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Production Guidance

COVID-19 Generic Risk Assessment

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COVID-19 PRODUCTION RISK ASSESSMENT – Template with typical controls

The following generic risk assessment template identifies the key issues which must be considered and addressed within the Production Risk Assessment to manage the specific risks from COVID-19.

Notes

1. The following detail will not necessarily apply to each production. The risk controls may differ slightly depending on the genre, size of production, location and production activity. It is essential that careful consideration is given to each area of production activity and that the risk assessment is tailored to suit.
2. This document is intended to identify best industry practice for dealing with the risks from COVID-19. It does not supersede any Government or PHE guidelines or advice.
3. Further specialist production health and safety advice, support and equipment is available from First Option Safety Group, as required.
4. This risk assessment is to supplement the Production and Departmental risk assessments which must still be completed. It should be read in conjunction with the Yellow Book which contains the detailed protocols. Please contact the Advice Line for further information.
5. All other health and Safety regulations and production safety standards and protocols still apply.

CONTACT INFORMATION:

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Hazards Identified and Risks Arising <i>Identify and list what hazards could cause <u>significant</u> harm, how and to whom. This includes <u>anybody</u> who may be present and affected by your activity, not only your team (e.g. other workers, public, drivers, children, elderly, disabled and those who may be more vulnerable to certain hazards)</i>		Risk Assessment & Precautions Required <i>Evaluate the risks and decide if existing precautions/controls are sufficient or more needs to be done. Take into account information from all available authoritative sources</i>
Hazard:	To Whom:	
PRE PRODUCTION		
Crewing Up Person to person transmission	Crew, contributors, artistes	Health Declarations: A written declaration should be obtained from all employees and contributors stating that they: <ul style="list-style-type: none"> • Are not suffering from any coronavirus symptoms and have not had any symptoms within the previous 7 days • Have not (as far as they are aware) been in close contact with anyone with coronavirus symptoms within the previous 14 days • Have any underlying health condition which might make them particularly vulnerable to coronavirus • Undertake to declare immediately any onset of symptoms or contact with anyone who has symptoms of coronavirus. Anyone developing symptoms while at work should be sent home (by private transport) and told to seek medical advice from the NHS.
Crewing Levels Person to person transmission	Crew, contributors, artistes	<ul style="list-style-type: none"> • Productions should use the absolute minimum number of essential people on site at any time where possible arranging work and production activity so that the number of people on site is kept as low as possible throughout the production. • Wherever possible departments should be organised in 'cohorts' and kept separate to minimise the knock-on isolation impact of one member developing symptoms.
Office/Workshop Set up Person to person transmission Contaminated surfaces/equipment transmission	Crew, contributors, artistes	<ul style="list-style-type: none"> • Wherever possible office type activities should be continued to be carried out at home. Where this is not possible a suitable workspace should be chosen that allows a physical separation of at least 2 metres to be in place between workers. (Physical barriers such as Perspex screens (like those in supermarkets) should also be considered to help with separation where required. • Where possible people in close proximity should work side by side or back to back rather than facing each other. • Avoid locations that have recently been occupied by people who may have been infected. • All workspaces to be cleaned/disinfected before use. • Select buildings that can easily be cleaned and that provide sufficient facilities for enhanced hygiene measures.

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Hazard:	To Whom:	
		<ul style="list-style-type: none"> • Handwashing facilities should be provided with soap and water wherever possible. Where this is not possible antiseptic gel dispensers (minimum 60% alcohol based) should be provided. • Work areas should be regularly (twice daily) cleaned and disinfected. For large enclosed spaces consideration should be given to the use of specific antiseptic fogging measures in addition to normal cleaning. (Contact First Options for advice and support if considering this control measure). • Work areas should be able to provide good ventilation, and as far as possible the length of time spent in workspaces should be limited and workers allowed to take regular breaks for fresh air.
Recesses Person to person transmission Contaminated surfaces/equipment transmission	Crew, contributors, artistes, public	<ul style="list-style-type: none"> • Wherever possible recesses should be carried out remotely by using a video conferencing platform or by filming/taking photographs and emailing to the group to view with recce notes. • Where this is not possible, recce crew numbers must be reduced to an absolute minimum – consider breaking recce crews into separate smaller recesses where possible. • Use private transportation. • If a recce bus is used, there must be enough room/seats to allow for a 2m distance between everyone – more than 1 recce bus may be necessary to achieve this. Bus companies’ hygiene protocols should be checked and that they are implemented in practice. • Where overnight stays cannot be avoided, single occupancy accommodation should be obtained and the hygiene and social distancing measures at the venue confirmed before use. • If recess overseas are planned, then additional controls and checks regarding travel and specific country government restrictions will have to take place and a further RA completed (Consult First Option for further advice). • Everyone arriving into the UK other than from the list of exempt countries will continue to need to self-isolate for 14 days. There’s a further exemption been made for key production people
Location Selection Person to person transmission	Crew, contributors, artistes, visitors, public	Outdoor Locations. <ul style="list-style-type: none"> • Productions should choose locations where access can be secured and isolated from the public and which provide sufficient space for all the planned production activities while achieving social distancing and providing facilities for enhanced hygiene measures. • Where filming is taking place on a public footpath or area, cordon, cone or fence off with a physical barrier, and appropriate signage accordingly.

