

Student Code of Conduct

POLICY			
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1. Introduction

Filmmaking is one of the most exciting and rewarding pursuits known to mankind. The International Film School Sydney aims to produce world-class graduates who we hope will occupy elite positions in screen industries globally.

Filmmaking, and the pursuit of excellence, entails high degrees of responsibility. As part of your journey at IFSS, you will have a vast array of experiences in many different roles within the school and on productions. You will increase your chances of success if you commit to being self-directed, meet deadlines, support your peers and actively enrich the school community.

Like any community, IFSS operates within parameters that seek to ensure that each student gets the most out of their experience at IFSS and has every opportunity to excel.

This Code of Conduct outlines standards for professional practice that you are required to meet during your time at IFSS. Some of these practices are enshrined in federal or state law, others are internal guidelines specific to IFSS. They are all based on industry-wide professional protocol. A solid understanding of and ability to work within this Code is essential to your development as a filmmaker.

If you are unsure about any of the issues covered in this Code, please contact one of the teaching staff for clarification.

If you are concerned that a breach of this Code has or is going to occur, please immediately report the issue to a member of staff.

Breaches of the Code will be taken very seriously and may result in productions being shut down or students being suspended or permanently dismissed from the school.

Please read this Code in its entirety prior to commencing study at IFSS.

2. Scope

This Code of Conduct applies to all IFSS students.

3. Anti-Discrimination

The IFSS is against sexism, racism, homophobia, religious discrimination or discrimination because of disability in any form. This applies both to student's personal conduct at the school and on set and also to the content of the films students produce.

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Breaches of this Guideline would include:

- Making sexist, racist or homophobic, anti-disabled or religious jokes or comments within earshot of cast, crew, students or staff;
- Making decisions about who you work with and in what capacity based on peoples race, gender, religion, sexual orientation or disability;
- Producing a film which, either explicitly or implicitly, contains negative stereotyping of minorities.

The environment of the film school is inclusive and students have the freedom to feel safe and confident at all times. Both students and visitors to the school have the right to expect the utmost courtesy and respect from one another.

The IFSS Access and Equity Policy available on the website at <http://www.ifss.edu.au/student-guidelines/>.

4. Learning Conduct

Classes at IFSS are for your benefit as a filmmaker. You will participate in classes to gain valuable skills and experience that is vital for your progression through the school and the completion your film productions. IFSS sets high academic standards and expects all students to adhere to the following guidelines.

Lateness will not be tolerated. Students who arrive more than 10 minutes after the commencement of session may be locked out of the classroom and not allowed into class until the next break. These students may not be given the opportunity to make up what they have missed and there is every chance that their attainment and grades will be adversely affected.

If it is unavoidable that you be late due to unforeseen circumstances, please call the school to report your estimated time of arrival and ask that this be passed on to your teacher. Students who phone ahead will avoid lock out.

Students must stay until the end of each class or screening session. It is not acceptable for students to miss screenings so as to work on their own films and then arrive later in the day expecting to screen work. Watching other students' work is one of most vital learning experiences and all students benefit from feedback generated by their peers.

Students must be attentive, pay attention at all times and actively contribute to class discussions.

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The following behaviours are not tolerated during classes or screenings:

- Browsing the internet
- Using social media
- Operating a mobile device
- Eating
- Drinking
- Sleeping

We expect students to treat classes like a shoot, or any other job in the film industry - if a particular behaviour wouldn't be appropriate on the job, then it is almost certainly not appropriate in class.

Assignments which are due in class and / or material for screenings must be completed and delivered to the appropriate location **before** the commencement of class. Most teachers will ask students to copy their work onto the computer in the lecture room for screening. Students must allow sufficient time before class to complete this procedure.

Footwear on Campus

It is highly recommended that you attend school wearing footwear that completely covers your feet. Students wearing open toed shoes (such as thongs, sandals, etc.) will not be permitted to be involved in any production activities, nor can they handle production equipment or be permitted to enter the equipment store.

Sometimes it will not be clear in advance what a day at IFSS will hold. To avoid being prevented from completing on class exercises and the like, please make a habit of wearing closed toed shoes whenever you are on campus.

5. Digital Delivery of Practical Exercises and Films

Filmed class exercises and cuts of films for screenings will be submitted digitally adhering to the following guidelines:

Filename

The following format will be used when naming final output files to deliver in class:

LASTNAME_FIRSTNAME_DMMYY_TUTOR_NAME OF EXERCISE OR FILM.mov

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Identification Slate

Students will include the following identification slate for 10 seconds beginning at the very first frame of the Quicktime file.

Name of Student:

Tier:

Date:

Name of Project:

Name of Tutor:

Duration:

Include 5 seconds of black after the slate and before the program begins.

File Format

When exporting files for display in class or for submission, the following specifications will be used:

Video:

File format: Quicktime

Compressor: H.264

Frame rate: 25

Data Rate: 2000 kbps

Dimensions: 1280X720

Audio:

Format: AAC

Sample Rate: 48.000kHz

You can create a file with these specs from Final Cut Pro using the 'Export Using Quicktime Conversion' menu option or by exporting Final Cut Pro or Premiere Pro generated files using Quicktime Pro. Please contact the Head of Teaching for further information.

Students who do not use the specifications noted above often find they fail assessment because their work cannot be archived or assessed.

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6. Copyright

During your time at the school you will generate a plethora of filmed material. Some of this material, such as major projects, can be distributed on the internet, in film festivals and on television and some of it cannot.

The copyright to all your projects is controlled by IFSS until such time as the school signs the rights over to you. This generally occurs at the end of your studies and once you have completed all course requirements. In some cases, it may be possible for copyright in individual projects to be assigned to you before you complete your course. You must request this and complete/submit all specified items and materials before it will be assigned to you.

