UNIVERSITY OF NORTH CAROLINA
SCHOOL OF THE ARTS

SCHOOL OF FILMMAKING

SAFETY HANDBOOK

2017-2018

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SECURITY AND SAFETY

CAMPUS POLICE TELEPHONE NON-EMERGENCY NUMBER
(336) 770-3321

IN CASE OF EMERGENCY
DIAL 55 ON CAMPUS RED TELEPHONES
OR 9-911 FROM ANY CAMPUS PHONE

GENERAL NOTE

Students must read and comply with all policies and procedures in the School of Filmmaking Safety Handbook. Because all filmmakers must understand the importance of safety, not only for their own sake but also for their fellow crewmembers in all production situations, students must take and pass the safety exam in the fall semester of each year before being allowed to work on any productions. The minimum passing grade for the safety exam is 92%. Students must also sign a Student Agreement of Understanding at the beginning of each school year verifying that they have read and accept the policies of the School of Filmmaking.

Faculty, staff and students are urged to exercise every precaution possible to ensure their safety and the safety of others. After dark, students should not walk alone to their cars or dorms. If you need an escort, contact Campus Police by dialing 3321.

Students are urged to remain for the duration of the screenings for security reasons. In addition, students are urged to park only in School of the Arts Parking Lots and NOT on any of the streets surrounding the campus which can be unsafe at night.

If you observe anything or anyone that you feel might be a threat to your personal safety or the security of the School, contact campus police immediately. Please do not try to fight crime on your own. If you have an emergency, dial 55 on the School of the Arts red emergency phone.

Students should also be aware of severe weather conditions that may affect their safety and security. This is particularly important for students who live off-campus and must commute to the School of the Arts. The School of Filmmaking answering machine may also have weather advisory information during storm or severe weather advisory warnings.

Students absolutely will not be allowed to film on location during storms or severe weather advisory conditions.

SAFETY COMMITTEE

The School of Filmmaking has established a Safety Committee, chaired by the Head of Production to monitor all issues concerning safety and security of students, staff and faculty on a regular basis. The Safety Committee will hold educational sessions and other events throughout the year to keep students informed on safety and security issues. It is the student's responsibility to know the contents of the Safety Handbook of the School of Filmmaking and to pass the annual safety exam as well as practice safe and secure work. Students seeking information on safety and security on campus should contact the Head of Production. In addition, there are several specific production safety rules and regulations which are outlined in the Safety Handbook issued in an updated version to all students each fall.

CODE OF SAFE PRACTICES & GENERAL SAFETY RULES

All safety rules, codes of safe practices and safety directions must be followed. These rules include but are not limited to the following:

1. Report any unsafe conditions, equipment, practices or safety hazards to the Production Safety Coordinator.

2. Safety hazards and concerns can be reported anonymously with a Safety Report Form.

3. Report any accident, injury or illness to the Production Safety Coordinator immediately.

4. Means of exit shall be kept unlocked, unblocked and well lighted during work hours.

5. In the event of a fire, sound the fire alarm and evacuate. Upon hearing the alarm, immediately stop work and proceed to the nearest clear exit. Gather at a pre-designated location.

6. Only trained and authorized persons should attempt to respond to a fire or other emergency.

7. Horseplay is not permitted.

8. Filmmakers are not permitted to work while under the influence of alcohol or any other intoxicating substance.

9. Maintain clear walkways and exits and a clear 4-foot perimeter around the stage interior. No equipment or props can be stored in the red emergency walkways.

10. Work lights must be provided when needed to ensure safe passage.

11. Use safety belts when operating above ground and on elevated work platforms.

12. Temporary guardrails are to be used for elevated areas, pits and holes.

13. Machinery and equipment shall not be serviced, or repaired by student filmmakers.

14. Eye, ear, and respiratory protection must be used where appropriate.

15. Practice good housekeeping at all times.

16. Failure of filmmakers to follow safety procedures and rules may result in disciplinary action up to and including being banned from crewing for a specified period of time.

Safety Program

INTRODUCTION AND STATEMENT OF POLICY

We are firmly committed to providing and maintaining a safe and healthy environment. Our commitment to the fundamental value of life must never be taken lightly.

Every filmmaker should understand the importance of safety in the workplace. Safety does not occur by chance nor must it be viewed as an idealistic or noble cause. Safety is the work that each of us performs to protect ourselves, our fellow filmmakers, our projects and our school.

Regard for safety is the responsibility of everyone and it is our goal to prevent all workplace injuries and illnesses by integrating safety standards into all aspects and functions of production operations. By remaining safety conscious, filmmakers can prevent work-related injuries and illnesses, both for themselves and their co-workers. Every filmmaker is responsible for following all safety rules and has a responsibility to help provide a safe working environment.

RESPONSIBILITY

Head of Production

The Head of Production is responsible for overall management and administration of this program. More specifically, the Head of Production:

1. Ensures that all provisions of the program are implemented.
2. Maintains current information on local, state and federal safety and health regulations.
3. Acts as a liaison with government agencies.
4. Ensures that the Production Safety Coordinator for each production is properly trained.
5. Plans, organizes and coordinates safety awareness programs that will minimize the potential for production-related accidents and injuries.
6. Prepares and distributes school policies and procedures concerning safety and health issues.
7. Develops Codes of Safe Practices and inspection guidelines.
8. Arranges for safety and health inspections and follows up to ensure that necessary corrective measures are completed.
9. Ensures that all safety concerns have been handled promptly and that unsafe conditions are corrected in a timely manner.
10. Ensures that all necessary documents have been executed, gathered, and filed.
11. Ensures that all safety-related correspondence and records are maintained.
12. Keeps the documentation of safety and health training attended by each filmmaker, including name or other identifier, training dates, type(s) of training and training providers. These records shall be maintained for three years.
13. Assures that the various forms and records which are referred to throughout the Safety Handbook and Student Handbook are up to date and available on the Student web site.
14. Establishes accident report and investigation procedures, ensuring that accidents are properly investigated and, if necessary, that all appropriate regulatory agencies are notified.

Production Safety Coordinators

At all times during production, each production will have a designated Production Safety Coordinator who will act as the safety liaison to the Head of Production. This person will be the First Assistant Director during production and the Art Director during set preparation.

Production Safety Coordinators are responsible for:

1. Being familiar with the Safety Handbook and all safety rules and policies of the School of Filmmaking.

2. Keeping informed of all changes, updates, and modifications in the Safety Handbook and policies of the production office.

3. Working directly with the Head of Production and Producer to coordinate and document all safety program activities and to notify the cast and crew, as necessary, of potentially hazardous situations.

4. Having the School of Filmmaking Safety Handbook available, on site, to all cast and crew reporting to the work site.

5. Keeping the Head of Production informed of all safety concerns and activities.

6. Ensuring that the set has been inspected and is in compliance with applicable health and safety standards and policies.

7. Holding safety meetings during pre-production and principal photography and documenting them with Safety Meeting Attendance Forms.

8. Documenting and correcting unsafe and unhealthy conditions within their power and notifying the Head of Production *if* not within their power.

9. Acting to protect all filmmakers from hazardous situations until a satisfactory resolution is achieved.

10. Taking appropriate steps to insure that all injuries, no matter how minor, are treated properly and in a timely manner and that any necessary paperwork is completed.

Department Heads/Supervisors

The filmmakers delegated with the responsibility of overseeing other filmmakers in specific aspects of production (Key Grips, Gaffers, Location Managers, etc.) are critical to this comprehensive safety program and play a key role in achieving its success.

Department Heads/Supervisors are responsible for:

A. Being familiar with the Safety Handbook.

B. Communicating and enforcing safety rules and policies for their crew, including advising them that they can report hazards without fear of reprisal.

C. Checking that their crew is familiar with the applicable Codes of Safe Practices and any appropriate safety bulletins.

D. Checking that crew members are familiar with the equipment and tools they use.

E. Checking that additional safety awareness training and/or meetings occur whenever new processes, procedures, equipment, machines, substances or materials are introduced to the workplace or whenever there is a change in work location. All such meetings must be documented on a Safety Meeting Awareness Form and submitted to the Production Safety Coordinator.

F. Taking appropriate steps so that all injuries, no matter how minor, are treated properly and in a timely manner and that any necessary paperwork has been completed and submitted to the Production Safety Coordinator.

G. Periodically performing inspections of the work area to identify unsafe conditions or work practices and taking appropriate steps so that corrective action occurs.

H. Taking appropriate steps so that safety concerns are addressed and that unsafe conditions are reported and corrected in a timely manner.

Production Crew members are responsible for:

A. Complying with all aspects of the Safety handbook.

B. Complying with all safety guidelines, Codes of Safe Practice, applicable bulletins and safety instructions.

C. Complying with additional information given through safety training and meetings and information published on call sheets, postings and memos.

D. Adhering to all school policies and procedures relating to job safety, including both general safe work rules and task-specific rules and regulations.

E. Reporting all unsafe conditions and injuries to the Production Safety Coordinator and the Production Office.

More detailed safety program responsibilities for key production personnel are set forth in the responsibilities section of this handbook. Of course, because different individuals will be involved at different times and because not all positions will be involved in every production, there is substantial overlap in responsibilities.

COMMUNICATION WITH CAST/CREW

Matters concerning occupational safety and health will be communicated to other filmmakers by written documentation, meetings, formal and informal training, and posting.

Pre-Production
Safety Meetings

In order to identify and evaluate production hazards, mandatory safety meetings are to be held during pre-production with all appropriate production personnel. The purpose of these meetings is to identify and discuss all foreseeable production hazards and safety issues and to develop strategies to control or eliminate them. These meetings will focus on three primary issues:

1. Script concerns (e.g. scenes involving stunts, open flames, water, etc.)

2. Location issues (e.g. wiring, emergency access, dust, bee hives, security, etc.)

3. Cast and Crew issues (e.g. allergies, age, disabilities, diabetes, fatigue, etc.)

Additional safety meetings will be scheduled as necessitated by any changes in the shooting schedule and/or script.

Production
Safety Meetings

During production, safety meetings must be held with the cast and crew at the start of each day. These meetings are mandatory, especially when the crew has moved to a new location or if there are scenes involving stunts, special effects or other potentially hazardous conditions. In addition, a safety meeting must be conducted for all new cast and crew members (including extras) and when new potential hazards are introduced and whenever new equipment and/or procedures are implemented.

During safety meetings the Production Safety Coordinator must inform the cast and crew of any location hazards as well as the location of the first aid kits, the nearest telephone, fire exits, the Safety Handbook, the Emergency Medical Information Sheets, fire alarms, extinguishers and other equipment, etc. All on-set safety awareness meetings must be documented on Safety Awareness Meeting Attendance Forms. Department Heads/Supervisors must hold meetings or attend the on-set safety meetings conducted by the First Assistant Director with their crew members to review general safety issues and discuss any specific concerns.

Call Sheets

The expected weather conditions and potentially hazardous situations must be clearly identified on the call sheet for the next day's shoot. When necessary, a safety bulletin or other specific notification addressing the particular hazard should be attached to the call sheet. Any stunt or special effects shot must be preceded by a meeting of all filmmakers on the set and a "walk- through" rehearsal.

Filmmaker Reporting

Anyone on or off-set who observes an unsafe situation or hazard in the workplace should inform the Production Safety Coordinator immediately. Communication from filmmakers to Production Safety Coordinators about suspected unsafe or unhealthy conditions is encouraged and may be verbal or written, as the filmmaker chooses.

Anonymous reporting of hazards to the Head of Production by all cast and crew members may be accomplished through use of Safety Report Forms. Safety Report Forms should be returned to the Production Office.

It is in the interests of the highest possible standards of safety that any report of unsafe elements be welcomed as a sign of conscientiousness and professional competence. Cast and crew members can express their concerns regarding health and safety matters, without fear of reprisal. If at any time a cast or crew member voices a concern about their health, safety or related issue, corrective action must be taken immediately if the situation warrants, or handled promptly if it is not an emergency. There will be no retaliation against any filmmaker for reporting hazards or potential hazards or for making suggestions related to safety.

IDENTIFYING AND EVALUATING WORKPLACE HAZARDS

The filmmaker acting as Producer will inspect each location site for potential hazards and environmental concerns or other unsafe conditions prior to the company's arrival and will work with the Production Safety Coordinator and the Head of Production to handle them accordingly.

Periodic inspections to ensure a safe work environment and to identify any unsafe conditions are also required. The First Assistant Director and the Art Director will perform these inspections. Before any scene identified as being a safety concern is shot, the Production Safety Coordinator and the Head of Production must visit and inspect the location. The Assistant of Production will have to approve any location questioned by the Head of Production

Inspections will also occur at each new location and when new substances, processes, procedures or equipment are introduced to the workplace that present a potential hazard. An inspection must also be made whenever the Production Safety Coordinator or other members of administration are made aware of a new or previously unrecognized hazard.

All set, location and work site inspections will be documented on the Location Safety Inspection Form and submitted with the production report.

INJURY/ILLNESS INVESTIGATION

All production-related injuries and illnesses must be reported to the Production Office and the Assistant Dean of Production of the School of Filmmaking. An Injury/Illness Report Form must be completed by the Production Safety Coordinator within 24 hours if any cast or crew member is hospitalized or seeks a physician's care, or if more than one filmmaker is injured as a result of the same accident or illness. See the Student Handbook for further procedures in the event of Injury//Illness.

Procedures

1. The investigation will be made by the Production Safety Coordinator in charge of the injured filmmaker.

2. The investigation should be made within 24 hours of the injury or illness.

3. Only the facts of what actually happened should be written on the report.

4. The completed investigation form should be submitted to the Head of Production.

Any work-related injury or illness that results in a filmmaker being hospitalized must be reported immediately to the Head of Production. If necessary, the Head of Production will conduct any further investigations.

CORRECTING UNSAFE OR UNHEALTHY CONDITIONS

Every Producer, 1st Assistant Director, Art Director, and authorized supervisor is responsible for providing a safe workplace for their crew. Unsafe or unhealthy conditions, work practices and work procedures must be corrected in a timely manner. The Head of Production and the Production Safety Coordinators or their delegate(s) will take corrective action.

When an imminent hazard exists which cannot be immediately abated without endangering filmmakers and/or property, all exposed personnel will be removed from the area and the Head of Production immediately notified (Cell: 336-403-7269).

DISCIPLINE

Filmmakers who violate safety rules, cause hazardous or dangerous situations or who allow such conditions to continue are subject to discipline which will include being banned from crewing for a specified period of time.

EMERGENCY PROCEDURES

BE CALM -- BE PREPARED -- BE SAFE EMERGENCY TELEPHONE NUMBERS FOR WINSTON-SALEM

HEAD OF PRODUCTION:	OFFICE – 770-1322
ASSISTANT DEAN OF PRODUCTION:	OFFICE – 770-1363 CELL – 409-8849
FIRE/POLICE:	911
CAMPUS POLICE: EMERGENCY	55
NON-EMERGENCY	3321
FIRST AID/MEDICAL/AMBULANCE:	911
FORSYTH MEMORIAL HOSPITAL:	760-5000
BAPTIST HOSPITAL:	716-4991
POISON CONTROL:	1-800-672-1697
DUKE POWER:	727-4300

SERIOUS ACCIDENT / SET EMERGENCY NOTIFICATION PROCEDURES

In the event someone is **seriously injured** during pre-production or production (requiring emergency room care or hospitalization), whether it be a member of the cast or crew or a bystander, or in the event of a set emergency, such as hurricane, fire, flood, riot, etc., **it is the responsibility of the First Assistant Director, or in his/her absence, the Producer or other assigned individual to:**

SUMMON EMERGENCY HELP IMMEDIATELY

and

CONTACT THE HEAD OF PRODUCTION.

** NOTE: This call should be made immediately, regardless of the time, day or night. You must use your own judgment as to the gravity of the situation.* ***You must personally speak with the Head of Production; messages are unacceptable.***

Be sure that you have the appropriate safety numbers for your location.

EMERGENCY ACTION PLAN

In order to protect people, property and facilities in the event of a crisis, large or small - natural or person-made – an Emergency Action Plan has been developed that focuses on these three priorities:

PEOPLE The saving and accounting of lives and the prevention and treatment of injuries.

PROPERTY The securing of confidential materials and operational records, files and equipment.

FACILITIES The safety and stability of structures and working environments.

FIRE

Whenever you suspect or detect a fire, priority must be given to the evacuation of filmmakers from the affected area. Notify the appropriate fire response agency as established in the Emergency Procedures section. **DO NOT ATTEMPT TO FIGHT THE FIRE!!**

THUNDERSTORM

If a thunderstorm is in close proximity, whether on set or location, house lights should be turned on and all other equipment turned off and disconnected at the primary power source. This is to prevent power surge damage to the equipment. You should take cover in a permanent structure or automobile. Do not take cover under trees, umbrellas or any temporary structure.

