



School of Theatre

LSU SCHOOL OF THEATRE
FILM/TELEVISION
PRODUCTION HANDBOOK

(Revised Jan. 2022)

LSU is committed to providing the highest possible safety standards and are continually striving to maintain and improve these standards. Any action or omission that endangers the safety of any person, whether cast, crew or general public, will be taken very seriously and may result in penalties appropriate to the seriousness of the incident, according to the University's policy and procedures for academic misconduct.

Whilst this handbook is quite an exhaustive list of the OHS procedures you need to follow when working on an LSU film production and / or in the Industry, some things will not be relevant to you. It is recommended that you refer to this for general guidelines and for specific instances that require specialized understanding – e.g. stunts, working with children, in water, etc.

This manual is structured as an A-Z manual for ease of reference.

The appendix contains a catalog of documents referenced in the handbook.

A note about safety on sets:

All work places are potentially hazardous and full of risks. Film sets in particular can be more risky, because they are temporary work places and so procedures must be set in place prior to starting work and appropriate care should be taken at all times to reduce or eliminate any possible safety concerns or risks. In most cases, a film set would be deemed a High Risk workplace.

The below listed guidelines are in accordance with larger Industry Codes of Conduct and United States OSHA the safety requirements

COMMUNICATION

As part of risk management procedures, if you are filming in a remote area with no mobile phone reception (this needs to be checked at a location scout), then it is the production's responsibility and expense to [rent/buy a satellite phone](#) for the duration of the shoot. This number is to be on all call sheets as well as personally communicated by the Director / Producer team to all staff, students and crew associated with that production.

DRUGS & ALCOHOL

The consumption or use of alcohol, drugs or any other substances that may affect an employee's ability to perform work in a safe and efficient manner is not permitted in the workplace. Employees taking prescription or over the counter medications that may impair performance are to advise their manager or supervisor who must ensure any associated risks are abrogated. This information will be treated in the strictest confidence and in accordance with the relevant privacy laws.

Illness associated with the consumption of alcohol, illegal drugs or medication may impact on a workplace in the following ways:

- Absenteeism
- Accidents
- Work performance (including conflict)
- Workplace violence.

Students and Volunteer Cast and Crew are obliged as a condition of their employment (or volunteer status) to present to work in a fit state so that in carrying out their duties they do not:

- Subject themselves, co-workers or any other person to unnecessary risks to health and safety
- Inhibit their ability to fulfil the requirements of their position
- Inhibit the ability of their co-workers to fulfil the requirements of their position.

Where a student or volunteer cast and crew member presents for duty and appears to not be in a fit state to carry out their normal duties, the Producer (or relevant person in charge) reserves the right to remove the employee from the workplace and should subsequently seek advice from a medical practitioner on the employee's fitness for duty. If you are in doubt or unsure about this, you should contact your Supervising professor and /or another department administrator for advice.

Importantly, you are obliged to ensure that no person involved in your film commences or continues duty if they appear affected by alcohol, illegal drugs or medication that may reasonably be considered to lead to a safety risk.

Similarly, any persons visiting the Location should not be permitted access to any production workplace should they be affected by alcohol, illegal drugs or medication that may reasonably be considered to lead to a safety risk. The Producer (or relevant person in charge) reserves the right to remove the visitor from the work site in the situation where access has occurred.

If, during the course of filming, a performer is required to appear to consume alcohol or smoke cigarettes, these substances must be substituted with non-alcoholic liquids or some other non-intoxicating, non-toxic placebo. There cannot be any exceptions.

EMERGENCIES

Emergency Procedures (On Campus)

In case of an emergency on campus please notify the LSU Police Department: **225-578-3231** and/or **911**.

Emergency Procedures (Off Campus)

In the case of an emergency off campus, please contact your Supervising professor and / or any department administrator. In addition, call the emergency numbers (Police/fire/ambulance 911).

FIRE SAFETY

All locations must be considered for fire emergency. When working off campus, it is mandatory to conduct an audit of fire appliances and emergency exits prior to commencing work. Suitable fire appliances (e.g. extinguishers) must be readily available and an identifiable emergency exit must be provided for the crew. If these precautions are not available, they must be made available (i.e.: purchased), or an alternate location must be used.

