explosions or fire

After each effect, no one should enter the area where it took place, with the exception of the Head of Special Effects or his designated representative(s).

This includes testing, rehearsals, and filming.

The possibility exists that not all of the materials used have exploded or ignited, so there is latent risk until notification by the Head of Special Effects, who will declare the area safe in that event.

Emergency procedures

Emergency procedures and contingency plans, including appropriate signs and signals and the line of command for aborting the effect, shall be specified prior to any **special effects work simulating explosions or fire**.

- Prior to the creation of a special effect, the First Assistant Director (first AD) or the designated person shall clearly announce to all persons the location of the exits, the main escape route, and alternative escape routes. Escape routes must provide a clear, unobstructed path to a designated safe area.
- If the First Assistant Director, Head of Special Effects, Stunt Coordinator, or Production Manager have reasonable doubts about safety or the capabilities of the team (individually or collectively), they have an obligation to abort filming and postpone it until the inconsistency is corrected.
- Each person must ensure that their designated escape routes are clear and remain accessible. Anyone who is unsure of the designated escape routes should consult with the first AD and know the escape routes upon entering the work area.
- In the event of an emergency, only those selected for emergency response roles should enter the area where the effect occurred.

Safety Meeting

- Before carrying out any **special effects simulating explosions or fire** or a potentially dangerous sequence, all persons involved must be informed at a Safety Meeting, to be held at the site where the effect will be produced on the same day of filming.
- The **Safety Meeting** will include “dry run” of the set, as a rehearsal, marking the actions and participation of the performers and technicians involved, the Head of Special Effects in charge, and all other persons involved in the event, including the Stunts Coordinator, if applicable.
- EPP should be in place during the run. During the “dry run” the moment at which the effects are to go off will be marked without detonating them, in order to achieve greater understanding of the sequence.
- The Director, Photographer, and additional camera operators must participate in order to define the correct camera and performer position, taking into account the safety and opinion of the Head of Special Effects and the Stunts Coordinator.

- If after the "dry run" a significant change is required, whether in the action of characters and vehicles, a special effect, or a camera position, the First Assistant Director will reconvene all persons involved to a new meeting to confirm that everyone understands the proposed changes and modifications.
- The entire crew will be required to listen to these meetings regardless of their position or rank.

Use of energy sources to detonate simulated explosions or controlled fires

- To protect against accidental activation of a detonator, all electronic devices used for this purpose must be disconnected at all times.
- Energy sources for activating special effects devices must be restricted to isolated ungrounded batteries or individually designated ungrounded generators (less than 5 kilowatts to comply with ungrounding requirements), used exclusively for the purpose.
- Commercial or domestic power must not be used directly for detonator activation.
- There should be no wireless transmissions in the area where electrical ignition detonators are used without prior consultation with the Head of Special Effects. In addition, great care must be taken to avoid extraneous or induced electrical currents from sources such as power lines, radar or microwave transmitters, electrical cables, lightning, static electricity, etc. Please note that static electricity can be a problem during periods of low humidity.
- Whenever possible, we recommend that **special effects simulating explosions** be cabled from the effect to the activation system.
- When planning remote control activation, special precautions should be taken to avoid accidents, including but not limited to the following:

Be familiar with the system being used and its limitations. Conduct a risk analysis in case of premature failure of shots.

Test the ignition system under intended use conditions as well as possible interference in the area.

Presence of minors

Before using **special effects simulating explosions or fire** with minors present, key production personnel, such as the Director, First Assistant Director, the Head of Special Effects in charge, the Stunt Coordinator, and the Production Manager, should consult with the minor, the parent or legal guardian, and the Production Company to review and discuss the planned activity.

The Production Company must verify applicable regulations regarding the employment of minors in these situations.

The production will consider any reasonable request from the minor, parent or legal guardian of the minor, and/or teacher regarding the proximity of the minor to any special effect.

WORKING WITH STUNTS AND ACTION OR PHYSICAL RISK SEQUENCES³

³These recommendations were developed by the Film Safety Collective (Colectivo de Seguridad en Filmación). The collective is a group of professionals active in the entertainment industry in Mexico, whose volunteer work is the sharing of recommendations to influence the Occupational Safety of audiovisual media and the use of appropriate protocols as well as risk reduction, with support from the Mexico City Film Commission and companies in the sector.

