

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.

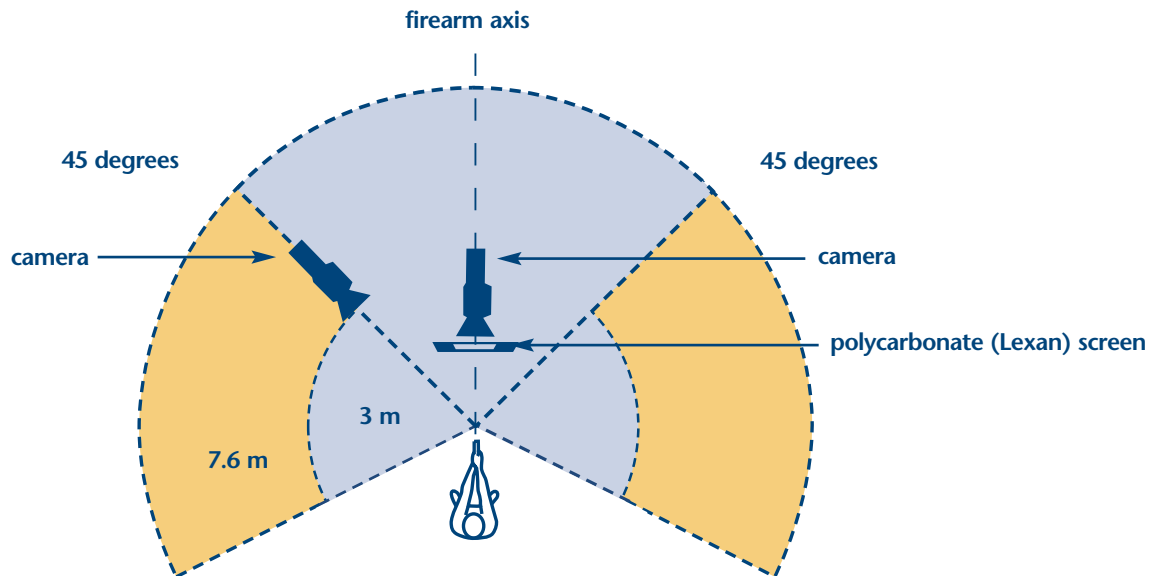


ASSOCIATION DES
PRODUCTEURS DE
FILMS ET DE
TÉLÉVISION DU
QUÉBEC

Firearms

1. Anyone who handles, transports or stores firearms and ammunition must possess a "Firearms Acquisition Certificate" and must obtain the other necessary permits stipulated in Part III of the *Criminal Code*. He must give a copy of these documents to the producer and safety coordinator.
2. It is expressly forbidden to carry live ammunition at the work site and to use blanks as decoration or as a prop.
3. The producer must inform everyone called to the work site that it is expressly forbidden to bring one's own firearms. However, should someone arrive with a firearm, he must give it to the armourer.¹
4. When armed security guards, bodyguards or policemen are required on the set, they must give the armourer and safety coordinator a note, 48 hours in advance, stating their name and function; their gun permit number; and the model, serial number and calibre of the firearm. The number and types of firearms on the set can thus be determined and any mix-up of live ammunition and blanks can be avoided.
5. The local emergency services in the region where filming or recording is taking place must be informed in advance that there will be gunfire (check the lead time with the municipality).
6. Whenever firearms will be used, the call sheet must include both a note warning the production crew and a copy of this guideline.
7. A firearm may be used only in the presence of the armourer.
8. Whenever possible, a replica firearm should be used.
9. Firearms must always be handled as if they are loaded.
10. It is forbidden to play with firearms or any other weapons.
11. A firearm must never be pointed at another person or at oneself. Should this action be necessary on camera, the armourer must be consulted.
12. A firearm must never be placed on the ground. This is to avoid having the barrel become plugged with dirt or damaging the mechanism. A firearm with a plugged barrel must never be fired.
13. When a firearm jams or misfires, it must be immediately given to the armourer.
14. The armourer must become familiar with the manufacturer's warnings, the expiry dates, as well as the safety standards applicable to the handling of firearms and blanks.
15. Only the armourer (off camera) may hand a loaded firearm to the person (on camera) who is going to use it. The safety must be locked, if possible.
16. An actor may refuse to use a firearm if he has not been informed of it in advance or if he considers the situation dangerous. If a person 16 years of age or younger is expected to take part in a scene where a firearm is used, his parents (or guardians) must be informed in advance. If this person must use a firearm, authorization must be obtained from his parents (or guardians).
17. The armourer is the person who gives the instructions relating to the safe handling of firearms. If a person 16 years of age or younger must handle a firearm, the armourer must give him the appropriate training before the day of filming or recording and with his parents (or guardians) present.
18. The armourer must have in his possession all firearms that are not being used in filming, recording or rehearsals. Also, an assistant armourer must be present whenever more than five firearms will be used at the same time. When automatic firearms are used, the armourer may request that an assistant be present, even if fewer than five firearms are being fired at the same time. In all cases, it is up to the armourer to determine the number of assistants necessary.