Copyright is a set of exclusive rights granted by the law to the author or creator of an original work. Copyright in a film is made up of numerous components (such as the performance of actors, the musical score, the screenplay, etc). It is important that all components of copyright are assigned to the filmmaker before or during production. In the first instance you are signing all these copyright components over to the school, and when your film is complete and all copyright documents submitted, the copyright will be signed over to you by the Head of Teaching or the Producing Teacher.

In order to have copyright signed over from the school to you, you will need to submit:

- Performance releases from all who appear on screen;
- Music license agreements covering the use of any and all music in the film;
- Location releases for each and every location in the film;
- If you are not the sole author of the screenplay, an agreement to assign the rights in the screenplay;
- License agreements for any other copyright controlled element of the film (such as a painting, poster or piece of architecture that may be part of your production design);
- Evidence that you have mailed a DVD copy of the film to all actors involved;
- A master-quality Quicktime file of your film;
- All required assessment items (these vary from film to film, check the Project Briefs for details).

If you have not:

- a. submitted all the above documents to the film school, and
- b. been assigned copyright to your film by the Head of Teaching or the Producing Teacher

then you will not own copyright in your film.

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If you do not own copyright in your film then you cannot distribute it in any way. You cannot post it on the internet, submit it to film festivals, screen it in public, broadcast it on television or distribute or screen the work in any way whatsoever.

If you have had the copyright assigned to you by the school then you are free to distribute and exploit your project as you wish.

Film Festivals

Generally speaking, IFSS manages the entry of student films into film festivals. Once you have had copyright in your films assigned to you, you are free to enter film festivals independently of IFSS, though it is highly recommended that you discuss your festival strategy with the Producing Teacher.

Films cannot be entered into film festival by students until the students have had copyright assigned to them by IFSS.

Note that many film festivals require “premiere” status, and therefore it is not recommended to put your films on the internet, as internet distribution compromises this status.

That said, not all projects are suitable for film festivals and many students are keen to showcase their work to friends and family soon after it is completed. If this is the case, you need to have copyright assigned to you before you can display the project on any open internet forum, such as – Face book, YouTube, Vimeo, etc.

It is acceptable to post films on a private password-protected internet page when the password is kept secure at any time. I.e. – to show cast or crew a “work in progress” version.

If you are posting your film on the internet, the school requires you where possible to include the following ‘tags’:

“IFSS”
“International Film School Sydney”

All films must include the logo of the International Film School Sydney as the last card on the end credits of the production for a duration of at least five (5) seconds.

Material that can be distributed

The projects that you are able to distribute once you have copyright assigned to you are:

- Digitale
- The Six Minute Short
- Lyrical Project
- Coffee And Cigarettes
- Major Project 1
- Major Project 2

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Material that cannot be distributed

You will be involved in directing and producing a wide range of material for the exclusive reason of learning through experience while at the school. These smaller projects are produced above and beyond the major projects and are usually undertaken in class time. Much of the time you and other students will be required to perform in such works, even though you may have little or no acting experience. In order to foster an environment in which students feel free to take creative risks without fear of their work being widely exposed, the school forbids distribution of certain forms of production generated by students.

Projects which cannot be distributed under any circumstances include:

- Performance Class Exercises (tutor: Dean Francis)
- Coverage Class Exercises (tutor: Dean Francis)
- Character Interviews (tutor: Stephen Davis)

This means that the above projects cannot be posted on the internet or screened outside the school in any way whatsoever.

Any violation of this distribution policy will result in severe disciplinary action.

7. Student Use of Social Media

The majority of students at the film school regularly engage with social networking forums such as Face book and Twitter. These can be powerful tools to assist students in organizing productions, promoting their work and sharing knowledge and experience with others.

However, it is important to remember that the same rules of etiquette, protocol and acceptable conduct apply online as they do in the physical world.

The following behaviours are strictly forbidden and will result in disciplinary action taken against the offender:

- Bullying, harassment or intimidation of another student or students
- Unauthorized use of another students social networking account
- Any communication which disparages a person or a group on the basis of some characteristic such as race, gender, disability or sexual orientation.
- Uninvited posting or communication of material which is sexually explicit, pornographic or would be likely to attract 'refused classification' by the Office of Film and Literature Classification
- Inciting violence or conflict by posting or making deliberately confrontational communication to other students

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When using the International Film School Sydney's Face book page ("IFSS Sydney"), please do not make posts, comments or links that present the school in a negative light. If you have a complaint or an issue you would like to raise to do with the school, please refrain from doing this publically. Instead, bring up the issue in your weekly Tier Meeting or discuss it directly with your Tier Head.

It is very important that we work together to maintain a positive public image for the film school. We all rely on the school's positive public image in order to ensure top-notch training for all students. For instance, without the school's impeccable reputation it would not be possible for us to attract highly skilled staff and guest lecturers, use volunteer actors in our productions, benefit from the good will of local councils and location owners, exploit our films in film festivals and other public forums.

If you feel there has been a breach of any of the above protocols, please contact a staff member immediately to report the issue.

8. Volunteer Actors

The IFSS benefits from tremendous good will from actors and agents that allows students to access high calibre talent on a volunteer basis. It is essential that you work to uphold the reputation of the school so we continue to enjoy these benefits.

When working without pay, most actors are motivated by the opportunity to receive high quality audio visual material for their professional show reels. It is therefore vital that you provide actors with a finished version of your film **no later than eight (8) weeks after the conclusion of shooting**.

Any student who has not provided a copy of their finished film to actors eight weeks after production has concluded will be subject to disciplinary action and may have funds deducted from the budget of their next production.

