

Art Department

This chapter provides overarching guidance in relation to risks associated with work undertaken by the art department on a production.





Section 5

Art Department

Who needs to read this?

Anyone who works within the art department should read and understand the section on 'minimum responsibilities', they should also read sub-chapters / sections that relate the work they undertake.

Roles that have specific responsibilities, or influence, over art department tasks should read the section on 'planning and guidance considerations' – this includes funders, producers, directors, production managers, production designers, art directors, line producers, heads of departments, assistant directors and health and safety officers.

Minimum responsibilities

Everyone involved with the art department:

- is responsible for ensuring their tasks are conducted safely;
- is required to follow the Health and Safety at Work Act 2015, as well as all health and safety information, training and instruction they have received;
- should inform the production manager, 1st assistant director (if on set), head of department or health and safety officer if they feel unsafe, observe unsafe behavior, or have a health and safety concern regarding a task;
- must ensure their actions do not harm themselves or others, including visitors and the public; and
- must be aware of what personal protective equipment they are expected to provide themselves and what will be provided by the production.¹



1. Standard personal protective equipment, such as sturdy footwear / work boots and rain jackets, will likely be provided by the worker, unless specified by the producer / production manager.



Section 5 Art Department

Planning and guidance considerations and responsibilities

Further information for those with responsibilities specific to the art department, such as the art director, is found in the [following section](#).

While the production company is likely to be the primary person conducting a business or undertaking (PCBU), all PCBUs are responsible for the overall safety of the workplace and those who are influenced by their work, including workers, visitors and other persons on, or in the vicinity, of that workplace.

No matter your role, it's important to consider health and safety issues for all workers from the beginning not only ensures workers go home safe, but can reduce the cost of a production and save time and resources in the long term.

Funders

Funders should:

- be assured, through the provision of the production's health and safety plan, that the funding provided is adequate to provide for competent people to undertake and supervise all work within the art department and appropriate equipment; and
- incorporate health and safety clause/s in the funding agreement.

Production company

- In pre-production, production companies (likely to be defined as the primary PCBU) must clearly identify who has control of the various sub-units of the art department, and ensure those people are competent.
- During production, production companies must consult, cooperate and coordinate with other PCBUs on set and subject matter experts, where necessary.





Section 5 Art Department

Producer / production manager

As producers and production managers have oversight across the production, they should ensure:

- a competent art director / production designer, with suitable experience for the size of the project, is hired;
- all workers are aware of health and safety risks on set;
- the number of people hired for the art department is proportional to the size of the project; and
- all workers have appropriate personal protective equipment for risks they will be exposed to.

The producer should also:

- work with the production designer, or art director, and ensure sufficient resources, including budget, are allocated to enable appropriate and safe practices;
- consider how changing deadlines and making set changes at the last minute can lead to fatigue and stress for workers;
- consult and collaborate with the art director and art department supervisors to understand how long tasks will take and how deadlines may impact workload and final product;
- ensure hazard identification and risk assessments are undertaken for the art department;
- ensure all potential risks on location are eliminated or, if elimination is not reasonably practicable, minimised;
- ensure that emergency and first aid procedures are in place; and
- if hazardous substances are being used, ensure someone on the production set has a dangerous goods license and follows the chapter on hazardous substances.



Further information on the use of Hazardous Substances can be found in the ScreenSafe technical section “Hazardous Substances”.



Section 5 Art Department

Heads of departments

Heads of departments, outside of the art department, should:

- consult, cooperate and coordinate with the art director and others who are also working within or with the art department;
- ensure they are aware of, and understand, all identified potential risks associated with the art department and how they may impact the work of their department;
- undertake their own hazard identification and risk assessment of their specific departmental activities, as the expert in their particular field of work, and share this information with the art director;
- implement controls, ensuring all risks are eliminated or, if elimination is not reasonably practicable, minimised; and
- inform the production manager, art director and/or health and safety officer of any new or altered risk.

Assistant director/s

In the absence of a health and safety officer, the assistant director/s should:

- ensure hazard identification and risk assessments are undertaken for all art department activities, and controls implemented;
- ensure that emergency and first aid procedures are followed; and
- ensure personal protective equipment specific for work is provided to, and used by, workers when required.

Health and safety officer

The health and safety officer should:

- work with the art director and other heads of department to identify all potential risks;
- conduct a health and safety specific assessments on each component of the art department before production;
- liaise with the appropriate competent persons to identify and implement appropriate controls for all risks; and
- ensure workers are provided, or advised of, the appropriate personal protective equipment required on the location.





Section 5 Art Department

Responsibilities specific to the art department

All those with specific technical responsibilities regarding the art department, such as production designers, art directors, construction supervisors, or persons charged with these responsibilities, should read and understand what is required in this section, as well as the above two sections.