POWER FAILURE

In the event of a partial or total power failure, the Production Safety Coordinator or the first person aware of the situation should call for assistance and notify Duke Power (727-4300) If safe to do so, as a precaution, electrical equipment including computers, television/audio equipment and other sensitive electronics should be unplugged. This should be done to avoid a possible electrical surge that could damage equipment when power is restored.

OTHER WEATHER-RELATED PHENOMENA

Continuous monitoring of local weather conditions should take place whenever adverse conditions (e.g. ice storms, hurricanes, tornadoes, high winds) are suspected. Because most weather related disasters can be predicted, pre-planning must take place. Contingency weather plans should include provision for evacuation, transportation, first-aid, and shelter. **If on location, notify the Head of Production and let them know your condition after a widespread disaster.**

POST EMERGENCY SAFETY CHECKLIST

Check for the following potential risks after any significant disruption:

1. Fire or fire hazard.

2. Gas leaks. Shut off the main gas valve if a leak is suspected or identified by the odor of natural gas. Wait for the gas company to check it and turn it back on.

3. Damaged electrical wiring. Shut off power at the source if there is any damage noted.

4. Downed or damaged utility lines. DO NOT touch downed power lines or objects of any kind touching them. Notify Duke Power (727-4300).

5. Damaged buildings and structures, including chimneys. Approach damaged structures with caution. They may be weakened and could topple.

6. Check that each telephone is on its receiver. Phones that are off-hook tie up the telephone network unnecessarily.
The local telephone book can be an excellent source for additional emergency information.

Safety Program Responsibilities for the
First Assistant Director (On-Set Production Safety Coordinator)
and
Art Director (Off-Set Production Safety Coordinator)

UPON ASSIGNMENT TO THE PRODUCTION

1. Attend a safety program orientation with the Head of Production to discuss any script safety concerns.

2. Keep the Safety Handbook at the work site at all times.

CONDUCT SAFETY MEETINGS

1. During pre-production:

a. Briefly explaining the safety program.

b. Discuss the safety aspects of the each day's activities and any potential hazards of the location.

c. Identify the location of emergency equipment (first aid kits, fire extinguishers, etc.), exits and telephones. Explain emergency procedures such as evacuation and rendezvous plans in case of fire or other disaster.

d. Discuss safety precautions to be followed when in the vicinity of any specialized equipment to be used such as, special effects, cranes, booms, electrical equipment, unusual machinery, etc., which may pose a potential safety hazard.

e. Encourage the reporting of safety hazards by cast and crew. Resolve their concerns. The Safety Report Form can be used to report hazards anonymously -- make the forms available.

2. On the first day of production for cast and crew:

a. Briefly explaining the safety program.

b. Discuss the safety aspects of the day's activities and any potential hazards of the location.

c. Identify the location of emergency equipment (first aid kits, fire extinguishers, etc.), exits and telephones. Explain emergency procedures such as evacuation and rendezvous plans in case of fire or other disaster.

d. Discuss safety precautions to be followed when in the vicinity of any specialized equipment to be used such as, special effects, cranes, booms, electrical equipment, unusual machinery, etc., which may pose a potential safety hazard.

e. Encourage the reporting of safety hazards by cast and crew. Resolve their concerns. The Safety Report Form can be used to report hazards anonymously -- make the forms available.

3. Additional safety meetings are required:

a. When a stunt or special effect is to occur.

b. Any time cast and crew may potentially be exposed to a hazard (animals, extreme temperatures, thunderstorm, poison ivy, chemicals, etc.).

c. Any time there is a change to a new location or work site.

d. Whenever new substances, processes, procedures, or equipment are introduced to the workplace and represent a new hazard and whenever notification is received of a new or previously unrecognized hazard.

e. Any time new persons join the cast or crew.

INSPECTIONS

1. Inspect all sets before use and utilize the Location Safety Inspection Form to document the inspection. Resolve any potential problems that are found.

2. Correct any hazards that have been discovered on the set (blocked exits/fire lanes, trip and fall hazards, faulty equipment, etc.)

3. Check that required safety equipment is in use by cast and crew (hearing protection, safety harnesses, safety belts, safety glasses, etc.)

4. Check that there are Emergency Medical Information Sheets for all cast and crew members.

RESOLVE SAFETY CONCERNS

1. Discuss and resolve all potential safety concerns with the Head of Production, the Director, Producer and Key Personnel.

2. Resolve any safety concerns that the cast and crew may have.

DOCUMENTATION

1. Document all safety meetings in the production report with a Production Safety Awareness Meeting Attendance Form, including new cast/crew meetings, stunt and special effects meetings, etc.

2. Document set inspection and set safety corrections on the production report.

DISTRIBUTE WRITTEN SAFETY MATERIAL

1. Production safety guidelines must be given (written, oral or posted) to all those who report directly to the set such as day players, independent contractors, etc.

2. General Safety Bulletins relating to specific hazards as they occur must be distributed and or attached to the call sheet.

IN CASE OF EMERGENCY

1. Follow all Emergency Procedures for:

a. Work related injuries/illnesses that require emergency medical treatment and/or hospitalization.

b. Any isolated or wide spread disaster or danger (fire, hurricane, etc.)

c. Any event or situation that represents imminent danger.

2. For these situations you must:

a. Summon emergency assistance immediately (paramedics, fire department, police, etc.)

b. Clear the area and protect the cast and crew from further injury.

c. Make sure all cast and crew members are accounted for.

d. Preserve evidence for further investigation.

e. Immediately notify the Head of Production and follow their advice.

3. Be sure that the Injury/Illness Investigation Report is completed and submitted.

Safety Program Responsibilities for the Producer

UPON ASSIGNMENT TO THE PRODUCTION

1. Attend a safety program orientation with the Head of Production and Key Production Personnel to discuss any script safety concerns.

2. Keep the Safety Handbook in the office at all times.

SAFETY MEETINGS

1. Check that the First A.D. and Art Director are conducting safety meetings.

a. During pre-production.

b. During production.

2. Attend all on-set safety meetings held by the First A.D.

MONITOR SAFETY PROGRAM

1. Check that the First A.D., the Art Director and all Key Department Heads are performing their safety program responsibilities.

2. Communicate with the Head of Production on a regular basis regarding:

a. Specific script and shooting concerns.

b. All safety concerns and safety program compliance activities (potential hazards, uncooperative crew members, stunts, changes in location or schedule, etc.)

3. Check that the safety program remains in effect for all second units, reshoots and opticals.

4. Review safety program documentation regularly to ensure completion and compliance.

INSPECTIONS

1. Check that all sets, locations and work sites have been inspected and are free of hazards.

2. Check that required safety equipment is in use by cast and crew when required (hearing protection, safety harnesses, safety belts, safety glasses, etc.)

3. Check that hazards that have been discovered are corrected (blocked exits/fire lanes, trip and fall hazards, faulty equipment, etc.)

4. Check that cast and crew safety concerns are resolved.

RESOLVE SAFETY CONCERNS

1. Discuss and resolve all potential script and location/work site safety concerns with the Safety Program Administrator and the assigned Safety Program Coordinator.

DOCUMENTATION

1. Verify and update all emergency Medical Information Sheets for cast and crew. Provide copies for the Production Safety Coordinator.

2. Check that documentation of all safety meetings is noted in the production report with Production Safety Awareness Meeting Attendance Forms, including new cast/crew meetings, stunt and special effects meetings, etc.

3. Check that all safety program activities are being documented.

4. Check that all documentation is forwarded to the Head of Production including:
a. Location Safety Inspection Forms

b. Injury/Illness Investigation Forms

c. All safety program forms.

d. Call sheets documenting safety notices.

e. Bulletins and special correspondence relating to safety.

DISTRIBUTE WRITTEN SAFETY MATERIAL
1. Production safety guidelines must be given (written, oral or posted) to all those who report directly to the set such as day players, independent contractors, etc.

2. General Safety Bulletins relating to specific hazards as they occur must be distributed and or attached to the call sheet.

IN CASE OF EMERGENCY
1. Check that emergency procedures are in place for all locations and that the nearest hospital has been identified.

2. Follow all Emergency Procedures for:

a. Work related injuries/illnesses that require emergency medical treatment and/or hospitalization.

b. Any isolated or wide spread disaster or danger (fire, hurricane, etc.)

c. Any event or situation that represents imminent danger.

3. For these situations you must:
a. Summon emergency assistance immediately (paramedics, fire department, police, etc.)

b. Clear the area and protect the cast and crew from further injury.

c. Make sure all cast and crew members are accounted for.

d. Preserve evidence for further investigation.

e. Immediately notify the Head of Production and follow their advice.

4. Be sure that the Injury/Illness Investigation Report is completed and submitted.

SHOW WRAP
1. Check that all safety documents have been collected and sent to the Safety Program Administrator.

2. A safety program review should be held with the Head of Production.

Safety Bulletins and Guidelines

ANIMAL HANDLING RULES

SCENES INVOLVING ANIMALS MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION

NO ANIMAL WILL BE HARMED OR INJURED IN ANY WAY FOR THE PURPOSES OF MAKING A MOTION PICTURE AT THE SCHOOL OF FILMMAKING.

1. The producer shall notify the American Humane Society prior to the commencement of any work involving an animal or animals. Script scenes shall be made available. Representatives of the American Humane Society may be present at any time during the filming.

2. The safety of working animals and the persons working on such productions shall be of primary concern.

3. Mistreatment of animals in connection with production will not be tolerated and will result in disciplinary action and, potentially, criminal prosecution.

4. Only qualified professional trainers and/or wranglers should be allowed to work with animals on productions.

5. 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.

6. The trainer or person supplying the animal shall be responsible for obtaining all necessary inoculations, permits, applicable licenses and medical safeguards.

7. An easily accessible area shall be available for loading and unloading animals.

8. An opportunity shall be given to the trainer to address the cast and crew (including the parents and/or guardians of any children on the set) regarding safety precautions while animals are on the set (i.e., maintain a safe distance from all animals, no personal pets, no feeding, no running, escape routes, etc.) In the opinion of some trainers, the presence of a female in a menstrual period may cause a reaction from animals such as large cats. The trainer should be consulted in that regard.

9. Equipment operating 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. All hitch rails shall be fastened in the ground in such a manner that the tugging of a frightened horse cannot pull it loose (i.e., sleeve installation). On a stage, hitch rails will be bolted or fastened in a rigid manner. Scenery and props should be secured. Objects (i.e., ladders, pedestals, etc.) that easily tip over can startle the animals.

11. Horses being used on a production shall be properly shod for the working surface (i.e., borium, rubber shoes, etc.).

12. Venomous reptiles are not permitted on any School of Filmmaking production.

13. The smell of alcohol has a disquieting effect on animals. All precautions shall be taken in that regard when animals are working.

14. There should be two handlers for each large undomesticated animal such as a large cat or carnivore (mountain lion or larger).

BOATING SAFETY

SCENES INVOLVING BOATS MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION

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.

3. The First Assistant Director will ensure a safety meeting with all appropriate personnel if the watercraft is to be used in a stunt or special effects sequence.

BOARDING

1. Stand clear of the boat and dock edge during docking procedures. Do not attempt to board until the watercraft is securely tied to the dock and a member of the boat crew gives the command to board.

2. Never under any circumstances place arms, legs or any other part of the body between the boat and dock or between two boats.

3. When boarding, only the designated boarding area or device shall be used. Do not step over rails, gunwales or lifelines.

4. Do not block access to the watercraft's cleats or emergency access hatches. If you are unsure where to stow your gear or other equipment, ask one of the watercraft crew members.

ONCE ON BOARD

1. Keep one hand free at all times to hold onto the watercraft or railing.

2. Wear a life jacket while on the watercraft unless you are specifically told you may remove it.

3. Operation of valves, switches, etc. is to be performed only by watercraft crew members.

BOATING SAFETY - continued

4. No one should straddle the gunwale (side of the boat) or sit with their legs dangling over the side of the boat.

5. The watercraft will be crowded with film and boat equipment and people. Remain alert at all times while on the watercraft.

6. Place all trash in proper containers. Do not throw anything overboard. It may create a hazard for other watercraft or marine life.

7. The private quarters of the boat and the wheelhouse/bridge are off limits to the film cast and crew. If you are invited into the wheelhouse/bridge, do not touch any electronic or other equipment.

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.

CHAPEL STREET HOUSE

These are the rules regarding set protocol at our 1832 Chapel Street house, which is being used more and more frequently as a location. In case you have forgotten, remember the following rules, as you will be held to them!

1. **RESPECT PROPERTY LINES! KEEP ALL CREW, EQUIPMENT AND VEHICLES OFF OF NEIGHBORING PROPERTIES.** (Property extends from 1832 Chapel Street driveway to driveway of the property next door.) Do not park vehicles in other driveways, or in front of the other houses on the street. If you need additional parking space, use the UNCSA parking lot inside the back gate. All production vehicle doors and gates must be closed and locked when unattended.

2. Anyone who uses the house either for a class or a production is responsible for clean up and removal of any trash. You must make sure all floors are clean. You may check out the shop vac from the Production Office if necessary. The Production Office will supply a trash can and trash bags, and a dust pan and broom.

3. Producers (of productions in the house) and instructors (of classes held in the house) are responsible for removal of trash. Trash bags are to be emptied into the dumpster behind the Aquarius/Production Design building. You may check out trash cans, brooms and dustpan and trash bags from the Production office.

4. Walls may be painted by students for specific production purposes with Production Office approval; however the walls must be painted back to original color immediately following the production. You must get approval from the Production Office to paint any walls.

5. No furniture can be left in the house. Whatever you bring in, you must take out.

6. No lighting or grip equipment or any other type of rigging may be used outside on the left side of the house (as you face the house from the street). NO EXCEPTIONS

7. Be especially aware of the low hanging power line running along the right corner of the house (as you face the house from the street) that runs between the film house and the neighboring house. This is a live power line. All equipment must stay clear of all power lines.

8. All windows and doors should be securely locked after use.

9. Any production activity must begin after 7:00 am and wrap by 11:00 pm. (NO EXCEPTIONS)

Thank you for your cooperation.

CLOTHING, FOOTWEAR AND PERSONAL PROTECTION EQUIPMENT

CLOTHING

Clothing appropriate for the work being done must be worn. Gloves, long sleeved shirts, and long trousers must be worn where there is a risk of contact dermatitis, solvent or chemical burns, abrasions or similar hazards. Shirts must be worn at all times. Jewelry, loose sleeves, exposed shirt tails, neckties, lapels, loose cuffs or other loose clothing shall not be worn around machinery in which it might become entangled.

FOOTWEAR

Appropriate foot protection shall be required of filmmakers who are exposed to foot injuries from hot surfaces, corrosive materials, hazardous substances, falling objects, crushing or penetrating actions which may cause injuries, or who are required to work in abnormally wet locations or cold locations.

All filmmakers working within a construction, set striking or maintenance site or working with heavy objects in the studios or on location must wear hard-soled work shoes or boots while at such site. Work shoes or boots with soles designed for gripping should be worn when working on raised structures or conveyances. Electrical hazard work shoes or boots should be worn where there is a potential electrical hazard. ***The wearing of sandals or any open-toe footwear is prohibited on any set or location.***

HAND PROTECTION

Hand protection (gloves) shall be required of filmmakers whose work involves unusual and excessive exposure to cuts, burns, harmful physical hazards, chemical agents or electrical hazards which are encountered and capable of causing injury or impairments. Hand protection should not be worn where there is a danger of it becoming entangled in moving machinery. Hand protection should be appropriate to the type of exposure (e.g. porous where exposure is to cuts; non-porous (or non-porous over porous) where exposure is to harmful chemicals). Gloves should be properly discarded if they become impregnated with materials which may cause dermatitis or other damaging skin conditions.

EYE AND FACE PROTECTION

Filmmakers working in locations where there is a risk of receiving eye injuries such as punctures, abrasions, contusion, or burns as a result of contact with flying particles, hazardous substances, projections or injurious light rays which are inherent in the work or environment, shall be safeguarded by means of eye or face protection. Side shield protection shall also be utilized when filmmakers are exposed to the risk of flying objects/particles/materials entering the eyes from the side. Suitable screens or shields isolating the hazardous exposure may be used if they provide adequate safeguarding for nearby filmmakers.

HEARING PROTECTION

When filmmakers are exposed to excessive noise, there must be hearing protection available on the set. If hearing protection is required, training and fit testing must be done.

HEAD PROTECTION

Filmmakers in a workspace subject to flying or falling objects and/or electrical shock and burns shall be safeguarded by means of approved head protection. Examples of falling object hazards are: working below other workers who are using tools and materials which could fall, and working below ma chinery or processes which might cause material or objects to fall.

SANITATION

Personal protective equipment shall be capable of being cleaned easily and disinfected, or disposed of after use. Personal protective equipment shall be kept clean and in good repair.

COLD WEATHER AND WORKING SAFELY IN THE COLD

When working in cold conditions, the two most common hazards are hypothermia and frostbite. With proper awareness and pre-planning, these hazards can be eliminated.

