

# **BECTU REPORT ON FACTUAL, ENTERTAINMENT and OUTSIDE BROADCASTING RECOVERY PLAN v1.2**

**27 July 2020**

**COVID-19 (C-19) GUIDANCE FOR BROADCAST AND DIGITAL MEDIA PRODUCTION**

Please note: this document is under constant revision – please check the Bectu Covid-19 Return to Work page at <https://www.bectu.org.uk/covid19-return-to-work> regularly to ensure that you are working from the most recent version.

## **VERSION CONTROL**

Version	DATE	AUTHOR	COMMENTS
1.0	13 <sup>th</sup> July 2020	Working Group	Initial version for public distribution.
1.1	27 <sup>th</sup> July 2020	Working Group	Minor changes.
1.2	23 <sup>rd</sup> November 2020	Andrew Evans	Changes based on Post Production guidance.

Latest revision of this document: <https://library.prospect.org.uk/id/2020/01530>  
This revision: <https://library.prospect.org.uk/id/2020/01530/2023-08-15>

The authoring of this document was overseen by Paul Evans (Bectu Assistant National Secretary) with extensive assistance and contributions from Bectu members from many departments (these members are listed on page 4). It was based on contributions to a report on Scripted TV / Features / Commercials led by Jai Lusser of Bectu's Assistant Directors Branch.



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## Contents

Terms of Reference .....	4	Data management .....	39
Starting point and assumptions .....	5	Lighting.....	40
Key recommendations .....	6	Art Department.....	40
Impact conclusions.....	15	Set Decorating and Graphics.....	40
Pre-Production and Production .....	16	Special Effects Workshop / Prep.....	40
Production Office and Post Production .....	16	Props and Prop Making Departments .....	40
Pre-Shoot Planning and Preparation .....	20	Riggers.....	40
Studio & location production / shoots - general .....	23	Construction and Workshops .....	40
Equipment Handling - General.....	28	Scenic Painters .....	40
Departments & Craft Roles .....	30	Plasterers .....	40
Floor Management.....	30	Post Production Sound – ADR and Voice.....	40
Scanner / OB Operations .....	31	Hair & Make-up.....	41
Camera - PSC & OB.....	33	Hair & Makeup – Appendix.....	42
Camera - Small crew / self-shooter.....	35	Costume & Wardrobe .....	44
Sound .....	36	Contributors, Audiences (the public) & Talent / Supporting Artistes ....	45
Sound – small crew / self-shooting.....	38	Catering.....	46
Grips .....	39	Appendix 1 – Health declaration template.....	48

***NB: Throughout this document, “cleaning” means “sanitising”.***

## How to propose amendments to this document:

This document is subject to constant review. To ensure orderly management, **a new version will be uploaded periodically.**

All readers of this document are welcome to:

- Propose changes that will remove inaccuracies or clarify points.
- Propose changes to this document (including significant material alterations to it).
- Suggest issues / areas that the document leaves unanswered.

All such proposed updates to this document should, in the first instance be emailed to Spencer MacDonald's office at [chaywood@bectu.org.uk](mailto:chaywood@bectu.org.uk) with a request that they are considered prior to the publication of the next version.

All proposed changes / updates must then be agreed by Spencer MacDonald prior to the publication of a new version (changes may be made in batches).

Any proposed changes / additions / corrections should clearly state which page, (please mention the section heading) and which paragraph is being corrected, and should state which text needs amending.

**Example:** Proposed amendment to paragraph commencing "*Is this the way to Amarillo?*" of the 'Catering' section of the document (page 47):

*Replace:*

*"The rain in Spain falls mainly on the plain" (line 3) with "The rain falls hard on a humdrum town."*

If your branch proposes an insertion of new text, it should similarly be described, noting the proposed new text, and the exact point in the page / line that the insertion should be made. All such proposed updates to this document should, in the first instance be emailed to Spencer MacDonald's office at [chaywood@bectu.org.uk](mailto:chaywood@bectu.org.uk) with with a request that they are considered in the next version of the guidance.

## Terms of Reference

The principal purpose of this document is to create a code of practice to cover post-Covid-19 physical production for Factual, Entertainment and Outside Broadcasting.

The union has concerns about **compensation for members who lose work because of an illness or the need to self-isolate**. We are also concerned about **personal indemnities and insurances relating to illnesses, and unsafe practices at work**, during the Covid-19 pandemic. Bectu will be raising these with the employers, but the appropriate time to do so is once a working version of Codes of Practice is in place. In the meantime the union is consulting members on these issues at the moment. We understand our members will have concerns about a return to work. Therefore, during this ever-evolving situation, Bectu will continue to work with our members and employers to mitigate the risks involved in going back to work.

The work on this document has been done voluntarily - The union wishes to extend its thanks to the many reps who have worked very hard to respond to this, and particularly to Jai Lusser of the Assistant Directors branch who has led the original union's consultation on BECTU Report on Scripted Film & TV Recovery Plan on which much of this document is based. In addition, we would like to thank the following members of the working groups:

*Jay Arthur, Jon Briest, Leona Buchanan, Ami Chakrabarti, Albert Cheah, Pat Daly, Simon Edwards, Andrew Evans, Pru Fowler, David Harcombe, Amena Hasan, Lindsay Hill, Sean Kelly, Jo Kennedy Valentine, Paul Mellon, Pete Murray, Toby Nutter, Sean O'Malley, Maria Stewart, Tim Sutton, Louise Willcox*

The union expects any return-to-work package to take into account advice from medical, legal and health & safety experts, including all of the relevant Public Health authorities and the Health & Safety Executive (HSE).

**Spencer MacDonald – National Secretary – Bectu Division**

## Starting point and assumptions

As the relevant (National / Regional) Government restrictions are relaxed they are being done so gradually, which could leave us in a position where work continues / restarts with distancing measures in place. Additionally, there has been speculation that there may be a resurgence of Covid-19 cases in the winter months which could lead to a reintroduction of lockdown measures.

### INTENTION

To create general guidelines which can be applied to television productions, to minimise the risk of transmission of Covid-19 while allowing work to continue.

### DISCLAIMERS

1. This document is intended to be supplemental to any Government guidelines. **It is not intended as a tool to get crews back to work until Government guidelines make it safe to do so.**
2. This is a best practice guide, to protect the safety of all those who work on productions.
3. This document concerns productions working in the UK only. Measures may be applicable to shoots overseas, but local regulations should take precedence.
4. This document does not contain considerations regarding working overseas – please refer to relevant government guidelines regarding travel, and whenever possible, UK guidelines should be applied as a minimum.
5. Where Health Questionnaires are referenced no definitive consideration has been made regarding legal and data protection issues arising. GDPR regulations should be followed carefully as personal information and medical data will be requested more often than usual during this period.

# Key recommendations

## IMPLEMENTATION AND SUPERVISION

The potential health and safety considerations under Covid-19 are far-reaching and will be too extensive to safely absorb into normal production workflow. **We strongly recommend that a Covid-19 Health & Safety Specialist supervise every production.** Where possible for medium or larger shoots, the Covid-19 Health & Safety specialist should be on site.

The scale of production will dictate how access to an appropriately-trained and qualified Covid-19 Health & Safety Specialist (Supervisor) can be realised, but production companies should be aware that liabilities for any failure in duty of care will rest with them.

The Dedicated Covid-19 Health & Safety Specialist shall have final say in decisions regarding implementation of safe working practices, and of isolation of crew / talent / cast / contributors / audience in the case of persons displaying symptoms.

Responsibilities of Health and Safety / Covid-19 Specialist:

- Review of schedule and planning, with Producer, Director, PM and C-19 Specialist, to analyse issues and develop strategy to shoot safely.
- Preparation of Production C-19 Risk Assessment in conjunction with HODs and C-19 Specialist
- Co-ordination of C-19-related staff including any Cleaners, Medical staff and Security at the location.
- Co-ordination of relevant training for crew (eg. Covid-19 H&S awareness, proper use of PPE etc).
- Responsibility for supervision of safe running of location / studio / office, and support to all production staff to ensure their departments are able to comply with the Production C-19 Risk Assessment.
- Daily briefing doc to be displayed on notice-boards around place of work.
- Signs informing crew of current distancing / hygiene regulations to be displayed around place of work.
- The creation and display of posted information to be coordinated by Covid-19 Specialist.

**NB – Any amendments to measures laid out in the production C-19 Risk Assessment must be approved by H&S / C-19 Supervisor or a Senior Producer**

## **SCRIPTS / CREATIVE BRIEF**

1. Creative content of shoot should be carefully planned, taking into due consideration the need to adhere to all national & regional distancing regulations / guidelines.
2. Read-throughs to be conducted remotely, via use of available technology.
3. Locked scripts and / or briefs should be available at earliest possible stage of production to allow time for enhanced planning, taking into account restrictions around Covid-19. This will provide a much better chance of mitigating additional costs, by means of comprehensive prep, and where appropriate, rehearsal periods.
4. Careful consideration to be made as to whether any supplementary crew coming in to location / on-set, e.g. for Stills, BTS/Making of..., are truly essential and whether their working brief can allow them to work safely.
5. Locations should only be envisaged as suitable if Covid-safe regulations can be reasonably adhered to, and where acceptable toilets / hand-washing facilities are readily available.
6. Careful consideration should be given to minimising the number of contributors, 'talent', supporting artists and / or members of the public required for each set-up. The greater the number of contributors required for stories / content, the greater the amount of time, planning and prep required to brief and choreograph appropriately.
7. As an extension to the usual production start-up meetings, an online COVID-related production meeting should also be held with the entire team - including the commissioning body. This specific Covid-related production meeting should highlight the responsibilities and new processes etc. required, with the reality of additional time needs understood and allowed for.

## **HEALTH AND WELLBEING**

1. Any persons engaged on the shoot are to fill out a health declaration (see below) prior to starting work.
2. Where possible for medium or larger shoots, a Medic with suitable health monitoring equipment should be available, and under advice of the Covid-19 Health & Safety Specialist, should consider non-contact temperature checks prior to entering the workplace or vehicles, and at the start of each shoot day. Adequate time must be added to the schedule to allow for this. For example, call times should allow for the people entering the workplace to queue at a 2-metre distance and have their temperature checked first.
3. Audience members must also have their temperatures checked. Audiences should also be distanced adequately. Masks should be provided for those who have not brought their own. Vulnerable audience members such as the elderly should not attend shoots as a rule.
4. Any crew or cast member showing symptoms should stay away from work, or be evaluated by a Medic to determine whether they are required to leave the place of work\*.
5. Production Co-ordinators / Agents / Diary Services / Agencies to assist in keeping records of when crew / cast / contributors are isolating / not isolating.
6. If / when, available, contact tracing apps to be explored as a way of monitoring individual risk of infection.

\* Please see contractual issues section below

## **HEALTH DECLARATIONS**

1. A written declaration should be obtained from all crew and contributors at the start of production stating:
  - That they are not suffering from any corona virus symptoms and have not had any symptoms within the previous 7 days.
  - They have not (as far as they are aware) been in contact with anyone with corona virus symptoms within the previous 14 days.
  - That they are not 'shielded' or are on the government high-risk list ([NHS definitions of vulnerability](#)), which might make them particularly vulnerable to corona virus.
  - That they undertake to declare immediately any onset of symptoms or any contact with anyone who has symptoms of corona virus.
  - If they have recently returned from international travel, including but not limited to C-19 hotspots.
  - If they have / think they have previously recovered from C-19, and when this occurred (See new guidance on the 30-60 day virus incubation period post-recovery)
2. Additional health questionnaires to be carried out daily to ensure no symptoms develop or situations change.
3. Anyone developing symptoms while at work should be sent home\* (see transport note below) and told to seek medical advice from the NHS<sup>1</sup>. Testing for C-19 should be carried out as soon as possible to determine any Covid-19 diagnosis.
4. Should anybody on set be diagnosed with C-19 following the test, crew and contributors must be tested and notified. Transparency is a must, alongside contact tracing. Should the person who was diagnosed have had any contact with the audience during their work, transparency must be key again, at the discretion of the Medic and / or Covid 19 Supervisor.

\* Please see contractual issues section below

## **MENTAL HEALTH AND WELLBEING**

1. Ensure the mental health and wellbeing of everyone is given sufficient priority. See government guidance on mental health & wellbeing - Covid 19.
2. Clearly display details of available support. The Film and TV Charity operates a 24-hour support line: 0800-054-0000
3. People need to be reassured that there is a single point of contact available at all times that they can speak to, in confidence, and without prejudice.
4. Everyone to be reassured (by safety briefings etc.) that measures are in place to protect them.
5. Everyone to be made aware of what support there is, whilst on location (e.g. safety specialist, mental health first aider, empathetic heads of departments).
6. Everyone should be cognisant of the additional stress that protecting ourselves and others from Covid -19 places on us all.
7. Any worker has an absolute right to refuse to undertake tasks if they have safety concerns.

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<sup>1</sup> <https://www.nhs.uk/conditions/coronavirus-covid-19/symptoms-and-what-to-do/>

## **CONTRACTUAL ISSUES**

1. There is a need to prevent people being disincentivised about revealing Covid-19 symptoms for fear of missing out on work / pay. Productions should make full use of any Government-level protections, to ensure that employees can notify employers about necessary non-attendance at short notice, without financial penalty.
2. Any crew member who has been required to self-isolate shall be allowed to return to work immediately following any isolation period, with any replacement crew hired only on a temporary basis.
3. Where government protections do not exist, as in the engagement of daily crew without a written contract, financial protections should be put in place by producers' associations. Responsible behaviour must be incentivised so as not to financially penalise those in self-isolation, or to put a production at risk by those feeling it necessary to get back to work before they should do, under recommended Covid -19 safety regulations / guidelines.

## **NUMBER OF PERSONS AT PLACE OF WORK**

1. Aim to reduce the number of crew and contributors attending the place of work or location.
2. Wherever possible, departments or teams should be organised into 'cohorts' and kept separate, to minimise the knock-on isolation impact of one member developing symptoms.<sup>2</sup>
3. Staggered shifts on shoots or in the office should be considered, to minimise the risk of infection.
4. Overall crewing should be carefully considered to reduce the need for daily crew so as to keep cohort units as self-contained as possible.
5. Make use of available technology to allow remote working, particularly in the case of Agency / Client / Producers / Execs. Also make use of remote technology for any rehearsals, if needed.
6. Where attendance is necessary, but it is possible to operate from a separate room, such arrangements shall be made.

## **DISTANCING**

1. All persons to follow current safe-distancing guidelines as set out by the relevant nation's guidelines and medical advisors.
2. When choosing filming locations, consideration to be made to team size as well as numbers of contributors and general public, to ensure a location is sufficient in size as to allow safe working and for social distancing measures to be observed.
3. Workflow to be arranged in such a way as to minimise the number of people working in one space at all times.
4. Communal work areas to be limited.
5. When outside, wind direction must be considered in evaluating safe distance. Potential density of the general public should also be considered.

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<sup>2</sup> Source First Option Covid 19 Production Guidelines 17 Apr v5

## **LENGTH OF WORKING DAY**

1. Additional and lengthier tasks due to precautions will necessarily lead to increased preparation and work time. No cast / crew members' working day should be made longer by the additional measures needing to be implemented as a result of this additional work, including cleaning and maintenance teams, and those who traditionally work, prep and wrap at times outside the normal working day.
2. Single occupancy vehicles and avoidance of overnight stays may result in more driving at the beginning and end of day. Production should factor this into the schedule.
3. Production to ensure that basic health and safety around working hours is not compromised due to additional caution around Covid-19.

