

BECTU REPORT ON SCRIPTED FILM & TV RECOVERY PLAN v9

1st July 2020

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

TITLE/VERSION	DATE	AUTHOR	COMMENTS
BECTU REPORT ON FILM & TV RECOVERY PLAN v9	1 st July 2020	Claire Haywood	Amendment to Key recommendation sections on distancing/hygiene/ppe/cleaning sections. Update on visors. Amendment to Lighting Technicians P32 and Props P57
BECTU REPORT ON FILM & TV RECOVERY PLAN v8	17 th June 2020	Claire Haywood	Amendment instructions for Locations Pages 25 and 26
BECTU REPORT ON FILM & TV RECOVERY PLAN v7	8 th June 2020	Claire Haywood	Instructions added for Carpenters, Intimacy Department and amendment from Camera Branch (Scripts/Creative Brief P10)
BECTU REPORT ON FILM & TV RECOVERY PLAN v6	28 th May 2020	Claire Haywood	Instructions added for Plasterers, Riggers and additional information for Sound Branch
BECTU REPORT ON FILM & TV RECOVERY PLAN v5	22 nd May 2020	Jai Lusser*	Amendment instructions added, SFX section update, Transportation section update, Locations section update, Scenic Painters section added
BECTU REPORT ON FILM & TV RECOVERY PLAN v4	19 th May 2020	Jai Lusser*	Art Dept edit
BECTU REPORT ON FILM & TV RECOVERY PLAN v3	18 th May 2020	Jai Lusser*	Sound section update, Construction/Workshops section added
BECTU REPORT ON FILM & TV RECOVERY PLAN v2	15 th May 2020	Jai Lusser*	Lighting Technicians section held for review, Camera Section update, Post Production Section added, HMU section update, Props section update
BECTU REPORT ON FILM & TV RECOVERY PLAN	12 TH May 2020	Jai Lusser*	SFX Pages added, Costume section update
BECTU RESPONSE TO BFC RECOVERY GROUP CONSULTATION	30 th April 2020	Jai Lusser*	Hygiene/PPE section rewrite, General/Transportation section added, Lighting Technician section update, Camera section update, Sound section update, VFX section added, DIT section added, Art Notes added, HMU section rewrite, Costume section rewrite, Factual/OB/docs section added
Safe Working on Film Shoots Under Limited Covid-19 restrictions v4	24 th April 2020	Jai Lusser*	Document significantly expanded in all areas, and amalgamated into one document
Proposals for Safe Working on Location Shoots Under Limited Covid-19 restrictions	15 th April 2020	Jai Lusser*	
Proposals for Safe Working on Studio Shoots Under Limited Covid-19 restrictions	15 th April	Jai Lusser*	

***This document has been authored by Jai Lusser, Jordan Kotras, Stuart Learmonth and James Metcalf from the BECTU Assistant Directors Branch and includes contributions from the following BECTU Branches: Costume& Wardrobe, Hair & Makeup, Grips, Lighting Technicians, Art Department, Props, Sound, FAA, Locations, SFX, Chaperones & Tutors, VFX, Camera, Assistant Directors, Post-Production, Construction, Drivers**



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How to propose amendments to this document

This document is subject to constant review. 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 that the document leaves unanswered

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

All changes prior must then be agreed by Spencer MacDonald prior to the publication of a new version (changes may be done 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 68):

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 with a request that they are considered in the next version of the guidance.

BECTU MEMBERS' INTRODUCTION/PREAMBLE

The principle purpose of this document is to create a code of practice to cover post-Covid-19 physical production for the TV and film industry.

This document is confined to feedback from Bectu branches on a Code of Practice on the health and welfare of the workforce.

To be absolutely clear, Bectu has not consulted or commented on anything to do with:

- an industry-wide approach based on expert advice from the medical, health and safety and actuarial professions
- working terms and conditions including a position on
 - insurances / indemnities for people who become ill because of working on a production
 - pay and conditions for people who either become ill while working on a production, or who are forced to self-isolate (thereby having to absent themselves from a production)

These issues are ones that Bectu will be taking an active interest in and dealing with independently of this guidance.

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 union's consultation on this.

The union expects any return to work package to take into account medical and expert legal and Health and Safety advice including all of the relevant Public Health authorities and the Health and Safety Executive (HSE).

The union has concerns about **compensation for members who lose work as a result 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 are 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 risk of going back to work.

Spencer MacDonald

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STARTING POINT/ASSUMPTIONS

When Government restrictions are relaxed they will likely be done so gradually, which could leave us in a position where work restarts, but there are still some 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 re-tightening of lockdown measures.

INTENTION

To create a general risk assessment, which can be applied to traditional film shoots to minimise the risk of transmission of Covid-19 while allowing work to continue under any Government restrictions and distancing measures, which may still be in place.

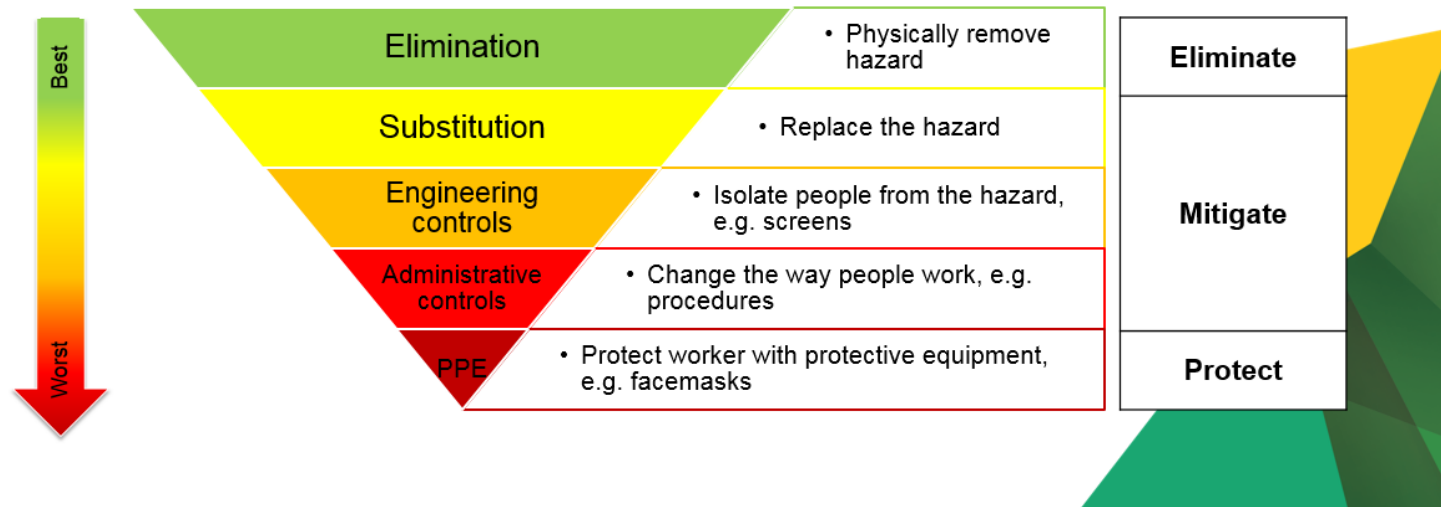
DISCLAIMERS

1. This document is intended to be supplemental to any Government guidelines. **It is not intended as a tool to get film crews back to work until Government guidelines make it safe to do so.**
2. The aim is for the control measures listed to be used as best practice to protect the safety of all those who work on film sets.
3. Document based on productions working in the UK only. Measures may be applicable to shoots overseas, but local regulations should take precedence.
4. No consideration has been made regarding travel overseas for work – please refer to government guidelines regarding travel.
5. Where Health Questionnaires are referenced no consideration has been made regarding legal and data protection issues arising.

KEY RECOMMENDATIONS

Hierarchy of control

Wherever possible, risks should be eliminated. If that isn't possible then mitigation measures should be implemented, and, as a last resort, provision of PPE where tasks are essential and risks cannot otherwise be reduced



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. It is recommended that a Covid-19 Health & Safety Department become part of every production.

This department should comprise:

1. Dedicated Health and Safety/Covid-19 Supervisor.
2. Dedicated Covid-19 Production Manager assisting in budgeting and supervision of Covid-19 measures.
3. Professional cleaning team, scale of which dictated by nature of studio/locations used.
4. Medical staff, as required for health monitoring.
5. Security staff/Marshalls, as required to monitor use of communal areas.

The scale of production will dictate Covid-19 Health and Safety department staffing levels.

The Dedicated Health and Safety/Covid-19 Supervisor shall have final say in decisions regarding implementation of safe working practices and isolation of crew in the case of persons displaying symptoms.

Responsibilities for Health and Safety/Covid-19 Supervisor:

- Review of scripts with Producer, Director, 1st AD, PM and C-19 PM to analyse issues and develop strategy to shoot script safely.
- Preparation of production C-19 risk assessment and protocols in conjunction with an IOSH accredited H&S officer, HODs and C-19 PM
- Co-ordination of C-19 Department including Cleaners, Medical staff and Security.
- Coordination of relevant training for crew (eg. Covid-19 H&S awareness, Proper use of PPE etc).
- Responsibility for supervision of safe running of set and support to HODs to ensure their departments are able to comply with the production C-19 Risk Assessment.

NB – Any amendments to measures laid out in the production C-19 risk assessment must be approved by H&S/C-19 supervisor or Senior Producer

KEY RECOMMENDATIONS

TRAVEL TO/FROM PLACE OF WORK

1. All persons attending place of work shall travel by private transport or make use of private hire transport, such as taxis. Unit Drivers, hired by production, are preferable to taxis. Alternative means of transport, such as cycling, to be encouraged. High density public transport 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 shall be made to reduce the need for shared transport.
3. Where a unit base, tech base, crew parking is located away 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.

HEALTH AND WELLBEING

1. Any persons engaged on the shoot to fill out a health declaration (see below) prior to starting work.
2. Medic must be available at all places of work with suitable health monitoring equipment.
3. 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 work¹. Symptoms of COVID-19 are considered to be a new, continuous cough, high temperature, loss or change to your sense of smell or taste¹.
4. Agents/Diary Services/Agencies to assist in keeping records of when crew/cast are isolating/not isolating.
5. If, and when, available, contact tracing apps to be explored as a way of monitoring individual risk of infection.

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

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 coronavirus 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 coronavirus symptoms within the previous 14 days.
 - that they are not 'shielded' or are on the government high risk list (<https://tinyurl.com/C19-shielding-vulnerable>), which might make them particularly vulnerable to coronavirus.
 - that they undertake to declare immediately any onset of symptoms or contact with anyone who has symptoms of coronavirus.
2. Anyone developing symptoms while at work should be sent home* (by private transport) and told to seek medical advice from the NHS.² Testing for C-19 should be carried out as soon as possible to determine any Covid-19 diagnosis.
3. On Productions lasting longer than one week, health questionnaires could be requested after any break in production for more than 24 hrs.
4. Consider including questions about travel to Covid-19 hotspots (as described in FCO travel advice).

* Please see contractual issues section below

NUMBER OF PERSONS AT PLACE OF WORK

1. Aim to reduce the number of crew and cast attending the place of work.
2. Wherever possible departments should be organised into 'cohorts' and kept separate to minimise the knock-on isolation impact of one member developing symptoms.³
3. Overall crewing should be carefully considered to reduce the need for Daily crew so as to keep cohort units as self-contained as possible.
4. Make use of available technology to allow remote working, particularly in the case of Agency/Client/Producers/Execs.
5. 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 government.
 2. Departments to be provided with, and must remain within, a dedicated area until required. These workspaces shall be sufficient in size as to allow for distancing measures to be observed.
 3. Workflow to be arranged in such a way as to minimise any cross-departmental contact.
 4. Communal work areas to be limited to single-department use at any time.
 5. When outside, wind direction must be considered in evaluating safe distance.
 6. To maintain 2m separation between individuals requires 4m² per person in a clear space or 6m² per person in a space with furniture or equipment.
- Room capacities should be clearly signposted.

² Adapted from First Option Covid 19 Production Guidelines 17 Apr v5

³ Source First Option Covid 19 Production Guidelines 17 Apr v5

HYGIENE/PPE – For more info refer to <https://apps.who.int/iris/rest/bitstreams/1279750/retrieve>

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, Gloves and Masks and Visors to be made available at all times.
2. Masks to be worn at all times. Masks type and correct fitting must be considered. Not all type of masks 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.
3. Visors to be worn at all times by anyone who cannot maintain 2m distancing. Visors must fit the user and be worn properly. They should cover the forehead, extend below the chin, and wrap around the side of the face. Both disposable and re-usable visors are available. A re-usable visor must be cleaned and sanitised regularly using normal cleaning products.
4. All cast/crew to be briefed on best practice for reducing transmission, including handwashing, cough etiquette and not touching the face. Training or info to be provided on correct use/disposal of PPE. <https://tinyurl.com/standard-hygiene-precautions>
5. Handwashing facilities should be provided wherever possible with soap and paper hand towels. Where handwashing facilities are not immediately available, antiseptic gel dispensers containing Hand sanitiser of 70% alcohol should be provided. (Suggestion: at all entrances/exits)
6. All persons should wash or sanitise their hands regularly, especially after handling equipment or objects that may carry the virus
7. Mobile phones and personal technology should be regularly disinfected, or, where possible, kept off set.
8. No personal equipment should be shared at any time.
9. 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.
10. All crew should change and launder clothes **after each workday**.

LENGTH OF WORKING DAY

1. Additional precautions could lead to increased prep time for many departments, particularly those who traditionally work prep and wrap periods outside the normal shooting day. Due care must be exercised by productions to ensure that basic health and safety around working hours is not compromised due to additional caution around Covid-19.
2. 'No cast/crew members' working day should be made longer by the additional measures needed to be implemented as a result of the guidance in this document'.

CLEANING

Covid-19 Supervisor, in conjunction with Production, to manage dedicated cleaning team and establish clear protocols for regular cleaning, enforcement and reporting. This should be an additional resource, and not part of Locations Department.

1. Communal areas to be regularly and topically cleaned and disinfected by a dedicated cleaning team.
2. Care, consideration and suitable time to be taken to ensure that any equipment used has been properly disinfected prior to use.
3. Disinfection stations set up around the workspace so that hand sanitiser of 70% alcohol, cleaning spray, wipes and towels are available within easy reach.
4. Shared workstations should be cleaned and disinfected between users.
5. Consider using anti-viral foggers between each workday to tackle residual virus on surfaces.

6. Ventilation of spaces by introducing fresh air by opening windows and doors, or by a flow and return filtration system can help with the dispersal of microdroplets.
7. PPE disposal and waste management systems must be put in place in accordance with current regulations

INFORMATION SHARING

1. Distribution of Risk Assessment prior to shoot is standard procedure, but supplementary daily briefing doc should be circulated to all persons attending shoot to outline specific daily requirements, methodology and restrictions being put in place.
2. Daily Health and Safety Briefing to be given by Health and Safety/Covid-19 Supervisor and 1st AD verbally and via radio communication.
3. Daily briefing doc to be displayed on notice-boards around place of work.
4. Signs informing crew of current distancing/hygiene regulations to be displayed around place of work.
(Production and display of posted information to be coordinated by Covid-19 Supervisor)

SCRIPTS/CREATIVE BRIEF

1. Creative content of shoot should adhere to all distancing regulations.
2. Read-throughs to be conducted remotely, via use of available technology.
3. Locked scripts 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 through comprehensive prep and rehearsal periods.
4. Crowd scenes - The possibility of working with crowd scenes, or large numbers of extras, will have to be considered on a job-by-job basis depending on current guidelines. If these scenes cannot be rewritten it would be prudent to allow for scheduling of these scenes as late in the production process as possible, or explore CGI options.

CONTRACTUAL ISSUES

1. There is a need to prevent people being disincentivised about revealing symptoms for fear of missing out on work/pay. Productions should make full use of Government level protections, such as furloughing, 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 needing to get back to work before they should.

IMPACT CONCLUSIONS

1. While many of the measures listed herein are rooted in good film-set discipline, 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.
2. Many of these measures will have an impact on space and time, which will, in turn, have a financial impact.
3. Large studio spaces will be required to satisfy distancing measures and safe separation of departmental areas.
4. The shooting process will be necessarily slowed down by considerations of limiting cross-departmental working. Schedules will need to reflect the additional time required to work safely without crew/cast suffering undue physical and mental pressure.
5. More consideration will need to be given to number of prep and pre-light 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. (WHO-09/03/2020)

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. Severity must therefore be considered very high.

GENERAL PRODUCTION CONSIDERATIONS

PRE-PRODUCTION & PRODUCTION

GENERAL MEASURES - PREPRODUCTION		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission	Office Based Prep 1. Production Meetings to be held remotely using video conferencing software. 2. Initial Recce to be done remotely using video conferencing software, or to be filmed and shown. 3. Office based prep to be carried out remotely – home working to be encouraged.		
	Tech Recce 1. Any tech recce personnel to be reduced to absolute minimum when a video conferencing recce cannot be undertaken. 2. Some pre-production prep can be achieved using technology such as 3D lidar location scans and VR headsets for virtual recces. 3. Where physical attendance to a recce is required, private transportation should be used In line with key recommendations above.		

**SEPARATE DOCUMENT DEALING WITH WORKSHOP AND OFFICE BASED DEPARTMENTS NEEDS TO BE WORKED OUT
THIS COULD DEAL IN MORE DETAIL WITH PRE-PRODUCTION**

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person showing Symptoms of Covid-19 in the workplace	1. All persons working must fill out a health declaration prior to the shoot declaring that they are free from symptoms, that those in their household are free from symptoms, that they have not knowingly come into contact with anyone showing symptoms of Covid-19 in the previous 14 days, and that they should not be self-isolating for any other reason laid out in government guidelines.	All persons attending shoot	C-19 H&S Supervisor Producer
	2. At least one Medic must be present on every shoot and a designated consultation room be provided for any health checks. 3. Regular health checks, to be undertaken on all crew and cast (at least once a week) and any daily crew should be checked before starting work. 4. Daily Temperature checks to be taken on all crew and cast 5. Any person who shows any symptoms to be assessed immediately by the medic and removed from set if symptoms are deemed to be indicative of Covid-19. Testing for C-19 should be carried out as soon as possible to determine any Covid-19 diagnosis. https://www.nhs.uk/ask-for-a-coronavirus-test	Medic	C-19 H&S Supervisor Producer
Suspected transmission from symptomatic person to other members of same department/cohort	1. In the case that a single department/cohort member develops symptoms on a shoot the rest of that department/cohort should be isolated from the rest of the crew and a further evaluation made by Medic/Producer/C-19 H&S Supervisor as to whether the rest of that department needs to be sent home. Consideration must be given to safe working processes which the department/cohort has applied before a decision is reached as to whether any further crew need to be isolated. ⁴ Testing for C-19 should be carried out as soon as possible to determine any Covid-19 diagnosis. https://www.nhs.uk/ask-for-a-coronavirus-test 2. Before any relief crew are brought in, the departments equipment will need to be further disinfected so as not to expose any relief crew to an elevated risk.	Medic HOD	C-19 H&S Supervisor Producer
Note: Any member of crew showing symptoms, or having been asked to leave set due to close contact, should be required to go home without prejudice and treated with kindness by production. He/She shall be allowed to return to work immediately following any isolation period, with any replacement crew hired only on a temporary basis.			