Hypothermia

Hypothermia is a potentially deadly condition, which results in an abnormally low body temperature. This drop in temperature occurs when the body loses heat faster than it is produced. Anyone exposed to near freezing temperatures for prolonged periods of time should be familiar in the prevention and treatment of hypothermia. A combination of cold, wet and windy conditions will result in hypothermia for anyone who is inadequately prepared and protected.

Certain conditions will increase your risk:

- Improper dress for the conditions
- Poor physical condition
- Fatigue
- Illness
- Poor diet or alcohol, tobacco or drug use

An individual's physiology may affect the body's ability to acclimate; possibly, increasing the risk.

Early symptoms of hypothermia are often overlooked, they include:

- Intense shivering
- Muscle tension
- Fatigue
- Intense feeling of cold or numbness

To most people, these may just seem like normal consequences of exposure to winter conditions. Ignoring these early signs can be very dangerous. If you or a co-worker experience early symptoms of hypothermia, take action.

Also watch for additional behavioral signs including:

- Slurred speech
- Difficulty performing tasks
- Loss of coordination
- Lethargy
- Erratic behavior, poor decisions
- Irritability
- Slow breathing and heart rate

At the first sign of any of these conditions, notify your supervisor and/or seek medical attention (*i.e.,* set medic, studio hospital or medical provider) then go inside and get warm, before you attempt to complete the job or project you are working on.

Hypothermia Prevention

Preventing hypothermia is not difficult. In fact, it is much easier to avoid hypothermia than to treat it after the fact. You can prevent hypothermia if you pre-plan, know what the conditions are expected to be and plan your clothing accordingly.

Some clothing tips to remember:

- Clothing does not warm you; it provides insulation to preserve your warmth. Layer your clothing
- As much as half of your body heat is lost through your head and neck, so keep them covered
- Keep rain and wind out of your clothing
- Avoid overheating and sweating by ventilating as needed
- Wool clothing is best followed by synthetics, down is okay if kept dry, but cotton is a bad choice

COLD WEATHER AND WORKING SAFELY IN THE COLD - continued

Food and behavior:

- Watch what you eat. Minor changes to your normal behavior are an important step in preventing hypothermia
- This is not the time for a starvation diet. It is important to maintain your optimal metabolism
- Take extra steps to stay warm and dry by preventing exposure to wind and water

If you are working in cold weather, remember these tips:

- Do not diet; give your body the appropriate nutrients
- This will increase your metabolism and help keep you warm
- Continue to drink fluids, water is best, **no alcohol**

Consider the following:

- If you do not need to be outside, go inside, even if it is only for a few minutes
- If you cannot go inside, exercise, jog in place, shake your arms, these activities will increase your circulation and increase heat

If someone is showing signs of hypothermia:

- Hypothermia symptoms should receive medical treatment as soon as possible
- Prevent further heat loss by sheltering from exposure to wind and water
- Bring the crew member inside to a warm area, if possible
- Treat the crew member gently
- Seek medical attention (*i.e.,* set medic, studio hospital or medical provider)
- Remove any wet clothing and replace with dry clothing
- Wrap the crew member in blankets and cover their head
- No caffeine, alcohol or tobacco should be used

Frostbite

Frostbite is more common than hypothermia. It is the result of the freezing of the extracellular fluid in the skin, which can permanently damage the tissue. This condition usually affects the extremities, such as the tips of fingers, the ears and nose but other exposed areas can also be affected. Like hypothermia, a combination of elements usually leads to frostbite not cold air alone. In fact, most frostbite is the result of conduction, the rapid transfer of heat, for example, touching cold metal surfaces with bare hands. Exposure to cold temperatures and wind can quickly result in frostbite.

Factors that can increase your risk of frostbite are:

- Improper dress for the conditions
- Poor physical condition
- Fatigue
- Illness
- Poor diet
- Alcohol, Tobacco or Drug use

Signs and Symptoms of Frostbite

Mild frostbite affects the outer skin layers and appears as a blanching or whitening of the skin. This usually disappears as warming occurs, but the skin may appear red for several hours

In severe cases the skin will appear waxy-looking with a white, gray-yellow or gray-blue color. The affected parts will have no feeling and blisters may be present. The tissue will feel frozen or “wooden"

Other indicators are; swelling, itching, burning and deep pain as the area is warmed

COLD WEATHER AND WORKING SAFELY IN THE COLD - continued

Frostbite Prevention
Just as with hypothermia, frostbite is much easier to prevent than it is to treat. All of the items listed above for hypothermia would also apply for frostbite.

Summary
- Wear proper clothing which insulates from the cold and provides protection from wind, rain and snow
- Cover your neck and head
- Protect your hands and feet (mittens are warmer than gloves but may limit activity)
- Keep clothing and shoes loose, to ensure good circulation
- Drink plenty of fluids
- Do not diet; give your body the appropriate nutrients
- Alcohol, tobacco or drugs should not be used
- Keep moving, do not stand still
- Take breaks to go inside and warm up
- Never touch a cold metal object with your bare hands

Frostbite Treatment
If you think you may have frostbite, even a mild case, immediately seek medical attention.

The following list will provide some guidelines for treating frostbite:
- Get to a place where you can stay warm after thawing; do not allow the affected body area to refreeze
- Seek medical attention (*i.e.,* set medic, studio hospital or medical provider), re-warming should be conducted under medical supervision
- Warm water is best for re-warming; do not rub or massage the area, or use dry heat (sunlamp, radiator, heating pad)
- If blisters are present, leave them intact
- No alcohol, tobacco or drugs should not be used

GENERAL PRECAUTIONS
The following are some additional steps the production can take to minimize the risks:
- Monitor local weather forecast information daily and conduct cold stress assessments for all areas
- Provide adequate heated shelters for cast and crew
- Maintain a suitable thermometer and anemometer (wind measuring device) at the site; these will be used to determine the equivalent chill temperature
- Charts for establishing acceptable working conditions based on temperature and wind speed, are attached
- Establish safe areas and paths, no wandering or sightseeing, this will reduce the risk of getting lost

COMMON FIRE HAZARDS

EXITING

Props, camera equipment, flags, etc., often are strewn around location sites, thus blocking emergency escape routes. This is particularly hazardous when building exits, corridors and stairways are blocked by equipment. Exits must always be kept clear and they should be defined for all locations by the First Assistant Director. It is illegal to douse exit lighting.

ELECTRICAL AND LIGHTING

Electrical and lighting equipment can be a major source of heat and sparks which can create a fire if combustibles are in the immediate vicinity. This is particularly a problem with improperly maintained wiring, especially since the temporary nature of many film locations results in extensive use of flexible cords.

HOUSEKEEPING

The accumulation of sawdust and wood scraps from pre-production construction, dry vegetation within close distances to building and equipment, or materials obstructing exits and fire protection equipment, are all examples of poor housekeeping which can greatly increase the risk of fires.

SMOKING

No smoking is allowed on any interior location or set. Smoking near flammable liquids, pyrotechnics, spray painting and finishing, combustible storage areas, or inside tents is a significant hazard. This rule does not apply to actors smoking as part of the scene being filmed.

HEATED SURFACES

Hot surfaces such as lighting equipment, engine mufflers and catalytic converters on vehicles are a common source of fires involving dry vegetation, paper, sawdust, etc.

PARKING

Motor vehicles on location can become hazards if parked so that they obstruct fire hydrants, emergency vehicle access, or pedestrian paths from buildings or tents. In addition vehicles that contain hazardous materials are a risk if parked near areas where people congregate.

ELECTRICAL - GENERAL SAFETY MEASURES

ALL ELECTRICAL SYSTEMS AND ELECTRICALLY ENERGIZED EQUIPMENT ARE POTENTIALLY HAZARDOUS WHETHER AC OR DC: WHETHER 50 VOLTS, 120 VOLTS OR HIGHER.

PLUGGING AND UNPLUGGING ELECTRICAL EQUIPMENT

1. Visually inspect the condition of the plug, cable, and equipment for any signs of excess wear, frayed cables or exposed current-carrying parts. DO NOT USE any equipment in this condition. Report this equipment to the Technical Operations Coordinator by filling out a Technical Trouble Report.

2. Turn off power whenever possible. Be sure all equipment that is being plugged and unplugged is in the off position to avoid creating an arc at the receptacle. Wear protective gloves to avoid getting burned from a flash created by a short-circuit in the equipment.

3. Power must be turned off when replacing blown lamps. Because of the natural oil on skin, do not touch the new lamp with bare hands.

4. Do not pull the cord when unplugging equipment. This can cause the ground wire to pull out of its termination in the plug. Always grasp the plug firmly to unplug.

5. Check to be certain that you are not plugging Alternating Current (AC) into Direct Current (DC) load; or 220 volt equipment into a 110 volt source.

Be aware of becoming an electrical pathway. For example, do not put a hand on a light or stand while touching something conductive with the other hand.

REPLACING FUSES AND CIRCUIT BREAKERS

1. Overcurrent protection is one of the most vital parts of the electric circuit since improper protection leads to fire and/or damage to the equipment.

2. When replacing a blown fuse, be sure to select a fuse of proper voltage, interrupting capacity, and amperage for the application. If possible turn service off.

3. Overcurrent protection must be sized according to the ampacity of the conductors and equipment served.

NOTE: If a circuit keeps tripping or blowing fuses, then you have an overload or equipment failure. You must correct the problem by adding more circuits from a source with no load or balancing the load. NEVER use oversized fuses or circuit breakers or use a copper slug or tubing to replace fuses.

Proper overcurrent protection must be used whenever there is a change in wire or cable size or receptacle rating in the distribution system. Adaptors that reduce the receptacle rating from the plug that feeds them, such as a 100 amp “Bates” to 5- 20 amp “Bates” must contain a 20 amp fuse or circuit breaker for each of the 20 amp receptacles.

POWER TOOLS

Power tools are dangerous unless they are handled with care and respect. If a power tool is treated roughly, dropped, banged around, or gets wet, the insulation may weaken and present the possibility of a shock hazard. If the operator is standing on a wet, conductive surface, the shock can be fatal. Even during mild shocks, secondary wounds can occur if the operator loses control of the power tool.

ELECTRICAL - GENERAL SAFETY MEASURES- continued

1. Power tools should never be carried by their cords and they should never be shut off by yanking the cord from the receptacle. This puts too much stress on the cord and other connections.

2. Insulating platforms, rubber gloves, and rubber mats provide an additional safety factor when working with electrically powered tools in damp locations.

3. Regular inspection and maintenance is important. Check the tool over before using it. Is it clean? Is it grounded? The answer to both these questions should be "yes." Make sure the cord is in good condition. Check the trigger. Make sure it works easily, that it doesn't stick, and that the power goes off quickly when the trigger is released.

ELECTRICAL SYSTEMS SAFETY MEASURES

RIGGING A SYSTEM

1. Use proper lifting techniques when lifting or moving heavy objects such as cable or lighting equipment. Do not step directly on equipment such as cables. It can roll underfoot and cause a slip or fall.

2. When rigging power distribution equipment:

1st	Turn all power off whenever possible.
2nd	Connect cables by color or other code in proper order (SEE BELOW).
3rd	Make sure there is no load "ON" at the end of the line.
4th	Turn power on at the source.
5th	With a meter, read lines for correct voltage.
6th	Turn on load circuits.

ALL ELECTRICAL TIE-INS MUST BE DONE BY A QUALIFIED, LICENSED ELECTRICIAN.
On-campus tie-ins are done by the Facility Services Electrician. See the Student Handbook for the procedures. Off-campus tie-ins must be done by a qualified, licensed electrician hired by the production. The Facility Services Electrician does not do off- campus tie-ins for productions.

CONNECTING ORDER OF SINGLE CONDUCTORS

ALL SINGLE CONDUCTOR CONNECTIONS MUST BE MADE AS FOLLOWS:

CONNECT IN THE FOLLOWING ORDER

1st	**Ground** (on all AC and on DC where used) - usually Green
2nd	**Neutrals** - usually White
3rd	**Hots** - Black, Blue, Red

DISCONNECT IN THE REVERSE ORDER

1st	**Hots** - Black, Blue, Red
2nd	**Neutrals** - usually White
3rd	**Ground** - usually Green

ELECTRICAL SYSTEMS SAFETY MEASURES - continued

COLOR CODING

1. Portable cables and conductors should be color coded in such a way that the equipment cannot be improperly connected.

2. When color coding cables, yellow should not be used, as it appears white under sodium lighting.

DEVICES AND CABLES

1. Cables and devices must be protected from foot and automobile traffic. This can be achieved by placing a 2 x 4 on each side of the cable.

2. All electrical distribution systems should be elevated in such a manner that they will not come in contact with running or standing water.

3. When it is necessary to have electrical distribution systems which come into contact with water, such systems shall be designed and approved for use in water. Permission for this must be obtained from the Head of Production and the Assistant of Production.

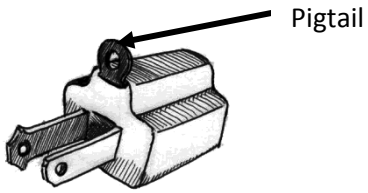
4. Alligator clips or clamps shall NOT be used in conjunction with any electrical system or equipment.

5. 2-wire non-polarized DC plugging boxes, paddle plugs, and porcelain boxes are not permitted on AC systems. This applies even with the use of an external ground.

6. All gang boxes that are supplied by a connector plug that is rated higher in ampacity than the receptacle in the gang box shall contain fuses sized according to the ampacity of those receptacles.

7. All AC multi-pole connectors shall be grounded and polarized.

8. When using a three-to-two prong adaptor, the pigtail must be grounded.



9. NEVER alter any electrical ground plug.

ELECTRICAL SYSTEMS SAFETY MEASURES - continued

POWER LINE DISTANCE REQUIREMENTS

AVOID POWER LINES

This includes, but is not limited to, the placement of equipment such as ladders, scaffold, booms, forklifts, aerial lifts, sets, cranes or other rigging. The operation, erection, handling or transportation of tools, machinery, materials, structures, scaffolds, or any other activity where any parts of the above or any part of an employee's body will come closer than the minimum clearances from energized overhead lines as set forth in Table 1 shall be prohibited.

Table 1

General Clearances Required from Energized Overhead High Voltage Conductors

Nominal Voltage (Phase to Phase)	Minimum Required Clearance (Feet)
600 - 50,000	6
50,000 - 345,000	10
345,000 - 750,000	16
750,000 - 1,000,000	20

Boom-type lifting or hoisting equipment: The erection, operation, or dismantling of any boom- type lifting or hoisting equipment, or any part thereof, closer than the minimum clearances from energized overhead high-voltage lines set forth in Table 2 shall be prohibited.

Table 2

Boom-type Lifting or Hoisting Equipment Clearances Required from Energized Overhead High Voltage Conductors

Nominal Voltage (Phase to Phase)	Minimum Required Clearance (Feet)
600 - 50,000	10
50,000 - 75,000	11
75,000 - 125,000	13
125,000 - 175,000	15
175,000 - 250,000	17
250,000 - 370,000	21
370,000 - 550,000	27
550,000 - 1,000,000	42

ELEVATED WORKING PLATFORMS (SCISSOR LIFTS) AND BOOM PLATFORMS

1. These guidelines are applicable to vertically operated elevated work platforms or "scissor lifts" and boom mounted, telescoping and rotating, elevating work platforms, such as "condors."

2. Only persons trained in the safe use of these work platforms are authorized to operate these devices.

3. Equipment shall be inspected prior to operation for satisfactory condition, damage and defects. This shall include all operational controls which shall be in proper functioning condition.

4. Operators shall consider the job to be performed and shall evaluate the job site location for potential hazards.

   a. This equipment shall not be operated within 10 feet of an energized high voltage source unless danger from accidental contact with that source has been effectively guarded against.

   b. The operation of aerial devices/work platforms OVER energized, high voltage sources of any sort is prohibited at all times.

5. Appropriate measures should be taken to ensure that the job site's surface is stable and will support the equipment and that there are no hazardous irregularities or accumulation of debris which might cause a moving platform to overturn.

   a. Survey the route to be traveled, checking for overhead obstructions, traffic, ditches, slope of road, holes in pavement, ground or shoulder, etc.

   b. Operation of these devices on inclined surfaces shall NOT exceed manufacturer's ratings.

   c. Wheel chocks shall be used on inclined surfaces.

6. Approved safety belts, with lanyard or safety strap, shall be worn when using these work platforms.

7. The basket, tub or platform shall NOT be loaded beyond its rated capacity.

8. Ladders, planks, or other objects shall NOT be placed in, or on top of the platform or guard rail to gain greater height. Students shall NOT sit or climb on the edge of the basket/platform.

9. Filmmakers shall NOT work from aerial work platforms when:

   a. Exposed to extreme weather conditions (thunderstorms, heavy rain, extreme heat or cold) unless provisions have been made to ensure protection and safety of the filmmakers.

   b. Winds exceed 25 miles per hour.

10. Aerial baskets, tubs or platforms shall NOT be supported by, or attached to, any adjacent structure.

11. Where moving vehicles or pedestrian traffic is present, the work area around the aerial equipment shall be marked by flags, signs, traffic cones or other means of traffic control.