## **HYGIENE / PPE**

***Under Section 9 of the Health and Safety at Work Act, any PPE deemed necessary must be supplied by Production at no cost to the individual. Production must ensure adequate supply of PPE for the duration of the production process and, in conjunction with the Covid-19 Supervisor, must establish clear protocols for provision, use of, and disposal of PPE.***

1. Hand sanitiser of 70% alcohol to be made available at all times. Gloves and masks provided when required.
2. Hand-washing facilities should be provided wherever possible with soap and paper hand towels. Where hand-washing facilities are not immediately available, antiseptic gel dispensers containing hand sanitiser of 70% alcohol should be provided. (Suggestion: at all entrances / exits)
3. All persons should wash or sanitise their hands regularly, especially after handling equipment or objects that may carry the virus.
4. When masks are necessary the type and correct fitting must be considered. Not all types of mask offer protection against becoming infected, but non-ventilated masks can protect others around the wearer. Masks have a limited wearing-time and will need to be refreshed during the shooting day. Training or info to be provided on correct use / disposal of PPE. <https://tinyurl.com/standard-hygiene-precautions>
5. All crew to be briefed on best practice for reducing transmission, including hand-washing, cough/sneeze etiquette and not touching the face.
6. Training or info to be provided on correct use / disposal of PPE. <https://tinyurl.com/standard-hygiene-precautions>
7. PPE disposal and waste management systems must be put in place in accordance with current regulations. Used masks and gloves should be treated as hazardous waste, or stored as such until they are washed.
8. Mobile phones and personal technology should be regularly disinfected, or, where possible, kept off set.
9. No personal equipment should be shared at any time.
10. For more info refer to:  
[https://www.who.int/publications/i/item/rational-use-of-personal-protective-equipment-for-coronavirus-disease-\(covid-19\)-and-considerations-during-severe-shortages](https://www.who.int/publications/i/item/rational-use-of-personal-protective-equipment-for-coronavirus-disease-(covid-19)-and-considerations-during-severe-shortages)

## **CLEANING**

***COVID-19 Specialist, in conjunction with Production, to establish clear protocols for relevant regular cleaning; manage any dedicated cleaning team required; and monitor enforcement and reporting. This should be an additional resource, and not part of another Department.***

1. Clear protocols set out by Production to ensure that the required cleaning is carried out. Hand washing / sanitising to be undertaken regularly, and before and after handling anything.
2. Ensure any equipment has been quarantined for 72 hours, or properly disinfected prior to and between uses.
3. All crew members to be provided with sufficient cleaning supplies to allow for equipment to be cleaned at intervals throughout the day.
4. Hand sanitiser of 70% alcohol available to each department / crew member, as well as hand washing facilities.
5. At studios sets, communal areas and audience and contributors' areas are to be regularly and topically cleaned and disinfected by a dedicated cleaning team.
6. Where possible, disinfection stations set up around the workspace so that hand sanitiser of 70% alcohol, cleaning spray, wipes and towels are available within easy reach.
7. Shared workstations should be cleaned and disinfected between users.
8. Consider using anti-viral foggers between each workday to tackle residual virus on surfaces and inside unit vehicles.
9. Ensure adequate ventilation of spaces, if required; consider the use of fans directing fresh air, or use of air purifiers to help, regarding the dispersal of micro-droplets.
10. PPE disposal and waste management systems must be put in place in accordance with current regulations. Used masks and gloves should be treated as hazardous waste, easily identifiable and distinct until either disposed of or washed.
11. Dedicated cleaners should ensure that shared work spaces and relevant locations / spaces for which Production are responsible, are disinfected at the start of and end of the day, while also being highly maintained throughout the work / shoot day.
12. Anyone unsure of the level / method of cleaning required of an item, or location, especially when a 72-hour quarantine period between uses is not possible, should seek advice from their COVID-19 Supervisor. Every type of surface and situation will require a different approach.

## **VENTILATION**

**The transmission of COVID-19 commonly occurs in enclosed indoor spaces. In order to reduce the concentration of COVID-19 aerosols (small droplets and droplet nuclei), all indoor locations should be properly ventilated with outdoor air. COVID-19 can spread through HVAC systems within a building or vehicle and stand-alone air-conditioning units if the air is recirculated. HVAC systems may have a complementary role in decreasing transmission in indoor spaces by increasing the rate of air change, decreasing the recirculation of air, and increasing the use of outdoor air.**

1. Understand your ventilation system
2. Provide adequate ventilation of spaces with outdoor air
3. Run your ventilation at higher volume flow rate; this may require changes to CO2 set points (for both mechanical ventilation and automated windows)
4. Avoid recirculation/transfer of air from one room to another unless this is the only way of providing adequately high ventilation to all occupied rooms

5. Switch ventilation on at nominal speed at least 2 hours before the building opening time and set it to lower speed 2 hours after the building usage time
6. Disable demand-controlled ventilation (DCV).
7. Upgrade air filters to HEPA or similar.
8. Regular filter replacement and maintenance works shall be performed with common protective measures including respiratory protection
9. Improve central air filtration to the highest compatible with the filter rack, and seal edges of the filter to limit bypass.
10. Do not switch ventilation off, but keep systems running 24/7
11. Open windows regularly (even in mechanically ventilated buildings)
12. Avoid open windows in toilets to maintain the right direction of ventilation
13. Switch air handling units with recirculation to 100% outdoor air.
14. Introduce an IAQ sensor network that allows occupants and facility managers to monitor that ventilation is operating adequately.
15. Use sensors to ensure CO2 concentration remains below 800-1000PPM in any part of an occupied room.
16. Direct air flow should be diverted away from groups of individuals to avoid pathogen dispersion from infected subjects and transmission.
17. The minimum number of air exchanges per hour, following the applicable building regulations, should be ensured at all times. Increasing the number of air exchanges per hour will reduce the risk of transmission in closed spaces. This may be achieved by natural or mechanical ventilation, depending on the setting.
18. Consider portable room air cleaners with HEPA filters.
19. Consider UVGI (ultraviolet germicidal irradiation), protecting occupants from radiation,

particularly in high-risk spaces.

REHVA air-con advice 03.08.2020:

[https://www.rehva.eu/fileadmin/user\\_upload/REHVA\\_COVID-19\\_guidance\\_document\\_V3\\_03082020.pdf](https://www.rehva.eu/fileadmin/user_upload/REHVA_COVID-19_guidance_document_V3_03082020.pdf)

CIBSE Ventilation advice 15.07.2020

[https://go.cibse.org/l/698403/2020-07-15/2n3qmd/698403/87225/CIBSE\\_Covid\\_Ventilation\\_Guidance\\_version\\_3\\_FINAL.pdf](https://go.cibse.org/l/698403/2020-07-15/2n3qmd/698403/87225/CIBSE_Covid_Ventilation_Guidance_version_3_FINAL.pdf)

## **SMALL CREWS & SELF SHOOTERS**

1. Small crew and self-shooters have been considered as: Teams from 1 up to approx. 6 people. These typically consist of any of combination of:
  - DOP / Lighting Camera person
  - Sound
  - (Self-shooting) PD's,
  - (Self-shooting) AP's,
  - (Self-Shooting) Researchers
  - (Self-Shooting) Runners
  - Presenter / on screen talent.
2. The guidelines in this document should be adhered to by all productions. When working as a small team and / or self-shooter, the limitations of the smaller crew size does necessitate that some adaptations are made. These adaptations have been accommodated for in the main body of this document, and where needed, separate guidelines within each section added.
3. The definition of what constitutes a 'small', 'medium' or 'large' crew, is not hard and fast. The relevant guidelines for any productions will vary and be dependent on the size and nature of that production. When crew sizes are bordering on small / medium or medium / large, productions should adhere to the relevant additional guidance applicable to the larger grouping.

## **INFORMATION SHARING**

1. Production Meetings to be held remotely using video conferencing software.
2. Recces of locations to take place in person by 1 individual or by a virtual tour of the entire site on a video call. Production to provide an electronic tech recce pack, including plans of all sites where appropriate. All scouting to be shared electronically; no physical printing or mounted boards.
3. Site plans and photographs to be shared between Heads of Departments and Production.
4. Risk assessments need to be sent at least 48 hours beforehand, if not earlier.
5. Where appropriate, supplementary Daily Briefing Doc should be circulated to all persons attending shoot, to outline specific daily requirements, methodology, and restrictions being put in place. This Daily Briefing Doc should be displayed on notice boards around the place of work.
6. On medium and larger shoots, Daily Health and Safety Briefing to be given by Health and Safety / Covid-19 Specialist and 1st AD, verbally and via radio communication.
7. Signs informing crew of current distancing / hygiene regulations to be displayed around place of work.
8. Where a medic is available, direct contact should be allowed via the use of contact details, in order to expedite responses to individual or group health concerns and issues.
9. For larger crews, more people may be required to wear communications equipment to avoid face-to-face contact. Radio talkback equipment should arrive sterilised and in individual bags, clearly labelled.
10. Where required, electronic sign out / in records should be kept: e.g., photograph of unit and user.
11. All consents should be done by email or post where at all possible. Consent via tablet or paper forms to be avoided if at all possible. If absolutely necessary then this should be done maintaining social distancing and regular wiping down of any shared items / pens, tablet, screens etc.

## **TRAVEL TO / FROM PLACE OF WORK / LOCATION**

1. For all persons travelling to a place of work / location as part of their work on the production, travel by private transport, self-drive hires or making use of private hire transport such as taxis, should be used. Unit Drivers, hired by production, are far preferable to taxis. Alternative means of transport, such as cycling, is to be encouraged for short distances. High density public transport is to be used only as a last resort. Distancing and hygiene measures should apply at all times.
2. Additional consideration to parking capacity at studio / location / base should be made to reduce the need for shared transport.
3. On Productions operating a unit base, tech base, and / or crew parking, which are located driving distance from set or location, provision needs to be made for safe transportation for the crew to and from these places, allowing for social distancing within vehicles. The extra time this will take should be allowed for within the standard working day.
4. Any Unit Vehicles / Chauffeured Transport being used must be supplied with hand sanitiser for the driver and passenger as well as PPE such as masks and gloves, including spares for the passenger. Drivers must also be supplied with disinfectant spray for any bags / luggage / kit that the passenger(s) may bring on board; these must be externally disinfected on being placed in the boot of the vehicle. Should there be more than one passenger, the vehicle must be large enough to allow appropriate distancing measures. Masks must be worn inside the unit vehicles at all times.
5. Should a crew member or contributor show symptoms of C19 or become unwell at any point during the shoot, they must go home as soon as safely possible.
  - Where available the Unit Driver must transport them home, even if this is far from the shoot. An extra safety measure of a see-through plastic shield / guard should be placed behind the front seats of the vehicle, creating a barrier between the driver and passenger. Once used, a spare / replacement plastic guard should be kept in the vehicle at all times (\*See Korean civilian transportation during Covid).
  - If no Unit Driver, then an individual can use a single occupancy, self-drive vehicle to make their own way home.
  - Or Production to organise safe and immediate transport home.

## **REPORTING**

Anyone who has identified potential hazards that have not been addressed, and / or is concerned that an employer is ignoring public health legislation and guidance, can contact:

- a. The Health & Safety / Covid-19 Supervisor (overseeing the production)
- b. The employer.
- c. Their union.
- d. The HSE: Health & Safety Executive - C-19 concerns. Phone number: 0300 003 1647.

## Impact conclusions

1. While many of the measures listed herein are rooted in general best practice and should be readily adaptable by a good crew, there will be a significantly increased mental and physical workload for all crew coping with these new demands. An acknowledgement should be made of the potential mental duress in adhering to guidelines, and schedules adapted to take this into consideration.
2. Many of these measures will have an impact on space and time, which will, in turn, have a financial impact on budgets. This should be borne by Production and not by the workforce: i.e. no lowering of rates or Ts & Cs.
3. Large spaces will be required to satisfy distancing measures and safe separation of departmental / team / individual areas.
4. The shooting process will be necessarily slowed down by considerations of limiting cross-departmental or cross-individual working. Schedules will need to reflect the additional time required to work safely without crew / cast / contributors suffering undue physical and mental pressure.
5. More consideration will need to be given to number of prep and pre-light days. Reces and site map planning should be prioritised even where they were not considered necessary prior to Covid-19, to allow better-informed planning for Covid-safe filming practices on shoot days.
6. Some of these costs will be unavoidable, but with careful and considered planning in pre-production, and flexibility in the script / creative brief, it may be possible to mitigate some of the additional cost to production.
7. One of the most important factors in minimising the risk of infection is to minimise the people at a place of work. Remote monitoring and video conferencing technologies should be used to their fullest to keep on-set crew to as small a number as possible.

### **TRANSMISSION RISK – LIKELIHOOD AND SEVERITY**

People can catch Covid-19 from others who have the virus. The disease can spread from person to person through small droplets from the nose or mouth which are spread when a person with COVID-19 coughs or exhales. These droplets land on objects and surfaces around the person.

Other people then catch Covid-19 by touching these objects or surfaces, then touching their eyes, nose or mouth. People can also catch Covid-19 if they breathe in droplets from a person with Covid-19 who coughs out or exhales droplets. There is emerging evidence that aerosols containing virus can linger in the air for a number of hours and can concentrate in poorly ventilated indoor spaces. (WHO-09/07/2020)

The likelihood of catching Covid-19, where no control measures are in place, is very high.

The severity of catching Covid-19 varies from person to person but at worst, can cause death, either to the person or to those with whom he / she comes into contact, e.g. family members. Severity must therefore be considered very high.