⁴ Adapted from First Option Covid 19 Production Guidelines 17 Apr v5

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier	1. Provision of PPE For more info refer to https://apps.who.int/iris/rest/bitstreams/1279750/retrieve - Gloves, Masks and Visors to be made available to all persons at all times. - All crew to be required to wear PPE whenever in studio or location. - All cast/crew to be briefed on best practice for reducing transmission, especially not touching the face.	All persons attending shoot	Producer C-19 H&S Supervisor 1 st AD HODs
	2. Limit general interactions between people on set - Any essential interaction between people on set should follow safe distancing guidelines as set out by government. - Non-essential interaction should not take place in any case.	All persons attending shoot	Producer C-19 H&S Supervisor 1 st AD HODs
	3. Designated Areas for each Department - Each department will be allocated a designated area on the studio floor or location for all equipment which is not being used on set and for all crew from that department to use as a standby area. - Areas required (but not limited to): Director/1 st AD/Script Supervisor, Lighting Technicians, Camera/Grips, Sound, Art Dept/Props, Playback, DIT, Home Economist, Costume and Makeup Standby etc. - Any department which can remain on standby outside the studio/location, should do so. This could include any cast holding areas, DIT, Standby Riggers and Construction.	C-19 Team & Locations in discussion with relevant departments	Producer C-19 H&S Supervisor 1 st AD HODs
	4. Use of Radios and other comms - Use of radio communication to be employed to limit close personal contact. - Clear line of communication to be established from Director > HOD > Department members. - HODs or nominated person to be supplied with open comms style headsets to enable quiet, detailed conversation without the need for close contact or a huddle. Onward instructions to be carried out by walkie-talkie.	All Crew	Producer C-19 H&S Supervisor 1 st AD HODs

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier (continued)	<p>5. Limited access to communal work areas</p> <ul style="list-style-type: none"> - Strictly one department at a time working within the physical constraints of a set at any one time. eg. Art Department and Props Department complete dressing before Lighting department light a set. All work to be directed/supervised by relevant HOD with support from 1st AD. - If dressing/lighting to camera, time will be allowed to set camera, and for camera team to move away to a safe distance before next department moves in. - When not working on the set, crew from other departments to move back to their demarcated areas until required. <p>NB – THIS MAY SLOW DOWN THE PREP TIME ON SET – MORE TIME WILL NEED TO BE ALLOWED TO WORK SAFELY IN THIS MANNER</p>	All Crew	Producer C-19 H&S Supervisor 1 st AD HODs
	<p>6. Build, Prep and Pre-light days</p> <ul style="list-style-type: none"> - Where prep requires a wider use of the working space within a studio/location production should endeavour to schedule enough days for departments to work alone, and to hand over the set between departments when necessary. - Time should be allowed to physically mark out the stage for each departmental area prior to the shoot day. Posts/Tape can be used to mark out areas. - If standby support is required between departments, minimal standby crew to remain on set but must observe guidelines for distancing between departments. <p>Example: Build Days – Construction only on set Dress Days – Art Department and Props Department only on set / Minimal Construction Standby Pre-light Days – Lighting team only on set / Minimal Construction and Art Standby End of Pre-light day/Evening prior to shoot – Stage Markout and area demarcation - Runners/AD only</p>	All pre-shoot crew	Producer C-19 H&S Supervisor 1 st AD HODs

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier (continued)	7. Keeping crew off set where possible - Wherever possible any member of the crew should stay away from the working environment of the stage - Production department to remain off set in production office at all times. Contact with shooting crew by radio only. Dedicated runner to be allocated to production. Note – Production runner should not physically interact with any member of shoot crew if possible. - Makeup/Costume to consider dedicated crew member per artist who would travel with artist to and from set rather than handing over to a different on set standby? .	All crew not essential on stage	Producer C-19 H&S Supervisor 1 st AD HODs
	8. Producers/Execs/Writers (Drama/Film) and Agency/Client (Commercials) encouraged not to travel to studio, and to make use of remote-monitoring technology (see below) - If travel to studio is unavoidable, Agency and Client should be set up in a room off-stage and isolated from the rest of the crew. A production team representative should, in this case, be dedicated to them, and follow the same isolation arrangement.		
	9. Use of video-conferencing technology to allow remote working. - Video conferencing technology should be considered for any person who can work remotely.	Production	Producer
	10. Remote monitoring (for Agency/Client/Producers/Standby departments) - Wireless monitoring server to be set up on the studio floor for all departments to be able to individually monitor the playback on their own devices. Q-Take Monitor and Tera-Vuer both allow closed-network streaming to iPads, iPhones and android devices. - Q-Take server can also be used to set up a secure, remote server providing the same playback footage to anyone with a good internet connection in a remote location. Log-in codes can be provided for up to 16 devices. This would enable agency to work from a remote location - Sync on set software can be used to enable remote working for some crew who would normally need to be on set	Playback	Producer C-19 H&S Supervisor 1 st AD
	11. Access routes within the set to be kept clear and widened to 2m width wherever possible. One-way system to be put in place where possible. - Self-opening door mechanisms, or doors wedged open (when possible given shooting requirements – sound etc) to allow contact-free movement between spaces.	Studio staff SIA Security	Producer C-19 H&S Supervisor 1 st AD

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Person-to-person transmission from a-symptomatic carrier (continued)	12. Hand sanitiser of 70% alcohol available to each department/crew member, as well as hand washing facilities.	C-19 Team	Producer C-19 H&S Supervisor 1 st AD
	13. Where certain crew are required to move regularly between set and the outside world for the purpose of buying/hiring items for set. - Observe all distancing measures at other places of business visited. - PPE to be worn when moving between different areas. - Establish clear single point of contact with crew on return. - Follow disinfection procedures for anything coming onto set. - Change into new PPE when arriving on set.	Specific department crew	HODs C-19 H&S Supervisor
	14. Consider using a zonal system around set to minimise interactions: Camera Branch propose a zone system as follows: - Zone 1 – Cast/Crew required for the shot (Operator, Grip, Boom, Focus, Actors) - Zone 2 – Near set (1 st AD, Director, Sound Recordist) - Zone 3, 4, etc – everyone else in further zones		

GENERAL MEASURES		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with surfaces	1. Identify areas likely for cross-contamination - Any areas which have interaction with multiple and cross departmental members to be identified. Examples of such areas are door handles, bannisters, tea-table area, dining tables, etc.	C-19 Team	Producer C-19 H&S Supervisor
	2. Measures for disinfecting such areas - Regular cleaning of such areas to be scheduled by cleaning crew. - Relevant departmental crew to be allocated to maintain topical on-demand cleaning. - Cleaning materials (wipes/antiviral spray, etc) to be made available for any crew member to clean surfaces on demand. - Hand sanitiser of 70% alcohol to be made available to all crew or at designated stations for regular hand-cleaning. - All crew to be encouraged to wash hands regularly - Disposable gloves to be made available to all crew.	Designated Cleaning Crew Designated Cleaning Crew All Crew Production All Crew Production	Producer C-19 H&S Supervisor
	3. Specific departmental considerations to be taken into account separately – see sections below for more details.	See below	HODs

GENERAL MEASURES - TRANSPORTATION		Control Measures for spread of Covid-19 on Film Shoot	
Risk Means of Transmission	Control Measure	To be carried out by	Supervised by
Risk to crew/Cast travelling independently to/from place of work	<ol style="list-style-type: none"> 1. All persons attending place of work shall travel by private transport or make use of private hire transport, such as taxis. Alternative means of transport, such as cycling, to be encouraged. High density public transport to be used only as a last resort. Distancing and hygiene measures should apply at all times. 2. If not travelling by private/alternative means, where possible persons attending place of work should travel with a vehicle and driver employed directly by the production, in preference to the use of private hire / taxi 3. Additional consideration to parking capacity at studio/location shall be made to reduce the need for shared transport. 		
Risk to Unit Driver/Passengers in transport arranged by production	<ol style="list-style-type: none"> 1. No passengers in front seats 2. All surfaces to be wiped down with disinfectant after each journey 3. Airing out of vehicle after each journey 4. Continuity of drivers with same passengers to be applied in all unit vehicles. 5. Hand sanitiser 70% alcohol to be provided front and back for driver/passengers alike. 6. Facemasks recommended for driver and all passengers. 		
Close contact during organised travel from Unit Base to Location or between Locations (eg Minibus)	<ol style="list-style-type: none"> 1. Wherever possible Unit base to be situated within walking distance of location. 2. Where transportation is required, additional vehicles will be required to ensure distancing regulations are not compromised in transit. 3. Regular cleaning of communal areas in transport to be undertaken*. 4. Masks and Gloves to be worn whenever using communal transport. 5. Individual cars or buggies to be used where safe and practicable. 6. Where minibus transport is required to set, vehicles should be allocated on a Cohort basis to each department. <p>*Cleaning protocols to be established in conjunction with C-19 Supervisor</p>		

Production Vehicle Unit Drivers/Mini Bus Drivers etc. are part of the crew, working under the direction and following the instructions of the production, and will be subject to and aware of the same guidelines, temperature monitoring, terms of engagement allowing them to go home without penalty if feeling unwell. Additionally, production could supply PPE for the Unit Driver/Mini Bus Driver to wear before getting in the vehicle in the morning & dictate instructions regarding cleaning before first pick up in the morning and after last drop off in the evening (which will unavoidably be outside the remit of the on-set cleaning team).

When the production books the vehicles and Unit Drivers/Mini Bus Drivers for the duration of the job, production can guarantee appropriately 'ready' vehicles and drivers are standing by. In order to minimise the amount of 'unknown' contact the crew make with persons outside of the production, it is recommended that ad hoc taxi and private hire vehicle use is avoided. Productions should ensure sufficient transport vehicles and Unit Drivers/Mini Bus Drivers are included for the duration of the shoot. When using taxis and private hire vehicles for transfers, there is a higher risk of contamination as the volume of passengers is a) unknown and b) not traceable. Risk is mitigated by reducing the number of

contacts. By using vehicles and Unit Drivers/Mini Bus Drivers who are exclusively working for the shoot, the risk is static as opposed to exponential. To minimise the risk of transmission it is logical that the same standards should apply to travelling to/from work as guidelines recommend for travelling while at work.

Where possible, member(s) of a cohort should use the same vehicle to travel to/ from work that they are utilising during the working day.

It would be better practice to minimise the amount of vehicles persons attending work travel in, and for those vehicles/drivers to be employed directly by the production where possible.

'Blue sky thinking!' - Recording a log of every passenger journey ????

In order to effectively trace potential infection, every journey should be documented with the passenger name and department. This information can be recorded by the Unit Driver/Mini Bus Driver and passed to the Production H&S Team on a daily basis. This will enable the H&S Team to identify contact and any potential transmission quickly and effectively and advise on self-isolation

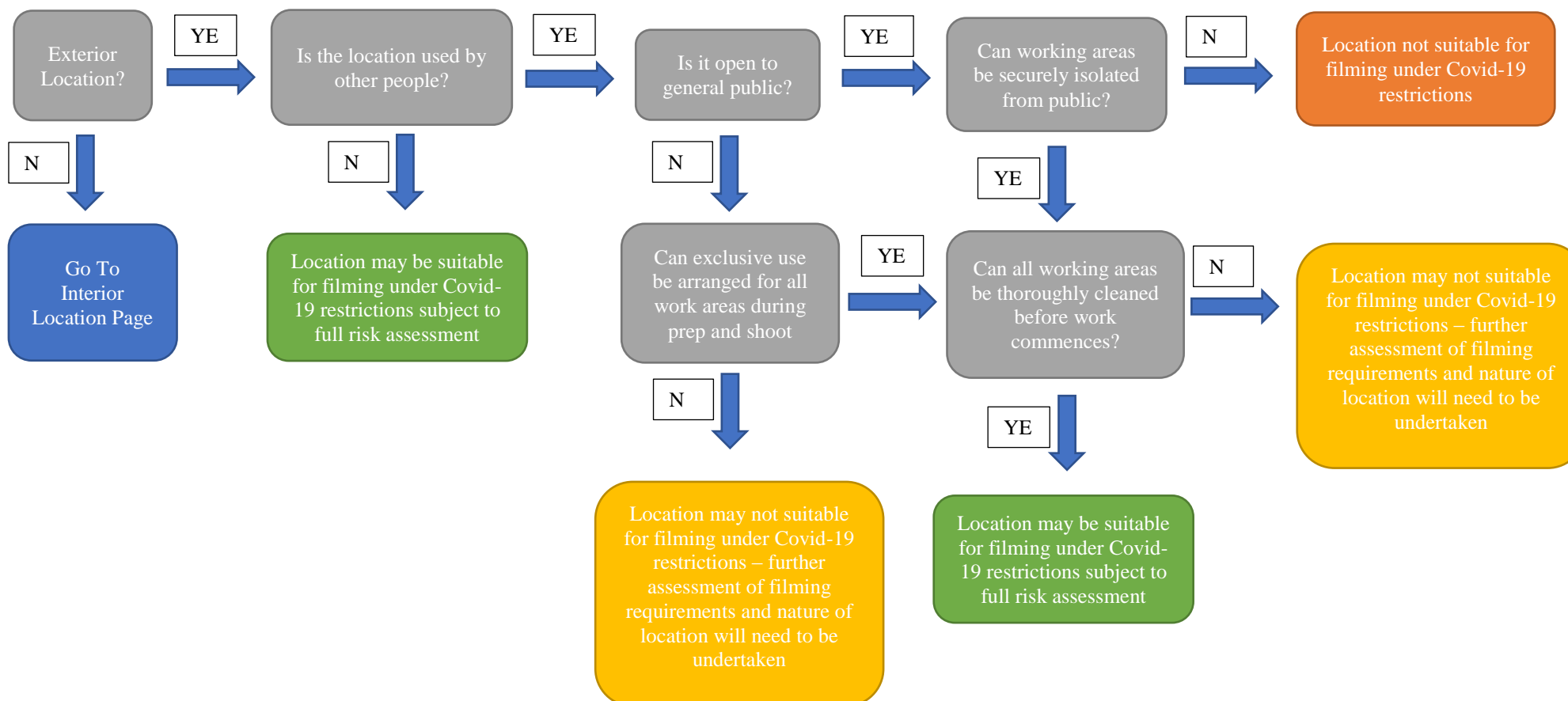
CHOOSING A LOCATION

PRACTICAL LOCATION CONSIDERATIONS

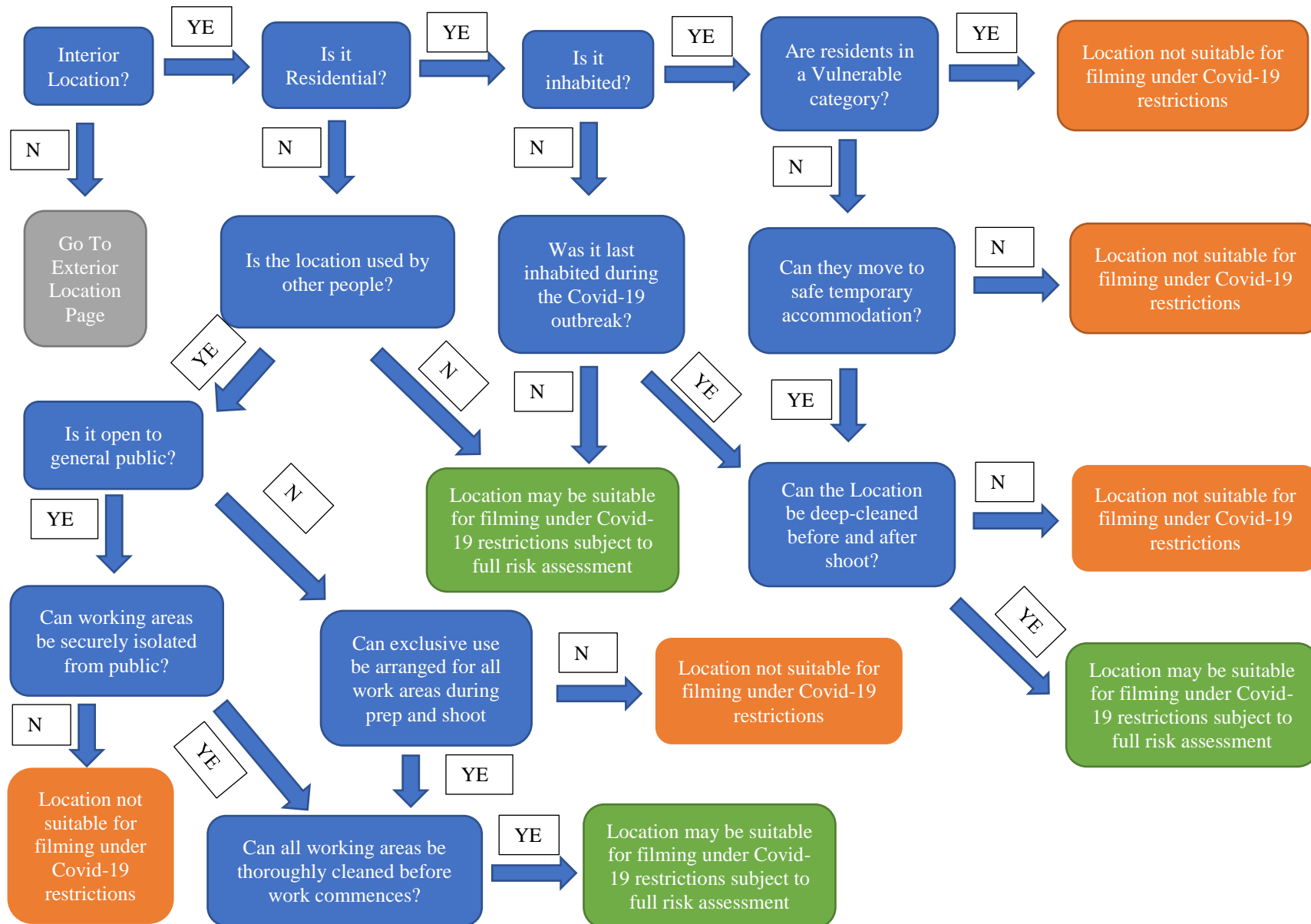
Choosing a Location – General Notes

Primary consideration for choosing a location during Covid-19 restrictions will be size. Can the location accommodate the increased size requirements of the shoot under current distancing guidelines, particularly in relation to ancillary space and holding areas.

