

Written by the Technical Committee of the film and video industry's joint sector-based working group and produced by the Commission de la santé et de la sécurité du travail du Québec.



ASSOCIATION DES
PRODUCTEURS DE
FILMS ET DE
TÉLÉVISION DU
QUÉBEC

Stunts

1. Stunts must be performed by professional stunt performers, actors who have already performed stunts, or anyone else with the necessary competence.
2. The stunt coordinator must:
 - understand the stunt that he is supervising;
 - be responsible for the stunt;
 - inspect all harnesses and gear used;
 - ensure that the stunt performers are competent to perform the stunt.
3. All stunt performers must be informed in advance of the type of stunt to be performed.
4. A stunt performer may refuse to perform a stunt if it is clearly different from that specified when the stunt performer was hired, or if he considers the safety precautions insufficient.
5. Stunt performers must wear the necessary protective gear.
6. The stunt coordinator and stunt performer must approve in advance the wardrobe planned for the scene.
7. The call sheet must include a note warning the production cast and crew each time that a stunt is to be performed or there are pyrotechnic effects, and it must be accompanied by a copy of this guideline. Also, before a stunt or a pyrotechnic effect is performed, the production manager or the first assistant director must warn the production cast and crew.
8. Before a stunt is filmed or recorded, the stunt coordinator must call a meeting of the involved production cast and crew that shall include a “walk through” or “dry run” detailing the planned action and each person’s role.
9. If changes must be made to the scene, the stunt coordinator must call another meeting of the involved production cast and crew before filming or recording, to confirm that everyone understands and agrees to the changes.
10. The stunt coordinator or the safety coordinator must prepare an emergency response plan and explain it to the involved production cast and crew. Everyone must clearly understand the action sequence and the possible risks. Also, the person with authority to abort must be clearly identified.
11. Any person not playing an essential role in the filming or recording must be outside the set.
12. If the stunt requires the presence of a medical support team, this team must be present at all rehearsals and all takes that include the stunt, and be prepared to take action in an emergency. The producer must provide the medical support team with the necessary means of transportation and communication, and ensure that emergency equipment is available.
13. The parents or guardians of a person 16 years of age or younger must be informed, at the time this person is hired, that a stunt will be performed on the set. They must be informed in advance about the nature of the scene that will be filmed or recorded, and the role that the minor will play.

High falls

14. Prior to a scene containing a high fall, the stunt coordinator, director and production manager must meet to determine, among other things, whether a dummy can be used in place of the stunt performer.
15. The stunt coordinator must have previous experience in supervising high falls.
16. The stunt coordinator, together with the director and production manager, must determine whether boxes, an air bag, a descender or a decelerator will be used to cushion the stunt performer’s fall.
17. When an air bag is to be used, the supplier must be informed about the type of stunt, the stunt performer’s weight, the fall height, and also the area where the air bag will be placed, so that the proper air bag is chosen.
18. Fans must be safe and operate properly.
19. The power source for the fans must be appropriate to keep the air bag inflated.
20. If possible, the power source should not be more than 15 m from the fan(s). All electrical circuits must be installed in such a way that they will not disconnect when the stunt performer falls on the air bag.

21. The vents and seams on the air bag must be inspected before each use.
22. Air bags must be made of quality materials and have quality stitching.
23. At the request of the stunt coordinator and stunt performer, the air bag must be tested on site.
24. The air bag must be set up by a member of the stunt crew competent to ensure that the air bag is used safely.
25. There must be a sufficient number of spotters around each air bag to safeguard the stunt performer and to ensure that the fans continue to operate.
26. The stunt coordinator is responsible for the placement of equipment and decor around the landing area.
27. The stunt coordinator determines whether the weather conditions or other factors are suitable for the stunt to be performed.
28. If he considers it necessary, the stunt coordinator must request that medical support personnel be present on the set during the preparation, rehearsal and filming or recording of a scene involving a high fall. At the time of filming or recording, these medical personnel must not have any other responsibilities.

Vehicle seatbelts and harnesses

29. All vehicles used for filming or recording must be equipped with seatbelts or five point harnesses, or both where necessary. In the case of vintage vehicles or antique cars, the installation of seatbelts or harnesses may not be indicated.
30. The vehicle driver and passengers must wear seatbelts or harnesses. It is forbidden to modify a seatbelt or harness in any way that hinders the wearer's movements.
31. The producer and stunt coordinator must ensure the safety of everyone in and around the vehicles.

Motorcycles

32. A motorcycle operator must hold a valid operator's permit and be familiar with the techniques to be used for performing a sequence safely, taking into account such things as the terrain, the driving area and any other condition that would have an impact on the behaviour of the motorcycle.
33. At least 48 hours before the motorcycle is brought to the set, the most recent registration and inspection certificates must be given to the producer, stunt coordinator and safety coordinator.
34. During filming or recording only essential personnel should be in the vicinity of the motorcycle. The operator and the people nearby must be constantly vigilant.
35. The motorcycle operator and passenger should wear protective clothing and equipment (helmet, gloves or long undergarments).
36. During preparation of filming or recording, the producer, director and stunt coordinator must determine what type of motorcycle should be chosen to ensure the motorcycle operator's safety.
37. Motorcycles, ramps and other equipment must be inspected before use to ensure that everything is in perfect operating condition.
38. All motorcycles used for filming or recording must be equipped with a grounded cut-off switch (deadman switch). When a stunt is to be performed, this switch must be attached to the handlebars and to the operator's wrist or to another part of his body so that the engine shuts off immediately during a fall or when the stunt performer is ejected from the motorcycle.
39. All risks related to filming or recording of the sequence, and particularly those related to jumps, "lay downs", wheelies and the use of ramps, must be clearly outlined and understood by everyone.
40. When a motorcycle stunt is planned, the coordinator may request the presence of emergency medical support personnel if he considers it necessary.
41. A motorcycle used for filming or recording must not be used as a means of transportation. Only the designated operator is permitted to operate it.

Note. – The information contained in this guideline is not exhaustive and does not replace current standards, laws and regulations.