## Pre-Production and Production

Production Office and Post Production	
Working from home	<ol style="list-style-type: none"> <li>1. The first choice should be working from home. If required, technology should be provided by the production (e.g. laptop and / or wi-fi dongle.)</li> <li>2. Visitors should not attend private houses for work, and should use teleconferencing instead.</li> <li>3. Companies should stay in touch with workers to protect their welfare.</li> </ol>
Working on premises	<ol style="list-style-type: none"> <li>1. Only operations that cannot be performed remotely, and only if space available allows social distancing, should be performed on premises.</li> <li>2. All workers must confirm that they are free from symptoms, that they have not knowingly come into contact with anyone showing symptoms of Covid-19 in the previous 14 days, that those in their household are free from symptoms, that they should not be self-isolating for any other reason laid out in government guidelines, and that they are fit to attend work.               <ol style="list-style-type: none"> <li>a. This should be done each day in the form set out in Appendix 1.</li> </ol> </li> <li>3. Details of “Clinically Extremely Vulnerable People”, and “Clinically Vulnerable People” can be seen here – <a href="#">NHS definitions of vulnerability</a>. Temperature checks may be performed.</li> <li>4. For editors working on site, they are the only staff who should have access to their edit suite. Productions should ensure that third party suppliers adhere to guidelines, and that facilities supplied by third parties have a manager who has been Covid-trained, with Covid policy and safe occupancy clearly advertised.</li> </ol>
Travel to and from work	<ol style="list-style-type: none"> <li>1. Stagger worker arrival and departure to avoid peak commuting times.</li> <li>2. Avoid public transport but if used then wear face covering and gloves.</li> <li>3. Encourage walking and cycling to work.</li> <li>4. No car-sharing except with members of own household.</li> <li>5. Limit passengers in corporate vehicles.</li> <li>6. Companies may provide cabs, but face coverings and gloves should be used.</li> <li>7. Provide additional parking and bike racks.</li> </ol>
Resource allocation and cohort-ing of workers	<ol style="list-style-type: none"> <li>1. Allocate suites and equipment so that it is not shared. Where this is not possible, suites to be thoroughly cleaned before a new operator takes over. See ‘Cleaning’ later in this section.</li> <li>2. Segregate workers into teams that do not mix.</li> <li>3. Each team may work in a different building or floor.</li> <li>4. Do not allow hot-desking.</li> <li>5. Avoid moving equipment between suites. However, if unavoidable, quarantine for 72 hours or clean equipment thoroughly.</li> <li>6. Consider the impact of Covid19 measures on Production, which may extend preparation and shooting time.</li> <li>7. All accounting should be done electronically and cash payments avoided.</li> <li>8. Facilitate digital communications and forms instead of paper-based versions.</li> </ol>

Production Office and Post Production (continued)	
Premises	<ol style="list-style-type: none"> <li>1. To reduce the chances of airborne transmission. Indoor spaces should be well ventilated in line with the key recommendations.</li> <li>2. Reduce congestion by having several entrances and exits.</li> <li>3. Provide storage for workers' bags and clothes.</li> <li>4. One-way flow at entrance and exit.</li> <li>5. If unable to socially distance by 2m, provide screens / barriers between workers.</li> <li>6. Calculate capacity of each room with social distancing, and advertise on signage.</li> <li>7. Rearrange desks to achieve 2m separation, avoid face to face.</li> <li>8. Mark floors to create 2m exclusion zones.</li> <li>9. Introduce one-way system to reduce congestion.</li> <li>10. Depending on size, lifts may only be single occupancy.</li> <li>11. Review fire drill.</li> <li>12. Restrict access to communal areas and keep these well ventilated.</li> <li>13. Assess size of washrooms and restrict access to maintain social distancing.</li> <li>14. Provide hand sanitiser at entrances and exits.</li> <li>15. Deactivate turnstiles and touch-points at entrance.</li> <li>16. Use signage to build awareness of hand-washing techniques / frequency, not touching face etc.</li> <li>17. Provide sanitiser at multiple locations.</li> <li>18. Provide cleaning and distancing guidance for toilets.</li> <li>19. Extra cleaning in busy areas.</li> <li>20. More waste facilities and rubbish collection.</li> <li>21. Provide hand drying facilities.</li> <li>22. Guidance to make sure changing rooms and showers are kept clean, clear of personal items, and managed to promote social distancing.</li> </ol>
Reception protocol and contact tracing	<ol style="list-style-type: none"> <li>1. Companies should encourage workers to co-operate with government contact tracing measures.</li> <li>2. If any worker or visitor receives a notification that they have been exposed, they should self-isolate for 14 days and inform the company immediately.</li> <li>3. A log of visitors and workers should be kept.</li> <li>4. A log of workers' cohorts and shifts should be kept and shared with contact tracers.</li> <li>5. Perspex screens should be used to protect reception and despatch staff. Alternatively a 2m exclusion zone should be marked.</li> <li>6. Limit numbers.</li> <li>7. Remove anything that may be handled by visitors (including newspapers and magazines)</li> <li>8. Provide hygiene stations.</li> <li>9. Avoid sharing pens on sign-in (visitors keep pens).</li> <li>10. Avoid name badges in recycled lanyards.</li> <li>11. No personal online shopping deliveries.</li> </ol>

Production Office and Post Production (continued)	
Social distancing, Hygiene and Well -being	<ol style="list-style-type: none"> <li>1. Remind workers that rules apply out of hours.</li> <li>2. Workers must remain at 2m except members of same household.</li> <li>3. Occupancy should allow social distancing.</li> <li>4. In essential exceptions time spent in close proximity with others should be limited to 10 mins, using PPE provided by the company.</li> <li>5. Avoid face-to-face working; stick to back-to-back or working side-by-side.</li> <li>6. Use teleconferencing, telephone, online workspaces (e.g. Slack etc.) or even email for in-office meetings.</li> <li>7. Only bring essential items to workplace.</li> <li>8. Do not share personal property. Regularly clean personal items.</li> <li>9. Managers need to be aware of extra stress and anxiety of staff at current time.</li> </ol>
Cleaning	<ol style="list-style-type: none"> <li>1. Professionally clean all working, waiting and communal areas daily, if possible using a specialist contractor.</li> <li>2. Disinfect touch points every 2 hours.</li> <li>3. Use mobile phones. Avoid using telephone handsets, but where unavoidable, handsets should be cleaned frequently throughout the day, and not shared.</li> <li>4. Networked equipment such as printers should be cleaned twice a day and wiped after use.</li> <li>5. Waste management for different types of disposal should be considered.</li> <li>6. Clear workspaces and remove waste at end of shift.</li> <li>7. Use signage to build awareness of hand-washing techniques / frequency, not touching face etc.</li> <li>8. Provide sanitiser at multiple locations.</li> <li>9. Provide cleaning and distancing guidance for toilets.</li> <li>10. Extra cleaning in busy areas.</li> <li>11. More waste facilities and rubbish collection.</li> <li>12. Provide hand drying facilities.</li> </ol>
Handling of goods, vehicles and hired equipment	<ol style="list-style-type: none"> <li>1. An up-to-date record of cleaning (premises, goods, vehicles, equipment) should be kept and displayed.</li> <li>2. Cleaning procedures for goods entering site.</li> <li>3. Cleaning procedures for vehicles.</li> <li>4. Greater hand-washing for those handling goods.</li> <li>5. Restrict non business deliveries.</li> <li>6. Minimise contact with security staff.</li> <li>7. Reduce frequency of deliveries by larger orders.</li> <li>8. Designated drop-off place for deliveries should be identified.</li> <li>9. Systems put in place to allow pick-up, while avoiding any reception areas, and minimising risks of interaction in the process.</li> <li>10. Use same pairs of people for unloading and loading.</li> <li>11. Drivers should stay in vehicles.</li> <li>12. Hired equipment must be sanitised before and after hire.</li> <li>13. Recipient of hired equipment should if possible be able to set it up without physical help.</li> <li>14. If installed by a visiting worker, they must observe hygiene and social distancing , and equipment should be sanitised.</li> <li>15. Adopt cashless payments for Petty Cash floats.</li> </ol>

Production Office and Post Production (continued)	
<p>Visitor policy</p>	<ol style="list-style-type: none"> <li>1. Discourage attendance by clients / visitors, use remote alternatives.</li> <li>2. Attendance generally should only be with prior appointment, and clients / visitors should be provided with a copy of the company's Covid policies before attendance.</li> <li>3. If client attendance is necessary, use a well ventilated room or outdoor space. Avoid cramped enclosed spaces.</li> <li>4. Clients should be prepared to allow workers to be relatively self-sufficient.</li> <li>5. Visitors should complete daily health declaration and accede to temperature checks, if requested.</li> <li>6. Visitors should only be allowed to enter if they agree to inform the company if they develop symptoms and should be encouraged to cooperate with government contact tracing measures.</li> <li>7. Visitors should wear face coverings when moving around the building.</li> <li>8. Visitors should use their own phones.</li> <li>9. Visitors that break the rules may be asked to leave.</li> </ol>
<p>Hospitality and catering</p>	<ol style="list-style-type: none"> <li>1. Visitors and workers should be encouraged to bring their own food.</li> <li>2. No communal food service (buffets or platters).</li> <li>3. Kitchens should not be accessible to visitors, and should be disinfected before and after serving and every 2 hours.</li> <li>4. Shared kitchens should work on a rota system, allocating time-slots for microwave use, tea-making etc, so as to avoid congestion in this space. All surfaces touched should be wiped down after use.</li> <li>5. A protocol for the use and cleaning of shared fridges should be established.</li> <li>6. Takeaways should be served in their original packaging. Workers serving food should avoid entering suites. Workers and visitors should clear used food containers and leave outside for collection.</li> <li>7. Wear gloves if required by current public health advice.</li> </ol>

Pre-Shoot Planning and Preparation	
Person-to-person transmission Office-based prep	<ol style="list-style-type: none"> <li>1. Production meetings to be held remotely using video conferencing software.</li> <li>2. Initial recce to be done remotely using video conferencing software, or to be filmed and shown.</li> <li>3. Office-based prep to be carried out remotely; home-working to be encouraged.</li> </ol>
Recces	<ol style="list-style-type: none"> <li>1. A recce for each location is highly advisable, no matter what the crew size, whether in person by 1 individual or by a virtual tour of the entire site on a video call.</li> <li>2. Site plans and photographs to be shared between Heads of Departments and Production.</li> <li>3. There is now greater potential for a location to be inappropriate due to size, cleanliness or access. This is best assessed beforehand by an experienced practitioner. The old practice of coping by making adjustments on the day – at the same time as adhering to C-19 control measures - may not be possible. Crews should not be put under pressure to make compromises.</li> <li>4. Recce should include an assessment of the level of PPE that will be required / need to be supplied for the shoot.</li> </ol>
Schedules	<ol style="list-style-type: none"> <li>1. When planning, it should be taken into account that long hours impair judgment and can affect the immune system’s ability to fight infection. This is considered a significant risk and should be considered in the risk assessment too. The physical and mental wellbeing of the cast and crew is of paramount importance, and should be the overriding factor when setting crewing levels and working out shooting schedules. Specific consideration should be given to the length of the working day. Pre-calls and overtime should be avoided.</li> <li>2. No crew member should be working longer hours in order to implement the necessary safety measures. Consider use of staggered call times, shift patterns and job shares within departments.</li> <li>3. Time for additional Covid-19 measures to be accounted for in the schedule, including frequent cleaning of equipment; single person loading and unloading, car parking etc.</li> <li>4. Multi-tasking increases the potential of infection and so individual tasks should be allotted its own time.</li> <li>5. Travel time and meal breaks should be considered as separate entities and not be combined in the same time period.</li> <li>6. End of day tasks such as backing up cards, wiping down equipment, putting batteries on to charge, should be scheduled after the end-of-day travel and included in the calculation of the overall work day.</li> <li>7. Travel to and from location should be factored in to length of day and included in the schedule. Single occupancy vehicles can add to fatigue. Driving times at the start and end of day should be included in the schedule / working time for all crew members, to avoid fatigue. An assessment should be made regarding the safety of crew driving after working long days, and alternative plans made, where necessary.</li> <li>8. Scheduling of extra prep and de-rig days for all crew will be essential, including time required to establish safe working practices with other departments.</li> <li>9. Staggered departmental rigs and de-rigs, and extra days, should be considered where appropriate.</li> </ol>
Location set up	<p>Assess location viability against core criteria for Covid-19 compliance:</p> <ol style="list-style-type: none"> <li>1. Where there are furnishings and equipment, allow for adequate space to enable crews and contributors to maintain safe distancing, and to minimise or eliminate pinch points.</li> <li>2. Use marked one-way systems where possible: e.g., on stairs and in corridors, or at access and exit points.</li> <li>3. Location should be able to accommodate additional workspaces for essential crew and services .</li> <li>4. Where possible, working areas should be securely isolated from the public.</li> <li>5. If using a dedicated base, ample private parking to be provided for all crew and production personnel.</li> <li>6. There is evidence from CDC of COVID-19 transmission by air-con not fitted with HEPA filters - an issue to be considered in studios, locations and facilities buildings with installed air-con. Air-con should never be set to ‘recirculate’.</li> </ol>

Pre-Shoot Planning and Preparation (continued)	
Corporate and non-exclusive locations.	<ol style="list-style-type: none"> <li>1. If filming is planned at any corporate, council or charitable-owned location, including venues, offices, shops etc., the following considerations should be checked and documented:               <ol style="list-style-type: none"> <li>a. Risk assessments should be exchanged prior to a shoot to establish whether locations / organisations have a robust Covid-19 strategy in place, including social distancing, contact tracing etc.</li> <li>b. Any safe working guidelines from the location to be passed on to the crew at the earliest opportunity, allowing sufficient time for any issues or concerns to be communicated back.</li> <li>c. Any additional time required for signing in / signing out owing to safe distancing requirements, to be allowed for in the schedule.</li> <li>d. Viewing of any induction films, or signing-in process that can be carried out remotely in advance, to be duly done by all crew.</li> <li>e. The effects of filming on the location’s day-to-day operation to be considered and adjusted, to maintain safe working for crew, as well as location staff and / or users or anyone else who may be present.</li> </ol> </li> </ol>
Private homes and residential locations.	<ol style="list-style-type: none"> <li>1. A private residence is the least ideal location for filming. Consider, and document, the following:               <ol style="list-style-type: none"> <li>a. The location does not need to meet the legal standards of H&amp;S, cleanliness and distancing, which has to be met by a corporate property or public space. Options other than a private residence should always be considered.</li> <li>b. As well as verbal confirmation, a video call recce to assess the property should be done as a minimum, to check that safe working can be achieved. In particular, that the location is well ventilated, clean, and large enough to provide safe working space for the number of people in the building, and the amount of filming equipment required.</li> <li>c. An assessment made on whether use of toilet facilities by crew is appropriate (cleanliness and number of people to be included in this assessment). If toilet facilities are not available to production personnel then accessible toilets (with cleaning and hand-washing facilities) should be identified or provided, and sufficient breaks in the schedule allotted.</li> <li>d. The production’s safe working guidelines to be explained to all those who will be present at the property, with emphasis on ensuring that everyone adheres to these while the production is on-site, such as: social distancing, not touching any of the production’s property or equipment, cleaning down all potential touch points and surfaces, etc.</li> <li>e. The number of people who will be at the property when the crew are present to be agreed in advance and kept to a minimum. The location should allow enough space to let anyone not needed for the filming to be kept away from the ‘set’ at all times. Everyone living in the property must be included in the health checks.</li> <li>f. The crew should be told who to expect at the location. Any unexpected additional people present on the day, who have not been “pre-checked”, but need to be present, must be health-checked on the day, and the suitability of the size of space re-assessed.</li> </ol> </li> <li>2. Plan and schedule to spend the minimum possible time in private residences. Time should be included for safe handling of the “additional people” described above, and for the management of any unexpected or unplanned events that may occur on filming day.</li> </ol>