Choosing a Location under limited Covid-19 restrictions - EXTERIORS



Choosing a Location under limited Covid-19 restrictions - INTERIORS



PRACTICAL LOCATION CONSIDERATIONS		Control Measures for spread of Covid-19 on Location Film Shoot	
a	Apply guidance set out in sections 1. to 4. and all other relevant sections of the BFC 'Working Safely During COVID-19 in Film and High-end TV Drama Production'		
b	To reduce transmission when handling equipment and other items, encourage increased handwashing.		
c	<p>Assess location viability for COVID-19 safety compliance, with input from the COVID-19 H&S Supervisor, and consider:</p> <ul style="list-style-type: none"> • Location can fulfil the social distancing requirement, even in areas crowded with equipment and/or furnishings • Location can accommodate additional workspaces for essential crew and services • Working areas can be securely isolated from public • Exclusive use can be given for entire period of use • If not using a Unit Base, ample private parking to be provided where possible. • Where Unit Base required, if possible keep it within walking distance of location to reduce transport requirements • Before confirming a location, check that the resident location owners are not vulnerable and shielding or experiencing possible COVID-19 symptoms, in line with UK Government guidance <p>And always give consideration to protecting the local community from COVID-19 transmission risk.</p>		
d	<p>Where possible, adjust practices for location scouting and allow extra time to carry this out. For example, but not limited to:</p> <ul style="list-style-type: none"> • Assess viability of location as much as possible before recce, as set out in 24.b. • Only one scout in a location at any one time and encourage location owners to provide single representative accordingly • All scouting to be shared electronically and reduce where possible requirement for physical printing or mounted boards <p>NB: Filming in public spaces might be restricted in some locations, early consultation with Local Authority and police is essential. Page 28 of 44 e.</p>		
e	<p>Set out guidance for conducting technical recces at locations, such as:</p> <ul style="list-style-type: none"> • Allow only designated 'essential' crew to attend, including the COVID-19 H&S Supervisor as required • Use private self-drive transport where possible, e.g. cycles, own car, with no car sharing, in line with UK Government travel guidance • Conduct virtual tech recces online for non-essential crew • Provide an electronic tech recce pack, including plans of all sites 		

PRACTICAL LOCATION CONSIDERATIONS	Control Measures for spread of Covid-19 on Location Film Shoot		
f	<p>Set clear protocols and allow extra time for prep, shooting and strike on location, giving due consideration to:</p> <ul style="list-style-type: none"> • COVID-19 compliant deep clean of the location before and after production occupation, as appropriate to the location, e.g. when working in a heritage property • Cleaning of the location by a professional contractor at the end of each day - Provide alternative accommodation to location owners for the entire duration of use, where appropriate • Allocate one member of the location team as a single point of contact to coordinate all departments on location • Designate one crew member from each department a single point of contact on location • Keep face-to-face interaction between departments to a minimum • Allow a 72-hour dressed set quarantine period if appropriate sanitisation is not possible • Apply a strict rota of departmental access to location • Allow additional days for VFX Lidar scans, etc. • Set up external compound and internal isolated area for quarantine of third-party deliveries • For on-street parking of trucks, ensure safe working space and apply appropriate measures to ensure equipment remains off pathways <p>And specifically when shooting:</p> <ul style="list-style-type: none"> • Agree clear demarcation of responsibilities between the location department and production crew • Mark out clear departmental zones at each location and delegating to each department via the daily electronic call sheet • Do not utilise crew to physically lock off areas of work • To protect the general public, where filming is taking place in a public area, cordon, cone or fence off with a physical barrier, and appropriate signage accordingly • Where possible, set up a one-way system within the location to maintain social distancing • Ensure waste is removed daily by an appropriate professional contractor <p>Follow UK Government guidance on cleaning of work spaces and equipment</p>		

EQUIPMENT HANDLING

GENERAL

EQUIPMENT HANDLING – GENERAL		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	1. Disinfecting equipment coming into the stage/location - Hire companies should take care to ensure that any equipment being sent out to a shoot should be fully disinfected before loading, and that all staff loading/unloading and transporting equipment should wear gloves at all times when handling equipment. - Additionally, Hire companies are exploring ways of managing 72hr quarantine periods for items before going to shoots and returning from shoots which may help mitigate the need for the following: - On arrival to studio/location all equipment to be loaded into the designated department area. All crew unloading equipment to be provided with gloves. - All equipment to be further disinfected by allocated person/persons within that department before being moved onto set. - Gloves and suitable disinfection materials to be provided. THIS MAY NEED TO BE DONE ON A PREP/PRE-LIGHT DAY, OR TIME WILL NEED TO BE ALLOCATED AT THE START OF THE SHOOTING DAY. ADDITIONAL PERSONNEL MAY BE REQUIRED TO FACILITATE THIS PROCESS. TO BE WORKED OUT IN CONSULTATION WITH HEALTH AND SAFETY/COVID-19 SUPERVISOR.	Hire Company Staff Crew Allocated person(s) Production	Hire Company Manager HODs C-19 H&S Supervisor HODs C-19 H&S Supervisor C-19 H&S Supervisor
	2. Any equipment only to be handled 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, visors and hand sanitiser of 70% alcohol to any temporary help.	Crew	HODs C-19 H&S Supervisor
	3. Any piece of kit, which by necessity crosses between departments, must be handled with gloves, and disinfected more frequently.	Crew	HODs C-19 H&S Supervisor
	4.. Hand sanitiser of 70% alcohol available to each department/crew member, as well as hand washing facilities.	Production	HODs C-19 H&S Supervisor
Unnecessary contact with equipment	1. Crew must not touch, move, lean against, pick up or otherwise disturb any piece of equipment which is not directly under their purview.	All Crew	HODs

EQUIPMENT HANDLING/WORKING PROCESS

ASSISTANT DIRECTORS
LIGHTING TECHNICIANS
CAMERA
GRIPS
SOUND
DIT
SFX
VFX
POST PRODUCTION

ASSISTANT DIRECTORS		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
<p>Transmission from contact with equipment requiring distribution by runners</p> <p>Equipment from another shoot or hire company</p>	<p>1. Radios.</p> <ul style="list-style-type: none"> - One runner to be allocated to disinfecting and prepping radios at the start of the shoot. - Each department to receive a boxed allocation of radios c/w earpieces, spare batteries and chargers. - One member of each department to be made responsible for these radios for the duration of the shoot, and to name-label and set up a charging station in each departmental area. - Each crew member allocated a radio to be responsible for the charging and safe keeping of that radio for the duration of that shoot. - Where this equipment malfunctions or requires replacement, request should be made only via allocated persons. 	<p>Allocated Runner</p> <p>Allocated crew member</p> <p>All Crew</p> <p>Allocated crew member</p>	<p>C-19 H&S Supervisor</p> <p>HOD</p> <p>HOD</p> <p>HODs</p> <p>HODs</p>
	<p>2. Director's Open Comms Headset System</p> <ul style="list-style-type: none"> - Dedicated person to be allocated to disinfecting and prepping director's headsets at the start of the shoot. - Each headset to be clearly marked with the name of the crew member who will be using it. - Each headset to be fully disinfected and a new/clean microphone cover provided at the start of the shoot. - Battery changes are usually required once a day. The dedicated runner will manage a charging station, and will ensure all batteries are wiped down when being handed over. - Anyone allocated a headset to be briefed not to share headset. 	<p>Allocated Runner</p> <p>All Crew</p>	<p>HOD</p> <p>HODs</p>

**BECTU LIGHTING TECHNICIAN'S BRANCH NOW HAVE ALL RELEVANT
INFORMATION REGARDING THE RETURNING TO WORK PROTOCOLS
AVAILABLE AT www.sparksbranch.org**

THE FOLLOWING NOTES SUPPLIED BY CAMERA BRANCH 14TH MAY 2020

CAMERA	Control Measures for spread of Covid-19 on Film Shoot
Planning in Prep	Allow time for DOP, 1 st AC and Key Grip to plan safe working procedures with the camera and grip department during prep. Agree principles and processes for selection and safe handling of appropriate equipment on a case by case basis.
Camera Tests	If rental houses are not providing a camera test facility, time must be factored into the prep schedule for this to take place prior to shooting, at a suitable workplace/studio with sufficient space for safe working.
Zonal working	<p>Organise the camera and grip department in a zonal system to maximise efficiency around the camera, reduce cross contamination and facilitate creative intent.</p> <ul style="list-style-type: none"> • 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. • Other zones to be established as required. • Create processes for the safe passing of equipment between zones, allowing for disinfecting and social distancing to take place.
Sufficient time and space	Allow camera crew sufficient additional time and space to set up, move, strike camera equipment safely, while operating under Covid-19 safer working guidance.
Contained equipment area	Establish a dedicated, contained area for camera equipment, with access limited to designated crew. Where possible, camera equipment to be handled by designated camera crew only.
Transmission from contact with equipment	PLEASE REFER TO "EQUIPMENT HANDLING – GENERAL"
Equipment from another shoot or hire company	<ul style="list-style-type: none"> • Allow additional time for disinfecting equipment as required. • Consider setting up a dedicated central sanitisation station or quarantine system to process goods and equipment in and out, supervised by the Covid-19 H&S Supervisor. For example: <ul style="list-style-type: none"> - Where possible, deliveries should be made 72 hours in advance of when they are required and stored in a sterile and secure location - Where not possible, implement a sterilisation procedure to receive, disinfect and hand over items - in addition, 3rd Party Suppliers should be able to provide written guarantees of sterilisation and/or quarantine
PPE	Camera crew must wear appropriate PPE at all times

CAMERA	Control Measures for spread of Covid-19 on Film Shoot
DIT/Data Manager	<p>Agree a process in prep with DIT / Data Manager for data transfer of rushes and safe handling system for items such as camera cards & cases between camera department and DIT. Limit the number of people handling equipment.</p> <ul style="list-style-type: none"> • Wipe down cards, card cases, hard drives and transport boxes for post on handover. Wash hands or use hand sanitiser before and after handling cards. • Provide appropriately sized recording media to facilitate regular camera reloads (with enough media provided to avoid the need to recycle cards on the same day) • 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. • Studio internet bandwidth must be kept to optimum minimum levels for wireless file transfers if required • If shooting on film, discuss with the processing laboratory how stock and cans should be handled
Camera Sheets	Consider using a digital alternative to camera sheets/lab notes, or photographing & emailing paper ones.
Shared equipment	Agree a process for the safe handling of equipment shared with sound or other departments e.g. lockit boxes, digi slates, sound rushes to DIT.
Remote/Wireless Systems	Use remote/wireless systems for monitoring, focus, adjustment of camera settings, and camera operating where appropriate.
Monitoring	<ul style="list-style-type: none"> • Consider using wifi-based systems such as Q-Take to facilitate remote viewing on ipads/other devices • Allow for sufficient time & crew to facilitate setup & maintenance of multiple wireless monitor systems, cable runs etc • DIT, Video Playback and Camera department to agree a safe handling system for cables and wireless monitoring equipment. • Numbers of people around each monitor to be limited in line with government guidelines on social distancing. • Adjustment of monitor settings by designated crew only.
Proximity working	Agree a process for safe working with tasks that require close proximity between camera crew and cast. (e.g. clapper board, placing actor's marks, getting focus measurements etc.)
Script Supervisor	Create processes for the safe interaction between Script Supervisor department and other departments.
Stills	Create processes for the safe working of on-set Stills Photographers
The Camera Branch are consulting with members, and will be compiling a detailed department-specific document to be released in due course.	

GRIPS		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL” FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with equipment	1. Only Qualified Grip crew to handle any grip equipment. 2. Staffing levels of grip department to be considered to avoid need for cross-departmental contact with grip equipment.	Grip	C-19 H&S Supervisor HOD 1 st AD
Risk of transmission due to work in areas of studio used by other departments	1. Camera placement to be organised without any other department working in close proximity. Once camera is safe and in position, camera crew to return to safe area while other departments work to adjust lighting/dressing as required.	Grip	HOD 1 st AD
Risk of Transmission due to Shot Structure and use of equipment during onscreen filming	1. Each shot to be assessed by relevant HODs as to the risk of transmission during execution and appropriate measures taken to ensure hygiene and social distance guidelines are complied with.	HIODs Camera Team	C-19 H&S Supervisor
Close interaction with other creative heads	1. Consideration should be made as to the proximity of interaction between DOP, Grip and other HODs so as to maintain a demarcation between Grip department and rest of crew.	HOD Producer	HOD Producer
Insufficient working space	1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas.	Grip	C-19 H&S Supervisor HOD 1 st AD

FOR MORE DETAILS ON SOUND MEASURES PLEASE FOLLOW LINK: <http://www.amps.net/news/soundcontrolmeasures>

SOUND		Control Measures for spread of Covid-19 on Film Shoot	
a	In accordance with departmental risk assessment and wherever possible/appropriate:		
Proximity	<ol style="list-style-type: none"> 1) Production to provide isolated area for sound mixer 2) Provide equipment storage area to avoid excess carts on stages taking up space 3) Follow a proximity procedure by limiting close contact with cast and crew to designated crew member(s) wherever possible with use of appropriate PPE <p>Exclusive time and access on set for running cables and noise control eg. laying carpets, working with props etc.</p>		
Crew/Cast Interaction	<ol style="list-style-type: none"> 1) Cleaning & disinfecting of all equipment that will be handled or worn by cast and crew to carried out prior and after use 2) Work with Costume and HMU Departments to have costumes pre-fitted with radio mics and for any on-set adjustments. 3) Consider fixing mics in vision on costume and remove digitally. 4) Cast & background shoes pre-fitted with sound absorption rubber to limit applying this on set 5) Each actor to have dedicated personal mics 6) Have additional radio mic transmitters available to swap to avoid battery changes <p>Use a remote-control device to limit physical access of the transmitter when worn by an actor</p>		
Use of Equipment	<ol style="list-style-type: none"> 1) Set up timecode network to avoid physical timecode jamming of cameras 2) Provide audio to camera operators using remote heads 3) Provide audio to off-set crew for line-ups shown on wide angle cameras 4) Provide audio to additional crew not on set. Sound department may need to send different sound mixes for privacy and confidentiality of mics worn by actors 5) Provide intercom communications between director and crew 6) Consider disposable headsets or dedicated headsets with no sharing between crew 7) For interior vehicle shots consider using radio mics with recording capability limiting the need for sound travelling in tracking or picture vehicles. May require facility to data wrangle audio to create dailies mix. If splitting dailies allow time for media to be safely passed on. 8) Consider use of ethernet based technology to minimise use of cables. 9) Use of additional boom operators where actors are separated due to distancing requirements. 10) Use small speaker or in-ear playback of off-camera dialogue to avoid off-camera actors having to be on set. Send sound to off-set actors off set to give feed lines to on-set actors 11) Sound department to supply speaker on-set for off-set director to communicate with actors. Actors will speak back using their radio mics 12) For "Voice of God" where possible use pre-rigged multiple speakers in preference to mobile speakers to provide a wider coverage at lower volumes for better communication and access for multiple users. Provide separate microphone for each user <p>Production to allow for additional sound crew and time to implement the above control measures</p>		

SOUND		Control Measures for spread of Covid-19 on TV Drama
1. Pre-production	<p>1.1 All available technologies will be utilized to minimize inter-departmental contact. This may involve additional sound equipment.</p> <p>1.2 All equipment including but not limited to, radio mics, headphones, time code devices and rushes media that are passed from the sound department to other departments will be cleaned, disinfected and labeled before and after use and stored.</p> <p>1.3 Where possible equipment will be designated to specific cast and/or crew members</p> <p>1.4 Additional consumables will be necessary to facilitate the specific health and safety procedures required. Sound consumables may need to be cast 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.</p> <p>1.5 Additional boom mics and boom operators may be required to facilitate cast and crew practicing social distancing.</p> <p>1.6 Additional sound crew may be required to implement the necessary Covid-19 prevention measures and ensure a safe working environment.</p> <p>1.7 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.</p> <p>1.8 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 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.</p>	
2. On Set	<p>2.1 Designated sound area for sound mixer off set to allow for Social Distancing.</p> <p>2.2 Designated sound assistant's disinfection base with suitable waste disposal facilities available close to set allowing for Social Distancing.</p> <p>2.3 Exclusive access to the set will be required for running cables, laying carpets, and general noise control. Appropriate PPE to be worn at all times when working on set.</p>	
3. Equipment	<p>3.1 With close co-operation with the costume department, radio mics, where possible, should be pre-rigged into costumes. Where this is not possible, they should be fitted by a sound assistant in appropriate PPE, or self fitted under the supervision of a sound assistant at a safe distance. Adjustments to radio mics will be carried out by a sound assistant in appropriate PPE</p> <p>3.2 Radio mics will be thoroughly cleaned and disinfected before and after use. Where appropriate and practical, each cast member should have a dedicated transmitter, microphone capsule and radio mic belts.</p> <p>3.3 Crew members should be encouraged to use their own headphones. Receivers will be distributed by the Sound Department. Designated receivers and headphones assigned to specific cast/crew members for the duration of the shoot. Production should consider the use of disposable headphones where appropriate.</p>	

DIT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment Equipment from another shoot or hire company	PLEASE REFER TO “EQUIPMENT HANDLING – GENERAL” FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with equipment	1. Only Qualified DIT crew to handle any DIT equipment. 2. Safe measure to be put in place for handling and sharing of camera cards with DIT, to include working with gloves and wiping down cards and card cases. 3. Use more recordable media cards to minimise the need to exchange between crew throughout the day 4. Production to supply alcohol wipes for cards and other camera equipment that does need to be interchanged between crew.	DIT Camera Crew	C-19 H&S Supervisor HOD 1 st AD
Reduce risk through physical distancing of department	1. DITs that need to be close to set (Live Grade Colour Workflows and exposure control) should work from their own tent / easy up with sides, as is common practice. - access restricted to these personnel only - ideally one person to a tent. Where possible cable runs could enable these work stations to work more remotely than is usual. 2. Commercials style DIT data lab type workflows (back up, QC and transcode) offers more flexibility to working remotely as access to the live image isn't so crucial. They could work from a van near to set or even work from home, with rushes being sent to them once or twice a day depending on logistics / insurance requirements. 3. Near Set Data Labs are remote by their very nature and offer some built in social distancing, but as care should be taken when interacting with rushes runners/couriers etc.	DIT	HOD 1 st AD
Close interaction with other creative heads	1. Where Live Grade Colour Workflows and exposure control are required DOP should have his own monitor separate monitor and radio link with DIT so he/she doesn't need to access the DIT area.	HOD Producer	HOD Producer

THE FOLLOWING NOTES PROVIDED BY SFX BRANCH 14TH MAY 2020

SFX Workshop/Prep		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Genera	<ul style="list-style-type: none"> - COVID Training to be given to each crew member in SFX induction - Supervision and Enforcement always. - Screening, testing and health monitoring practices to be employed. - SFX safe work Zone (Bubble) allocated on a Stages where Special effects are required onset, allowing & working with Social Distancing rules. - Adopt remote working practices where possible. - All services from other depts required by SFX to be pre-arranged by Senior personnel via Video call. - Separate entrances and exits in the workshop. - Crew to have their own water bottles, cutlery. - Automatic taps for washing and drinking - Split days for members to reduce cross transmission - Split breaks - Appropriate ventilation in the workshop. - Production to allow time to clean and sanitise equipment. - Physical distancing personal hygiene, and mental health as per "Section 4" 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
PPE	<ul style="list-style-type: none"> - Masks. If masks are to be worn, they should ideally be of the FFP2/3 type which afford some protection against inhaled infection (particularly if properly fitted and tested). However, these are in short supply and rightly prioritised for health workers. - If FFP type masks are not available, surgical masks provide some protection against asymptomatic spread by the wearer. - Gloves. Disposable gloves may also be useful for certain functions but again need to be used with care and disposed of carefully if they are to afford protection and not create an additional infection risk. - All single use PPE including masks and gloves should be disposed of at the end of each task or shift so they cannot be re-used. - Training to be given how to use masks by competent person(s) 	Competent Person(s)	Supervisor Wskp Sup H&S SFX

SFX Workshop/Prep		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Over population of workshops/workspace	<ul style="list-style-type: none"> - Observe distancing rules, different dept's within effects i.e. sticky, woodwork, electronic etc. work in designated cordoned / partitioned off area, with independent extraction where necessary. - Use traffic system within the workshop i.e. one-way system. - Possible split crew system to be adopted. 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
Interdepartmental meetings.	<ul style="list-style-type: none"> - Have a designated separate sterile room or tent solely for this use. - Electronically - Order forms to be submitted electronically 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
Use of one of or specialised tooling I.E. lathes, mills, saws guillotines hydraulic presses etc.	<ul style="list-style-type: none"> - Where possible have these machines cordoned off / partitioned. - Have sanitizing stations adjacent to each machine. - Each operative is responsible for cleaning / sanitizing before handing over to the next user. - Sanitising log to be kept by machines. - Appropriate cleaning materials to be checked and stocked daily. 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
Use off welding equipment by multiple technicians.	<ul style="list-style-type: none"> - Where possible have these machines cordoned off / partitioned. - Have sanitizing stations adjacent to each machine. - Each operative is responsible for cleaning / sanitizing before handing over to the next user. - Each welder should have their own air fed mask. - If there are insufficient personal masks for the number of welders needed - In a rush job situation then the workshop supervisor should ensure more are available. 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
Use of hand tools.	<ul style="list-style-type: none"> - Each technician wherever possible should only use his personal hand tools which the individual is responsible for cleaning and sanitizing after each use. - As each technician starts on a job facilities should be supplied where they can sanitize their tools and toolboxes prior to starting their work. - If tool sharing is unavoidable then it should be the responsibility of both parties to ensure tools are clean and sanitized. 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
Pyro Storage and Test areas.	<ul style="list-style-type: none"> - There should be a designated test area for the sole use of each separate production. - Where it is not possible to have individual pyro storage facilities, I.E. Leavesdon, Storage facility will be cleaned upon departure. - Allocate a team to solely transport pyrotechnic articles back and forth from the testing location to the pyro store - All items to be sanitised before and after use. 	Competent Person(s)	Supervisor Wskp Sup H&S SFX
Plant	- In all plant/machinery there should be sterilisation kits, it will be the responsibility of the user to clean after use.		