Interference with a buildings safety system will render the student director/producer liable for any consequences, which includes turning off smoke detectors, heat sensors and covering exit signs. These consequences may include legal liability and prosecution.

If a fire occurs, your first priority is to evacuate your cast and crew. If the fire is small enough and may be contained with an extinguisher, do so only after the safe exit of all cast and crew is secured. In any fire event, even if the fire is contained, you must notify the LSU Police Department: **225-578-3231**, LSU Facilities Services: **225-578-2327**, and/or **911**.

FIRST AID

From Spring 2019, all LSU sanctioned student sets (classes, festival films, etc.) are required to have a First Aid Kit on-hand to the production. First aid kits are part of the production equipment available to all student productions and will be automatically included in every checkout from the equipment office. Kits must be carried by the production crew at all times and kept in a safe but accessible position to the set. Depending on the size of your production, you should have no less than one qualified First Aid Officer on set. The name of the 1st Aid Officer must be on the daily call sheet.

FOOD & BEVERAGES

Food supplied to the cast and crew must be competently prepared, safe to consume and fresh, whether food is catered or food is sourced off the set and dropped off.

Safe Handling:

- All catering areas must be clean, slip free and electrically safe
- Food storage facilities need to be adequate and clean
- All food waste must be bagged and cleaned from site each day
- All cast and crew should be questioned for any known allergies prior to consumption of any supplied food.

HARRASSMENT & BULLYING

LSU aims to provide an environment that is free from discrimination, harassment and bullying and where all staff, students and volunteer cast and crew performing work on your film are treated on the basis of their merits and performance.

Discrimination, harassment and bullying decreases productivity, increases absenteeism and is also against the law. For these reasons, LSU treats discrimination, harassment and bullying in the workplace (i.e. your film set) very seriously.

Contravening this Policy

Any person's failure to comply may result in disciplinary action in line with university policy.

Bullying can be face-to-face, over the telephone, via email and other information technology such as text messaging and social media. Bullying can involve many different forms of unreasonable behavior, which can be obvious (direct) or subtle (indirect).

The most common form of workplace harassment is sexual harassment. Sexual harassment is unwelcome conduct of a sexual nature in circumstances where a reasonable person, having regard to all the circumstances, would have anticipated a possibility that the conduct may cause the harassed person to feel offended, humiliated or intimidated. Conduct of a sexual nature includes making a statement of a sexual nature to a person, or in the presence of a person, whether the statement is made orally or in writing.

If you feel that bullying or harassment is taking place to you or someone else, you should report it immediately to your supervising professor.

HOUSEKEEPING

Housekeeping is essential to maintaining a work area that is free of hazards and the buildup of any waste. It involves regular assessment and correction of day-to-day modifications to equipment and the workplace due to works. The cleaning of surfaces and the removal of trash and the application of safety measures where applicable. In addition:

- Equipment and tools must be stowed correctly and checked prior to, and at the end of each use
- All electric equipment must be powered off at every opportunity
- Any packaging and other fire hazards must be removed immediately from site
- Clean any spills immediately

At the end of each work day:

- All work areas are to be cleared of equipment and left in a tidy condition
- Turn off electronic equipment
- Sweep floors
- Remove or tidy all cables and structures from thoroughfares
- Replace any barricades or signage that have been moved

INDUCTIONS

From Spring, 2019, It is a requirement for LSU sanctioned productions that all personnel related to your film shoot will be given safety related information to assist them in being safe at all times. This includes;

- A description of the day's events (on location) and what issues there might be
- Advice on who is responsible for what areas and their responsibilities
- Procedures relating to what happens if there is a safety issue and / or emergency.

This information should be listed on the day's call sheet. In addition, a verbal induction must occur for all cast and crew before the commencement of work, at the start of every new day and at every new location or set.