12. The braking system shall be set when elevating filmmakers and when wheel chocks are used.

13. Outriggers must be on solid footing and must be equipped with hydraulic holding valves or mechanical locks at the outriggers.

14. Operate all controls slowly to ensure smooth platform movement.

15. Do NOT attempt to raise platform/basket beyond its rated maximum height or reach.

16. 'TOWERING" (traveling with a worker in an elevated basket) is NOT permitted.

ELEVATED WORKING PLATFORMS (SCISSOR LIFTS) AND BOOM PLATFORMS - continued

17. Aerial platforms when in operation shall be solely under the control of the operator in the basket or on the platform. At no time shall the equipment be moved, lowered, or otherwise controlled from the secondary (ground control) panel unless the operator in the basket makes a request that it be done, or the operator is ill or otherwise incapacitated.

18. Boom-mounted telescoping and rotating aerial platforms shall NOT be used as a crane (objects slung below the basket).

19. When moving scissor lift-type platforms, operators shall first position themselves on board the platform and then conduct all moving operations from that position.

EXPLOSIVES AND PYROTECHNIC SAFETY

EXPLOSIVES AND/OR PYROTECHNICS ARE NOT PERMITTED ON ANY UNCSA SCHOOL OF FILMMAKING PRODUCTION WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE ASSISTANT DEAN OF PRODUCTION AND HEAD OF PRODUCTION.

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GASOLINE OPERATED EQUIPMENT

No gasoline-operated equipment shall be operated for any reason in any sound stage or the interior of any building on location. There is too great a risk of fire or inhalation of harmful fumes.

Whenever the filming of a motor vehicle is to take place on any stage or the interior of any building on location, the following guidelines must be met:

1. Fuel tank must be no less than half full.

2. Battery must be disconnected and removed from the vehicle.

No gasoline-operated equipment (including generators) shall be refueled while in operation. Refueling must be done in an isolated and remote area.

HEAT ILLNESS PREVENTION & WORKING IN HEAT

Introduction

Heat stroke can be fatal. Because of the health risks, the symptoms of heat related illness must be recognized. Excess heat buildup in the body can arise through physical exertion, as well as from hot and humid weather. This can place abnormal stress on the body that can result in one or more serious medical conditions such as heat rash, sunburn, heat cramps, fainting, heat exhaustion, or heat stroke.

What is Heat Illness?

Heat illnesses are medical conditions that occur when heat builds up inside the body beyond its ideal 98.6 degree Fahrenheit temperature. There are several ways in which the body may react to excessive heat.

- **HEAT RASH** is a skin irritation caused by excessive sweating during hot, humid weather.

- **SUNBURN** is caused by exposure to the sun's rays. Overexposure can cause immediate burns and blisters, while repeated or long-term exposure can potentially lead to skin cancer.

- **HEAT CRAMPS** affect people who sweat excessively during strenuous work activity. The sweating depletes the body's salt and fluids. The low salt level in the muscles causes painful cramps.

- **FAINTING** (Heat Syncope) is caused by a lack of adequate blood supply to the brain usually as the result of dehydration and lack of acclimatization to work in warm/humid weather.

- **HEAT EXHAUSTION** is caused by a loss of fluids from sweating and/or a lack of drinking proper fluids. Symptoms include, but are not limited to, sweating, cool or clammy skin, weakness, fatigue, nausea, vomiting, dizziness, headache, fast or weak pulse, and/or fast or slow breathing.

- **HEAT STROKE** is a life-threatening emergency that occurs when the body overheats to a point where its temperature control system shuts down and heat builds up internally.

- The signs of impending heat stroke are altered behavior, convulsions, unconsciousness and, usually, lack of sweating. **Should these symptoms occur, seek medical assistance immediately.**

Symptoms of Heat Illness

Early heat illness signs and symptoms may not always follow a progressive pattern from a mild condition such as heat rash up to the life-threatening condition of heat stroke. Thirst alone is a poor indicator of how the body is reacting to heat. Know the symptoms of heat illness to watch for:

- Discomfort
- Headache
- Fatigue
- Loss of coordination
- Vomiting
- Seizures
- Fainting
- Blurry vision
- Confusion
- Dizziness
- Irritability
- Poor concentration
- Muscle pain/cramps
- Lack of sweating or excessive sweating
- Altered behavior

TELL A SUPERVISOR IMMEDIATELY IF YOU THINK YOU OR A CO-WORKER ARE FEELING ILL FROM THE HEAT.

HEAT ILLNESS PREVENTION & WORKING IN HEAT - continued

Heat Illness Susceptibility Factors

There are many risk factors that increase susceptibility to heat illness. They include, but are not limited to:

Environmental Conditions

- Hot air temperature
- High relative humidity
- Physical activity
- Radiant heat from the sun or other source
- Personal protective equipment worn
- Lack of air movement

Personal Conditions

- A history of heat illness
- Insufficient water consumption
- Over/under weight
- Poor level of fitness
- Lack of acclimatization
- Poor medical condition
- Use of prescription and over the counter medications and other drugs
- Consumption of alcohol, caffeine, carbonated drinks, energy drinks
- Advanced age or young age
- On a low salt diet

Acclimatization

During the first few days of working in heat, the body needs time to adjust. This period of adjustment (acclimatization) varies by individual and can take up to a few weeks. During this acclimatization period you should:

- Start work slowly and increase the pace gradually. During a heat wave there is still a risk for heat illness even if previously acclimatized.
- Report to a supervisor if returning to work after an absence or illness, or when changing from a cool to a hot and/or humid climate.
- Supervisors and employees should be aware that acclimatization to heat can take several days and work/rest cycles should be scheduled accordingly.

Drink Plenty of Water

Dehydration occurs quickly no matter how well acclimatized to the heat. The average person loses between 1 and 2 quarts of fluid an hour in perspiration during heavy exertion in hot weather. The only way to replace the loss (and help the body continue to cool itself) is to drink water.

- Frequently drink small quantities of water throughout the entire work shift. A minimum of 1 quart (four 8-oz cups) per hour is recommended.
- **Don't wait until thirsty to drink water.** Being thirsty is not a good signal for the need to hydrate. Drink water both before and after work. Avoid substituting soft drinks and coffee for water.
- Drinking water needs to be available for all employees at all work locations.
- Know the location(s) of the closest drinking water supplies.

HEAT ILLNESS PREVENTION & WORKING IN HEAT - continued

Wear Appropriate Work Clothes and Cool Down Under Cover

- Know the nearest cool resting place(s). Get out of the sun or away from the source of heat and find a cool, preferably well ventilated, resting place when you are starting to overheat or need to cool down.
- Wear light-colored loose fitting long-sleeved shirt and pants, and UV sunglasses or, if appropriate, other protective equipment.
- Wear a wide brim hat (baseball caps do not cover the ears and neck).
- Use sunscreen or sun block and reapply as needed.
- Eat light meals. Hot, heavy meals add heat to the body.

Summary

Heat illness is preventable. Know your limits and take time to adjust to the heat. Above all, drink plenty of water and immediately report any signs of heat illness in yourself or others.

INSERT CARS /DRIVING SHOTS

INSERT CARS ARE NOT PERMITTED ON ANY UNCSA SCHOOL OF FILMMAKING PRODUCTION. DRIVING SHOTS ARE NOT PERMITTED ON ANY YEAR ONE PRODUCTIONS. DRIVING SHOTS WILL ONLY BE PERMITTED ON YEAR TWO SPRING TERM PRODUCTIONS, YEAR THREE AND FOUR PRODUCTIONS AND WILL BE EVALUATED ON A CASE-BY-CASE BASIS.

Cameras mounted on tripods, hi-hats or other mounting surfaces and placed on or in a moving vehicle such as the back of a pickup truck, on a trailer, inside the production grip truck, camera truck or crew van are strictly forbidden. Students have not been adequately trained in proper rigging and securing of equipment and the risk is too great of someone being injured or some valuable piece of equipment being damaged.

Moving or driving shots are permitted within the following guidelines: When filming the driver of a vehicle from the front passenger seat, or filming the passenger or driver from the back seat of a vehicle with the cinematographer hand-holding the camera, all occupants of the vehicle must wear seatbelts including the cinematographer and camera assistant if the vehicle is moving. **The driver must be an actor in the scene and not the director or any other crew member.**

Each script containing any driving shots will be evaluated on a case-by-case basis and will be approved by the Head of Production, Assistant Dean of Production and the Cinematography Discipline Chair.

An "insert car" includes and is not limited to the following: Any trailer, truck, van or other vehicle that could be used for the purposes of filming or simulating driving or moving types of shots.

LADDER SAFETY

1. Before using any ladder, inspect it. Look for the following faults:

a. Loose or missing rungs or cleats.
b. Loose nails, bolts or screws.
c. Cracked, broken, split, dented or worn rungs, cleats or side rails.
d. Wood splinters.
e. Corrosion of metal ladders or metal parts.

2. If you find a ladder in poor condition DO NOT USE IT. A faulty ladder should be marked and the technical operations office notified of its condition by filling out a Technical Trouble Report.

3. Choose the appropriate type and size of ladder.

4. Do not use a ladder if an existing stairway, ramp or runway will provide access.

5. Be sure straight ladders are long enough so that the side rails extend above the top support point by at least 36 inches.

6. Do not set up ladders in doorways or walkways where they can be run into by others, unless they are protected by barriers. Keep the area around the top and base of the ladder clear.

7. Do not try to increase the height of a ladder by standing it on boxes, crates or other materials.

8. Do not try to use a step ladder as a straight ladder.

9. Do not try to splice two ladders together.

10. Ladders should not be used as platforms, runways or scaffolds.

11. Set ladders on solid footing.

12. Place the base of straight ladders away from the wall or edge of the upper level by about one foot for every four feet of vertical height. Set them on solid footing and against a solid support. Tie in, block or otherwise secure the top of straight ladders to prevent them from being displaced.

13. To avoid slipping on a ladder, check your shoes for oil, grease or mud and wipe them clean before climbing. Always face the ladder and hold on with both hands when climbing up or down. Do not carry heavy tools or materials with you.

14. Do not lean out to the side when on a ladder. If something is out of reach, get down and move the ladder over.

15. Most ladders are designed to hold only one person at a time. Two on a ladder may cause the ladder to be thrown off balance or break.

16. Do not leave tools, lights or any other material on top of a ladder. When moved they may fall and injure someone below.

17. When moving a ladder be conscientious of objects and filmmakers around and above you.

18. Never use the top step of a ladder.

19. Do not use metal ladders near electrical sources.

MOTORCYCLES

MOTORCYCLES WILL ONLY BE PERMITTED ON YEAR THREE AND FOUR PRODUCTIONS AND WILL BE EVALUATED ON A CASE-BY-CASE BASIS.

MOTORCYCLES ARE ONLY PERMITTED IF THEY ARE PART OF THE ACTION IN THE SCENE BEING PHOTOGRAPHED.

NO FILMING IS TO TAKE PLACE FROM A MOTORCYCLE WHILE IT IS BEING DRIVEN.

THE USE OF A MOTORCYCLE IN ANY SCHOOL OF FILMMAKING PRODUCTION WILL BE SUBJECT TO THE APPROVAL OF THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION UNDER THE FOLLOWING GUIDELINES:

1. The motorcycle operator should hold a current, valid motorcycle operator's license. The operator should be familiar with the techniques for safely performing the requirements of the sequence to be photographed, taking into consideration the terrain, driving surface, and other conditions.

2. Extreme caution in the use of motorcycles should be exercised at all times both by the operator and by persons in the vicinity. No persons should be in the vicinity unless their assignment requires them to be there.

3. Protective clothing and equipment such as a helmet, gloves, etc., should be worn at all times, the only exception being scene requirements while actually being photographed. In such situations, protective clothing should be worn under the costume if possible.

4. Motorcycles and other equipment shall be examined prior to use to determine if they are in proper operating condition.

5. The sequence to be photographed should be clearly set forth and discussed by all persons immediately involved. A dry run or rehearsal of the scene should be done prior to actual filming.

6. All action involving the motorcycle shall be standard driving or riding shots. There are to be no stunts performed by any performer or rider while operating a motorcycle.

7. Picture motorcycles are not to be used for transportation. No one than the designated operator should be permitted to operate or ride on a motorcycle unless the rider is required in the sequence to be photographed.

NON-CAMERA UTILITY VEHICLES

THESE GUIDELINES ADDRESS NON-CAMERA UTILITY VEHICLES USED FOR PRODUCTION SUPPORT, SUCH AS ATVS, GOLF CARTS, SNOWMOBILES AND UTILITY VEHICLES WITH SMALL ENGINES AND/OR ELECTRIC POWERED. VEHICLE OPERATORS MUST OBSERVE ALL APPLICABLE RULES AND REGULATIONS. IN ORDER TO PROVIDE A SAFE WORKPLACE, THE FOLLOWING VEHICLE GUIDELINES HAVE BEEN ESTABLISHED REGARDLESS OF THE TYPE OF VEHICLE USED:

1. Horseplay or careless operation is not allowed and will not be tolerated.

2. Inspect the vehicle before use.

3. Understand the vehicle controls. If you do not know how to operate the vehicle, ask for instruction.

4. Operators have the responsibility for the safe transportation of passengers and equipment.

5. Operators should hold a valid driver's license and if not held, notify production.

6. Each passenger must have a seat. No sitting on laps, standing on bumpers or riding on tailgates. Multiple people sitting in a seat designated for one and riding on parts of the vehicle that are not designed for that purpose are strictly prohibited.

7. Wear a seat belt, if provided.

8. Keep arms and legs in the vehicle at all times.

9. If the vehicle is not equipped with a windshield, eye protection is recommended.

10. A helmet may be necessary in certain situations.

11. If the vehicle is equipped to carry loads, secure or place them in a manner that will not allow them to shift or fall from the vehicle.

12. Do not exceed the manufacturers' load recommendations as overloading can affect braking and control of the vehicle. Loads should be appropriately balanced.

13. Do not operate the vehicle in a manner that is dangerous to you or to others.

14. Always use caution around people and animals. Pedestrians always have the right of way.

15. Exercise caution going around corners. Look for hazards, such as other vehicles and people.

16. Be familiar with the terrain.

17. To reduce the risk of rollovers, avoid driving off curbs, from one level to another, and/or turning on inclines.

18. Drive at speeds appropriate to the surface, road and weather conditions (e.g., driving in dirt or gravel, on a steep incline, on ice, in rain, etc.).

19. In poor visibility, vehicles should not be operated unless equipped with headlights or sufficient lighting is provided.

20. Towing should only be performed in a manner specified by the manufacturer.

Using and working safely around non-camera utility vehicles requires the full attention and care of the entire crew. Horseplay and excessive speed are the primary causes of accidents and injuries. Extreme caution should be used when operating these vehicles. Operators are responsible to follow these safety guidelines, School of Filmmaking guidelines and manufacturer operating manuals for the safe operation of these types of vehicles.

OPEN FLAMES

SCENES INVOLVING OPEN FLAMES MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION.

Open flames are not permitted on any year one production.

The use of open flame devices in any administrative, academic or residence hall buildings including practice rooms, studios or production areas shall be prohibited. This includes but is not limited to candles, potpourri burners, the burning of incense, etc. Open flame devices shall be allowed in academic and production areas only when a permit has been obtained from the Director of Police and Public Safety or his designee and all safeguards are taken to avoid danger of ignition of combustible materials or injury to occupants. Safeguards, as indicated by the North Carolina Department of Insurance and National Fire Protection Code include on-site monitoring; fire extinguishers in place; adequate fire detection/alarm system; sturdy/protective candle holders, bases and protective globes as needed.

If unauthorized open flame devices or evidence of unauthorized open devices are observed by faculty, staff, or police personnel, the student will be asked to put out the open flame and remove the device from NCSA property immediately. If an open flame device is found to be immediately dangerous to the safety of others or buildings, police personnel may confiscate such devices without prior warning to the responsible party.

Due to the necessary time required to receive a fire permit from the city, fire permits (including those for cigarettes and cigars) will no longer be issued to students for in class productions or exercises. On-Campus fire permits may be issued for Year 2, 3, or 4 Short Film or Documentary Productions provided the necessary forms are submitted at least 10 days prior to the date of production.

1. When torches, candles, fireplaces, or other open flames are used on a motion picture set, such use shall be under controlled situations with due regard for the safety of all involved.

2. All stationary open flame fixtures should be firmly secured.

3. Flammables and combustibles shall be kept a safe distance from open flames. Additionally, where required, such materials shall be kept in approved containers.

4. All gas lines in connection with the use of open flames shall be approved in accordance with applicable building and fire codes.

5. All performers, including stunt performers, must be notified at least 5 days in advance of their involvement with open flames.

6. Appropriate fire prevention equipment and personnel should be available at the set when open flames are involved. All personnel on set should be notified of equipment location and fire exits.

7. Appropriate fire authorities should be contacted prior to the use of open flames, whether at the studio or on location.

