

**British Film Commission -**

# **Working Safely During COVID-19 in Film and High-end TV Drama Production**

**1<sup>st</sup> June 2020**

V.1.0

This document is intended to provide high-level guidance to manage COVID-19 specific risk in producing film and high-end TV drama in the UK.

It is to help employers, employees and the self-employed in film and high-end TV drama production in the UK understand how to work safely during the COVID-19 pandemic, establishing safe systems of working, implementing robust personal and environmental hygiene measures and keeping as many people as possible 2 metres apart from those they do not live with. We hope it gives you freedom within a practical framework to think about what you need to do to continue, or restart, operations during the COVID-19 pandemic. We understand how important it is to work safely and support the health and wellbeing of cast and crew during the COVID-19 pandemic.

This document has been prepared in consultation with the Department for Digital, Culture Media and Sport (DCMS) with input from crew and crew representatives, industry bodies, unions and the devolved administrations in Wales, Scotland and Northern Ireland, and in consultation with Public Health England (PHE) and the Health and Safety Executive (HSE).

Productions based in Northern Ireland, Scotland and Wales should additionally check for the relevant devolved Government guidance as it may differ.

## **How to use this guidance**

This document sets out guidance on how to work safely. It gives practical considerations of how this can be applied in the workplace. Each production will need to translate this into the specific actions it needs to take, depending on the nature of their production, including the size and type of production, how it is organised, operated, managed and regulated.

In applying this guidance, productions must:

- Consider how decisions and policies may affect people with different protected characteristics under the Equality Act 2010 and assess whether any further adjustments should be made in respect of such individuals. Productions are also advised to explore any concerns raised by workers about attending the production, even in cases where protected characteristics do not appear to be relevant.

- Ensure that the General Data Protection Regulation (GDPR) is observed, which will involve understanding suitable lawful bases, notifying people of any testing that is undertaken and completing a data protection impact assessment.

Productions can consider this guidance when formulating their own policies and procedures but are reminded that they must additionally ensure a risk assessment is completed by a competent person, in consultation with those involved, which communicates the measures necessary across the business to reduce the transmission risk of COVID-19. This risk assessment should be under regular review, particularly if there are changes in the work or processes, as well as when relevant guidance is updated. The policies, and procedures and arrangements for control measures, should then be clearly and effectively communicated to all cast and crew, and anyone else who may be present on set. This risk assessment must be done in consultation with unions and workers.

This document is not intended to cover all specific risks from COVID-19 that may be applicable to your project.

## **Protecting people who are at higher risk**

**Objective:** To protect clinically vulnerable and clinically extremely vulnerable individuals.

- Clinically extremely vulnerable individuals (see definition in Appendix) have currently been strongly advised not to work outside the home.
- Clinically vulnerable individuals, who are at higher risk of severe illness (for example, people with some pre-existing conditions, see definition in Appendix), have been advised to take extra care in observing social distancing and should be helped to work from home, either in their current role or in an alternative role.
- If clinically vulnerable (but not extremely clinically vulnerable) individuals cannot work from home, they should be offered the option of the safest available on-site roles, enabling them to stay 2m away from others. If they have to spend time within 2m of others, the employer should ensure opportunity for a discussion with the individual to carefully assess and agree whether this involves an acceptable level of risk. As for any workplace risk you must take into account specific duties to those with protected characteristics, including, for example, expectant mothers who are, as always, entitled to suspension on full pay if suitable roles cannot be found. Particular attention should also be paid to people who live with clinically extremely vulnerable individuals.

### **Steps that will usually be needed:**

- Providing support for workers around mental health and wellbeing. This could include advice or telephone support.
- See current guidance for advice on who is in the clinically extremely vulnerable and clinically vulnerable groups.

## What do we mean by Film and High-end TV Drama Production?

This guidance pertains to the necessary processes involved in carrying out Film and High-end TV Drama physical production in a studio environment and on location, including prep, shoot and wrap processes.

This guidance should be read in conjunction with the latest [UK Government guidance](#). It will be updated regularly as Government advice changes, so please ensure you are working from the latest version by checking [here](#).

The UK TV industry has produced guidance for managing the risk of COVID-19 in programme making which applies to all TV production and can be found [here](#). In the case of high-end TV drama productions, this guidance should be considered alongside the UK TV industry guidance.

Guidance for Safe Working in Post-Production and VFX, produced in consultation with, and endorsed by, the British Film Commission Recovery Group, is available [here](#).

[ScreenSkills](#), who provided financial support and expertise in the formulation of this guidance, are adapting and developing training initiatives to support the industry's recovery efforts.

UK Government has provided detailed guidance on the following essential areas, which may be found in the Appendix at the end of this document:

1. [Thinking about risk](#)
2. [Who should go to work](#)
3. [Social distancing at work](#)
4. [Personal Protective Equipment \(PPE\) and face coverings](#)

These areas are additionally addressed within the following BFC guidance in the context of Film and High-end TV drama production.

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## Contents

### Please note:

- Productions are reminded that the following content is for guidance only and are encouraged to establish their own policies and procedures based on a production's specific requirements.
- Where this document refers to "cast and crew", this includes stunt performers, dailies, ancillary staff and supporting artists.

This document provides guidance on the following areas:

<b>1.</b>	<b>COVID-19 Specific Health and Safety (H&amp;S) and Awareness</b>
<b>2.</b>	<b>Supervision, Enforcement and Communication</b>
<b>3.</b>	<b>Who Should Work During COVID-19</b>
<b>4.</b>	<b>Social Distancing and Personal Hygiene</b>
<b>5.</b>	<b>Mental Health and Wellbeing of Cast and Crew</b>
<b>6.</b>	<b>Travel – Air (international) and Ground (to, from and between workplaces)</b>
<b>7.</b>	<b>Accommodation</b>
<b>8.</b>	<b>On-set Crew, Cast and Supporting Artist Numbers</b>
<b>9.</b>	<b>Unit Base/Facility Vehicles</b>
<b>10.</b>	<b>Catering and Craft Services</b>
<b>11.</b>	<b>Workspace (Set/Location/Production Offices/Dressing Rooms, Facilities etc.) Cleanliness, Sanitisation and Inspection</b>
<b>12.</b>	<b>Personal and Hired-in Equipment Cleanliness, Sanitisation and Inspection</b>
<b>13.</b>	<b>Limiting Face-to-Face Meetings/Meeting Etiquette</b>
<b>14.</b>	<b>Cast and Stunts</b>
<b>15.</b>	<b>Crowd Shoots and Supporting Artists</b>
<b>16.</b>	<b>Studio Operations</b>
<b>17.</b>	<b>Construction, Workshops and Off-set Services</b>
<b>18.</b>	<b>Art Department, Props Department, Set Decoration and Graphics</b>

19.	Camera (inc. Grip/Crane/DIT/Playback/Script Supervisor)
20.	Costume
21.	Director and ADs
22.	Hair and Make-up
23.	Lighting Technicians
24.	Locations
25.	Picture Vehicles
26.	Production and Accounting
27.	Sound
28.	Special Effects (SFX)
29.	Visual Effects (VFX) Supervisors and Producers (for on set operations)
30.	Further Useful Guidance

<b>1.</b>	<b>COVID-19 Specific Health and Safety (H&amp;S) Training and Awareness</b>
a.	<p>COVID-19 Safer Working induction training must be undertaken online by all cast and crew prior to their work commencing. This should cover best practice in general principles, including:</p> <ul style="list-style-type: none"> <li>- Social distancing, and hand and respiratory hygiene requirements</li> <li>- Department-specific needs (including essential instances of close-proximity working)</li> <li>- Awareness of mental health and wellbeing at work during the pandemic</li> <li>- Accessibility and inclusivity in COVID-19 safer working practices</li> </ul>
b.	<p>COVID-19 Supervision &amp; Enforcement training must be given to designated supervision and enforcement staff. This should include COVID-19 specific guidance on:</p> <ul style="list-style-type: none"> <li>- Mandatory and recommended workplace requirements, as set out by UK Government, including hand and respiratory hygiene</li> <li>- Assessing and applying social distancing requirements to the working environment</li> <li>- COVID-19 symptom checks, symptom response planning and mental health in the workplace</li> <li>- Setting supervision and enforcement processes</li> <li>- Ensuring accessibility and inclusivity in COVID-19 safer working practices</li> <li>- Supporting and safeguarding those defined by UK Government as most at risk of contracting COVID-19</li> </ul> <p>It is also recommended that Heads of Department (HODs) undertake this training to help keep their department safe.</p>
c.	<p>First aiders should undertake COVID-19 updates to their first aid training from an appropriate provider.</p> <p>Useful advice and guidance is published in the UK by the NHS and Public Health bodies in <a href="#">England</a>, <a href="#">Northern Ireland</a>, <a href="#">Scotland</a> and <a href="#">Wales</a>.</p> <p><i>NB: Productions must be aware that some first aiders may no longer wish to fulfil this role. If minimum numbers of first aiders on a production cannot be met, it may be necessary to contract support from an external provider.</i></p>
<p>To ensure consistent industry-specific COVID-19 H&amp;S training standards across the UK, certified basic level training is being developed by <a href="#">ScreenSkills</a> with input from experts, while discussions continue about what further training industry requires.</p>	

<b>2.</b>	<b>Supervision, Enforcement and Communication</b>
a.	Assign an appropriately trained COVID-19 H&S Supervisor to the production. This may be a dedicated role or an appropriately trained crew member in a dual role.
b.	<p>Assign clear lines of COVID-19 safer working enforcement responsibility. For example:</p> <ul style="list-style-type: none"> <li>- COVID-19 H&amp;S Supervisor to undertake risk assessment with the H&amp;S Manager and</li> </ul>