The safety induction is delivered by the 1st AD (or person in charge of the set if there is no 1st AD) and addressed to the entire cast and crew. A responsible representative of the Producer (and / or 1st AD if no producer present), must induct any cast and crew on later calls. Safety inductions should occur on site when undertaking a tech or location scout.

The verbal EHS Induction should cover the following key points:

- Location of the safe exit and entry points
- Location facilities and amenities
- Location of the safety equipment including First Aid Kit
- Position of fire extinguishers and other emergency equipment
- Emergency and Evacuation procedures and relevant personnel
- Safety procedures for specific Hazardous action on set (if applicable).

The implementation and overseeing of these site control measures is the responsibility of the 1st Assistant Director or the onsite supervisor and then the responsibility falls upon all Heads of Departments to communicate with the cast and crew.

INCIDENT REPORTING

Reporting (On and Off Campus)

All incidents, accidents, sudden illnesses (allergic reactions), emergencies, medical occurrences, etc., must be reported to department faculty and CMDA administration as soon as possible and recorded in an Incident Report form.

An **Incident Report form** is to be used by staff, students or visitors who have incurred an injury / illness or who are providing details of any event in which creates a risk to health, safety of persons. Students must submit a completed incident report form (available in the Equipment Office) and submit to supervising professor and/or department administrator.

Near-Miss

It is the responsibility of all cast/crew to be vigilant and self-policing. Usually it will be the producer/1st AD who monitors safety on set. In an instance where choreography is occurring in a confined space away from view of producer/1st AD, it is incumbent on the performers to report any irregularities and/or failures of the choreography immediately.

If an issue arises that can't be easily remediated by the actions of staff on the ground and current procedures, it must be cancelled. Small issues, of which there may be many, can be unreported if they are easily remediated with present staff and procedures, such as a cable trip hazard or a puddle.

Reporting Guidelines:

- All issues of ANY significance MUST be reported to your Producer and the supervising professor immediately. Let the administration channels decide what is important or not.
- Report all near misses with high potential to cause harm immediately. Stop activity until reviewed by your Producer and/or supervising professor.
- Report all injuries immediately on an Incident Report Form and ensure that department faculty/administration receives the paperwork as soon as possible.
- The Incident Report must clearly describe the incident and identify all parties involved, including witnesses. Be precise and ensure that all times, dates and witness names are included and attach photographs of the scene or hazard.

LIGHTING & ELECTRICAL

Although student DPs and Gaffers are in charge of lighting on a set, remember most are not qualified electricians.

Guidelines and Safe Operating Procedures:

- All lighting stands must be ballasted adequately (sandbags)
- All hanging lights must be bonded with a safety strap to the mount
- Outdoor reflector panels/scrimms need to be tied for wind safety OR in low winds, be on a stand with ballast (sandbags)
- All lights set up in public places must have an attendant and all untied reflector panels/scrimms must have an attendant
- All working at height must be done with full legal compliance
- Only qualified electricians are to break down an electrical component or circuit beyond the normal user instructions
- Where possible place units close to power supplies to avoid trailing cables over the set and use cable ramps, fly cables and rubber matting to reduce the cable trip hazards

LOCATION SCOUTING

If you should choose to film in locations like warehouses, old buildings, or other man-made structures that have been unoccupied for long periods of time, you will be required to submit photos and / or a video of the location and possibly a safety report based on this. These sites

may be hazardous to work in. Locations such as these frequently have faulty electrical systems, structural problems and major health concerns that will either need to be rectified, avoided or if neither is possible another location should be considered.

- Electrical problems can include faulty wirings, exposed wiring and other systems that need to be avoided or rectified by a qualified electrician.
- Structural problems to watch out for include; stability of floors, weight involved in construction and film equipment's such as cranes as well as the number of people on site.
- Health concerns include asbestos and hazardous dust residue that may be left by previous workers or equipment on site.

Note: If you have any concerns regarding the above, then the potential location should be assessed by an experienced and qualified person(s) to make sure they are in fact safe for all aspects of filming from set construction through to the end of principal photography.

In the interest of health and safety, any recommendations that comes from the inspections of these locations needs to be followed.