SFX Floor		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
General	<ul style="list-style-type: none"> - COVID Training to be given to each crew member in SFX induction - Supervision and Enforcement always. - Screening, testing and health monitoring practices to be employed. - Means for: PPE, Physical distancing, personal hygiene, and mental health as per "Section 4" - SFX safe work Zone (Bubble) allocated on a Stages where Special effects are required onset, Allowing & Working with Social Distancing rules. - Adopt remote working practices where possible. - All services from other depts required by SFX to be pre-arranged by Senior personal. <p>PPE</p> <ul style="list-style-type: none"> - Appropriate PPE to worn as per Production COVID supervisor - Gloves to be worn. - Full face shields and white suits for any close work. (if necessary) 	Competent Person(s)	Supervisor Floor Sup H&S SFX
A)	<p>Distancing</p> <ul style="list-style-type: none"> - Allow SFX crew to complete general placing of equipment and plant using social distance measures. 	Competent Person(s)	Supervisor Floor Sup H&S SFX
B)	<p>Cleaning</p> <ul style="list-style-type: none"> - Allow time for additional cleaning for any SFX equipment in contact with Cast/Crew 	Competent Person(s)	Supervisor Floor Sup H&S SFX
C)	<p>Deliveries system to the set for floor crew:</p> <ul style="list-style-type: none"> - Buy Online where possible - Coordinate logistics/delivery items with studio operations to limit courier contact. - Deliveries, As per COVID Supervisor 	Competent Person(s)	Supervisor Floor Sup H&S SFX
D)	<p>SFX Testing</p> <ul style="list-style-type: none"> - Dedicated testing area to be allocated. - Allowed enough time to test and clean rigs/effects. - Before rehearsals and shooting, allow time for final wipe down of SFX equipment/rigs. 	Competent Person(s)	Supervisor Floor Sup H&S SFX
E)	<p>SFX handheld equipment</p> <ul style="list-style-type: none"> - Allocate SFX team with their own equipment where possible, clean and store away safely. - Where possible use remote equipment/devices. For example, Smoke machines with remote buttons. 	Competent Person(s)	Supervisor Floor Sup H&S SFX

SFX Floor		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
F)	Line of sight, where possible use the following: - CCTV. - Radio ques - Visual Aids	Competent Person(s)	Supervisor Floor Sup H&S SFX
G	Sub-Contractors - When using outside SFX companies, ensure they are working in their own groups, i.e. Snow Business and alike. - Follow production company's policy.	Competent Person(s)	Supervisor Floor Sup H&S SFX
H	Technical Recces - Adjust time for location scouting and allow extra time to carry this out. - Allow essential crew only. - All scouting information to be shared electronically. - Social distancing to be observed.	Competent Person(s)	Supervisor Floor Sup H&S SFX
J	Unit Truck - Dedicated crew member for the unit truck. - Only floor crew to have access to the unit truck - Dedicated radios	Competent Person(s)	Supervisor Floor Sup H&S SFX
K	Action/Specialist Props - As per COVID Supervisor - To include SFX Supervisor's RA		

VFX		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
<p>The VFX department needs to be able to liaise and interact heavily with many departments during a shoot day. To enable this under tighter conditions additional “on-set” VFX crew would be needed to ensure limitations of contact. On any given day the VFX Super or on-set Super would interact with Costume, Make-Up, ADs, Camera, Lighting, SFX, DIT as well as specialist crew such as Armourers, Stunts, Drone Ops, DIT, Military and Historical Advisors.</p> <p>Some of these interactions can be avoided with more planning prior to shooting and some can be replaced by radio / remote conversations. But multi department interaction off-set will need to be accommodated</p>			
CROSS DEPARTMENTAL WORK	<ol style="list-style-type: none"> 1. On specific days VFX can be required to photograph and / or scan Costumes and/or Props used during the shoot day or while they are “on-hire”. There will need to be an effective access to other departments assets to accomplish this digital capture. It may mean that “Hires” need to be extended to accommodate isolated capture. 2. Costumes may need to be captured both on cast and on the rail. 3. Props may need to be captured mostly in a default state, but occasionally in a take specific state. 4. Cast and stunt performers will also need to be photographed and scanned. This can be done away from set and can be set-up in a VFX specific space to allow distancing, but may require Costume & Make-Up collaboration. 5. Additionally scheduling of the VFX requirements would be needed since we’d be capturing items and cast when needed elsewhere. Suggest specific VFX Capture windows scheduled either during the day(s) or specific days depending on requirements 		C-19 H&S Supervisor HOD
VFX DEPT SPACE	<ol style="list-style-type: none"> 1. The VFX Department will need additional space to store VFX Equipment exclusive to VFX with the facility to disinfect and maintain. 2. On most productions not every day requires VFX personnel on-set. But does require them to be “on-hand” by Location. 3. There would need to be VFX specific Office space both at Unit Base and On Location to allow for data passage off set and the ability to exit and return to location as well as accomplishing non-set work while being nearby. 		C-19 H&S Supervisor HOD
PROXIMITY TO KEY HODs	<ol style="list-style-type: none"> 1. There is a heavy creative process with Director / DP / ShowRunners / Producers which need to be accommodated. Many processes are in motion for the next day / week / location which need to be accommodated with appropriate time and distancing measures, such as a review space for those key creatives. 2. VFX during shooting and set-up works well when VFX is within earshot of the Director/ DP and has eyes on what they are setting up. Additional time would need to be slotted in to allow those moments of collaboration and consultancy to happen before every set-up where VFX plays a part. 		C-19 H&S Supervisor HOD

VFX		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
TRAVEL DURING SHOOT DAY	1. VFX often need to either travel across multiple locations or back and forth between Post or Production facilities. Rarely in-line with other departments. Private transport may need to be provided to accommodate this without sharing other Transport.		HOD Producer
LOCATION CAPTURE	1. Locations and Sets may need be Lidar scanned, where VFX would usually have a spark and stand-by Art on hand to wrangle the location and keep it lit. 2. Photographic Set Surveys would also be needed which would need more input from from lighting Dept.		C-19 H&S Supervisor HOD 1 st AD
COVID PROCESS NOTE	1. The Covid environment could require the VFX Department needs some specific crossover crew who can either “be-a-spark” or access the prop store and Standby Art. This procedure would need to be developed with the relevant departments to avoid hampering the normal shooting process.		
SHOOT DAY	1. HDRI photography and camera data would be captured by an on-set Supervisor. This would need to have the set cleared prior to accomplishing. Remote data capture systems could help with the Camera data capture but it is rarely a standard approach. 2. The On-Set person would also apply tracking markers and photograph props on set, some of which would need to happen in and around camera set-up for each take. Additionally the On-Set Super role would need to split between one who is always on the floor and another who is just outside and liaising with off-set crew but still on location, potentially requiring a doubling up of that role.		
ELEMENT / PLATE SHOOT(S)	1. Shooting smoke, fire, explosions, miniatures with the SFX department as a mini-crew should also follow the same rules as larger units and not be the super slimmed down version normally accommodated for these types of shoots		
Transmission from contact with key VFX equipment / sets / props / furniture / set dressing	1. Additional cleaning and disinfection of key camera, survey equipment, tracking markers other VFX equipment which have interactions with cast or crew members. 2. Limit persons who have contact with any key VFX equipment. No other department to handle VFX equipment. e.g. to be handled only by nominated VFX on-set member. 3. Before rehearsals and shooting, a final sterilise of any key on-set VFX equipment to be undertaken. 4. VFX Dept to be allowed to work alone on set to capture the set / location before any changes are made after shooting days 5. Set-up / HDRI / Set photography - during which all other departments to be stepped off set to allow capture unhampered 6. Whenever a department finishes its tasks on set, any shared areas to be sterilised before next department start work.	Designated crew VFX Dept	C-19 H&S Supervisor HOD 1 st AD VFX HOD 1 st AD HOD 1 st AD HOD 1 st AD

VFX	Control Measures for spread of Covid-19 on Film Shoot		
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Close interaction with other creative heads	1. Non-shoot day VFX materials to be reviewed off set in specified review space near set. 2. Consideration should be made as to the proximity of interaction between VFX Supervisor & VFX Producer and other HODs so as to maintain a demarcation between VFX department and rest of crew.	HOD Producer	HOD Producer C-19 H&S Supervisor
Insufficient working space	1. Sufficient working space to be allocated for any off-set review / data work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas.	VFX Dept	HOD

THE FOLLOWING NOTES PROVIDED BY POST PRODUCTION BRANCH 14TH MAY 2020

POST PRODUCTION			
Control Measures for spread of Covid-19 during Post Production			
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Remote Working	<ul style="list-style-type: none"> - In accordance with current government guidelines the assumption should be that VFX, picture and sound editorial crew will be permitted to work remotely. Technological solutions exist to allow this, and productions are to provide all kit necessary to facilitate this (including providing equipment to allow for additional bandwidth as required). Online tech support to be provided where it would have been provided ordinarily as part of a facility service. - Where remote working for editorial is not possible, productions are to refer to Sections 5 on Domestic Travel and the section below '<i>third party supplier of working space</i>' - Possible but not exhaustive exceptions to the ability to work remotely are during the recording of foley, ADR and the sound mixing process. During processes such as these, current government guidelines on social distancing and the use of PPE should be adhered to, and any facilities supplied by production are to refer to the section below '<i>third party supplier of working space</i>' 		
Third Party supplier of working space	<ul style="list-style-type: none"> - Third party supplier of working space including post-production and office-based technicians - Production to ensure that third-party suppliers providing workspace for technicians working on their production will adhere to these guidelines. For example, editorial post-production crew working in space provided by hire companies, sound editorial working in mixing studios, VFX artists working in facilities - Each workspace or facility to ensure a non-production member of staff has full C-19 training as per BFC guidelines - Any workspace or facility to clearly advertise the number of people allowed in each space at any one time. 		
Workstation sanitation	<ul style="list-style-type: none"> - For workstations in edit suites, VFX workstations, mixing theatres or ADR recording studios, Professionally deep clean all working, waiting and other communal production areas (e.g. offices, dressing rooms, eating areas, toilets/washrooms, queueing areas) daily, preferably using a specialist contractor at the end of each day, also to include the cleaning of keyboards and any contact areas at the workstation, or whenever there is a change of client at any of the workstations. Each workstation to be assigned to one person only - All facility in-house staff who require access to any workstation on an edit suite or are required to wash hands as per government guidelines before making contact with the workstation. 		
ADR/Foley – Mic handling	<ul style="list-style-type: none"> - For mic handling procedures, ADR and foley recording facilities are to refer to Sound guidelines. A system should be in place for the talent to attach the mic to themselves and that the mics are fully cleaned between each recording session 		

POST PRODUCTION	Control Measures for spread of Covid-19 during Post Production		
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Communal kitchens	Communal kitchen areas are to follow current government social distancing and hand-washing guidelines.		
Hired-in equipment	- Additional time as per current government guidance on the virus life-cycle to be allowed for cleaning when equipment is hired in. Where hired in equipment is set up in a personal residence, the hire company are to ensure the equipment is fully cleaned before it enters the building and wear PPE as per current guidelines. They should also set the equipment up on the day they deliver.		
Moving equipment between locations	- If for any reason equipment such as hard drives need transporting between locations they should be cleaned before leaving the premises, transported via a private courier and cleaned upon receipt.		
Producer supervision	- A producer should be nominated for the duration of the post-production process to handle any complaints or queries regarding C-19 procedure, and there should be adequate system in place to ensure guidelines are being followed		

ART DEPARTMENT, SET DECORATING AND GRAPHICS

ART DEPT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from contact with equipment and props/furniture from another shoot or hire company	PLEASE REFER TO "EQUIPMENT HANDLING – GENERAL" FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from contact with /furniture/ set dressing	<ol style="list-style-type: none"> 1. Additional cleaning and disinfection of furniture/ set dressing which have interactions with cast or crew members. 2. Before rehearsals and shooting, a final sterilise of any key props/surfaces to be undertaken. 3. Art Dept to be allowed to work alone on set until dressing is complete before any other departments undertake their tasks. 4. Whenever a department finishes its tasks on set, any shared areas to be sterilised before next department start work. 	<p>Designated crew*</p> <p>Designated crew*</p> <p>Designated crew*</p> <p>Designated crew*</p> <p>*In conjunction with C-19 supervisor and cleaning team.</p>	<p>C-19 H&S Supervisor HOD 1st AD</p> <p>HOD 1st AD</p> <p>HOD 1st AD</p>
Close interaction with other creative heads	<ol style="list-style-type: none"> 1. Inspection/Approval of props at prop tables to be undertaken at distance, by photograph, or at a dedicated table separate from the main props storage area. 2. Consideration should be made as to the proximity of interaction between Art Director and other HODs so as to maintain a demarcation between Art Department and Props Department and rest of crew. 	HOD Producer	HOD Producer C-19 H&S Supervisor
Insufficient working space	<ol style="list-style-type: none"> 1. Sufficient working space to be allocated for any off-set prep work to be carried out safely and in accordance with any distancing measures. 2. No physical cross-departmental interaction in these areas. 	Art Dept & Props Dept	HOD

THE FOLLOWING SIX PAGES ARE PRESENTED AS SUBMITTED BY BECTU ART DEPARTMENT BRANCH ON 27TH APRIL 2020

Getting Back To Work After Covid 19

Art Department, Set Decorating and Graphics - 27/4/20

This document outlines the various processes the Art Department, Set Decorating Dept and Graphics Dept use in the production process required for filming. Each section has a description of the task or situation, a possible solution and the safety measures that could be taken to accomplish each process and help to create a safe environment in order to carry out the job. A lot of tasks to do with “prep” can be done at home and contact can be avoided in these times fairly effectively. As we get closer to filming and building sets there are some tasks that are hard if not impossible to do away from the set and would have to be accomplished with the strictest safety measures possible to do the job.

Disclaimer: This is to be used only as an idea of the work involved in the production process from our departments; any safety measures involved would have to be in accordance with scientific and medical experts along with government guidelines and are only mentioned here as possible solutions.

Keywords

AR - Augmented Reality - Headset or Tablet can view a 3d model projected onto a physical surface in front of the user.

VR - Virtual Reality - Headset or tablet allows the user to view the space from within. A static 360 image is relatively quick to output. A model to navigate through takes longer but allows a better understanding of the space.

VC - Video Conferencing Software. WFH - Work from home

Going forward after Covid 19

We are aware that productions will find it difficult to accommodate changes following Covid 19. The solutions highlighted here will probably increase the time it takes to produce work and more time will have to be allowed in order to uphold the new way of doing things. Last minute changes will not be possible. Jobs will go on longer and more time for prep schedules will have to allow for this. Some things important to highlight are:

- All job roles and current rates should remain intact and additional workloads should not be put on fewer people to produce. The workday hours also must not be raised from the usual 8:00 - 18:00/18:30.
- All workers should receive sick pay whether they are PAYE, Schedule D or Ltd Companies. There should also not be an option to waive rights upon starting a job to allow the production to let people go or not pay them upon becoming ill while on a job.
- Additionally, there should be a consistent notice pay period if the job is to go onto hiatus or “paused” like the case with Covid 19. This period should be highlighted when a person is hired.
- It is essential that systems be in place to protect workers and prevent them from being discriminated against for being ill. If someone becomes sick with symptoms like Covid 19 and the production's view is that they should be sent home, they should be fully paid for the time they are at home. –
- There should also not be discrimination against those in “vulnerable” categories like pregnant women, underlying health conditions and older crew members. Every possible measure will have to be taken to ensure they can still work.
- An awareness and recognition of disabled crew members must also be taken into account. For example deaf crew members rely on lip reading and if working from home VC is essential to be able to carry out their work.
- We should be mindful of the environmental impacts of disposable PPE like gloves, face masks while still keeping ourselves and others safe.
- We suggest having an impartial person on the production that can be contacted if a worker feels they have been asked to do something that violates the restrictions and relative safety of the crew.

GENERAL

Office environment

Description: Current situation - offices with workers at desks and in close proximity. Inadequate shared space / aisles between workstations.

Solution: Workers to have enough space, aisles between workstations have minimum width to allow people to pass within safety guidelines. Adequate space at workstations as per govt guidelines. Own equipment to be brought in, no sharing of equipment. Possible installation of foot operated door handles. No usage of USB

sticks to share information. Servers must be set up by production for data transfer, and to allow remote login. Equipment Rental and Software allowance to be uncapped and given for the duration of workers time on the production. Options open to all to work from home and meetings scheduled over VC provided for and set up by production. Options for flexible and staggered working hours. (This would also aid parents working from home.)

Safety measures taken: Clear, visible reminders with posters, TVs, etc for crew to stick to good hygiene practice in all communal spaces. Hand sanitisers at entry points, cleaners increased to twice a day, automatic doors where possible. Cleaning of contact point in offices eg. door handles to be cleaned regularly each day. Masks if necessary. Openable windows where possible if not air conditioning units to be cleaned and maintained regularly.

Kitchen environment

Description: Communal kitchen areas, often cramped.

Solution: No foods that could be used communally eg. bowl of nuts. Kitchen usage time to be offset. Surfaces cleaned often.