PRODUCTION VEHICLES

BEFORE A STATE OWNED VEHICLE IS RELEASED, A SCHOOL OF FILMMAKING VEHICLE INSPECTION FORM MUST BE COMPLETED BY THE PERSON CHECKING OUT THE VEHICLE.

1. When driving or riding in a state owned vehicle all transportation laws must be strictly adhered to. Seat belts must be worn.

2. Drivers must possess a valid driver's license.

3. All equipment must be properly secured and covered for transit.

VEHICLE INSPECTION

1. At the beginning of each term, each vehicle will be inspected by the Production Coordinator and a record will be kept of its initial condition.

2. It is the Producer's responsibility to coordinate the check-out of production vehicles to coincide with the check-out of equipment from Technical Operations. This policy extends to the vehicle's return. It is not the Production Office's responsibility to schedule this for the Producer.

3. At the scheduled time of the vehicle's return, the Producer and the Production Coordinator will conduct a walk-through using the Production Vehicle Inspection Form. There is a specific form for each one of the Production Vehicles. Failure to complete a Production Vehicle Inspection Form at the specified time will result in an unsatisfactory progress report being issued.

4. Production Vehicles are expected to be returned in acceptable condition, which includes, but is not limited to the following:

- Keys and Mileage Folder intact (mileage documented)
- Free of equipment and cleaned (interior and exterior)
- A full tank of gas
- Proper air pressure in tires
- Technical Trouble Reports completed and in hand

5. The Production Office strongly suggests that Producers maintain possession of the production vehicle folder and keys at the end of each day of principal photography. Production Vehicles must remain on campus at the end of each production day and parked in appropriate spaces. The Producer is responsible for following these rules. Failure to follow these guidelines will result in an unsatisfactory progress report being issued for the Producer and any other member of the crew deemed responsible. After two unsatisfactory progress reports, those mentioned parties will be denied access to production vehicles for the remainder of the academic year at the School of Filmmaking.

6. Year Two Students are allowed to use the vans only.

PRODUCTION VEHICLES – continued

Accident Involving a School Owned Vehicle

Reporting an accident involving a School owned vehicle is essential for insurance and safety reasons. The first call should go to either the Head of Production (336) 770-1322. Failure to fully and promptly report an accident involving a School owned vehicle may result in dismissal from the program.

If an accident should occur, after ensuring the safety of all involved and contacting a School of Filmmaking faculty or staff member, please do as follows:

- Contact the Purchasing Office immediately – 336.770.3319. Leave a detailed message if there is no answer.

- On weekdays, call 1-800-762-3804 during business hours; non-business hours, weekends or holidays, call 1-800-243-3840. All non-injury accidents may wait until the next weekday. When calling, be prepared with the following information. If there is no answer, leave the following information as a message:

- School code number - 9370
- Policy number - TR-CAP 104T680-0-96
- Your name, title and School of Filmmaking.
- Location and description of accident.
- Description of state vehicle and driver's name.
- Description of other vehicles involved in accident and drivers' names.
- Names of persons injured in accident.
- Was accident investigated by police and name of investigating officer?
- Were there any known witnesses?

- All accidents, no matter how minor, are to be reported immediately to the Assistant Dean of Production, the Head of Production, and the Production Office. Purchasing and our Insurance Company should also be contacted as the seriousness of the accident warrants.

***NOTE: DO NOT LEAVE THE SCENE OF THE ACCIDENT UNTIL THE APPROPRIATE UNCSA ADMINISTRATION, SCHOOL OF FILMMAKING REPRESENTATIVES AND THE AUTHORITIES HAVE BEEN NOTIFIED.**

RAILROADS AND RAILROAD EQUIPMENT

FILMING IN OR NEAR RAILROAD YARDS OR ANY RAILROAD TRACKS IS NOT PERMITTED ON ANY UNCSA SCHOOL OF FILMMAKING PRODUCTION WITHOUT THE EXPRESS WRITTEN PERMISSION OF THE ASSISTANT DEAN OF PRODUCTION AND HEAD OF PRODUCTION.

THESE GUIDELINES ARE FOR YOUR SAFETY WHEN WORKING ON-BOARD TRAINS, IN RAILROAD YARDS, OR IN THE VICINITY OF RAILROAD EQUIPMENT. THESE GUIDELINES DO NOT DISCUSS WORK ON OR AROUND ELECTRIC THIRD RAIL TRAINS OR TRACKS OF THE TYPE USED IN MANY RAPID TRANSIT SYSTEMS. CHECK LOCAL REGULATIONS FOR SPECIFIC GUIDELINES, REGULATIONS, AND REQUIRED TRAINING.

GENERAL SAFETY RULES

1. Remain alert and aware of your surroundings at all times. Trains and railroad yards can present hazardous situations with which you are not familiar.

2. Know the rules listed below. Railroad personnel are familiar with these rules and may assume that all personnel in the area are also familiar with them.

3. Do not attempt to cross in front of locomotives. Locomotives and railroad cars require long distances to stop and have blind spots where they cannot see pedestrians or vehicles.

WALKING IN A RAILROAD YARD

1. Listen for approaching engines or railroad cars. Walk at a safe distance from the side of the tracks. Avoid walking between the rails or on the railroad ties. Pay attention to footing. If it is necessary to turn your head or look backward, stop and look before proceeding.

2. Expect the unexpected. Engines, railroad cars or other equipment may move without warning on any track in either direction.

3. **DO NOT RELY ON OTHERS TO WARN YOU** of approaching engines, railroad cars or other equipment. Even if personnel have been assigned to provide warning, stay alert. You may not hear or see the warning.

4. Maintain a safe distance from passing engines, railroad cars or other equipment to avoid being struck by projecting or falling objects.

5. Do not sit, stand, step, walk or place coins or other objects on the rails, switches, guardrails or other parts of the track structure.

6. After looking in both directions to be sure there are no approaching engines or railroad cars, cross tracks immediately.

7. Take extra precautions if it is raining, snowing or if there are icy conditions. Snow may conceal trip hazards. Avoid walking or working under icicles. Keep all steps clear of ice, snow and other slippery substances.

8. Stand clear of all tracks when trains are approaching or passing in either direction. Do not stand on one track while trains are passing on other tracks.

WORKING IN A RAILROAD YARD

1. Be aware of the surface on which you are walking or working.

2. Stand still and clear of the track when referring to paperwork or using portable communications devices.

3. When walking from behind or out of an engine, railroad car, building or other structure, look in both directions before approaching any railroad track.

4. Listen for the movement of engines, railroad cars or equipment.

RAILROADS AND RAILROAD EQUIPMENT - continued

RIDING EQUIPMENT

1. Restrict riding on equipment to essential personnel whose duties require riding or are properly authorized. Riders must ride only in spaces provided for that purpose.

2. Restrict personnel from riding on the side of the car or engine. Observe that no one is doing so before passing structures and other engines or railroad cars.

3. Remain alert for conditions that can cause abrupt changes in speed. Examples include train braking, changes in grade, wet or icy tracks, and entering or leaving a rail yard or train station.

4. Protect yourself from abrupt changes in speed by:

a) Remaining seated as much as possible. Place both feet on the floor, on a footrest or firmly on the floor at the base of a wall or other stable structure in front of you.

b) If standing, stand with feet a shoulder's width apart, one foot slightly ahead of the other. Use your hands to brace against a wall or hold on to a grab rail.

c) If walking, have a firm grip on grab rails, bulkhead edges or an overhead grab rail. Halt until the abrupt change ceases.

WORKING ON OR AROUND RAILROAD EQUIPMENT

1. Remain alert for the unexpected movement of equipment.

2. Observe the condition of equipment before using it. Look for loose, bent or missing stirrups, ladder rungs and brake platforms.

3. Use side ladder and face equipment as you ascend or descend equipment. Be alert for unexpected movement and observe for obstructions before ascending or descending.

4. Dismount or mount equipment only when it is in a stopped position.

5. Cross over standing equipment by using engines or railroad cars which are equipped with end platforms and hand rails. Never place any part of the body on or between the coupler and the end sill of the railroad car.

6. Restrict crossing from freight car to freight car while they are moving.

7. Cross between passenger cars by holding on to railings and grab bars. Remain aware of walking surface conditions.

8. Cross through equipment only when authority has been given. This to be done only when the selected car is equipped with a crossover platform and hand holds.

9. **DO NOT CRAWL UNDER ANY RAILROAD CAR**, including cars which are standing still, unless authorized to do so by the authority designated by the railroad.

10. At all times when any member of the cast or crew must work under any railroad car, a person trained in railroad signals shall act as a spotter. A flag or similar signaling device is to be displayed so as to be clearly visible to the train operator while work under any railroad car is being performed.

11. Allow sufficient clearance in front of, in back of, and to the side when walking around railroad equipment. Such equipment may move without warning.

ROOFTOP WORK

ROOFTOP FILMING IS NOT PERMITTED ON ANY UNCSA BUILDING INCLUDING THE SCHOOL OF FILMMAKING.

ROOFTOP FILMING WILL BE CONSIDERED ON THIRD AND FOURTH YEAR PRODUCTIONS AND WILL BE EVALUATED ON A CASE-BY-CASE BASIS.

ANY ROOFTOP FILMING MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION. THE HEAD OF PRODUCTION MUST HAVE THE OPPORTUNITY TO INSPECT THE ROOF PRIOR TO FILMING IN ORDER TO GIVE FINAL APPROVAL.

SEAT BELTS AND HARNESSES

When any automotive vehicle is used in action sequences, such vehicle will be equipped with seat belts and/or harnesses.

It is recognized that in exceptional circumstances, such as in the case of vintage or antique vehicles, it may not be feasible or practical to install seat belts and/or harnesses.

It is the intent of all parties to specifically provide for the safety of all operators of automotive vehicles.

SMOKE, FOG AND LIGHTING EFFECTS

SCENES INVOLVING SMOKE, FOG OR LIGHTING EFFECTS MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION. THE USE OF SMOKE AND FOG EFFECTS IN ANY SCHOOL OF FILMMAKING BUILDING MUST BE APPROVED IN ADVANCE BY CAMPUS POLICE AND FACILITY SERVICES. THEY MUST BE MADE AWARE OF THIS BECAUSE OF THE POSSIBILITY OF SETTING OFF FIRE ALARMS, SMOKE DETECTORS AND SPRINKLER SYSTEMS IN THE BUILDINGS.

1. The following substances should NOT be used for creating smoke or fog effects:
    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, Ethylene glycol and Diethylene glycol.

    c. Mineral Oils

    d. Aliphatic and aromatic Hydrocarbons including petroleum distillates.

    e. Hexachloroethane and Cyclohexylamine.

    f. Cryogenic gases (e.g. Carbon dioxide, liquid nitrogen)

2. The following substances may be used:

    a. Propylene glycol, Butylene glycol, Polyethylene glycol, and Triethylene glycol. Other glycol products should not be used.

    b. Glycerin products.

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

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

5. When creating smoke or fog effects on any set, the Producer MUST make available respirators of the appropriate type.

6. When smoke or fog effects are utilized on any set, all non-essential personnel must be excluded from the set.

7. 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.

STUNTS

SCENES INVOLVING STUNTS MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION.

SINCE THERE IS NO STUNT COORDINATOR AT THE SCHOOL OF FILMMAKING, AND NO COURSES IN STUNT PREPARATION AND SAFETY, THE USE OF STUNTS IN SCHOOL PRODUCTIONS IS STRONGLY DISCOURAGED. ANY PERFORMANCE OF STUNTS OR USE OF ANY MECHANICAL SPECIAL EFFECTS IN SCHOOL PRODUCTIONS MUST BE APPROVED AND CONTROLLED ACCORDING TO SCHOOL OF FILMMAKING SAFETY POLICIES AND PROCEDURES.

ALL SUCH POTENTIAL ACTIVITIES MUST BE PRESENTED IN DETAIL AND APPROVED IN ADVANCE BY THE HEAD OF PRODUCTION AND THE ASSISTANT DEAN OF PRODUCTION. DETAILED REGULATIONS ARE LISTED UNDER EACH SPECIFIC CLASS' PRODUCTION GUIDELINES IN THE SCHOOL OF FILMMAKING HANDBOOK. THE HEAD OF PRODUCTION AND THE ASSISTANT DEAN OF PRODUCTION RESERVE THE RIGHT TO DEEM ANY ACTION THEY HAVE DETERMINED TO BE UNSAFE AS A STUNT AND WILL ENFORCE ANY REGULATIONS UPON THE ACTION AS DEEMED NECESSARY.

1. The performing of all stunts or hazards must be preceded by a meeting on the site of the event with all people concerned.

2. This meeting should include a "walk-through" or "dry-run" with the stunt person and/or special effects people and all of the persons involved in the event. An understanding of the intended action, possible deviations and authority to abort should be made clear.

3. Advance notice shall be given to stunt personnel in order to plan a safe stunt. If changes are made to these plans, the Producer shall provide sufficient time to safely accommodate the changes. In addition, all persons involved in the stunt will be called to another meeting to confirm everyone's understanding and agreement to said changes.

4. Perimeter control should be established and maintained for anyone who is non-essential to the shot.

5. All cast and crew must be notified reasonably in advance of any stunts. Furthermore, notification will be made on the call sheet whenever stunts are being shot.

WATER HAZARDS

SCENES SHOT ON OR IN CLOSE PROXIMITY TO WATER MUST BE APPROVED IN ADVANCE BY THE ASSISTANT DEAN OF PRODUCTION AND THE HEAD OF PRODUCTION.

No electrical source other than DC shall be utilized for production use in close proximity to water, including: swimming pools, ponds, rivers, lakes, swamps, bogs and/or oceans.

If DC powered lights are not available and you must use AC lighting equipment around water, the following guidelines must be followed:

1. All lights and cables must be a minimum of six feet from the water.

2. All lights must be plugged into a portable GFCI (Ground Fault Circuit Interrupter) where permanently installed GFCI outlets are not available.

3. Do not use any electrical cords or stingers that are damaged or repaired with tape.

4. If a light or other electrical piece of equipment falls into the water, unplug it immediately before touching it. If you are unable to unplug it, turn off power to the item immediately.

5. If a light or other electrical item falls into the water DO NOT reach into the water until it is unplugged or power is disconnected or turned off.

6. If someone is in the water, use a non-conductive item such as a fiberglass pole or wooden 2 x 4 to extend your reach to the person. When climbing out of a pool, do so without touching anything conductive such as a metal pool ladder.

The following procedures are recommended for all water work including: Swimming Pools, Ponds, Rivers, Lakes, Swamps, Bogs and or Oceans.

7. Smaller controlled ponds located within studio property should be kept drained. The pond should be filled immediately prior to production use and then drained again once production is completed.

8. When location filming is contemplated in still water areas such as swamps, bogs, or ponds, the Producer shall determine (by independent laboratory tests) pollution or contaminate content if any, and take necessary precautions to remove the same. In addition, the Producer shall bear all costs for determining the pollution or contaminate content.

NOTE: When it is determined that a polluted and/or contaminated water site is hazardous, the hazards shall be neutralized or the site shall be avoided.

Extreme care should be taken regarding the existence of snakes or other dangerous reptiles. An attempt should be made to rid the body of water of such reptiles prior to production use.

9. When filming on a river is contemplated, the Producer shall obtain all available knowledge from local authorities as to currents, natural hazards, upstream configurations such as dams, waste disposal sites, chemical plant dumping sites, flash flood dangers, etc., prior to actual filming. If a safety hazard is found to exist, the Producer shall take precautions to minimize or eliminate the risk or relocate the shooting site.

WATER HAZARDS - continued

10. When necessary for personnel to work in fast-moving rivers, downstream safety equipment such as ropes and/or nets shall be provided. Adequately trained pick up personnel shall be stationed for emergency.

11. When filming on a lake is contemplated, the Producer should contact local authorities to determine if any known hazards, such as sub-surface objects, underwater life or contaminants exist. If a safety hazard is found to exist, the Producer shall take precautions to minimize or eliminate the risk or relocate the shooting site.

12. All personnel working in or around water shall have the ability to swim and appropriate water safety devices shall be provided for each member of cast and crew.

13. Water temperatures shall be taken into consideration, especially during the colder seasons.
NOTE: This is imperative due to the very real possibility of hypothermia: a lowering of the internal body temperature caused by being immersed in cold water for extended periods of time. Hypothermia can be fatal.

14. All foreign objects which are potentially hazardous, other than those required for pictorial needs, should either be removed or identified and marked.

15. All filmmakers should be advised to keep all potential contaminates away from the water, including: paints, thinners, repellents, gasoline, oils, etc.

16. Post-immersion washing facilities may be required at a water use site and their use enforced.

WEAPONS

FIREARMS & EDGED AND PIERCING PROPS

The School of Filmmaking will establish and maintain a collection of metal, rubber and plastic weapons and firearms suitable for filming purposes. These will be the only firearms and weapons allowed on campus and for use in any School of Filmmaking production, on or off campus. This collection of weapons will be stored in a locked and secured location by the Head of Production. The Head of Production and the Assistant Dean of Production are the only ones who can authorize the use of weapons in any School of Filmmaking production. At the completion of the relevant scenes, the Weapons Wrangler will secure the weapon for return to the Head of Production.
Students are not permitted to bring weapons onto campus for any reason. Treat all firearms as if they are real and loaded.