SAFETY ON LOCATION

All locations should be visited by the producer, director, heads of department and stunts/safety personnel if necessary. From here, a risk assessment should be completed.

Things to consider when assessing locations are:

- Filming permissions – appropriate permissions must be received from any involved owners (in addition to the occupiers), and / or authorities, including police and HOAs
- Permissions to erect signs and direct and / or control traffic must be authorized by civil authorities.
- Crowds – if filming is to take place where crowds do not generally congregate but might be attracted by the filming, the police should be informed
- Permission to film on public roads must be gained from the appropriate civil authority and / or police and the relevant state roads authority. Owner permission is required for private roads
- Isolated location – local authorities and police should be kept informed of crew movement plans, specific locations, surveys, aerials etc and any comments about weather, road conditions or other factors noted.

LOCATION SAFETY CHECKLIST

As a general rule, the following apply in all situations (and locations) and failure to comply with the below is a breach of OSHA regulations (and therefore LSU policy):

- There must be adequate lighting on set and in the surrounds.
- Clean operational toilets must be available in reasonable proximity to the shooting areas. They should be serviced as necessary and sanitary disposal bins provided.
- Hygiene facilities -in all cases, simple hand washing facilities, including fresh water, soap and towels, must be available near the toilet facilities and for prior to meal breaks. In some unusual conditions, more elaborate measures may be required to maintain hygiene to a suitable standard.
- An adequate supply of clean drinking water must always be available, regardless of location.
- Road access - safe and all weather roads or tracks must be provided for those driving to and from the shooting area.
- Access by foot - safe and all weather paths must be provided for those walking to and from the shooting area.
- Emergency care -access to first aid and to emergency care on remote locations needs to be considered including plans for transport to immediate care, establishing the hours of operation of local hospitals and facilities and their range and transport to care at major centres.
- Emergency services - access to emergency services on remote locations needs to be considered in pre-production, including establishing the hours of operation of all local facilities and the range and standard of services available and this information must be included on all call sheets. In extremely remote locations, radio communication to police, local authorities and other emergency services should be established and maintained on a regular basis.
- Accommodation -in remote locations where temporary accommodation is to be provided by the producer, basic standards of fire safety, access safety, clean water, hygiene, electricity, etc must be included in all plans.
- Back-up power in extremely remote locations should be maintained for radio and emergency care.
- First aid -adequate first aid services and facilities must be provided.

Other things to watch for will be access to and from the toilets, general and emergency lighting requirements (other than for filming), adequate ventilation and protection from the unintentional intrusion from the public.

MANUAL HANDLING

Manual handling means any activity requiring the use of force exerted by a person to lift, lower, push, pull, carry or otherwise move, hold or restrain any animate or inanimate object.

Guidelines and Safe Operating Procedures:

- Wherever possible use lifting and carrying aids
- Use more smaller containers and do not overload them

- Larger heavier containers need at least two personnel to lift. Always work as a team
- Lift and pack carefully. Do not rush
- Personnel with a previous back or spinal injuries must not lift heavy containers without first advising the 1st Assistant Director

STUNTS & SAFETY

Stunts and Safety are two completely different areas/ departments, and should be addressed accordingly. Both Stunt Coordinator/s and Safety Supervisor/s work hand in hand but have very different roles.

A Safety Supervisor is a person who is suitably qualified and skilled to provide specialist knowledge, expertise and advice regarding the most appropriate measures to minimize risks associated with filming.

A Stunt Coordinator is qualified and skilled to arrange, set up and oversee the production of a stunt.

Students and / or Actors may NOT perform any stunts without a qualified stunt coordinator on set to supervise this action. This is non-negotiable. Areas of filming that qualify as stunts include:

- Stage Combat
- Driving / Vehicles
- Martial Arts / Acrobatics
- Falling / Diving
- Wires
- Weapons
- Pyrotechnics / Fire

Stunts may almost always necessitate a professional Safety Report, which may recommend the use of a qualified Stunt Coordinator and / or Stunt Performer on-set. Stunts must be performed by a competent person approved by the Stunt Coordinator. This is non-negotiable.