The following recommendations and procedures are intended to provide general guidance on risk assessment, preparation of **an action sequence or a sequence that involves a physical risk to an actor**, choreography, set up, and professional execution using stunts in a safe and professional manner.

- A Stunts Coordinator, from the preparation of a project, must carefully read the script and on paper make an proposal to the production company based on the sequences that in his understanding and experience imply possible physical risk to an actor or require special preparation (such as riding on horseback, diving, a fight scene, driving vehicles at high speed or in dangerous places, etc.) and should be in charge of all aspects of the scene, including planning, site selection, preparation, testing, rehearsals, modifications, and recommendations of qualified personnel and equipment to be used to perform the scene with risk.
- When a producer requires an actor to perform a scripted or unscripted activity that entails a risk of any kind, a Stunt Coordinator should be called to supervise the sequence or double the actor as the case may be.
- Under no circumstances should an actor or actress, without due preparation or demonstrable professional training, be allowed to perform or participate in situations within the scene that may pose a physical risk or pose a danger to his or her physical integrity or that of those present.
- An actor should never be forced to participate in risky scenes or action sequences. Actors have the right to request to be doubled with a stuntman or stuntwoman. If after the risk assessment the Stunt Coordinator present deems it appropriate and the Production Manager and AD endorse it, the actor may participate, only with their prior consent.
- No person should be required to work with or near an animal that a sane person would consider dangerous under "normal" circumstances unless there is a qualified animal trainer with proven experience and protocols are in place on the set to abort the sequence and ensure the safety of the actors.
- The professional Head of Special Effects, who would detonate a charge for a simulated explosion or fire (including primers on the body of or near an actor) should first consult with the Stunt Coordinator, the first AD, and the actor involved to review the sequence, the action itself, and safety measures before filming the sequence.
- Primers can only be handled and detonated by special effects personnel with proven ability.
- The personnel representing the Production Company (Line Producer, UPM, and Production Manager, for example) on the set, forum, or location, must comply with the requests and requirements regarding the security and specialized equipment necessary for the proper performance of the action scene.
- Equipment provided by the Production Company (e.g. cars, motorcycles, etc.) must be prepared adequately and well in advance for the safe and proper recording of the action scene. The Stunt Coordinator, Head of Special Effects, first AD, and Production Manager must review the equipment before the sequence is recorded and endorse its safety and performance according to the sequence's action.
- Advance notice should be given to the Stunt Coordinator to plan a scene involving risk in a safe

manner. If changes are made to these plans, the Producer must allow sufficient time to re-evaluate the risk and adapt to the changes in a safe manner.

- When performing such tasks, the personnel in charge of the action or the choreography of the action should not be rushed, interrupted, or distracted from their work.
- **Safety Meeting:** Before performing an action sequence, a sequence that involves a physical risk to an actor, or a potentially dangerous sequence, all persons involved must be informed at a Safety Meeting, to be held at the site where the effect will be produced on the same day of filming, with the first AD in charge and under the supervision of the Production Manager.
- The **Safety Meeting** will include “dry run,” as a rehearsal, marking the actions and participation of the performers and technicians involved, the Head of Special Effects in charge, and all other persons involved in the event, including the Stunts Coordinator, if applicable.

EPP should be in place during the run. During the “dry run” the moment at which the actions take place **without performing them**, in order to achieve greater understanding of the sequence.

The Director, Photographer, and additional camera operators must participate in order to define the correct camera and performer position, taking into account the safety and opinion of the Head of Special Effects and the Stunts Coordinator.

If after the “dry run” a significant change is required, whether in the action of characters and vehicles, a special effect, or a camera position, the First Assistant Director will reconvene all persons involved to a new meeting to confirm that everyone understands the proposed changes and modifications.

The entire crew will be required to listen to these meetings regardless of their position or rank.

- Utility items, set decoration elements, costumes, prostheses, wigs, lenses, and other related accessories to be used for stunts should be presented sufficiently in advance for their evaluation and to determine whether such elements will in any way affect the execution of the scene entailing risk or the stunt sequence.
Final safety approval rests with the Stunt Coordinator.
- The Stunt Coordinator will determine whether for safety reasons non-essential crew is required to leave the area where the action or risk sequence is performed.