**Pre-Shoot Planning and Preparation (continued)**

Contributor set up	<ol style="list-style-type: none"> <li>1. Any contributor agreeing to be filmed should be made aware of, and be comfortable with, the increased risk of Covid-19 infection that taking part in filming may incur. Contributors should also be made aware of the necessary safe filming guidelines and practices that will be adhered to on filming days, including social distancing, hand washing, use of hand sanitisers, etc.</li> <li>2. Procedures and sequence of filming to be explained and sent in advance to contributors: this should include guidelines on not touching equipment, mic'ing procedures etc.</li> <li>3. As far as possible, crew should be working with one contributor at a time. If additional people are required, this should be agreed in advance, and the additional people included in the health checks.</li> <li>4. The crew should be informed as to who to expect at location, including any additional people who will be or may be present. Contributors should be discouraged from bringing "extra" people along to the shoot, without prior understanding and agreement with Production. Any "unexpected" additional people on the day, to be health-checked, suitability of the size of space re-assessed, and all relevant discussions regarding Covid-19 safety guidelines while filming, to be had with all present. Contributors should be made aware at the planning stage that unexpected visitors may be asked to leave.</li> <li>5. Health declarations to be carried out in advance by contributor to ensure no one has symptoms of Covid – 19 or has been in contact with anyone showing symptoms or anyone who falls under the 'vulnerable' category and should be shielding. (Gov definition here: <a href="#">NHS definitions of vulnerability</a>)</li> <li>6. This due diligence should be repeated on the day of filming before contributors meet the crew.</li> <li>7. How crew deal with contributors who will not be pre-planned, such as those in ob-docs filming, or vox pops, should be agreed in pre-production preparation, and resultant protocols briefed out to all crew in advance of filming.</li> <li>8. Fixed rig, actuality. vox pops and ob-docs are obvious scenarios to consider, but all filming with all crews including self-shooters should be planned and prepared for, as the very nature of these productions will introduce unexpected events and interactions.</li> <li>9. Senior producers and executives should establish protocols in pre-production on how to deal with unexpected developments, and production personnel / crew given guidance and briefed, in advance, on how to deal with these. This should include: how to approach people safely, what should be explained to contributors, e.g. how they will be filmed safely. It should also include safe means of obtaining consent, e.g. digitally via Production, or on-screen confirmation.</li> </ol>
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Studio & location production / shoots - general	
Risk to life	<ol style="list-style-type: none"> <li>1. The C-19 virus means that <b>you and your colleagues pose a 'risk to life' to each other.</b></li> <li>2. Do not be complacent, and speak up if you feel vulnerable. It could save your life.</li> <li>3. By law, employers are required to consult employees about safety.</li> <li>4. Safety is not a top-down instruction which you have to blindly obey. We are <u>all</u> responsible for safety.</li> <li>5. Employees have the right to refuse to undertake tasks which they feel put them, or others, in danger.</li> <li>6. Adopt an unrushed, KISS (Keep It Simple, SAFE) approach.</li> </ol>
Budget pressures	<ol style="list-style-type: none"> <li>1. Government advice, which varies by nation, is for 'guidance' and is liable to change, but may not be sufficient to fulfil a production's liability. It should be anticipated that the extra measures required to deal with the risks associated with Covid-19 may affect budgets and schedules.</li> </ol>
Safety specialist and general safety.	<ol style="list-style-type: none"> <li>1. At least one person who has received training in managing Covid-19 infection control should be in a supervisory role on every production and location. This person should be under no budgetary pressure to just 'get the job done.'</li> <li>2. Incident and emergency procedures should be reviewed to ensure social distancing principles are followed, as far as is practicable.</li> <li>3. Productions should consider introducing mandatory Covid-19 induction training for all contributors and crew.</li> <li>4. We recommend that anyone able to undertake Covid-19 safety training should do so.</li> <li>5. Remember, safety takes priority over all other considerations.</li> </ol>
Vulnerable people	<ol style="list-style-type: none"> <li>1. Anyone who is vulnerable (Gov definition here: <a href="#">NHS definitions of vulnerability</a>) should remain at home.</li> <li>2. People categorised as 'vulnerable' should be enabled to work effectively and remotely from home, where possible. Covid-19 should not be used as an excuse to deny anyone with a disability the opportunity to work, if they can do so, safely.</li> </ol>
Hygiene	<ol style="list-style-type: none"> <li>1. Employ a dedicated, suitably qualified, cleaning team appropriate to the setting.</li> <li>2. Where bathroom facilities are provided, they should be as close to production areas as possible, have hot running water, soap and hand-drying facilities, and be for the crew's exclusive use. Loos must have lids – this is to avoid droplet contamination (e.g. on to clothes) when loo is flushed.</li> <li>3. Where bathroom facilities are not available, breaks must be scheduled, and sufficient sanitiser and wipes must be provided.</li> <li>4. Advise everyone to wash hands frequently, for 20 seconds, using soap and water or hand sanitiser (70% alcohol). It is recommended that this is done on arrival at work and on getting home; after sneezing, coughing, blowing one's nose; before eating or handling food.</li> <li>5. Consider 'fogging' (used by Ambulance Service) as a means of quickly sanitising vehicle interiors.</li> <li>6. Leaving areas / equipment in quarantine for 72 hours allows time for the Covid-19 virus to die.</li> <li>7. Cleaning materials should be provided to allow teams to undertake frequent topical cleaning of their equipment.</li> <li>8. As a general rule, do not share personal property or equipment.</li> </ol>
First Aid	<ol style="list-style-type: none"> <li>1. Where a medic is not present on location, each individual crew member should carry a personal First Aid Kit, and self-administer treatment to minor injuries such as cuts, splinters etc where possible. Production to supply a clean / quarantined First Aid Kit for redundancy.</li> </ol>

Studio & location production / shoots – general (continued)	
PPE	<ol style="list-style-type: none"> <li>1. Everyone should be made aware that entry points for the virus are eyes, nose, and mouth.</li> <li>2. Face coverings or masks, worn correctly, primarily protect others from you.                             <ol style="list-style-type: none"> <li>a. They should be worn for short periods when social distancing cannot be achieved. There is no 15 minute ‘safe’ period.</li> <li>b. Close contact tasks should be performed as quickly as possible.</li> <li>c. Afterwards, distancing should be re-established quickly, face masks removed / disposed of safely or washed – after each single use - in accordance with public health guidelines - and hands washed / sanitised as soon as possible thereafter.</li> </ol> </li> <li>3. In high risk areas, appropriate PPE will need to be worn, continuously.</li> <li>4. Gloves should be removed and replaced frequently (or washed as frequently as one’s hands). Touching the face, whether wearing gloves or not, is equally dangerous.</li> <li>5. There must be a supply of appropriate masks and gloves available to everyone, at all times. They should be worn correctly, changed frequently, and disposed of safely as soon as they are removed.</li> <li>6. <a href="#">Current UK advice</a>; <a href="#">WHO rational use of PPE</a></li> </ol>
Symptomatic people	<ol style="list-style-type: none"> <li>1. You must not depart for work if you have symptoms. You must complete a self-declaration to that effect, every day before departure. Where a self-declaration hasn’t been possible, a temperature check must be carried out on arrival. (Refer appendix 1))</li> <li>2. Production companies should introduce a paperless self-declaration procedure for contributors who are not under their contractual control – e.g. those interviewed during vox pop.</li> <li>3. A clear reporting plan should be put in place for those feeling unwell; and the plan notified to all staff, e.g: who to report to, and location of quarantine area.</li> <li>4. If you are concerned that employers are ignoring public health legislation and guidance, organisations that you can contact are:                             <ol style="list-style-type: none"> <li>a. The employer.</li> <li>b. Your union.</li> <li>c. The HSE: <a href="#">Health and Safety Executive - C-19 concerns</a>, phone number 0300 003 1647.</li> </ol> </li> <li>5. Anyone developing symptoms should be immediately isolated and go home. Employers should request the worker to arrange a Covid-19 test at the earliest opportunity, and make arrangements for this to happen if they can’t be arranged at short notice through the NHS.</li> <li>6. Where a Cohort has been established, and all members of it are asked to isolate in this way, Production should arrange a test to expedite this as quickly as possible.                             <ol style="list-style-type: none"> <li>a. All who have been in close contact during production, i.e. living in same household; those who had direct or physical contact; those who had been within the prescribed social distance of the infected person - must be informed / sent home / self-isolate / arrange a test.</li> </ol> </li> <li>7. Employer to be notified of a positive result so that everyone can comply with track and trace policies.</li> <li>8. Kit used by anyone potentially infected must be quarantined for 72 hours, before being cleaned.</li> <li>9. Any potentially infected crew member required to leave location should do so without prejudice to future employment and be treated sympathetically by Production. S/he should return to the hireable cohort immediately following isolation; replacements should be hired only on a temporary basis.</li> </ol>
On Screen Contributors	<ol style="list-style-type: none"> <li>1. If asking a contributor to travel to location, check guidelines for that nation as well as any regional restrictions as to whether this is permitted.</li> <li>2. Additional health declaration to be submitted on the day of filming, before contributors meet the crew.</li> </ol>

Studio & location production / shoots– general (continued)	
Restricting numbers	<ol style="list-style-type: none"> <li>1. The smallest number of people who can safely and effectively complete the task should be used. Consider the following:                             <ol style="list-style-type: none"> <li>a. Greater use of technology.</li> <li>b. Earlier planning and involvement of relevant roles / Heads of Department.</li> <li>c. Modifying programme requirements.</li> </ol> </li> </ol>
Travel	<ol style="list-style-type: none"> <li>1. Plan to minimise travel of people and equipment by using local crew and facilities whenever possible. This will also help reduce the risk of infection being brought into the local community.</li> <li>2. Consider staggering crews.</li> <li>3. Schedule crews to provide 11-hour breaks. Travel time to be included in the working day.</li> <li>4. Where possible, walk, cycle or travel alone by car.</li> <li>5. Provide sufficient parking.</li> <li>6. Public transport to be avoided. If unavoidable, travel at less busy times, follow current public health advice, and minimise any bags that are required to be carried so as to reduce surface contact - remembering to maintain social distancing.</li> <li>7. Cars arranged by production – with driver:                             <ol style="list-style-type: none"> <li>a. One passenger per vehicle.</li> <li>b. Driver and passenger diagonally spaced.</li> <li>c. Reduce occupation of mini-buses by reducing available seating to comply with social distancing.</li> <li>d. Face masks to be worn by all occupants.</li> <li>e. Sanitiser available to all.</li> <li>f. Vehicle cleaned by driver after each use.</li> <li>g. Passengers to wash hands before and after travelling.</li> </ol> </li> <li>8. Self-drive cars:                             <ol style="list-style-type: none"> <li>a. Ideal is multiple vehicles / single occupancy. If cars / vans have to be shared, consider how many people and how much kit is safe to travel in one vehicle. The size of car should reflect the need for:                                     <ol style="list-style-type: none"> <li>i. No more than 1 person in each row of the car – sitting diagonally</li> <li>ii. Separate areas designated for separate kits and overnight bags: e.g. 2 camera kits used by different operators should not be stored together in the boot of the car.</li> <li>iii. Face masks to be worn by all occupants.</li> </ol> </li> </ol> </li> <li>9. Cars pooled between teams should be cleaned after last use, and ideally given a 72-hour quarantine period before use by different crew. If not possible, a fogger should be used.</li> <li>10. If travelling internationally, check and adhere to UK and foreign governments’ policies on quarantine restrictions. Extra checks should be made to ensure the provision of accommodation, transport and emergency healthcare will not be problematic during the Covid-19 crisis</li> </ol>
Crew Accommodation	<ol style="list-style-type: none"> <li>1. Where possible, everyone should travel to / from home.</li> <li>2. If self-catering accommodation is booked, single occupancy is preferable, or in team cohorts, with own bathrooms.</li> <li>3. If hotels have to be used, where crew numbers are large enough, whole hotels should be booked to minimise interaction with other guests.</li> </ol>

**Studio & location production / shoots – general (continued)**

<p>Location</p>	<ol style="list-style-type: none"> <li>1. Anyone who can work remotely should do so.</li> <li>2. Default to using outdoor locations, avoiding public spaces.</li> <li>3. Minimise the geographical spread of working areas, to avoid the necessity for vehicular transport. If vehicles are required, see ‘Travel’ section above.</li> <li>4. Choose operational areas / locations with sufficient space to provide social distancing:             <ol style="list-style-type: none"> <li>a) Allocate designated and exclusive departmental areas, ie: on set / location, in OB tenders and service vehicles, in OB operational trucks, plus catering and standby rest areas.</li> <li>b) Allowing different teams to work in isolation, e.g. letting one team finish work on set, before allowing next team access.</li> </ol> </li> <li>5. If the space inside a vehicle / building is insufficient, then reduce occupancy, or find alternative measures to achieve better social distancing, e.g. use additional vehicles / buildings. Where screens / barriers are necessary they must be cleaned frequently, and before and after each personnel change.</li> <li>6. To reduce the chances of airborne transmission, any indoor location should be sufficiently ventilated in line with the key recommendations.</li> <li>7. Where possible, use self-opening doors, propping doors open, one-way systems, etc., to maximise contact-free movement.</li> <li>8. Instigate hygienic waste disposal regime.</li> <li>9. First Aid:             <ol style="list-style-type: none"> <li>a) Consider employing a doctor / paramedic for duration of project.</li> <li>b) First Aid kits to include resuscitation face shields.</li> <li>c) Latest government advice is here: <a href="#">Government first aid advice</a></li> </ol> </li> <li>10. Consider the contamination risks involved in bringing equipment and people into confined spaces, and take mitigating action.</li> <li>11. Ensure there are sufficient hand washing / sanitising stations throughout the location.</li> <li>12. Anyone not required on set / location to remain on standby elsewhere.</li> <li>13. Instigate an appropriate cleaning regime.</li> <li>14. Teams (cams, sound, lighting etc) to work in their cohorts, as far as is reasonably practicable.</li> <li>15. Food and drink: Crew advised to bring own food, cups and utensils.</li> <li>16. Avoid providing catering, but where it is necessary, risk assess. For detailed Catering guidance, see page 45.</li> <li>17. Use:             <ol style="list-style-type: none"> <li>a. Safety briefings, by designated Covid-19 Safety Specialist, covering such topics as:                 <ol style="list-style-type: none"> <li>i. Any changes to public health advice.</li> <li>ii. Social distancing.</li> <li>iii. Personal hygiene; not touching the face; washing / sanitising if face is touched; flushing loos with seat closed.</li> <li>iv. When face masks should be used, and their safe application / removal / disposal.</li> <li>v. Distanced put-down / pick-up of equipment / documents; cleaning before and after each transfer.</li> <li>vi. Avoiding touching shared surfaces – doors, keyboards, desk tops, etc. Note that these need to be cleaned regularly.</li> </ol> </li> <li>b. Floor markings to ‘nudge’ teams to maintain social distancing.</li> <li>c. One-way routes; designated up / down staircases, maintaining emergency exits.</li> <li>d. Everyone should be encouraged to continually prompt colleagues on Covid-19 best practice.</li> </ol> </li> <li>18. Distribution of appropriate signage.</li> </ol>
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Studio & location production / shoots – general (continued)	
Location: Small crews and self-shooters	<ol style="list-style-type: none"> <li>1. Where possible, filming should be conducted outside, ideally avoiding public spaces.</li> <li>2. If filming in a public space, busy areas to be avoided.</li> <li>3. Consideration to be made as to the likelihood of attracting onlookers.</li> <li>4. If the space inside a building is insufficient, then change location, reduce occupancy, or find alternative measures to achieve better social distancing. Where screens / barriers are necessary they must be cleaned frequently, and before and after each personnel change.</li> <li>5. If filming inside someone’s home or location where crew do not have exclusive access:               <ol style="list-style-type: none"> <li>a. Check current guidelines for that nation as well as any regional lockdown measures as to whether this is permitted.</li> <li>b. Health declarations to be carried out in advance, by everyone living or working in that space, to ensure no one is showing any Covid-19 symptoms, has been in contact with anyone showing symptoms, or who falls within the ‘vulnerable’ category and should be shielding. This due diligence should be repeated on the day of filming before crew arrive.</li> <li>c. Proximity with anyone at the property should be kept to a minimum, asking anyone present who isn’t necessary for the filming to ideally leave the building while crew are present or to keep to an area well away from the filming locations.</li> </ol> </li> <li>6. Location for lunch and breaks must include access to safe hand washing and bathroom facilities.</li> </ol>
Activity	<ol style="list-style-type: none"> <li>1. Anticipate and plan for activities that all teams need to undertake, and adapt them to reduce the risk. Considerations:               <ol style="list-style-type: none"> <li>a. Social distancing.                   <ol style="list-style-type: none"> <li>I. Use of extra facilities to achieve this (studio, OB truck, footprint of location and remote operation).</li> <li>II. One person / team (socially distanced), on set / location at a time.</li> </ol> </li> <li>b. Greater use of non-transferable two-way radios (to reduce face-to-face contact) + hygiene measures. Refer to Floor Management section for more detail.</li> <li>c. Allowing sufficient time to rig and de-rig.</li> <li>d. Specialist advice to be sought before use of clear screens / plastic curtains in confined spaces.</li> <li>e. Use of natural barriers on set / location.</li> <li>f. Provision of standby areas.</li> <li>g. Mitigating any contamination from crew members who are required to move between set / location and outside world.</li> </ol> </li> </ol>
Small crew / teams and ‘cohorts’	<ol style="list-style-type: none"> <li>1. Team sizes should be kept to a minimum, which may mean additional time needs to be allotted in the schedule to prevent worker fatigue and / or health and safety compromises being made.</li> <li>2. Fixed teams for shoots should be used and swapping between teams avoided.</li> <li>3. If swapping is necessary:               <ol style="list-style-type: none"> <li>a. Pre-production planning should ensure swapping of teams is kept to a minimum.</li> <li>b. A 1-week isolation period away from any teams should be factored in, to ensure no symptoms develop, before moving to a new team.</li> </ol> </li> </ol>
Release forms	<p>Mitigate transmission through paper / tablet handling:</p> <ol style="list-style-type: none"> <li>1. All consents should be done by email or post where at all possible.</li> <li>2. For instances such as vox pops or obs-doc shooting, on-screen consent or on-screen contact details to be used whenever possible.</li> <li>3. On location, consent via tablet or paper forms to be avoided. If absolutely necessary then this should be done maintaining social distancing and regular wiping down of any shared items / pens, tablet, screens etc.</li> </ol>