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		<p>Indoor Locations.</p> <ul style="list-style-type: none"> Buildings should be selected that can easily be cleaned and provide sufficient space for social distancing and with facilities for enhanced hygiene measures. Access should be secure and isolated from the public.
<p>Meetings/Auditions/Castings/Show & Tells</p> <p>Person to person transmission</p>	<p>Crew, contributors, artistes</p>	<ul style="list-style-type: none"> Wherever possible meetings, auditions, castings, show & tells etc should be carried out remotely using video conferencing platforms, skype or similar. Where this is not possible a 2m distance must be in place between all people present.
PRODUCTION		
<p>Travel to and from locations and studios</p> <p>Person to person transmission</p>	<p>Crew, contributors, artistes</p>	<ul style="list-style-type: none"> Wherever possible travel to and between locations should be alone by private transport. Other means of transport such as cycling are also encouraged. More parking facilities may be needed for an increase in cars and bicycles. Staggering arrival and departure times at the location, studio or production office to reduce crowding into and out of the work area. If private transport is not available, then privately hired transport such as taxis should be used maintaining social distancing and good hygiene practices as far as possible. If minibuses have to be used, the number of passengers in each bus should be reduced, ideally to no more than one person per row of seats. It is also recommended that the transport company's hygiene protocols are checked and that they are implemented in practice. As a last resort, employees should use public transport and where possible maintain social distancing, good hygiene practices, and where necessary keep the time in close proximity to others to a minimum. The Government has issued advice on the use of masks when using public transport or being in enclosed spaces. Where possible travel should be arranged to avoid peak times and more parking facilities may need to be arranged for an increase in cars and bicycles. Further considerations include:

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Hazard:	To Whom:	
		<ul style="list-style-type: none"> ○ Reducing congestion, for example, by having more entry points to the production area. ○ Using marking and introducing one-way flow at entry and exit points. ○ Providing handwashing facilities, or hand sanitiser where not possible, at entry and exit points. ○ Providing alternatives to touch-based security devices such as keypads. ○ Defining process alternatives for entry/exit points where appropriate, for example deactivating pass readers at turnstiles in favour of showing a pass to security personnel at a distance.
People becoming infected during production Person to person transmission	Crew, contributors, artistes	Health Monitoring/Testing: <ul style="list-style-type: none"> ● Productions to consider checking the temperature of all employees on a twice daily basis. This can be done through a self-testing regime or preferably by a suitably trained medic wearing appropriate PPE. ● If temperature testing is being undertaken by a trained medic, a suitable and sufficient risk assessment and clear sequence of work must be produced by the medic. (Recommend that productions seek advice from First Option if considering implementation). ● Test results should be recorded and anyone with a raised temperature (>37.8c) should be sent home (by private transport). ● Anyone who starts to feel unwell during the course of the day should immediately report this to their line manager/unit medic. Unit medic should carry out checks as necessary and appropriate actions to be implemented. ● Productions should develop a policy for the treatment of excluded individuals. ● In the collection of any personal data, data protection and GDPR rules must be adhered to (seek further advice from First Option).
General interaction on set Person to person transmission	Crew, contributors, artistes	<ul style="list-style-type: none"> ● General interaction between people on set should be limited as much as possible. Essential crew only should be on set. Wherever possible physical separation of at least 2m should be maintained. Work planned to maintain this distance as the norm. If a 2m separation cannot be achieved, you should consider whether the activity should continue. ● If a 2m distance is not possible but the activity is considered essential then you need to minimise the number of people involved at any one time, for the shortest period of time (less than 15 mins ideally). Where possible people in close proximity should work side by side or back to back rather than facing each other. Keep groups