The Producing Teacher will require evidence from each student that they have provided copies of their film to actors as a condition of budget sign off for the next project.

Throughout the production process, clear communication with actors and / or their agents is an essential part of the working relationship. At the time of an actor auditioning it is important that the Director or Producer explain exactly what is asked of the actor, including any special requirements such as nudity or sex scenes, driving sequences, stunts, pyrotechnics or anything else that could present a potential safety risk. It is essential that actors be given the opportunity to read the entire screenplay before their audition.

Producers must contract actors using the IFSS Actors Agreement. Any of the special conditions (i.e. those mentioned above) must be included as an addendum to the Agreement.

You should let the actors know what the shoot dates will be well in advance and inform them promptly of any changes to the date and time of their appearance.

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Most actors who work with the IFSS prefer to deal directly with the student Director or Producer. Sometimes, however, you will need to communicate with cast members through a theatrical agent. Check with the Student Coordinator before doing this to see if the school already has a relationship with the agent and who the point of contact might be.

It is essential that you treat actors with absolute respect at all times, including during auditions. It is unreasonable to keep actors waiting for an audition for longer than 10 minutes past the appointed audition time. If the film school discovers that actors are being kept waiting, it will intervene in the casting process and the student responsible may be the subject of disciplinary action.

Never ask an actor to take their clothes off in an audition or perform any scene which involves stunts, fights or anything dangerous.

If you plan to film auditions, let the actor know when you are rolling and give them a chance to rehearse the scene off camera before recording.

Always provide a capable and appropriate reader for auditions, don't leave it to the director to read lines.

If an actor is involved in an incident of any kind or has a grievance or complaint against you, your production or the school, it is essential that you contact a member of staff immediately.

9. Mandatory Notification of Volunteer Cast and Crew

It is an essential requirement that you regularly contact all non-IFSS volunteers, including cast and crew, to notify them as to the progress of your production. You **MUST** send emails to volunteers:

- At the completion of shooting to thank them for their volunteer work
- At picture lock-off to advise them of the expected completion date for the production
- At completion of post-production to provide volunteers with a DVD copy of the finished production.
- Each time the production screens publically within the first 12 months of its completion. You must provide details of the screening (date, time, venue, ticket information) even if the screening takes place overseas.

Once again, providing volunteers with DVD copies of the finished production is mandatory.

The consequences for a student who has failed to provide a copy of their film to volunteer cast and crew will be severe.

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10. Safety

Safety at the school and on location is paramount. You must consider safety issues from the very moment you write a script and think of safety as just as important as cinematography, direction or sound.

IFSS safety guidelines are based on the Film and Television Industry Safety Guidance Notes, the industry standard to which all professional filmmakers adhere. To be working filmmaker, you must have a solid understanding of these guidelines and be able to work within them.

A complete copy of the Film and Television Industry Safety Guidance Notes can be obtained from the Student Coordinator.

When in pre-production for you student films, the THREE compulsory steps to making your production safe are:

1. Discuss any potentially dangerous elements in your screenplay with teaching staff during Consultation sessions.
2. If your script contains any dangerous elements you must commission a Safety Report from a qualified Safety Report Writer
3. Follow all recommendations outlined in the Safety Report, including engaging appropriately qualified personnel to supervise and plan stunts

What elements will require a Professional Safety Report?

If your screenplay calls for any of the following elements, you will be required to commission a Professional Safety Report from someone who holds the appropriate qualifications (qualified people are listed at the end of this document):

- Stunts and Fights
- Special Effects And Hazardous Sequences
- Firearms and Weapons
- Explosives and Pyrotechnics
- Filming on Roads
- Actors Driving Vehicles
- Sequences involving Diving or Underwater work
- Flying And Rigging Operations
- Ariel Filming and Aircraft
- Working At Height
- Working with Falling Objects
- Working in Derelict Structures

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- Working in Confined Spaces and Below Ground
- Using Hazardous substances
- Filming With Children And Babies

Shooting Hours

The maximum allowable shooting day is 10 hours (excluding 1 hour of meal and tea breaks). In scheduling student productions, this 10-hour maximum must be adhered to at all times.

It is a legal requirement of ANY film shoot that there must be a minimum 10 hour turnaround from time of wrap to call time the next day. i.e., If a film shoot wraps at 12 midnight then the earliest any cast or crew can be called to set the next morning is 10am. This rule must be adhered to at all times. Breaches of this rule will result in offending shoots being closed down.

These rules ensure the safety of cast and crew while shooting, in particular as they travel to and from location.

Safety Induction

At the commencement of work at the beginning of shooting each day, or at a new location, the First Assistant Director must carry out a Safety Induction. This applies to all productions. The aim of this is to make sure that all those working on the production are given sufficient information to perform their job safely.

Key issues likely to be covered include:

- an outline of what the producer expects of crew while working on the site;
- the names of key contacts on site and their function/s
- distribution of written information, e.g. site maps
- relevant site tour including location of:
 - safe access and egress points,
 - facilities and amenities,
 - OH&S equipment including personal protective equipment,
 - first aid facilities, emergency equipment, assembly points, accident reporting procedures;
- emergency and evacuation procedures and relevant personnel;
- crucial workplace-specific procedures, including relevant manual handling issues.
- any person requiring information in addition to that provided at the safety induction should consult their supervisor.

All visitors to a production must be given sufficient information to enable them to visit the site safely.

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Notification Of Safety Procedures

A copy of the daily call sheet must be provided to all crew, cast members and any visitors. You must also submit your call sheet to the Student Coordinator the day before each day's shooting. On the call sheet, the following information must be included:

- a detailed description of any special effects/stunts, as supplied by the Director;
- the date and approximate time of day the effects/stunts will be performed;
- the location and contact number of the nearest emergency medical facilities, location of on set first aid facilities and contact details for Medical Personnel
- the procedures to be followed in the event of an accident;
- the location of back-up services (e.g. fire brigade, police);
- an estimation of camera positions and any special rigs;
- the names of the Special Effects/Stunt Coordinator/s, assistants and assigned Safety Supervisor/s, Medical Personnel.