Safety measures taken: Clear, visible reminders with posters, TVs, etc for crew to stick to good hygiene practice in all communal spaces

Working from home

Description: Covid 19 has highlighted a need for facilities to be in place for the possibility to work from home. This work is entirely possible in the “prep” stage of production but may prove difficult the closer it gets to shoot.

Solution: Workers that have the ability to work from home should have the option. Production to contribute towards home broadband costs, pay uncapped Equipment Rental and Software Allowance for the duration of workers time on production. Meetings via VC. Office chairs to be provided by production if needed. Working from home throws up its own challenges. Frequent check-ins with people, updates on situations and an understanding of the mental health repercussions of feeling isolated should become part of the process going forward.

Safety measures taken: Limited to no exposure. Mental health facilities.

Money handling / Accounts

Description: Receiving cash float and company debit card from accounts. Handling in receipts to HODs and accounts. Handling money in shops and markets.

Solution: Cash float either to be collected from accounts during scheduled pick up times to avoid cross over, adhering to social distancing rules, or to be sent into the individual’s bank account, preferably one set up for this specific purpose, and withdrawn when needed. Company debit cards to be sent to the individual rather than the accounts office. Receipts and top sheet to be scanned, approved digitally and emailed to accounts. Hard copies to be posted but money to be reimbursed based on digital copies to ensure no delay. When out buying, company cash cards to be used wherever possible to ensure less contact. An account should be set up with companies where possible so payment can be made that way. When cash must be used i.e. in charity shops and markets etc, hand sanitiser and gloves to be provided.

Safety measures taken: Hand sanitiser, gloves, wipes etc provided for regular hand cleaning after being in shops, handling money, using cash machines, handling items in shops. Extra time should be allowed to ensure the buying team have enough time to adhere to cleaning regulations.

International Travel

Description: Traveling to scout, measure and photograph possible locations for filming. Mostly on aeroplanes in confined air conditioned spaces to countries that may not be as strict as the UK in regards to cleanliness.

Solution: Travel to other countries for location recce or filming not recommended for the time being. Find alternative locations in UK or do more studio builds

Safety measures taken: Difficult to impossible to do safely.

ART DEPARTMENT

Concept Art

Description: Artists work closely with the Production Designer to develop the overall look of the production. Over the last few years this has developed quite well with being worked on remotely.

Solution: Usual office guidance, home working.

Safety measures taken: Social distance, WFH limited to no exposure.

Hand Drawings

Description: Technical drawings made on drawing boards usually hired or owned by studios. Mostly only used in office environments. Hand drawings have to be scanned in to allow sharing.

Solution: For home working, drawing boards and materials to be provided by production to workers homes. Expenses for scanning/printing at copy shops to be paid by production.

Safety measures taken: Social distance, WFH limited to no exposure.

CAD Drawings & 3D Models

Description: Technical drawings and 3D models made on computer. Can be created, shared and navigated remotely.

Solution: Workers can work from home and check in remotely over VC. Production would have to invest in technology for this to be easily accessible. VR Headsets to be provided by production to HODs and Set Designers. Headsets not to be shared amongst people.

Safety measures taken: Social distance, WFH Limited to no exposure. Personal tablets and/or VR headsets.

Model making

Description: White card models of sets, made by hand usually by one person. Very important for HODs to discuss during meetings and design phases. Spray glue is used often and is hazardous to breathe.

Solution: Spray booth purchased by production/hired. Gloves worn by anyone touching the model when being discussed. Can be delivered or couriered to the office for meetings. Additionally, "Lipstick" cameras could be purchased by production and can be used for displaying the model in meetings by VC. Optionally - AR or VR possible for remote viewing. This option would need the model to be a CAD 3D model instead.

Safety measures taken: Disposable Gloves, hand washing facilities, hand sanitiser, remote viewing capabilities. Spray booth to be purchased/hired by production.

Site Surveys

Description: Worker to travel to location, measure and photograph. Often requires at least two workers, social distancing to be adhered to whilst measuring.

Solution: Own cars used - travel expenses paid.

Safety measures taken: Disposable Gloves, hand sanitiser.

Issuing Drawings

Description: Large quantities of printed drawings, handled and distributed to construction and other departments for discussion and build purposes.

Solution: Where possible, drawings to be viewed digitally on individual tablets provided by production.

Where not possible - workshops etc. as few prints as possible, possibly personally named. Only art dept assistants to handle, fold and distribute drawings. Hand sanitiser to be used before folding. Drawings to have specified distribution dropzones to limit contact.

Safety measures taken: Digital issue, hand sanitiser, specified dropzone for drawings.

Overseeing construction

Description: Art Director/Assistant Art Director travels to set location/stage to oversee build

Solution: Physical set visits are important. Virtual visits to set via video call to show people around sets in progress are a possibility but not ideal. When overseeing sets on stage, masks/hand sanitiser to be available, distance between staff to be kept as much as possible as per government guidelines. Hand washing facilities provided for each set build or location.

Safety measures taken: Physical visits limited to people involved. Option when travelling to locations for recces etc to use your own car (rather than shared minibus), petrol/car allowance provided by production.

Workshops

Description: Production Designer/Supervising Art Director/Art Directors need to visit the construction workshops to assess samples, for quality control of set builds and discuss design proposals.

Solution: When possible make use of Video Calls to discuss proposals and assess samples/set progress. Visits in person are important and so necessary social distancing measures to be adhered to. Face Masks, hand sanitiser to be provided/available.

Safety measures taken: Limit number of visits and those involved. Discussions & Samples could also be taken outside the workshop building when appropriate.

SET DECORATING

Set Dressing - Prep

Description: Researching and sourcing props required to dress sets. Often visiting hire companies, antique markets, specialist suppliers, museum research, online sourcing and making new contacts over the phone.

Solution: As much as possible of this can be done via websites, VC warehouse/museum visits, online and at home. Meetings, discussions and exchanges of ideas can be done via VC.

Safety measures taken: If going into offices, this could be done on a rotation basis and measures taken as per general office guidance.

Set Dressing - Dress

Description: Dressing sets in order to shoot. Normally a whole team is involved, many props handled. People working in close proximity. Prelights often done while set is still being dressed.

Solution: Construction team and painters to hand set over to give a clear space for dressing. Enough time must be allowed for Set Decorator, Assistants, and Props team to dress the sets without other departments present. Dressing plans to be used more frequently so the props team can block in the sets before the Set Decorator is needed. Prelights to only happen once a set is completely dressed and finished.

Safety measures: Space for props storage by set. Cleaning gear, gloves, masks to be provided.

Prop Buying - Online

Description: Buying props, furniture, smalls, materials for props and construction from online shops usually delivered to the office at the studio or prop store.

Solution: Some items can be bought online. More prep time needed / decisions made earlier to ensure lead times are achievable. Delivery times may vary and the production needs to accept this. Items that would usually be ordered from abroad may have to be sourced / fabricated locally if delivery from that country is not allowed or hugely delayed.

Safety measures taken: Online purchasing can be done working from home. Crew to be reimbursed for any equipment, printers, stationary used in this process. All items to be delivered to the prop store. If it needs to be delivered to home, drop offs to the prop store to be scheduled to ensure no cross over. All crew to be provided with cleaning equipment to sanitise items when they arrive.

Prop Buying - High street / Market

Description: Buying props, furniture, smalls, materials for props and construction from physical shops, some involving cash.

Solution: Limited number of the team to go into high street environments, at the discretion of the HOD. As much as possible to be bought online to avoid unnecessary trips. Decisions to be made earlier to avoid "last minute additions". When markets, antique fairs and buying arenas reopen they may have a smaller capacity therefore less stock which limits buying options, needing more lead time to adequately fill a brief.

Safety measures taken: Individuals to be provided with hand sanitiser, gloves, masks etc in accordance to government guidelines, to ensure they are as safe as possible. As few people as possible to go into the high street and other physical buying situations.

Solution: Some items can be bought online. Some items will be made bespoke and manufactured. Action props meeting would need to be moderated to key players with space between them. More digital accountability to be used to capture the action prop in detail - to limit future handling, conversations. More prep time needed / decisions made earlier to ensure lead times are achievable. "Last minute requests" will have to stop to minimise putting the buying team at risk. A dedicated drop zone in prop store / standby truck for action props to be delivered. Everything to be clearly labelled for character / scene. For action props manufacture, Set decorator can discuss concepts and visuals online. Manufacturing process can be reviewed via VC.

Safety measures taken: All action props to be sanitised before going into plastic wallets to be left in the drop zone. Cleaning supplies to be provided for buying team and standbys.

Prop Hiring

Description: Hiring props from prop houses across the UK. This often involves going to prop houses in order to check the condition of furniture and dressing, measure up items, select and collate smaller items.

Solution: Some sourcing can be done online through the prop house websites but visits to prop houses will still be necessary. The bookmen can keep the 2m space when choosing dressing and booking it with them. We would need more space in the reception spaces in the hire houses to work at tables making our plans. Maybe we could pre-book a table if we know where we are going to be for the next hour or so. Live video calls / photos to be exchanged with team members to limit the number of people needing to go to the prop house and keep from delays. Where possible, photos / videos to be sent from the prop houses to limit travel to them.

Safety measures taken: People to travel in their own vehicles, petrol/car allowance to be reimbursed. Gloves, hand sanitiser, masks and wipes for phones etc in accordance to government guidelines to be provided for people needing to visit these places, drivers and prop department.. Hired furniture, smalls and pictures to be sanitised if required

Action Props

Description: The buying and handing over to standbys of action, hero and character props.

GRAPHICS

Graphic Design

Description: Graphic Designers work mostly on computers designing for background dressing (eg. set signage) and featured props (eg. books.). Graphics more than anything is subject to last minute script changes, this quick turnaround would not be possible.

The following has been submitted by the Graphics Union and approved by their membership, detailing best working practice for the creation of graphic props.

Working in Office / Shared Space

- As per Art Dept suggestions
- If Graphic Designer required in the office, then to be on an agreed day(s) per week to minimise contact.

Working From Home

- Graphic designers should be able to work from home, whenever possible, both in prep and shooting. Concepts and final designs to be emailed in for approval (see below)

- Graphics can be couriered from print companies either directly to the production office, or to the home of the designer for completion/aging etc and then couriered to the office.
 - A set decontamination time per handling to be applied to each time document is transferred before sealing.
 - Production to provide, or give access to, expedited delivery services such as Amazon Prime for quick delivery of materials or consumables.
 - Production to provide, or give access to, any remote working services such as Zoom, Microsoft Teams, Skype etc where a paid account is required;
 - Production to cover an additional £2/day for any days worked from home.
- Additional allowances to be made available on a case by case basis for any more complex requirements (i.e. the provision of a 4G router if broadband is unavailable)

Turnaround/creation times

- A suggested decontamination time of 48hrs the finished prop (see “Prop Handovers” below) must be factored into schedule and lead times. Similarly, delivery times for prints and materials, and the associated decontamination times must also be considered.
- Delivery dates of key or scripted props to be scheduled as part of a production diary, or separate diary viewable by all HoDs.
- Last minute additions or changes will no longer be accommodated unless they can conform to the additional safe practices / decontamination times procedures

Graphics Application on Set

- This should follow standard Feature Film practice, and be given to Dressing Props or production, and must be discussed with HoDs/Line Prod.
- Set Dec who will be on the stage anyway, thus reducing additional spread and exposure.
- If graphics cannot be dressed into a set by Dressing Props during the primary dress, or external companies are required to dress the sets, then Graphics to liaise with HoDs over time required for specialists to work on an isolated set. The time should be scheduled with Set Dec based on specific requirements.
- Graphic Designer to be available by video/email for consulting if required to ease application.

Motion Graphics

- As per above, Motion Graphics contractors (Compuhire, Revolver etc) to be scheduled at an appropriate time to install, dress and test playback equipment on an isolated set. Depending on the complexity of the dress, this may require several separate days, and should be discussed with HoDs ahead of time.

Prop Handovers

- A paper prop, an inked one, or one with paint or age effects cannot be disinfected with a wipe or spray in the same way as other props. We suggest that once graphic prop is complete, it is sealed in a plastic wallet or container, dated and signed by the graphic designer, and left for 48 hours to decontaminate.
- The prop should not be opened and handled before 48 hours have elapsed from when it was sealed.
- Digital devices - prop laptops, phones, or drives containing graphics, must be disinfected using wipes, and placed in plastic wallets for transport.
- Digital approval from Director / Producer / HoD should be attained in email form, before sealing in dated plastic wallets, to protect against last minute changes being requested based on not having seen the prop.
- Production to provide disinfecting wipes, sprays etc, and sealing materials (crates, wallets, stickers) from the same budget line as PPE.

Repeats

- Allocation of time / budget / crew members to significantly increase the number of repeats of handled graphic props, so that they can be regularly disposed of.
- There are significant variables on this based on the type of prop and type of production, and must be discussed with HoDs/Line Prod.

Photoshoots

- Photoshoots not directly required by scripts to be minimised going forward.
- Scripted photos to be replaced with bluescreen inserts as much as possible during shoot, and;
- Photoshoot day(s) to be scheduled in the same manner as shooting days, and day(s) to be subject to the same controlled health and safety procedures and decontamination procedures as standard shooting days.

PROPS AND PROPS MAKING DEPARTMENTS

- 1. Transport**
- 2. General Guidance on Workshops / Propstores / Offices**
- 3. Prop Collection, Storage and Distribution**
- 4. Set Dressing**
- 5. Standby / On Set**
- 6. Dailies**
- 7. Split Shifts**
- 8. Mental Health**
- 9. Props-Making Department**

1. Transport

- All persons attending place of work should travel by private transport or make use of private hire transport, such as taxis. Alternative means of transport, such as cycling, should be encouraged. High density public transport should be used only as a last resort. Distancing and hygiene measures should apply at all times.
- If not travelling by private/alternative means, where possible those attending a place of work should travel with a vehicle and driver employed directly by the production.
- Parking facilities on location/place of work must be taken in consideration to reduce the need for shared transport.
- Where a unit base, tech base, crew parking is located away 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.

2. General Guidance on Workshops / Propstores / Offices

Social Distancing

- Work areas to be safely distanced (to at least current government guidelines). Increased space should be afforded between workbenches/crew members. More workshop space will be required.
- Where possible, personal tools should not to be shared. If tool sharing is necessary, they should be disinfected before and after use.
- Breaks and lunches should be staggered to avoid congregations of crew. Rest areas should be sanitised before and after use.
- All communal access i.e. ladders and towers should be sanitised before and after use.
- Crews should be split into smaller teams that have their own specific tasks. Each team will complete all its tasks as one unit to reduce crew cross contamination.
- Maintain one way systems for moving around work spaces if possible.
- Signage related to number of crew permitted in each work space should be visible at all times.

PPE

- HoD's and COVID19 officers to be encouraged to brief crew daily on availability and necessity of PPE usage and other safety measures, and ensure that any updates of COVID19 health and safety practices are communicated regularly.
- PPE to be distributed to every crew member. For instance, every crew member should have a stock of gloves. One crew member should be made responsible for distribution of PPE to prevent cross contamination of bulk stocks.
- Usage of face coverings by all members of the crew is encouraged, face coverings should be worn in keeping with the most up-to-date government guidelines.
- If members of the crew are using their own personal reusable gloves and face coverings, they are personally responsible for ensuring their continued sanitation.
- Used PPE should be treated as hazardous waste and disposed of accordingly.
- As per government guidelines, visors are to be worn at all times by anyone who cannot maintain 2m distancing. Visors must fit the user and be worn properly. They should cover the forehead, extend below the chin, and wrap around the side of the face. Both disposable and re-usable visors are available. A re-usable visor must be cleaned and sanitised regularly using normal cleaning products. Close contact interactions should be kept as short as possible.

Hygiene

- Regular cleaning of all work areas to be carried out by production supplied cleaning crew.
- Relevant departmental crew to be allocated to maintain topical on-demand cleaning, to be available throughout the working day.
- Cleaning materials (wipes/antiviral spray, etc.) to be made available for any crew member to clean surfaces on demand.
- Hand sanitiser of 70% alcohol and adequate hand washing facilities to be made available to all crew at all times for regular hand-cleaning.
- All crew to be encouraged to wash hands regularly.

- Access to the props departments kitchen should be restricted to members of the props department only. Access should be limited to a suitable number of crew at one time based on the size of the kitchen in order to maintain social distancing. Where possible breakfast/lunch should be eaten at individual desks or table, at the very least social distancing should be maintained.
- Crew members who are unlikely to eat with shooting crew should receive their missed meal payments in advance to alleviate the need to collect receipts and hand over/take to accounts etc.
- Crew members to have their own personal water bottles and mugs, or use disposable cups.
- Crew should change and launder their work clothing daily.
- Ventilation of spaces through the introduction of fresh air should be achieved by opening windows and doors, or the use of an air change extraction and filtration system. These measure will help dilute the concentration of virus laden droplets in the air.

Training, testing and representation

- All members of crew including HoD's should receive COVID19 training, so that they understand the risk of contamination and the importance and proper application of PPE usage, cleanliness and sanitation.
- COVID19 Officers will ensure that HoD's and Supervisors are provided with a daily update.
- Posters on advice and guidance to be visible in all workplaces and kept up to date with the latest guidance related to COVID19, at least in line with the minimum government guidelines.
- When a worker is asked to go leave the workplace for any reason relating to COVID19, testing should be carried out as soon as possible to determine a diagnosis. Information on how to arrange a test can be found on the NHS website here: <https://www.nhs.uk/ask-for-a-coronavirus-test>.
- It is recommended that props departments on each production nominate a member of the team to be their Health and Safety Rep, this rep should liaise with the production's own Health and Safety team alongside the HOD.
- HoD's and COVID19 officers to be encouraged to brief crew daily on availability and necessity of PPE usage and other safety measures, and ensure that any updates of COVID19 health and safety practices are communicated regularly.
- Signage related to health and safety measures and number of crew permitted in each work space should be visible at all times.

3. Prop Collection, Storage and Distribution

- Hire companies should take care to ensure that any equipment being sent out to a shoot is fully disinfected before loading, and that all staff handling, loading, unloading or transporting equipment should wear gloves at all times.
- Props stores, studios and locations should have a designated delivery area where new arrivals can be quarantined and await sanitation. No crew member should enter this area without the correct PPE.

- On arrival to props stores, studios and locations all equipment to be loaded into the designated department area. All crew unloading equipment should wear correct PPE. All equipment should be further disinfected by allocated person/persons within that department before being moved out of quarantine area.
- A separate isolated buying team or buyer should be used to purchase all props consumables and where possible props should be bought online. Delivery/logistics should be coordinated with Studio Operations to limit courier contact.
- Increase storage space and storage options (shelving/racking) should be considered to eliminate the need for props to be moved multiple times to view, gain access etc.
- Where safe to do so, items should be lifted by as few people as possible.
- If more than one person is needed to lift an item, lifting aids should be used where available, e.g. sack barrows, trolleys and forklifts. Additional lifting aids should be considered to reduce need for sharing and joint lifting.
- Where possible, sanitised props should be kept in a secure and controlled environment, to avoid the necessity for repeated sanitisation, for instance sealed character boxes for action props, coverings on sanitised furniture e.g. using plastic sheeting.
- Any items received which cannot be decontaminated with chemicals due to their material, age, finish etc. should be quarantined for 72 hours before handling.