	<p>medic, and oversee the implementation and monitoring of necessary controls, with authority to stop unsafe working practices</p> <ul style="list-style-type: none"> <li>- Allocate a COVID-19 H&amp;S Monitor to each department to help enforce protocols (this may be a trained crew member)</li> <li>- Dedicate trained staff to carry out COVID-19 symptom checking</li> <li>- Brief HODs on their responsibilities to help compliance and give them checklists to help with supervision</li> <li>- The Producer or Line Producer/UPM remains ultimately responsible for the health and safety of the cast and crew</li> </ul>
c.	<p>Apply a clear system for the communication and dissemination of COVID-19 related information, including:</p> <ul style="list-style-type: none"> <li>- Remote pre-shoot briefing for cast and crew, and daily digital briefings/reminders</li> <li>- Supplementary briefing to communicate any change in protocols and guidance</li> <li>- Site signage/posters reminding crew of required good practice</li> <li>- Reporting and record-keeping*, e.g. symptom checks, non-compliance issues, cleaning record</li> </ul> <p>Ask all recipients to acknowledge receipt of COVID-19 briefings, maintain dialogue about COVID-19 safe practice and ensure that cast and crew are able to ask questions.</p> <p><i>*Ensure that any records kept are compliant with GDPR requirements (see 3.f. below).</i></p>
d.	<p>Regular reviews of guidance and protocols should be undertaken by the COVID-19 H&amp;S Supervisor, including checking:</p> <ul style="list-style-type: none"> <li>- That protocols are being adhered to</li> <li>- For updates from government, local authorities and regulators, e.g. Health &amp; Safety Executive, Public Health bodies</li> <li>- Whether the measures in place require alternative or additional solutions</li> <li>- Whether the risk assessment needs updating</li> <li>- Reporting of dangerous occurrences or disease, as required under RIDDOR</li> </ul>
e.	<p>Set out clear procedures for instances of non-compliance with COVID-19 safe working:</p> <ul style="list-style-type: none"> <li>- A concise process to implement immediately if any cast or crew member does not adhere to required COVID-19 safe practice; all cast and crew should be made aware of this before commencing work</li> <li>- A confidential reporting system which allows for cast and crew to raise COVID-19 safety concerns; the system and contact details should be publicised around site to ensure crews are aware and understand its use</li> </ul>
f.	<p>Adopt a managed, secure process for access and egress from individual production zones, considering factors such as:</p> <ul style="list-style-type: none"> <li>- Allowing only essential visitors</li> <li>- Pre-registering all essential visitors and new starters online, to speed up access and limit interaction times, or allowing extra time to prepare and safely admit crew</li> <li>- Applying a socially distanced queuing procedure to sign crew in and out</li> </ul>

g.	<p>Consider implementing additional security at all sites during prep and shooting. For example, to:</p> <ul style="list-style-type: none"> <li>- Direct and manage designated entry and exit points (taking account of emergency evacuation needs)</li> <li>- Check permitted access to areas and open/close doors</li> <li>- Hire night security to check that spaces remain quarantined and secure</li> </ul>
h.	<p>Revise the production's first aid procedures and protocols to enable unit medics and nurses to work safely in accordance with their COVID-19 First Aid Update training. For example, consider factors such as:</p> <ul style="list-style-type: none"> <li>- The avoidance of bio-aerosol generating procedures</li> <li>- Provision of appropriate medical PPE for essential emergency response</li> </ul> <p><i>NB: In an emergency, accident or fire, COVID-19 related social distancing does not have to be adhered to if it compromises the necessary broader safety response, e.g. evacuating premises due to fire, in line with <a href="#">UK Government guidance</a>.</i></p>
i.	<p>When working with any third-party suppliers, e.g. equipment hire companies and cleaning contractors, always ensure that their own COVID-19 protocols are complementary with those of the production.</p>
j.	<p>Adopting new ways of working to help reduce the risk of COVID-19 transmission is essential, however maintain due consideration of environmental impact wherever possible.</p>

3.	Who Should Work During COVID-19
a.	<p>Set in place an appropriate way to identify any member of cast and crew who is clinically vulnerable or at increased risk from contracting COVID-19 and discuss their participation with them in the context of their own approach to risk and the health advice from their own health professionals (with consent) and, if appropriate, any production medical advisor. <a href="#">UK Government definitions and guidance</a> for those who are clinically vulnerable must always be followed.</p>
b.	<p>Set and communicate a clear coronavirus COVID-19 symptom checking, isolation and return-to-work protocol for the production, in line with <a href="#">UK Government guidance</a>. Cast and crew should have access to professional advice for interpreting test results and managing return to work, in line <a href="#">with PHE guidance</a>.</p>
c.	<p>Remind cast and crew that they must not come to work if they or a member of their household is displaying COVID-19 symptoms under <a href="#">existing UK Government guidance</a>, this includes those who are advised to self-isolate as part of the UK Government's <a href="#">test and trace program</a>.</p>
d.	<p>Conduct daily COVID-19 symptom checks with cast and crew. Consider the following:</p> <ul style="list-style-type: none"> <li>- Ask each crew member daily whether they are experiencing COVID-19 symptoms</li> <li>- Ensure that all symptom-checking data recorded complies with GDPR (see 3.f. below)</li> </ul>



	<ul style="list-style-type: none"> <li>- Consider designating a trained person to take each crew member's temperature daily within production quarantine/isolation zones using the most reliable and safest non-contact temperature-taking method available to the production (however, note that temperature-taking is not recommended by PHE as a reliable COVID-19 screening tool and that absence of a temperature does not exclude current COVID-19 infection)</li> </ul> <p>Ensure anyone displaying COVID-19 symptoms does not go to work until they have tested negative with an NHS approved test and/or have undergone a minimum period of self-isolation of 7 days and have no continuing symptoms other than a mild continuing cough or a changed sense of taste/smell.</p> <p><i>NB: According to the <a href="#">UK Government</a>, the main symptoms of COVID-19 are:</i></p> <ul style="list-style-type: none"> <li>- <i>A high temperature (37.8C / 100.04F or higher)</i></li> <li>- <i>A new, continuous cough</i></li> <li>- <i>Loss or change to your sense of smell or taste</i></li> </ul>
e.	<p>Have a clear symptom response plan ready to act on. For example:</p> <ul style="list-style-type: none"> <li>- If a crew member shows COVID-19 symptoms: <ul style="list-style-type: none"> <li>- <i>If they are at work</i>, send them home or to their accommodation and ask them to seek medical advice from the NHS</li> <li>- Have a designated isolation space in which to place them if suitable transport is not immediately available (this space must be deep cleaned immediately after each use)</li> <li>- <i>If they are at home</i>, ask them not to report for work and seek medical advice from the NHS</li> </ul> </li> <li>- Cast or crew who have been in close contact (less than 2m) with a suspected case will need to self-isolate. If testing proves negative, self-isolation will no longer be required. If testing proves positive, NHS Track and Trace will contact those affected.</li> <li>- Consider arranging testing for any crew member if they or members of their household show symptoms, to avoid unnecessary self-isolation and delays in diagnosis. They should not stay in the workplace while awaiting testing.</li> <li>- Be aware that the whole production may be halted for group testing if a person who has wide contact with cast and crew shows undiagnosed COVID-19 symptoms or tests positive for COVID-19.</li> </ul>
f.	<p>In order to comply with data protection, productions should take the following steps:</p> <ul style="list-style-type: none"> <li>- Identify what additional personal data will be collected with respect to addressing COVID-19, most likely this will be collecting information from cast/crew and temperature testing</li> <li>- Identify suitable lawful bases for collecting this personal data. Consent will likely not be the applicable lawful basis and we would advise that legitimate interests are relied upon as well as necessary to comply with employment obligation with respect to personal data relating to health</li> <li>- Conduct a risk assessment for collection and processing of such personal data and should seek legal advice. This risk assessment should not be published</li> </ul>

	<ul style="list-style-type: none"> <li>- Update cast/crew privacy notices and consider including signage at the entrance to premises to notify people of additional processing of personal data for COVID-19 related purposes</li> <li>- Ensure staff collecting information understand data protection concerns</li> <li>- Ensure that additional personal data collected is kept suitably secure and with restricted access</li> <li>- Ensure that such personal data is not retained for any longer than is necessary</li> </ul>
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<b>4.</b>	<b>Social Distancing and Personal Hygiene</b>
a.	<p>Apply social distancing in the workplace and follow <a href="#">UK Government guidance</a> on good practice:</p> <ul style="list-style-type: none"> <li>- Adhere to social distancing wherever possible - placing markers across sites to indicate the required separation distance will help crew to remember this</li> <li>- In a communal workspace, try to allow 4m<sup>2</sup> space per person in clear areas</li> <li>- Where required social distancing cannot be upheld, limit numbers and time spent in close proximity and avoid standing face-to-face (work shoulder-to-shoulder or back-to-back instead)</li> <li>- For some productions, social distancing may be impractical due to the degree of intimate work and proximity between cast and/or on-set and off-set crew. Where this level of proximity is essential (primarily relating to on-set cast and crew, costume fitting, hair and make-up departments) and particularly where close face-to-face contact is maintained, productions should use fixed teams as follows: <ul style="list-style-type: none"> <li>- One or more fixed teams of professionals throughout a production, or for specific periods of a production, to work together while minimising the risk of transmission beyond these fixed groups. Steps should be in place to protect these fixed groups from transmission risk from outside their group on set, off set and away from location during a production.</li> </ul> </li> <li>- Also consider workplace ventilation options to maximise the impact of social distancing, e.g. opening windows and doors frequently, or using correctly operating and adjusted ventilation systems</li> <li>- Face coverings may be marginally beneficial as an additional precautionary measure; evidence suggests that wearing a face covering does not protect you, but it may protect others if you are infected but have not developed symptoms</li> </ul> <p><i>NB: It is recommended that Heads of Department identify essential exceptions before shooting commences to help assess risks and plan accordingly.</i></p>
b.	<p>Set out best practice personal hygiene for crew, in line with UK Government and Public Health Authorities' guidance, including:</p> <ul style="list-style-type: none"> <li>- Regularly wash hands with soap and water for at least 20 seconds, or use hand sanitizer, including on entering and leaving the workplace, and before and after eating, using toilets and handling equipment</li> <li>- Avoid touching eyes, nose, and mouth as much as possible</li> </ul>

	<ul style="list-style-type: none"> <li>- Avoid physical contact with others (even fist/elbow 'greeting' bumps)</li> <li>- Cough/sneeze into a tissue and immediately dispose of the tissue, then wash hands or use hand sanitizer</li> </ul> <p>And remind crew of best practice regularly, e.g. via daily briefings and by placing posters in clear view across sites.</p>
c.	<p>Provide adequate handwashing and incidental cleaning equipment, such as:</p> <ul style="list-style-type: none"> <li>- Hand washing stations with soap and water, and preferably touchless dispensers</li> <li>- Paper towels and tissues with suitable dispensers, i.e. user touches own towel only</li> <li>- Hand sanitiser stations, preferably with touchless dispensers, ideally positioned at the entrance to each space</li> <li>- Sanitising wipes</li> <li>- Disinfectant sprays and single-use cloths</li> </ul> <p>Try to minimise environmental impact by using biodegradable items.</p>
d.	<p>Consider facilities that reduce queuing or touch, such as:</p> <ul style="list-style-type: none"> <li>- Extra toilets and handwash basins (but try to minimise use of portable toilets due to possible increased safety risk from flushing mechanism and retained waste)</li> </ul> <p>Touchless or foot-operated toilet flushes, taps, bins, lights and doors</p>
e.	<p>Adopt a managed, secure process for access and egress from individual production zones, considering factors such as:</p> <ul style="list-style-type: none"> <li>- Pre-registering all visitors and new starters to speed up site access and limit interaction times, or allowing extra time to prepare and safely admit crew</li> <li>- Applying a socially distanced queuing procedure to sign crew in and out</li> <li>- Conducting health screening on arrival within individual production zones</li> <li>- Making provision for queueing/waiting areas</li> </ul>