Amenities

Suitable, well-maintained amenities must be accessible at location.

Water Supply

There must sufficient portable water available to all cast and crew.

Access And Egress

A safe means of access and egress must be provided and maintained to any place being used for filming or designated as a set including mobile workplaces such as trucks, vans and other vehicles and vessels.

Working in heat, including in seasonal heat

Working in hot conditions can result in a number of adverse health effects – ranging from discomfort to serious illness – which are generally grouped together as heat stress.

Ultraviolet (Uv) Radiation In Sunlight

Australia has the highest rate of skin cancer in the world. Two out of three people will develop skin cancer. 1,200 Australians die annually from skin cancer related causes. UV radiation is a component of the electromagnetic radiation (EMR) spectrum emitted by the sun. Prolonged exposure to sunlight is a major cause of skin cancer. UV radiation is potentially harmful, even on cloudy days.

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The primary factors affects the intensity of UV are:

- time of day;
- cloud cover;
- season of the year;
- altitude;
- extent of shade and reflection;
- geographical location.

To reduce the risk of skin cancer:

- where practical, work should be carried out in shade or partial shade;
- apply sun screens which are obtained from a reputable supplier, eg Cancer Council;
- wear hats and/or other loose fitting clothing to reduce the amount of skin exposed to the sun;
- wear sunglasses which comply with national safety standards
- use lip and nose protection.

Noise And Hearing Conservation

Ten per cent of new workers' compensation claims in Australia are directly attributed to noise induced hearing loss (NIHL). NIHL will occur when people are exposed to significant noise levels. Potential high level noise work in filmmaking can occur in:

- set construction and props manufacture especially work involving the use of power tools;
- special effects that involve the use of pyrotechnics;
- work that may be undertaken on a "noisy" set, e.g. factory floor or airport apron;
- work that involves live bands which use high powered amplifiers particularly concerts recorded in studios.

Costume Hygiene

Performers must not be required to wear costumes worn by others that have not been laundered. Costumes must be regularly laundered and maintained in a clean, safe and hygienic condition. If you need performers dressed in the same costume for numerous days of your shoot you will need to arrange laundering of the costume or duplicate costumes.

Alcohol And Drugs

At no time shall any illegal drug/s be brought into or consumed in the working environment. No alcohol shall be consumed in the working environment during working hours.

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If the producer considers any person to be intoxicated or under the influence of any drug to the extent that the person's performance is affected or the person presents a risk to themselves or to others, they must enforce that person's removal from the work environment.

If any person is taking medication that may affect their work performance, the producer must be notified and due consideration given to the ability to perform work tasks.

All personnel must be requested to advise their employer of any medical condition/s that may impact on their ability to perform their work duties.

Filming On Roads

Road rules are to be observed at all times during the course of any filming unless otherwise approved by all relevant authorities. Planning for filming on roads should ensure that film lighting, noise, placement of equipment, etc., minimises distraction to motorists. Advertising of the filming by letterbox drops must occur whenever practical.

If you are filming on roads, you must commission a Professional Safety Report. If the Safety Report requires, a Safety Supervisor should be engaged. If not, a crew member who serves no other function is to be engaged as the Safety Supervisor.

If you plan to stop traffic or close a road for filming:

- you must have permission from the local council at the location and also discuss your requirements with the local police. Stopping traffic on a busy road will often require the police to attend your shoot.
- Anyone who is directing or stopping traffic for the purposes of filming must have completed appropriate traffic management training.
- Anybody who is working on roads must wear reflector vests including cast members other than when in costume.
- The filming site must be clearly signposted. 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.
- The road/s must be cleaned up after filming or at the end of each period of filming on the site and any debris that may pose a hazard to any road user removed from the site and disposed of appropriately.

Cast Driving Action Vehicles

If you plan for cast to be driving while on camera, you must commission a professional safety report.

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Cast members who do not feel confident to carry out the scripted driving sequence/s, or where deemed not competent by the Safety Supervisor/Stunt Coordinator/1st Assistant Director, shall not be required to do so.

Wherever an actor is actually driving a car in real traffic, the following must apply:

- The actor must hold the correct licence for the vehicle.
- The vehicle must be roadworthy and have current registration
- The actor should be able to drive at the speed limit or not more than 60 kph whichever is the lesser, unless a stunt driver is engaged
- The actor should only be asked to drive on sealed roads.
- Where an actor is to perform as well as drive, suitable precautions must be taken such as lead and follow up

You must hire a stunt driver to double for the actor if the action:

- is at or over 60 kph or is intended to cause damage to other property;
- requires the tyres to leave the ground, lose traction or lock;
- involves any special effects or damage to be caused to the vehicle;
- involves the possibility of an impact, including a near miss, rolling or an explosion.

In any event, both the producer and the actor must feel confident that the actor is capable of safely handling the vehicle during the sequence.

Sequences involving Diving or Underwater work

You must commission a Professional Safety Report if you plan to work underwater. A Certified Dive Supervisor must be engaged on any production that requires the use of breathing apparatus to supervise all diving work. If you require your actors to perform underwater with breathing apparatus, you must ensure that they are trained to a level of recognised diving competency.

Working At Height

All work at height will be need to be the subject of a Professional Safety Report.