# Equipment Handling - General

Large Crews	<ol style="list-style-type: none"> <li>1. Clean equipment brought to the studio / location.             <ol style="list-style-type: none"> <li>a. When planning the supply of hired equipment, consider scheduling a 72-hour quarantine period, before supplying the same equipment again.</li> <li>b. Hire companies should ensure that any equipment being sent out to a shoot is thoroughly cleaned before loading, and that all staff loading / unloading / transporting equipment should wear PPE when handling equipment.</li> <li>c. On arrival at studio / location, all equipment to be loaded into the designated department area. All crew unloading equipment to be provided with gloves.</li> <li>d. Gloves and suitable cleaning materials to be provided.</li> </ol> </li> <li>2. <b>The above may need to be done:</b> <ol style="list-style-type: none"> <li>a. <b>On a prep / pre-light day.</b></li> <li>b. <b>At the start of the shooting day.</b></li> <li>c. <b>With additional personnel.</b></li> </ol> <p><b>Details to be worked out in consultation with the Covid-19 Safety Specialist.</b></p> </li> <li>3. Any equipment to be handled only by designated department members responsible for that equipment to avoid any potential cross-contamination. In practice this means that runners cannot assist in carrying any equipment unless they are allocated directly to that department. Where this is unavoidable, HODs to provide gloves, masks and hand sanitiser of 70% alcohol to any temporary help. Equipment to be further disinfected by allocated people within that department before being moved onto set</li> <li>4. Unavoidable lifting of heavy objects: each department to create pairs or larger groups as required (“buddying-up”); departments are responsible for all rigging and de-rigging in their own areas; groups will not interchange members; each geographical or physical area to be rigged by one group only; when buddies are facing each other whilst carrying or rigging, face coverings to be worn.</li> <li>5. Specialist equipment prepared by technicians for operators must be cleaned before preparation and again cleaned before handing over to the operator. The technicians must sanitise their hands before preparing the equipment</li> </ol>
OB Riggers / Cable	<ol style="list-style-type: none"> <li>1. <b>Cables, cable drums and cable ends are a multiple touch point transmission hazard, and careful handling is essential. In most cases it will not be possible to disinfect the entire length of cable on a drum, so special care will need to be taken.</b></li> <li>2. <b>The connection of cable ends will be a challenge, as tailboards and patch panels are often tightly packed. Disinfection of <i>connected</i> cable ends may be difficult or impossible due to space and access constraints, so key will be to disinfect them <i>before</i> connection to patch panels.</b></li> <li>3. <b>Rigging gloves are not a protection against transmission of corona virus, and may even pick up and spread the virus. The key mitigations are hand washing – whether or not gloves are being worn - wearing facemasks where appropriate, and cleaning surfaces wherever possible.</b></li> <li>4. General:             <ol style="list-style-type: none"> <li>a. Wash your hands as often as possible.</li> <li>b. Keep and use only your own markers, tape, pens, torch, tools etc.</li> <li>c. Do not hold pens / other objects in the mouth to free up a hand.</li> <li>d. Do not mop sweat from your brow with a hand. If you must, use the inside of your elbow, or a tissue which you should immediate discard after use.</li> <li>e. Only de-rig the cables and connections you rigged.</li> </ol> </li> </ol>

## Equipment Handling - General (continued)

<p>OB Riggers / Cable (continued)</p>	<ol style="list-style-type: none"> <li>2. Rigging and running cables between trucks and other areas:             <ol style="list-style-type: none"> <li>a. Wash hands frequently - this is especially important before and after handling something which may have previously been handled by someone else.</li> <li>b. Before unloading / handling a cable drum, disinfect the accessible circumference with an antiviral spray or disinfectant wipe.</li> <li>c. When mounted on a dolly, and before handling, the circumference of cable drums should be disinfected with an antiviral spray or disinfectant wipe before further handling.</li> <li>d. Cable ends should be disinfected with an antiviral spray or disinfectant wipe before handling. Every time.</li> <li>e. Rigging cables can be physically demanding. When working in proximity to other people (even at greater than 2 metre physical distancing), consider wearing a facemask if the nature of the task is such that you might be breathing heavily.</li> <li>f. If it is necessary to be within 2 metres of another person, both should wear facemasks and the time spent close together kept to the absolute minimum.</li> <li>g. When planning a rig, consider:                 <ol style="list-style-type: none"> <li>i. "Buddying-up" so that jobs requiring two people are, as far as possible, done in fixed pairs, to minimise the number of people in close contact.</li> <li>ii. Allocate the use of keys and tools for opening hatches etc to specific individuals wherever possible.</li> <li>iii. Minimise the number of users of all other equipment, for example ladders.</li> </ol> </li> <li>h. When rigging in difficult, confined or potentially dangerous areas, reduce potential viral transfer between 'buddies' by ensuring they only breach the 2 metre rule for the minimum time possible, while still following strict hygiene practices.</li> <li>i. Disinfect potential touch points - handles and keyholes etc. When access cannot be restricted to specific individuals; disinfect keys and tools between users. Store these items such that they cannot be easily touched in the interim.</li> <li>j. After using ladders, opening lockers, handling drums of cables, always wash your hands.</li> </ol> </li> <li>3. Connecting cables ends to patch panels, tailboards etc:             <ol style="list-style-type: none"> <li>a. Wash your hands immediately after connecting or disconnecting cables.</li> <li>b. Do not hold tools, marker pens, torches or other objects in your mouth whilst connecting and disconnecting cables</li> </ol> </li> </ol>
<p>Small Teams &amp; Self-Shooters</p>	<ol style="list-style-type: none"> <li>1. Each person shooting to have their own complete kit. Items are not to be shared or touched by anyone other than the designated operator.</li> <li>2. Hired equipment to have a 72hr quarantine period for items and to be wiped down before use.</li> <li>3. Kits that are moved between operators must be wiped down by the last operator then have a 72hr quarantine period before being handled by the next operator.</li> <li>4. To avoid cross-contamination, all equipment to be handled only by the designated operator responsible for that equipment. In practice this means that no one else can assist in loading / unloading, adjusting, changing batteries or operating.</li> </ol>
<p>All</p>	<ol style="list-style-type: none"> <li>1. Any piece of kit, which by necessity crosses between departments / teams / crew members, to be disinfected more frequently and the correct use of gloves considered.</li> <li>2. Hand sanitiser of 70% alcohol available to each department / crew member, as well as hand washing facilities.</li> <li>3. Crew must not touch, move, lean against, pick up or otherwise disturb any piece of equipment which is not directly under their purview.</li> </ol>

# Departments & Craft Roles

Floor Management	
ALWAYS READ Studio & location production – general FIRST	
Roles and responsibilities	<ol style="list-style-type: none"> <li>1. In pre-planning, Production managers, producers and designers should allow for government guidelines on safe distancing and established norms, eg: 10ft gaps from any audience member or members of the public, disabled areas etc.</li> <li>2. The risk assessment should be sent at least 48 hours beforehand, if not earlier.</li> <li>3. Proper management of talent movement should be discussed before production starts, dependent on production requirements.</li> <li>4. On arrival on set / location, the Floor Management team will have a safety briefing with the C-19 Safety Specialist, either individually and / or with the crew.</li> <li>5. The Floor Management Team are the representatives of the producer / director on set / location and, as such, have authority to report up or request assistance as required. Each production should have a 'reporting up' system for transgressions of social distancing between teams, including, but not exclusive to, performers, contributors and members of the public, on set / location.</li> <li>6. Only one department's team members should have access to the set / location at a time.</li> <li>7. Floor Management and the C-19 Specialist will co-ordinate access to set / location, eg: for cleaning.</li> <li>8. Floor Management must not touch, move, lean against, pick up or otherwise disturb any piece of equipment which is not directly under their purview.</li> <li>9. As a general rule everyone – including on-screen contributors - is responsible for providing their own drinks / containers; this is not the remit of the Floor Management Team.</li> </ol>
Communication	<ol style="list-style-type: none"> <li>1. More people may be required to wear communications equipment to avoid face-to-face contact.</li> <li>2. Radio talkback equipment is normally supplied by hirer / facility companies or the communications / sound departments, and should arrive sanitised and in individual bags.</li> <li>3. Floor staff should collect their own radio talkback kits.</li> <li>4. Radio handsets should be distributed in kits with dedicated headsets, earpieces, and batteries - as required.               <ol style="list-style-type: none"> <li>a. Kits should be labelled with recipient's name and issued to specific individuals for their exclusive use.</li> <li>b. Electronic sign-out / in records should be kept, e.g. photograph of unit and user.</li> <li>c. Individuals should 'own' their radio kit for the duration of the project.</li> <li>d. Returned radios (when the project is finished) should be placed in 'dirty' bins or flight cases, for return to supplier.</li> <li>e. Radio handsets / batteries needing to be re-charged:                   <ol style="list-style-type: none"> <li>i. The 'owner' must remove and keep headset / microphone attachments, before placing handset in the charger.</li> <li>ii. Cleaning fluids / wipes to be kept near chargers (high risk touch-points).</li> <li>iii. Users responsible for handsets / batteries to be cleaned when returned to, and removed from, chargers.</li> <li>iv. Charger slots to be labelled. Batteries / handsets must be returned to the same slot.</li> <li>v. The 'owner' to wash hands immediately after collecting / returning handsets. Facilities / hand sanitiser should be provided near the charging area.</li> <li>vi. Any malfunctions should be referred to supplying department.</li> </ol> </li> </ol> </li> </ol>

Scanner / OB Operations	
ALWAYS READ Studio & location production – general FIRST	
Accreditation /passes	<ol style="list-style-type: none"> <li>1. Where accreditation and / or passes are used, there must be a plan in place, communicated in advance to all crew, regarding accreditation, issuance of passes etc. This should include:                             <ol style="list-style-type: none"> <li>a. Staggered arrival time to minimise queuing.</li> <li>b. Sufficient queuing space for 2 metre distancing, preferably marked, to be maintained.</li> <li>c. A minimal contact system must be implemented, for example crew to provide required documentation in advance and visual non-contact verification of document or identity.</li> <li>d. Wristbands should be avoided. If unavoidable, they should be issued by a single person from a bag (not an open box), then disinfected and fixed on the wrist by the recipient.</li> </ol> </li> </ol>
External Operations Positions	<ol style="list-style-type: none"> <li>1. Multiple operational positions for each crew member should be minimised.</li> <li>2. Operational positions should be staffed by the minimum number of crew possible.</li> <li>3. Individuals cannot monitor several locations at once. When returning to unattended areas / equipment - unless security or other personnel have been overseeing the area while you were away - you should assume that other people have been in the area and may have contaminated any equipment, so sanitise before use.</li> </ol>
Camera Operations	<ol style="list-style-type: none"> <li>1. Shot cards (if necessary) must be handled with great care before being issued - straight from the printer into a safe bag or folder, and dispersed in an hygienic / safe way.</li> <li>2. Camera positions should be arranged to allow social distancing between operators and others such as presenters, commentators and the public.</li> <li>3. When an operator changes, all control surfaces on the camera and mount and also the viewfinder should be sanitised.</li> <li>4. Camera operators must use their own headsets.</li> </ol>
Interviews	<ol style="list-style-type: none"> <li>1. Outdoors is preferable (maintaining the 2 metre safe distancing).</li> <li>2. Handheld camera operators can have poor spatial awareness and will have their hearing impeded by wearing headphones; it is the duty of everybody else to maintain their distance from the operator.</li> <li>3. If possible, conduct interviews using a tripod-based camera, so that distancing can be maintained between the operator and contributors.</li> <li>4. A boom or pre-rigged mic is preferable.</li> <li>5. If radio / lapel mics and in-ear monitoring earpieces (IEM) have to be used, they need special consideration. An audio assistant can instruct / help a contributor - from a safe distance - in fitting radio mic and IEM kits. These kits should be 'owned' by the wearer for the duration of a job, and handheld, stand or boom mics used for redundancy. Frequent hand washing / sanitising, and a cleaning regime for kits, should be planned for.</li> <li>6. Lightweight lighting, secured on stands, to allow technicians to pre-rig and monitor whilst maintaining physical distancing.</li> <li>7. Employ similar considerations for other outdoor technical equipment.</li> <li>8. Plan and restrict movement near the space where activity will take place.</li> <li>9. No one should operate anyone else's equipment, or touch the personal belongings of any other person.</li> </ol>