<b>5.</b>	<b>Mental Health and Wellbeing of Cast and Crew</b>
a.	<p>Ensure the mental health and wellbeing of all cast and crew is given sufficient priority. They may be experiencing additional COVID-19 related anxiety and stress at this unusual time, whether they are returning to the workplace, or working from home.</p> <ul style="list-style-type: none"> <li>- Clearly display details of available support across the workplace, and on the digital call sheet</li> <li>- Consider recruiting an appropriately trained mental health and wellbeing advisor</li> </ul> <p>The Film And TV Charity operates a 24-hour support line in the UK - 0800 054 0000.</p> <p>The <a href="#">UK Government has published guidance</a> on the mental health and wellbeing aspects of COVID-19.</p>

<b>6.</b>	<b>Travel – Air (international) and Ground (to, from and between workplaces)</b>
a.	<p>When bringing international cast and crew into the UK, follow <a href="#">UK Government guidance</a> which includes requirements and advice on quarantine measures:</p> <ul style="list-style-type: none"> <li>- Always check for any changes to UK Government guidance on quarantine at the time of arrival as updates may have been made between booking travel and arriving in the UK</li> <li>- Ensure UK Government guidance on quarantine is adhered to immediately upon arrival</li> <li>- Limit in-person contact with others, including other cast and crew, to phone and video calls during any required quarantine period</li> </ul>
b.	<p>For international air travel (<i>inbound</i> and <i>outbound</i>):</p> <ul style="list-style-type: none"> <li>- Where possible, use airlines which are operating in line with current <a href="#">UK Government COVID-19 travel guidance</a></li> <li>- Advise cast and crew of COVID-19 safe practice requirements at local destination and known associated risks before booking (this may include mandatory quarantine periods)</li> <li>- Give inbound cast and crew a digital briefing on the protocols they will be asked to follow while working on the production</li> </ul> <p>Additionally, for <i>outbound</i> international air travel:</p> <ul style="list-style-type: none"> <li>- Confirm COVID-19 safe practice requirements and known associated risks at local destination before booking (changes may have occurred locally since location was chosen)</li> </ul>
c.	<p>For domestic travel, e.g. from airports to accommodation, travelling from home or accommodation to unit base, follow <a href="#">UK Government COVID-19 guidance on use of transport and vehicles</a>. Consider:</p> <ul style="list-style-type: none"> <li>- Using private self-drive transport where possible, e.g. cycles, motorcycles, own car</li> <li>- Allocating ample parking spaces at sites for cast and crew</li> <li>- Using privately hired transport such as taxis or minibuses if private transport is not available or viable, first checking the suppliers' social distancing and good hygiene practices, e.g. plastic screen separating the driver from passengers</li> <li>- Setting maximum occupancy limits to vehicles to observe social distancing</li> <li>- Avoiding sharing of vehicles</li> <li>- Using public transport only as last resort, with users maintaining social distancing and good hygiene practices, and avoiding peak times where possible</li> <li>- Using local crew where possible, to limit travel time</li> </ul>
<b>7.</b>	<b>Accommodation</b>
a.	All accommodation arrangements must comply with the relevant UK Government

	regulations.
b.	For cast and crew arriving from outside the UK, provide appropriately authorised and sanitised isolation accommodation for the required quarantine period set out in <a href="#">UK Government guidance</a> .
c.	When overnights are essential, ensure that accommodation is appropriately sanitised and avoid sharing rooms where possible.

<b>8.</b>	<b>On-set Crew, Cast and Supporting Artist Numbers</b>
a.	To minimise COVID-19 transmission risk, adopt remote working practices wherever possible and identify which crew members are essential to allow on set.
b.	Consider organising departments into smaller cohorts and keep them separate to minimise the knock-on impact of one member developing symptoms. Also think about: <ul style="list-style-type: none"> <li>- Staggering call times</li> <li>- Limiting access to the set and other communal work areas to one department at a time</li> <li>- Allowing extra time for prep, shoot and strike, including swap-over time where required</li> </ul>
c.	Keep interaction between departments to a minimum wherever possible. For example: <ul style="list-style-type: none"> <li>- Limit access to the shooting crew to selected designated members from each department</li> <li>- Conduct dressing, pre-lights etc. well in advance of the shooting crew arriving to keep crew from those departments separate</li> </ul>
d.	Consider using a shift system to help manage numbers and avoid excessive working hours to support crew wellbeing and immunity.
e.	Limit use or consider block-booking of daily crew ('dailies').
f.	Only allow visitors in exceptional circumstances.
g.	Make use of remote-monitoring technology to reduce the number of people present on set. For example: <ul style="list-style-type: none"> <li>- Work with Producers, Writers and other Executives via video call wherever possible</li> <li>- Avoid having a large video village and spread monitors around instead</li> </ul>
h.	Always adhere to group gathering guidance issued by the <a href="#">UK Government</a> .

<b>9.</b>	<b>Unit Base/Facility Vehicles</b>
a.	In order to adhere to required social distancing, consider: <ul style="list-style-type: none"> <li>- Allocating individual cast trailers, or securing additional equivalent space</li> <li>- Partitioning craft and technical trailers with Perspex or clear plastic screens to</li> </ul>

	segregate operators/workstations
b.	<p>Keep all trailers (or equivalent spaces) clean - sanitise them before use and if/when they are reallocated.</p> <p>Also see cleaning sections 11 and 12 below.</p>
c.	<p>Adhere to UK Government guidance on <a href="#">travel</a> and <a href="#">transport</a>. Limit occupants to one person per vehicle where possible and consider:</p> <ul style="list-style-type: none"> <li>- Using dedicated drivers</li> <li>- Segregating drivers from passengers with a screen</li> <li>- Opening vehicle windows</li> <li>- Limiting time in vehicle</li> </ul>
d.	<p>Keep cars and carts/buggies clean:</p> <ul style="list-style-type: none"> <li>- Always wipe frequently touched surfaces of cars and carts down after passengers get out, such as door handles</li> <li>- Sanitise unit cars and carts at the end of day, prior to next day of work</li> <li>- Consider using carts and car/truck seat coverings that are easily cleanable</li> </ul> <p>Also see cleaning sections 11. and 12. below for general cleaning guidance.</p>

## 10. Catering and Craft Services

a.	<p>Adopt safer catering practices, in line with <a href="#">UK Government guidance</a> on catering-related COVID-19 safety. For example, consider:</p> <ul style="list-style-type: none"> <li>- Ensure hand-washing facilities or hand-sanitising stations are readily accessible</li> <li>- No communal food preparation, storage areas or serving, e.g. buffets or platters</li> <li>- A pre-order system for food where possible</li> <li>- Use single-serving, pre-packaged food</li> <li>- No unwrapped food or snacks to be left out</li> <li>- Use single-serving drinks</li> <li>- Use single-use cutlery</li> <li>- Formulate a plan for the use and cleaning of shared appliances such as drinks dispensers</li> <li>- Maintain required social distancing when queuing for food and drinks</li> <li>- Stagger meal and break times, or run a continuous day system, to avoid congestion in eating areas</li> <li>- Use a one-way system for navigating the eating area if possible</li> <li>- Keep catering crew separate from wider crew wherever possible</li> <li>- Use screens to separate catering from other cast and crew</li> <li>- Dedicate one catering crew member to handle all pre-packaged snacks</li> <li>- Remind catering crew to follow the handwashing procedure, even when handling</li> </ul>
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	<p>pre-packaged food</p> <ul style="list-style-type: none"> <li>- Making environmentally friendly choices wherever possible</li> </ul>
b.	Provide clear guidance for cast and crew members who choose to bring their own food and drinks into the workplace.
c.	Ensure eating areas are set out to facilitate the required social distancing and are disinfected between use.
d.	Take care in managing and disposing of food (or other) waste in catering and eating areas - see section 11. below for further guidance.

<b>11.</b>	<b>Workspace (Set/Location/Production Offices/Dressing Rooms, Facilities etc.) Cleanliness, Sanitisation and Inspection</b>
a.	<p>Cleaning should be undertaken in line with <a href="#">UK Government guidance</a> and supervised by staff with appropriate COVID-19 awareness training.</p> <p><i>NB: Further COVID-19 specific guidance on decontamination in non-healthcare environments is available from the <a href="#">UK Government</a>.</i></p>
b.	Take extra measures to clean and disinfect all working, waiting and other communal areas, e.g. offices, dressing rooms, eating areas, toilets/washrooms, queueing areas, regularly through the day.
c.	<p>Professionally clean and disinfect all working, waiting and other communal production areas, such as offices, dressing rooms, eating areas, toilets/washrooms and queueing areas, preferably daily using a specialist contractor.</p> <p><i>NB: Seek guidance from cleaning contractor regarding what their process involves and what areas/items it includes and excludes.</i></p>
d.	Identify high contact surfaces, such as door handles, that may need disinfecting frequently.
e.	<p>Set out a clear waste management process, taking into account safe handling and disposal (or recycling where applicable) of:</p> <ul style="list-style-type: none"> <li>- Used face coverings and medical PPE (PPE Regs 1992)</li> <li>- Catering waste</li> <li>- 'General' waste</li> </ul>
f.	Whenever a department finishes its tasks on set, any shared areas or equipment should be cleaned before the next department starts work – see section 12. below for further cleaning guidance.
g.	<p>Keep sets and all other work spaces secure when not in use, with increased security measures, and put procedures in place to allow:</p> <ul style="list-style-type: none"> <li>- Clear access for out-of-hours cleaning (consider adjusting the working day to optimise the time available for deep cleaning)</li> <li>- Access for statutory, essential and emergency works</li> </ul> <p><i>NB: Stay mindful of fire risks if locking any areas.</i></p>