4. Set Dressing

- Props Department to work alone on set until necessary work is complete before any other departments undertake their tasks.
- Dressing plans should be requested to enable sets to be largely blocked before arrival of Set Dec/Art Dept, to lower the amount of time in proximity.
- Members of the Set Decorating crew, Art Department or other HoD's should inspect and approve props during prep if possible and view them from a distance by photograph, online or at a dedicated area.
- PAT testing of electrical items is to be carried out pre-set dressing and in a centralised location, i.e. Prop store. Items to be re-sanitised on completion.
- Crews should be split into smaller teams that have their own specific tasks. This team will complete all its tasks as one unit to reduce crew cross contamination.
- A dedicated team should be assigned to the Set after dressing is completed to remove and redress should other departments require access, for instance lighting, grips etc.
- Maintain a one way walking system and use separate entrances/exits if possible.

5. Standby / On Set

- Limit handling of props to Lead stand by and relevant cast unless absolutely necessary.
- Before rehearsals and shooting, give key props/surfaces a final sanitisation with disinfectant and use disinfectant spray on textiles, or other appropriate sanitising processes, under the supervision of the Covid-19 Officer.

- The number of repeats should be increased significantly so that they can be regularly disposed of and reused at a bare minimum. There are significant variables on this based on the type of prop and type of production, and this must be discussed with HoDs/Line Producer.
- Assign a dressing team to the shooting crew, solely for the purpose of striking, re-dressing and sanitising of set-dressing. These prop hands will be additional to the standby props.
- Additional scrutiny should be exercised when allocating props to background artists. Liaising closely with AD department will be necessary to ensure only background artists who will be in shot are given props to lower the cross handling of props between background and stand by team.
- No other department should interact with any props/dressing without first consulting and gaining permission from the Props Department.

6. Dailies

- The use of daily crew should be reduced as much as possible. Dailies should be given contracts even if they are short term.
- Where possible dailies should be block booked i.e. 1 week at a time. The same dailies should be used regularly on the same productions to reduce the chance of cross contamination with other productions.
- When using dailies extra care should be taken to reduce the number of other crew members they come into contact with. Where possible, all reasonable attempts should be made to consistently allocate dailies to the same team and workspaces.

7. Split Shifts

- Where it is not possible to provide adequate space for social distancing measures to be implemented it may be necessary to operate a split shift system. It is important to stress this should not be viewed as a quick fix over the procurement of additional work space, and should not result in any member of the crew being expected to work longer, or dramatically outside of their current working hours.
- In order to limit potential exposure risk, and to maintain a continued service from the department in the event of a contamination outbreak amongst the crew i.e. if a member of Crew A tested positive resulting in Crew A requiring to isolate for 7-14days, Crew B can continue working with no interruption in service.
- The crew should be split into designated teams. Both teams should operate entirely independently from one another and cleaning regimes should be implemented between shifts. There should be no cross team interaction; interaction between shifts can be achieved electronically.
- Consideration where possible to any social or domestic groups should be considered when dividing the crew. i.e. Individuals meeting on a social basis outside of work should ideally be placed in the same team to prevent cross team contamination.

8. Mental Health

- It is important to consider the various impacts that returning to work will have on our mental health. Many freelancers have struggled enormously, both financially and mentally during the lockdown. Returning to work in a Covid -19 environment brings its own set of challenges and uncertainties. Some workers may be feeling anxious about returning to work, and following the new safety protocol

- An employer's duty of care extends beyond the physical safety of its workers to include their mental wellbeing. Appropriate mental health support should be in place for workers returning to work, and they should know how to access support if they need it. Productions should be encouraged to provide mental health first aid in addition to physical health first aid. The Film and TV Charity have a 24hr support line where workers can access support, more information can be found here: <https://filmtvcharity.org.uk/we-can-help/support-line/> the helpline number is 0800 054 0000 please signpost these resources in your workplace

PROPS MAKING DEPT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Risk of close working through manual handling	Where possible heavy lifting should be done by forklift or similar, to prevent multiple person involvement. Where possible heavy items should be designed with lifting points/built on pallets to aid with mechanical lifting and installation.	Prop making team	C-19 H&S Supervisor Producer HOD
Communal Areas	Department kitchen closed/restricted access in line with social distancing guidelines	Prop making team	C-19 H&S Supervisor Producer HOD
Remote working	Encouraging working from home when possible. e.g. CAD for laser cutting.	Prop making team	C-19 H&S Supervisor Producer HOD
Transmission from contact with equipment and props/furniture from another shoot or hire company	PLEASE REFER TO "EQUIPMENT HANDLING – GENERAL "FOR REFERENCE TO INCOMING EQUIPMENT AND HIRES. <i>Departmental risk assessments to be provided to expand the general risk assessment below.</i>		
Transmission from tools/machinery	Disinfecting of shared machinery before and after use. Personal tools not to be shared. If absolutely necessary, then tool should be disinfected before/after use. PPE to be distributed to every crewmember, i.e. every crewmember to have a personal stock of gloves etc. One Crew member is responsible for distribution of PPE to prevent cross contamination of bulk stocks	Prop making team Cleaners HOD	C-19 H&S Supervisor Producer HOD

Transmission from other people	<p>Isolation of the department: Prop makers don't go to Set and other departments (SFX, Stunts etc) do not have access to the workshop. Prop hands should collect props from designated Pick-up Zones.</p> <p>Cross-departmental meetings to happen Electronically where possible.</p> <p>Crews should be split into smaller teams (or pods) that have their own stock of consumables. Members of the same pod should complete tasks requiring more than 1 person.</p> <p>If necessary, space between benches should be increase to allow social distancinglf required operate split shifts to reduce the number of people in the workshop.</p>	<p>HOD</p> <p>Prop making team</p>	<p>C-19 H&S</p> <p>Supervisor</p> <p>Producer</p> <p>HOD</p>
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CONSTRUCTION AND WORKSHOPS

SCENIC PAINTERS

PLASTERERS

RIGGERS

CARPENTERS

CONSTRUCTION AND WORKSHOPS		Control Measures for spread of Covid-19 on Film Shoot	
a	<p>Compartmentalise services as much as possible to minimise contact with any other department and lower the risk of cross-contamination. For example:</p> <ul style="list-style-type: none"> - Use dedicated runners for collections - Provide drop-off/collection points for items to limit contact (consider adopting a sanitisation station or quarantine system such as that set out in section 12 for the handover of items) <p>Pre-fabricate as much as possible in-house, only assembling and painting on site</p>		
b	Apply any onset protocols regarding training, supervision, health check, PPE and distancing equally to off-set work spaces wherever possible		
c	Allocate sufficient time and workspace for any off-set prep work to be carried out safely and in accordance with any distancing measures		
d	Partition workstations/benches with perspex or clear plastic screens to segregate operators and use appropriate PPE if close-proximity working is essential		
e	<p>All hand held tools should be used by a single person only, no sharing of such equipment.</p> <p>Any fixed machinery which needs to be shared must be regularly disinfected and always before it is used by a different operator</p>		
f	Access blueprints and plans digitally wherever possible		
g	Assess how much space shots will actually require as that will affect construction approaches, e.g. how walls will be set up.		
h	Consider splitting construction crew into separate early and late shifts		
i	Allow Construction crew to complete set/location builds before giving access to other departments.		
j	<p>Third party supplier of working space</p> <ul style="list-style-type: none"> - Production to ensure that third-party suppliers providing workspace for technicians working on their production will adhere to these guidelines. - Each workspace or facility to ensure a non-production member of staff has full C-19 training - Any workspace or facility to clearly advertise the number of people allowed in each space at any one time. 		
k	Better provision of changing facilities for different shifts for construction, metal workers, SFX and all technicians required to wear overalls or change for work		
l	In all plant/machinery there should be sterilisation kits, it will be the responsibility of the user to clean after use.		

SCENIC PAINTERS		Control Measures for spread of Covid-19 on Film Shoot	
AREA ONE. Tool Cleaning /labourer Area	A. labourer must wear gloves when handling and washing communal tools. B. When using communal tools ie. Compressors, heat-guns, brushes, rollers/long-arms. Gloves must be worn. C. All communal tools must be collected by the labourer for washing and deposited in the delivery area.		
AREA TWO. Delivery Area	A. All communal tools left here to clean by the labourer. B. All deliveries left here for the labourer to disinfect and process.		
AREA THREE. Work Areas.	A. personal work areas if possible. B. Dedicated area to display and discuss samples with art department and visitors, etc.		
AREA FOUR. Consumables.	All consumables to be kept 2m away from all other areas.		
AREA FIVE. Personal tools, clothing.	A. Toolboxes must be 2m apart. B. Changing of clothes must be 2m apart. C. items of stored clothing must be kept to a minimum.		
AREA SIX. Safety Stations. PPE.	A. All safety stations must have adequate supply of PPE. Hand sanitiser, disposable masks, gloves, visors and paper overalls at all times. All workshop areas, ONE/SIX, may require re- design of layout to prevent cross contamination.		
AREA SEVEN. Dining/ tea area.	A. 2m distance when eating. B. Use of tea urn preferably, clearly marked, "sanitise before and after use." C. Use of larger area to incorporate one way system. D. Prepare own tea and food. Using paper cups and personal cutlery. E. split shifts to minimize congestion. F. daily cleaning and disinfection of dining area.		
PERSONAL GUIDANCE.	As mentioned safety stations must be available at all places of work, providing PPE at all times. Gloves to be worn at all times. Masks and visors to be worn when in close proximity to others, ie, when carrying heavy objects, set pieces. Keep paired workers together if possible. Covid induction meetings for all new employees. No lift sharing to and from work. Don't share personal tools. If possible drawings and reference photos should be sent digitally. If possible all paperwork, time sheets, invoices, start forms, contracts, should be dealt with digitally. Numbers on set and stage from each department kept to a minimum. Regular meetings to revise procedures All workshop procedures should be adapted for stage and back lot areas.		

PLASTERERS		Control Measures for spread of Covid-19 on Film Shoot	
AREA ONE. Social Distancing	<ul style="list-style-type: none"> • Keep 2m Apart where possible • Do not share personal Tools • Each plasterer to be provided with own personal basic plastering kit i.e. bowl, hand broom, apron, bucket etc - if not supplied speak to HOD • Sanitize multi use tools before and after use (Production supplied sanitary equipment) • Staggered breaks and start/finish times • Changing 2m apart and keep belongings 2m apart. if there is no room speak to HOD and ask for more changing areas. No changing on set, either use changing rooms or your own car • No car sharing, unless traveling from same household • Partner up with only one other person and only work within each others space if required • Digital Drawings to be emailed and or messaged and laminated to be easily sanitised • One individual assigned to one machine, sanitise machine controls before and after use • One person per Bench in workshop, PPE to be worn if assistance is needed (gloves & mask) • One labourer to be assigned to forklift duty, sanitise before and after use • One labourer to be assigned to tea duty, wearing correct PPE (gloves & mask) • Tea breaks to be staggered, only two people to a table sitting opposite ends. sanitise before and after use • All communal access i.e. ladders and towers to be sanitised before and after use • No congregating on stages, if you are not required on set, do not be there • Production meetings to be done by zoom • Office sharers 6 foot apart where possible (unless from same household) • Designated employee to police social distancing 		
AREA TWO PPE	<ul style="list-style-type: none"> • New masks Daily or re-usable washable masks to be wore during all work hours (personal respiratory masks can also be used) • Latex surgical gloves to be worn and disposed of immediately • Sanitize gloves • Overalls provided/Hazmat • Daily Briefings • Signage - reminders (PRODUCTION) • Sanitary Stations in tea rooms • Bunks/Tea rooms cleaned by 1 member of each gang upon leaving • Designated employees to sanitise working/eating/changing areas at end of every day 		
AREA THREE. Hygiene	<ul style="list-style-type: none"> • Hand washing regularly and before and after handling anything without gloves • Change of clothes for travelling to and from work • Changing rooms/areas • Machines Cleaned and sterilized/Sanitised before start of the day and at each interval, tea break-lunch-finish. 		

	<ul style="list-style-type: none"> • Equipment-Machines-Fork lifts-Trucks-Vans hired in 72 hours before use and quarantined if not sanitised on arrival • Collect individual equipment where possible to stop cross contamination – whilst always wearing gloves • Mask to be worn during all working hours and during all communications (style personal preference) • No physical contact between workers At any time • Keep Stage well Ventilated with doors open if possible • Sanitization stations From Productions 		
AREA FOUR. Training & Understanding	<ul style="list-style-type: none"> • Team member COVID training for all managerial roles at minimum (once decided what training is relevant) • All HODs and supervisors to undergo COVID training • Daily meeting and Briefing with Production COVID rep (HODs/SUP) • Support course and counselling for Mental health (Confidentially) • Posters on advice and Guidance 		

RIGGERS		Control Measures for spread of Covid-19 on Film Shoot	
AREA ONE. Social Distancing	<ul style="list-style-type: none"> • Keep 2m apart where possible • Don't share personal tools • Sanitize multi use tools before and after use (Production supplied sanitary equipment) • Staggered breaks and start/finish times • No lift sharing where possible (in same household fine) • Keep gangs the same throughout Prep Shoot De-rig (also less dailies) • Digital drawings to be emailed and or messaged and laminated to be easily sanitized. • 1 individual per gang to be machine driver specifically cherry pickers • 1 individual per film in the yard • 1 individual on fork lift duties • Designated individual per gang to make teas at staggered time • No communal socializing unless within contained gang • Alloy towers/young-mans/ladders etc. to be sanitized between individual uses • Separate rigging departments have separate Rigging yards and stores if possible • Production meetings to be done by Zoom • Office sharers 6 foot apart where possible 		
AREA TWO PPE	<ul style="list-style-type: none"> • New masks Daily or re-usable washable masks to be wore during all work hours • New gloves every day (possible surgical gloves underneath). • Sanitize gloves • Overalls provided/Hazmat • Daily Briefings • Signage – reminders (PRODUCTION) • Sanitary stations in bunks • Bunks/Tea rooms cleaned by 1 member of each gang upon leaving 		
AREA THREE Hygiene	<ul style="list-style-type: none"> • Hand washing regularly and before and after handling anything without gloves. • Change of clothes for travelling to and from work • Changing rooms/areas • Machines cleaned and sterilised/sanitized before the start of the day and at each interval, tea break <p>-lunch – finish</p> <ul style="list-style-type: none"> • Equipment/machines/fork lifts/trucks/vans hired in 72 hours before use and quarantined if not Sanitized on arrival • Collect individual equipment where possible to stop cross contamination – whilst always wearing Gloves 		

	<ul style="list-style-type: none"> • Mask to be worn during all working hours and during all communications (style personal preference) • No physical contact between workers at any time • Keep stage well ventilated with doors open if possible • Sanitization stations from Productions 		
AREA FOUR Training & Understanding	<ul style="list-style-type: none"> • Team member COVID training for all managerial roles at minimum (once decided what training is Relevant) • All HODS and supervisors to undergo COVID training • Daily meeting and briefing with Production COVID rep (HOD/SUP) • Support course and counselling for mental health (Confidentially). 		

CARPENTERS		Control Measures covid-19 safe return to work (28/05/2020)	
Social Distancing	<ul style="list-style-type: none"> • Keep 2m Apart where possible. Face masks and visors MUST be worn where this is not possible • NO sharing of personal tools • Sanitise all communal tools, (fixed & portable), before and after use (Production to supply all BS approved sanitising equipment) • Where carpenters NEED to work in pairs, those pairings to remain unchanged for the duration of the Production where at all possible • Large productions may need to consider shift work to minimize numbers of people mixing • Staggered breaks, and start/finish times, to reduce the numbers of people in groups • Working groups to be color coded – no mixing of color's is permitted • No vehicle sharing where possible (Exception being members of the same household) • Keep working gangs the same throughout pre-fab, build, shoot, & strike, where at all possible • Drawings to be laminated where possible. Where this is not possible due to drawing size, gloves MUST be worn by all people handling that drawing • No communal socializing unless within contained gang • Production meetings to be conducted using Zoom wherever possible. Face to face meetings to be limited in numbers to only ESSENTIAL attendees, & social distancing to be observed at all times • Office sharers to work 2 meters apart where possible, & back to back, or side by side working only • No sharing of ANY equipment i.e. pens/staplers/scissors etc. 		
PPE	<ul style="list-style-type: none"> • Production to supply new masks (to BS xxxx) for every Carpenter daily, or supply re-usable, washable masks/filters. Masks and visors to be worn where appropriate, but MUST be worn when working within 2 meters of any co-worker • New gloves to be made available by Production, for every Carpenter, on a daily basis. These may be re-usable if washed by an approved cleaning company • Sanitize gloves • Overalls (Hazmat/Tyvek) to be made available by Production to all Carpenters • Daily awareness briefings to include any changes to working practices in relation to the ongoing situation Covid-19 situation • Signage - reminders (PRODUCTION) signage within workspace and offices directing flow of footfall to ensure social distancing • Sanitising equipment to be supplied by Production for all rest areas & Porta cabins • All Bunks/Tea rooms/Porta cabins/Offices to be professionally cleaned at the end of each working day/shift 		
Hygiene	<ul style="list-style-type: none"> • Wash hands regularly, and ALWAYS before, and after, handling anything without gloves • Change of clothes for traveling to and from work 		

	<ul style="list-style-type: none"> • Changing rooms/areas • Machines to be sterilized/sanitized, at the start & end of every shift/working day. This is the minimum requirement – sanitise more frequently if required • All hired/purchased plant & equipment to be hired/purchased 72 hours before required, and quarantined in 'safe zone' if not sanitized on arrival • No physical contact between workers at ANY time • Keep all Stages, & Workshops, well ventilated, with doors kept open wherever possible • Production to supply sanitizing stations for every working area – Stages/Workshops etc. 		
Training and Understanding	<ul style="list-style-type: none"> • Production to arrange return to work Covid-19 awareness courses/training. These must be attended by ALL employees on a registered basis, before starting work on ANY Production • All HODS and supervisors to undergo more extensive COVID training • Daily meeting and briefing with Production COVID rep (HODS/SUP) • Support course and counselling for Mental health (Confidentially) • Posters on Advice and Guidance <p>*Please note this is the first document going into the Bectu Safe Return to Work document and is subject to change</p>		