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Hazard:	To Whom:	
		<p>of crew who have to work within 2m together as teams and separate from others if possible. Consider and enhance authorisation process for these activities and provide additional supervision. Use PPE (masks/gloves) as a last resort.</p> <ul style="list-style-type: none"> • Each department to be allocated a designated area on set for themselves and their equipment. Anyone who can remain on standby-by should do so off set. • Stagger call times so that each department is given access at timed intervals to help prevent crowding on arrival to set. • Co-ordinate work to ensure that a minimum number of people are given access to set at any one time – e.g. art department to dress a set and exit the set before electrical department go in to light the set. • Use radio comms to help reduce the need for close personal contact. • Where practical use remote monitoring, remote focus, unmanned cameras and other technologies which allow operating at a distance. • A QTAKE system or similar can be utilised to help reduce the numbers on set/video village. It can be used in parallel with a video conferencing platform to establish a communication line to help create a virtual video village. • No visitors should be allowed on set. • Behind the scenes/making of content crews should not be part of a standard shooting set unless they can remain within a single designated area. Fixed cameras, remote cameras and time lapse style setups should be considered as alternatives.
<p>Close Contact Work</p> <p>Person to person transmission</p>	<p>Crew, contributors, artistes</p>	<ul style="list-style-type: none"> • Close contact cohort (CCC) working should only be considered when all other mitigations have been considered and discounted including adapting editorial onscreen requirements. • Close contact periods should be restricted to the shortest time practicable. • Expert H&S and Medical advice should be sought, and the rationale set out in a detailed risk assessment. • Each CCC of individuals should be kept to the absolute minimum number of members possible. Members should, as far as possible on set, only mix with other members of the same cohort. • A number of CCCs may be established on a single production dependent upon the interaction requirements of cast overall.

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Hazard:	To Whom:	
		<ul style="list-style-type: none"> • Mixing or swapping between CCC should be kept to an absolute minimum. Someone can only be a member of one CCC at any one time and if someone wants to move from one CCC to another the full process for joining a CCC has to be adhered too. • Consultation with those involved throughout the process of setting up the CCC is of paramount importance; individuals to clearly understand the situation and the effectiveness/limitations of the risk mitigations being introduced and where possible any requirements in relation to CCCs should be established at the casting stage. • Productions to engage with union representatives of those in the CCC to ensure that the implications of working in close contact cohorts are well understood. • CCC members should be easily identifiable as a member of a specific close contact cohort (e.g. colour coding groups). • All social distancing and other risk mitigations should be complied with by cohort members when not engaged in the specific interaction required for the production. • Any members of a proposed CCC or their household members (including if CCC members have caring responsibilities) who have COVID-19 vulnerabilities should be identified prior to production and appropriate adjustments made, with input from suitable experts if required to help further mitigate the risk to vulnerable groups. • Consideration should be given to the levels of social contact outside the production for members of a CCC and any limitations to this that may be considered appropriate, these should form part of the consultation with those involved. As a minimum, members of CCCs to adhere to the wider government guidance that is place at the time – particularly in relation to social distancing – but productions may want to review on a case by case basis and put bespoke measures in place if appropriate. • If anyone’s pre-production test is positive, they will inform the relevant NHS test and trace official body and self-isolate for at least 7 days from when symptoms started (if symptoms are displayed). • Anyone who has a positive test but does not have symptoms must self-isolate for 14 days and follow any other guidance and instructions received from NHS111.

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Hazard:	To Whom:	
		<ul style="list-style-type: none"> All other members of that CCC who have been in close contact with the individual must self-isolate for 14 days and be symptom-free before they can recommence activity on production. Productions should consult with First Option prior to undertaking any CCC work.
Poor Hygiene procedures Person to person transmission Contaminated surfaces/equipment transmission	Crew, contributors, artistes	<ul style="list-style-type: none"> Handwashing facilities should be provided wherever possible with soap, water and paper hand towels. Where handwashing facilities are not immediately available antimicrobial hand rubs / gels should be provided. Employees should wash or sanitize their hands regularly and immediately after handling equipment or objects that may carry the virus. Information on how to maintain proper hand hygiene should be supplied to all people on site. Posters should be displayed and reminders in daily briefings. Productions will need extra supplies of soap, hand sanitiser and paper towel to accommodate for this. Purpose built “sanitising stations” should be erected at convenient points – e.g. points of entry and common areas. Adequate numbers of suitable, clean toilets with handwashing facilities will need to be provided.
Poor Cleaning Regimes Contaminated surfaces/equipment transmission	Crew, contributors, artistes	<ul style="list-style-type: none"> Enhanced cleaning procedures to be in place across all production areas. Sets, studios, dressing rooms, hair & make-up etc to be regularly (twice daily) cleaned and disinfected. All routine touch points such as door handles, bannisters, tea tables, dining tables etc will need to be cleaned/disinfected. Consider the use of specific antiviral “fogging systems” in addition to normal cleaning. These are not suitable for use in areas where sensitive electronic equipment is present e.g. galleries, OB vehicles etc. All areas to kept well ventilated. Closed bins which are regularly emptied to be provided in all areas. All production equipment, tools and props to be wiped down with antiseptic wipes regularly and whenever they are used by different individuals. Any shared areas on set must be wiped down when one department has finished there before another department starts.