<b>12.</b>	<b>Personal and Hired-in Equipment Cleanliness, Sanitisation and Inspection</b>
a.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
b.	Cast and crew must not share personal items, e.g. phones/iPads, chargers, pens, and to take responsibility for regularly disinfecting their own personal equipment.
c.	<p>When hiring-in equipment, minimise shared use. For example:</p> <ul style="list-style-type: none"> <li>- Schedule use of hire equipment and limit it to agreed crew members</li> <li>- Avoid sharing professional equipment wherever possible and place name labels on equipment to help identify the designated user</li> <li>- Have extra radios and headsets/earpieces, and dedicate a member of each department to be responsible for them for duration of shoot, e.g. disinfecting, name-labelling, charging</li> <li>- Consider whether remote operation of equipment or alternative method is viable</li> <li>- Consider using other methods of playback as well as video monitors on set to help keep crew apart, e.g. use individual handheld devices</li> <li>- Limit or stop use of printers; adopt paperless working, including digital signing</li> <li>- Avoid using cash and favour payment cards and online purchasing wherever possible</li> </ul> <p>If equipment has to be shared, it must be regularly disinfected (including packing cases, handles, props, etc.) and always between users, following <a href="#">UK Government guidance</a>.</p>
d.	<p>Productions should consider allocating time for appropriate cleaning processes for incoming items to all departments, such as hire equipment, tools or other goods. For example:</p> <ul style="list-style-type: none"> <li>- Where possible, receive deliveries 72 hours in advance of when they are required and stored in a sterile and secure location</li> <li>- Where not possible, implement a sterilisation procedure to receive, disinfect and hand over items</li> </ul>
e.	Allow extra time to process deliveries and, if necessary, extend equipment hire period in order to carry out the sanitisation process.
f.	<p>Try to keep the set and workspaces free from as many unnecessary items as possible. For instance, consider:</p> <ul style="list-style-type: none"> <li>- Marking out the stage for each departmental area prior to shooting</li> <li>- Reconsidering the use of set bags to minimise extra items on set</li> <li>- Asking cast crew to bring minimal personal belongings with them</li> </ul>
<b>13.</b>	<b>Limiting Face-to-Face Meetings/Meeting Etiquette</b>
a.	Whenever possible, adopt inclusive remote-working technology and avoid in-person



	meetings during prep and shoot.
b.	<p>Where face-to-face meeting is essential, adopt clear protocols <a href="#">in line with UK Government guidance</a>. For example:</p> <ul style="list-style-type: none"> <li>- Use well ventilated spaces or hold meetings outdoors</li> <li>- Ensure only necessary participants attend</li> <li>- Ensure participants retain the required social distancing, and preferably do not sit or stand directly face-to-face</li> <li>- Avoid the need for sharing or passing around items, e.g. pens, printouts, iPads</li> <li>- View drawings, plans and other documents digitally where practical</li> <li>- Set a clear advance agenda and keep meeting time to a minimum</li> </ul>

<b>14.</b>	<b>Cast and Stunts</b>
a.	<p>Creative consideration may be required when blocking a scene. As cast and stunt performers cannot maintain social distancing at all times, 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. If close contact is absolutely essential, this should be undertaken with the cast and/or crew working using fixed teams, as outlined in section 4.a., to enable this work to proceed.</p> <p><i>NB: Guidance will be incorporated into the Artist Casting Advice Note and Contract.</i></p>
b.	<p>To reduce face to face contact time, where possible:</p> <ul style="list-style-type: none"> <li>- Work that can be done remotely should be, e.g. briefings, rehearsal viewings</li> <li>- Use radio, phone and video link where possible, for communication between set and rehearsal performers</li> </ul>
c.	<p>To reduce risk of COVID-19 transmission, follow <a href="#">UK Government guidance</a> on social distancing:</p> <ul style="list-style-type: none"> <li>- Keep cast and stunt performers in place for as little time as possible</li> <li>- Try to avoid performing in a face-to-face position</li> <li>- Consider a testing regime for cast and stunt performers if essential close proximity working is required</li> <li>- Cast members be on set only when required for their scene and to avoid unnecessary contact with other crew at all times</li> <li>- Allow only key performers, integral to the scene, on to set at a time</li> </ul> <p><i>NB: While keeping cast and crew on set to a minimum for each scene, remember that an Intimacy Coordinator must still be allowed on set if required by cast.</i></p>
d.	<p>Child actors should only be closely accompanied by a parent. The chaperone must maintain social distancing at all times to reduce risk of transmission, unless they are also a family member.</p> <ul style="list-style-type: none"> <li>- Chaperones must continue to ensure regulatory compliance in line with all relevant legislation relating to child performance, but co-operate with parent to ensure this</li> </ul>

	<p>can safely be done in line with social distancing requirements</p> <p><i>NB: Consider the level of understanding and maturity of child actors in regard to their understanding of COVID-19 precautions such as social distancing.</i></p>
e.	<p>All work that can be carried out outside should be, including rehearsals and tutelage for those of school age, if required. If rehearsals are not possible outside, consider going outside for regular breaks and between set-ups.</p>
f.	<p>Where working with stunt performers, where possible ensure that:</p> <ul style="list-style-type: none"> <li>- Catch rigs (safety mats) and equipment that have performer contact are wiped down before and after use, and between performers</li> <li>- No other crew have contact with stunt equipment without prior approval from the Stunt Department</li> <li>- Stunt Department allocate a designated person to deal with the delivery, storage and handling of stunt equipment, including the driving of a vehicle if required</li> <li>- Personal stunt protective equipment (pads, braces, harnesses) is not shared and is appropriately cleaned at the end of the day</li> </ul> <p><i>NB: Where chemicals in cleaning products cannot be used on items such as safety harnesses, the item should be removed and sealed in a suitable bag as soon as possible.</i></p>
	<p>Also see sections 20. and 22. for further guidance on Costume and Hair &amp; Make-up for cast and stunt performers.</p>

<b>15.</b>	<b>Crowd Shoots and Supporting Artists</b>
a.	<p>Avoid social crowd scenes where the <a href="#">UK Government's social distancing requirements</a> cannot be observed or use existing industry technical solutions to reduce the number of supporting artists required.</p>
b.	<p>When working with supporting artists:</p> <ul style="list-style-type: none"> <li>- Casting agencies should be given a briefing on the production's COVID-19 protocols to share with Supporting artists, and the agency must ensure that supporting artists acknowledge receipt of those protocols prior to work commencing</li> <li>- Ensure that transport, to and from the set, and holding areas adhere to the required social distancing and personal hygiene protocols</li> <li>- Locate holding areas as close to the shooting location as possible, to keep transit time as short as possible</li> </ul> <p><i>NB: Productions could consider providing access to online training resources that full time cast and crew have used.</i></p>
c.	<p>Allow extra time to receive supporting artists on site for COVID-19 symptom checking and briefings.</p>
d.	<p>While shooting:</p> <ul style="list-style-type: none"> <li>- ADs should work with and be briefed by COVID H&amp;S Supervisor (or designated responsible party) when placing the background</li> </ul>

	<ul style="list-style-type: none"> <li>- Ensure the required social distancing is adhered to wherever possible</li> <li>- Keep supporting artists in place for as little time as possible</li> <li>- Avoid face-to-face positioning</li> </ul>
e.	<p>Consider:</p> <ul style="list-style-type: none"> <li>- Block-booking professional supporting artists for continuity or multiple use (ensemble casting), to reduce the overall number attending set</li> <li>- Asking supporting artists to wear own clothes and do own hair and make-up</li> </ul>
f.	Also see sections 20. and 22. for further guidance on Costume and Hair & Make-up for supporting artists.

<b>16.</b>	<b>Studio Operations</b>
a.	Agree clear demarcation of COVID-19 safety responsibilities between the production and Studio Operations, including cleaning.
b.	Bearing in mind additional measures and working practices in force due to COVID-19, ensure that there are still clear access arrangements and communication for Studio Operations emergency works and incident response, in accordance with <a href="#">UK Government guidance</a> .
c.	To help minimise the risk of COVID-19 transmission, agree mechanisms for Studio Operations to modify/limit crew access and operations within common areas and between productions.
d.	<p>Ensure clear, common information-sharing and communication mechanisms between productions and Studio Operations, in accordance with GDPR requirements.</p> <p><i>NB: A production should inform the studio if they have any confirmed COVID-19 cases among its cast and crew, and the studio should keep productions on site aware of any confirmed cases on site.</i></p>
e.	If multiple productions overlap, work together to organise schedules and logistics that allow for best use of available space and facilities on site.
f.	<p>Studio cafes/canteens will operate take-away only service until UK Government rules suggest dining-in is acceptable. Additional considerations should include:</p> <ul style="list-style-type: none"> <li>- Click and collect, or click and deliver, for departments</li> <li>- Dedicated pop-up concession may be considered to serve specific production quarantine zones</li> </ul> <p>The studio can help to facilitate a suitable dining area for cast and crew, although the related risk assessment would remain the responsibility of the production.</p>
g.	<p>Studio Site Operations to work with productions in ensuring that all production crew and personnel are aware of, and comply with COVID-19 related signage and markings across the studio e.g.</p> <ul style="list-style-type: none"> <li>- Display posters, labels, etc. around the site to remind people of good practice</li> <li>- Marked-out wheelchair-accessible lanes and one-way systems with appropriate</li> </ul>

	distances as visual guidelines An agreed signage standard should be adopted wherever possible between productions on a studio site as a minimum.
h.	Work with Studio Operations to help identify off-site spaces that can be used to provide additional workspaces for crew and services, given the need to accommodate social distancing.

## 17. Construction, Workshops and Off-set Services

a.	Apply practice set out in sections 1. to 13. of this guidance to off set work spaces wherever possible.
b.	Compartmentalise services as much as possible to minimise contact with any other department and lower the risk of cross-contamination. For example: <ul style="list-style-type: none"> <li>- Use dedicated runners for collections</li> <li>- 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)</li> <li>- Pre-fabricate as much as possible off site, only assembling and painting on site</li> </ul>
c.	Allocate sufficient time and workspace for any off-set prep work to be carried out safely and in accordance with UK Government workplace and social distancing <a href="#">requirements</a> .
d.	Where possible, partition workstations/benches with Perspex or clear plastic screens to segregate operators.
e.	Where possible, tools and fixed machinery should be used by a single person only - if equipment must be shared, it must be regularly disinfected and always before it is used by a different operator.
f.	Where practical, access blueprints and plans digitally.
g.	Consider splitting construction crew into separate early and late shifts.

## FURTHER DEPARTMENT-SPECIFIC POINTS (ALPHABETICAL)

### 18. Art, Props, Set Decoration and Graphics

a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Assess how much space each shot will require to inform design and construction.
d.	Where possible, allow each of these departments to work separately on set until dressing is

	complete before any other departments undertake their tasks.
e.	Use a separate isolated Buying team or Buyer to source and props and dressing, and where possible: <ul style="list-style-type: none"> <li>- Source items online</li> <li>- Coordinate delivery/logistics with Studio Operations to limit courier contacts</li> <li>- Place props and dressing items for quarantine or leave at a dedicated sanitisation station for thorough cleaning before they go to set</li> <li>- Items can then be collected for use by the Set Design Prep crew or On Set Dresser</li> </ul>
f.	Where possible, inspect and approve props during prep and view them from a distance, by photograph, online or at a dedicated table separate from the main props storage area to avoid people convening unnecessarily.
g.	Limit handling of key props on set to a dedicated Props Department crew member and relevant cast.
h.	Where appropriate, before rehearsals and shooting: <ul style="list-style-type: none"> <li>- Give final key props/surfaces a final wipe with disinfectant and use disinfectant spray on textiles</li> <li>- Allow time for additional cleaning and disinfection of props, furniture and other set dressing when they have been handled, leaned against etc. by other cast or crew members</li> </ul>
i.	Remember that specific processes of decontamination may be required for delicate items which cannot be sprayed.