HAIR & MAKEUP

**THE FOLLOWING NOTES SUPPLIED BY HAIR&MAKEUP DEPARTMENT
V5 PRINCIPLES TO A SAFE WORKING ENVIRONMENT – 29TH APRIL 2020**

HAIR & MAKEUP	Control Measures for spread of Covid-19 on Film Shoot		
	<p>Departmental risk assessments to be provided to expand the general risk assessment below.</p> <p>Additional Resources:</p> <p>1. HMU H&S L2 workbook https://tinyurl.com/HMULevel2</p> <p>2. Barbicide Salon back to work plan https://tinyurl.com/barbicide-back-to-work</p>		
General	<p>HMU Areas : <i>workshops, trailers, offices, crowd rooms, fitting rooms, on set standby HMU area, transport</i></p> <ol style="list-style-type: none"> 1- A fully trained, dedicated H&S officer to work within the HMU dept 2- All HMU team to be FULLY trained in latest HSE H&S COVID19 guidelines 3- Departmental H&S briefing at the start of each workday 4- All HMU workstations 2M apart 5- Workstations and area to be cleaned/sanitized between each cast* member 6- All HMU workshops/trailers/offices/crowd rooms/fitting rooms/On set HMU standby area/transport to be FULLY cleaned and sanitized - minimum x2 per day 7- All HMU Areas to be equipped with multiple sanitising, sterilising, air purifying equipment– UV cabinets/Autoclave/Barbicide etc 8- All HMU Areas to be equipped with hazard waste disposal bins and H&S signage 9- Where possible use single use tools/equipment (e.g. lip brush, gowns, towels) 10- All equipment per station to be kept at a minimum 11- All incoming hires/equipment/deliveries to be FULLY sanitised in HMU Cleaning zone 12- Multiple hand washing/sanitizing stations in all HMU areas 13- All cast* members to wash/sanitise hands before hair/makeup appointment 14- HMU Artist to wash/sanitise hands between each cast* member and during application/styling 15- HMU Artist to use/wear enhanced PPE when working in close contact** with cast* 16- Enhanced PPE to be changed between each hair/make-up appointment 17- When creating HMU chart for cast* member add H&S guidelines/steps 18- Each cast member allocated own make-up/hair products - stored in sealed bags and sterilised daily 19- Tech communication with other departments – via Facetime/Zoom/Radios/Monitors'/WhatsApp etc 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 		

HAIR & MAKEUP		Control Measures for spread of Covid-19 on Film Shoot	
Terminology	TERMINOLOGY: Sterilisation – The killing of organisms such as bacteria, fungi and parasites Disinfecting – The elimination of the most harmful microorganisms from surfaces and objects Close contact** - Classified as spending over 15mins in 1-2m space Cast * - Incl Stunts/SAs		
Training and H&S Information	All HMU team to adhere to production H&S guidelines/tests/social distancing All HMU team trained in how to wear/use/dispose of PPE All HMU team have 'Fit RPE test' according to HSE guidelines as per HMU industry. All HMU team to be trained fully in latest HSE – H&S COSHH/RIDDOR/COVID19 All HMU team to check for contact Dermatitis – follow HSE guidelines All HMU team to abide by H&S HSE/PHE standards for Hair/Beauty industry All HMU team to 'Stay Alert' and report any cast/team members that shows any early signs of COVID19		
HSE Links	https://www.hse.gov.uk/pubns/disposable-respirator.pdf https://www.hse.gov.uk/coshh/basics/index.htm https://www.hse.gov.uk/riddor/ https://www.hse.gov.uk/hairstyling/resources.htm https://www.hse.gov.uk/simple-health-safety/index.htm		
ADDITIONAL NOTES			
<u>SUSTAINABILITY</u>	- Where possible, purchase Eco-friendly/reusable or biodegradable HMU equipment - ALBERT training via BAFTA		
<u>3rd PARTY SUPPLIERS:</u>	- Ask all hire companies to supply own risk assessments and cleaning guidelines - Confirm suppliers' facilities before visiting; eye technicians, wig makers, dentists, etc. - Where possible book suppliers to come to production site. - Longer rental periods to allow for quarantining/cleaning prior to return as per suppliers' guidelines - Essential visits to outside facilities, use dedicated driver to minimise use of public transport.		
<u>PURCHASING:</u>	- Minimum cash floats to be used - additional credit card facilities required + higher credit limits. - If credit cards not available, pre-paid cards to be assigned. - Longer rentals to allow for quarantine/cleaning time. - Purchase sufficient consumables to cover whole shoot to minimise shopping trips and exposure		

HAIR & MAKEUP		Control Measures for spread of Covid-19 on Film Shoot	
<u>ADMIN WITHIN THE DEPARTMENT:</u>	<ul style="list-style-type: none"> - Paperless; timesheets, purchase logs etc - If paper required, place in plastic sealed pocket or laminate - Tech provided for each artist in department to minimize sharing of devices - Designated person to be responsible for the radios - see section 12B* - Crew starter packs to be completed digitally - Maintain and log all HMU team movements/appointments/visitors - Team organization - Flexible working days when in prep to manage social distancing. 		
CAST	<ul style="list-style-type: none"> - Adequate prep time for Make Up & Hair Designer with Director/Producer to obtain pre-approvals - Schedule time for cast fittings prior to shoot days to allow for quarantine/cleaning/making - Only essential HMU crew and cast present at fittings. - Enhanced PPE to be worn. 		
<u>CROWD/STUNTS:</u>	<ul style="list-style-type: none"> - Larger crowd areas to enable social distance. - Fitting days - limit number of SAs/HMU/ADs. PPE to be used during fittings by all. - Schedule appropriate fitting times to allow for social distancing - Email brief to casting agents where possible. 		
<u>ONSET HMU – cast/crowd:</u>	<ul style="list-style-type: none"> - HMU Crew kept to a minimum - Audio visual aids to be used to observe action remotely by Q-Take or other tech devices. - Communication – use of radios/coverts with set to inform checks required. - For checks move actor to dedicated HMU area to avoid interaction with other departments - A dedicated onset HMU supervisor/coordinator to run the department on set - Dedicated HMU workstations on set/holding area adhering to social distancing 		
<u>SCHEDULING MINIMUM INTERACTION WITH OTHER DEPARTMENTS:</u>	<ul style="list-style-type: none"> - <i>Onset:</i> Communicate with dedicated onset HMU supervisor/coordinator - <i>Off Set:</i> Communicate with department HMU supervisor 		

HAIR & MAKEUP		Control Measures for spread of Covid-19 on Film Shoot	
HMU FACILITIES			
<u>HMU ONLY DELIVERY, HIRES AND KIT QUARANTINE AREA:</u>	- Area to be used to <u>deep clean</u> all of HMU deliveries, hires and artist’s kits - 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		
<u>ALLOCATE DEDICATED LAUNDRY FACILITIES TO HMU DEPARTMENT:</u>	- All fabric items to be washed at 60 degrees and tumble-dry on hot cycle for minimum of 30 minutes as per HSE guidance		
<u>UNIT BASE (MAIN TEAM)</u>	Expansion of standard HMU facilities. Additional trailers to be used for: - 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 - Allowing constant flow and movement of HMU team adhering to 2M rule		
<u>CROWD TEAM AREAS:</u>	See above areas as per main team		
<u>ADDITIONAL HMU WORKSPACES WITHIN STUDIO ENVIRONMENT:</u>	See above as per main team		
<u>HMU GOVERNING BODIES</u>	Will await latest H&S guidelines from governing bodies within the hair and beauty industry for further advice: NHBF, HABIA, BABTAC and HBSA		

COSTUME & WARDROBE

**THE FOLLOWING NOTES SUPPLIED BY COSTUME & WARDROBE DEPARTMENT
COSTUME BECTU DOC 12 MAY V2**

COSTUME & WARDROBE		Control Measures for spread of Covid-19 on Film Shoot	
Area of Concern	Control Measure Suggested	To be carried out by	Supervised by
General	<ol style="list-style-type: none"> 1. H&S Training and supervision for whole Dept. 2. H&S coordinator responsible for department 3. Additional hand-washing facilities 4. One-way circuits around Dept. up and down stairs if applicable. 5. 2m spaces marked out on floor as reminder 6. Additional lavatories (see below) 7. Professional Cleaning team present all day for whole Dept. (see below) 8. PPE available at all times C/O PRODUCTION for whole Dept. including visors for close work dressing/checks 9. Disposal of PPE by independent team – bins on site 10. Visual reminders of H&S guidelines posted around Dept. 		C-19 H&S Supervisor HOD Producer
In-Department Access: exceptions	Crew should remain and work in their designated areas as much as possible - however, the Design Team/Supervisor/Coordinator would need unrestricted access to whole Dept. at all times, taking precautionary measures regarding social distancing and PPE.		C-19 H&S Supervisor HOD Producer
Fittings-Cast	<ol style="list-style-type: none"> 1. Access to cast for fitting minimum 7 days before shoot day to allow for any required quarantine/cleaning. 2. Sufficient prep for Costume Designer with Director/Producers to obtain pre-approvals whenever possible. 3. Careful scheduling of cast fittings/camera tests to avoid congestion and overcrowding in Dept. 4. Only essential costume crew and cast present at fittings: Costume designer/assistant/maker as required 5. Cast to dress themselves if possible 6. Minimise costumer/cast contact; if contact/proximity unavoidable, all parties to wear PPE. 7. Final approvals by photo/video conference call. 8. Fitting room should be thoroughly cleaned professionally before and after any fittings. Hand-washing facilities/hand gel in the room or close by. 		C-19 H&S Supervisor HOD Producer

COSTUME & WARDROBE		Control Measures for spread of Covid-19 on Film Shoot	
Area of Concern	Control Measure Suggested	To be carried out by	Supervised by
Fittings-Crowd	<ol style="list-style-type: none"> 1. Reduce numbers of fittings so less crew/SAs present on fitting days 2. Spacious holding/changing areas to enable social distancing 3. SA could change into robe + slippers for fitting? (leaving own clothes under plastic in changing area). Robe and slippers to washed after use. 4. PPE to be worn by Costume Crew/SAs/ADs at all times 5. Extras agencies to provide accurate and up-to-date information on their SAs to cut down fitting times; ie recent full measurements and photographs. We can advise on taking of measurements. 6. Brief and fit by Video call/email for contemporary whenever possible. 		
Set-Cast	<ol style="list-style-type: none"> 1. Where possible, cast should receive their costume in trailer/room and dress without assistance. 2. Minimum but essential Set Crew: Costume Designer or his/her Assistant to establish costume. On-set costumer(s) given access/time for cast checks after action, mic etc (taking into account time for PPE renewal). 3. Ideally one on-set costumer per actor to reduce cross-contact and speed up process. Try to maintain continuity of costumers working closely with actors. 4. Costume Tech vehicle (alongside Tech trucks on location) or dedicated Eazy-ups on set to reduce movement between set and base. 5. Consider creating two teams; one for set, one at unit base for the duration of working day – reducing movement between set and base/Dept. 6. Encourage and enable remote checks/set supervision; Q Take and Crew Tools (Sync on Set) requiring Wi-fi at all times. 		C-19 H&S Supervisor HOD Producer
	<ol style="list-style-type: none"> 1. Spacious dressing areas to enable social distancing while dressing/undressing 2. Minimise number of SAs/Crew in dressing area. SA dress themselves whenever possible. 3. Spacious holding areas by set to enable social distancing. 4. Sufficient time allowed for checks/dressing and re-dressing for set. 5. Dedicated costume section in holding area to reduce contact crew movement set/base. 6. If on location, Costume Tech vehicle (alongside Tech trucks) to reduce movement between set and base 7. Encourage and enable remote checks/set supervision; Q Take and Crew Tools (Sync on Set) requiring Wi-fi at all times. 		

COSTUME & WARDROBE		Control Measures for spread of Covid-19 on Film Shoot	
Area of Concern	Control Measure Suggested	To be carried out by	Supervised by
Cast/Crowd: Additional measures	<u>CAST/CROWD: to reduce cross-contamination</u> 1. Any garment/item fitted on/worn by Cast or Crowd member should be quarantined/cleaned/laundered before re-use on another person. 2. All Cast/Crowd costumes kept in individual garment covers 3. All Cast/Crowd own clothing kept in individual garment covers 4. After use, regular and thorough laundering/cleaning of all costumes then place in plastic garment covers. 5. Consider use of PPE when handling costumes. 6. All costume/accessories and personal kit to be cleaned/disinfected etc after use 7. <i>Consider action to be taken with own clothing if Cast/Crowd member is found to have the virus during the working day.</i>		C-19 H&S Supervisor HOD Producer
CROSS-DEPARTMENTAL WORK	1. Endeavour to minimise interaction with other departments 2. When interacting PPE required for both Depts. 3. Envisage procedure for costumes given to other departments for rigging. Plastic garment covers to be used when costume in transit. 4. Allow time for cleaning and disinfection when costumes handled by any other crew. Consider quarantine if required on return to Dept..		
UNIT BASE - Costume Trucks/Kit	1. Additional costume trucks for storage/prepping/laundry etc dependent on number of crew and artists/costumes. 2. Consider installation of hot box/ozone cabin at unit base for quarantine/cleaning 3. Keep costume kit to a minimum – disinfect/clean after use. Do not share tools/kit. 4. Sheltered rest/catering area at unit base for Dept. 5. Full PPE when clearing actors' rooms/trailers Minimal prep/work to take place at unit base: fittings/breakdown/alterations 6. etc		
OFFICE AREAS/WORKSHOPS/WORKROOMS (as per any other workshop areas in the studios eg construction)	1. Compartmentalise work-zones where possible 2. Large office areas with one person maximum per desk 3. 8ft workbenches spaced out to enable social distancing. Preferable one person per workbench. If sharing is unavoidable, install Perspex screen between users. 4. Avoid sharing machinery and equipment. If unavoidable, regular disinfection required when change of user. To provide every person with own - equipment/machines would have cost implications 5. Consider staggered workdays or start/finish/mealtimes to prevent crowding. 6. Consider use of PPE when handling costumes. Allow time for cleaning and disinfection if costume handled by cast or crew. 7. Dedicated arrivals/departures room/area for quarantine.		

COSTUME & WARDROBE		Control Measures for spread of Covid-19 on Film Shoot	
Area of Concern	Control Measure Suggested	To be carried out by	Supervised by
BUYING/COSTUMES RENTALS /2nd HAND ITEMS	1. Minimum use of cash floats - additional credit card facilities required + higher credit limits. Returns policies are unknown at this time which will potentially mean higher spend. 2. Avoid Malls/Shopping centres/markets where possible 3. Buyers isolated– deliver into dedicated quarantine area and stay off-set/out of Dept. as much as possible. 4. Buyers should not be pressured into sourcing in unsafe environments- Buyers should not be pressured into sourcing in unsafe environments 5. Consider dedicated costume vehicle to enable collections/deliveries and support buyer by limiting travel time and time in busy public places and restricting buyer presence in Dept. 6. Minimal costume crew to shop/pull rentals to restrict travel and exposure to public areas. 7. Have a dedicated returns team for crowd rentals and shop returns if this becomes possible. 8. As below, all rented items/costumes will need to be cleaned/launched/quarantined before return to supplier (all bagged once clean)		C-19 H&S Supervisor HOD Producer
DRY CLEANING/WASHING/ DECONTAMINATION OF RENTED & 2nd HAND COSTUMES, ARMOUR & ACCESSORIES	1. Allow for longer rental periods for quarantine period on arrival and before returning to supplier. 2. Isolated space required for quarantine (could be ozone/UV chamber or steam room/hot box) for all items/costumes arriving and/or leaving the department (could be dedicated trucks/portacabins for location work or at unit base).		C-19 H&S Supervisor HOD Producer
LAUNDRY FACILITIES	1. In Studio set-up, provide additional separate laundry area and suitable equipment. On location Laundry truck or additional costume truck for laundry only. 2. Consider separate laundry team at studio or at department base. 3. See Hot box/UV/Ozone options for intensive cleaning and decontamination. Requirements TBD 4. Scientific confirmation required re following: time virus remains active on fabric min. temperatures required to kill virus (Steam or washing).		C-19 H&S Supervisor HOD Producer
DEPARTMENT KITCHENS & TOILETS	1. Maybe no kitchens at all? Or outside department? Outside catering for all? 2. Craft – no sharing of food – individually wrapped food only. 3. Staggered meal breaks 4. Personal crockery/cutlery? 5. Touchless water-cooler? 6. Elbow or fob-activated doors/locks/taps in lavatories/kitchen area 7. Anti-bac soap/Paper towels/hand gels available everywhere		C-19 H&S Supervisor HOD Producer

COSTUME & WARDROBE		Control Measures for spread of Covid-19 on Film Shoot	
Area of Concern	Control Measure Suggested	To be carried out by	Supervised by
HYGIENE	1. Investigate specialised companies who regularly use steam cleaning/ozone or decontamination spraying techniques. 2. Studio Cleaners must be trained to professional standard and be present throughout the working day and after our departure on wrap 3. Add professional cleaning team for (unit base/set/communal areas) to Location shoots (Facilities should not be responsible for this) 4. Additional bathroom facilities at unit base and all other areas of studio/set.		C-19 H&S Supervisor HOD Producer

INTIMACY DEPARTMENT

Contributors: Yarit Dor, Lizzy Talbot, Enric Ortuno

INTIMACY DEPARTMENT		Control Measures for spread of Covid-19 on Film Shoot	
Intimacy Considerations for Productions	<p>Performing and shooting intimate scenes are some of the highest risk activities on set. This is due to the intense proximity of actors to each other, proximity of face-to-face action and proximity of cast to crew. Currently we recommend re-considering whether intimacy is required on your show or script and how it can be managed until more preventative measures regarding the virus are known.</p> <p>If you are intent on shooting intimacy, following the guidance of British Film Commission: "While keeping cast and crew on set to a minimum for each scene, remember that an Intimacy Coordinator must still be allowed on set..."(page 18)</p> <p>" Intimacy Coordinator" - an intimacy and movement specialist trained to oversee and facilitate scenes involving nudity, simulated sex and consent on a Film or TV set. An Intimacy Coordinator is not a certified health professional and as such should not be substituted for an on set medic or COVID-19 Supervisor.</p> <p>We strongly recommend that productions and intimacy coordinators take the following guidelines into consideration to ensure cast and crew safety.</p> <p>(Contributors: Yarit Dor, Lizzy Talbot, Enric Ortuno)</p>		
Safety Guidelines	Control Measures Suggested	To Be Carried Out By	Supervised By
Casting	<ul style="list-style-type: none"> - We are aware that some productions may consider casting actors who are in personal relationships with each other in order to mitigate concerns around COVID-19 and performing intimacy. We do not recommend this solution due to the following: <ol style="list-style-type: none"> 1. Intentionally employing an Actor simply because they are a partner of another Actor can raise ethical employment concerns. 2. There is a high risk of conflating private and professional relationships and therefore private and professional intimacy. 	Casting Director Producer Director Actors	Casting Director Producer Director Agent

	<p>3. There are power dynamics which exist between actors who have entered into an intimate relationship which could negatively impact the personal and professional relationships</p> <ul style="list-style-type: none"> - We recommend that the casting director and production clarify the code of conduct they wish actors to abide by before casting is finalised so there is full transparency. 		
Budget Impact	<p>1. Private Transportation to set/location - will need to be arranged by production or reimbursed (including within the M25) to avoid transmission.</p> <p>2. Sick pay/extra insurance pay for Intimacy Coordinator and participating Actors.</p> <p>3. Exclusivity payment for Intimacy Coordinator so they can effectively reduce risk of transmission by working with one production at a time.</p>	<p>Producer Line Producer Travel Manager / Coordinator Finance Department</p>	<p>Producer</p>
Travel to Rehearsals or Shoot	<p>1. Intimacy Coordinators are usually hired per day. They may require transportation fee reimbursement and cover (also within M25) to avoid public transport.</p> <p>2. Changing Facilities: Changing facilities are provided and adequately sanitized to reduce transmission.</p>	<p>Producer Line Producer Intimacy Coordinator</p>	<p>Producer COVID -19 Supervisor</p>
Pre-Production	<p>1. The Intimacy Coordinator is usually a freelance or Ltd which may work on several shows simultaneously. However to lower the possibility of cross-contamination between productions, they should be employed exclusively when possible.</p> <p>2. Covid-19 Supervisor / H&S Officer will be present in all discussions around the intimacy scenes. They should work closely with the Intimacy Coordinator and be on set during the shoot to oversee Covid-19 safety measures during the setting of intimate choreography.</p> <p>3. In-front-of-camera activities will need to be rigorously COVID-19 risk-assessed on each production and discussed with the affected people before rehearsals and production start.</p> <p>4. The Intimacy Coordinator will work remotely to reduce exposure. There is an exception for rehearsals and shoot days.</p>	<p>Producer Director AD Team Intimacy Coordinator COVID-19 Supervisor</p>	<p>COVID-19 Supervisor Producer</p>

	<ol style="list-style-type: none"> 5. The production, Covid-19 Supervisor and Intimacy Coordinator will create production-specific guidance of how intimacy scenes will be managed, shot and assessed. These will be available to all actors, their agents, HOD and crew. 6. Scheduling - postponement of Intimate Action until the end of the shoot so it can be shot in blocked-booking with the same crew, actors and Intimacy Coordinator. 7. Find ways to ensure that the actors involved in the intimacy self isolate 14 days before shooting. 8. A cover crew and cover intimacy coordinator will be on-hold in case anyone falls ill and an alternative crew is required. 9. Covid 19 Supervisor will include intimacy in their risk assessment. 		
Shooting Intimacy Scenes	<ol style="list-style-type: none"> 1. If the cast needs to work less than 2 meters in proximity, a strict testing or isolation process is required. 2. Safety Briefing before Blocking Rehearsal commences. 3. We recommend that the Covid-19 Supervisor is present in Closed Set to assure that blocking discussions meet regulatory standards and risk assessments (Intimacy Coordinator is not a health professional and cannot advise or guarantee no-transmission of the virus). 4. The Intimacy Coordinator is present to help advise on physical positioning, collaborate with the Director and Actors to create intimacy choreography that takes COVID-19 into account as much as they can. 5. We recommend that the Intimacy Coordinator, Director and Actors prioritise non-contact based intimacy, insinuated action, reduced nudity, utilise camera tricks and masking techniques as often as possible. This is in order to lower the amount of contact, refrain from close face-to-face proximity and transference of bodily fluids. 6. Pre-Shoot Intimacy Rehearsals: recommended in order to lower cast and crew on set time to a minimum. 7. Sanitising products should be available within the closed set 8. Additional monitors should be provided within the closed set to help maintain social distancing. 9. Crew will keep PPE on throughout filming. Actors will wear PPE in rehearsal and between takes and set-ups as much as possible. 10. Each actor will have their personal Standbys within the closed set. 	AD Team COVID-19 Supervisor Cast Producer Director Intimacy Coordinator All Other Crew and Departments in the Closed Set	Covid 19 Supervisor Producer

	<ol style="list-style-type: none"> 11. See “Cast - Adult and Supporting Artists” Section in BECTU Guidance for additional notes. 12. See notes from other departments which are part of an intimacy shoot especially the Costume Department, Hair & Make Up Department, Sound Department, Camera Department etc. 		
Equipment & Storage	<ol style="list-style-type: none"> 1. Dedicated storage space for intimacy coordinator’s kit on set to prevent exposure when travelling to/from home. 2. Intimacy Kit to be stored in a hard case container for easy sanitation and each selection of items within the kit should be stored separately. 3. PPE available to all crew, cast and intimacy coordinator 4. Hygiene and sanitising products available. (Please check for any lotion/product allergies). 5. Personal protective equipment (pads, barriers etc) is not shared and appropriately cleaned at the end of the day. Where cleaning products cannot be used on an item, the item should be removed and sealed in a suitable bag as soon as possible. 6. No other crew should have contact with the intimacy equipment without prior approval from the Intimacy Coordinator. 	Production Manager/Coordinator Intimacy Coordinator Facilities	COVID-19 Supervisor Producer
Modesty Garments & Adhesives	<ol style="list-style-type: none"> 1. Please follow the guidance of the Costume Department and Hair & Make-up. 2. Modesty garments and barriers/padding will be bought or made for each actor. These will not be shared even if they are used as a second layer garment. 3. Sustainability will be taken into account to lower expenses due to one-use modesty garments. Reusable garments and solutions are recommended. 4. The Intimacy Coordinator will liaise with Costume and Make-Up as to which modesty garments, adhesives and barriers are needed. Standbys will solely be helping to dress the actors in modesty gear so contact with the actor is reduced. 	Costume Department Hair & Make-Up Department Intimacy Coordinator Line Producer Finance Department	COVID-19 Supervisor Producer
Sound	<ol style="list-style-type: none"> 1. Please see notes from the Sound Department regarding boom, fixed microphones and self mic. 	Sound Department Cast COVID-19 Supervisor	COVID-19 Supervisor

Post Production	If the Intimacy Coordinator is required during post production, an effort will be made to find a way for them to work remotely.		Producer
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CAST

ADULTS
SUPPORTING CAST
CHILDREN

CAST - Adults		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission from makeup/hair and costume processes	PLEASE REFER TO THE MAKEUP/HAIR AND COSTUME PAGES FOR INFORMATION REGARDING PREP WITH THESE DEPARTMENTS		
Transmission between cast members on set	<p>1. Action and creative requirements for cast to be considered carefully and adapted to ensure current distancing regulations are being adhered to.</p> <p>2. Where content is unavoidably in conflict with distancing regulations, and changes cannot be made, the process for shooting that scene should be amended to be compliant with regulations, e.g. shooting as multiple plates or using members of the same household in a scene. Dedicated Health & Safety/Covid-19 Supervisor to be consulted.</p>	<p>Director</p> <p>Producer</p> <p>Cast</p>	<p>Producer</p> <p>C-19 H&S Supervisor 1st AD</p>
Transmission between cast and other crew	<p>1. Designated and separate holding areas to be provided.</p> <ul style="list-style-type: none"> - Individual dressing rooms/trailer to be arranged for off-set holding. The only exception to this is if cast members are from the same household. - Cast should have exclusive use of same dressing room/trailer from Start of Work to End of Work. No-one else should use this space on down days. - After cast member has completed shooting dressing room/trailer should be fully sanitised before allocated to another cast. <p>2. Where transport to set is require individual vehicle/buggy to be provided, or large enough shared vehicle to ensure adequate distancing.</p> <p>3. Cast to be on set only when required for their scene and to avoid any contact with other crew.</p> <p>PLEASE REFER TO SOUND PAGE FOR REFERENCE TO RADIO MICROPHONE RIGGING</p>	<p>Production</p> <p>AD team</p>	<p>Producer</p> <p>C-19 H&S Supervisor</p>

CAST – Supporting Cast		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Supporting cast	<ol style="list-style-type: none"> 1. Numbers of supporting cast to be carefully considered with respect to the space available and the maintaining of required distancing measures. Dedicated Health & Safety/Covid-19 Supervisor to be consulted. 2. Advance notice of expected numbers to be given as early as possible to allow supporting cast to make informed decision on whether they are happy to attend. 3. Holding areas to be sufficiently large to accommodate the numbers required. 4. Separate holding areas for doubling/stand-in cast due to increased contact with other crew members. 5. Separate holding area for special supporting cast with uniform and special action supporting cast. Liaise with costume regarding current disinfection protocols. 6. Proper changing areas, of sufficient size, to be provided. No supporting artist should be asked to change in areas of high traffic, such as toilets. 7. Any costume checks to be undertaken at a safe distance. If costumes are to be provided, same processes as outlined in costume page to be followed. 8. Supporting artists to do own makeup as per department brief, wherever possible. 9. Temperature checks on entry to Crowd area – may need a dedicated medic for this (separate from main unit). 10. Masks and gloves to be provided to all supporting cast. 11. Dedicated refreshment areas for Supporting cast only, to include individual water bottles or refilling stations. 12. A method of reporting of cases /contact tracing of infection to be established through booking agencies and production. 	Production AD team	Producer C-19 H&S Supervisor 1 st AD
Note: Any member of supporting cast showing symptoms, or having been asked to leave set due to close contact, should be required to go home without prejudice and treated with kindness by production.			

CAST – Children		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
<p>Child Cast</p> <p>Control Measures rewritten by Hannah Nutley, Chaperones and Tutors Branch</p>	<ol style="list-style-type: none"> 1. Individual dressing rooms to be provided for members of the same household. IMPORTANT: If there is more than one child in the household, above the age of 5 and of different genders, they MUST have a partition between them when changing unless a stipulation is provided, in writing, from the licencing council that this regulation is relaxed during this interim period of special circumstance. 2. Children should only be closely accompanied by a parent. The chaperone must maintain social distancing guidelines at all times to reduce risk of transmission. 3. Chaperones must continue to ensure regulatory compliance in line with child performance legislation, but co-operate with parent to ensure this can safely be done in line with social distancing guidelines 4. Child cast to be on set only when required for their scene and to avoid any contact with other crew as per original guidelines. 5. Children of each age group should be considered differently: <ol style="list-style-type: none"> a) 0-4 years. Serious consideration is needed as to whether these children should be allowed on set as they generally do not understand the nature of social distancing and will likely breach social distancing guidelines during filming or any other activities on site. Their lack of understanding presents an extremely high risk of accidental transmission to the crew. If the child cannot yet walk, they pose a much smaller risk and therefore should be considered on a case-by-case basis. b) 5-8 years old: Emotional maturity in this age bracket is extremely varied and production are advised to consider the type of involvement required and the child's understanding before casting. In order to assess the risk posed, an appropriate adult (to avoid conflict of interest, not the parent) with experience working with children (i.e. chaperone) must be consulted to assess the child's behaviour and ability to understand the nature of the restrictions. Based on this, the appropriate adult can advise whether the child poses too much of a risk to the crew or can work appropriately. c) 9+ years old: child should be safe to follow guidelines on set, but carefully monitored during working hours. 6. Separate holding areas on set for each child/family. 7. Further risk assessment will be necessary in this area in line with the needs of each scene. 	Production Chaperone AD team	<p>Producer</p> <p>C-19 H&S Supervisor 2nd AD</p> <p>1st AD</p>

CAST – Children		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Child Cast Control Measures rewritten by Hannah Nutley, Chaperones and Tutors Branch	<p>8. Until schools open again, the advice around tuition will need to be considered by the council at the point of licencing. Regulations state that for every week a child is working, they must achieve 15 hours of tuition, supervised by an approved tutor.</p> <p>a. In order to avoid the need for tuition hours, production can choose to only have each child on set for 2 days per week.</p> <p>b. If the council state that the child be provided tuition time on set as per regulations, in this instance, best practice may be for production to provide a tutor, remotely, at their own place of business, on standby, so that the child can access the tuition time on set through online platforms such as Zoom, Skype, etc. During this time, the child should be in isolation whilst supervised through line of sight by the chaperone.</p> <p>c. In the instance that a tutor-chaperone is employed, meaning the tutor is present on set, separate rooms must be provided and an online platform such as Zoom, Skype, etc. Must be used between the child and the tutor-chaperone. The child must then be supervised through line of sight by the parent.</p> <p>d. It may be advised that the child working hours on set be reduced by a minimum of 15 hours, e.g. the child time on set reduced by 3 hours per day. This time must be used to provide time for the child to access home learning. The production must provide a tutor to work with the student for the 15 hours per week provided by the reduction in working hours. This must again be remote tuition using online platforms.</p>		

CATERING

LUNCH SERVICE
TEA TABLE/CRAFT SERVICE

CATERING – LUNCH SERVICE		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Transmission at Lunch Service	1. Health & Safety/Covid-19 Supervisor to help devise best practice for service.		
	2. Maintaining safe distance at lunch - Any dining areas to be set up in such a way as to comply with distancing measures. - Any queueing system to have 2m spacings clearly marked on floor. - One-way travel systems should be put in place, wherever possible.	Catering Team Production Security	C-19 H&S Supervisor Producer
	3. Limit the numbers of people using dining areas at any one time - All lunches should be pre-ordered well ahead of break times. These lunches should be pre-packaged in take-away style containers. One member of each department is allocated to collecting these lunch orders and return them to the rest of the departmental crew for dining. Where possible, crew should make use of their demarcated areas for dining rather than dining room areas.	Catering Team Production Security	C-19 H&S Supervisor Producer
	4. Surface cleaning and disinfection. - Regular cleaning, and topical on-demand cleaning of such areas to be scheduled by cleaning crew. - Cleaning materials (wipes/antibacterial spray, etc) to be made available for any crew member to clean surface on demand.	C-19 Cleaning Crew Catering Team Production All Crew	C-19 H&S Supervisor Producer
	5. General hygiene - Hand sanitiser of 70% alcohol to be made available to all crew or at designated stations for regular hand-cleaning. - Sufficient Hand washing facilities to be made available. - All crew encouraged to wash hands regularly.	Production All Crew	C-19 H&S Supervisor HODs

CATERING – TEA TABLE/CRAFT SERVICE		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
<p>Tea Table Interaction</p> <p>The tea/coffee area is typically a place of high cross-departmental interaction and must therefore be reimagined.</p>	<p>1. One allocated runner to be responsible for tea table.</p> <ul style="list-style-type: none"> - If a drink is required, an order is to be requested from the allocated runner by radio or at safe distance. The order is then completed and set onto a service area (in practice a trestle table separate from the tea table) where the person ordering will collect the drink. - One person only from each department to be allocated to order/collect drinks. - The allocated runner to be provided with gloves and mask and cleaning materials to avoid the risk of any personal transmission. - Drinks shall not be walked around set and offered up on trays, as this will increase cross-departmental physical interaction. - While reusable cups are beneficial to waste reduction, they pose an increased risk of transmission in this scenario, so may not be used unless washed in hot & soapy water between each use. The safest method is to use disposable cups only. 	<p>Production</p> <p>Runner</p>	<p>C-19 H&S Supervisor Production</p>
<p>Water bottles</p>	<p>2. Where reusable water bottles are brought to set each individual to be personally responsible for bottle and shall not share bottle.</p> <ul style="list-style-type: none"> - A refilling station to be available at the service table. Non-touch water coolers to be made available, or ones where the side of the bottle touches a paddle to pour water. - Alternatively, compostable cups to be used - Individual small water bottles should only be used as a last resort due to sustainability and ecological factors. 	<p>Production</p> <p>Runner</p>	<p>C-19 H&S Supervisor Production</p>
<p>Craft Service</p>	<p>3. Craft Service should also be distributed in a similar way to hot drinks as set out above with an allocated departmental person collecting any items from a service table or in individually packaged for each department/cohort.</p> <ul style="list-style-type: none"> - Food shall not be walked around set and offered up on trays, as this will increase cross-departmental physical interaction. 	<p>Craft Service</p>	<p>C-19 H&S Supervisor Production</p>

CREATIVE AND ADDITIONAL CONTENT

CREATIVE AND ADDITIONAL CONTENT		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Risks to cast through script driven instruction	<p>1. Creative content of shoot should adhere to all distancing regulations.</p> <p>2. Where content is unavoidably in conflict with distancing regulations, and changes cannot be made, the process for shooting that scene should be amended to be compliant with regulations, e.g. Shooting as multiple plates.</p> <p>3. Where changes to action are required in last-minute changes, time must be allowed to safely factor in the restrictions of current distancing measures. Dedicated Health & Safety/Covid-19 Supervisor to be consulted.</p>	Director Producer 1 st AD Cast	C-19 H&S Supervisor Director Producer 1 st AD
Stills	<p>1. Any stills to be taken in a place separate to the main studio, to be self-contained, and distancing measures to be rigorously maintained.</p> <p>2. On set stills, if required, can be facilitated, but stills will need a designated off-set area for equipment storage where they will remain until required. At that time all other departments to be stepped off set to allow stills to work unhampered.</p>	Stills Team	C-19 H&S Supervisor Producer 1 st AD
Additional Content	<p>1. Behind the Scenes/Making-of-content crews not to be part of a standard shooting set unless they can remain within a single designated area. The risk of departmental cross-contamination by a roaming crew is too high to be mitigated.</p> <p>2. Fixed cameras, remote cameras and timelapse style setups should be considered as alternatives. If used, these should be set up on a prep day.</p> <p>3. Any interviews to take place in a place separate to the main studio, to be self-contained, and distancing measures to be rigorously maintained</p>	<p>BTS Team</p> <p>BTS Team</p>	<p>C-19 H&S Supervisor Producer 1st AD</p> <p>C-19 H&S Supervisor Producer 1st AD</p>

FACTUAL/OB/CORPORATE PRODUCTION

ADDITIONAL NOTES FROM CAMERA BRANCH

PLEASE NOTE THAT A FULL CONSULTATION ON FACTUAL PROGRAMMING IS IN PROGRESS, AND DETAILED GUIDANCE WILL BE ADDED IN DUE COURSE

OB/Doc/Factual/Corporate Production		Control Measures for spread of Covid-19 on Film Shoot	
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by
Considerations for this scale of shooting – submitted by camera branch	<ul style="list-style-type: none"> - Individual travel to location could be more or less normal - crew-van, taxi, or private vehicles, but without sharing. Where possible camera crew should possibly be encouraged to use bicycles instead of public transport. Parking considerations and time of relocating multiple vehicles should be factored in. - When multiple locations are used during the day, it is often difficult to travel separately because of budget/time constraints - so wearing PPE in vehicles and limiting numbers per vehicle would be required to minimise the risk of exposure - Ventilation of spaces used for filming should happen as often as possible - for example if keeping the windows open during filming is considered best practice, production may have to compromise on audio quality. - Wearing appropriate PPE at all times when working in closed spaces and in close proximity to others. - Gloves should be provided for use when transiting or in areas of higher risk contact surfaces and then disposed of. Most latex gloves are useless when carrying heavy kit, they rip straight away - a doco cameraperson carries multiple types of equipment throughout the day. - Who handles equipment needs consideration and enforcement - so allow more time for fewer people helping load / unload / or for disinfecting / or fresh glove wearing by those that do help for that specific practice so that kit and case handles don't have to be fully disinfected with each location move. Crew in these sectors of the camera department often need to perform cross dep't duties, unlike in drama. - Regular hand washing/use of sanitizer. - Keeping social distance by shooting on longer lenses, ensuring camera person has their own monitor so can be away from the director/producer in an interview scenario and perhaps the use of wireless focus systems which can be less common in Docs / Interview scenarios - Spending as little time as possible when mic-ing up the contributors or asking contributors to self mic after demonstration. - Allowing time in the schedule or whilst being paid to clean the kit at the end of the day. 	<p>Director Producer 1st AD Cast</p>	<p>C-19 H&S Supervisor Director Producer 1st AD</p>

OTHER DEPARTMENTS

OTHER DEPARTMENTS		Control Measures for spread of Covid-19 on Film Shoot		
Risk/Mean of Transmission	Control Measure	To be carried out by	Supervised by	
	1. Other specialist departments including, but not limited to, Riggers, Stunts, Wires, Prosthetics, Food Styling, Vehicles, Tracking Vehicles and high-speed filming, Aerial, Underwater, Motion Control, Animals, should provide risk assessments which include Covid-19 transmission as a risk factor. Reference can be made to general procedures listed herein.	HODs	C-19 H&S Supervisor Producer	