Control of the security perimeter must be established and maintained in accordance with the first AD and the Site and Production Managers.

Total or intermittent traffic control protocols should be reviewed for sequences involving precision drivers, stunt pilots, collisions, chases, or choreographies with moving vehicles.

Special attention should be paid to medium or high speed driving sequences during which unauthorized personnel may enter the area.

The Stunt Coordinator must be involved in the safe positioning of the cameras, camera operators, and all essential crew.

Risk evaluation in action sequences in crowded areas and action plan

(Filming an action scene or a sequence involving risk in markets, schools, public squares, commercial streets, residential areas, open streets, and generally in all exterior spaces with vehicular traffic and natural pedestrians.)

It is essential to develop an action plan on a map, marking the people and vehicle traffic cuts, suggested alternative routes, the placement of pedestrian fences, and cut-offs with authorized police patrols and checkpoints to ensure that under no circumstances a person or persons not involved in filming enter the area of action while it is taking place.

The route to be followed by the picture cars involved, the speed at which they will move, the points where the action will take place, the escape route, and the way to abort filming, must be clearly defined before carrying out the sequence.

A sufficient number of Production Assistants and surveillance personnel with intercom radios must be available in order to guarantee the security and monitoring of the filming perimeter.

Before the sequence, a production vehicle must travel the route warning with a megaphone that filming will be carried out and reminding people to not cross or remain in the area in order to avoid an accident.

If the First Assistant Director, Head of Special Effects, Stunt Coordinator, or Production Manager have reasonable doubts about safety or the capabilities of the team (individually or collectively), they have an obligation to abort filming and postpone it until the inconsistency is corrected.

Ambulance and paramedics

In the event that the Stunt Coordinator, first AD, and Production Manager consider the risk of the sequence to be high, an ambulance should be available with professional, trained paramedics, and sufficient equipment and medications.

The ambulance will be placed near the set, with the doors open. The stretcher and paramedic first response equipment must be outside the ambulance, which must have a clear and unobstructed lane or road. The driver must have knowledge of which hospital to go to and the appropriate route. The Production Manager must confirm this information with the paramedics and know the protocol that applies in case of accidents on the part of the producing company, as well as the mode of access to the hospital, in terms of payments or deposits for the care of the potential patient.

Information on the nearest hospital should be included in the call sheet made available to the crew.

Insurance

- The production company is obliged to take out film insurance to cover possible accidents on set.

- Any omission on the part of the production company to the insurer with regards to **an action sequence, a sequence that involves a physical risk to an actor, or a potentially dangerous sequence**, could result in the policy issued not sufficiently covering the event.
- The risk of an accident during filming is real. Attempting to save money on an insurance policy by using special effects in action sequences or ones with attending risks is a **mistaken practice** that can have catastrophic consequences that may lead to criminal prosecution.

Note: There exists the possibility that unforeseen or unique situations may arise that require an *in situ* trial that differs from these guidelines in a particular matter.

The decision to be made must **first weigh the safety and integrity of the participating technical and artistic teams** against the visual or spectacular nature of the action itself.

LOCATIONS, SAFE ROUTES, AND WORKING DAYS⁴

⁴These recommendations were developed by the Film Safety Collective (Colectivo de Seguridad en Filmación). The collective is a group of professionals active in the entertainment industry in Mexico, whose volunteer work is the sharing of recommendations to influence the Occupational Safety of audiovisual media and the use of appropriate protocols as well as risk reduction, with support from the Mexico City Film Commission and companies in the sector.

It is the responsibility of production companies to care for their employees, in compliance with basic standards to ensure the reduction of occupational risks as well as compliance with laws.

In addition, it is the responsibility of each member of the team to take care of themselves and their colleagues.

LOCATIONS: Evaluation of the physical risks of the location and security in the area. Within this evaluation, attention should be paid to:

- The condition in which the location construction finds itself.
- The presence of toxic materials or wastes.
- Poor ventilation.
- Special soil conditions.
- The surrounding fauna and flora.
- The surrounding businesses or establishments that pose a risk.
- The security of the area and presence of nearby police.
- Detected criminal groups or activity.
- Businesses of poor repute in the vicinity.
- Inaccessible or hazardous areas.
- Street lighting.
- Accessibility by public transport.