No ammunition - blank or live is permitted on any School of Filmmaking Production.

Do not engage in horseplay with any firearms or weapons.

Weapons or anything resembling a weapon are not permitted in any year one or year two class exercise or production.

Off-campus use of weapons is limited to third and fourth year productions only. Any third or fourth year in-class exercise using weapons will be limited to on-campus filming only.

All productions using weapons must follow the following guidelines.

- Any student production authorized to use weapons must have a separate Weapons Wrangler as a member of the Art Department crew.
- The Weapons Wrangler must be the only one handling the weapon between rehearsals and takes and will maintain control of the requested weapon until actual filming begins.
- The weapon must be kept in a closed container when not in use on the set.
- Campus Police (if on-campus) or Winston Salem Police (if off-campus), must be notified of the filming dates that you will be using weapons.
- Police must sign the weapons release form granting approval for the use of weapons either on-campus or off-campus.
- The set must be locked down with traffic cones and warning signs posted that prop weapons are being used.
- A police officer must be present to oversee the use of the prop weapons.
- While the weapon is on set, it is the responsibility of the Weapons Wrangler to know the whereabouts of the weapon at all times. The only persons permitted to handle the weapons are the actor using the weapon, the director, and the Weapons Wrangler.
- Do not attempt to adjust, modify or repair a firearm.
- All state and federal laws and guidelines are applicable when using firearms.

EDGED AND PIERCING PROPS

Edged and piercing props include but are not limited to knives, swords, razors, darts, bows & arrows, hatchets, saws, spears, cross bows and martial arts throwing stars.

1. Real or fake prop weapons shall be strong enough that they will not accidentally break into dangerous pieces when being used for their intended purpose. It is best to use dulled or blunted weapons made to order for use as props. Dulling a sharp weapon can lessen its tensile strength. Sharpened prop weapons should only be used when the appearance of cutting or piercing of an inanimate object cannot be otherwise simulated.

WEAPONS – EDGED AND PIERCING PROPS – continued

2. Prop weapons used to strike other weapons or other hard surfaces should be made of steel or high tensile aluminum. The use of fiberglass props in such situations should be avoided.

3. The use of these props should be limited to filming and rehearsals supervised by the weapons wrangler.

4. Actors and others who will handle an edged or piercing prop and who claim prior knowledge will be required to demonstrate their experience in the safe handling of the prop to the weapons wrangler.

5. Maintain all safety devices and guards (such as sheathes) in place until the prop is about to be used.

6. Inspect the area in which the action is to be rehearsed or filmed, with special attention to the surfaces on which the performers will be standing.

7. Prior to rehearsing the action, inform the cast and crew of the safety precautions to be observed, including their positions during rehearsing and filming.

8. Allow sufficient time to train performers and to rehearse the action so that everyone involved knows what their part in the action is to be. Keep all persons who are not involved out of the area of the rehearsal.

9. Never lay down or leave these weapons unattended. Unless actively filming or rehearsing, all props should be secured by the weapons wrangler.

The policies regarding the use of weapons on student productions have been established for the safety and protection of all filmmakers involved. Any student engaging in unsafe practices with UNCSA School of Filmmaking weapons approved for production may be subject to termination from the School of Filmmaking and all appropriate criminal charges that may apply due to all federal, state, and local law enforcement regulations. Any student who brings to any on-campus or off-campus UNCSA School of Filmmaking production a weapon of any kind that has not been approved by the Head of Production and the Assistant Dean of Production of The School of Filmmaking may be subject to termination from the School of Filmmaking and all appropriate criminal charges that may apply due to all federal, state, and local law enforcement regulations.

Please remember that it is a Class I felony for any person to possess or carry, whether openly or concealed, any gun, rifle, pistol or other firearm of any kind, or any dynamite cartridge, bomb, grenade, mine or powerful explosive on educational property. It is a Class I misdemeanor for any person to possess or carry, whether openly or concealed, any BB gun, stun gun, air rifle, air pistol, bowie knife, dirk, dagger, slingshot, leaded cane, switchblade knife, blackjack, metallic knuckles, and any sharp-pointed or edged instrument except instructional supplies and tools, on educational property. Both Campus Police and local police forces will enforce the laws regarding these violations, and students will face criminal penalties for violating these statutes.

The Student Code of Conduct prohibits anyone other than law enforcement officers from possessing firearms and other weapons on campus. Violation of this code may result in dismissal from the program.

FIRST AID

This section is intended to give you the basic information you need to effectively respond to an emergency. Despite the best efforts, emergencies can occur any place or time. In fact, at some time in your life, it is likely that you will witness a situation in which someone you know will require first aid...THAT SOMEONE MIGHT BE YOU!

The following information regarding proper first aid is taken from the American Red Cross publication "First Aid Fast."

The community's emergency medical service (EMS) system depends on people like you to recognize and respond to emergencies for it to work effectively. This requires that you be able to:

- Recognize that an emergency exists.
- Decide to act.
- Call 9-1-1 or the local emergency telephone number for an ambulance.
- Call Campus Police at 3321 or 55.
- Provide care until help arrives.

HOW WILL YOU KNOW IF SOMEONE NEEDS HELP?

Your senses -- hearing, sight and smell -- may help you recognize an emergency. Emergencies are often signaled by something unusual that catches your attention.

UNUSUAL NOISES

- Screams, yells, moans, or calls for help.
- Breaking glass, crashing metal, or screeching tires.
- Changes in machinery or equipment noises.
- Sudden loud voices.

UNUSUAL SIGHTS

- A stalled vehicle.
- An overturned pot.
- A spilled medicine container.
- Broken glass.
- Downed electrical wires.
- Smoke or fire.

UNUSUAL ODORS

- Odors that are stronger than usual.
- Unrecognizable odors.

UNUSUAL APPEARANCES OR BEHAVIORS

- Trouble breathing.
- Clutching the chest or throat.
- Slurred or confused speech.
- Unexplainable confusion or drowsiness.
- Sweating for no apparent reason.
- Unusual skin color.

EMERGENCY ACTION STEPS

In the excitement of an emergency, you may be frightened or confused about what to do. STAY CALM -- you can help. An emergency scene might look complicated at first, but the three EMERGENCY ACTION STEPS will help you organize your response to the situation.

1. CHECK the scene and the victim.
2. CALL 9-1-1 or your local emergency number.
3. CARE for the victim.

If called into a rescue situation, immediately assess the area for hazards. You can't help others if you become injured. As far as practical, have the area secured from hazards before proceeding. If you need help from security, the safety department or others, call immediately for assistance.

Learn how to identify chemical, electrical and other hazards in areas you may have to enter.

WHEN TO CALL 911

Calling for help is often the MOST IMPORTANT action you can take to help the person in need of aid. If the person is unconscious, call 9-1-1 or your local emergency number immediately. Sometimes a conscious person will tell you not to call an ambulance, and you may not be sure what to do.

Call for an ambulance anyway if the person:

- Is or becomes unconscious.
- Has trouble breathing or is breathing in a strange way.
- Has chest pain or pressure.
- Is bleeding severely.
- Has pressure or pain in the abdomen that does not go away.
- Is vomiting or passing blood.
- Has seizures, a severe headache, or slurred speech.
- Appears to have been poisoned.
- Has an injury to the head, neck, or back.
- Has possible broken bones.

Also call for any of these situations:

- Fire or explosion.
- Downed electrical wires.
- Swiftly moving or rapidly rising water.
- Vehicle collisions.
- Persons who cannot be moved easily.

When you are alone

Call first, that is, call 911 or the local emergency number before providing care for:

- An unconscious adult or child 8 years or older.
- An unconscious infant or child known to be at high risk for heart problems.

Call First situations are likely to be cardiac emergencies, such as sudden cardiac arrest, where time is critical.

Call Fast, that is, provide 1 minute of care, then call 911 or the local emergency number for:

- An unconscious victim less than 8 year old.
- Any victim of submersion or near drowning.
- Any victim of cardiac arrest associated with trauma.
- Any victim of drug overdose.

Call Fast situations are likely to be related to breathing emergencies, rather than sudden cardiac arrest. In these situations, provide support for airway, breathing, and circulation through rescue breaths or chest compressions as appropriate.

BE PREPARED TO GIVE THE FOLLOWING INFORMATION:

- Location (street address, city or town, cross streets, landmarks, etc.
- Phone number from where you are calling.
- Your name.
- What happened.
- How many injured.
- Conditions of person(s) requiring aid.
- Help (CARE) being given.

Do not hang up first. Let the dispatcher hang up first.

WHAT YOU SHOULD KNOW ABOUT

Good Samaritan Laws

Good Samaritan laws were developed to encourage people to help others in emergency situations. These laws give legal protection to people who provide emergency care to ill or injured persons. They require that the "Good Samaritan" use common sense and a reasonable level of training in emergency situation. They assume each person would do his or her best to safe a life or prevent further injury.

Remember to get consent (the victim accepts your offer to help) before caring for a conscious victim. For an unconscious victim, consent is implied.

FIRST AID PRECAUTIONS

When administering first aid one should anticipate skin, eye, mucous membrane or parenteral contact with blood or other body fluids. Blood and body fluids must be considered infectious. The hepatitis B virus (HBV), hepatitis C virus (HCV) and human Immunodeficiency virus (HIV) are the most virulent examples. Health care worker transmission of HIV is relatively rare, but the virus is a killer. The greatest risk for those who give first aid is the threat of infection posed by the hepatitis B virus and the hepatitis C virus.

PREVENTING DISEASE TRANSMISSION

By following some basic guidelines, you can help to reduce disease transmission when providing first aid.

- Avoid contact with body fluids, such as blood, when possible.
- Place barriers, such as disposable gloves or a clean dry cloth, between the victim's body fluids and yourself.
- Cover any cuts, scrapes, and openings in your skin by wearing protective clothing, such as disposable gloves.
- Use breathing barriers, if available, when breathing for a person.
- Wash your hands with soap and water immediately before and after giving care, even if you wear gloves.
- Do not eat, drink, or touch your mouth, nose, or eyes when giving first aid.
- Do not touch object that may be soiled with blood, mucus, or other body substance. Following these guidelines decreases your risk of getting or transmitting diseases. Remember always give first aid in ways that protect you and the victim from disease transmission. The American Red Cross recommends the use of a breathing barrier when performing CPR or rescue breaths if you are concerned about making direct contact with a victim.

FIRST AID KIT

Be prepared for an emergency. Have a first aid kit available at all times. A first aid kit should contain the following items:

- Flashlight and batteries.
- Scissors and tweezers.
- Emergency blanket.
- Triangular bandages.
- Antiseptic towelettes.
- Adhesive bandage strips in assorted sizes.
- Gauze pads.
- Roller gauze.
- Adhesive tape.
- Antiseptic ointment.
- Disposable gloves.
- Plastic bags.
- Cold pack.
- Breathing barrier.
- Activated charcoal.

Whether you buy a first aid kit or put one together, make sure it has all the items you may need. Include a list of emergency telephone numbers. Check the kit regularly to make sure flashlight batteries still work and that it contains all the necessary supplies. Replace any items that have expired. Keep a copy of *First Aid Fast* in your kit.

SPECIFIC EMERGENCIES AND FIRST AID

BREATHING EMERGENCIES

SIGNALS

- Chest does not rise and fall.
- Can't feel or hear breaths.
- Skin appears pale or bluish.

CARE

- CHECK the scene and the victim.
- Send someone to CALL 911 or the local emergency number.
- Tilt head back and lift chin. (Do not tilt a child's or infant's head back as far).
- Look, listen, and feel for breathing for about 5 seconds.

If the person is not breathing:

- Pinch person's nose shut, open your mouth wide, and make a tight seal around the person's mouth. (For infant, cover both mouth and nose with your mouth).
- Give 2 slow breaths, until the chest clearly rises.
- Check for movement (coughing or response to breaths) for about 10 seconds.

If the person is breathing but remains unconscious:

- Place the victim on his/her side in case he or she vomits, and monitor breathing and movement.

If the person is not breathing but shows some movement (coughing or response to breaths):

- Perform rescue breathing.
  - Adult: Give 1 slow rescue breath about every 5 seconds.
  - Child or Infant: Give 1 slow rescue breath about every 3 seconds.
- Recheck for breathing and movement about every minute.

BREATHING EMERGENCIES – SPECIAL SITUATIONS

HEAD, NECK OR BACK INJURY

Head, neck or back injuries may result from a fall from a height, an automobile collision, or a diving accident. Use the jaw-thrust maneuver when check breathing and giving breaths.

- Place one hand on each side of the victim's head with your thumbs on the victim's cheeks and your fingers under the back of the lower jaw, next to the ears.
- Grab the back of the lower jaw, next to the ears, and lift with both hands.
- If you can maintain a clear, open airway, do not move the victim unnecessarily.
- If you give rescue breaths, place your cheek tightly against the victim's nose

DROWNING

Drownings often happen to persons who never intended to get wet. Drownings can also happen in the home in as little as a bucketful of water.

- Send someone to CALL 911 or the local emergency number.

Once the person is out of the water:

- CHECK the person. CARE for any conditions you find.
- Tilt the head back and CHECK for breathing. CHECK the mouth for fluid or objects.

If airway appears clear:

- Give 2 slow rescue breaths.

If breaths do not go in:

- Reposition the airway and reattempt breaths.

BREATHING EMERGENCIES – SPECIAL SITUATIONS - continued

If breaths still do not go in:

- See Choking – Unconscious.

NECK BREATHER (STOMA)

A person who has had part of all of their voice box removed breathes through a hole in the throat (called a stoma) instead of the mouth and nose. There may be visible scarring at the base of the neck. This person my wear a medical alert identification.

- Check for breathing at the stoma.
- When giving rescue breaths, breathe into the stoma in the same way you would give breaths at the mouth.

BURNS

Burns are caused by heat, chemicals, electricity, and radiation. The severity of a burn depends on the temperature of whatever caused the burn, the length of time the person is exposed, the location on the body, the burn's size, and the person's age and medical condition.

SIGNALS

Superficial Burns

- The skin is red and dry.
- Area may swell and is usually painful.

Deep Burns

- The skin is red and has blisters that may open and weep clear fluid.
- Area may swell and is usually painful.
- May appear brown or black.
- Can range from very painful to almost painless.

CARE

- CHECK the scene and the victim
- Send someone to CALL 911 or the local emergency number.
- Stop the burning. Remove person from source of the burn.
- Cool the burn. Use large amounts of cool water. Do not use ice or ice water except on small superficial burns. Apply soaked towels, sheets, or other wet cloth to the face or other areas that cannot be immersed. Keep cloth cool by adding more water.
- Cover the burn. Use dry, sterile dressings or a clean cloth. Loosely bandage dressing in place to prevent infection and reduce pain or cover burned area with dry sheet.
- Keep the victim from getting chilled or overheated.

WHEN TO CALL 911 OR THE LOCAL EMERGENCY NUMBER

- Burns involving breathing difficulty.
- Burns covering more than one body part.
- Burns to the head, neck, hands, feet or genitals.
- Burns (other than a very minor one) to a child or elderly person.
- Burns resulting from chemicals, explosions or electricity.

BURNS - SPECIAL SITUATIONS

SUNBURN

- Cool the burn.
- Protect from further damage by staying out of sun or wearing sunscreen.
- Protect unbroken blisters with loose bandages and keep broken blisters clean to prevent infection.

ELECTRICAL BURNS

- CHECK the scene and the victim.
- Send someone to CALL 911 or the local emergency number.
- Never go near a victim until the power is turned off. If a power line is down, wait for the fire department or power company.
- If victim is unconscious, give rescue breathing if needed.
- Do not move victim unnecessarily because there may be internal injuries.
- CHECK for possibility of two wounds; entrance and exit burns.
- Do not cool burn.
- Cover burn with dry, sterile dressing.
- Keep the victim from getting chilled or overheated.

CHEMICAL BURNS

- CHECK the scene to make sure it is safe.
- Send someone to CALL 911 or the local emergency number, if necessary.
- For a wet chemical, flush affected areas with large amounts of cool running water until ambulance arrives. Always flush away from the body. Brush dry chemicals off the skin with a gloved hand.
- Remove clothing and jewelry that may trap chemicals against the skin or on which chemicals may have spilled.

SMOKE INHALATION

- Move the person to fresh air.
- Send someone to CALL 911 or the local emergency number.
- If the victim is unconscious, give rescue breathing or CPR.
- Support the person in the position in which it is easiest to breathe.
- If person is breathing but unconscious, place on side and monitor breathing closely.

CARDIAC EMERGENCIES

There are two general types of cardiac emergencies -- when the heart doesn't function properly, depriving the heart muscle of much needed oxygen and causing chest pain (heart attack) and when the heart doesn't function at all (cardiac arrest).