: Scanner / OB Operations (continued)	
Staffing levels	<ol style="list-style-type: none"> <li>1. All departments must be sufficiently crewed to be able to undertake their work without the need for help from the Floor Management team. Where help is needed, an assistant should, ideally, be allocated to the department for the duration of the shoot, and follow the same distancing protocols as required by that department.</li> </ol>
Technical Areas Including: Comms, Graphics, Sound, Vision, VT, De-rigs, Temporary technical areas.	<ol style="list-style-type: none"> <li>1. Workspaces rearranged or the number of personnel may need to be reduced to enable distancing.</li> <li>2. Remote working should be considered to enable distancing for any role or department where it would be feasible.</li> <li>3. Technical areas, where distancing is not possible:                             <ol style="list-style-type: none"> <li>a. Transparent, safety-marked and non-textured perspex partitions should separate workstations.</li> <li>b. Number of operators using each position should be planned to be minimized.</li> <li>c. Partitions and control and monitor surfaces to be sanitised when there is a change of operator.</li> <li>d. There must be a plan for Covid-19 safe procedures in all areas where crew are confined in close proximity, covering: safe entrance and exit, emergency procedures, maintenance procedures, personnel changes. When personnel changes are expected to be required, the plan should allow for each operating position to be used by the smallest feasible number of operators.</li> <li>e. Where headsets are required, they must not be shared; each individual to be responsible for their own.</li> </ol> </li> <li>4. Tools:                             <ol style="list-style-type: none"> <li>a. Where possible crew should carry their own tools and not share them. Shared tools must be sanitised before use.</li> <li>b. Marker pens should not be shared.</li> <li>c. Never hold tools or torches in your mouth.</li> </ol> </li> <li>5. Tailboards and patch panels:                             <ol style="list-style-type: none"> <li>a. Plan for safe use of tailboards and patch panels. Consider:                                     <ol style="list-style-type: none"> <li>i. Restricting use of each tailboard or patch panel to one nominated person per department. This applies inside and outside an OB truck.</li> <li>ii. Where that is not possible, restrict use of each area to two people buddied-up, to minimize potential contacts. Note that if buddying-up is being used for several different tasks, the buddy-pairs should remain the same.</li> <li>iii. Where connection areas are adjacent, only one department to have access at a time.</li> <li>iv. Avoid having any equipment rigged close to the connections (e.g. fibre adaptors, DAs) to make access less risky.</li> <li>v. Consider wider spacing of, for example, channel inputs patches, DA and router output connectors etc, to spread connections over a larger area.</li> </ol> </li> <li>a. Before connecting a cable, clean the outside and end of each cable with a disinfectant wipe.</li> <li>b. Wash your hands immediately after connecting or disconnecting cables.</li> <li>c. If you need to use a connecting tool, for example an “apple corer” for BNCs, sanitise it before and after use.</li> <li>d. Do not hold tools, marker pens, torches or other objects in your mouth whilst connecting and disconnecting cables.</li> </ol> </li> </ol>
Production Areas: Production Gallery, Offices, Dressing rooms, Green rooms, etc	<ol style="list-style-type: none"> <li>1. Production staff must not enter production areas until they have been rigged, sanitised and handed over by the unit manager / engineering manager.</li> <li>2. Each department should designate a member responsible for entering and working in each production area when in use by production. If shifts are worked, one member per shift.</li> <li>3. Crew must only enter production areas when necessary.</li> </ol>

Camera - PSC & OB	
General Working Principles	<ol style="list-style-type: none"> <li>1. Allow time for heads of department and specialist contractors to plan safe working procedures with the camera department during planning. Agree principles and processes for selection and safe handling of appropriate equipment on a case by case basis.</li> <li>2. Assume a 2m bubble or exclusion zone exists around each person.</li> <li>3. Ensure camera person is the only one handling equipment, due to hard surface threat - could include but is not exclusive to camera, lighting, monitors etc.</li> <li>4. Allow extra time for transit of kit from one area to next. Do not assume that all help is helpful!</li> <li>5. Establish a contained area for camera equipment, with access limited to designated crew. This may have to be a vehicle in the case of location shooting.</li> <li>6. Where possible, camera equipment to be handled by designated camera crew only. In a multi-camera / OB situation thought must be given to camera crew rigging their own cameras rather than using the camera guarantee / assistants.</li> <li>7. Allow camera crew sufficient additional time and space to set up, move, strike camera, lighting and any other equipment safely, while operating under Covid-19 safer working guidance.</li> <li>8. Only one designated crew member to handle all lighting equipment. This can be the person also shooting.</li> <li>9. Designated crew member only to load / unload, set up and adjust lighting equipment</li> <li>10. If crew member designated to lighting is different to the crew member shooting then equipment must be stored in a separate area, including when travelling in a shared car between locations.</li> <li>11. Any cabling to / from camera must be performed in as sterile a manner as possible. For example, only recordist to plug up/unplug.</li> <li>12. Adjustments to the camera should be made by the designated camera person. This may have to be under socially distanced instruction from another person e.g. sound recordist, engineer etc.</li> <li>13. Camera Assistants will need to work in an appropriately socially distanced manner, using PPE as appropriate. Some duties might need to be modified to suit the current public health advice. These could include pulling focus, framing or setting metadata.</li> <li>14. Be prepared to shoot / use longer focal length lenses and adapt the shooting style to suit. For instance, less handheld. If wide angle / macro work is required, then PPE must be worn OR everyone bar the camera person is excluded from a 2m radius.</li> <li>15. Agree a process for safe working with tasks that require close proximity between camera crew and on screen contributors, taking into consideration current guidelines on social distancing and possibility of transmission of virus.</li> <li>16. Use of a "hand basher" or other moving light will need to be undertaken using the current social distancing recommendations.</li> <li>17. All additional content crews (self-shooting crew / small crew, BTS teams, social media) will adhere to the same conditions and guidance as main crew and will be expected to conform to standard government guidelines on PPE and social distancing.</li> <li>18. Shooting in confined spaces should be avoided wherever possible.</li> <li>19. In car / vehicle filming should be done using unmanned kit (GoPro etc) avoiding the possibility of virus transmission between crew &amp; contributors / presenters.</li> <li>20. Each shot to be assessed as to the risk of transmission during execution and appropriate measures taken to ensure hygiene and social distance guidelines are complied with.</li> <li>21. Consider adopting a zonal system to maximise efficiency around the camera, reduce cross contamination and facilitate creative intent.             <ol style="list-style-type: none"> <li>a. Zone 1, the area immediately around the camera, should contain only the crew essential to executing the shot. All crew in this zone must wear appropriate PPE. This could be just the camera person but may, in the case of "mirror box" type interview situations include a member of editorial / production. Every situation should be assessed on its individual risk profile and judgment taken accordingly.</li> <li>b. Other zones to be established if required.</li> </ol> </li> </ol> <p><b>IF</b> equipment needs to be passed between zones then create processes for the safe passing of equipment between zones, allowing for disinfecting and social distancing to take place.</p>

<b>Camera - PSC &amp; OB (continued)</b>	
Transmission from contact with equipment	<p><b>Please refer to Equipment Handling – General for over-arching recommendations</b></p> <ol style="list-style-type: none"> <li>1. Allow additional time for cleaning equipment as required.</li> <li>2. Where possible, deliveries should be made 72 hours in advance of when they are required and stored in a sterile and secure location.</li> <li>3. Where not possible, implement a cleaning procedure to receive, disinfect and hand over items.</li> <li>4. Agree a process for the safe handling of equipment shared with sound or other departments, e.g. lock-it boxes, digi slates, lighting. In addition, Third Party Suppliers (including owner / operator or production supplied) should be able to provide written guarantees of sterilisation and / or quarantine.</li> </ol>
PPE	Camera crew must wear appropriate PPE as required by the circumstances and following public health advice.
Data Wrangling / management	Refer to <b>Data management</b> section of this document.
Camera logs	Use a paperless system if shot logging is required.
Monitoring and Remote / Wireless Systems	<ol style="list-style-type: none"> <li>1. Use remote / wireless systems for monitoring, and camera operating where appropriate.</li> <li>2. If using monitors consider using wi-fi-based systems to facilitate remote viewing on iPads / other devices.</li> <li>3. Numbers of people around each monitor to be limited in line with government guidelines on social distancing.</li> <li>4. Drones / jibs / Steadicam must provide additional monitoring to ensure social distancing from the operator and any other personnel who need to view outputs.</li> <li>5. Adjustment of monitor settings by designated crew only.</li> </ol>
Stills, BTS, Digital and Social Media	Refer to the section for “Additional Content”.
Fixed rig	Fixed rig equipment providers will be expected to adhere to protocols on equipment sterilization and work location management to ensure rigging is done without risk to other departments on set / location. Any fixed rig gallery must adhere to standard social distancing protocols and operators should be provided with PPE and sanitizing facilities.
Additional services: Drones. Jibs. Steadicam etc	<ol style="list-style-type: none"> <li>1. Any crew providing additional services, such as drone, Jib etc will be expected to provide their own Covid-19 method statement prior to arrival and have agreed to work to the protocols laid down by this document.</li> <li>2. In this instance of drone deployment, this must be pre-discussed with all departments prior to any deployment to take into consideration the need for shelter of operational crew and production due to field of view.</li> <li>3. Drone operators have priority over any other concerns. This is non-negotiable. They risk assess continually and alter their flight plan to suit changing conditions. No other consideration will compromise this, whether Covid-19-related or not.</li> <li>4. Jib / crane operations will be contingent on the operator assessment of conditions, including any Covid-19 specific requirements.</li> </ol>

Camera - Small crew / self-shooter	
THESE ARE ADDITIONAL MEASURES. SEE ALSO: Camera - PSC & OB	
Sufficient time and space	<ol style="list-style-type: none"> <li>1. Allow camera crew sufficient additional time and space to set up, move, and strike camera equipment safely, while operating under Covid-19 safe working guidance.</li> <li>2. When sound, lighting and camera need to be set up in the location, each individual handling their designated equipment should be given clear working space and time, to be able to set up separately from other crew.</li> </ol>
Production-owned camera kits	<ol style="list-style-type: none"> <li>1. Kit to be stored separately, where it will not require handling between uses.</li> <li>2. Logs to be kept of equipment being used, to ensure quarantine times are adhered to.</li> <li>3. Kit logged out to be used by only one nominated individual.</li> <li>4. Equipment to be wiped down before first and after last use by any individual.</li> <li>3. Returned equipment to be stored away from other kit to avoid cross-contamination, and quarantined for 72 hours between different individuals using it.</li> </ol>
Small Crew camera kits	<ol style="list-style-type: none"> <li>1. Each shooter to be allocated their own complete individual kit. This includes batteries, lenses, tripod etc. Only the designated individual should handle the kit to load / unload, setup, adjust or in any way touch their equipment.</li> <li>2. Additional time should be included in the schedule to allow for this.</li> </ol>
Contained equipment area	<ol style="list-style-type: none"> <li>1. Each separate person’s kit to be stored / kept in a designated area, both on location as well as in any shared cars and overnight.</li> <li>2. Equipment going into buildings to be reduced as much as possible: for example, tripods without their bags, so as to minimize surface area contact.</li> </ol>
Location to location transmission	<ol style="list-style-type: none"> <li>1. Kit must be wiped down at the end of each location and day.</li> <li>2. Time for this to be included in the schedule, even if done at home, so as to avoid multi-tasking and the potential for cross-contamination.</li> </ol>
Monitoring – small crews	<ol style="list-style-type: none"> <li>1. If monitor being supplied by DOP / Lighting Camera / OB company:               <ol style="list-style-type: none"> <li>a. To be disinfected by DOP / Lighting Camera / OB company before the start of the job and, ideally, quarantined for 72hrs (in line with guidance for all kit).</li> <li>b. To be handed over with sufficient batteries for the day in a sealed container to the director or relevant crew member.</li> <li>c. From that point the monitor and associated equipment to be handled by the director only, with instructions for changing batteries etc to be given verbally with social distancing.</li> <li>d. At the end of the day / shoot, monitor and batteries to be wiped down and placed in a seal container before being returned to the DOP.</li> </ol> </li> <li>2. For a hired monitor:               <ol style="list-style-type: none"> <li>a. To have a 72hr quarantine period and to be wiped down before use.</li> <li>b. Monitor to be kept by the director or relevant crew member at all times.</li> <li>c. The wireless transmitter to be packed separately and kept with the camera person at all times.</li> </ol> </li> <li>3. Monitors that need to be moved between operators must be wiped down by the last operator, then have a 72hr quarantine period.</li> </ol>

<b>Sound</b>	
<b>FOR MORE DETAILS ON SOUND MEASURES PLEASE FOLLOW LINK: <a href="http://www.amps.net/news/soundcontrolmeasures">http://www.amps.net/news/soundcontrolmeasures</a></b>	
Proximity	<ol style="list-style-type: none"> <li>1. Production to provide isolated area for sound mixer.             <ol style="list-style-type: none"> <li>a. <b>On location productions: a dedicated area that public do not have access to.</b></li> <li>b. <b>Fixed rig and outside broadcasts (OBs): where sufficient space is not available to accommodate the team in sound control areas, extra work space should be provided.</b></li> </ol> </li> <li>2. Provide a dedicated sound storage area separate from other departments.</li> <li>3. Close contact should be avoided, but where necessary, appropriate PPE should be worn and activity undertaken as quickly as possible. See <b>Studio &amp; location production – general : PPE section.</b></li> <li>4. For rig and de-rig             <ol style="list-style-type: none"> <li>a. <b>Extra days to allow safe rig and de-rig time using staggered schedules.</b></li> <li>b. <b>Equipment should only be moved or operated, by the department that rigged it.</b></li> <li>c. <b>Sound equipment rigged in designated self-contained areas.</b></li> </ol> </li> </ol>
Pre-production	<ol style="list-style-type: none"> <li>1. When planning, the risk assessment should take into account that long hours impairs judgement, and can affect the immune system’s ability to fight infection. Travel to and from location should be factored in. No crew member should be working longer hours in order to implement the necessary safety measures. Consider use of staggered call times, hiring extra crew, and job shares within the department. The physical and mental wellbeing of the cast and crew is of paramount importance and should be the overriding factor when setting crewing levels and working out shooting schedules. Specific consideration should be given to the length of the working day. Pre-calls and overtime should be avoided.</li> <li>2. Additional sound crew may be required to implement the necessary Covid-19 prevention measures, to ensure a safe working environment.</li> <li>3. Scheduling of extra prep and de-rig days for all sound crew will be essential, including time required to establish safe working practices with other departments.</li> <li>4. All applicable guidance and protocols issued by hosting organisations responsible for the location, should be available in advance.</li> <li>5. All available means should be utilized to minimize inter-departmental contact, including vehicle transport – e.g. separate vans for individual department’s equipment.</li> <li>6. All equipment including, but not limited to, radio mics, headphones, time code devices and media - that are passed from the sound department to other departments - will be cleaned and labelled, before and after use or storage.</li> <li>7. Where possible, equipment will be designated to specific contributors and / or crew members.</li> <li>8. Sound consumables may need to be contributor or crew specific. Certain items previously considered reusable will now be disposable. The use of single use batteries may be required. The cleaning and disinfecting process of some equipment, particularly personal microphones, could degrade the plastics, requiring replacement during and / or at the end of the shoot. Additional consumables will be necessary to facilitate the specific health and safety procedures required. Backup and contingencies in anticipation of equipment failure should be pre-planned.</li> </ol>

## Departments & Craft Roles

Sound (continued)	
Crew / contributor Interaction	<ol style="list-style-type: none"> <li>1. Cleaning or quarantining of all equipment that will be handled, or worn, by contributors and crew to be carried out before and after use.</li> <li>2. Contributors to fit their own personal mics and in ear monitors (IEM), under guidance from sound team.</li> <li>3. Liaise with Hair and Make-up, chaperones, costumiers etc where pre-fitting of radio mics is needed.</li> <li>4. Consider fixing mics in vision on costumes.</li> <li>5. Personal mics and IEM to be allocated to individuals for the duration of the production.</li> <li>6. Use cabled mics and IEMs where practicable.</li> <li>7. Comms equipment, eg two-way radios and headsets, also be allocated to individuals for the duration of the production. See Floor Management section for detailed guidance.</li> <li>8. All consumables, including batteries, should be individually pre-allocated and changed by the individual.</li> <li>9. Where possible use technology that offers remote control of settings on kit worn by contributors.</li> </ol>
Use of Equipment	<ol style="list-style-type: none"> <li>1. Frequent topical cleaning of all equipment that is handled - throughout the day. <a href="https://www.radioworld.com/tech-and-gear/tech-tips/how-should-i-disinfect-my-microphone">https://www.radioworld.com/tech-and-gear/tech-tips/how-should-i-disinfect-my-microphone</a> <a href="https://en-us.sennheiser.com/microphone-hygiene">https://en-us.sennheiser.com/microphone-hygiene</a></li> <li>2. Set up RF time-code and audio feed networks to camera.</li> <li>3. Provide additional audio monitoring and talkback to off-set crew, eg: comms panels, IEMs, two-way radios - for exclusive individual use.</li> <li>4. Generic earpieces should be considered single use, disposable items.</li> <li>5. Headphones, earpieces, radio headsets etc, should be retained by the wearers for the duration of the shoot.</li> <li>6. For limited access locations such as interior vehicle shots, consider using radio mics with recording capability, limiting the need for Sound personnel travelling in tracking or picture vehicles. Allow time for media to be safely exchanged.</li> <li>7. Use of additional Sound Recordists / 1AS / Boom Operators where on-camera / in-vision areas are separated due to distancing requirements.</li> <li>8. The additional time and sound crew required to implement the above control measures, should be planned by production.</li> </ol>
On Set / Location / Homes	<ol style="list-style-type: none"> <li>1. Designated sound area to allow for social distancing – ensuring that the area is not publicly accessible.</li> <li>2. Designated sound team’s disinfection base with suitable waste disposal facilities to be available close to set / location.</li> <li>3. Exclusive access to the set will be required for rigging and running cables.</li> <li>4. Appropriate PPE to be worn when necessary.</li> <li>5. When working in homes a “precious antique” approach should be used with equipment and all surfaces should be sanitised before and after use.</li> </ol>
Planning for a technical failure	<ol style="list-style-type: none"> <li>1. In the event of technical failures, the production should implement all usual back-ups and contingencies. Pre-planning between the Unit Manager, Heads of Department and Director should establish if there are any equipment failures that they would regard as tolerable. Ie: if attempts to restore them falls outside health and safety guidelines or is not practicable without breaking these guidelines.</li> </ol>

**Post Production Sound – ADR and Voice Over – advice on these areas of working can be found in the BECTU Report on Scripted Film & TV Recovery Plan which can be seen here: <https://www.bectu.org.uk/covid19-return-to-work>**

<b>Sound – small crew / self-shooting</b>	
General – small crew	<ol style="list-style-type: none"> <li>1. Only one experienced crew member to handle all Sound equipment. This can be the person also shooting</li> <li>2. The safest option is to boom wherever possible. This may not be practical on certain productions and should be assessed both at the production planning stage and on-going during the filming day.</li> <li>3. Where regular presenter(s) or contributors are used for shoots over a series or a number of days, a dedicated lavalier mic set should be allocated to them, for which they will be responsible throughout the whole shoot / series.</li> </ol>
Boom – small crew	<ol style="list-style-type: none"> <li>1. Booming should be done while maintaining a safe distance, for both the operator and the mic.</li> <li>2. The boom should be positioned from above where at all possible.</li> <li>3. Boom stands should be considered.</li> <li>4. Softie / windshields should be washed regularly.</li> <li>5. Production to consider regular presenters / contributors having their own radio mics.</li> </ol>
Lavalier mics owned by Presenters and Contributors	<ol style="list-style-type: none"> <li>1. The presenter / contributor should provide the receiver fully cleaned and placed in a sealable bag, to the designated camera person at the start of the day / shoot – maintaining social distancing.</li> <li>2. At the end of the day / shoot the receiver should be wiped down by the camera person; placed in a sealed bag and returned to the presenter / contributor. This should then be fully cleaned and placed in a new clean sealable bag before being used again, with ideally a 72-hr quarantine period between uses. <a href="https://www.radioworld.com/tech-and-gear/tech-tips/how-should-i-disinfect-my-microphone">https://www.radioworld.com/tech-and-gear/tech-tips/how-should-i-disinfect-my-microphone</a> <a href="https://en-us.sennheiser.com/microphone-hygiene">https://en-us.sennheiser.com/microphone-hygiene</a></li> <li>3. All mic'ing up, changing of frequency or batteries etc to be carried out by the presenter / contributor by verbal instruction and maintaining social distancing.</li> <li>4. If the contributor or presenter is unable to mic themselves up, face masks or coverings should be worn by both the sound operator and contributor while mic is attached and removed.</li> </ol>
Lavalier mics – contributors	<ol style="list-style-type: none"> <li>1. The Receiver should be given to the designated camera person, cleaned at the start of the filming block, and should remain with them at all times.</li> <li>2. The Transmitter should be cleaned, sealed and ideally quarantined for 72 hours before the start of each filming day.</li> <li>3. Transmitters must not be used by a second contributor without a full clean and / or ideally a 72-hour quarantine.</li> <li>4. If lots of radio mic'ing / de-mic'ing needs to take place during the filming period, additional time / personnel will need to be made available to allow minimal contact between multiple crew members. To allow time for all sound kit, which has been used on contributors, to be decontaminated and re-bagged for use on the next contributor within a safe-zone.</li> <li>5. If contributor is able to self-mic:             <ol style="list-style-type: none"> <li>a. The mic and transmitter should be safely passed to the contributor, maintaining social distancing, in a sealed bag, with additional batteries and instructions.</li> <li>b. Any additional guidance to be done verbally while maintaining safe social distancing.</li> <li>c. At the end of the shoot the contributor should wipe down the mic and transmitter, and place in a clean sealable bag and return it to crew member responsible for sound.</li> </ol> </li> <li>6. If the contributor is unable to mic themselves up:             <ol style="list-style-type: none"> <li>a. Face coverings should be worn by both the sound operator and contributor while mic is attached and removed.</li> </ol> </li> </ol>
Use of Equipment	<ol style="list-style-type: none"> <li>1. Set up time-code network or use synch claps to avoid physical time-code jamming of cameras.</li> <li>2. Provide audio to camera operators &amp; directors using remote heads.</li> </ol>

Departments & Craft Roles

<b>Grips</b>	
<b>PLEASE REFER TO Equipment Handling – General FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES.</b>	
Grips	<ol style="list-style-type: none"> <li>1. Only designated Grip crew to handle any grip equipment.</li> <li>2. Staffing levels of Grip Department to be considered to avoid need for cross-departmental contact with grip equipment.</li> <li>3. Grip Department to co-ordinate with camera department to minimise chances for cross contamination, e.g. during camera rig on a remote head.</li> <li>4. Rigging to be organised without any other department working in close proximity. Once complete, grip crew to return to safe area while other departments work as required.</li> <li>5. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures.</li> <li>6. No physical cross-departmental interaction in these areas.</li> <li>7. Extended Rig and De-rig days where appropriate</li> </ol>

Departments & Craft Roles

<b>Data management</b>	
<b>PLEASE REFER TO Equipment Handling – General FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES.</b>	
Data Management	<ol style="list-style-type: none"> <li>1. Safe measures to be put in place for distribution, handling and collation of recordable media, to include ideally a 72 hour quarantine period if possible; otherwise wiping down cards and cases, use of hand sanitisers, plus a production assessment made on the correct use of gloves.</li> <li>2. Sufficient recordable media should be supplied to try and minimise the need to exchange between crew throughout the day.</li> <li>3. Production to supply alcohol wipes for cards and other recordable media.</li> <li>4. Office based data management should adopt any local measures for safe working but ensure that returned media is sanitized prior to transfer.</li> <li>5. Use of electronic logging for camera reports should be in place.</li> <li>6. Allow for extra turnaround time due to the need for disinfection of cards and cases. Avoid the need for DIT / Data Manager to stay on after wrap to clear backlog of rushes.</li> <li>7. If cards are being backed up before being sent to the office and there is no dedicated data wrangler, each camera person should be responsible for the data management of their own footage whenever possible, so as to minimize handling by different crew.</li> <li>8. Time to back up media to be included separately in the schedule to eliminate multi-tasking and the possibility for cross contamination.</li> <li>9. Hurried (same day or next day) deadlines for delivering of non-news rushes, to be kept strictly to a minimum to avoid unsafe handling that can lead to potential breaches of Covid-19 guidelines.</li> <li>10. On location, Data Wranglers should work in a discrete off-set area with a protocol in place for any media being delivered / collected to / from them to minimise contact with crew.</li> </ol>

Additional Departments	
Lighting	The Lighting Technicians Branch have appointed their Health & Safety committee to investigate and compile a detailed department-specific document to be seen here. <a href="http://sparksbranch.org/">http://sparksbranch.org/</a>
Art Department	<p>Advice on these areas of working can be found in the BECTU Report on Scripted Film &amp; TV Recovery Plan which can be seen here: <a href="https://www.bectu.org.uk/covid19-return-to-work">https://www.bectu.org.uk/covid19-return-to-work</a></p>
Set Decorating and Graphics	
Special Effects Workshop / Prep	
Props and Prop Making Departments	
Riggers	
Construction and Workshops	
Scenic Painters	
Plasterers	
Post Production Sound – ADR and Voice	

<b>Hair &amp; Make-up</b>	
<i>Current public health guidance must be adhered to.</i>	
ALL	<ol style="list-style-type: none"> <li>1. A fully trained, dedicated H&amp;S officer to work within the HMU dept.</li> <li>2. All HMU team to be FULLY trained in latest HSE H&amp;S COVID19 guidelines.</li> <li>3. Departmental H&amp;S briefing at the start of each workday.</li> <li>4. All HMU workstations 2m apart and sanitising sections between each workstation.</li> <li>5. Workstations and area to be cleaned / sanitised between each cast* member.</li> <li>6. All HMU workshops / trailers / offices / crowd rooms / fitting rooms / on set HMU standby area / transport to be FULLY cleaned and sanitised - minimum x2 per day.</li> <li>7. All HMU Areas to be well ventilated and equipped with multiple sanitising, sterilising, air purifying equipment– UV cabinets / Autoclave / Barbicide etc.</li> <li>8. All HMU Areas to be equipped with hazard waste disposal bins and H&amp;S signage.</li> <li>9. Where possible use single use tools / equipment (e.g. lip brush, gowns, towels).</li> <li>10. All equipment per station to be kept at a minimum.</li> <li>11. All incoming hires / equipment / deliveries to be FULLY sanitised in HMU Cleaning zone.</li> <li>12. Multiple hand washing / sanitizing stations in all HMU areas.</li> <li>13. All cast* members to wash face &amp; hands before hair / makeup appointment.</li> <li>14. HMU Artist to wash / sanitise hands between each cast* member and during application / styling.</li> <li>15. HMU Artist to use / wear enhanced PPE when working in close contact** with cast*</li> <li>16. Enhanced PPE to be changed between each hair / make-up appointment.</li> <li>17. When creating HMU chart for cast* member add H&amp;S guidelines / steps.</li> <li>18. Cast* dedicated make-up / hair products - stored in sealed bags and sanitised daily – See Appendix.</li> <li>19. Tech communication with other departments – via Facetime / Zoom /Radios /Monitors’ / WhatsApp etc.</li> <li>20. ONLY HMU department members allowed in HMU area unless given permission or have an official appointment booked via acting departmental supervisor. All movement to be logged.</li> </ol>
<b>TERMINOLOGY</b>	<ul style="list-style-type: none"> <li>• Sterilisation – The killing of organisms such as bacteria, fungi and parasites.</li> <li>• Disinfecting – The elimination of the most harmful microorganisms and viruses from surfaces and objects.</li> <li>• Close contact** - Classified as spending over 15mins in 1-2m space.</li> <li>• Cast * - Incl Stunts / SAs</li> </ul>
<b>TRAINING AND H&amp;S INFORMATION:</b> <i>Please always check latest HSE guidance</i>	<ul style="list-style-type: none"> <li>• All HMU team to adhere to production H&amp;S guidelines / tests / social distancing.</li> <li>• All HMU team trained in how to wear / use / dispose of PPE.</li> <li>• All HMU team have ‘Fit RPE test’ according to HSE guidelines as per HMU industry..</li> <li>• All HMU team to be trained fully in latest HSE – H&amp;S COSSH / RIDDOR / COVID19.</li> <li>• All HMU team to check for contact Dermatitis – follow HSE guidelines.</li> <li>• All HMU team to abide by H&amp;S HSE / PHE standards for Hair / Beauty industry.</li> <li>• All HMU team to ‘Stay Alert’ and report any cast / team members that shows any early signs of COVID19.</li> </ul>

Departments & Craft Roles

Hair & Makeup – Appendix	
Sustainability	<ul style="list-style-type: none"> <li>• Where possible, purchase Eco-friendly / reusable or biodegradable HMU equipment.</li> <li>• To follow HMU branch sustainability report.</li> <li>• BAFTA sustainability link - ALBERT <a href="https://wearealbert.org/">https://wearealbert.org/</a></li> </ul>
3rd Party Suppliers	<ul style="list-style-type: none"> <li>• Ask all hire companies to supply own risk assessments and cleaning guidelines.</li> <li>• Confirm suppliers’ facilities before visiting: eye technicians, wig makers, dentists, etc.</li> <li>• Where possible book suppliers to come to production site.</li> <li>• Longer rental periods to allow for quarantining / cleaning prior to return as per suppliers’ guidelines.</li> <li>• Essential visits to outside facilities - use dedicated driver to minimise use of public transport.</li> </ul>
Purchasing:	<ul style="list-style-type: none"> <li>• Minimum cash floats to be used - additional credit card facilities required + higher credit limits.</li> <li>• If credit cards not available, pre-paid cards to be assigned.</li> <li>• Longer rentals to allow for quarantine / cleaning time.</li> <li>• Purchase sufficient consumables to cover whole shoot to minimise shopping trips and exposure.</li> </ul>
Admin within the department:	<ul style="list-style-type: none"> <li>• Paperless: timesheets, purchase logs etc.</li> <li>• If paper required, place in plastic sealed pocket or laminate.</li> <li>• Tech provided for each artist in department to minimize sharing of devices.</li> <li>• Designated person to be responsible for the radios - see section 12B*</li> <li>• Crew starter packs to be completed digitally.</li> <li>• Maintain and log all HMU team movements / appointments / visitors.</li> <li>• Team organization - flexible working days when in prep to manage social distancing.</li> </ul>
Cast	<ul style="list-style-type: none"> <li>• Adequate prep time for Make Up &amp; Hair Designer with Director / Producer to obtain pre-approvals.</li> <li>• Schedule time for cast fittings prior to shoot days to allow for quarantine / cleaning / making.</li> <li>• Only essential HMU crew and cast present at fittings.</li> <li>• Enhanced PPE to be worn.</li> </ul>
Crowd / Stunts	<ul style="list-style-type: none"> <li>• Larger crowd areas to enable social distance.</li> <li>• Fitting days - limit number of SAs / HMU / ADs. PPE to be used during fittings by all.</li> <li>• Schedule appropriate fitting times to allow for social distancing.</li> <li>• Email brief to casting agents where possible.</li> </ul>

<b>Hair &amp; Makeup – Appendix (Continued)</b>	
On-set HMU – cast / crowd	<ul style="list-style-type: none"> <li>• HMU Crew kept to a minimum.</li> <li>• Remote / wireless monitors should be used.</li> <li>• Communication – use of radios / earpieces between set and make-up area.</li> <li>• For checks move cast to dedicated HMU area to avoid interaction with other departments.</li> <li>• A dedicated onset HMU supervisor / coordinator to run the department on set.</li> <li>• Dedicated HMU workstations on set / holding area adhering to social distancing.</li> </ul>
Scheduling minimum interaction with other departments	<ul style="list-style-type: none"> <li>• Onset: Communicate with dedicated onset HMU supervisor / coordinator.</li> <li>• Off Set: Communicate with department HMU supervisor.</li> </ul>
HMU facilities	<p><b>HMU ONLY DELIVERY, HIRES AND KIT QUARANTINE AREA:</b></p> <ul style="list-style-type: none"> <li>• Area to be used to deep-clean all of HMU deliveries, hires and artists' kits.</li> <li>• All deliveries / hires / kits must be checked in, cleared and cleaned in this area before being brought in HMU working area, e.g. Unit base.</li> </ul> <p><b>ALLOCATE DEDICATED LAUNDRY FACILITIES TO HMU DEPARTMENT:</b></p> <ul style="list-style-type: none"> <li>• All fabric items to be washed at 60 degrees and tumble-dried on hot cycle for minimum of 30 minutes as per HSE guidance.</li> </ul> <p><b>UNIT BASE (MAIN TEAM)</b></p> <ul style="list-style-type: none"> <li>• Expansion of standard HMU facilities. Additional trailers to be used for:</li> <li>• HMU - Laundry, Sterilizing and Disinfecting trailer. Storeroom truck, Office trailer, Additional makeup trailers to adhere to 2M space rule. Welfare area trailer. HMU only toilets where possible.</li> <li>• Allowing constant flow and movement of HMU team adhering to 2M rule.</li> </ul> <p><b>CROWD TEAM AREAS:</b></p> <ul style="list-style-type: none"> <li>• See above areas as per main team.</li> </ul> <p><b>ADDITIONAL HMU WORKSPACES WITHIN STUDIO ENVIRONMENT:</b></p> <ul style="list-style-type: none"> <li>• See above as per main team.</li> </ul>

*Thank you*

Your **BECTU HMU COMMITTEE** [bectuhmbranch@gmail.com](mailto:bectuhmbranch@gmail.com) [www.hairmakeupbranch.org.uk](http://www.hairmakeupbranch.org.uk)

## Departments & Craft Roles

<b>Costume &amp; Wardrobe</b>	
Preparation & Scheduling	<ol style="list-style-type: none"> <li>1. There will be plenty of time to prep each costume in advance and last minute changes and fittings must be avoided.</li> <li>2. Time will be required to allow a fitting to take place without interruptions so that protocol can be followed safely.</li> <li>3. Fittings and approvals should be scheduled to take place remotely via video conferencing platforms.</li> <li>4. Necessary supplies of PPE required should be ordered in advance.</li> </ol>
Fittings	<ol style="list-style-type: none"> <li>1. Costume / clothing to be fitted will be washed or steamed prior to the fitting, covered in plastic and taken to the dressing room.</li> <li>2. Will take place in the talent's dressing room with only essential team members keeping a 2m distance where possible and using correct PPE (N95 mask).</li> <li>3. Physical contact between the team member and the talent will be minimised but if necessary PPE should be worn by both.</li> </ol>
During Production / shoot:	<ol style="list-style-type: none"> <li>1. Costume / Wardrobe department and cast / contributors / on-screen talent to be subject to temperature checks before any work begins. If tests are available, this could also be an option to consider.</li> <li>2. Masks should be worn at all times.</li> <li>3. Regular hand washing and sanitisation.</li> <li>4. Team members should try to keep a 2m distance whilst working. If this is not possible, N95 masks must be worn.</li> <li>5. Wherever possible, cast should receive their costume in a separate space and dress without assistance.</li> <li>6. Costumes should be new or be washed and provided to person individually hung in a plastic cover and clearly labelled.</li> <li>7. Cast members' / contributors' / on-screen talents' own clothes should be hung inside a plastic cover or placed in a separate container to avoid cross-contamination with other clothes.</li> <li>8. Entry to the studio or filming area by team members should be minimised.</li> <li>9. Basic checks can be vocally suggested to the talent to avoid unnecessary contact. Should checks require contact by a team member, PPE will be worn.</li> </ol>
After filming	<ol style="list-style-type: none"> <li>1. Wardrobe team to have sufficient time to de-rig their space and take clothes away for cleaning without any cross-contamination.</li> <li>2. All clothes to be cleaned then covered in plastic.</li> </ol>

## Contributors, Audiences (the public) & Talent / Supporting Artistes

*For guidance on management of contributors and members of the public on location, please refer to the Locations sections of this document.*

General	<ol style="list-style-type: none"> <li>1. Production should ensure that a Health &amp; Safety risk assessment has been undertaken in compliance with current governmental COVID-19 regulations and control measures put in place.</li> <li>2. The risk assessment should be available to everyone.</li> <li>3. Production should also ensure that control measures are adhered to at all stages of the production where contributors, audiences, and talent / supporting artistes are involved.</li> <li>4. As far as possible a log should be kept of all people the crew have been in close contact with (such as contributors, members of the public or support staff). These may include those who have been contacted off camera, others present in enclosed spaces over an extended period, onlookers and audience members. Production should be aware of who may be put at risk.</li> <li>5. A method of reporting cases and contact tracing of infection to be established by Production subject to relevant governmental contact tracing policies.</li> <li>6. All participants, crew, and persons involved in the production should complete a health declaration.</li> <li>7. Production should ensure that clean running water, soap and hand-washing facilities are available.</li> <li>8. Hand sanitisers, masks and gloves should be provided as required for use, and PPE should be considered and utilised where required and practicable for use.</li> <li>9. Government guidelines on social distancing should be followed and reinforced with signage.</li> <li>10. Extended periods of face-to-face contact should be minimised.</li> <li>11. Filming areas should be marked, access restricted and spectators limited.</li> <li>12. Forms should be electronic.</li> <li>13. Refer to the Sound section of this document for the appropriate use and cleaning of microphones.</li> <li>14. Avoid eating and drinking except when alone in private car or other lower-risk areas. For detailed guidance, see Catering section.</li> <li>15. The numbers of contributors, audiences, and talent / supporting artistes may need to be restricted to ensure social distancing can be maintained.</li> <li>16. Advance notice of expected numbers to be given as early as possible, to allow contributors, audiences, and talent / supporting artistes to make informed decision on whether they are happy to attend.</li> <li>17. Green rooms, holding areas, costume and changing areas, and other common areas should be large enough to safely accommodate the numbers required, and cleaned frequently.</li> <li>18. Extra care must be taken for children, vulnerable adults, or people with special needs, where a parent, assistant, carer or chaperone is required to accompany them. This to ensure social distancing is maintained. They should also ensure that other regulations relating to the children under their care, and supervision, are met.</li> <li>19. <b>Any audience members, contributors, and talent / supporting artistes showing any symptom, or having had close contact with symptomatic people, should go home, without prejudice, and be treated with kindness by Production.</b></li> </ol>
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## Catering

Planning	<ol style="list-style-type: none"> <li>1. Sufficient time should be scheduled to allow time to wash hands before and after eating and drinking.</li> <li>2. Breaks should be scheduled in locations where there are facilities to wash hands. Breaks must not be subsumed into travel time or other activities.</li> <li>3. Breaks should include tea breaks as well as meal breaks to allow time for sanitising hands before snacking or drinking.</li> <li>4. For small crews (single camera shoots): where possible, crew should bring their own food and drink, and a meal allowance should be provided. The weather and length of day should be taken into consideration – provision of cool boxes may be required.</li> <li>5. Where sustenance is not being provided on location or brought from home, additional time should be built in to breaks to allow crew to buy food, locally. If there are no local outlets, alternative arrangements must be made.</li> <li>6. Planning for runners to be sent to purchase food for teams is not an option – risk of cross-contamination.</li> </ol>
Inadequate communication	<ol style="list-style-type: none"> <li>1. In pre-planning, the exchange of risk assessments between catering provider and production team should be overseen, and control measures approved, by the appointed Covid Safety Supervisor.</li> <li>2. At the safety briefing, everyone should be briefed to wash hands frequently, but also before and after consuming food.</li> <li>3. Consider appointing an individual to remind crew of 2. (above), as they arrive to eat.</li> <li>4. Signage to reinforce this message.</li> </ol>
Social distancing	<ol style="list-style-type: none"> <li>1. Areas where food is to be consumed to have sufficient space for diners to remain socially distant. Recommendations:             <ol style="list-style-type: none"> <li>a. For small crews, use of their own cars as isolated spaces can be included.</li> <li>b. Staggering meal breaks to reduce occupancy.</li> <li>c. Implementing one-way systems: at food dispensing areas; in / out of dining areas; at food collection points within dining areas (e.g. salad bar) etc.</li> <li>d. Floor markings to ‘nudge’ personnel.</li> <li>e. Signage.</li> </ol> </li> </ol>
Contamination: Food	<ol style="list-style-type: none"> <li>1. The use of shared fridges is not recommended. However, where catering isn’t provided, with everyone expected to bring their own food, then when fridges are provided, a regime of cleaning must be put in place and instruction on their safe use should form part of the safety briefing of cast and crew.</li> <li>2. If catering has to be provided, consider issuing crew members with their own sanitiser. However, also consider that bottles of hand sanitiser in view, everywhere, will ‘nudge’ personnel to use it.</li> <li>3. Runners should not be used to collect food for others.</li> <li>4. There should be no sharing of food; no double-handling of food.</li> <li>5. Utensils - consider:             <ol style="list-style-type: none"> <li>a. Disposable (not green).</li> <li>b. Disposable, but bio-degradable.</li> <li>c. Asking crew to bring their own cups and utensils (but disposables will need to be available for those who forget). Utensils able to be cleaned at washing stations or using sanitiser / wipes and kept with the owner, at all times.</li> </ol> </li> </ol>

## Catering (continued)

6. Food preparation and consumption areas should be frequently cleaned by an appointed person / team – this routine should form part of the agreed risk assessment control measures.
  - a. This should not be left to the crew, who may be under pressure to return to work, quickly.
  - b. Cleaning materials should be available at every table, for additional topical cleaning by diners.
7. Where serving spoons have to be used, e.g: salad table, soup tureen etc. - diners should sanitise their hands before using their utensils to eat.
8. Where pre-packed meals are provided, containers should be sanitised, and hands washed / sanitised before picking up and after consuming the meal.
  - a. A washing station / hand sanitiser should be set up at the packed meal collection point.
  - b. A distanced queuing system should be adopted.
  - c. Consider whether pre-ordering of packed meals would make collection more efficient (i.e. less loitering; less close proximity).
9. Where packed meals have to be delivered, the person delivering the food should wear mask and gloves to reduce droplet contamination on containers. Hand washing / sanitising facilities will need to be available in to everyone receiving a food delivery. Point 2 above, is an option.
10. No food should be consumed / brought to set – unless a risk assessment has put control measures in place.

## Contamination: Beverages

1. Tea urns, tea bags, coffee, milk and water bottles are high risk, frequently touched, areas. However, restricting fluid intake is, in itself, a risk to health.
2. Drinks must not be shared.
3. An appointed person, wearing appropriate PPE, should be responsible for the frequent cleaning of the beverage area.
4. Hand sanitiser and sterile wipes should be available at water bottle collection and beverage stations.
5. A socially distanced queuing system should be put in place – consider floor markings and signage to ‘nudge’ personnel.
6. Water bottles should be sterile-wiped and hands sanitised after collection – before taking a drink.
7. Everyone should wear face masks when dispensing their own hot drinks.
8. Everyone should bring their own cup and water bottle. Disposable cups and stirrers should be made available for those who forget, but be sanitised with wipes immediately after collection.
9. Crew bringing their own cups, water bottles and utensils must keep them with them at all times.
10. Consider implementing all, or a combination of, the following:
  - a. Using sanitiser before making a drink.
  - b. Sanitise cup and hands before picking up the drink.
  - c. Leaving sanitising wipes, or spray (containing 70% alcohol or bleach solution) next to hot water/cold milk urns, and water dispensers.
    - I. After each dispensing of fluid, the tap wiped or sprayed by the person who has used the urn.
    - II. Boiling water will kill Covid-19 droplets that may have contaminated, say, a tea-bag.
  - d. Create more than one beverage station, to increase through-put.
11. If biscuits are provided, they should be individually wrapped, and wrapper sanitised before being opened.

## Appendix 1 – Health declaration template

The following template may be used to gather a daily health declaration from workers, visitors and contributors before arrival on site / location. It should be sent by email or implemented as an online form or digital form, rather than as a physical paper form. This is highly confidential information and is subject to GDPR legislation.

### Covid-19 daily health declaration

Name:

Date:

Visitors should also complete...

Company / Production: Visiting:

Contact email:

The main symptoms of COVID-19 are:

- **high temperature** – this means you feel hot to touch on your chest or back (you do not need to measure your temperature)
- **new, continuous cough** – this means coughing a lot for more than an hour, or 3 or more coughing episodes in 24 hours (if you usually have a cough, it may be worse than usual)
- **loss or change to your sense of smell or taste** – this means you have noticed you cannot smell or taste anything, or things smell or taste different to normal

**Most people with corona virus have at least one of these symptoms**

### Please answer the following questions:

- |  |                 |  |                 |
|--|-----------------|--|-----------------|
| a) I am displaying symptoms of COVID-19 as described above   | <b>YES / NO</b> | d) I am living in the same household as someone who is self-isolating  | <b>YES / NO</b> |
| b) I should be self-isolating as I suspect I may have been exposed to or have been suffering from COVID-19 in the last 14 days and have not yet received a negative test result. | <b>YES / NO</b> | e) I should be self-isolating after travelling from outside the Common Travel Area of the UK, Ireland, the Isle of Man, and the Channel Islands within the last 14 days. | <b>YES / NO</b> |
| c) I have been notified by the NHS test and trace service or the NHS COVID-19 App that I should self-isolate and have not yet received my test result.                           | <b>YES / NO</b> | F) I am considered “clinically vulnerable” as defined by the government’s COVID-19 guidelines and should be “shielding”.   | <b>YES / NO</b> |