

It is the responsibility of each individual to communicate and work together with their crew to prevent accidents. Skillsets and knowledge range among student productions may range from person to person in dramatic ways. Respectful **communication** and **mentorship** are therefore necessary to enabling safe sets.



What to do in case of emergency?

As in any situation, stop work and address the immediate problem at hand.

1. If someone has a life-threatening injury, do not hesitate to call 911. If you are not sure of the seriousness of the injury, do not hesitate to go to the hospital immediately.
2. As soon as possible, inform your Instructor via e-mail.
3. Keep copies of all police reports and bills for emergency room/hospital visits.

General Tips

- When carrying equipment, be sure to warn other crew members that you are on the move. Call out “POINTS COMING THROUGH” or “WATCH OUT.”
- Stage equipment securely on level surfaces, organized by department, providing plenty of space for “fire lanes.” Two people should be able to pass one another easily on set at all times.
- Do not ever leave open containers of liquids or food on carts, equipment, or on a working set.
- Run all cables as close to walls as possible, and tape down all cables that must cross walkways.
- Absolutely no drug or alcohol use on set.
- Notify your set safety officer if you are sleep deprived or taking medication that could affect your ability to operate equipment.

Additional Resources

TUPD and Public Safety Office:

Emergency Phone: 410.704.4444

Non-Emergency Phone: 410.704.2134

The **Title IX Office** has resources for sexual harassment on set:
410.704.0203

If you’re concerned about the well-being of a student, call **Office of Student Affairs:**
410.704.2055



**TOWSON
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Electronic Media and Film Set Safety Handbook

A resource provided by the EMF Production
Labs

EMF Office:
410.704.3184

Travis Holden, Media Lab Supervisor:
410.704.3433

EMF Equipment Cage:
410.704.2592



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Set Safety Officers

Each set must appoint a Set Safety Officer who will be on the project from preproduction through the end of production.

Typically, your Set Safety Officer should be the person responsible for making call sheets, who will be on set every day, who knows the project and its cast, crew, and locations well, and who can communicate effectively and promptly.

The **roles of the Set Safety Officer** include:

- Provide and make accessible water, food, and medical supplies during production days if a caterer or crafty are not on crew.
- Supply first aid kits, personal protective equipment, fire extinguishers when necessary.



- Attend each location and tech scout to note the safety concerns. They will then include this information on call sheets or communicate it to the crew member making the call sheets.
- Lead safety meetings on set each day, and implement action plans when schedule changes or hazards arise.
- Assist communication between departments. Does everyone know the day's schedule and plan?
- Note every cast and crew members dietary needs and allergens to communicate to catering and crafty.

Set Safety Meeting

Each production day should start with a safety meeting led by a single voice – the Set Safety Officer.

These safety meetings will cover new or unique situations that will arise during the day: changes to equipment, crew, lines-of-communication or set hierarchy, schedules or previously established plans, potential weather events, location moves, actor's needs and concerns, the presence of minors on set, stunts, special effects hazards, general location information (bathrooms, exits, etc), and location hazards, among others.



If new cast or crew join the production throughout the day, make sure that the safety meeting information is communicated to them before they are allowed to fall into their work.

The Set Safety Officer should develop an "**action plan**" when preparing to use locations that may present unforeseen hazards, such as a weather event. The **action plan** should include a method for communication with cast and crew members.

The communication methods should reflect the conditions and circumstances at the scene. Other elements to include should be site specific procedures which include methods and routes of evacuation, meeting areas, a means of establishing a head count for cast and crew members and procedures for equipment shut-down, stowage and/or removal.

Doing something quickly to meet the needs of production should **NEVER** come at the expense of safety. If safety is being sacrificed, a larger conversation about scheduling and production logistics needs to take place.

Scheduling and Sleep Deprivation



All sets must recognize a maximum 12-hour working day, and then 12-hours off of work. 10 hours is the absolute minimum required "turnaround" time for crew to be able to obtain the necessary sleep. A long commute to and from set must be factored into your 12-hour work day.

Weather

In **Cold Weather**, crew must be advised to dress appropriately and limit their exposure to the cold as much as possible. A warm space should be provided for cast and crew to rest in. Crafty should provide both food and hot drinks, alongside water. Hypothermia and frostbite are the two cold weather concerns most life threatening.



In **Hot Weather**, crew must be advised to dress appropriately and to keep cool and hydrated. Location concerns include heat exhaustion and heat stroke. Anyone experiencing exhaustion or nausea should rest in a cool or shaded area, and seek medical attention. Water retention can be assisted with salt tablets or electrolyte-filled fluids, such as Gatorade and Pedialyte.