This should consider:

- the weight bearing capacity of roof structure, gantries and grids and floor structures and, where relevant, load bearing documentation must be obtained from the owner/manager;
- rigging undertaken by qualified licensed riggers;
- scaffolding erected by competent and appropriately qualified person/s;
- edge protection, i.e. guard and/or railing that complies with national safety standards

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- elevated work platforms operated by competent and appropriately qualified person/s;
- industrial fall arrest systems, devices and anchorage/s which comply with national safety standards

Ladders

Only ladders designed in accordance with Australian Safety Standards should be used, and they should:

- be designed and constructed with a load rating appropriate to the work to be performed;
- be maintained in good condition and free from oil or grease when used;
- have non-skid safety feet installed prior to use (if straight ladders).

Flying And Rigging Operations

If you are attempting any flying or wire work, you must engage someone who holds the appropriate certificate of competency, and be competent to operate the relevant equipment and commission and Professional Safety Report.

Aerial Filming and Aircraft

You must commission a Professional Safety Report if you plan any work with aircraft. All filming activities which require the use of aircraft of any kind must adhere to the The Civil Aviation Safety Authority (CASA) safety guidelines. All aircraft and equipment must be fully certified and airworthy under Australian law. All persons involved in filming activities of or from aircraft must comply with relevant regulations and legislation.

Falling Objects

A falling object includes any object or material falling from a height, but also includes objects or material that can be propelled upwards or sideways and be capable of injuring a person who is struck by the object or material.

Derelict Structures

If filming is proposed in derelict structures, a Professional Safety Report must address the risks involved. The risk assessment shall have regard to the architectural and engineering plans for the structure and assess the impact of the deteriorated state of the premises.

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Confined Spaces and Below Ground

You must commission a professional Safety Report if you are working in a confined space or below ground. A confined space is a space of any size that has:

- limited openings for entry and exit,
- inadequate natural ventilation,
- a contaminated, toxic, flammable or oxygen deficient atmosphere.

Hazardous substances

If your shoot requires the use of Hazardous substances (such as spray paint), Compressed gasses or the necessity to work in dusty environments, safety issues must be addressed in a Professional Safety Report.

Hired Equipment And Appliances

You must ensure that all electrical equipment or appliances hired for a production are inspected, tested, tagged and recorded at the supplier's premises prior to issue.

Strobe Lighting

Strobe lighting has been known to induce epileptic seizures. Epileptics who are flicker-sensitive are likely to experience a full seizure if triggered. If you plan on using strobe lighting, you must first determine if any of your cast, crew or visitors are Epileptic and have a procedure in place to deal with any seizures.

Lasers

Lasers used for effect can create a severe hazard to people in a short space of time. Lasers (Light Amplification by Stimulated Emission of Radiation) produce narrow beams of ordered light rays. They are beams of coherent, monochromatic, high-intensity beams of electromagnetic radiation with a frequency near that of visible light.

Stunts, Special Effects And Hazardous Sequences

All special effects and stunts and sequences involving hazardous filming will require students to commission a Professional Safety Report. You will need to engage a professional Stunt Coordinator (who holds the appropriate licences) for rehearsal, planning and shooting of stunts.

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A stunt includes all fights, impacts, falls, punches, kicks or any other simulated on-screen action that could potentially cause injury to cast or crew. If stunts are part of your film you should ensure:

- All the activities involved in the designing, formulating, setting up, initiating, triggering, carrying out and/or altering a special effect/stunt will be supervised by a Special Effects/Stunt Coordinator who:
 - holds the appropriate licence(s) and/or other certificates of competency relevant to the tasks involved in creating the effect;
 - is acceptable to the affected production crew;
 - has the appropriate qualifications, expertise and skills to create the effect with a minimum risk to people and property.
- Unlicensed special effects operators can only work under the supervision of licence holders.
- The producer will ensure that a Stunt/Special Effects Coordinator is present at any time that stunt/special effect is performed (including rehearsal).
- Any crew or cast member has the right not to work where such crew or cast member considers that s/he is exposed to unreasonable risk.
- Only essential personnel shall be allowed to be in close proximity to the stunt/special effect.
- The Producer must ensure that the Coordinator liaises with the 1st Assistant Director and Director of Photography/Camera Operator regarding the safety of stunts/special effects and the positioning of all cast, crew and cameras.
- The 1st Assistant Director and/or Director of Photography/Camera Operator and/or Coordinator has the authority to inform the Director that a stunt/special effect is unable to be performed safely and to cancel the stunt/special effect and advise the crew and cast to not work if, in his/her opinion/s, any cast or crew or member of the general public is at unacceptable risk.
- The weather conditions must be assessed on the day and at the location at which the stunt/special effect/hazardous sequence is to be undertaken and, if necessary, the sequence abandoned and rescheduled.
- The Director will discuss the proposed sequence with the Special Effects/Stunt Coordinator at an early stage of planning.
- A survey of the proposed location must be carried out.

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- Sufficient pre-production time must be allowed to enable the Stunt/Special Effects Coordinator to fully research, prepare, set up, initiate and monitor the special effect/stunt to ensure the safety precautions set out in the Safety Report are fully implemented.
- All actors are to be allowed reasonable pre-production time, as specified by the Coordinator, to work with the Coordinator when the actor is required to work with horses, vehicles, boats, explosive or pyrotechnic effects, weapons or any other special effect or stunt or to perform in fight or sports sequences.
- Adequate rehearsal time shall be scheduled within the filming day for the stunt/special effects/hazardous sequence.
- A hazardous scene must be scheduled and completed within the first eight hours of the shooting day.

Explosives And Pyrotechnics

If a production requires any explosives or pyrotechnics, the Producer must commission a Professional Safety Report as well as engage a professional Special Effects Coordinator who holds the correct permits and licences covering products and equipment intended for use, together with literature on all relevant chemical compositions and safety guidelines for the use of smoke, flammable materials, explosives and pyrotechnics.