In the vicinity of the location:

- Bodies of water (rivers that may burst their banks, seasonal dams, etc.)
- The possibility of crowds (protests or markets)
- Schools and hospitals
- High traffic density streets
- Outdoor electrical wiring in poor condition (and adequate space for vehicles, cranes, or drones)
- Underground gas or fiber optic ducts

Safety Meeting at each new location

This is an obligatory practice in the United States and without a doubt something that must be implemented in audiovisual productions. The meeting must be convened by the Assistant Director and the Production Manager who are responsible for safety on set. In the specific cases mentioned below, space will be provided for the heads of these departments to explain what is going to take place and the actions to be taken. All personnel must attend this meeting.

The meeting should take place at the beginning of the filming day. The potential risks must be evaluated in the case of filming scenes entail added danger or difficulty, such as:

- Action scenes or stunts
- The use of weapons and firing of blanks
- Special effects
- Filming on the street or on roads with vehicular traffic
- The use of a camera car or heavy vehicles
- Aquatic filming.
- Work at height

Evacuation of risk and conditions of a location

Evacuation exits must be kept free of equipment and with working gates. The Chief of Staff, Assistant Director, and Production Manager must remind the Crew of the importance of the above.

The evacuation route must be tested and the time it takes to leave the location must be timed. A safe post-evacuation gathering place must be designated.

Recommendations:

- Find a safe gathering point to evacuate to in case of alarm, where there are no cables, transformers, buildings, or walls. An open space where nothing can fall on personnel, such as debris or broken glass from nearby buildings.
- Locate and report emergency exits to the entire crew. Ensure they are never blocked.
- The Production, Locations, Management, and Security departments are responsible for maintaining calm and minimizing risk.
- The production team is responsible for disconnecting power plants, closing trucks, and removing cables and banners that may hinder movement.
- The Security Department must create a brigade to monitor the evacuation from points where there is no risk.
- After evacuating the location, check the crew list and make sure everyone is safe. Wait for the immediate cause of alarm to pass and allow everyone to go home safely with their families.
- Hold a subsequent meeting to resume filming, after assessing risk.

SCOUTERS AND ROUTES

All vehicles will have a route to follow provided by production and the Locations Department. This department will have the obligation to determine the best route to the location avoiding moving through places that may pose safety risks. If you are not familiar with the area, we do not recommend the use of Google Maps or Waze, which can generate routes through dangerous areas.

All members of the technical and artistic teams on the move should have direct telephone contact with someone else in their department. You should also share your location in real time.

The Locations team should be confer with local police to be informed of security risks in given areas.

RECOMMENDATIONS FOR SCOUTING

- Alert the Locations Coordinator and/or the Production Coordination of the departure, vehicle, plates, and route of any scouting ventures.
- Share real time location with the Production Department in a WhatsApp group.
- Always have additional battery for phones.
- Notify the production department of the arrival at the scouting point and at the conclusion of scouting.
- At least two people from the Locations Department must perform the scouting.
- The use of personal vehicles must be notified to the production department.
- In the event of needing to perform large cash withdrawals, ask the police for support for your transfer back from the bank. Do not make cash withdrawals

- over the counter.
- The production should investigate and make recommendations to the technical and artistic teams on safe areas where they can find restaurants and hotels, as well as warn about places not recommended.
- The production department should provide the technical and artistic teams with an emergency phone number and ensure that this number is answered by someone 24/7.
- In areas that pose a risk, production vehicles and private individuals should move in a caravan.

WORKING DAYS:

Plan reasonable working days.

Working more than 12 hours increases the risk of an accident due to staff fatigue and wear. Long days decrease concentration and multiplies the risk of accidents by a factor of three.

The existence of departments that require a pre-call (early call to prepare) and that the length of the working day for this personnel will necessarily be longer should be taken into account when preparing call timetables. As much as possible, ensure that these people can finish their call sooner, so that they have a reasonable rest period.

Long working hours should be an exception and perfectly justified. In these cases and in order to diminish the effects of a long working day, we recommend:

- Stagger calls so that the technical and artistic teams are on set only the time necessary.
- Make pauses for food every six hours.
- Let drivers rest during the day so that at the end of the call they are not forced to drive while tired.
- Ask department heads to take precautions and hire more than one person per position when necessary.