When a stunt is to be performed on a shoot, either by a stunt actor or by an actor, the Stunt Coordinator (in most cases) should supply a risk assessment for the proposed stunt at hand. If several stunts are being performed, then a risk assessment is required for each stunt. A copy of the risk assessment is to be forwarded to the supervising professor and department administration.

SPECIAL EFFECTS

Generally speaking, a safety supervisor/consultant should be involved in the process when it comes to special effects. On most occasions a suitably qualified/experienced safety supervisor will need to be on set, but there are exceptions.

If special effects, fire, explosives and/or dangerous substances are required then appropriate permission must be sought. This is non-negotiable.

A qualified Special Effects expert, approved by the supervising professor, must be engaged at the Student Director or Producer's cost.

TRAFFIC MANAGEMENT / VEHICLES

Moving Vehicles

Any sequence involving a moving vehicle will require a professional Safety Report. Depending on the location and action required, the student director may need to employ a Safety Supervisor, Stunt Coordinator, Stunt Driver and Traffic Control company.

On public roads you will at the very least require a city permit and may also require a permit from the state of Louisiana.

Filming In Cars

If road rules are not broken, then filming in cars is allowed, however not recommended. Any/all equipment, including the camera and any light/s, must be secured/restrained using suitable equipment to suitable anchor points in the vehicle.

TRAFFIC & PEDESTRIAN MANAGEMENT

At times we will need to shoot on or very near to public roads and busy driveways. At times we will be required to calm or stop the traffic to affect the shot and/or improve safety. Traffic control is a professional activity and an industry friendly contractor may need to be employed to produce traffic management plans and provide suitably qualified staff.

Pedestrian control is also required for creative and public safety reasons. This too requires a plan as the footpaths are public assets These measures are essential to public safety and the facilitation of permits from councils.

General Guidelines:

- Never move a crew or camera onto a roadway without approved traffic management.
- All crew working within 15 feet of a road will wear a safety vest bought at their own expense unless the section of road is fully locked down.
- Only trained personnel are permitted to direct traffic

TRAFFIC MANAGEMENT - FILMING ON ROADWAYS

The following rules and regulations apply when filming on or near roadways:

- Community flyers must be distributed during the week before filming. A student production contact name and number should be included.
- A Safety Supervisor or Traffic controllers shall be engaged to direct them safely around the crew while filming on the road is taking place.
- All persons working on roads must wear fluorescent reflector vests including cast members other than when in costume.
- The filming site must be clearly signposted. Cones, barricades, warning signs, 'stop' and 'go' signs are necessary and, at night, flashing warning lights.
- Only essential crew are to be on the road.
- Where filming activities obstruct the footpath, proper alternative arrangements must be made for members of the public.

WATER: BOATS & MARINE

Filming in/on and around water can be a complex and challenging task with many elements that need careful planning and coordination. It can be quite time consuming and extra time should always be factored into any planning.

Things that need to be considered before filming in/on and around water are;

- weather conditions
- tidal movement
- any swell or waves
- the depth of water
- condition of any vessel/s , maneuverability and the number you might be dealing with actor/s abilities/competency
- the need for any permits or exemptions

When working with water vessels, it is strongly advised that a “marine coordinator” or someone with suitable experience in this area be consulted prior to filming. This person should have experience in both marine and film, and may be also required during filming. Any/all

vessels will need to comply with state/federal marine safety regulations, and boat operators will need to be licensed where required.

The use of specialized safety person/s may be required as well as the use of divers, depending on your filming requirements. There are strict regulations on the use of scuba divers, and this should not be done by “friends” or recreational divers.

WEAPONS/ ARMOURY

Use of any weapons, real or imitation, will usually necessitate a professional Safety Report, which may recommend the use of a Weapons Expert on-set. The Weapons Expert, engaged by the Student Director at their cost, is to be approved by the supervising professor.

Local residents, businesses and police must be notified in advance. Failure to do so may lead police to believe the incident is real, and that the firearms (whether real or imitation) may kill or injure innocent crew, cast or bystanders. The offending student(s) may face criminal charges.