<b>19.</b>	<b>Camera (inc. Grip/Crane/DIT/Playback/Script Supervisor)</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Allow time for DOP and Key Grip to plan safe working procedures with the Camera and Grip Department during prep.
d.	Allow camera crew sufficient additional time and space to set up, move, strike camera equipment safely, while operating under COVID-19 safer working guidance.
e.	Allow Grip/Crane crew sufficient additional time to install and strike equipment safely while operating under COVID-19 safety guidance.
f.	Where possible: <ul style="list-style-type: none"> <li>- Establish a dedicated contained area for camera equipment, with access limited to designated crew</li> <li>- Limit the handling of camera equipment to designated camera crew</li> </ul>
g.	Agree a process for safe handling of items such as camera cards and cases when passing to

	<p>DIT and allow extra time for the turnaround, for example:</p> <ul style="list-style-type: none"> <li>- Limit the number of people handling them</li> <li>- Wipe down cards and card cases on handover</li> <li>- Wash hands before and after handling them</li> <li>- Provide appropriately sized recording media to facilitate regular camera reloads</li> </ul> <p>If shooting on film, discuss with the processing laboratory how stock and cans should be handled.</p>
h.	Agree a process for the safe handling of equipment shared with Sound or other departments, such as lockit boxes, digi slates and sound rushes.
i.	<p>Use remote/wireless systems for monitoring, focus, adjustment of camera settings, and camera operating where appropriate and possible</p> <ul style="list-style-type: none"> <li>- Allow for sufficient time and crew to facilitate set-up and maintenance of multiple monitor systems, cable runs, etc.</li> <li>- DIT, Video Playback and Camera crew to agree a safe handling system for cables and wireless monitoring equipment</li> <li>- Adjustment of monitor settings by designated crew only</li> </ul>
j.	Where practical, remote monitoring, remote focus, remote head and other technologies allowing operating at distance should be used.
k.	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.
l.	Agree processes for safe interaction between the Script Supervisor and other departments.

## 20. Costume

*Some productions may require costume fitting where social distancing and avoidance of intimate face-to-face contact is impractical nor can cast members fit their own costume. Where absolutely essential, productions should use fixed teams as outlined in section 4.a. to enable this work to proceed.*

a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	<p>In order to limit the number of crew on set, consider:</p> <ul style="list-style-type: none"> <li>- Keeping the Costume Designer and Truck Costumer at unit base dressing cast</li> <li>- Undertaking as much work as possible, including fittings, during prep or off-site to avoid additional costumes and people coming to base where space may be limited</li> </ul>
d.	Keep social contact between cast and costume crew to a minimum.
e.	<p>Apply procedures for fitting cast, including:</p> <ul style="list-style-type: none"> <li>- Avoid face-to-face positioning during fittings</li> </ul>

	<ul style="list-style-type: none"> <li>- Access to cast well in advance of shoot day where possible, to allow time for cast fittings and camera tests</li> <li>- Adequate prep time for Costume Designer to obtain pre-approvals where possible</li> <li>- Minimising costume crew and cast present at fittings</li> <li>- Asking cast to dress themselves where possible</li> <li>- Minimising Costumer/cast contact time</li> </ul>
f.	<p>For fitting supporting artists and stunts:</p> <ul style="list-style-type: none"> <li>- Avoid face-to-face positioning during fittings</li> <li>- Minimising fitting days and limiting number of Supporting Artists, Fitters and ADs where possible</li> <li>- Briefing and fitting remotely where possible</li> </ul>
g.	<p>When working with cast on set, consider:</p> <ul style="list-style-type: none"> <li>- Minimising on set crew, where possible; ideally one on-set Costumer per actor to reduce contact and speed up process</li> <li>- Having costume tech vehicle (with tech trucks on location) or dedicated Eazi-ups on set, where possible, to reduce movement to/from unit base</li> <li>- Creating two teams; one on set, one at unit base for the duration of working day, where possible</li> </ul>
h.	<p>When working with crowds on set, where possible consider:</p> <ul style="list-style-type: none"> <li>- Minimising the number of supporting artists and Costumers in dressing area at any one time</li> <li>- Asking supporting artists to dress themselves</li> <li>- Allowing extra time and space for checks/dressing and re-dressing</li> <li>- Having a dedicated costume area in holding area, to reduce contact and movement to/from Costume Department</li> </ul>
i.	<p>Where possible, cast should receive their costume in a screened-off cubicle and dress without assistance. Where assistance is unavoidable, avoid face-to-face positioning during fittings.</p>
j.	<p>To help reduce cross-contamination risk:</p> <ul style="list-style-type: none"> <li>- Sanitise and ventilate changing cubicles between use</li> <li>- Separate individual cast members' costumes in plastic bags</li> <li>- Hang cast members' own clothes inside a clean plastic cover</li> <li>- Launder costumes between each use and cover individually in plastic covers after cleaning</li> </ul>
k.	<p>Consider using an isolated Buyer to purchase costumes, fabrics and other materials</p> <ul style="list-style-type: none"> <li>- Place items in storage for quarantine or leave at sanitisation station for thorough cleaning</li> </ul>
l.	<p>Each costume crew member should use a dedicated sewing machine and other equipment, no sharing.</p>

m.	Keep interaction with other departments to a minimum.
n.	Consider additional costume trucks for storage/prepping/laundry etc. dependent on number of crew and artists/costumes.

<b>21.</b>	<b>Director and ADs</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Consider the need for an extended prep period, to take into account factors such as: <ul style="list-style-type: none"> <li>- Using remote working for as much of the prep period as possible, including casting</li> <li>- Ensuring that appropriate social distancing is observed when face-to-face meetings with cast are essential</li> <li>- Conducting rehearsals in a space large enough to meet social distancing requirements, with only essential cast and crew in attendance</li> <li>- Exploring and making creative choices as early as possible to allow for appropriate COVID-19 safety measures and solutions to be considered</li> </ul>
d.	To reduce the number of people from this department on set, consider: <ul style="list-style-type: none"> <li>- Using a witness camera to show the Director's rehearsal to crew via handheld devices</li> <li>- Keeping the 2<sup>nd</sup> AD at unit base to call cast and prepare for on-set crew, as called by 1<sup>st</sup> AD</li> </ul>
e.	Distribute call sheets and sides electronically, where possible.
f.	ADs, the Line Producer/UPM and the COVID-19 H&S Supervisor should work together throughout prep and shooting.

<b>22.</b>	<b>Hair and Make-up (HMU)</b>
<p><i>Some productions may require hair and make-up where social distancing and avoidance of intimate face-to-face contact is impractical, nor can cast members do their own hair or make-up. Where absolutely essential to use hair and make-up artists (HMUAs), productions should use fixed teams as outlined in section 4.a. to enable this work to proceed.</i></p>	
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	To further reduce the risk of transmission, position hair and make-up stations apart to allow appropriate social distancing or consider using Perspex screens between stations.



d.	<p>When working with cast, where possible:</p> <ul style="list-style-type: none"> <li>- Allow adequate prep time for HMU Designer to obtain pre-approvals</li> <li>- Schedule time for cast fittings prior to shoot days to allow for quarantine/cleaning/making</li> <li>- Have only essential HMU crew and cast present at fittings</li> </ul> <p>Consider a procedure to limit time in the chair wherever possible, for example:</p> <ul style="list-style-type: none"> <li>- No food or drink at the station (as this can extend time in the chair)</li> <li>- Ask cast and supporting artists to do own hair and make-up where appropriate</li> <li>- Ask cast and supporting artists to remove own make-up where possible (following COVID-19 safe hygiene practice)</li> <li>- Limit any access for non-hair and make-up cast and crew</li> </ul>
e.	<p>When working with supporting artists and stunts, where possible:</p> <ul style="list-style-type: none"> <li>- Have larger prep areas to enable social distancing requirements</li> <li>- Limit the number of supporting artists, HMU crew and ADs at fittings</li> <li>- Stagger fitting times to help ease social distancing</li> <li>- Email briefs to casting agents where possible</li> </ul>
f.	<p>Build in extra time for HMUAs to:</p> <ul style="list-style-type: none"> <li>- Set up stations</li> <li>- Wash hands between tasks</li> <li>- Sterilise and disinfect equipment, station and chair between cast members</li> </ul> <p>As agreed in consultation with the COVID-19 H&amp;S Supervisor.</p>
g.	<p>Increase equipment hygiene, for example but not limited to:</p> <ul style="list-style-type: none"> <li>- Use air borne sanitising sprays</li> <li>- Keep makeup in sealable containers and lids on unless in direct use</li> <li>- Keep equipment to a minimum per station</li> <li>- Sterilise and disinfect equipment between each appointment</li> <li>- Use disposable brushes and applicators</li> </ul> <p>And where possible, set up sterilisation areas with multiple autoclave/barbicide/UV cabinets in all areas/locations/set.</p>
h.	<p>Consider and allow extra time for processes to limit cross-contamination risk, for example:</p> <ul style="list-style-type: none"> <li>- Allocate own makeup kit, brushes, hair products and equipment to each cast member, to be sterilised each day and only used on them</li> <li>- Supply pins, disposable brushes for lips and glues</li> </ul>
i.	<p>When working on set with cast and supporting artists, where possible:</p> <ul style="list-style-type: none"> <li>- Keep HMU crew to a minimum and allocate a dedicated onset HMU supervisor/coordinator to run the department on set</li> <li>- Use audio visual aids to observe action remotely by Q-Take or other tech devices</li> <li>- Use radios/coverts when communicating with set to inform checks required</li> </ul>

	<ul style="list-style-type: none"> <li>- For checks, move actor to dedicated HMU area to minimise interaction with other departments</li> <li>- Where possible, limit or curtail on set touch-ups</li> </ul>
j.	<p>Keep interaction with other departments to a minimum, for example:</p> <ul style="list-style-type: none"> <li>- On set, communicate with dedicated onset HMU supervisor/coordinator</li> <li>- Off set, communicate with department HMU supervisor</li> </ul>
k.	Where possible, allocate dedicated laundry facilities to the HMU Department.

<b>23.</b>	<b>Lighting Technicians</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Due to the large volume of equipment used by the department, set up an appropriate equipment management and cleaning regime to be implemented and maintained by a dedicated crew member.
d.	Organise the department to ensure that there remains adequate supervision of safety critical tasks, and the meeting of relevant electrical safety regulations.
e.	Allow Lighting crew sufficient additional time, and space, to plan, install and strike equipment safely while operating under COVID-19 safer working guidance.
f.	Consider the division of personnel to support prep/strike work and on set activities separately.
g.	Where possible, offer a clear pre-light day or time using essential crew only.
h.	Wherever possible, allow electrical crew to work alone on set until lighting is complete before any other departments undertake their tasks.
i.	To reduce the risk of cross-contamination through inter-departmental or 3rd party contact, all appliances and distribution equipment must show proof of a recognised electrical safety test, e.g. Portable Appliance Test (PAT), before being brought onto site.
j.	<p>To reduce the risk of cross contamination through inter-departmental contact, all electrical supplies should:</p> <ul style="list-style-type: none"> <li>- Be pre-arranged with the competent person responsible for that system</li> <li>- Be sanitised prior to use by other departments</li> <li>- Have Certification evidence, where applicable, provided in digital format</li> </ul>

<b>24.</b>	<b>Locations</b>
a.	Apply guidance set out in sections 1. to 4. and all other sections of this guidance, as

	applicable.
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&amp;S Supervisor, and consider:</p> <ul style="list-style-type: none"> <li>- Location can fulfil the social distancing requirement, even in areas crowded with equipment and/or furnishings</li> <li>- Location can accommodate additional workspaces for essential crew and services</li> <li>- Working areas can be securely isolated from public</li> <li>- Exclusive use can be given for entire period of use</li> <li>- If not using a Unit Base, ample private parking to be provided where possible.</li> <li>- Where Unit Base required, if possible keep it within walking distance of location to reduce transport requirements</li> <li>- Before confirming a location, check that the resident location owners are not <a href="#">vulnerable and shielding</a> or experiencing possible COVID-19 <a href="#">symptoms</a>, in line with UK Government guidance</li> </ul> <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"> <li>- Assess viability of location as much as possible before recce, as set out in 24.b.</li> <li>- Only one scout in a location at any one time and encourage location owners to provide single representative accordingly</li> <li>- All scouting to be shared electronically and reduce where possible requirement for physical printing or mounted boards</li> </ul> <p><i>NB: Filming in public spaces might be restricted in some locations, early consultation with Local Authority and police is essential.</i></p>
e.	<p>Set out guidance for conducting technical recces at locations, such as:</p> <ul style="list-style-type: none"> <li>- Allow only designated 'essential' crew to attend, including the COVID-19 H&amp;S Supervisor as required</li> <li>- Use private self-drive transport where possible, e.g. cycles, own car, with no car sharing, in line with <a href="#">UK Government travel guidance</a></li> <li>- Conduct virtual tech recces online for non-essential crew</li> <li>- Provide an electronic tech recce pack, including plans of all sites</li> </ul>
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"> <li>- 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</li> <li>- Cleaning of the location by a professional contractor at the end of each day</li> <li>- Provide alternative accommodation to location owners for the entire duration of</li> </ul>

	<p>use, where appropriate</p> <ul style="list-style-type: none"> <li>- Allocate one member of the location team as a single point of contact to co-ordinate all departments on location</li> <li>- Designate one crew member from each department a single point of contact on location</li> <li>- Keep face-to-face interaction between departments to a minimum</li> <li>- Allow a 72-hour dressed set quarantine period if appropriate sanitisation is not possible</li> <li>- Apply a strict rota of departmental access to location</li> <li>- Allow additional days for VFX Lidar scans, etc.</li> <li>- Set up external compound and internal isolated area for quarantine of third-party deliveries</li> <li>- For on-street parking of trucks, ensure safe working space and apply appropriate measures to ensure equipment remains off pathways</li> </ul> <p>And specifically when shooting:</p> <ul style="list-style-type: none"> <li>- Agree clear demarcation of responsibilities between the location department and production crew</li> <li>- Mark out clear departmental zones at each location and delegating to each department via the daily electronic call sheet</li> <li>- Do not utilise crew to physically lock off areas of work</li> <li>- 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</li> <li>- Where possible, set up a one-way system within the location to maintain social distancing</li> <li>- Ensure waste is removed daily by an appropriate professional contractor</li> </ul> <p>Follow <a href="#">UK Government guidance</a> on cleaning of work spaces and equipment.</p>
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<b>25.</b>	<b>Picture Vehicles</b>
a.	<p>For the safe handover of vehicles to cast and other departments, follow the social distancing, hygiene, equipment and cleaning guidance in sections 1. to 13. of this guidance, and adhere to UK Government guidance on <a href="#">travel</a> and <a href="#">transport</a>. Where possible:</p> <ul style="list-style-type: none"> <li>- Dedicate a Picture Car crew member to drive and re-set vehicles</li> <li>- Have Picture Car crew driving in vision or double</li> <li>- Consider duplicating vehicle keys to reduce cross contamination</li> <li>- Limit the number of cast travelling in vehicles</li> <li>- Limit the time spent in vehicles</li> <li>- Space out individuals travelling in the car to maximum distances</li> <li>- Drive vehicles with windows open where possible to maximise ventilation</li> </ul> <p>When a large number of vehicles are required consider having a Supervisor in attendance to</p>

	ensure safe handover and log of vehicles.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	When supporting cast or stunt performers with familiarisation/driving lessons/driving practice, ensure: <ul style="list-style-type: none"> <li>- Vehicles are cleaned inside and out beforehand, and between users</li> <li>- Pay particular attention to frequently touched areas, e.g. door handles and seat belts</li> <li>- Sufficient ventilation in the vehicle, i.e. keep windows open</li> </ul>
d.	When rigging vehicles for stunts/low loaders, consider: <ul style="list-style-type: none"> <li>- Only Picture Car and low loader crew to be in attendance for rigging and cleaning before further departments commence work</li> <li>- Where rigging for stunts, prepare all vehicles off-site before coming to set, any rehearsals required must be limited and in-line with stunt requirements</li> <li>- Mobile workshop to be manned by a full-time driver-mechanic, who will only work with the mobile workshop</li> <li>- Where possible, locked-off cameras and remote sound equipment, to limit the number of crew inside vehicles</li> </ul>

<b>26.</b>	<b>Production and Accounting</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Where possible, consider remote working for production office and accounts personnel. <ul style="list-style-type: none"> <li>- If remote working is not practical, ensure social distancing requirements are observed, e.g. spacing of desks or segregating workstations with screens</li> </ul>
d.	Adopt paperless systems where possible, for example, digital signatures, POs, payslips, contracts and timesheets as well as online banking and contactless payments. <ul style="list-style-type: none"> <li>- Where paperless systems are not possible, set up a safe system for managing non-digital paperwork and mail</li> </ul>
e.	Limit or eliminate visits to set – if a visit is essential, ensure social distancing and hygiene requirements are observed.
f.	Discourage in person visits to Production Office.

<b>27.</b>	<b>Sound</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.

b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	<p>Develop a close proximity procedure:</p> <ul style="list-style-type: none"> <li>- Limit close proximity working as much as possible</li> <li>- Maintain close proximity working within the same group of people</li> <li>- Disinfect any items which come into contact with a cast member before allocating them to another cast member, or consider making them specific to actor</li> <li>- Crew may wish to use face coverings as an additional precautionary measure</li> </ul>
d.	<p>Limit close contact with cast to designated crew member(s). Where possible, consider:</p> <ul style="list-style-type: none"> <li>- Using boom mics with disposable covers and plant mics</li> <li>- Only using tie-clips when no alternative is available and do not move a tie-clip between cast members, i.e. keep them specific to each actor</li> <li>- Providing an isolated area for the sound mixer</li> <li>- Using radio mics with recording capability so that sound crew do not travel in tracking vehicle or picture vehicles</li> </ul>
e.	<p>When using equipment, where possible consider:</p> <ul style="list-style-type: none"> <li>- Setting up timecode network to avoid physical timecode jamming of cameras</li> <li>- Providing audio to camera operators using remote heads</li> <li>- Providing audio to off-set crew for line-ups shown on wide angle cameras</li> <li>- Providing audio to additional crew not on set</li> <li>- Providing intercom communications between director and crew</li> <li>- Using radio mics with recording capability for interior vehicle shots, limiting the need for sound travelling in tracking or picture vehicles</li> <li>- Using ethernet based technology to minimise use of cables</li> <li>- Using small speaker or in-ear playback of off-camera dialogue to avoid off-camera actors having to be on set</li> <li>- Supplying a speaker on-set for off-set director to communicate with actors (actors speak back using their radio mics)</li> <li>- Using pre-rigged multiple speakers for "Voice of God" to provide wide coverage at lower volumes for better communication and access for multiple users</li> </ul>

<b>28.</b>	<b>Special Effects (SFX)</b>
a.	Apply practice set out in sections 1. to 13. and 17. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Allocate a safe work zone for SFX on stages where SFX are required.
d.	Where possible:

	<ul style="list-style-type: none"> <li>- Allocate SFX crew with their own equipment</li> <li>- Use remote-operation devices</li> <li>- For line-of-sight, use CCTV, Radio Qs, etc.</li> </ul>
e.	<p>For pyro storage and test areas, where possible:</p> <ul style="list-style-type: none"> <li>- Designate a test area for the sole use of each separate production</li> <li>- Where it is not possible to have individual storage facilities, clean the shared facility upon departure</li> <li>- Allocate a team to solely transport pyrotechnic articles back and forth between the testing location and pyro store</li> <li>- All items to be sanitised before and after use</li> </ul>
f.	When considering the use of atmos/smoke, discuss the use requirements with the manufacturer in advance to help assess any potential COVID-19 related risk.
g.	Allow SFX crew appropriate time to complete general placing and cleaning of equipment and plant.
h.	<p>For the unit truck, where possible:</p> <ul style="list-style-type: none"> <li>- Dedicate a single crew member for the truck</li> <li>- Only give floor crew access to the unit truck</li> </ul>

<b>29.</b>	<b>VFX Supervisors and Producers (for on set operations)</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Where possible, limit on-set VFX crew to VFX Supervisor, Virtual Production Supervisor and essential technicians.
d.	Consider structuring the department to separate support for on-set operations and necessary prep from post work, to minimise contact with on set crew where possible.
e.	Present digital concept work, pre-viz, tech-vis etc. remotely where possible.
f.	<p>For motion-capture and cyberscanning, consider:</p> <ul style="list-style-type: none"> <li>- Providing motion-capture performers with two suits to alternate use, i.e. one to be washed overnight</li> <li>- Having technicians instruct performers to set up and adjust their own markers and head-mounted cameras to help maintain social distancing</li> <li>- Avoiding use of day players for motion-capture</li> <li>- Allowing extra time for appropriate cleaning of props that require cyberscanning, as they move between the scanning vendor or off-site company and on-set crew</li> <li>- Allowing only essential costume crew or technicians on set when cyberscanning cast in costumes and body suits, to help maintain social distancing</li> </ul>

	- Avoiding ad-hoc scanning during filming, allow sufficient time in the planning/scheduling stages for this work to be done
g.	If on-set scanning and other VFX tasks are undertaken outside of call sheet hours, liaise with production and on-set crew well in advance to allow for adequate set cleaning to be undertaken before and after.



## Further Useful Guidance

Always follow the latest guidance from UK Government, the Health & Safety Executive (HSE), NHS and Public Health bodies. The following links may be useful:

UK Government	
	<a href="#">Working Safely During Coronavirus (COVID-19)</a> - Guidance for people who work in or run factories, plants and warehouses, including risks, distancing and cleaning.
	<a href="#">Working Safely During Coronavirus (COVID-19)</a> - Guidance for people who work in or run offices, contact centres and similar indoor environments.
	<a href="#">Working Safely During Coronavirus (COVID-19)</a> - Guidance for people who work in or run construction or other outdoor working environments.
	<a href="#">Working Safely During Coronavirus (COVID-19)</a> - Guidance for people who work in or run restaurants offering takeaway or delivery services, including mobile catering.
	<a href="#">Working Safely During Coronavirus (COVID-19)</a> - Guidance for people who work in or run shops, branches, stores or similar environments, including those with fitting rooms.
	<a href="#">COVID-19: guidance on shielding and protecting people defined on medical grounds as extremely vulnerable</a> - Information for shielding and protecting people defined on medical grounds as extremely vulnerable from COVID-19.
	<a href="#">Staying alert and safe</a> – Guidance on social distancing.
	<a href="#">COVID-19: cleaning in non-healthcare settings</a> – A general guide to decontamination during the coronavirus outbreak.
	<a href="#">Guidance for the public on the mental health and wellbeing aspects of coronavirus (COVID-19)</a> – What you need to know and what can help your mental health and wellbeing.
	<a href="#">Coronavirus (COVID-19): safer travel guidance for passengers</a> - Walking, cycling, and travelling in vehicles or on public transport during the COVI outbreak, including air travel.
	<a href="#">Border Control and Entering or Returning to the UK</a> – Including self-isolation (quarantine) requirements.
NHS	
	<a href="#">Check if you have coronavirus symptoms</a> – Main symptoms and self-isolation guidance.
HSE (England, Scotland and Wales)	
	<a href="#">Coronavirus (COVID-19)</a> - Latest information and advice.
Information Commissioner's Office (ICO)	
	<a href="#">Workplace testing</a> – Guidance for employers on checking whether workers have symptoms of COVID-19 or the virus itself, including GDPR.

Contact [recovery@britishfilmcommission.org.uk](mailto:recovery@britishfilmcommission.org.uk) with any urgent enquiries about this guidance.

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#### BFI and Screen Sector Task Force

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Directors UK	Lisa Howe, Workforce Development Consultant	Sara Putt Associates
DNEG	Matt Spooner, Production Safety Consultant	Screen Scotland
Equity	Motion Picture Association	ScreenSkills
EY	NBC Universal	Sony Pictures Entertainment
Federation of Entertainment Unions	Netflix	Squire Patton Boggs
Film London	NI Screen	The Walt Disney Studios
First Option	Pact	UK Screen Alliance
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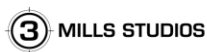


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## APPENDIX

UK Government guidance on the following areas to be read in conjunction with BFC guidance 'Working Safely During COVID-19 in Film and High-end TV Drama Production':

### 1. Thinking about risk

**Objective:** That all employers carry out a COVID-19 risk assessment.

Everyone needs to assess and manage the risks of COVID-19. As an employer, you also have a legal responsibility to protect workers and others from risk to their health and safety. This means you need to think about the risks they face and do everything reasonably practicable to minimise them, recognising you cannot completely eliminate the risk of COVID-19.

You must make sure that the risk assessment for your business addresses the risks of COVID-19, using this guidance to inform your decisions and control measures. A risk assessment is not about creating huge amounts of paperwork, but rather about identifying sensible measures to control the risks in your workplace. If you have fewer than five workers, or are self-employed, you don't have to write anything down as part of your risk assessment. Your risk assessment will help you decide whether you have done everything you need to. There are interactive tools available to support you from the Health and Safety Executive (HSE) at <https://www.hse.gov.uk/risk/assessment.htm>.

Employers have a duty to consult their people on health and safety. You can do this by listening and talking to them about the work and how you will manage risks from COVID-19. The people who do the work are often the best people to understand the risks in the workplace and will have a view on how to work safely. Involving them in making decisions shows that you take their health and safety seriously. You must consult with the health and safety representative selected by a recognised trade union or, if there isn't one, a representative chosen by workers. As an employer, you cannot decide who the representative will be.

At its most effective, full involvement of your workers creates a culture where relationships between employers and workers are based on collaboration, trust and joint problem solving. As is normal practice, workers should be involved in assessing workplace risks and the development and review of workplace health and safety policies in partnership with the employer.

Employers and workers should always come together to resolve issues. If concerns still cannot be resolved, see below for further steps you can take.

Where the enforcing authority, such as the HSE or your local authority, identifies employers who are not taking action to comply with the relevant public health legislation and guidance to control public health risks, they will consider taking a range of actions to improve control of workplace risks. For example, this would cover employers not taking appropriate action to socially distance, where possible. The actions the HSE can take include the provision of specific advice to employers through to issuing enforcement notices to help secure improvements.

#### How to raise a concern:

- Contact your employee representative.
- Contact your trade union if you have one.

- Use the HSE form available at <https://www.hse.gov.uk/contact/concerns.htm>
- Contact HSE by phone on 0300 003 1647.

## 1.1 Managing risk

**Objective:** To reduce risk to the lowest reasonably practicable level by taking preventative measures, in order of priority.

Employers have a duty to reduce workplace risk to the lowest reasonably practicable level by taking preventative measures. Employers must work with any other employers or contractors sharing the workplace so that everybody's health and safety is protected. In the context of COVID-19 this means working through these steps in order:

- In every workplace, increasing the frequency of handwashing and surface cleaning.
- Businesses and workplaces should make every reasonable effort to enable working from home as a first option. Where working from home is not possible, workplaces should make every reasonable effort to comply with the social distancing guidelines set out by the government (keeping people 2m apart wherever possible).
- Where the social distancing guidelines cannot be followed in full, in relation to a particular activity, businesses should consider whether that activity needs to continue for the business to operate, and if so, take all the mitigating actions possible to reduce the risk of transmission between their staff.
- Further mitigating actions include:
  - Increasing the frequency of hand washing and surface cleaning.
  - Keeping the activity time involved as short as possible.
  - Using screens or barriers to separate people from each other.
  - Using back-to-back or side-to-side working (rather than face-to-face) whenever possible.
  - Reducing the number of people each person has contact with by using 'fixed teams or partnering' (so each person works with only a few others).

Finally, if people must work face-to-face for a sustained period with more than a small group of fixed partners, then you will need to assess whether the activity can safely go ahead. No one is obliged to work in an unsafe work environment.

In your assessment you should have particular regard to whether the people doing the work are especially vulnerable to COVID-19.

The recommendations in the rest of this document are ones you should consider as you go through this process. You could also consider any advice that has been produced specifically for your sector, for example by trade associations or trades unions.

If you have not already done so, you should carry out an assessment of the risks posed by COVID-19 in your workplace as soon as possible. If you are currently operating, you are likely to have gone through a lot of this thinking already. We recommend that you use this document to identify any further improvements you should make.

## 1.2 Sharing the results of your risk assessment

You should share the results of your risk assessment with your workforce. If possible, you should consider publishing the results on your website (and we would expect all employers with over 50

workers to do so). Below you will find a notice you should display in your workplace to show you have followed this guidance.

## Staying COVID-19 Secure in 2020

We confirm we have complied with the government's guidance on managing the risk of COVID-19

### • FIVE STEPS TO SAFER WORKING TOGETHER •

- ✓ We have carried out a **COVID-19 risk assessment** and shared the results with the people who work here
- ✓ We have **cleaning, handwashing and hygiene procedures** in line with guidance
- ✓ We have taken all reasonable steps to **help people work from home**
- ✓ We have taken all reasonable steps to **maintain a 2m distance** in the workplace
- ✓ Where people cannot be 2m apart, we have done everything practical to **manage transmission risk**

Employer \_\_\_\_\_ Date \_\_\_\_\_

Who to contact: \_\_\_\_\_ Your Health and Safety Representative  
(or the Health and Safety Executive at [www.hse.gov.uk](http://www.hse.gov.uk) or 0300 003 1647)

## 2. Who should go to work

**Objective:** That everyone should work from home, unless they cannot work from home. Nobody should go to work if your business is closed under current government regulations.

Steps that will usually be needed:

- Considering who is essential to be on the premises; for example, back of house workers should work from home if at all possible.
- Planning for the minimum number of people needed on site to operate safely and effectively.
- Monitoring the wellbeing of people who are working from home and helping them stay connected to the rest of the workforce, especially if the majority of their colleagues are on-site.
- Keeping in touch with off-site workers on their working arrangements including their welfare, mental and physical health and personal security.
- Providing equipment for people to work from home safely and effectively, for example, remote access to work systems.

### 2.1 Protecting people who are at higher risk

**Objective:** To protect clinically vulnerable and clinically extremely vulnerable individuals.

- Clinically extremely vulnerable individuals (see definition below\*) have currently been strongly advised not to work outside the home.
- Clinically vulnerable individuals, who are at higher risk of severe illness (for example, people with some pre-existing conditions, see definition below\*), have been advised to take extra care in observing social distancing and should be helped to work from home, either in their current role or in an alternative role.
- If clinically vulnerable (but not extremely clinically vulnerable) individuals cannot work from home, they should be offered the option of the safest available on-site roles, enabling them to stay 2m away from others. If they have to spend time within 2m of others, the employer should ensure opportunity for a discussion with the individual to carefully assess and agree whether this involves an acceptable level of risk. As for any workplace risk you must take into account specific duties to those with protected characteristics, including, for example, expectant mothers who are, as always, entitled to suspension on full pay if suitable roles cannot be found. Particular attention should also be paid to people who live with clinically extremely vulnerable individuals.