1. Armourer means the special effects specialist or the propsman in charge of the firearms used in the filming or recording.



Safety measures for the technical crew when a shot is fired

19. The producer must give the armourer a copy of the script in advance. A meeting is held between the producer, director and armourer to discuss the desired effect. The armourer determines the minimum blank charge necessary to produce the effect, taking into account the location of the action (hospital, prison, etc.). He informs the director, safety coordinator and personnel about what will take place on the set. The producer has the responsibility of ensuring that the effect requested by the director can be produced safely.
20. If changes are made to the scenes involving special effects with firearms, the producer, director and armourer must meet again to discuss them.
21. The first assistant director (film) or the unit manager (video) must ensure that the armourer has checked the firearms and other weapons before they are used.
22. The armourer or his assistants load the firearms just before they are used in filming or recording.
23. The armourer must unload the firearms immediately after each take. At the end of each day of filming or recording, he must clean the firearms, check them and do an inventory of them. If ever a firearm is missing, the armourer must inform the producer about it.
24. On the set, the armourer does all the firearm adjustments, modifications and repairs.
25. Any change made to a blank charge must be done only by the armourer and in the shop.
26. The armourer is the person who evaluates the distances to be complied with and the protective equipment necessary when guns are fired. The producer must supply this equipment.
27. Anyone within a 45-degree angle of the firearm axis and 3 m or less from the front or from a side of the firearm must be protected by a polycarbonate (Lexan) screen and also wear ear protection.
28. Anyone outside the 45-degree angle from the firearm axis and more than 3 m from the front and side of the firearm must be protected by a sound blanket and wear safety glasses and ear protection.
29. People within a distance of 7.6 m in all directions must wear eye and ear protection.
30. Anyone not playing an essential role in the filming or recording must be more than 10.7 m from the point of discharge.
31. Before any gunfire, the production and unit crews must warn everyone on the site by posting the bilingual announcement "*coup de feu—gunfire*".

References

Permits that may be required:

- Firearms Acquisition Certificate
- Permit to transport a restricted weapon
- Permit to carry a restricted weapon
- Restricted Weapon Registration Certificate
- Designation for prohibited weapons

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

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

Exception

Live ammunition may be on a set for only one purpose: for filming or recording a projectile coming out of a gun barrel. In this case, the following safety rules must be complied with.

1. This type of filming or recording must be done on a firing range approved by the Procureur général du Québec (Attorney General of Québec), by respecting the rules governing it and using only a remote-controlled camera. The person firing the firearm remains alone on the firing range, while the remainder of the crew is evacuated from the area.
2. Only the armourer must do the firing.
3. If the firearm and ammunition do not belong to the armourer, the owner must give the armourer and safety coordinator a note, 48 hours in advance, stating his name and function, gun permit number, and the model, serial number and calibre of the firearm.
4. When a firearm is used with live ammunition, it must be in excellent condition, kept separate from replica firearms, and "stored in a container, receptacle or room that is kept securely locked and that is constructed so that it cannot be readily broken open." (*Storage, Display, Handling and Transportation of Certain Firearms Regulations*).
5. Live ammunition must be new and manufactured, unless special hand-made ammunition has been ordered. In this case, only new cartridge shells are used.
6. Live ammunition must be stored in a metal box bolted to the floor of the vehicle designated to transport the firearms. The box is painted red and carries the bilingual warning "*Munitions chargées–Live ammunition*". This box is locked with two padlocks, to differentiate it from the transportable boxes containing blank ammunition.
7. The producer must be informed each time that live ammunition is used, and the call sheet must include a note warning the production crew. On these occasions, the set is considered "closed", meaning that only essential personnel may enter it.
8. Before any gunfire, the production and unit crews must warn everyone on the site by posting the bilingual announcement "*coup de feu réel–live gunfire*".