Firearms are prohibited items on the LSU campus. Other prohibited items include, handcuffs, police batons, crossbows etc. The use of prohibited weapons and articles, and replicas, is strictly controlled by the Police. Any use of fire arms/prohibited weapons needs to be risk assessed and a permit from Police is required, and an weapons expert is required in all but a few scenarios. Weapons experts are licensed to have and maintain weapons for film use. Weapons Experts are essential for the supply and supervision of fire arms/prohibited weapons but they are not necessarily equipped to deal with many of the safety issues related to their use on a set. A suitable Stunt Coordinator is often required as well, especially when blanks are being used.

General Guidelines:

- Consult with department administration on the action
- An weapons expert is required for consultation
- Get a risk assessment and/or a safety report
- If advised, get a permit from Police
- Advise local Police in advance of all action in public places to avoid an armed response from local Police
- If blanks or other projectiles are being used, have a weapons expert / stunt coordinator on set to supervise.

WORKING WITH ANIMALS

A suitably qualified and experienced Animal Handler should be on set for scenes involving animals. Any acts or legislation should be adhered to. No animals with any risk of health and safety to cast, crew or public should be used. Suitable pens and restraints should be available. The good health and welfare of all animals should be maintained at all times. No personnel should approach or touch any animal without the consent and supervision of the animal handler.

WORKING WITH CHILDREN

If children are to be used in any production, then remember it is crucial that you are particularly mindful of observing the requirements for chaperoning and leaving children in the care of on-set volunteers. The student director and /or student producer is responsible AT ALL TIMES for the welfare of children engaged for their production. In the case where a student production has an external Associate Producer, the student Director remains responsible at all times. If a minor is going to be used in a production, consult with the supervisor professor and / department administration for specific requirements.

Parents/Chaperones

A parent or chaperone needs to be on set to supervise the child, and they need to be catered for.

Rest Breaks

You are required to ensure that a child must be given a 10-minute rest break every hour. Refer to the Mandatory Code of Practice for more information relating to hours of work.

Transport

Don't let an unaccompanied child catch public transport to and from set (even if parent says ok), don't put an unaccompanied child in taxi (even if parent says ok), if providing transport, the driver has to have a current working with children check (could be same person who is chaperone on set)

Watch the atmosphere / tone on set. Be careful cast and crew behave responsibly around the children. Crude jokes, innuendo etc. can easily cross a line around children.

SUMMARY

AMENITIES

Toilets and hand washing facilities will be made available at all times. If they are of a portable nature, then they should be maintained, well lit and in a secure location.

All working areas should be kept safe and clear and well lit. Hygiene condition must be maintained at all times.

FIRST AID/MEDICAL

First aid kits and/or qualified first aid personnel or nurses are required on set. Current information of locations and telephone numbers of the nearest available emergency medical assistance, hospital and appear on the daily call sheets.

FILMING ON ROADS

- When filming on or near roads/highways etc, adequate traffic control must be established to ensure the safety of cast, crew and the public (if required).
- There should be a safe thoroughfare for pedestrians at all times. Measures should be taken to ensure these locations are safe and secure for cast, crew and equipment whilst causing minimal inconvenience to the general public.

GENERAL

Stress and fatigue can be a problem in the workplace and all measures should be taken to avoid both. It is the cast and crew's responsibility to honestly inform the Producer of their ability, in the relation to any tasks to be undertaken and all cast and crew have the right to refuse work where he/she considers themselves at risk.

PERMITS AND PERMISSIONS

The student Producer will ensure that all necessary permits, permissions, approvals and consents from authorities, councils and/or owners are obtained prior to filming.

LOCATIONS

The following points should be taken into consideration at all times:

- Emergency- plans for evacuation.
- Fire hazard- areas such as but not limited to unit bases, SFX, and fuel storage etc.
- Adequate ventilation.
- Fire safety- (including studio, location, unit bases, catering etc).