Testing must be performed prior to shooting to determine safe distances and minimum quantities of explosive necessary to produce the effect. This must be done by a person who holds a Licence to Test Pyrotechnics or Explosives and must occur away from the day's shooting prior to filming the effect.

Firearms And Weapons

A Professional Safety Report must be commissioned before the use of firearms or weapons can be considered. An Armourer must be engaged and on set whenever firearms or prohibited weapons, such as replica firearms, machine guns, flick knives, grenades and crossbows, are to be used. Relevant State and/or Territory firearms and/or weapons legislation is to be strictly adhered to at all times. The Armourer must hold current appropriate licences for all firearms and weapons prior to their use on set.

The Producer must ensure that:

- the police are notified in the event there will be firing of blanks;
- the police are notified that guns of any kind will be used (including replica weapons of any colour);

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- council, land holders and other concerned parties are notified as required and the name and telephone number of the contact person/s notified appears on the Call Sheets for the relevant scenes;
- adequate hearing protection is provided to the crew during the firing of blanks;
- clear or flesh coloured ear plugs must be provided to the cast;
- adequate camera protection is provided for the camera crew;
- adequate time is allowed for the Armourer to instruct actors in the safe and confident use of the weapon/s.

The Armourer must:

- instruct members of the crew and cast in the safe handling and safety procedures for all the weapons to be used;
- ensure that the weapons and ammunition are safe to use together whether or not they are specially manufactured or obtained commercially;
- supervise the supply, transport, storage, use and safe handling of weapons on set, including making safe set dressing weapons.

Live ammunition is not allowed on set at any time.

11. Incident Reporting Procedure

If an accident occurs on set, it is the First Assistant Directors responsibility to determine if any injuries have been sustained by cast or crew and, if appropriate, seek medical attention. **In the case of urgent or serious injury, an ambulance should be called by dialling 000.**

Every student shoot is issued with a First Aid Kit, and this should be placed in an accessible location on set at all times.

If the First Assistant or any member of the crew is uncertain about what to do in the event of an accident, they should immediately contact Christophe Healy. If I doubt, ask.

The First Assistant Director has a responsibility to obtain and complete an Incident Report Form as soon as possible after wrapping the day's shooting. This form can be obtained from the Technical Manager.

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12. Filming With Children And Babies

Students must comply with the *Children and Young Persons (Care and Protection) Act 1998 (NSW)* and Code of Practice, which is summarized in a document called Child Employment Requirements in NSW, available at <http://www.kidsguardian.nsw.gov.au>. Parents do not have the authority to waive any rights or entitlements for a child under a legislative instrument or code of practice.

If students are paying a child under the age of 15 years to appear in a film, they must receive official authorisation from the Children's Guardian. This can be done by filling out an Application for Authority to Employ Children in NSW (available at <http://www.kidsguardian.nsw.gov.au>), submitting it to the Children's Guardian and paying a fee of \$1,100. This must be done more than 7 days before shooting is planned to commence. It is likely that the Children's Guardian will request further information including a screenplay and storyboards.

If students are involving children in a production on a voluntary basis, they do not require official authority or payment of the fee to the Children's Guardian but nonetheless must adhere to the code of practice.

Before you cast a child in a role or situation you must fully inform the child, and a parent of the child, regarding the nature of your plans for the child. You must take into account any of their comments. How you inform the child will depend on the age and maturity of the child and the wishes of the child's parent(s). Early in the casting process, and before you discuss the role with the child, you may need to have a separate discussion with the child's parents regarding how you will direct their child, including how you propose to deal with risks, appropriateness, and other potential Code of Practice compliance issues.

Restrictions apply to how many days and how many hours of each day a child can work on a film. They are as follows:

AGE	HOURS DURING WHICH CHILD MAY BE EMPLOYED	NUMBER OF DAYS OF EMPLOYMENT IN ANY PERIOD OF 7 DAYS	MAXIMUM EMPLOYMENT PER DAY
Under 6 months	6 am to 6 pm	1	4 hrs
6 mths & under 3 yrs	6 am to 6 pm	1	4 hrs
3 yrs & under 8 yrs	6 am to 11 pm	4	6 hrs
8 yrs & under 15 yrs	6 am to 11 pm	5	8 hrs

It is unrealistic to expect children to work the same hours as adults. Children are unable to sustain consistent levels of performance for extended periods.

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Children should get a 10 minute break every hour and a one hour break every 4 hours. The breaks must be included in the total working time for which the child. No child should commence a working shift unless 12 hours has expired from the end of the previous shift, irrespective of whether the work was done for another employer. If a child is to attend school the day after shooting, then the child must be wrapped from set before 9pm. The combined time required to fulfil educational requirements and employment, in any period of seven consecutive days, must not exceed 40 hours.

If a child is required to miss any school, they must provide the producer with written permission from their school principal.

During filming, parents and/or carers must be permitted to:

- remain with their children;
- watch each aspect of their child's work;
- intervene on behalf of their child if concerns arise during employment.

Children are prohibited on set without appropriate adult supervision by a Supervisor.

Supervisors must be suitably trained or an experienced adult such as Parent, a Nurse or Teacher and the number to reflect the number of children and their ages.

At present the ratio of supervisors to children is currently set at:

Children Under 3 - 1 Supervisor per 2 children

Children 3-5 years - 1 Supervisor per 5 children

Children 10 years & over - 1 Supervisor per 10 children

The parent and/or carer must provide the 1st Assistant Director with the telephone number at which the parent and/or carer is contactable for the duration of the time the child remains on the production. The parent must be contacted immediately if the child becomes distressed, ill and/or the child requests to speak with the parent.

The Producer must ensure appropriate supervision is provided for each child at all times. In determining the appropriateness of and style of supervision, the age, sex and maturity of the child must be considered. Appropriate supervision means that a responsible person is nominated as the child's supervisor for the time the child remains on set or is involved with the production.

If it is necessary for a child to be away from home overnight, the child must be accompanied by the child's parent or legal guardian at all times that the child is away from the workplace. If a parent and/or legal guardian cannot accompany his or her child, the Producer must engage a suitable chaperone who is at least 18 years of age, approved by the child's parent/guardian.

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Children under six must be accompanied by a parent, guardian or responsible person nominated by the parent at all times.

Where the child is under 16 years old, the producer must ensure that suitable safe arrangements are made for the child for travel between their residence and place of work and return. If the child's travel time is greater than 45 minutes, then the additional travel time must be subtracted from the work day.

Additional care needs to be taken whenever children are employed on a production. Special consideration needs to be taken with all aspects of a child's presence on set or location.

There is a far greater likelihood of success working with children if the general atmosphere is calm and encouraging.

It is a good idea to involve children in the planning and rehearsing of sequences in which they are involved as it gives them a greater sense of confidence that their wellbeing and safety are the primary consideration of the crew.

Children must not be forced to perform if they feel afraid, scared or unprepared. The option of being able to use a standby child should be considered.

You must ensure that no child is cast in a role or situation that is inappropriate to the child, having regard to their age, maturity, emotional or psychological development and sensitivity. You must make a judgment on a case-by-case basis whether the role or situation is appropriate.

You are not allowed to expose a child to a scene that is likely to cause them distress. You must not make a child distressed on purpose in order to get a more realistic depiction of a particular emotion or reaction. Finally, you must not employ a child in any situation in which they or any other person is naked.

The Producer must ensure that the dietary needs of children working on the production are met, i.e. Nourishing food and drink must be made available at the appropriate time/s.

The Producer must ensure clean and accessible toilet, hand-washing and hand-drying facilities are provided at each location; and that appropriate recreational materials and rest facilities are available for each child during breaks in the work schedule. The producer must also ensure that dressing room facilities that enable the child to dress and undress in private are available.

No child can be subjected to any corporal punishment, social isolation, immobilisation or any behaviour likely to humiliate or frighten the child.

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Special Requirements for Working with Children under 3 Years Old

If you work with children under three years of age or babies under 12 weeks of age you must hire a registered nurse or registered midwife to be present at all times.

Their role is to decide whether it is suitable for the child or baby to perform the work required. They also need to determine if the environment where the child or baby will be working is appropriate. You must follow the advice of the registered nurse or midwife in all matters relating to the welfare of the child or baby.

You must never allow a baby to be exposed to:

- direct lighting;
- persons suffering respiratory or skin infections; or
- contaminated or irritating make-up.

Only four people are allowed to handle a baby, including the baby's mother and the registered nurse or midwife.

In assessing whether a baby is suitable for employment, your registered nurse or midwife must be satisfied that the baby meets the following criteria:

- was delivered full term and in good health;
- birth weight was at least 3.0 kilograms;
- no post-natal problems;
- feeding successfully; and
- weight gain from birth has been satisfactory.

The NSW Department of Health recommends that the registered nurse or midwife considers getting a health assessment and written certification or clearance from a general practitioner when assessing whether a baby is suitable for employment.

Additionally, when assessing whether the environment in which a baby will be working is appropriate, the NSW Department of Health advises that the registered nurse or midwife should be satisfied that:

- food and drink suitable for a baby is available; or
- appropriate and private breast-feeding facilities are supplied; and
- hygienic nappy change facilities are supplied.

Appropriate sleep and or rest areas should also be available.

The NSW Department of Health strongly supports breastfeeding. Breastfeeding should be encouraged and available on demand to breastfed infants. If the infant is bottle fed, then appropriate storage facilities for expressed breast milk or formula should be available.

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Working with Children Checks mandatory for all IFSS students

As a student at IFSS, you may come into contact with children during a variety of film making activities. As a precaution, you are required by the school to complete a Working with Children Check as a condition of study.

The Working with Children Check for students and volunteers is found at this web page operated by the NSW Commission for Children and Young People:

<https://check.kids.nsw.gov.au/volunteer-declaration.php>.

You are required to download and complete this Working with Children Check and return it to IFSS administration, where it will be kept on record.

If you do not complete a Working with Children Check, you may be suspended or permanently dismissed from the school.

13. Scenes involving sex, intimacy, rape or nudity

If a production requires actors to be involved in scenes of sex, intimacy, nudity or rape, producers must inform actors of this at the first point of contact – before booking them for an audition.

Before casting the actor, the Director must specifically explain the requirements of the script; the specific shots that will be taken and what is required of the actor within each shot.

Before casting the actor, the Producer must explain the proposed distribution plan for the finished film.

The Producer must ensure that the specific requirements of nudity are clearly written into the actors Agreement. A standard Performers Release or standard Actors Agreement will not be sufficient for films involving nudity.

Footage generated for a film involving sex or nudity must be used for no other purpose than that initially stated to the actor by the Producer at the time of contracting.

If nudity is required, where possible producers must supply modesty garments which are flesh coloured garments worn by actors to conceal the genitals.

Producers must ensure that the time the actors are required to be naked is kept to an absolute minimum.

Producers must be mindful of factors that could cause actors discomfort, such as filming in conditions which are too cold or too public and keep these factors to an absolute minimum.

During shooting scenes of sex, intimacy rape or nudity, the First Assistant Director must ensure that the set is closed to non-essential personnel.

Consideration must be given to the psychological wellbeing of actors involved in scenes of rape.