The greatest chance of survival from cardiac arrest occurs when the following sequence of events happens as rapidly as possible:

1. Early recognition and early access.

The sooner 911 or the local emergency number is called, the sooner early advanced life support arrives.

2. Early CPR.

Early CPR helps circulate blood that contains oxygen to the vital organs until an AED (Automated External Defibrillator) is ready to use or emergency personnel arrive.

3. Early defibrillation.

Most victims of sudden cardiac arrest need an electric shock to the heart called defibrillation. Each minute that defibrillation is delayed reduces the chance of survival by about 10 percent.

4. Early advanced life support.

This is given by trained medical personnel who provide further care and transport to hospital facilities.

Most people who die of heart attacks die within 2 hours after the first signals appear. Many lives are lost because people deny they are having a heart attack and delay calling for help.

Recognizing the signals of a heart attack and calling 911 or the local emergency number before the heart stops are critical steps to saving lives.

CHEST PAIN / DISCOMFORT

SIGNALS

- Chest pain or discomfort lasting more than 3-5 minutes or that goes away and comes back. Pain is not relieved by rest, changing position, or medication. May spread to shoulder, arm, back, neck or jaw.
- Trouble breathing. Breathing is often faster than normal. Person feels short of breath.
- Nausea
- Sweating or changes in skin appearance.
- Dizziness or unconsciousness.
- Ache, heartburn, or indigestion. These signals are more likely to occur in women, the elderly and diabetics.

CARE

- Have the person stop activity and rest.
- Send someone to CALL 911 or the local emergency number.
- Help the person rest in a comfortable position. A sitting position may make breathing easier.
- Loosen restrictive clothing.
- Assist with prescribed medication.
- Monitor breathing and pulse closely.
- Be prepared to give CPR and use an AED if the person loses consciousness and shows no movement.

CARDIAC ARREST - ADULT

CPS is given to a person who is not breathing and shows no movement (coughing or response to breaths). CPR is a combination of chest compressions and rescue breathing.

SIGNALS

- Unresponsive (unconscious).
- Not breathing and no movement (coughing or response to breaths).

CARE

- CHECK the scene and the victim.
- Send someone to CALL 911 or the local emergency number. If you are alone, call first, then provide care.
- CHECK for breathing.

If not breathing:

- Tilt head back, pinch nose, and give 2 slow rescue breaths. Each breath should make the chest clearly rise.
- CHECK for movement (coughing or response to breaths).

If no movement, begin CPR.

- Find hand position in center of chest over breastbone
- Position shoulders over hands. Compress chest 15 times in about 10 seconds.
- Give 2 slow breaths.
- Do 3 more sets of 15 compressions and 2 breaths.
- Recheck breathing and movement. If no movement, continue sets of 15 compressions and 2 breaths until the ambulance arrives.

CARDIAC ARREST - CHILD

When a child's heart stops it is usually the result of a breathing emergency.

SIGNALS
- Unresponsive (unconscious).
- Not breathing and no movement (coughing or response to breaths).

CARE
- CHECK the scene and the child.
- Send someone to CALL 911 or the local emergency number.
- If you are alone, provide 1 minute of care before calling.
- CHECK for breathing.

If not breathing:
- Tilt head back, pinch nose, and give 2 slow rescue breaths. Each breath should make the chest clearly rise.
- CHECK for movement (coughing or response to breaths).

If no movement, begin CPR.
- Find hand position in center of chest over breastbone
- Position shoulders over hands. Compress chest 5 times in about 3 seconds.
- Give 1 slow breath.
- Continue sets of 5 compressions and 1 breath for about a minute.
- Recheck breathing and movement. If no movement, continue sets of 5 compressions and 1 breath until the ambulance arrives.

CARDIAC ARREST - INFANT

When an infant's heart stops it is usually the result of a breathing emergency.

SIGNALS
- Unresponsive (unconscious).
- Not breathing and no pulse.

CARE
- CHECK the scene and the infant.
- Send someone to CALL 911 or the local emergency number.
- CHECK for breathing.

If not breathing:
- Tilt head back, cover mouth and nose, and give 2 slow rescue breaths. Each breath should make the chest clearly rise.
- CHECK for movement (coughing or response to breaths).

If no movement, begin CPR.
- Find finger position in center of chest over breastbone
- Position hand over fingers. Compress chest 5 times in slightly less than 3 seconds.
- Tilt head back, cover the infant's mouth and nose with your mouth, and give 1 slow breath.
- Continue sets of 5 compressions and 1 breath for about a minute.
- Recheck breathing and movement. If no movement, continue sets of 5 compressions and 1 breath until the ambulance arrives.

CHOKING - CONSCIOUS ADULT AND CHILD

Although we think of choking as a common occurrence in children, more adults than children die each year as a result of choking. Common causes include trying to swallow large pieces of poorly chewed food; drinking alcohol before and during meals, dulling the nerves that aid in swallowing; eating while talking excitedly or laughing; eating too fast; and walking, playing, or running with food or objects in the mouth.

SIGNALS

- Clutching the throat with one or both hands.
- Unable to speak, cough forcefully, or breathe.
- High-pitched wheezing.

CARE

- CHECK the scene and the victim.
- Send someone to CALL 911 or the local emergency number.
- Place thumb side of fist against middle of abdomen just above the navel. Grasp fist with other hand.
- Give quick, upward thrusts (Heimlich maneuver).

Repeat until object is coughed up and person breathes on his or her own or person becomes unconscious. If person becomes unconscious, look for an object in the mouth. If object is seen, remove it with your finger and continue with the care procedure for an unconscious adult or child.

CHOKING - UNCONSCIOUS ADULT

The airway can become blocked by the tongue falling back in the throat or by food, objects, or fluids -- such as blood, saliva, or mucus -- becoming lodged in the airway.

SIGNALS

- Unable to make the chest rise when giving rescue breaths.

CARE

- Send someone to call 911 or the local emergency number. If alone, provide 1 minute of care before calling.
- Tilt head back, lift chin and pinch nose shut.
- Give 2 slow rescue breaths. Breathe in until chest gently rises.
- If the chest does not rise while giving breaths, REPOSITION airway and reattempt breaths.

If breaths still do not go in:

- Find hand position in center of chest over breastbone.
- Position shoulders over hands.
- Compress chest 15 times in about 10 seconds.
- Lift lower jaw and tongue and look for object in mouth. If object is visible, remove it with your index finger.
- Tilt head back, lift chin, and pinch nose shut, and give 2 slow rescue breaths.

If breaths still do not go in:

- Continue sets of 15 compressions, followed by look for object/removal and 2 rescue breaths until chest clearly rises with rescue breaths, the victim starts breathing, or the ambulance arrives.

CHOKING - UNCONSCIOUS CHILD

The airway can become blocked by the tongue falling back in the throat or by a small object, such as food or toys.

SIGNAL

- Unable to make the chest clearly rise when attempting rescue breaths.

CARE

- Send someone to call 911 or the local emergency number. If alone, provide 1 minute of care before calling.
- Tilt head back, lift chin and pinch nose shut.
- Give 2 slow rescue breaths. Breathe in until chest gently rises.
- If the chest does not rise while giving breaths, REPOSITION airway and reattempt breaths.

If breaths still do not go in:

- Place the heel of one hand in center of chest over breastbone.
- Position shoulder over hand.
- Compress chest 5 times in about 3 seconds.
- Lift lower jaw and tongue and look for object in mouth. If object is visible, remove it with your little finger.
- Tilt head back, lift chin, and pinch nose shut, and give 1 slow rescue breath.

If breaths still do not go in:

Continue sets of 5 compressions, followed by look for object/removal and 1 rescue breath until chest clearly rises with rescue breaths, the child starts breathing, or the ambulance arrives.

CHOKING - CONSCIOUS INFANT

Choking is a major cause of death and injury in infants. Infants can easily choke on toys or food such as nuts, grapes and popcorn.

SIGNALS

- Coughing forcefully for several minutes without result.
- Cannot cry, cough, or breathe.
- Coughing weakly or making high-pitched sounds.

CARE

- CHECK the scene and the infant.
- Send someone to CALL 911 or the local emergency number.
- With infant face down on forearm, give 5 back blows with the heel of the hand between the shoulder blades. Support the infant's head and neck.
- Position infant face up on your forearm.
- Give 5 thrusts in the center of the breastbone with your middle and index fingers.

Repeat back blows and chest thrust until object is coughed up and infant begins to breathe on own or becomes unconscious. If infant becomes unconscious, look for an object in the mouth. If object is seen, sweep it out with your little finger and continue with the choking procedure for an unconscious infant.

CHOKING - UNCONSCIOUS INFANT

The airway can be blocked by the tongue falling back in the throat or by a small object, such as food or toys.

SIGNAL

- Unable to make the chest rise when attempting rescue breaths.

CARE

- Send someone to CALL 911 or the local emergency number. If alone, provide 1 minute of care before calling.
- Cover the infant's mouth and nose with your mouth and give 2 slow rescue breaths until chest clearly rises.
- If the chest does not rise while giving breaths, REPOSITION the airway and reattempt breaths.

If air still does not go in:

- Place two fingers in center of chest over breastbone.
- Position hand over fingers.
- Compress chest 5 times in slightly less than 3 seconds.
- Lift lower jaw and tongue and look for object in mouth. If object is visible, remove it with your little finger.
- Tilt head back, cover the mouth and nose, and give 1 slow rescue breath.

If breaths still do not go in:

- Continue sets of 5 compressions, followed by look for object/removal and 1 rescue breath until chest clearly rises with rescue breaths, the victim starts breathing, or the ambulance arrives.

COLD RELATED ILLNESS

Frostbite and hypothermia are two types of cold-related emergencies. BOTH conditions can quickly become life- or limb-threatening. *Frostbite* is the freezing of body parts. *Hypothermia* is the cooling of the body caused by the failure of the body's warming system.

FROSTBITE

SIGNALS

- Lack of feeling in the affected area.
- Skin appears waxy, is cold to the touch, or is discolored (flushed, white or gray, yellow, blue)

CARE

- CHECK the scene and the person.
- Send someone to CALL 911 or the local emergency number.
- Attempt to remove jewelry or restrictive clothing.
- Handle the area gently; never rub the affected area.
- Warm gently by soaking affected area in warm water (100 degrees Fahrenheit to 105 degrees Fahrenheit) until it appears red and feels warm
- Loosely bandage area with dry, sterile dressing.
- If the victim's fingers or toes are frostbitten, place dry, sterile gauze between them to keep them separated.
- Avoid breaking any blisters.

COLD RELATED ILLNESS - continued

HYPOTHERMIA

SIGNALS

- Shivering, numbness, glassy stare.
- Apathy, weakness, impaired judgment.
- Loss of consciousness.

CARE

- CHECK the scene and the person.
- Send someone to CALL 911 or the local emergency number.
- GENTLY move person to a warm place.
- CHECK breathing and pulse.
- Give rescue breathing or CPR if needed.
- Remove any wet clothing and dry the person.
- Warm person SLOWLY by wrapping in blankets or by putting dry clothing on person. Hot water bottles and chemical hot packs may be used when first wrapped in a towel or blanket before applying.
- DO NOT WARM PERSON TOO QUICKLY, such as immersing him or her in warm water. Rapid warming can cause dangerous heart rhythms.

HEAT RELATED ILLNESS

Heat cramps and heat-related illness are progressive conditions caused by overexposure to heat. If recognized in the early stages, heat-related illness can usually be reversed. If not, it may progress to a life-threatening condition.

A cool, shaded area should be provided for the cast and crew during breaks. Ample cool drinking water must be available for the cast and crew.

HEAT CRAMPS

SIGNALS

- Painful muscle spasms, usually in the legs and abdomen.

CARE

- Have person rest in a cool place.
- Give cool water to drink.
- Lightly stretch and gently massage the muscle.
- DO NOT GIVE SALT TABLETS.
- Watch for signals of heat illness.

HEAT ILLNESS

SIGNALS

Early Stages:

- Cool, moist, pale, or flushed skin.
- Headache, nausea, dizziness.
- Weakness, exhaustion.
- Heavy sweating.

HEAT RELATED ILLNESS – continued

Late Stages:

- Red, hot, dry skin.
- Changes in level of consciousness.
- Vomiting.

CARE

- Move person to a cool place.
- Loosen tight clothing.
- Remove perspiration-soaked clothing.
- Apply cool, wet cloths to the skin or mist with cool water and fan the person.
- If conscious, give cool water to drink.

If person refuses water, vomits, or starts to lose consciousness:

- Send someone to CALL 911 or the local emergency number.
- Continue to cool by placing ice or cold packs on person's wrists, ankles, groin, and neck and in armpits.
- If the victim becomes unconscious, give rescue breathing or CPR if needed.

HEAT EXHAUSTION

SIGNALS

- Dizziness, weakness, headache, blurred vision, nausea, staggering.
- Face becomes pale.
- Profuse sweating, weak pulse, shallow breathing.
- Person may become unconscious.

CARE

- Move the person to a place where air is circulating freely.
- Have person lie down and cover them with a light blanket to keep the body temperature from dropping too quickly.
- If person is conscious, add a teaspoon of salt to a pint of cool water and give this to them in small sips at frequent intervals.
- If the symptoms persist, call a doctor.

SUNSTROKE (HEATSTROKE)

SIGNALS

- Severe headache, red face, hot dry skin.
- No sweating and pulse is strong and very rapid.
- High fever (up to 105 degrees).

CARE

- Place individual in a shady area.
- Loosen clothing and cool the victim with the best means available.
- If the victim's temperature starts to drop, cover them with a light blanket so that the sudden change in body temperature won't cause shivering or convulsions.
- Get the victim to the nearest medical facility as quickly as possible.

INJURIES TO MUSCLES, BONES AND JOINTS.

Only a trained medical professional can tell the difference between a sprain, strain, fracture, or dislocation. You do not need to know what kind of injury it is to give the correct first aid.

SIGNALS

- Pain
- Bruising and swelling.

CARE

- CHECK the scene and the person.
- Rest the injured part.
- Apply ice or a cold pack to control swelling and reduce pain. Place a towel or cloth between the source of cold and the skin.
- Avoid any movement or activity that causes pain.

If you suspect a serious injury:

- Immobilize the injured part to keep it from moving.
- Send someone to CALL 911 or the local emergency number.

WHEN TO CALL 911 OR THE LOCAL EMERGENCY NUMBER

- Feels or sounds like bones are rubbing together.
- "Snap" or "pop" heard or felt at time of injury.
- An open wound on or around the injury site; bone ends may or may not be visible.
- Inability to move or use the affected part normally.
- Injured area is cold and numb.
- Injury involves the head, neck, or back.
- Person has trouble breathing.
- Cause of the injury suggests that the injury may be severe.

SPLINTING

Splinting is a method to keep an injured body part from moving. It can also help to reduce pain, making the injured person more comfortable.

- Splint only if the person must be moved or transported and if you can do so without causing more pain and discomfort to the person.
- Splint an injury in the position you find it.
- Splint the joints above and below the injured bone.
- Splint the bones above and below an injured joint.
- Check for feeling, warmth and color of the skin below the site of injury both before and after splinting.

SPLINTING METHODS

There are a variety of ways to immobilize and injured body part. When choosing a method, consider what materials you have available and what will best keep the injured part from moving. Often, simply supporting the injured part in the position you find it - such as placing a small pillow or folded blanket under an injured leg against the ground - is the best method of all.

Anatomic Splint:
A part of the body is used as a splint (an injured leg can be splinted to an uninjured leg.

Soft Splint:
Made with soft materials such as folded blankets, towels or pillows.

INJURIES TO MUSCLES, BONES AND JOINTS - continued

Sling:
A triangular bandage tied to support an injured arm, wrist or hand.

Rigid Splint:
Made with boards, folded magazines, newspaper or metal strips.

INJURIES TO HEAD, NECK AND BACK

Although injuries to the head, neck and back account for only a small percentage of all injuries, they cause more than half of all injury-related deaths. Signals of a head, neck or back injury may be sometimes slow to develop and are not always noticeable at first.

ALWAYS SUSPECT A HEAD, NECK OR BACK INJURY IN THESE SITUATIONS

- A fall from a height greater than the person's height.
- Any diving mishap.
- A person found unconscious for unknown reasons.
- Any injury involving severe blunt force to the head or trunk, such as from a motor vehicle.
- Any injury that penetrates the head or trunk, such as a gunshot wound.
- A motor vehicle crash involving a driver or passengers not wearing safety belts.
- Any person thrown from a motor vehicle.
- Any injury in which a person's helmet is broken, including a motorcycle, football, or industrial helmet.
- Any incident involving a lightning strike.

SIGNALS

- Changes in consciousness, loss of balance, seizures.
- Severe pain or pressure in the head, neck or back.
- Tingling or loss of sensation in the hands, fingers, feet or toes.
- Partial or complete loss of movement of any body part.
- Unusual bumps or depressions on the head or over the spine.
- Blood or other fluids draining from the ears or nose.
- Heavy external bleeding from the head, neck, or back.
- Impaired breathing or vision as a result of injury.
- Nausea, vomiting, or persistent headache.
- Bruising of the head, especially around the eyes and behind the ears.

CARE

- Check the scene and the person.
- Send someone to CALL 911 or the local emergency number.
- Keep the person's head, neck and back from moving.
- CHECK consciousness and breathing. If the person is not breathing, use the jaw-thrust maneuver to open airway.
- Place one hand on each side of the victim's head with your thumbs on the victim's cheeks and your fingers under the back of the lower jaw, next to the ears.
- Grab the back of the lower jaw, next to the ears, and lift with both hands.
- Maintain a clear, open airway. Do not move the victim unnecessarily. If the person is not breathing, place your cheek tightly against the victim's nose.
- Give two slow breaths.
- CHECK for movement (coughing or response to breaths). Give rescue breathing or CPR if needed.
- Control bleeding.
- Keep victim from getting chilled or overheated.

INJURIES TO HEAD, NECK AND BACK – continued

- DO NOT MOVE PERSON UNLESS ABSOLUTELY NECESSARY. If the person must be moved, do it carefully without twisting or bending the body. If alone, use the person's clothes to drag the person to safety while supporting the head and neck in the best way possible.

IF YOU SUSPECT AN INJURY TO THE HEAD, NECK OR BACK, SUPPORT THE PERSON'S HEAD IN LINE WITH THE BODY.

POISONING

A poison is a substance that causes injury or illness if it gets into the body. There are four ways a poison can enter the body - by swallowing it, breathing it, touching it, or having it injected. Combinations of certain substances, such as drugs and alcohol, can be poisonous, although if taken by themselves they might not cause harm. Not everyone reacts to poisons in the same way. A substance that is harmful to one may not always be harmful to another.

SIGNALS

- Trouble breathing.
- Nausea, vomiting, diarrhea.
- Chest or abdominal pain.
- Sweating, changes in consciousness, seizures.
- Burns around the lips, tongue, or on the skin.
- Open or spilled containers; open medicine cabinet.
- Overturned or damaged plant.
- Unusual odors, flames, smoke.

CARE

- CHECK the scene to make sure it is safe to approach and gather clues about what happened.
- If necessary, move the person to safety, away from the source of the poison.
- CHECK the victim's level of consciousness, breathing, and movement (coughing or response to rescue breaths). CARE for any life-threatening conditions.
- Send someone to CALL 911 or the local emergency number or Poison Control Center as necessary.
- Look for any containers.
- If you suspect someone has swallowed a poison, try to find out what type of poison it was, how much was taken, and when it was taken.
- NEVER GIVE ANYTHING TO EAT OR DRINK UNLESS DIRECTED TO DO SO BY THE POISON CONTROL CENTER OR A HEALTH CARE PROVIDER.
- If the person vomits, position on side. Save a sample of the vomit if poison is not known so that it can be identified at the hospital.

POISON CONTROL CENTERS

Many poisonings can be cared for without the help of ambulance personnel. The people who staff Poison Control Centers (PCCs) have access to information on most poisonous substances and can tell you what care to give to counteract the poison. Keep you PCC telephone number posted by the telephone. You may find the number of your PCC in the inside front cover of the phone book.

POISONING - ALLERGIC REACTIONS

Allergic reactions to certain foods and bee stings can cause severe swelling of the face and air passages restricting breathing.

SIGNALS
- Trouble breathing.
- Feeling of tightness in the chest and throat.
- Swelling of the face, neck, and tongue.
- Rash, hives, dizziness, or confusion.

CARE
- CHECK the scene to make sure it is safe.
- CHECK the person carefully for swelling and breathing problems.
- If person has trouble breathing, send someone to CALL the Poison Control Center, 911 or the local emergency number.
- People who know they are allergic may carry a special kit.

CARING FOR BITES AND STINGS

Insect Bites/Stings

SIGNALS
- Stinger may be present.
- Pain.
- Swelling.
- Possible allergic reactions.

CARE
- Remove stinger – scrape it away or use tweezers.
- Wash wound.
- Cover.
- Apply a cold pack.
- Watch for signals of allergic reaction.

Spider Bites / Scorpion Stings

SIGNALS
- Bite mark.
- Swelling.
- Pain.
- Nausea and vomiting.
- Trouble breathing or swallowing.

CARE
- Wash wound.
- Apply a cold pack.
- Get medical care to receive anti venim.
- Call 911 or the local emergency number, if necessary.

Marine Life Stings

SIGNALS
- Possible marks
- Pain.
- Swelling.
- Possible allergic reaction.

CARING FOR BITES AND STINGS – continued

CARE
- If jellyfish – soak area in vinegar.
- If sting ray – soak area in non-scalding hot water until pain goes away.
- Clean and bandage wound.
- Call 911 or the local emergency number if necessary.

Snake Bites

SIGNALS
- Bite mark.
- Pain.

CARE
- Wash wound.
- Keep bitten part still, and lower than the heart.
- Call 911 or the local emergency number.

Animal Bites

SIGNALS
- Bite mark.
- Pain.

CARE
- If bleeding is minor – wash wound.
- Control bleeding.
- Apply antibiotic ointment.
- Cover
- Get medical attention if wound bleeds severely or if you suspect animal has rabies.
- Call 911 or the local emergency number or contact animal control personnel.

POISONING - SPECIAL SITUATIONS

Dry or Wet Chemicals
- CHECK the scene to make sure it is safe.
- Send someone to call 911 or the local emergency number if necessary.
- For a wet chemical, flush affected area with large amounts of cool running water until ambulance arrives. Always flush away from the body. Brush dry chemicals off the skin with a gloved hand.
- Remove clothing and jewelry that may trap chemical against the skin or on which chemicals may have spilled.

POISONOUS PLANTS
- Immediately wash the affected area thoroughly with soap and water.
- If a rash or open sores develop, apply paste of baking soda and water several times a day to reduce discomfort.
- Lotions, such as Caladryl, may help soothe the area.
- If condition gets worse or affects large areas of the body or face, see a doctor.

TICK BITES AND LYME DISEASE

Not all ticks carry Lyme disease. It is spread mainly by a small type of tick found around wooded and grassy areas. Proper clothing and frequent checks for ticks can prevent tick bites. Signals of Lyme disease might develop slowly and might not occur at the same time as a rash. You can have Lyme disease without developing a rash.

SIGNALS

- Rash starts as a small red area at the site of the bite; may appear a few days or a few weeks after the bite.
- Fair skin: the center may be lighter in color and the outer edges are red and raised (bull's eye appearance).
- Dark ski: the area may look black and blue.
- Fever, headache, weakness.
- Flu-like joint and muscle pain.

CARE

- Grasp tick with fine tipped tweezers close to skin and pull slowly. Use plastic wrap, paper, or leaf if you do not have tweezers.
- DO NOT try to burn tick off. DO NOT apply petroleum jelly or nail polish to tick.
- If you cannot remove tick, or if its mouthparts remain imbedded, get medical care.
- Wash bite area with soap and water. Apply antibiotic ointment.
- If rash or flu-like signals appear, see your health care provider immediately.

REACHING AND MOVING VICTIMS

Moving a person can make some injuries worse. You should move a person only if there is immediate danger or the person has to be moved to give proper care. Even if you are in a remote area, such as when camping, it is often easier to bring professional medical help to the injured or ill person than the person to the help. Once you decide to move someone, you must determine how to move them. Always consider your safety and the safety of the person.

WATER RESCUES

Emergencies can happen to anyone in or around the water, regardless of how good a swimmer the person is or the nature of the activity. Drownings often occur to persons who never intended to get wet. Drownings can also happen in the home in as little water as a bucket or tubful. Being able to recognize a person who is having trouble in the water may help save the person's life. Stay alert and know the signals that indicate an emergency -- the victim may not be able to call for help!

SIGNALS

- Struggling movements; little or no forward progress.
- Person may or may not be able to call or signal for help.
- Person struggles to breathe.

CARE

- CHECK the scene for safety.
- Send someone to CALL 911 or the local emergency number.
- Attempt to rescue by reaching or throwing to the person. DO NOT ATTEMPT A SWIMMING RESCUE UNLESS YOU HAVE PROPER EQUIPMENT AND ARE TRAINED TO DO SO.

Once the person is out of the water:

- CHECK the person. Care for any conditions you find.

THE SAFEST METHODS OF WATER RESCUE ARE REACHING, THROWING, AND WADING ASSISTS. IN MOST CASES, AT LEAST ONE OF THESE METHODS WILL SUCCEED.

SUDDEN ILLNESSES

Many different types of sudden illnesses often have similar signals. Usually you will not know the exact cause of the illness, but this should not keep you from providing care. Care for the signals you find.

SIGNALS

- Feeling light-headed, dizzy, confused, or weak.
- Changes in skin color (pale or flushed skin), sweating.
- Nausea, vomiting, or diarrhea.

Some illnesses may also include:

- Seizure or changes in consciousness.
- Paralysis (inability to move), slurred speech, or difficulty seeing.
- Severe headache, trouble breathing, persistent pressure or pain.

CARE

- Send someone to CALL 911 or the local emergency number, if necessary.
- CARE for any life-threatening conditions first.
- Help the person rest comfortably.
- Keep person from getting chilled or overheated.
- Reassure the person.
- Watch for changes in consciousness, breathing, and movement (coughing or response to rescue breaths).
- Do not give anything to eat or drink unless person is fully conscious.

WHEN TO CALL FOR AN AMBULANCE

- Person is unconscious, unusually confused, or seems to be losing consciousness.
- Person has trouble breathing or is breathing in a strange way.
- Person has persistent chest pain or pressure.
- Person has pressure or pain in the abdomen that does not go away.
- Person is vomiting or passing blood.
- Person has seizures, severe headache, or slurred speech.
- Person appears to have been poisoned.
- Person has injuries to the head, neck, or back.

OR

- You can't sort the problem out quickly and easily or you have doubts about the severity of the illness.

SUDDEN ILLNESSES - SPECIAL SITUATIONS

SEIZURES

If you know the person has epilepsy, it is usually not necessary to call 911 or the local emergency number unless: the seizure lasts longer than 5 minutes or is repeated; the person does not regain consciousness; the person is pregnant, known to be a diabetic, is injured, or shows other life-threatening conditions.

CARE

- Send someone to CALL 911 or the local emergency number, if necessary.
- Remove nearby objects that might cause injury.
- Protect the person's head by placing a folded towel or clothing beneath it.
- DO NOT HOLD OR RESTRAIN THE PERSON.
- DO NOT PLACE ANYTHING BETWEEN THE PERSON'S TEETH.
- Place the person on the side to drain fluids from mouth.
- When seizure is over, CHECK for breathing and other injuries.
- Reassure and comfort the person. Stay until the person is fully conscious.

SUDDEN ILLNESSES - SPECIAL SITUATIONS - continued

FAINTING

Fainting is a temporary loss of consciousness. It may indicate a more serious condition.

CARE

- Send someone to call 911 or the local emergency number, if necessary.
- Elevate legs 8 to 12 inches if injury is not suspected.
- Loosen any tight clothing.
- Check breathing and movement (coughing or response to rescue breaths).
- Do not give anything to eat or drink.

STROKE

A stroke is caused by a lack of oxygen to the brain when a blood vessel bursts or becomes narrowed by a clot.

CARE

- Send someone to CALL 911 or the local emergency number.
- CARE for the specific conditions you find.
- If person is drooling or having difficulty swallowing, place on his or her side to keep airway clear.

DIABETIC EMERGENCY

Diabetes is a condition where the body is unable to balance insulin and sugar in the body. Diabetics sometimes become ill because there is too much or too little sugar in their blood. In either case, giving sugar will not cause additional harm.

CARE

- If person is conscious and a known diabetic, give sugar (fruit juices, candy, non-diet drinks, table sugar).
- If person is not feeling better in about 5 minutes, CALL 911 or the local emergency number.
- If person is unconscious, DO NOT GIVE ANYTHING TO EAT OR DRINK. Send someone to CALL for 911 or the local emergency number. Give care for the conditions you find.

WATER EMERGENCIES

In case of emergency the following steps must be taken:

- Turn off all power
- Call 911 immediately.
- Use a non conductive pole or board to reach the victim.
- Carefully remove the person from the water. Position the person on his/her back. Tilt their head back and lift their chin to open the airway.
- Check for breathing and, if they are not breathing, give two rescue breaths.
- Check the person for signs of circulation (normal breathing, coughing, or movement in response to rescue breaths) and
  - if there are no signs of circulation, begin CPR;
  - if there are signs of circulation, begin rescue breathing.

WOUNDS

A wound is an injury to the skin and soft tissues beneath it. Damage to blood vessels causes bleeding. When caring for wounds it is important to take precautions to protect yourself against the transmission of disease.

Follow these simple procedures:

- When possible, ask the injured person to help you.
- Wear disposable gloves or place a barrier between you and the person's blood.
- Wash hands with soap and water immediately before and after providing care.

SIGNALS

- Cuts, scrapes, punctures, or other breaks in the skin.
- Bleeding, bruising; area may swell.

CARE

- CHECK the scene for safety.
- Send someone to CALL 911 or the local emergency number.
- Cover the wound with a sterile gauze pad and press firmly against the wound (use your bare hand to apply pressure only as a last resort).
- If dressing becomes soaked with blood, do not remove it. Apply additional dressings on top.
- ELEVATE the injured area above the level of the heart if you do not suspect broken bones or head, neck or back injury.
- Cover gauze dressings with a roller bandage to maintain pressure.

- *If bleeding doesn't stop:*
- Apply additional dressing and bandage.
- Squeeze the nearby artery against the bone underneath
    - Arm: Inside of the upper arm, between the shoulder and elbow.
    - Leg: Crease at the front of the hip, in the groin.

Controlling Bleeding

- Apply direct pressure and elevation.
- Apply a bandage.

If bleeding doesn't stop:

- Apply pressure to a nearby artery.

WHEN TO CALL FOR AN AMBULANCE

- Bleeding that cannot be stopped.
- Wounds that show muscle or bone, involve joints, are deep, or involve hands or feet.
- Large wounds.
- Large or deeply imbedded objects in the wound.
- Human or animal bites.
- Any wound that would leave an obvious scar, such as on the face.
- Skin or body parts that have been partially or completely torn away.

WOUNDS - SPECIAL SITUATIONS

Bruises

- Apply ice or a cold pack to help control pain and swelling. Place a cloth between source of cold and skin to prevent injury.
- Elevate injured part to reduce swelling.

Severed Body Parts

- Wrap severed body part in sterile gauze or clean cloth.
- Place severed part in plastic bag.
- Put the plastic bag on ice and take to hospital with person.

Imbedded Object

- Send Someone to CALL 911 or the local emergency number.
- DO NOT REMOVE THE OBJECT.
- Bandage bulky dressings around the object to support object in place.
- Bandage the dressing in place.

Chest

- Send someone to CALL 911 or the local emergency number.
- Cover the wound with a sterile dressing or clean cloth and bandage in place.
- If bubbles are forming around wound, cover with plastic or material that does not allow air to pass through. Tape dressing in place, leaving one corner open to allow air to escape when person exhales.

Nosebleed

- Have person lean slightly forward.
- Pinch the nostrils together for about 10 minutes.
- Apply an ice pack to the bridge of the nose.

If bleeding doesn't stop:

- Apply pressure on upper lip just beneath the nose.

Mouth and Cheek

If no serious head, neck or back injury is suspected:

- Have person lean slightly forward or place on his or her side.
- For inside the cheek: Place folded sterile dressings inside the mouth against the wound.
- For outside the cheek: Apply direct pressure using a sterile dressing.
- For tongue or lips: Apply direct pressure using a sterile dressing. Apply cold to reduce swelling and ease pain.

Teeth

- Have person bite down on a rolled sterile dressing in the space left by the tooth.
- Save any displaced teeth. Place them in milk, if possible, or water. Pick the tooth up by the crown (white part), not the root.
- Call a dentist immediately for instructions on further care.

Abdominal Injury

- Keep person lying down with knees bent, if possible.

If organs are exposed:

- Do not apply pressure to organs or push back inside.
- Remove any clothing from around wound.
- Apply moist, sterile dressing or clean cloth loosely over wound.
- Keep dressing moist with warm water.
- Place a cloth over dressing to keep organs warm.

WOUNDS - SPECIAL SITUATIONS – continued

Infection

Germs can enter the body through scrapes, cuts, or punctures and cause infection. Infection can develop within hours or days of an injury.

SIGNALS

- Wound area becomes swollen and red.
- Area may feel warm or throb with pain; may discharge pus.
- Red streaks may develop around wound.
- Person my develop fever and feel ill.

CARE

- Wash hands before and after caring for wound, even if you wear gloves.
- Wash minor wounds with soap and water.
- Do not wash wounds that require medical attention unless instructed to do so by a medical professional.
- Cover wound with clean dressing and bandage, change daily.
- If infection persists or worsens, seek medical help.


Take the pledge for set safety
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