- Entry and exit- to be well sign posted (minimum 2 emergency exits).
- General lighting- requirements other than for filming.
- General protection from weather.
- Hygiene- toilets/ hand washing facilities.
- Security

STUNT CO-ORDINATOR

Any and all stunts on set require a Stunt Coordinator. The Stunt Co-ordinator and Safety Supervisor will set safe positions for cast, crew, camera and equipment in relation to any stunt/hazardous action. The Stunt Co-ordinator will use appropriately experienced and qualified personnel for the stunt sequences.

WEAPONS EXPERT

All weaponry must be supplied and supervised by a properly recognized Weapons Expert operating under adequate state licenses. At no time should live ammunition be used. All blank firing weapons should be tested and inspected by the Weapons Expert, Stunt Coordinator, and 1st Assistant Director prior to use by cast. The Weapons Expert will instruct all cast and crew on the correct handling and safety of such weapons. Blanks have the potential to cause death or serious injury if misused. Storage and transportation of such weapons must comply with state and federal regulations.

Any questions with the safety policy may be directed to the administration of the CMDA.

LSU Film/TV Safety Guidelines Acknowledgement

I hereby acknowledge that I have received, read and understand the Safety Guidelines
for the production titled, _____

For _____ (production company) on _____ 20____.

Name: _____
(Please print)

Signed: _____

Position: _____

LSU Film/TV EMERGENCY INFORMATION

NAME: _____

ADDRESS: _____

TELEPHONE: _____

PERSON TO NOTIFY IN CASE OF EMERGENCY: _____

Address & Telephone #: _____

PLEASE STATE ANY MEDICATIONS THAT YOU
ARE TAKING, OR ARE **ALLERGIC** TO:
(i.e. bee stings, penicillin, insulin, etc.)

LOCAL PHYSICIAN INFORMATION:

All information will be kept confidential.

LSU Film/TV INCIDENT/ACCIDENT/INJURY REPORT

Note: This form should be used to report: automobile accidents, accidents involving members of the general public, LSU faculty/staff and/or students, and/or damage to equipment or facilities owned by the general public and/or LSU. If more than one person is injured use separate reports for each person.

Date of accident: _____

Name of Injured Party: _____ Phone: _____

Incident Address _____

Production Title: _____

Producer: _____ EP: _____
Director: _____

Witness	Address	Phone
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Provide a description of how the accident occurred and actions taken. Be specific.

Signed: _____

LSU Film/TV LOCATION RELEASE AGREEMENT

FACULTY/STAFF EP. _____

TITLE _____

SET ADDRESS: _____

STUDENT PROD. _____

I we (OWNER or MANAGER) hereby grant to _____ (Student producers) permission to enter and use the Property, interior and exterior located at: _____ ("Property") and reproduce the Property elsewhere, including the name, trademark and identifying features (either accurately or otherwise) and record certain scenes and sounds. Producer may elect not to use the premises, by owner notice of such election, in which case neither party to this Agreement shall have any obligation whatsoever. Producer agrees to remove any construction after completion of the work and leave the Property in as good condition as when received, excepting reasonable wear and tear from permitted uses. Signs on the Property may, but need not be, removed or changed, but if removed or changed must be replaced.

The permission herein granted shall be for _____ commencing on _____.

The commencement date contemplated above and any obligations of the parties shall be postponed during all periods any act of God, fire, strike, labor controversy, law or governmental act interrupts normal business operations or production of the picture, plus such additional period of time as may be reasonably required to recommence production of the picture.

Property owner/manager shall relinquish all rights of every kind in, for, and to the motion picture/video and other photography made hereunder, including the right to utilize the same in connection with the production titled _____ and in connection with any other productions or any manner whatsoever, whether now known or hereafter known, in any and all media now known or hereafter devised in perpetuity and throughout the universe. If there is any breach by Producer, Owner shall be limited to an action at law for damages and shall not be entitled to terminate this Agent or rescind the rights granted or to enjoin or restrain the development, production, or exploitation of the picture.