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No actor under the age of 18 may be involved in any scene involving sex, nudity or rape under any circumstances.

14. Filming with Animals

Students are legally bound by the Code of Practice for the Welfare of Animals in Films and Theatrical Performances which can be downloaded at:

<http://www.dpi.nsw.gov.au/agriculture/livestock/animal-welfare/codes/general/film-theatre/simplified> .

Guidelines differ depending on the species of animal to be used. If your production is to involve animals, you **must download and read the guidelines**.

An animal can never be endangered, injured or killed for a production. An animal should only be required to do what it can be reasonably trained to do and only well-trained animals should be used for stunts or special effects.

An animal handler must be engaged to manage animals if they are to be used on set. This person must have no other responsibility on the set. For example, if a director is using his dog in a film, he cannot be the animal handler and also direct.

A veterinarian must be on call during shooting hours and must be contacted in the event that an animal becomes sick, injured or distressed. The vet has authority to shut down production if the animals are being put at risk.

If a production requires the use of an animal on set, the producer must contact the RSPCA and obtain a Notification Form which must be filled in and returned along with pages of script scenes which involve animals. If major changes to the script occur, these must be sent to the RSPCA.

15. Lifting Heavy Objects

If any of your cast and crew are required to lift heavy objects, they must be made aware of the safe way to do this.

1. Assess the load

Plan the lift. To do this, assess what you are lifting, deciding where and how you are going to move it. Ideally, lifting should occur at mid-thigh to shoulder height. Avoid unnecessary bending, twisting or reaching. Ensure there is a clear path to your destination and a suitable place to put the load down.

2. Get close to the load

Position yourself as close to the centre of the load as possible. If the load is on a bench, pull it closer towards you. This will minimise the strain on the back while lifting and enable you to use your strongest arm muscles to hold the load.

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3. Place feet apart for balance

Place your feet part to make sure your body posture is evenly balanced. If the load is positioned below waist height, straddle it if possible before lifting.

4. Relax the knees

To begin the lift, gently relax your knees to get down close to the load.

5. Lower your body and bend your knees

Lower your body, bending at the knees. Preferably, your knees should not be bent beyond right angles. Bend your back slightly, if necessary.

6. Lower your head

Lower your head to look at the load you are lifting.

7. Get a firm grip on the load

Grip the load securely and comfortably with both hands. Use your whole hand, rather than your fingers. A firm grip should help pull the load closer, as well as support its weight. Pull the load as close to your body as possible.

8. Raise your head

Gently raise your head upwards. This will help you position your back correctly and ensure that your arm and leg muscles take most of the load.

9. Straighten your legs

Straighten your legs and lift slowly and smoothly, minimising the use of your lower back. Keep the load close to your body while lifting.

10. Lift and turn your feet

After lifting the load, turn your feet, then your body in the direction you wish to walk. Avoid twisting your body while carrying out the lift.

16. Further Information

The following publications contain valuable and often legally binding information for filmmakers.

Film and Television Industry Safety Guidance Notes

http://www.alliance.org.au/resources/industry_safety/

Safety Codes + Guidelines for use in Australia

http://ohs.alliance.org.au/resources/cat_view/7-safety-codes--guidelines-for-use-in-australia.html

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Children and Young Persons (Care and Protection - Child Employment) Regulation 2005

http://www.kidsguardian.nsw.gov.au/children-s-employment-1/copy2_of_children-s-employment

Child Employment Requirements in NSW

http://www.kidsguardian.nsw.gov.au/children-s-employment-1/copy2_of_children-s-employment

The NSW Children (Care and Protection) Act 1987 and Code of Practice

[http://www.legislation.nsw.gov.au/sessionalview/sessional/SRTITLE/Children%20\(Care%20and%20Protection\)%20Act%201987%20-%20Children%20\(Care%20and%20Protection\)%20-%20Child%20Employment\)%20Regulation%201993%20\(1993-420\)%20%5BGG%20No%2094%20of%2027.8.1993%5D.pdf](http://www.legislation.nsw.gov.au/sessionalview/sessional/SRTITLE/Children%20(Care%20and%20Protection)%20Act%201987%20-%20Children%20(Care%20and%20Protection)%20-%20Child%20Employment)%20Regulation%201993%20(1993-420)%20%5BGG%20No%2094%20of%2027.8.1993%5D.pdf)

Application for Authority to Employ Children in NSW

http://www.kidsguardian.nsw.gov.au/children-s-employment-1/copy2_of_children-s-employment

Code of Practice for the Welfare of Animals in Films and Theatrical Performances

<http://www.dpi.nsw.gov.au/agriculture/livestock/animal-welfare/codes/general/film-theatre/simplified>

Actors Feature Film Agreement 2004 Standard Contract (MEAA)

http://www.alliance.org.au/resources/actors_equity/

National Stunt Committee Grading Procedure (MEAA)

http://www.alliance.org.au/resources/actors_equity/10/10/name/ASC/

NSW Prohibited Weapons Act

http://www.police.nsw.gov.au/_data/assets/pdf_file/0007/133189/prohibited_weapons_schedule.pdf

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Useful Contacts:

** Before contacting these professionals, please check with the Producing Teacher as it is likely that the school has relationships in place that can allow you access to a discounted rate.

Armourer

Johan Earl

Mobile: 0418 975 567

Email: armzfx@optusnet.com.au

Stunt Coordinators

Spike Cherrie

<http://www.spikecherrie.com/>

spikecherrie@bigpond.com

Safety Report Writers

Wayne Pleace

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Zen Stunts Action Consultancy,
Contact: Zenda Graves

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17. Version Control and Change History

Version Control	Approved By	Date Approved	Amendment
1	Cristine Russell	16/01/13	Migrated into new template.