**Steps that will usually be needed:**

- Providing support for workers around mental health and wellbeing. This could include advice or telephone support.
- See current guidance for advice on who is in the clinically extremely vulnerable and clinically vulnerable groups.

\*Please note the following definitions:

**Clinically extremely vulnerable people** – Clinically extremely vulnerable people will have received a letter telling them they are in this group, or they will have been told by their GP. Guidance on who is in this group can be found [here](#).

**Clinically vulnerable people** - Clinically vulnerable people include those aged 70 or over and those with some underlying health conditions, all members of this group are listed in the 'clinically vulnerable' section [here](#).

## 2.2 People who need to self-isolate

**Objective:** To make sure individuals who are advised to stay at home under [existing government guidance](#) do not physically come to work. This includes individuals who have symptoms of COVID-19 as well as those who live in a household with someone who has symptoms.

Steps that will usually be needed:

- Enabling workers to work from home while self-isolating if appropriate.
- See current guidance for [employees](#) and [employers](#) relating to statutory sick pay due to COVID-19.
- See [current guidance](#) for people who have symptoms and those who live with others who have symptoms.

## 2.3 Equality in the workplace

**Objective:** To treat everyone in your workplace equally.

- In applying this guidance, employers should be mindful of the particular needs of different groups of workers or individuals.
- It is breaking the law to discriminate, directly or indirectly, against anyone because of a protected characteristic such as age, sex or disability.
- Employers also have particular responsibilities towards disabled workers and those who are new or expectant mothers.

**Steps that will usually be needed:**

- Understanding and taking into account the particular circumstances of those with different protected characteristics.
- Involving and communicating appropriately with workers whose protected characteristics might either expose them to a different degree of risk, or might make any steps you are thinking about inappropriate or challenging for them.
- Considering whether you need to put in place any particular measures or adjustments to take account of your duties under the equalities legislation.
- Making reasonable adjustments to avoid disabled workers being put at a disadvantage and assessing the health and safety risks for new or expectant mothers.
- Making sure that the steps you take do not have an unjustifiable negative impact on some groups compared to others, for example those with caring responsibilities or those with religious commitments.

### 3. Social distancing at work

**Objective:** To maintain 2m social distancing wherever possible, including while arriving at and departing from work, while in work and when travelling between sites.

- You must maintain social distancing in the workplace wherever possible.
- Where the social distancing guidelines cannot be followed in full in relation to a particular activity, businesses should consider whether that activity needs to continue for the business to operate, and, if so, take all the mitigating actions possible to reduce the risk of transmission between their staff. Mitigating actions include:
  - Further increasing the frequency of hand washing and surface cleaning.
  - Keeping the activity time involved as short as possible.
  - Using screens or barriers to separate people from each other.
  - Using back-to-back or side-to-side working (rather than face-to-face) whenever possible.
  - Reducing the number of people each person has contact with by using 'fixed teams or partnering' (so each person works with only a few others).
- Social distancing applies to all parts of a business, not just the place where people spend most of their time, but also entrances and exits, break rooms, canteens and similar settings. These are often the most challenging areas to maintain social distancing

#### 3.1 Coming to work and leaving work

**Objective:** To maintain social distancing wherever possible, on arrival and departure and to enable handwashing upon arrival.

**Steps that will usually be needed:**

- Staggering arrival and departure times at work to reduce crowding into and out of the workplace, taking account of the impact on those with protected characteristics.
- Providing additional parking or facilities such as bike-racks to help people walk, run, or cycle to work where possible.
- Limiting passengers in corporate vehicles, for example, work minibuses. This could include leaving seats empty.
- Reducing congestion, for example, by having more entry points to the workplace in larger stores.
- Using markings 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.

#### 3.2 Moving around buildings

**Objective:** To maintain social distancing as far as possible while people travel through the workplace.



**Steps that will usually be needed:**

- Reducing movement by discouraging non-essential trips within buildings and sites, for example, restricting access to some areas, encouraging use of radios or telephones, where permitted. These items require cleaning between users if multi-use.
- Introducing more one-way flow through buildings. Providing floor markings and signage should remind both workers and customers to follow to social distancing wherever possible.
- Reducing maximum occupancy for lifts, providing hand sanitiser for the operation of lifts and encouraging use of stairs wherever possible.
- Making sure that people with disabilities are able to access lifts.
- Regulating use of high traffic areas including corridors, lifts, turnstiles and walkways to maintain social distancing.

### 3.3 Workplaces and workstations

**Objective:** To maintain social distancing between individuals when they are at their workstations.

- For people who work in one place, workstations should allow them to maintain social distancing wherever possible.
- Workstations should be assigned to an individual as much as possible. If they need to be shared, they should be shared by the smallest possible number of people.
- If it is not possible to keep workstations 2m apart then businesses should consider whether that activity needs to continue for the business to operate, and if so take all mitigating actions possible to reduce the risk of transmission.

**Steps that will usually be needed:**

- Reviewing layouts to allow workers to work further apart from each other.
- Using floor tape or paint to mark areas to help people keep to a 2m distance.
- Avoiding people working face-to-face. For example, by working side-by-side or facing away from each other.
- Using screens to create a physical barrier between people.
- Using a consistent pairing system if people have to work in close proximity. For example, maintenance activities that cannot be redesigned.
- Minimising contacts around transactions, for example, considering using contactless payments
- Rethinking demonstrations and promotions to minimise direct contact and to maintain social distancing.

### 3.4 Meetings

**Objective:** To reduce transmission due to face-to-face meetings and maintain social distancing in meetings

**Steps that will usually be needed:**

- Using remote working tools to avoid in person meetings

- Only absolutely necessary participants should attend meetings and should maintain 2m separation throughout.
- Avoiding transmission during meetings, for example avoiding sharing pens and other objects.
- Providing hand sanitiser in meeting rooms.
- Holding meetings outdoors or in well-ventilated rooms whenever possible.
- For areas where regular meetings take place, use floor signage to help people maintain social distancing.

### 3.5 Common Areas

**Objective:** To maintain social distancing while using common areas.

**Steps that will usually be needed:**

- Staggering break times to reduce pressure on the staff break rooms or places to eat.
- Using safe outside areas for breaks.
- Creating additional space by using other parts of the working area or building that have been freed up by remote working.
- Installing screens to protect workers in receptions or similar areas.
- Providing packaged meals or similar to avoid fully opening staff canteens.
- Reconfiguring seating and tables to optimise spacing and reduce face-to-face interactions.
- Encouraging workers to remain on-site and, when not possible, maintaining social distancing while off-site.
- Considering use of social distance marking for other common areas such as toilets, showers, lockers and changing rooms and in any other areas where queues typically form.

### 3.6 Accidents, security and other incidents

**Objective:** To prioritise safety during incidents.

- In an emergency, for example, an accident, provision of first aid, fire or break-in, people do not have to stay 2m apart if it would be unsafe.
- People involved in the provision of assistance to others should pay particular attention to sanitation measures immediately afterwards including washing hands.

**Steps that will usually be needed:**

- Reviewing your incident and emergency procedures to ensure they reflect the social distancing principles as far as possible.

## 4. Personal Protective Equipment (PPE) and face coverings

PPE protects the user against health or safety risks at work. It can include items such as safety helmets, gloves, eye protection, high-visibility clothing, safety footwear and safety harnesses. It also includes respiratory protective equipment, such as face masks.

Where you are already using PPE in your work activity to protect against non-COVID-19 risks, you should continue to do so.

At the start of this document we described the steps you need to take to manage COVID-19 risk in the workplace. This includes working from home and staying 2m away from each other in the workplace if at all possible. When managing the risk of COVID-19, additional PPE beyond what you usually wear is not beneficial. This is because COVID-19 is a different type of risk to the risks you normally face in a workplace, and needs to be managed through social distancing, hygiene and fixed teams or partnering, not through the use of PPE.

The exception is clinical settings, like a hospital, or a small handful of other roles for which Public Health England advises use of PPE. For example, first responders and immigration enforcement officers. If you are in one of these groups, you should refer to the advice at:

<https://www.gov.uk/government/publications/coronavirus-covid-19-personal-protective-equipment-ppe-plan/covid-19-personal-protective-equipment-ppe-plan>

and <https://www.gov.uk/government/publications/covid-19-decontamination-in-non-healthcare-settings/covid-19-decontamination-in-non-healthcare-settings>.

Workplaces should not encourage the precautionary use of extra PPE to protect against COVID-19 outside clinical settings or when responding to a suspected or confirmed case of COVID-19.

Unless you are in a situation where the risk of COVID-19 transmission is very high, your risk assessment should reflect the fact that the role of PPE in providing additional protection is extremely limited. However, if your risk assessment does show that PPE is required, then you must provide this PPE free of charge to workers who need it. Any PPE provided must fit properly.

There are some circumstances when wearing a face covering may be marginally beneficial as a precautionary measure. The evidence suggests that wearing a face covering does not protect you, but it may protect others if you are infected but have not developed symptoms.

A face covering can be very simple and may be worn in enclosed spaces where social distancing isn't possible. It just needs to cover your mouth and nose. It is not the same as a face mask, such as the surgical masks or respirators used by health and care workers. Similarly, face coverings are not the same as the PPE used to manage risks like dust and spray in an industrial context. Supplies of PPE, including face masks, must continue to be reserved for those who need them to protect against risks in their workplace, such as health and care workers, and those in industrial settings like those exposed to dust hazards.

It is important to know that the evidence of the benefit of using a face covering to protect others is weak and the effect is likely to be small, therefore face coverings are not a replacement for the other ways of managing risk, including minimising time spent in contact, using fixed teams and partnering for close-up work, and increasing hand and surface washing. These other measures remain the best ways of managing risk in the workplace and government would therefore not expect to see employers relying on face coverings as risk management for the purpose of their health and safety assessments.

Wearing a face covering is optional and is not required by law, including in the workplace. If you choose to wear one, it is important to use face coverings properly and wash your hands before putting them on and taking them off. You should be prepared to remove your face covering if asked to do so by police officers and staff for the purposes of identification.

Employers should support their workers in using face coverings safely if they choose to wear one. This means telling workers:

- Wash your hands thoroughly with soap and water for 20 seconds or use hand sanitiser before putting a face covering on, and after removing it.
- When wearing a face covering, avoid touching your face or face covering, as you could contaminate them with germs from your hands.
- Change your face covering if it becomes damp or if you've touched it.
- Continue to wash your hands regularly.
- Change and wash your face covering daily.
- If the material is washable, wash in line with Manufacturer's instructions. If it's not washable, dispose of it carefully in your usual waste.
- Practise social distancing wherever possible.

You can make face-coverings at home and can find guidance on how to do this and use them safely on [GOV.UK](https://www.gov.uk).