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Hazard:	To Whom:	
		<ul style="list-style-type: none"> • Personal equipment (headsets, mics, radios etc) to be cleaned before issue and then each day. Wherever possible headsets, mics and radios should be used exclusively by the same person for the duration of the shoot and labelled to identify user. • Any hired equipment brought onto set must be disinfected on arrival. • Equipment should only be handled by designated department members responsible for that equipment to help avoid any potential cross-contamination. • Workers loading/unloading and transporting equipment should wear gloves. On arrival, all equipment to be loaded into the designated department area. All equipment to be further disinfected by allocated person/s within that department before being allowed onto set.
<p>Lack of PPE or misuse of PPE</p> <p>Person to person transmission</p> <p>Contaminated surfaces/equipment transmission</p>	Crew, contributors, artistes	<ul style="list-style-type: none"> • It is not yet government guidance to wear protective masks or other PPE in the workplace however production may wish to consider masks or other PPE for specific purposes, such as where it is not possible to maintain social distancing for certain tasks for periods of more than 10 minutes or where equipment has to be handled which it is not possible to sanitize. • 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 prioritised for health workers. If FFP type masks are not available, surgical masks provide some protection against the wearer spreading the virus if they are infected. • Anyone using a mask should be given information on how to use it and dispose of it safely. <u>The main points are:</u> <ul style="list-style-type: none"> ○ Before putting on a mask, clean hands with soap and water or alcohol based handwash ○ Cover mouth and nose with mask and make sure there are no gaps between your face and the mask ○ Avoid touching the mask while using it – if you do you must clean your hands immediately ○ Replace the mask as soon as it is damp and do not reuse single use masks ○ To remove the mask, remove it from behind – do not touch the front of mask – discard immediately in a closed bin. Clean hands immediately. • Disposable gloves may be useful for situations where hand washing, or sanitising is not readily available. However, gloves are only a “second skin” and therefore wearers need to continue to apply hygiene precautions

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Hazard:	To Whom:	
		<p>(i.e. not touching the face). They must be hygienically disposed of and new pair used as frequently as possible. The WHO have a useful guide on the use of disposable gloves: https://www.who.int/gpsc/5may/Glove Use Information Leaflet.pdf</p> <ul style="list-style-type: none"> • Sufficient quantities of PPE should be available for replacement.
<p>Scripted Action</p> <p>Person to person transmission</p>	<p>Crew, contributors, artistes</p>	<ul style="list-style-type: none"> • Wherever possible the scripted action taking place should maintain a physical separation of at least 2m between the cast taking part. Work should be planned to maintain this distance as the norm. If a 2m separation cannot be achieved, you should consider whether the activity should continue in its current form or if it can be modified – can it be re-written or cheated with camera angles for example. • Any intimate scenes involving close contact between actors will need to be carefully considered and risk assessed fully before going ahead. Actors involved in such scenes may need to be PCR tested before carrying out the action. The production is advised to consult with First Option when planning such close contact cohort work. • Large crowd scenes will need to be carefully considered and risk assessed. CGI options should be considered. Consider using extras who are from the same household. • Anyone who is in a ‘Clinical vulnerable’ category will need special consideration and enhanced measures to be part of a cast. • Additional controls will also be required for any child actors that are cast. For example: <ul style="list-style-type: none"> ○ Children should be accompanied by a parent, as close contact with a chaperone will present an increased risk of transmission. ○ Child cast to be on set only when required for their scene and to avoid any contact with other crew. ○ Consideration should be given to the level of understanding of distancing measures which children of different ages will have, and what is an appropriate risk for child performance. Young children should ideally only interact with parent, or member of same household where distancing measures cannot be guaranteed. ○ Separate holding areas on set should be established for child cast.
<p>Hair & Make-Up</p>	<p>Crew, contributors, artistes</p>	<ul style="list-style-type: none"> • Wherever possible cast to prepare own makeup, under remote supervision of makeup artist. Where this is not possible make-up artists/hairdressers and cast involved must be subject to a temperature check before work begins. If tests are available this could also be an option to consider.

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Hazard:	To Whom:	
Person to person transmission and via cross contamination		<ul style="list-style-type: none"> Enhanced PPE such as gloves, masks, visors as identified in the risk assessment, should be worn by make-up artist/hairdressers. Cast should also wear a mask where possible (i.e. during hair styling). Strict hygiene standards (should be standard within make-up) to be followed as usual. There must be at least a 2m separation between makeup/hairdressing stations. Consider the use of Perspex screens to separate workstations. Workstations must be cleaned/disinfected between users. Wash stations with soap and water or hand sanitiser (minimum 60% alcohol) based should be provided. Talent should be assigned an individual make-up artist to be their stand-by onset. The make-up artist should also have a separate set of make-up materials e.g. powders, concealer, lipsticks etc and also brushes, curlers, tweezers, swabs, sponges etc, for each cast member and separately labelled. Standbys should not be applying touch ups to different cast members. Designated area to be in place on set for make-up/hair standbys. A dedicated space should be allocated for Hair and Make-up on set and the number of crew kept be the essential minimum. Additional monitors should be made available on set for checks to avoid crowding round monitors – 2m distance should be in place. The number of touch-ups on set should be minimised as much as possible. Consideration should be given to using UV sterilising cabinets to clean equipment such as combs, glassware, nail scissors, tweezers etc.
Costume/Wardrobe Person to person transmission and via cross contamination	Crew, contributors, artistes	<p>Wherever possible:</p> <ul style="list-style-type: none"> fittings and approvals to take place via video conferencing technologies. Where this is not possible then essentials only should be in attendance, keeping 2m apart as much as possible. As many fittings as possible should be carried out during prep or off-site to avoid additional costumes and people coming to location/sets where space may be limited. All costumes must be washed, or steam cleaned before use. Any heat-based systems used for cleaning costumes and other soft fabrics to be able to achieve temperatures of 60°C for at least 2 hours. Costume/Wardrobe department and cast may be subject to health screening in line with the rest of the production before any work begins. If virus tests are available, this could also be an option to consider.

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Hazard:	To Whom:	
		<ul style="list-style-type: none"> • Dressing areas should be spacious enough to facilitate social distancing and if practicable, one-way routes into, around and from the space establishment. • Costumes should be covered individually in plastic covers after cleaning. • Wherever possible, cast should receive their costume in a screened off cubicle and dress without assistance. • Costumes should be provided individually hung in a plastic cover. Cast members own clothes should be hung inside a plastic cover to avoid cross-contamination with other clothes. • Physical contact between cast member and costume crew should be minimised, and where necessary, both should wear facemasks.
Galleries and OB Vehicles Person to person transmission and via cross contamination	Crew, contributors, artistes	<ul style="list-style-type: none"> • Essential crew only in galleries/OB vehicles. There should be at least a 2m separation between workstations or alternatively separate facilities (vehicles, monitors, suits), linked electronically, or the installation of screens to provide a physical barrier to be used. • A one-way travel system should be implemented where possible. • Galleries/OB vehicles must be sanitised before and after use. Consider the use of a fogging system. OB provider should confirm their cleaning regime before use. • The air conditioning system in the vehicle not to be set to recirculation mode.
Catering and other Craft Services Person to person transmission and via cross contamination	Crew, contributors, artistes	<ul style="list-style-type: none"> • Dedicated eating areas should be identified on site to reduce food waste and contamination. They must be large enough to allow crew to queue and sit at safe distances. • Meal and break times should be staggered to reduce congestion and maintain physical distancing of 2m at all times. • All catering and eating areas should be regularly (at least twice daily) cleaned and disinfected. • Hand cleaning facilities or hand sanitiser should be available at the entrance of any room where people eat and should be used by crew when entering and leaving the area. • Crew should be encouraged to bring pre-prepared meals and reusable drink bottles from home. Where reusable water bottles are brought on set, each individual should be personally responsible for the bottle and should not share. • Stringent hygiene checks should be carried out on caterers being used prior to engagement to include their health monitoring procedures.

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Hazard:	To Whom:	
		<p><u>Where catering is provided:</u></p> <ul style="list-style-type: none"> • One-way travel systems are to be implemented where possible • Pre prepared and wrapped food should only be provided • All cutlery, cups, plates, eating utensils etc should be disposable • Tables should be sanitised between each use and at the end of the day <p>Tea Table Interaction: One allocated runner to be responsible for tea table. Safe distancing should be maintained at all times. Controls should include for example:</p> <ul style="list-style-type: none"> • If a drink is required, an order if 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 and lunch orders to provide to the rest of the department crew for dining. • Drinks should not be walked around set and offered up on trays. • All cutlery, cups, plates eating utensils etc. should be disposable and ideally biodegradable. • Where reusable water bottles are brought to set, individuals to be personally responsible for bottle and shall not share bottle. • A refilling station to be available at the service table. The bottle owner only shall place the bottle at the refiller and step away before the allocated runner presses the button to refill without touching the bottle. Once filling is complete, bottle owner shall retrieve bottle. • Alternatively, single use individual small water bottles to be available, via the allocated departmental drinks collector.
POST-PRODUCTION		
Post-Production Houses/Edit Suites/ADR Facilities	Crew/Cast involved in the post production process	<p>Where possible:</p> <ul style="list-style-type: none"> • All post-production work should be done remotely.

Hazards Identified and Risks Arising <i>Identify and list what hazards could cause <u>significant</u> harm, how and to whom. This includes <u>anybody</u> who may be present and affected by your activity, not only your team (e.g. other workers, public, drivers, children, elderly, disabled and those who may be more vulnerable to certain hazards)</i>		Risk Assessment & Precautions Required <i>Evaluate the risks and decide if existing precautions/controls are sufficient or more needs to be done. Take into account information from all available authoritative sources</i>
Hazard:	To Whom:	
Person to person transmission and via cross contamination		<ul style="list-style-type: none"> Where this is not possible distancing rules must be maintained, If necessary, use physically separate facilities linked electronically. Sanitisation of edit suites before and after use. Consider fogging system. Check with post production house what cleaning/sanitising regimes they have in place before use.
GENERAL		
Mental health during the coronavirus outbreak <i>Infectious disease outbreaks like coronavirus (COVID-19) can affect mental health. Individuals may notice:</i> <ul style="list-style-type: none"> Increased anxiety Feeling stressed finding yourself excessively checking for symptoms, in yourself, or others Becoming irritable more easily Feeling insecure or unsettled Fearing that normal aches and pains might be the virus Having trouble sleeping Feeling helpless or a lack of control Having irrational thoughts 	All cast/crew	Be aware of yours and others anxiety and concerns during these challenging times. Be aware of and apply the following strategies where possible: <ul style="list-style-type: none"> Gather mental health resources (e.g. mental health hotlines, local treatment centres, therapists covered by benefits) and communicate them to the company. Set up a mental health support group. Production managers and heads of departments to be informed of the mental health effects and asked to monitor their crews, cast and contributors accordingly. Production should consider appointing a qualified mental health mentor or training up staff members as mental health first aiders who can act as points of contact on location/set. Incorporate mental health leave into any paid time-off policies. If you are taking any prescription medications, make sure you have enough and readily accessible. Keeping a realistic perspective of the situation based on facts is important. Stay informed but set limits for news and social media. Use trustworthy and reliable sources to get your news. Read up-to-date, factual information Keep up your healthy routines including exercise, Ensure you get a good night's sleep Keep hydrated Keep a balanced diet, Avoid excess alcohol, Use relaxation techniques, Improve your mood by doing something creative, Stay connected to others

Hazards Identified and Risks Arising <i>Identify and list what hazards could cause <u>significant</u> harm, how and to whom. This includes <u>anybody</u> who may be present and affected by your activity, not only your team (e.g. other workers, public, drivers, children, elderly, disabled and those who may be more vulnerable to certain hazards)</i>		Risk Assessment & Precautions Required <i>Evaluate the risks and decide if existing precautions/controls are sufficient or more needs to be done. Take into account information from all available authoritative sources</i>
Hazard:	To Whom:	
		<ul style="list-style-type: none"> Try to anticipate distress, seek support and support each other

Producer:	Signature:	Date:
Name:		
I am satisfied that I have read the above risk assessment and it constitutes a proper and adequate risk assessment in respect of this production.		
Line Producer:	Signature:	Date:
Name:		
I have read the above risk assessment and strict adherence will be observed at all times during the production.		
Production Manager:	Signature:	Date:
Name:		
I have read the above risk assessment and strict adherence will be observed at all times during the production.		