All those with specific technical responsibilities should have a good understanding of:

- the Health and Safety at Work Act 2015 and associated regulations; and
- potential hazards and associated risks related to the art department.

Production designer and art director

The production designer is responsible for the entire art department; they define and manage the visual aspects of the film, work with the director and producer to produce a budget and schedule, and direct the team responsible for producing the visual elements.

The primary role of the art director is to realise the production designer's creative vision for all the sets and locations that give productions their look and feel, and project manage the work of the art department. On smaller productions, the art director may also be the production designer whose responsibilities are outlined above.

As art directors tend to work across departments it is important they consult, cooperate and coordinate with other people on set who are responsible for the health and safety of themselves and others and who are also working within or with the art department.





Section 5 Art Department

Pre-production

A production designer and art directors work starts when they are first engaged and receive the script and final schedule, and they should always consider health and safety when:

- looking at scripts;
- allocating budget; and
- developing work schedules.

Production designer and art directors should

- consult and collaborate with the each other, other art directors, construction supervisors and art department supervisors to understand how long tasks will take and how deadlines may impact workload and final product;
- work closely with the locations manager so they aware of when locations can be prepared;
- work closely with the construction supervisor and HODs during the design phase to ensure safe construction methods are incorporated; and
- consult, cooperate and coordinate with the gaffer/head electrician and reference the [electrical chapter](#) for more information;
- consult, cooperate and coordinate with the cinematographer, special effects supervisor, visual effects supervisor and key grip;
- if hazardous substances are being use, ensure someone on the production set has a dangerous good license and follow the chapter on [hazardous substances](#).

SHIFT WORK AND FATIGUE

Fatigue is a high risk within the screen sector, and must be taken into consideration when scheduling shifts for cast and crew. See the chapter on [fatigue](#) for more information.

DESIGN

In relation to design / concept art, health and safety risks that affect desk bound workers need to be considered, including:

- ergonomics – consider consulting a health and safety expert who can assess your workers set up, and see the chapter on [occupational overuse syndrome](#); and
- fatigue – see the chapter on [fatigue](#).
- Risks associated with the set should be assessed at the design stage and eliminated where practicable or adequately controlled using the hierarchy of controls. See [Appendix 2 – risk assessments](#).





Section 5 Art Department

MODELLING

In relation to modelling, the following needs to be considered:

- hazardous substances including glue, chemicals and paint; and
- the type of tools crew use.

Production

Once filming has started, production designers and art directors should always consider health and safety when:

- managing crew;
- setting work schedules; and
- monitoring the allocated budget.

During production, production designers and art directors should consider how changing deadlines and making set changes at the last minute can lead to fatigue and stress for workers.

If there are construction or set decorating problems on set, cost-effective and practical solutions that don't affect health and safety should be found.

SET TURNAROUND

Health and safety risks associated with set turnaround should be considered, including:

- the impact of weekend and shift work – refer to the chapter on fatigue; and
- the high-pressured environment crew are placed on and how that can lead to stress.

ONSET ART DEPARTMENT

Health and safety risks associated with onset work should be considered, including:

- how to safely deal with:
 - plans that fail at the last minute and require an immediate solution;
 - last minutes requests;
 - limited planning;
- jerry rigging; and
- set dressing props; and
- environmental issues.





Section 5 Art Department

Post-production

STRIKE

After the production wraps (shooting is completed), in collaboration with the location manager and construction supervisor, any remaining sets must be struck and locations cleared, this may include:

- disabling and removing power supply, which should be done under supervision of a registered electrician– refer to the [electrical chapter](#) for more information;
- considering how material is stored safely; and
- ensuring crew are briefed on hazards and associated risk they may exposed to during strike.





Section 5 Art Department

Risk assessment – art department

Detailed information about how to undertake a risk assessment can be found in appendix 2 [link].

The risk assessment should set out risks to members of the production team, artists, crew, other contractors, contributors and other parties, and identify appropriate control measures for any sets or scenery, including props.

Some generic risks found within the art department are listed below ; this list is not exhaustive and a health and safety expert should be consulted when undertaking a risk assessment.



HAZARD	RISK	CONTROL
Fire	Smoke inhalation Burns	Fire extinguishers, fire alarms, evacuation plans or major firefighting plans for larger, more complex sets.
Scaffolding and supporting trusses	Falls	Working scaffolds and supporting trusses should be designed and built by competent people. Structures should be built to ensure they are safe for their intended purpose and inspected at appropriate intervals. Regular inspection of long-standing structures should be carried out by a competent person, especially in external locations. Scaffolding used as props does not require regular inspection once it has been safely erected but where scaffolding is to be accessed by crew or artists it should be subject to regular inspection. See the chapter on working at heights for more information.
Electricity	Burns Electrocution	All electrical equipment is checked to ensure compliance. See the chapter on electrical work for more information.
Working at height	Falls	Where it is not possible to avoid the need to work at height, you must: <ul style="list-style-type: none">• look at ways to minimise the risk of the fall, such as:<ul style="list-style-type: none">– edge protection – parapet, guard rails, mobile elevated work platforms (commonly known as cherry pickers); or– total restraint systems• look at ways to minimise the consequence of a fall, including:<ul style="list-style-type: none">– a fall arrest (harness) or work positioning system; or– soft landing systems (such as nets at low level). See the chapter on working at heights for more information.



Section 5 Art Department

HAZARD	RISK	CONTROL
Hazardous chemicals and substances	Burns Poisoning	Control measures should consider the information supplied by the manufacturer. Storage and use of chemicals on a set should be carefully controlled. Conducting maintenance operations within a studio or location environment should also be considered.
Noise	Hearing loss	Limited / remove noisy activity. Use hearing protective devices. See chapter on <u>noise</u> .
Glass	Cuts	Avoid use of glass. If real glass is used then it should be either laminated or toughened glass. Ordinary glass can be covered with a plastic film. Sets containing real glass should be clearly marked and appropriate warnings posted.
Electrical installation	Electrocution Burns Fire	Competent electrical advice should be sought early on in the design of sets to ensure that fittings and wiring can be routed and mounted so that they are safe. A competent electrician should undertake the work of fixing and wiring-up electrical fittings and fixtures. See the chapter on <u>electrical work</u> for more information.
Gas safety	Inhalation / asphyxiation Fire Explosions	The installation of gas appliances, whether supplied from the mains or liquefied petroleum gas (LPG) from fixed or transportable cylinders, should only be done by a CORGI-registered gas fitter. Gas appliances need good, general and fixed ventilation so that combustion products are safely dispersed. A portable or mobile gas appliance hired for the purpose as a temporary prop (and capable of being connected to a LPG cylinder by the means of a proprietary bayonet-type safety fitting) can be safely used without engaging a CORGI-registered gas fitter, provided that no changes whatsoever are made to the burner or delivery pipework. The purchaser should ensure the items have been properly maintained and are safe to use in the intended environment.
Water	Flooding	Water tanks or containers should be properly designed to ensure that they are suitable for the intended use and adequately tested for leakage prior to use. Normal practice should include the provision of secondary containment. Ensure the water source is free from contamination, including bacteriological contamination, especially legionella.



Section 5 Art Department

HAZARD	RISK	CONTROL
Machinery and equipment	Personal injury	<p>Equipment or machinery, either integral to the set or used during its construction, should:</p> <ul style="list-style-type: none">• be appropriate for its intended use;• have all dangerous or moving parts adequately guarded;• ensure the controls are accessible and understandable;• ensure emergency stops are fitted and provide isolation from power source, if required; and• ensure adequate information on its safe use and operation is provided.
Pressure systems	Personal injury	<p>Production sets incorporating hydraulic and pneumatic assemblies as part of the operating systems should be built to current standards, especially if failure could result in injury.</p> <p>Designs should be subject to failure mode analysis carried out by a competent engineer, to ensure that all critical components fail to safety. Once built, an installation should be subjected to an initial test to check the safety critical elements, such as switches, valves, variable controllers (eg pressure regulators) and overload protection (eg pressure-release valves) are properly set and functional.</p> <p>Thereafter, pressure systems should be subject to a regular periodic thorough examination as recommended by a competent person in a written scheme of examination.</p>
Manual handling	Strains / injury	<p>Manual handling issues should be considered at the design stage to reduce problems by:</p> <ul style="list-style-type: none">• reducing the weight of individual sections so far as reasonably practicable;• providing handles or similar at suitable points on all bulky or heavy items;• ensuring that heavy or off centre set pieces are marked as appropriate. <p>Where specific controls are likely to be required, the designer should make sure that such information is provided to the producer or contractors in advance of the scenery being delivered.</p>
Blocked or inadequate fire lanes and fire exits	Smoke inhalation Burns	<p>Means of escape in case of fire should be clearly identified and kept clear at all times. The designer and construction team should clearly identify any special fire precautions and bring these matters to the attention of the management.</p> <p>Sets should not obstruct the statutory fire signage used within studios, stages or theatres. If necessary, temporary signage should be provided if any scenery obstructs the view of normal fire escape signs.</p>



VISIT [ScreenSafe.co.nz](https://www.screensafe.co.nz)