Producer shall indemnify and hold Owner harmless from and against any and all damage and liability for injury to or death of persons and for damage to or destruction of property of the Owner occurring, during Producers use of said premises and caused by Producers or any of its employees in the conduct of Producers motion picture/video operation under and pursuant to this agreement, provided, however, that Producers comprehensive general liability under this clause shall be limited to the amount of Producers comprehensive general liability insurance.

Neither Owner nor any tenant, or other party now or hereafter having an interest in the Property, shall have any right of action, including but not limited to, those based upon invasion of privacy, publicity, defamation, or other civil rights, in connection with the exercise of the permission and/or rights herein granted.

Owner/Manager represents that he/she is the owner and/or authorized representative of said premises and that Owner/Manager has the authority to grant to you the permission and rights herein granted, and that no one else's permission is required.

Producer agrees to give _____ credit during final credits of said motion picture/video.

AGREED:

AND:

BY _____
PRODUCER

OWNER/MANAGER

DATE _____

PROPERTY

LSU SCHOOL OF THEATRE / LSU SCHOOL OF THEATRE

LOCATION NOTICE FOR PHOTOGRAPHY/FILMING TO TAKE PLACE

Photography and/or filming will take place in this area between ___AM and ___PM on ___ of _____ 202_.

The photographs and films will be used by the LSU School of Theatre for education, exhibition, and the purpose of promoting its activities and may be published on the University's websites, various online media archives, and circulated to the press and other media organisations for publication, transmission or broadcast.

If you do not wish to appear in the photographs or films, please avoid this area at the times given above.

Thank you for your co-operation.

Name:

Title:

Contact details:

LSU School of Theatre

LSU Filming Risk Assessment Form

RISK ASSESSMENT FOR:	
SHOOT DATE/TIME:	
SHOOT LOCATION:	
RISK ASSESSMENT CARRIED OUT BY (print name):	
SIGNATURE:	
DATE:	

[See guidance notes on page 3](#)

Activities should be listed from arrival to departure.

ACTIVITY (what are you doing?)	HAZARD (what might cause danger or injury?)	RISK (what will be the potential effect of the hazard?) To who? How?	EXISTING CONTROLS	Probability 1-5	Severity 1-5	Risk Rating PXS	FURTHER CONTROLS
<p><i>EXAMPLE</i> Movement of equipment into position for shoot</p>	<p><i>Incorrect lifting techniques used for moving equipment</i></p>	<p><i>Back and other injuries to crew</i></p>	<p><i>All staff trained in the correct lifting techniques when required to move items of equipment. The weight is assessed, the correct lifting techniques are used and where required lifted in pairs and/or a trolley used to transport the item.</i></p> <p><i>The route that the equipment is taken is checked in advance to ensure it is clear of obstacles.</i></p>	<p>1</p>	<p>3</p>	<p>3</p>	<p><i>Shoot manager to supervise movement of equipment</i></p>

Please add additional rows if required

Guidance notes

These hazards are likely to be applicable to the majority of shoots:

- Slips, trips & falls
- Trailing cables
- Manual handling
- Crowd management, in particular if your shoot involves well-known individuals

These may be applicable in particular circumstances:

- Noise
- Hazardous substances
- Working at height
- Weather – extreme heat, extreme cold
- Content of shoot – nudity, mock fights, inclusion of firearms

Please note, these suggestions are in no way intended to be exhaustive or constitute all of the hazards that may be associated with your shoot.

Risk Assessment Rating Table

Key:

Probability (P)	Severity (S)
1 Occasional	1 Minor injury
2 Unlikely	2 Injury requiring first aid
3 Likely	3 Treatable injury
4 Very likely	4 Major injury
5 inevitable	5 Fatality / multiple injuries

Calculation of Risk (R)							Action Level
Probability	1	1	2	3	4	5	HIGH – immediate action. Further controls needed. Further controls required to reduce level of risk
	2	2	4	6	8	10	
	3	3	6	9	12	15	
	4	4	8	12	16	20	MEDIUM – justify or review for each work day
	5	5	10	15	20	25	
	1	2	3	4	5	LOW – no further controls required but kept under review	
	Severity						

Name of person completing Risk Assessment (printed):

Signature: Date: