

# **Covid-19 guidelines for UK further and higher education screen productions**

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and



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## Acknowledgements, credits and disclaimers

A group of education and film/TV industry representatives has put together these guidelines for the benefit of student film-makers to address Covid-19 issues related to film-making in academia. The group includes:

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## Disclaimers

1. This document is intended to supplement rather than replace any government and industry guidelines.
2. This is a best-practice guide, to protect the safety of all those who work on student-led productions. It is not a directive, nor a set of instructions.
3. This document concerns productions in the UK only. Different rules may apply to the different nations of the UK. Measures may be applicable to shoots overseas, but local government and medical regulations should take precedence.
4. This document does not contain guidance regarding working overseas – please refer to relevant government guidelines regarding travel. Whenever possible, you should apply UK guidelines as a minimum.
5. Where we reference health questionnaires, we have not made any definitive consideration regarding legal and data protection issues. You should follow GDPR regulations carefully.

## Amendments to this document:

This document is subject to constant review. We will upload revised versions of the document as appropriate. All readers of this document are welcome to propose changes in order to:

- remove inaccuracies or clarify points
- include additional guidance or make significant material alterations
- address areas that the document currently leaves unanswered.

Please email all such proposed updates to Dr Edward McCaffrey ([e.mccaffrey@mdx.ac.uk](mailto:e.mccaffrey@mdx.ac.uk)) with a request for them to be considered before the next version is published. An advisory panel, made up of members of the contributors to this document, will then review and agree proposed changes/updates before a new version is published. We may make changes in batches.

When proposing a change/addition/correction, please mention the chapter and section heading and number, and state clearly which page and which paragraph the change relates to, and what part of the text needs amending. Also, if you wish to share any best practice with other universities and/or colleges, please let Dr McCaffrey know and he will share this as part of the next version of the guidelines.

This document was written by Dr Edward McCaffrey (Middlesex University), with extensive assistance and contributions from Tim Weiss (ScreenSkills), Tracy Bass (Goldsmith University), Annie East (Bournemouth University), Declan Keeney (Ulster University), Susie Brown (Edinburgh Napier University), Dr Helen Bendon and David Heinemann (Middlesex University) and additional support from academic colleagues from various HEIs and FE colleges (these colleagues are listed on page 3).

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# 1. Introduction

- 1.1 Purpose of this document
- 1.2 Who is this document for?
- 1.3 Who is involved and the inspiration for the document
- 1.4 How to use this document
- 1.5 The legal aspect

## 1.1 Purpose of this document

The Covid-19 pandemic has changed the way professional TV, film, VFX and animation productions are made, and will continue to be made, for the foreseeable future. Student productions are similarly affected. Everyone working on a student-led production, whether planning, attending or assessing it, has responsibilities in respect of the risk of Covid-19. This document is intended to provide guidance for the effective assessment and management of that risk. The central aim is to protect the health and safety, and wellbeing, of all the people who are involved in the planning and execution of student productions, as well as those they live with. It is extremely important that everyone is aware of the risks associated with Covid-19 and how susceptible people, especially those with underlying health conditions, are to the disease. [For further information on 'vulnerable people', please refer to [government guidance](#).]

## 1.2 Who is this document for?

This document is for use by practice-based screen industries' students (including postgraduates), lecturers and academic support staff, in the Higher and Further Education sectors, across the UK. The guidance covers the broad range and scale of film/TV/VFX/animation productions within an academic context. We understand that many students work on different genres and roles throughout their academic career. We are aware that different universities and colleges have a range of approaches to on-campus activities, online delivery of classes and access to filming/editing equipment and studios. We also understand that because every shoot and every genre has its unique demands, the guidelines contained within this document do not apply in a wholesale manner to all productions. For these reasons, the guidelines are offered as a starting point for any productions undertaken by UK-based students, but clearly, in each individual institution, students and lecturers need to be familiar with their own university/college-specific restrictions. [Please note that this document does not cover *teaching* within Covid-19 restrictions. Lecturers/teachers should refer to your university regulations concerning safe teaching practice on-campus and/or online.]

### 1.3 Who is involved and the inspiration for the document

The compilation of the ideas in this document is the result of extensive dialogue within an on-going working group of HE/FE academics and the industry representative body, ScreenSkills, and consultation with students from a range of universities. These guidelines for HE/FE have been inspired by various guidelines\* from the screen industries, including: BFC, UK Broadcasters, UK Screen Alliance, APA, the Documentary Society, Directors UK, Film London and they have been supported by the British Film Commission, Pact, UK Screen Alliance and Film London. Throughout this document, where relevant, we reference these industry guidelines, and thank the relevant organisations for their support for separate academic guidelines. We will continue to consult with key stakeholders and update this document regularly in response to on-going feedback, both from academia and the screen industries, on how it works in practice, and in light of emerging new practice, new policy and new medical advice.

\*These guidelines tend to cover specific genres. See Appendix 1 for more information.

### 1.4 How to use this document

As previously stated, these guidelines are for reference only. They are not mandatory, and each university/college will take its own specific approach on how to deal with filming under Covid-19 restrictions, based on context, provision and resource. Please liaise with an appropriate member of staff when deciding how best to use the suggested protocols contained within this document.

It is also important to remember that government regulations on Covid-19 *are* mandatory. Also, regulations are different among the devolved nations within the UK, and there may be regional/local lockdown measures to consider. National, regional or local lockdown measures always override this guidance if they are in conflict.

We urge you to read *all* sections of this document, whatever the genre, location, format or size of your planned production, as you may be working on more than one production in your academic programme. If time is short, be sure to read the first six chapters, as they are relevant to whatever film/TV production you are planning, along with the appropriate chapters for your proposed production. At the end of the document, you will find a variety of web links to more detailed information on many different aspects of Covid-19 safety protocols, as well as templates and checklists to help you think through your planning.

Please remember that Covid-19 is a global pandemic that has, to date, claimed the lives of many people and affected the physical and mental health of many others. It is not a trivial matter. We offer you these guidelines as a way of helping you lower the associated risks of filming in these strange times. We wish you every success in the planning and execution of your productions and look forward to seeing the fruits of your labour, with everyone involved having been kept safe and well.

## 1.5 The legal aspect

Please note that the guidelines in this document are for general information purposes only. They are not binding or regulatory, nor are they meant to infringe on any person's rights. The authors do not accept any responsibility or liability for any harm, damage or loss that may arise from reliance on these materials. You should contact a suitably qualified university/college health and safety advisor on any specific problem or matter. Your individual university/college should already have safety management procedures in place, which are usually explained in their health and safety policy. This document does not replace individual university/college risk advice, but should be read in conjunction with that guidance. We encourage universities and colleges to use this guidance to develop their own local Covid-19 risk plan for their productions. This should incorporate their individual institutional recommendations, and consider the layout of their campuses, the structure of their production teams, operational requirements, available technology, and other local variables.

It is against the law to discriminate, directly or indirectly, against anyone because of a particular protected characteristic such as age, sex or disability. Students also have particular responsibilities towards those with acknowledged underlying health issues.

The **Health and Safety at Work Act 1974** requires employers to ensure so far as is 'reasonably practicable' the health and safety of workers and others (including students) affected by their business operations and activities.

The **Management of Health and Safety at Work Regulations 1999** places a specific duty on employers to conduct suitable and sufficient risk assessments covering the risks to workers and non-employees (including students carrying out programme/assessment tasks) arising from their business operations and activities. The risk assessments must be in writing and carried out by (or approved by) a competent person.

Risk assessments must take into account Covid-19, locations must be Covid-19 secure, and all current government guidelines must be followed. This includes keeping up to date with any changes to these guidelines.

Regulation 2 of the Control of Substances Hazardous to Human Health Regulations 2002 (COSHH) includes any micro-organism that may cause infection. This obviously includes Covid-19. In addition, the Reporting of Injuries, Diseases and Dangerous Occurrences Regulations 2013 (RIDDOR) applies if a case is due to occupational exposure.

Regulation 6 of COSHH requires employers to avoid carrying out operations that are liable to expose any person to Covid-19 unless a suitable and sufficient risk assessment has been conducted of the steps required to meet the employer's obligations under COSHH. This risk assessment must be reviewed regularly, and immediately if there is any reason to believe it is no longer valid, if there has been significant change in the work to which the risk



assessment relates, or if the results of health monitoring show it to be necessary.

The employer's duties under COSHH extend to employees and any third parties who may also be affected by work carried out by the employer. Whereas the duty to employees is absolute, the duty to third parties only extends so far as is reasonably practicable (regulation 3(1)).

## 2. Supervision and compliance

- 2.1 Who is responsible for Covid-19 risk compliance?
- 2.2 Relationship to standard production risk assessments
- 2.3 Covid-19 supervision roles
- 2.4 Training
- 2.5 Managing compliance
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### 2.1 Who is responsible for Covid-19 risk compliance?

The responsibility for the health and safety of crew and cast/talent/contributors (referred to as 'cast' throughout this document) principally falls under the 'production management' side of any production and ultimately, in an academic context, to the university or college. However, it is important to stress that *all* members of the crew, cast, teaching team and support staff share personal responsibility for the safety and wellbeing of others with whom they are working. This means everyone needs to think about the risks they and others face, and do everything reasonably practicable to minimise them (both during studies and also during all other parts of the day), while recognising it is not possible to eliminate the risk of Covid-19 completely. Compliance requires effective management and an organisational culture in which relationships are based on collaboration, trust, informed decision-making and joint problem-solving. To support this, we recommend that all relevant stakeholders undertake ScreenSkills' [Coronavirus basic awareness on production e-learning module](#).

### 2.2 Relationship to standard production risk assessments

All student productions, in line with industry standards, should have full risk assessments in place that cover the standard health and safety protocols for any production. These risk assessments are normally in line with institutional recommendations and guidelines for each university/college. We recommend that you complete an additional risk assessment that addresses the physical and wellbeing risks of Covid-19 alongside the standard one. This risk

assessment does not have to be overly burdensome in terms of paperwork, but it should help you decide whether you have addressed all potential risks. You can find a Covid-19 risk assessment checklist template, for use by course leaders and relevant supervisors, in Appendix 3. Please adapt this for your individual production.

We hope that this guidance and, where relevant, industry guidelines will help inform your mitigation plans. As with the standard risk assessments, we recommend that teachers and students work closely together to agree the scope and format of Covid-19 risk assessments, and to ensure that they align with the university or college's health and safety policy, in line with individual circumstances.

### 2.3 Covid-19 supervision roles

Within a university/college context, we strongly recommend that you assign an appropriately trained Covid-19 supervisor, or marshal, to each screen production. In a professional context, a trained health and safety expert or senior member of the production team would carry out this role. In a university or college setting, this might be undertaken by an external supplier, or someone from the university/college health and safety department, trained in Covid-19 management. However, if this is not feasible or practical, a member of the teaching or student support team, or a student (with appropriate support) might equally carry out this role – although please note that we advise against anyone under the age of 18 taking on this responsibility.

Whoever is doing this role, on any one production, will need to attend all shoot days and oversee Covid-19 protocol implementations in person. The role is primarily to advise, manage, implement, monitor and feedback on Covid-19 protocols and compliance, as well as deal with any unexpected issues. The supervisor, or student supervisor, may also have the authority to *enforce* compliance. However, this will depend on their experience and training and on specific university/college guidelines. In any case, we would expect each supervisor or student supervisor to work closely with an appropriate member of staff who can advise on local health and safety guidance, and to ensure that the production's particular approach to Covid-19 protocols is compliant with the institution's wider health and safety policy. They would also be expected to work closely with the producer/production manager/1<sup>st</sup> assistant director and heads of departments assigned to each production.

It is worth pointing out that, as representatives of a HE/FE institution, students will be under more scrutiny from members of the public/other organisations, who may be observers of your practice (if you are filming out on location). Being visible with your protocols is important to onlookers, who may feel anxious about your practice.

## 2.4 Training

- All students and relevant teaching/support staff should undertake the [Coronavirus basic awareness on production e-learning module, provided by ScreenSkills](#). The certificate provided on successful completion of this awareness course should be presented to the Covid-19 supervisor and/or lecturer in charge of the production.
- Staff or students in Covid-19 supervision roles should have more detailed, mandatory training on their role and responsibilities. Each university/college can design their own training, on the advice of their relevant health and safety officer, or access appropriate courses available from reputable external training providers. Please note, however, that this training can help and give experience to lecturers and students of supporting safe practice on student productions, but it can not qualify to work professionally in industry as a Covid-19 supervisor.
- All training should be documented and subject to approval by a relevant staff member of the university/college.

## 2.5 Managing compliance

The design and management of safe conditions for screen productions, to reflect the risks of Covid-19, should be agreed among students, lecturers and support staff. These protocols should suit each individual university/college and comply with your institutional health and safety regulations. The following are general recommendations that may help shape those discussions and subsequent arrangements. [For more specific arrangements for various genres, please refer to the industry guidelines as outlined in Appendix 5]:

- Assign clear lines of responsibility for each stage of the design, management and compliance strategies.
- Treat mitigations advised by a Covid-19 supervisor, or student supervisor, and/or tutors supervising productions as mandatory.
- Agree the remit and authority of the Covid-19 supervisor, or student supervisor, in terms of enforcing protocols.
- Ensure that you communicate any changes to protocols immediately to all relevant people, via email, texts, social media and/or signage, for example, in the studio or on location.
- Update protocols and risk management on a regular basis.
- Schedule regular briefings with crew and cast on their responsibilities and offer them checklists to help with compliance.
- Design and implement the supervision and compliance protocols, as described in Section 2.6.
- Agree a set of key protocols.
- Agree protocols for the adequate supply of personal protective equipment (PPE), if necessary, for the duration of the shoot and who will pay for it and supply/deliver it.

- Measure compliance regularly and adapt protocols accordingly as necessary.
- Set out clear procedures for raising concerns about non-compliance, for example a confidential reporting system that all stakeholders should read and understand.
- Have an agreed feedback system to allow for major compliance issues.
- Maintain reviews of industry, Public Health Authorities and government/local government regulations and guidelines on Covid-19.
- Ensure that all stakeholders are aware of, and have access to, personal hygiene and wellbeing advice and guidance. [See Chapters 4 and 5 for more information.]
- Consult with the health and safety representative of your university/college throughout the entire process. Make them an essential partner.
- Wherever possible, pay due respect to environmental impact and concerns.

## 2.6 Recommended supervision and compliance protocols

Individual courses/programmes can use the following as a checklist in their protocol documentation.

### 2.6.1 Method statement

You may wish to create an optional Covid-19 production method statement that aligns with and is considered in the light of wider occupational health and safety (OHS) considerations. You can use a checklist of plans and confirmations as a pre-cursor to the standard risk assessment. This document could provide a handy discussion tool at script/treatment stage, between students and teaching staff. The kind of items that might be included are:

- confirmation of health declarations
- pre-production planning, for example, recces, casting, pre-production meetings
- cleaning protocols (of spaces and equipment)
- personal hygiene [see government [‘Hand, face, space’](#) advice]
- travel planning
- pre-production, production and post-production planning.

[See Appendix 1 for an example of what information might be included in a method statement template.]

### 2.6.2 GDPR and data protection

When collecting personal data in order to address Covid-19 risks, students/staff need to be mindful of data protection laws covering personal contact and health details. Covid-19 supervisors or student supervisors need to:

- seek legal advice from their university/college
- conduct a risk assessment for the collection and processing of personal data
- ensure collected personal data is kept secure and has restricted access, in compliance with university and GDPR guidelines
- notify people of any data collection being carried out, in all stages of production
- agree that personal data will be retained no longer than necessary.

[You can find [more information about relevant GDPR and Data Protection Laws on the ICO website](#)]

### 2.6.3 Health declarations

In line with GDPR and health and safety regulations within individual universities/colleges, we advise that all cast and crew fill in a simple health declaration, confirming that they have not displayed any symptoms of Covid-19 within the previous 7 to 14 days, before they begin working on a production [you can read more [advice about symptoms on the NHS website](#)]. You could use this to confirm whether they have an underlying health condition that may put them at particular risk. [You can find an example of a health declaration template in Appendix 2.]

### 2.6.4 Contact tracing

We recommend that all student productions implement a simple contact-tracing system, as a quick and effective way to ascertain those at risk in the event of a Covid-19 outbreak.

Each production should have, as a minimum, a log of:

- every cast and crew member who is working on the production, with relevant contact details, along with relevant tutor/support staff details.
- the amount of time each member has worked/is working on each production, with relevant dates and who they've been in close contact with. [Please note: call sheets normally have a lot of this information already.]
- support staff and external suppliers/contacts and when they were involved in the production

Not all universities/colleges are expected to carry out contact tracing, but they may need to provide the NHS Test and Trace team with that information should there be an outbreak. The only information they should collect is name and contact details, and this should be destroyed after 21 days to comply with GDPR. If engaging an external company, that company will be required to retain that information for their staff and you will only need to provide a lead contact for the organisation.

### 2.6.5 Symptom response plan

Any Covid-19 risk assessment should include a clear symptom response plan that is appropriately designed and ready to implement should anyone connected to a production exhibit symptoms of Covid-19. [See [UK Government guidelines](#) and the [NHS website](#) for more information.] Any symptom response plan for productions will be specific to each university/college, but the following are some particular recommendations:

- If someone exhibits symptoms or notifies you of symptoms (before confirmation), they need to self-isolate immediately. There is no need for others who don't live with the symptomatic person to self-isolate, until the symptomatic person receives a positive test result. Ensure that any individual exhibiting symptoms knows the [recommended steps](#), in terms of testing and self-isolation. [See [UK Government website](#) for information].
- Have arrangements in place for private transportation of anyone displaying symptoms, with protection and risk mitigation for the driver. [Please see [UK Government website](#) for more information].
- If possible, have a designated isolation room for anyone showing symptoms to wait while appropriate transport is organised to take them home. Clean this room thoroughly after use.
- Keep a record of any self-isolating cases and inform the appropriate people within your institution, such as the health and safety officer, lecturer or designated Covid-response co-ordinator.
- If there is a confirmed case of Covid-19, you must inform your institution immediately who, in turn, will inform Public Health England or devolved regions equivalent.

### 2.6.6 Communications

Throughout the supervision and compliance process, communication is absolutely key. You should use a clear system for communicating and disseminating Covid-19-related information to all key stakeholders in a regular, quick and easily accessible manner. Recommendations include:

- meticulous record-keeping of all documents, systems checks, cleaning records etc, while always ensuring compliance with GDPR requirements
- regular discussions and briefings between the Covid-19 supervisor (or student supervisor) and tutors, crew and cast on protocols and guidance
- visible reminders of Covid-19 risks and hygiene regulations at every available opportunity, for example, signage on locations/in studios, stickers on equipment, notes on production documentation
- receipts and confirmation that people have received relevant information
- daily pre-shoot briefings/Q & A sessions
- creation of a feedback loop – a continuous review in which you document all successes and failings and use them to inform and improve your on-going strategy.

## 3. Social distancing

- 3.1 Background
- 3.2 On-campus/college
- 3.3 Key recommendations

### 3.1 Background

There has been a great deal of information in the news about social, or physical, distancing, during the time of the global pandemic, and there will continue to be government and public health announcements on the subject. The UK screen industries have also created their own detailed guidelines, reflecting [these governmental and medical recommendations](#).

### 3.2 On-campus/college

Each university/college has their own social-distancing rules and guidelines for students, staff and visitors who attend their campus or buildings, in line with government guidelines and advice. You should read the key recommendations listed here in the light of these institutional guidelines. This applies to all areas within a campus/college, including TV studios and galleries, sound stages, editing suites, recording studios, VFX and animation specialist areas, production meeting rooms and in-house cinemas. [See industry guidelines in Appendix 5 for more specific information.] We have repeated relevant social-distancing guidelines within individual departmental sections of this document.

When filming on location, whether on campus or off, it is equally important to adhere to social-distancing guidelines. This applies to film sets, catering areas, transport vehicles, toilet facilities and storage areas. Please refer to advice from the sources mentioned above.

### 3.3 Key recommendations

The following is a list of key recommendations for student productions carried out both on campus and on location. [Please note: a list of key recommendations on personal hygiene and sanitising for cast, crew and support staff is provided in Sections 4.3 and 4.4 of this document.]

- In its simplest form, social distancing means keeping a minimum distance from other people, within an individual setting and/or when travelling to and from your place of study/production (including between film locations). The exact minimum distance is guided by the UK government's advice, which is subject to change according to the scientific evidence. In some academic institutions, a slightly different minimum distance may be in force. Please refer to institution/government advice at all times.
- If you cannot adhere to minimum distancing guidelines, you should:



- limit the number of people involved
  - avoid inviting guests on to the set and/or location
  - avoid working face-to-face
  - have short activities/processes to limit exposure time
  - control movement to ensure you maximise social distancing
  - use face coverings in mandated areas, and if you have to work for particularly long periods, you should give serious consideration to whether this activity is viable given the health risks.
- Create one-way systems at all relevant locations, using appropriate floor and wall signage to guide people. If possible, consider different entrances and exits to buildings where you are working and think how you might use stairwells, lifts or different corridors to keep people separated. If using lifts, try to ensure single occupancy or as few people as possible, with signage on the lift walls reminding people to avoid facing each other. Use floor markings to indicate minimum distance requirements. If using stairwells, try to have separate ascending/descending pathways. Ensure you clean all touch points in lifts and stairwells, using 70% alcohol wipes, between uses and at the end of use.
  - Be mindful of people with physical disabilities and ensure that they have an equally safe way of accessing film sets, studios and post-production facilities.
  - It is important to limit the number of people – cast, crew, support and academic staff – accessing an area that is being used in a production. Consider banning unnecessary guests, and think about pre-registering all attendees. Applying a socially distanced queuing procedure for people entering and leaving the relevant space may require extra time.
  - Use large and well-ventilated spaces, off-set, to act as queuing/waiting/health screening areas for all relevant personnel.
  - To avoid people gathering in large numbers, think about using multiple rooms, where possible, to allow for ‘bubbles’ of people who will be working in close proximity. Be sure to create enough space for social distancing within these breakout rooms, with appropriate signage. Consider coloured wristbands to identify who belongs to which bubble. If breakout rooms are not possible (for example, if you are filming in a student house/apartment), consider the use of private cars for people to isolate. [Please see [government guidance](#) on this.]
  - Think about ventilation options to maximise the impact of social distancing, such as opening windows and doors frequently, or adjusting automatic ventilation systems. Students and support staff should identify essential exceptions before shooting commences to help assess risks and plan accordingly.
  - Limit the amount of time people are gathered in any one space and ensure that people avoid facing each other, where possible.

- Where it is impossible to avoid close proximity, for example, during hair and make-up application, consider the use of 'bubbles' or fixed groups who can work together safely, with appropriate PPE and sanitisation. [See Chapter 4 for more information.]
- Actors, too, should work within groups, to minimise contact with others. Consider, for example, using a 'real' family to play a family or take on different roles within your production.
- Keep 'front-of-screen' action as socially distanced as possible, and avoid personal contact, intimacy, and so on. [See [Directors UK Intimacy report](#) for more information.]
- On campus, please follow your institutional social-distancing rules for use of WCs. When using WC facilities on location, whether in a house, apartment or public space, ensure you maintain social distancing by limiting the number of people allowed to enter at any one time. If necessary, restrict washrooms to one person at a time, clearly indicating whether they are vacant or not.
- In the event of an emergency, such as a fire alarm, you must evacuate everyone from the immediate area as quickly as possible. Under such circumstances, social distancing may be suspended temporarily to allow a speedy evacuation. Be sure, however, to apply social distancing at the designated muster point (which everyone involved should know) and on return to the building. These evacuation procedures should be obvious on campus/college, but might be less so in many other locations. Be sure to take into consideration emergency evacuation procedures, as part of any standard production risk assessment.

## 4. Personal hygiene and sanitisation

- 4.1 Background
- 4.2 On-campus/college
- 4.3 Key recommendations for personal hygiene
- 4.4 Key recommendations for sanitisation

### 4.1 Background

As with social distancing, there has been a great deal of news coverage, as well as various government and public health announcements, around personal hygiene and sanitisation. The UK screen industries have also covered hygiene and sanitisation within their papers. [Please see industry guidelines listed in Appendix 5 for more information on personal hygiene and sanitisation.]

### 4.2 On-campus/college

Each university/college has their own personal hygiene and sanitisation rules and guidelines for students, staff and visitors who attend their campus or buildings. You should read the key recommendations listed here in the light of these institutional guidelines. As with social distancing, this applies to all relevant areas within departments, including TV studios and galleries, sound stages, editing suites, recording studios, VFX and animation specialist areas, production meeting rooms and in-house cinemas. [See industry guidelines listed in Appendix 5 for more specific information.]

When filming on location, whether on campus or off, it is equally important to adhere to hygiene and sanitisation guidelines. This applies to film sets, catering areas, transport vehicles, toilet facilities and storage areas. [See Section 4.4 for more information.]

We are acutely aware that cleaning, sanitisation and PPE products can be costly, particularly for student productions. Please ensure close collaboration among health and safety staff, tutors and students to determine responsibility for costs and for advice on the correct use of cleaning/sanitisation products. [See Section 9.3 on the budgetary impact of Covid-19 risks.]

### 4.3 Key recommendations for personal hygiene

The following is a list of key recommendations for personal hygiene around student productions, carried out both on campus and on location.

- Promote good personal hygiene practice through pre-production meetings, daily briefings, on-location signage and call-sheets. Remind everyone that they have a personal responsibility to keep themselves, and others, as risk-free as possible.

- Maintain personal hygiene in line with UK Public Health guidelines. These include:
  - o provision of hand sanitisers at each entrance and exit to all rooms, sets, breakout rooms, studios, post-production, catering and toilet facilities
  - o signage to encourage people to wash their hands, as per public health advice, at key opportunities, such as when arriving or leaving a set, and before and after eating
  - o discouraging people from touching others, for example, by shaking hands or hugging
  - o avoiding touching eyes, nose and mouth
  - o promoting use of tissues for coughing and sneezing
  - o using PPE where necessary for some situations on a production, such as hair and make-up applications. [Please see Chapter 21.]

#### 4.4 Key recommendations for sanitisation

Clean and sanitise the workspace and equipment in line with public health/industry/university/college guidelines. An appropriately trained Covid-19 supervisor or student supervisor, if available, or a relevant member of staff should oversee this.

Key recommendations include:

- creating a cleaning and sanitising protocol for each individual production, to be provided to all relevant personnel, outlining cleaning and sanitising procedures and responsibilities
- using an appropriate logging system to record when, and by whom, space and/or equipment has been cleaned (this should be kept on file by the Covid-19 supervisor or student supervisor)
- providing cleaning and sanitising stations, on location and/or in a studio environment, where cast and crew can have easy access to cleaning and sanitising materials, such as paper towels, tissues and sanitising sprays (ensure that these stations are regularly stocked and bear in mind any environmental impact when purchasing/using such products)
- using a rubbish-disposal system that allows for the safe handling and disposal of soiled napkins, tissues, empty spray bottles and eating utensils (ideally, use foot-operated waste containers, automatic hand-washers and touchless air dryers)
- where necessary, thoroughly cleaning all rooms and locations, using disinfectant wipes and sprays, before, during and after use
- regularly, and suitably, disinfecting all production equipment before and after every use (check with technical staff how to do this appropriately and ensure compliance with manufacturer/supplier guidelines)
- not cross-contaminating equipment by:

- designating well in advance who is to use which kit and when, and ensuring that no one else is allowed to touch or operate that equipment, for example, walkie-talkies, microphones, camera/lighting kit, props and edit suites
  - pre-labelling equipment, using colour codes or initials, to warn people who has exclusive access
- not sharing personal belongings, such as mobile phones and chargers, keys, money, glasses, newspapers/books, stop watches and hair brushes (if personal belongings need to be shared, ensure that they are sanitised before and after someone else touches them)
- ensuring users clean and sanitise keyboards, mice, graphic tablets and styli regularly in post-production settings, especially if multiple users are involved (you may need to provide a visible log to inform multiple users of when items were last sanitised)
- checking that your institution has appropriate sanitisation and cleaning provision within their WCs
- where possible, turning off upward/outward-facing air dryers in WCs and using paper towels instead
- ensuring that appropriate cleaning and sanitising products are provided if you are filming in, or using, an external location, such as a house, apartment, studio or public space.

## 5. Mental health and wellbeing

- 5.1 Background
- 5.2 University/college mental health provision
- 5.3 Key recommendations

### 5.1 Background

Dealing with the coronavirus pandemic, on a day to day basis, continues to be stressful for many people. Many of us have already had to isolate at home, often alone, had to shop for food wearing face coverings and maintaining social distancing, or tried to travel safely on public transport. Add to that the stress of working on a student film/TV production, budgets, schedules, academic deadlines, tutor and peer pressure and risk assessments, and it is clear that we all must look after our mental health and wellbeing, and that of others, at every stage of the academic year. It is important that mental health and wellbeing, for all production crew and cast, form part of any risk assessment/guidelines for productions being made under Covid-19 restrictions.

### 5.2 University/college mental health provision

All universities/colleges have their own provision for the mental health and wellbeing and safeguarding of all staff and students. We recommend that you advertise/signpost these provisions for all production personnel and support/teaching staff. You should provide clear information regarding helplines, email addresses, websites, locations and opening times on briefing documents, call-sheets and relevant signage, so that all key stakeholders know who to contact, and when and how to reach out for support. The information should be clear and regularly updated to keep in line with university guidance.

### 5.3 Key recommendations

Bearing in mind your university/college advice, we offer the following guidelines for use on your individual productions:

- If necessary/appropriate, liaise with the university/college mental health advisor during the planning stages of a production.
- Use a peer-to-peer partner programme, where team members look out for one another.
- Ensure that all production personnel are aware of the support available and how to access it.
- Adapt production schedules, if necessary, to allow for extra time and space for cast and crew to rest and relax.

- Ensure you provide clear, open and transparent information to all personnel, around the management of and compliance with Covid-19 restrictions, well in advance of and throughout the production process.
- Create clear and direct reporting mechanisms, regarding anyone displaying mental health issues, that respect GDPR and university/college guidelines.
- Treat the mental health and wellbeing of all cast and crew members with the same level of importance as their physical health and wellbeing.

## 6. Travel and accommodation

- 6.1 Background
- 6.2 Travel within the UK
- 6.3 International travel

### 6.1 Background

When it comes to travel and accommodation for student-led film/TV production, the safest option by far in the time of Covid-19 is to work from home. For some people at high risk, this is the *only* safe option. However, film/TV production rarely allows this to happen. Travelling to and from your home to either university/college and/or filming location needs to be carefully considered in the light of the risk of Covid-19. Equally, arranging for cast and crew to travel from their homes to a film location, whether on campus or further afield, also needs to be thought through carefully.

### 6.2 Travel within the UK

These guidelines refer to filming within the UK only. However, we know that many students travel to and from the UK to make film their productions and we offer some recommendations about such travel in section 6.3. Our key recommendations for travel within the UK are as follows:

- Consider any roles that can be undertaken at home. With their agreement, encourage those people at higher risk to work from home.
- If possible, encourage cast and crew to avoid public transport. Ask them to consider driving a car or motorbike, cycling, or walking if they can. If public transport is the only viable option, they should adhere to the public health rules around face coverings, social distancing and travelling at peak times.
- If possible, provide or identify car parking and/or secure cycle parking spaces, close to or at film locations.
- Think about scheduling shoot days in a way that allows for people to avoid peak travel times. However, bear in mind personal safety when asking people to walk/cycle at night/in the evening, especially during winter months.
- Have staggered arrival and departure times for cast and crew.
- If you are using hired transport, such as taxis or minibuses, it's important to protect drivers and passengers, for example by using plastic cough shields, hand-sanitiser and face coverings (now mandatory in taxis and other private hire vehicles), and ensuring there is enough distance between people [see [government online guidance on the use of face coverings](#)]. If necessary, avoid sharing vehicles or set a maximum occupancy level to avoid having people close together. [Please see [government guidance](#) on this.]



- Where possible, use local crew or cast to avoid the need for unnecessary travel.
- Consider scripts in the light of travel restrictions. Does *that* scene really need to be filmed at *that* far-away location? Can a closer alternative be found? In terms of story, is the distant location absolutely necessary?
- Offer cast and crew travel advice well in advance of any audition, rehearsal or filming dates to give opportunities to raise any concerns.

### 6.3 International travel

Students studying in the UK come from many different countries, and student productions are often filmed in the home countries of international students. Filming overseas brings its own Covid-19 travel risks, and it is important to think about how to mitigate and manage these risks. There has been a great deal of press coverage about international travel, and it is important to take international public health/government advice into consideration when planning overseas filming. In addition, each university/college may have additional restrictions when it comes to overseas travel. Students must make themselves aware of these restrictions and ensure that their production plans comply. Bear in mind that international travel advice can change quickly, without prior notice, which means that people and productions may be at risk of severe restrictions on movement. Key recommendations are as follows:

- Check UK/international government advice regularly on areas where it is safe to travel and whether quarantine measures are required.
- If you are bringing international cast and/or crew to the UK, follow UK government travel advice, especially around quarantine measures, for overseas visitors. [See also British Film Commission Covid-19 guidelines on international travel, listed in Appendix 5.]
- If overseas travel is required, use airlines that operate within UK government travel advice.
- Avoid any direct person-to-person contact during quarantine periods. Use mobile/internet technology to communicate.
- Before booking flights for cast/crew, ensure that everyone on the production is made aware of restrictions they will face en-route and on arrival in destination country – whether in-bound to/out-bound from the UK.
- Check local health-related paperwork, such as proof of a Covid-19 positive test, that may affect travel/quarantine plans.
- Have a back-up plan should an international traveller fall ill, or wish to travel home unexpectedly, for whatever reason. If a feasible back-up plan is not possible, avoid international travel.
- Ensure that all international travellers adhere to local Covid-19 restrictions in terms of travel, social distancing, face-covering and sanitising advice.
- Where possible, provide appropriate private transport to and from airports, in line with the [government advice and guidance that you can find online](#).

## 7. Catering

- 7.1 Background
- 7.2 Catering on campus
- 7.3 Catering on location

### 7.1 Background

There are many types and forms of catering for student productions, both on campus and on location – from sandwiches and homemade pasta bakes, to more elaborate catering facilities. You can find [UK government advice online about working in food preparation or service settings](#). These guidelines cover both on-campus and location catering, with specific guidelines for both below. Here are some generic catering guidelines:

- Provide an eating area that allows for social distancing, and, where possible, plan a one-way system to queue for food and drinks.
- Avoid self-service facilities, especially buffet-style.
- Caterers should maintain social distancing from the rest of the cast/crew.
- Anyone preparing or handling food should use appropriate PPE at all times, including face coverings. Regular handwashing and cleaning of equipment/surfaces is also advised.
- Offer pre-packed meals or ask cast/crew to bring their own food with them.
- Have a protocol to ensure the safe storage and distribution of food to ensure that cast/crew know how/when to access their food.
- If budgets allow, consider offering a *per diem* (daily payment) for crew and cast to buy their own food.
- Where relevant, use a food pre-order system.
- If preparing food/cooking from home is the only option, avoid cooking for cast/crew in a house where non-cooks have access to the kitchen, and avoid communal cooking.
- People should wash or sanitise their hands, and eating areas should be cleaned, before people enter and after they leave. This should include wiping down chairs and tables with sanitising products.
- If possible, provide tables that are sufficiently separated out and organised to maintain the planned social bubbles and enable social distancing.
- Provide single-use cutlery, napkins and cups for everyone. Ensure these are recyclable where possible.
- Have an appropriately safe waste-disposal system.

- If scheduling allows, try to stagger meal times to avoid everyone having to eat at the same time.
- Ensure the cast and crew have access to hot/cold drinks throughout the day as close to the filming set as possible to avoid unnecessary trips to and from the studio/location. If possible, one person, who is appropriately dressed in PPE, should dispense drinks from a drinks station.
- Ensure that no snacks or fruit are left out, uncovered.

## 7.2 Catering on campus

Most HE/FE institutions have in-house catering facilities, and each institutional catering facility has their own Covid-19 health and safety protocols. Student film-makers should work within those guidelines. However, we would also recommend the following:

- Ask the in-house catering services to supply individually pre-packed meal packages.
- Avoid the use of catering facilities that other non-crew students/staff have access to.
- Liaise with the university/college catering department when planning catering for your production, well in advance of any filming.

## 7.3 Catering on location

- If you are using a catering truck, please ensure that the facility prepares appropriate Covid-19 plans and is properly licensed.
- If hot food is necessary, for example during cold weather filming, consider the use of pre-packaged 'hot pots'.
- Ensure there is access to hot drinks throughout the day.
- If social distancing cannot be achieved during meal times owing to lack of space, consider asking the cast and crew to eat separately in their cars, if parking is available nearby.
- Ensure that there is an appropriate food waste disposal system that addresses both environmental and health concerns.

## 8. Producers and directors

### 8.1 Background

### 8.2 Producers

### 8.3 Directors

#### 8.1 Background

In writing this document, we are aware that the terms ‘producers’ and ‘directors’ mean different things in film and television formats. We have tried, where possible, to offer generic advice. We are also aware that, in many student productions, producers can also multitask as production managers, assistants, production accountants and even assistant directors, and directors can often operate cameras, especially in documentary scenarios. For the purposes of this document, we are assuming that producers are the people responsible, principally, for the budgeting, scheduling and overall management of a production and directors are directing the shoot. As those leading productions, it is important that producers and directors are aware of all the other recommendations contained in these guidelines, even though it is the university or college that is ultimately responsible for the health and safety of crew and cast. In any case, we strongly advise students to adhere to Covid-19 protocols, whatever capacity they find themselves in.

#### 8.2 Producers

- Ensure that Covid-19 risk assessments are completed, along with standard risk assessments, for all productions.
- All students have a duty of care to each other; producers should encourage crews to share this duty of care when it comes to carrying out the risk assessment.
- Daily production talks are helpful to remind cast/talent and crew of their health and safety requirements for that day (Covid-19 and non-Covid-19 related).
- A suitably trained Covid-19 supervisor or student supervisor should complete Covid-19 risk assessments.
- Ensure that all relevant paperwork is prepared, in line with government, industry and academia guidelines.
- Distribute paperwork to cast and crew electronically, as far as possible.
- Work closely with teaching and support staff, crew and cast, through all stages of production, to seek advice, keep people informed and support the Covid-19 supervisor or student supervisor in managing the risks.
- Where possible, avoid face-to-face pre-production meetings. Consider the use of video technology to meet with cast/crew.

- Ensure auditing and feedback mechanisms are in place to evidence compliance.
- Schedule appropriate time throughout the entire production to ensure safe adherence to Covid-19 protocols.

### 8.3 Directors

- Work closely with the producer to ensure there is enough preparation time to plan pre-production work, such as casting, blocking and crew/cast meetings.
- Consider remote casting. If this is not possible, ensure only the minimum people required are present in the room.
- Hold rehearsals outside, or in a space that is big enough to allow social distancing and good ventilation.
- Liaise closely, and early, with the producer, first assistant director and Covid-19 supervisor (or student supervisor) when making creative choices, to consider the impact of related risks on health and social care, time and budget.
- If you are working in a studio, use intercoms/walkie-talkies to communicate with people on the studio floor. Avoid having to visit the studio floor when crew and contributors are on set.
- Clean comms equipment after use, according to the technical advice within your institution. Alternatively, assign each piece of equipment to a single person.
- Consider setting up a monitor in the studio gallery so that studio guests can see you.
- If you are working with a script supervisor, use separate monitors to maintain a safe social distance.

## 9. Scheduling and budgeting

### 9.1 Background

### 9.2 Scheduling

### 9.3 Budgeting

#### 9.1 Background

As with any professional screen production, student productions traditionally face constant budgeting and scheduling issues. These challenges have been compounded by Covid-19 health risks and it is vital that student producers and directors are aware of the added pressure, time and potential costs to their production because of the associated health risks and mandatory requirements. We recommend close collaboration between health and safety staff, and tutors and students to determine, early in the production process, the potential impact on time and costs.

#### 9.2 Scheduling

- Given the potential time pressure on schedules, lecturers/teachers and students need to liaise closely around coursework and assessment deadlines.
- Producers need to schedule enough preparation time for their Covid-19 supervisor or student supervisor, if available, or an appropriate staff member, to liaise with all relevant crew and cast, and to discuss protocols, their potential impact and mitigation planning.
- You will need to adapt schedules to allow for matters such as the following:
  - o remote casting and rehearsals
  - o few people on set
  - o laying out Covid-19 floor and wall markings
  - o sanitising space and equipment
  - o social distancing and hand washing
  - o staggered set building and pre-light preparation
  - o staggered lunch breaks and food preparation
  - o travel times
  - o procurement time for external supplies, such as props and PPE
  - o contractual arrangements
  - o local, regional or national lockdowns – you should have a back-up plan for these.

### 9.3 Budgeting

- You need to evaluate the potential cost implications of implementing Covid-19 protocols at the very outset of any production and integrate them into associated budgets.
- Producers and their lecturers/teachers should discuss and agree cost implications before production begins in earnest.
- Each university/college has their own provisions for sanitising, cleaning etc. on campus. We recommend close collaboration between health and safety staff, and tutors and students to advise on the correct use of cleaning/sanitation products. [See also Chapter 4 on Personal hygiene and sanitisation.]
- Check with your university/college about their insurance and whether it covers risks such as having to cancel/postpone a production due to Covid-19 restrictions, local/national lockdowns, or key personnel falling ill. You may need to budget for additional insurance coverage, but remember that insurance for screen productions is extremely hard, if not impossible, to procure currently.
- If you are crowdfunding, be sure to inform potential donors of the risks to the production due to Covid-19 and what will happen to their money in the event of a cancelled production.
- Think about the budgetary impact of practical considerations, such as:
  - o travel, for example, using private cars and additional car parking
  - o pre-packed food
  - o cleaning, sanitisation and PPE products
  - o additional space for social distancing, eating and resting
  - o location hire
  - o external supplies.

## 10. Pre-production

- 10.1 Background
- 10.2 Scripts, treatments and proposals
- 10.3 Pre-production meetings
- 10.4 Location scouting and recces
- 10.5 Miscellaneous Covid-19 pre-planning

### 10.1 Background

Whatever the genre and size of a production, you need to plan it in advance – and then, wherever possible, try to avoid deviating from this plan, given the challenges of Covid-19. As with any production, you should carry out risk assessments to ensure the good health and safety of ‘front-of-screen’ people and crew. Remember that risk assessments are a two-stage process; the writing/sign-off of the assessment *and* the performance of that risk assessment during production stages. The guidelines below apply to the Covid-19 risk assessment, which may be separate from the standard risk assessment or incorporated into it. These guidelines apply to different types of student productions and are aimed at those people responsible for the fundraising, budgeting, scheduling, logistics and management of any production. [See Sections 9.3 and 9.2 for more detailed information on budgeting and scheduling.]

### 10.2 Scripts, treatments and proposals

- Ideas, scripts and proposals should take into account the restrictions and protocols of working in a pandemic. There is little point in proposing an idea if, from a practical point of view, the production is deemed unviable for filming under Covid-19 protocols.
- Students should liaise with, and seek approval from, their teachers/lecturers and/or Covid-19 supervisor (or student supervisor) at the earliest stages of ideas development to ascertain the viability of a production.
- Be sure to factor in additional time and budget for Covid-19 protocols when considering scripts, treatments or proposals.
- Consider front-of-screen action, such as kissing, hugging or difficult locations, at script development stage and how Covid-19 protocols might impact it. [See Chapter 4 for more information.]
- If possible, carry out remote pitching. If not possible, adhere to Covid-19 social distancing, sanitising and ventilation protocols.

### 10.3 Pre-production meetings

- If possible, use relevant video technology to hold meetings remotely.



- If meeting in person is the only option, adhere to personal hygiene and social-distancing protocols at all times. [See Chapters 3 and 4.] If practical, hold meetings outdoors or in large, well-ventilated rooms.
- For face-to-face meetings, invite essential people only.
- Have a timed agenda in order to keep meetings as short and focused as possible.
- Ask attendees to bring their own food and water, if necessary.
- Clean and sanitise any pre-production meeting rooms, chairs and tables before and after every use.
- Avoid sharing personal computers and mobile phones. Try to have paperless meetings. If using paper, avoid sharing paper and pens.

#### 10.4 Location scouting and recces

[Please refer to Section 11.3, for specific information on this.]

#### 10.5 Miscellaneous Covid-19 pre-planning

- Ensure that every member of the production team, teaching and support staff, cast, location owners and suppliers is fully informed of relevant Covid-19 protocols, the impact these protocols will have on them and their personal responsibilities around associated risks.
- You may need to ensure that method statements, health declaration forms and other contractual arrangements are signed in advance of any filming.
- Use remote technology, such as email, for sharing paperwork.
- Add reminders about Covid-19 protocols on call-sheets and other relevant production paperwork, and make clear what your expectations are about car parking, one-way systems, personal hygiene measures, and so on.

## 11. Location filming

- 11.1 Background
- 11.2 Research
- 11.3 Recces
- 11.4 Locations and geography
- 11.5 Managing locations

### 11.1 Background

As representatives of a HE/FE institution, students will be under more scrutiny from members of the public/other organisations, who may observe your practice (if you are filming out on location). It is important that your protocols are visible to onlookers, as they may feel anxious about your practice.

### 11.2 Research

- You can gather advice on locations remotely, from a variety of sources in the UK, including: location services, libraries, tourist agencies, local government agencies, and industry organisations, such as ScreenSkills, Film London and regional film/TV advisory organisations.
- Use these sources to enquire about the locations and any travel restrictions associated with them.
- Before organising recces, enquire if potential locations fit with the Covid-19 restrictions outlined elsewhere in this document, such as the need for additional parking, adequate catering and toilet facilities, and space for people to social distance.
- Consider making use of on-campus locations, particularly for test shoots.
- Have a back-up location plan, in case there are lockdown restrictions and/or a member of your crew/cast cannot get to a location because of local lockdowns in their area.

### 11.3 Recces

- To comply with social-distancing recommendations, undertake a recce, in person, only if absolutely necessary.
- If it is necessary to go on a recce in person, restrict the number of people as much as possible. The Covid-19 supervisor or student supervisor (or health and safety officer) should be among the crew who carry out a recce, and location managers/owners should send one representative only.
- When undertaking a recce and meeting land/property owners/managers, observe travel restrictions and social distancing and

personal hygiene restrictions, as described in Chapters 3 and 4 of this document.

- Check internet coverage for each location, in case you need to communicate with non-attending crew by video.
- Ensure that each location has adequate ventilation, bearing in mind the time of year you are planning to film, the number of people/amount of equipment on set, and the use of any special lighting/SFX required.
- Ensure that each location has adequate space for cast and crew to work safely.
- Where possible, seek exclusive access to the space for the filming period in order to minimise the number of people present at any one time.
- Consider how your presence, as a film crew, might impact on the health and safety of other location owners/users who may be vulnerable.
- Check for Covid-19 preparedness with location owners/managers and keep a copy, if possible, for your own records.
- Create a Covid-19 safe recce report to document each location.
- Before booking a location, liaise with Local Authorities regarding local Covid-related restrictions.

#### 11.4 Locations and geography

- Restrict the number of locations used on any one production to reduce Covid-related risks.
- If using more than one location, try to restrict location moves on any one film day.
- Try to avoid locations that require overnight accommodation and/or extensive travel arrangements for cast and crew.
- Pick locations that allow for social distancing and, if possible, safe spaces for cast and crew to relax, when necessary.

#### 11.5 Managing locations

The following guidelines apply to studio productions as well as locations. However, studios have additional risk assessments for Covid-19. You can find more information about filming in studios in Chapter 12.

- Set clear protocols for all crew and cast before they arrive on location.
- Designate the Covid-19 supervisor or student supervisor as the single point of contact for cast and crew to enquire about health and safety concerns at each location. This person should liaise with each head of department, if you are filming a drama.
- Ensure that key Covid-19 restrictions are put in place, for every location, including health and safety signage and sanitising stations.

- Make sure internal locations are well ventilated.
- If possible, clean and sanitise locations before and after filming. If this is not possible, ensure a quarantine period with restricted access in line with latest government and public health guidance.
- Allow extra time for preparation, cleaning and striking a location.
- If possible, stagger crew/cast access to the set to allow for social distancing –for example, set-build, followed by set-dressing, followed by pre-light.
- Isolate production areas from members of the public or others who are not part of the production team, through the use of barriers and/or signage. This should be ‘marshalled’ to avoid non-compliance.
- If you are using a unit base, keep it close to the set to avoid unnecessary travel.
- If you are accepting deliveries from external sources, ensure that there is a safe area to receive and sanitise items thoroughly.
- Make sure you dispose of waste in line with Covid-19 health and safety guidelines. [See [UK government website for more information.](#)]

## 12. Studio filming

- 12.1 Background
- 12.2 Access
- 12.3 Ventilation
- 12.4 Communications and signage
- 12.5 PPE and sanitising

### 12.1 Background

If a HE/FE institution has an in-house TV studio/sound stage, it is likely that their technical staff will already have many Covid-19 protocols in place. However, the person carrying out the Covid-19 risk assessment, if available, or an appropriate member of staff, must confirm that the necessary precautions are in place and comply with health and safety guidelines. If you are planning to use external studio spaces, you should see and agree all Covid-19 plans before booking. If necessary, carry out a recce. [See Section 11.3 for more information about safe ways to recce, and Section 19.4 for more information about set design and building under Covid-19 restrictions.]

### 12.2 Access

- Due to risks associated with enclosed spaces, you should restrict access to TV studios/sound stages to essential crew/cast only.
- As with location filming, try to stagger access times to allow for social distancing.
- If several productions overlap, Covid-19 supervisors (or student supervisors) and producers should work together to organise schedules and logistics that allow for best use of available space and access on site.
- Try to ensure a one-way entrance and exit system, both in the studio floor and gallery space.
- If possible, use additional space to create safe rest/eating zones for production crew, cast and presenters.
- If using video playback, try to situate the relevant crew in a different space from the studio floor.

### 12.3 Ventilation

- UK Public Health advice suggests that the risk of infection from Covid-19 increases dramatically when people are gathered in enclosed spaces, with little or no ventilation. It is extremely important that studio ventilation systems are working properly and turned up to provide maximum air changes per hour, that is, adequate fresh air flow

throughout all spaces, including galleries. It is vital that ventilation systems draw fresh air into the space, rather than recycling the same air.

- Check with the studio technical manager that ventilation systems are working properly.
- Open windows, if possible, to allow for fresh air to circulate. Bear in mind safety and external access.
- If studios have large door access, for example for set builds/props, check if you can keep these doors open to allow for extra air circulation. Bear in mind non-crew access and safety.

#### 12.4 Communications and signage

- Agree a clear and transparent communications strategy within and between the studio floor and gallery.
- If not already done, create separate spaces in the gallery for lighting, sound and vision mixing.
- Use intercoms and walkie-talkies to increase communication and keep people a safe distance apart. Bear in mind sanitising recommendations, as described in Chapter 4.
- If possible, keep floor crew and cast/guests separate, at all times, from gallery crews.
- Use floor and wall signage to ensure safe distancing and one-way systems.

#### 12.5 PPE and sanitising

- All members of staff, cast and crew should use face coverings and, if necessary, visors, correctly within a studio environment at all times, including pre-production.
- All members of staff, cast and crew should adhere to sanitising and cleaning protocols at all times. [See Chapter 4 for more information.]

## 13. Documentary filming

### 13.1 Background

### 13.2 Personal hygiene, sanitising and social distancing

### 13.3 Contributors

### 13.4 Locations

#### 13.1 Background

As with other genres of film-making, documentaries present their own set of unique challenges, especially in a global pandemic. The Documentary Society has produced [a detailed set of online guidelines](#) for your reference, should you be considering making a film in this genre. Below are some general guidelines for safe filming of documentaries, including vox pops.

#### 13.2 Personal hygiene, sanitising and social distancing

- Please adhere to the guidelines for these areas, as described in Chapter 4 of this document.
- These guidelines apply to crew and to documentary contributors, during all stages of production.
- Clean and sanitise all equipment safely. This includes any equipment to be used for self-filming.

#### 13.3 Contributors

- Check if any contributors have any underlying health conditions that could make them vulnerable to Covid-19.
- Ask them to sign a health declaration form. [See example in Appendix 2.]
- Ensure that all Covid-19 protocols are in place and inform contributors, in advance, of what they are and the impact the protocols will have on them during filming.
- If filming vox pops, keep a safe distance between contributors and film crew. Use a boom pole to record sound, rather than a lapel mic. [See Section 22.3 for more information on sound recording protocol guidelines.]
- Use electronic means, such as an iPad, to gather signatures on consent forms, or email forms in advance, if possible.

#### 13.4 Locations

- If you are bringing contributors to campus, ensure that they adhere to university/college Covid-19 protocols.

- Provide appropriate private transport for contributors to travel to and from campus, if possible, and ensure that this transport arrangement aligns with [government advice and guidance](#).
- If travelling to contributors'/vox pop location/s for a recce, meetings or for filming purposes, adhere to safe travelling guidelines. [See Chapter 6 for more information about safe travel protocols.]
- During meetings with contributors, and/or recces, ensure you comply with all hygiene and social-distancing protocols.
- Avoid physical meetings with contributors, if possible. Use remote access, such as phone or video conferencing software, where appropriate.
- Check for local/regional/national Covid-19 restrictions, before travelling to a location. [See Chapter 11 for location filming guidelines.]



## 14. People on set

### 14.1 General guidance

Student productions can often involve lots of people on set. In other chapters, we offer guidance for some key roles within crew departments. That guidance is intended for specific reference. The recommendations below are to do with the overall number of people on set and apply to all roles, across different departments:

- Consider smaller crew units. This will, of course, depend on the numbers of students and productions for any one year group. Lecturers and student producers should liaise to ensure that everyone in the programme year group is gainfully employed.
- Identify which crew members are absolutely essential on set.
- Adopt remote working practices, such as video calls, where possible.
- Keep any interaction between crew departments to an absolute minimum.
- Create crew cohorts, or bubbles, according to their department, for example camera, lights, sound, and keep them in their department cohort – as far as possible – throughout the production, and during food breaks. Keep the different cohorts separate, wherever possible.
- Limit access to sets/studios. Use breakout spaces to allow crew in individual department teams to work together.
- Stagger crew call times to allow different members of the crew to access a set/studio in a socially distanced manner.
- Ensure that all crew know their call times and the rules/responsibilities of filming under Covid-19 restrictions well in advance.
- Consider the use of local crew, if budgets and institutional rules allow. Bear in mind all the relevant health and safety guidelines outlined elsewhere in this document.
- Avoid visitors/guests.

## 15. Cast/talent/contributors/extras

- 15.1 Background
- 15.2 Pre-production
- 15.3 Auditions, casting and rehearsals
- 15.4 On-set action
- 15.5 Extras and studio audiences
- 15.6 Working with children and older people

### 15.1 Background

Depending on the genre of the production, people in front of camera are referred to differently: 'cast' for scripted drama; 'talent' for unscripted TV shows; 'contributors' for documentaries. In addition to these, there are 'studio guests' and 'extras'. The guidelines below describe measures you should take at each stage of production. In terms of Covid-19 restrictions, many of these will apply to everyone who appears in front of camera. As with the rest of this document, we will use the term 'cast' to cover all the people in front of camera. However, others are more specific to different genres. Industry guidelines are available for different genres and you should consult them accordingly. [See Appendix 5 for more information.]

### 15.2 Pre-production

- Ensure you inform all front-of-camera cast of Covid-19 restrictions and their responsibilities, such as maintaining social distance and completing health declaration forms, before casting, meetings, signing any contracts and/or agreeing to work with them.
- As much as possible, use mobile/video technology to communicate during pre-production.
- If you are meeting cast in person, inform them of your Covid-19 protocols beforehand, and ensure everyone adheres to social distancing and personal hygiene guidelines. If you are meeting them at their place of work/residence, ensure that appropriate hygiene procedures, such as face coverings and hand sanitisers, are in place.
- Try to meet outside, if possible, or in areas with good ventilation and spacing opportunities.
- Send daily reminders to everyone, via text/email, that they must not attend casting, rehearsals or filming if they are showing any symptoms of Covid-19.
- Consider alternative arrangements, should any cast member fall ill or have to self-isolate.

- Adjust scheduling to allow enough time to complete Covid-19 protocols, such as temperature checking, hand sanitising and related briefings.
- If required, the Covid-19 supervisor (or student supervisor), or a relevant member of staff, should work with everyone to ensure they follow Covid-19 protocols.
- Use technology, where possible, to communicate between set and cast during rehearsals. Bear in mind the associated costs of additional technology.

### 15.3 Auditions, casting and rehearsals

- If you are auditioning/casting actors, try to have remote sessions and call backs, using mobile/video technology and self-filmed audition tapes.
- If you are casting in person, ensure all relevant Covid-19 avoidance planning is in place.
- If possible, undertake casting and rehearsals outside. If that is not achievable, make sure there is good ventilation in the room and ensure social distancing. Open windows and doors between sessions.
- Consider video conferencing technology for rehearsals and script read-throughs.

### 15.4 On-set action

- Assistant directors and floor managers should be briefed by and work closely with the Covid-19 supervisor or student supervisor.
- Where possible, avoid close contact between on-set cast. If this is not possible, you may need to put some special arrangements in place, such as clear screens between people, using members of the same family or household who can self-isolate together, or using VFX technology to place cast in the same space. If none of this is possible, it is important to keep cast in place for as short a time as possible, and they should wear face coverings up to the point of cameras rolling.
- Try to avoid intimate scenes that require very close contact/face-to-face positioning between actors, for example, kissing, hugging, fighting or shouting at close range. If this is not possible, you may need to put a Covid-19 testing requirement in place. Seek advice and/or sign-off from your head of department or senior teaching staff before committing to anything. [See [Directors UK Intimacy report](#) for more information.]

### 15.5 Extras and studio audiences

- Ensure that extras are aware of the Covid-19 restrictions before they are booked or arrive on set.

- Avoid crowd scenes where extras cannot observe social distancing requirements This is equally important for a few party-goers in a student house as for crowd scenes.
- If possible, use VFX technology to reduce the number of supporting artists required.
- Try to avoid studio audiences. If they are necessary, ensure everyone maintains social distancing and adheres to Covid-19 protocols. [See [government performing arts guidance](#) for more information about live audiences.]
- Keep extras and studio audiences in place for as little time as possible.
- Ensure that audience/extras holding areas have social distancing and sanitising protocols in place. Where feasible, place the holding areas as close to the set as possible to avoid people having to move long distances with the additional risks that would incur. If holding areas are not available, ask people to sit in their cars and/or outside until you let them know you need them.
- Ensure that extras/audiences follow safe travel guidelines and that there is adequate parking provision, if necessary.
- If possible, ask extras to provide their own clothes and attend to their own make-up and hair. [See Chapter 21 for more information about hair and make-up.]

## 15.6 Working with children and older people

- Try to limit or avoid working with children where possible, as it involves also working with adult chaperones. This results in having additional people in/around film sets/TV studios.
- Consider the age of any child in terms of their understanding of the risks associated with Covid-19 and their ability to act responsibly to avoid the spread of the disease.
- Ensure that chaperones are aware that they are also subject to Covid-19 protocols.
- Some older people are at higher risk from Covid-19. If an older person must be cast, you need to put in place national shielding guidance for vulnerable people during casting, rehearsals and filming ([you can find details of this on the government website](#)). This includes asking them to complete a health declaration form. [See Appendix 2.]
- If people are isolating outside, ensure that there are adequate provisions for children and older people to social distance, keep warm in cold weather, have toilet facilities and access to snacks and/or warm food. All of this will, of course, need to be subject to Covid-19 protocols.

## 16. Camera department

- 16.1 Background
- 16.2 Cleaning and sanitising
- 16.3 Handling camera kit
- 16.4 Storage

### 16.1 Background

The term 'camera department' covers everyone working with or around camera equipment, for example, directors of photography, camera operators, assistant camera operators, grips and digital intake technicians. Lecturers and students should be aware of any institutional guidelines on cleaning filming equipment. The following are guidelines about camera equipment specifically.

### 16.2 Cleaning and sanitising

- Clean and sanitise all touch points on camera kit and associated equipment, such as jibs, dollies and additional lenses, before and after every use.
- Liaise with technical staff about appropriate and safe cleaning methods.
- Refer to university/college guidelines about how long to leave equipment in-between cleaning.
- Ensure that the camera crew, or whoever is responsible for cleaning and sanitising camera kit, wear a mask and gloves.
- If using tools to adjust camera kit, be sure to clean and sanitise them before and after use and avoid sharing, if possible.
- Don't forget to wipe down the small items, such as cables, ties, clapper boards and monitor buttons.
- Try, where possible, to clean kit outside or in a well-ventilated space.
- Wipe camera cards and cases before and after use, and limit the amount of people who can handle the cards. Consider putting used/spare cards into a clear, sealable bag for safe transport and pass on.
- Clean and sanitise flight cases before entering a building.
- The camera crew should wash/sanitise their hands regularly.

### 16.3 Handling camera kit

There are industry guidelines about handling camera kit (and other filming equipment) in terms of causing physical injury. Please be aware that the following guidelines cover the handling of camera kit in terms of Covid-19 protocols.

- The camera crew should liaise with the Covid-19 supervisor or student supervisor, if available, or an appropriate member of staff, at all times during production.
- Provide sufficient time in advance for camera crew to plan safe working procedures, and time within shooting schedules to set up and strike kit safely.
- Only the camera crew should touch the camera kit. Apply signage on or around camera kit to warn non-camera crew to avoid touching it. Keep it away from members of the public when travelling.
- Only one person should be involved in lens changes, to reduce multiple contacts with kit.
- Consider using fewer people in a camera crew, that is, essential people only. For example, can the director of photography also operate camera? Can you do without an assistant camera operator?
- Apply social distancing, wherever possible, among camera crew.
- If possible, use remote access to kit, for example monitoring and focusing.
- The camera crew should wear face coverings and, if working closely together, enhanced protection such as a visor, mask and gloves.
- If using dollies, crew/operators should use visors.
- If possible, prepare camera kit outside or in a separate space from the filming space.
- Ensure you clean camera equipment touch points, such as the view finder, pan bars, handles and operator controls, before and after every use.
- Ensure only digital intake technician can handle relevant kit.
- Agree a safe handling process when working with other departments, such as sound and script supers, as well as members of the cast/studio presenters/guests.

#### 16.4 Storage

- Most universities have secure storage kit-hubs, with appropriate safety and cleaning regimes in place. Where possible, use these facilities, ensuring that you clean and sanitise equipment appropriately before and after collecting/delivering it.
- If you are taking camera kit home, store equipment in a safe, secure area, away from other members of the household.

## 17. Lighting department

- 17.1 Background
- 17.2 Cleaning and sanitising
- 17.3 Handling lighting kit
- 17.4 Storage

### 17.1 Background

These guidelines for the lighting department involve everyone working with or around lighting equipment, including gaffers, sparks and operators. Each university/college has its own guidelines and recommendations about cleaning and handling lighting equipment. Lecturers, teachers and students should be aware of, and follow, these institutional guidelines.

### 17.2 Cleaning and sanitising

- If you are filming in a TV studio, with lights on the ceiling, lighting crew should work with studio managers and technicians to ensure the safe cleaning and handling of lighting kit.
- Clean and sanitise all lighting kit and associated equipment, such as stands, cables, crocodile clips and junction boxes, before and after every use.
- Refer to university/college guidelines about how long to quarantine equipment in-between cleaning.
- Ensure that the lighting crew, or whoever is responsible for cleaning and sanitising lighting kit, wear appropriate PPE.
- Avoid sharing tools/ladders to adjust lighting kit, if possible, otherwise clean and sanitise them before and after use.
- Don't forget to wipe down flight cases if using.
- Try, where possible, to clean lighting kit outside or in a well-ventilated space.
- The lighting crew should wash/sanitise their hands regularly.

### 17.3 Handling lighting kit

- The lighting crew should liaise with the Covid-19 supervisor or student supervisor at all times during production about handling equipment.
- Provide sufficient time in advance for lighting crew to plan safe working procedures, and within shooting schedules, for them to set up and strike kit safely.
- Only the lighting crew should touch the lighting kit. Apply signage on or around the lighting kit to warn other crew members to avoid touching it. Keep it away from members of the public when travelling.

- Consider ways to use fewer people in a lighting crew to handle kit, that is, essential team members only.
- Apply social distancing, wherever possible, among members of the lighting crew.
- Where possible, schedule a pre-light day or time.
- The lighting crew should wear enhanced PPE if they are working closely together.
- If you are using a lighting pole in a studio environment, clean and sanitise it before and after every use.
- Agree a safe handling process when working with other departments, such as sound and camera departments, as well as with cast/studio presenters/guests.

#### 17.4 Storage

- Most film and TV departments in universities have secure storage kit-hubs, with appropriate safety and cleaning regimes in place. Where possible, use these facilities, ensuring that you clean and sanitise equipment appropriately before and after collecting/delivering it.
- If you are taking lighting kit home, store equipment in a safe, secure area, away from other members of the household.



## 18. Sound department

- 18.1 Background
- 18.2 Cleaning and sanitising
- 18.3 Handling audio kit
- 18.4 Storage

### 18.1 Background

The term 'sound department' covers everyone working with or around sound recording equipment, including recordists, boom holders and mic assists. Each university/college has its own guidelines and recommendations about cleaning and handling technical equipment. Lecturers, teachers and students should be aware of, and follow, any institutional guidelines that apply to filming/audio equipment. The following are general guidelines for recording on location and/or a studio environment only. [See Section 22.3 for post-production recording and audio mixing.]

### 18.2 Cleaning and sanitising

- If you are filming in a TV studio, sound crews should work with studio managers and technicians to ensure the safe cleaning and handling of sound-recording kit and audio mixing desks.
- Clean and sanitise all audio recording kit and associated equipment, such as mics, boom poles, pop-shields, headphones and cables, before and after every use.
- If you are using presenter earpieces for live or as live work, consider using personal or disposable earpieces for each individual.
- If you are using talkback headsets, you must sanitise each set before and after every use.
- Refer to university/college guidelines about how long to leave equipment in-between cleaning.
- Ensure that the sound crew, or whoever is responsible for cleaning and sanitising audio kit, wear face coverings and wash/sanitise hands regularly.
- Avoid sharing tools to adjust audio kit, if possible, otherwise clean and sanitise them before and after every use.
- Clean audio desks before and after use. Seek the advice of studio technical staff to ensure that you are doing this correctly. Please note that there are many touch points on an audio desk and these may be difficult to clean. Consider the use of some form of adaptive surface cover, if available and practical. In any case, please add enough time onto the schedule to enable cleaning between every use.

- Don't forget to wipe down flight cases if you are using them.
- If possible, use disposable, preferably recyclable, mic covers.
- Try, where possible, to clean audio kit outside or in a well-ventilated space.
- The sound crew should wash/sanitise their hands regularly.

### 18.3 Handling audio kit

- The sound crew should liaise with the Covid-19 supervisor or student supervisor at all times during production about handling equipment.
- Provide sufficient time in advance for the sound crew to plan safe working procedures, and within shooting schedules, for them to set up and strike kit safely.
- Only the sound crew should touch the audio kit. Apply signage on or around the audio kit to warn other crew members to avoid touching it. Keep it away from members of the public when travelling.
- Try to get cast to put on their own mic, under sound crew supervision, and ensure mic is sanitised before and after use.
- Designate mics to specific cast/studio guests, that is do not share mics between cast members.
- Use a boom mic or a stand mic, where possible, instead of a lapel mic.
- Apply social distancing, wherever possible, between sound crew and cast.
- If possible, isolate the sound recordist from the set.
- If you are using radio mics, consider using ones with a built-in recording capability to prevent the sound recordist from having to follow the action in tracking vehicles.
- The sound crew should wear face coverings and, if working closely with cast, enhanced protection, such as PPE.
- Think about using a speaker system in the studio setting for the director to communicate with the floor crew/cast.
- Agree a safe handling process when working with other departments, such as the camera department. When moving heavy equipment, it is important to balance safe handling processes with social distancing requirements.

### 18.4 Storage

- Most universities have secure storage kit-hubs, with appropriate safety and cleaning regimes in place. Where possible, use these facilities, ensuring that you clean and sanitise equipment appropriately before and after collecting/delivering it.
- If you are taking audio kit home, store equipment in a safe, secure area, away from other members of the household.

## 19. Art department

- 19.1 Background
- 19.2 Procuring
- 19.3 Cleaning and sanitising
- 19.4 Handling props/set materials
- 19.5 Storage

### 19.1 Background

The term 'art department' covers everyone working with or around props and set design and build, including art directors, set builders/construction crew and on-set dressers. In academia, we recognise that all these roles may be carried out by the same person. Each university/college has its own guidelines and recommendations about cleaning and handling the props that they provide in-house. Lecturers, teachers and students should be aware of, and follow, these institutional guidelines. The following are general guidelines about buying and using props on location and/or within a studio environment.

### 19.2 Procuring

- As far as possible, source props/set materials by searching online or using photos, mobile phone footage, and so on.
- If you are using a props store, arrange for the person in charge to place items in a space or on a table to avoid art directors/buyers having to enter the props store.
- Avoid close proximity with props sellers/providers.
- If possible, avoid handling objects during a props search.
- Check with the props/construction supplier about their delivery and collection policy, in terms of Covid-19 safeguarding protocols.
- Ask the props supplier about the cleaning and sanitising of their props to ensure appropriate sanitising techniques for individual surfaces.
- Ensure you have face coverings and sanitising wipes when visiting props/construction supply stores, and maintain social distancing.

### 19.3 Cleaning and sanitising

- Clean and sanitise all props before and after bringing them to the location/studio and before and after each individual use on set.
- Use viral disinfectant sprays on fabrics, and wipes for harder surfaces.
- Avoid using food as props.
- If it is not possible to clean/sanitise props, leave items in a safe area to decontaminate for a period in line with current advice.

- If possible, sanitise props outside or in a well-ventilated space.
- Avoid letting other members of the crew touch/handle/sit on props.
- Add extra time to the schedule for cleaning and sanitising.
- Try to minimise the number of people building sets, and ensure that everyone maintains social distancing.
- If possible, have a separate preparation day for set build and strike.
- If you are filming in a TV studio, set builders/dressers should work with studio managers and technicians to ensure the safe cleaning and handling of materials.
- Ensure that whoever is responsible for cleaning and sanitising props/sets wears a face covering and washes their hands regularly.
- Clean and sanitise tools for set build before and after use, and avoid sharing, if possible.
- Prepare sets in advance of filming, in well-ventilated areas, before assembling/painting on location.
- Don't forget to wipe down set weights and poles if you are using them.
- The art department crew should wash/sanitise their hands regularly.

#### 19.4 Handling props/set materials

- The art department should liaise with the Covid-19 supervisor or student supervisor, if available, or with a technical supervisor/staff member, at all times during production about handling props.
- Provide sufficient time in advance for builders/dressers to plan safe working procedures, and within shooting schedules, for them to set up and strike sets safely.
- Props and sets should only be touched when necessary. Cast should reset their own props between takes. Apply signage on or around props, where appropriate, advising other crew members to avoid touching them. Keep props away from members of the public when travelling.
- Apply social distancing, wherever possible, between the art department and cast.
- Props personnel should wear face coverings and, if working closely with cast, enhanced protection, such as visors and wash hands regularly. Avoid face-to-face actions, at all times.
- Agree a safe handling process when working with other departments, such as the camera, lighting and sound departments.
- Minimise collection/delivery of props/construction materials.
- Consider staggered call times for set builders and dressers, if separate teams are being used, and between other departments.

## 19.5 Storage

- Most universities have secure storage facilities for studio props/sets, with appropriate safety and cleaning regimes in place. Where possible, use these facilities, ensuring that you clean and sanitise props/sets appropriately before and after use.
- If you are taking props home, store equipment in a safe, secure area, away from other members of the household.
- You may need to store some props and set pieces separately and securely for a period of quarantine to decontaminate. Refer to university/college guidelines about how long to leave materials in-between cleaning.

## 20. Costume department

- 20.1 Background
- 20.2 Procurement
- 20.3 Cleaning and sanitising
- 20.4 Handling costumes
- 20.5 Storage

### 20.1 Background

The term 'costume department' includes everyone working with or around clothing for cast. Student budgets rarely stretch to costume designers, dressers etc, and, of course, many productions, such as documentaries, do not need a costume department. However, each university/college has its own recommendations about cleaning and handling the costumes that they provide in-house. Lecturers, teachers and students should be aware of, and follow, these institutional guidelines. Ideally, cast should provide their own clothing and be solely responsible for its cleaning/sanitisation. If this is not possible, the following are general guidelines about buying and using costumes safely.

### 20.2 Procurement

- Avoid close proximity with costume providers.
- As far as possible, research/purchase costumes remotely, for example, by searching online.
- If you are using a costume supplier, arrange for staff to place items in a space or on a table, near the entrance, to avoid your having to enter the premises.
- Ensure you have face coverings and sanitising wipes if visiting costumes supply stores, and maintain social distancing.
- If possible, avoid handling clothes during any visit to suppliers.
- Check with the costume supplier about their delivery and collection policy in terms of Covid-19 safeguarding protocols.

### 20.3 Cleaning and sanitising

- Ask the costume supplier about their cleaning and sanitising policy for clothes to ensure appropriate sanitising techniques for individual clothing types.
- Clean and sanitise all clothes before and after bringing them to the location/studio, and before and after each individual use on set.
- Use viral disinfectant sprays on fabrics and wipes on jewellery.

- If it is not possible to clean/sanitise clothing, leave items in a safe area to decontaminate for a period in line with current advice.
- If possible, sanitise clothes outside or in a well-ventilated space, in advance of filming, and quarantine if necessary.
- Add extra time to the schedule for cleaning and sanitising costumes.
- If you are filming in a TV studio, the costume crew should work with studio managers and technicians to ensure the safe cleaning and handling of materials.
- Ensure that whoever is responsible for cleaning and sanitising clothes wears appropriate PPE.
- The costume department crew should wash/sanitise their hands regularly.

#### 20.4 Handling costumes

- Only the costume crew should touch/handle costumes. Apply signage on or around clothes, where appropriate, to warn non-costume crew to avoid touching them. Keep costumes away from members of the public when travelling.
- Agree a safe handling process when working with other departments, such as the sound department.
- Apply social distancing, wherever possible, between the costume department and cast.
- Costume personnel should wear face coverings and, if working closely with cast, enhanced protection, such as visors, during fittings, rehearsals and filming.
- Avoid face-to-face actions and limit the amount of time for close-proximity actions.
- If possible, have two identical sets of costumes if a quick turnaround is required, for example, after close proximity or prolonged risk of exposure to the original set of clothes.
- Minimise the collection/delivery of clothes.
- Only cast and costume personnel with appropriate PPE should have access to fitting/changing rooms. Restrict the number of people in the room at any one time. Cast should, preferably, dress themselves. Try to avoid face-to-face positioning, if possible, if they need help with dressing.
- If possible, use private cars/vans as places to change clothes.
- Use video-streaming technology for home fittings, if possible.

#### 20.5 Storage

- Most universities have secure storage facilities for clothes, with appropriate safety and cleaning regimes in place. Where possible, use

these facilities, ensuring that you clean and sanitise clothes appropriately before and after use.

- If you are taking clothes home, store them in a safe, secure area, away from other members of the household. You should consider using sealable plastic bags.
- Some clothes may need to be stored separately and securely, for a period of quarantine to decontaminate. Refer to university/college guidelines about how long to leave clothes in-between cleaning.
- Store clothes in plastic covers between use.
- Consider allowing actors to keep clothes between use if/where appropriate.



## 21. Hair and make-up

- 21.1 Background
- 21.2 Preparation
- 21.3 Hair and make-up application

### 21.1 Background

The hair and make-up department, by its very nature, requires close contact/proximity between people. If budgets can stretch to it, student productions should use a professional hair and make-up artist, who is trained in working within Covid-19 protocols. In any case, anyone working on hair and make-up should wear a visor, face covering and an apron. Hair and make-up personnel should liaise closely with the Covid-19 supervisor or student supervisor, if available, or with an appropriate member of staff. Ideally, cast should apply/remove their own make-up and attend to their own hair.

### 21.2 Preparation

Schedule enough time for hair and make-up personnel to plan safe working and set up work stations.

### 21.3 Hair and make-up application

- Limit the time working on hair and make-up to avoid close contact as much as possible.
- Keep hair and make-up personnel socially distanced from other members of the crew.
- Locate hair and make-up work stations away from the studio floor/film set.
- Clean work stations, including chairs and stools, thoroughly before and after every use.
- Clean and sanitise all utensils between every use. If possible, use disposable and recyclable brushes and applicators, etc, and transport these safely to a rubbish area after use.
- You should not allow food or drink in work stations.
- If you are working with many extras/supporting artists, use large preparation areas and plastic screens, and maintain social distancing.
- Hair and make-up personnel should change their gloves and wash their hands thoroughly in between sessions.
- Keep working with the cast, on set or on studio floor, to an absolute minimum.
- Avoid face-to-face actions and limit time on close proximity actions.

## 22. Post-production

- 22.1 Background
- 22.2 Picture editing
- 22.3 Sound recording and mixing

### 22.1 Background

The term 'post-production' covers everything that happens after a shoot to complete a production before distribution. It includes picture editing, sound recording and mixing, VFX, GFX, animation and colour-grading/mix. Most universities and colleges have their own Covid-19 protocols for cleaning, sanitising and social distancing within their post-production facilities. Lecturers, teachers and students should be aware of, and follow, these institutional guidelines. The following guidelines are for general use. As per other guidelines in this document, it is important to keep social distancing, signage, food and personal hygiene protocols in place, throughout post-production. [For more detailed information on post-production Covid-19 protocols for industry, see Version 2 of the [UKSA guidelines](#).]

### 22.2 Picture editing

- Clean and sanitise edit suites, including door handles, chairs, keyboards and desktops before and after every use.
- If acceptable to lecturers/teachers, encourage directors to edit and/or colour grade their own films if they have the skills to do so. Otherwise, interaction between editors/colourists and directors (if separate) should be via phone, email, messaging apps, bespoke review systems or video conferencing.
- If possible, use remote access to editing software or encourage people to use their own computers to edit.
- Keep director/producer attendance in the edit suite to an absolute minimum.
- If possible, use remote viewing, such as video conferencing, or secure video transfer services, for edit approval.
- Go paperless for edit notes, and use notes on your own device rather than sharing an iPad or phone.
- If more than one person is present in the edit suite, ensure the circulation of fresh air, work side by side, ensure you maintain social distancing, and wear face coverings. [Please see Version 2 of the [UKSA guidelines](#), where there is a dedicated section on ventilation in post-production contexts.]
- Avoid face-to-face actions at all times.

### 22.3 Sound recording and mixing

- Where practical, record voiceover or Foley remotely at home and/or ask cast to make a recording and send it to the sound editor.
- If you are recording audio in a studio, follow rules about sanitising, wearing face coverings and maintaining social distance. Use increased social distancing if you need to use raised voices, for example loop groups, or if there is singing.
- If possible, use sanitised boom mics and/or stands.
- Ask recording cast to mic themselves up, if using lapel mics. Ensure that you sanitise the mics, covers, headphones and cables before and after every use.
- If possible, avoid paper notes/scripts, and use notes on your own device rather than sharing an iPad or phone.
- Clean and sanitise audio recording/mixing suites, including door handles, chairs, keyboards and desktops before and after every use.
- Use a remote audio review process, if possible, or use adjoining rooms to separate the audio technician and the director/cast.
- Only one person should have access to recording/mixing equipment.
- Interaction between sound technicians and directors (if separate) should be via phone, email, messaging apps, bespoke review systems or video conferencing, as much as possible. If acceptable to lecturers/teachers, encourage directors to audio mix their own films, if they have the skills to do so. In certain circumstances, for example documentary film-making, directors may be able to record sound too. Please liaise with lecturers/teachers on this.

## Appendices

Appendix 1: Covid-19 method statement template

Appendix 2: Covid-19 health declaration template for crew/cast/talent/contributor attending a shoot

Appendix 3: Covid-19 risk assessment checklist template

Appendix 4: Suggested letter to interested parties

Appendix 5: Useful links

## Appendix 1: Covid-19 method statement template

### Health declaration and training

Complete health declarations and Covid-19 supervisor training before filming begins. If possible, take temperature checks daily, at call times.

Confirm who is monitoring health declarations on each production and who the trained supervisor is who is supervising compliance during production.

### Pre-production

As early as possible in pre-production, each production should have their own Covid-19 protocol meeting, with key members of the crew, such as the heads of department, and the Covid-19 supervisor or student supervisor. They should discuss and agree the approach to each location. This should then form the basis of a separate and more detailed Covid-19 risk assessment (that works in addition to the standard risk assessment).

Please confirm your plan/schedule for Covid-19 protocol meetings for key crew to attend.

### Cleaning

Clean studios and locations before and after preps/shoots, and clean frequent touch areas regularly during the day.

Please provide a detailed cleaning protocol.

### Travel

Complete the travel plan according to the means of travel, that is, how cast and crew are travelling to and from the studio/set.

Please confirm your travel plans for the cast and crew.

## Appendix 2: Covid-19 health declaration template for crew/cast/talent/contributor attending a shoot

As part of [*insert institution name here*]'s commitment to providing a safe working environment for all film/TV productions during the unprecedented, fast-changing COVID-19 situation, we need you to confirm in writing, by signing below, that you agree to the following statements.

- You have no cause to believe that you have Covid-19 (you can find [an NHS symptom checker online](#)).
- You have been meeting the government Covid-19 guidelines and social distancing when not on production and/or on-campus (these guidelines are available [on the government website](#)).
- As far as you are aware, you have not been in close contact with a confirmed case of Covid-19, or anyone who is showing symptoms consistent with Covid-19, within the last 14 days. Furthermore, the NHS Track and Trace system has not contacted you and told you to self-isolate.
- You have not travelled to, nor to your knowledge had any contact with any individual travelling from, any high-risk countries for Covid-19 (the [UK FCO's travel advice for different countries can be found online](#)) in the 14 days before the shoot. [See the government's [Safe Travel Corridors advice](#).]
- You have not had a cough, or a temperature of 37.8 degrees centigrade or above, in the last 14 days.
- If you develop a cough or a temperature of 37.8 degrees centigrade or above at any point during or within 14 days following the shoot, you will immediately inform the relevant member of the production team who has engaged you.
- If you have any pre-existing condition that would put you at increased risk of severe illness from Covid-19, you must inform us.
- You will notify us immediately should anything change with regard to the above confirmations.
- You have read, understood and agree to abide by the Covid-19 Guidelines for UK FE and HE screen productions.
- For the purposes of GDPR, you consent to our retaining your data to the extent that it is reasonably necessary for your safety and for the safety of everyone on the production. The time limit for keeping this data is 21 days, to comply with GDPR rules.

We also need you to provide us with contact details of a spouse/partner/home-dweller in case of an emergency on set:

- Name of resident emergency contact:

.....

- Mobile of resident emergency contact:  
.....
- Print your name:  
.....
- Signed: .....
- Job title/Production role:  
.....
- Date: .....
- Your contact details if we need to contact you in the event that a member of the crew or talent shows symptoms of Covid-19 within 14 days of our shoot:  
.....

Signed and witnessed by [*insert name and role*]:  
.....

## Appendix 3: Covid-19 risk assessment checklist template

Try to use this risk assessment as early in the production process as possible. There is little point in leaving it until later, only to find that the risks of your production make it untenable to actually produce.

We have prepared a checklist below to help identify key issues you need to work through with your production team and/or a relevant member of the teaching/academic staff. We anticipate that, after this assessment, some of you may decide that filming now is not practical or affordable. Reducing risks can have significant cost implications, which, in a student production, can be a major issue. [See Chapter 9 for more information.] If you find yourself in that situation, you may need to postpone, adapt your idea or find a new one, or try alternative methods of production, such as remote filming.

The template below is a basic Covid-19 risk assessment checklist that, we hope, you can apply to any production, whatever the format, genre or size, to help you address the filming challenges that the Covid-19 pandemic presents. Please remember, however, that these considerations are not exclusive nor definitive. You should always check the latest advice from your institution, as well as local/national government advice. [See Appendix 5 for more information.] If you plan to travel or film outside the UK, you will need to check country-specific laws and guidance. You may also, with advice and input from relevant members of the teaching/technical/support staff, identify other issues that could/should be on your checklist.

Please note: This Checklist was inspired by *The Documentary Society Checklist for documentary filmmaking*.

### The Covid-19 student production checklist

<b>Alternatives</b>	Have you considered alternatives to physical travel to the filming location (the highest risk), such as remote filming (medium risk), content generated by the subject (low risk) or not filming at all (no risk)?		
<b>Area</b>	<b>Risk</b>	<b>Notes</b>	<b>Code colour</b> Green: Done Orange: In progress Red: To do
<b>Covid-19 awareness</b>			
Information	<p>Do you and your team have access to up-to-date information about Covid-19 symptoms, testing, self-isolation and social-distancing requirements (including use of face coverings) both in the country where you are based, and if different, where filming will take place?</p> <p>Do you have up-to-date information on infection and mortality rates in the area where you intend to film?</p>		



	Have you completed the ScreenSkills Covid-19 basic awareness <a href="#">training</a> online?		
Underlying health and vulnerability	<p>Team members (and those they may live with) might have underlying health issues that make them more vulnerable to the virus than others. While it is important to establish this before proceeding, data protection and confidentiality safeguards around the medical declaration data should be in place.</p> <p>Are your crew and cast/contributors aware of what underlying health conditions are and who should be <a href="#">shielding</a>?</p> <p>Have all team members and cast/contributors completed a health declaration form before filming?</p> <p>How will you make the individuals you are working with (both crew and cast/contributors) aware of the risks and safeguards to enable them to have adequate time to make an informed decision about taking part?</p>		
Self-isolation	<p>In some cases, you or a member of your team may need to <a href="#">self-isolate</a>.</p> <p>How will you and your team members manage this, if required? Do you have a mechanism in place to help a member of your team to self-isolate?</p> <p>If you, or your director, should fall ill while working, what plans do you have in place to cover your responsibilities, if possible?</p> <p>How might self-isolation of members of your crew/cast affect your production?</p>		
Lockdown	If the country where you are filming imposes a lockdown, what escalation plan do you have to ensure you have access to accommodation, food, basic communication, transport and medical assistance if needed? If you need to evacuate, how will you do so?		
<b>Supervision and compliance</b>			
Supervision	Will you be assigning a Covid-19 supervisor to your production? If so, whom?		

	<p>Will your supervisor have appropriate training?</p> <p>Will they have sole responsibility to organise and supervise compliance?</p> <p>Has your supervisor liaised with teaching/support staff around their responsibilities?</p> <p>Will you need to rotate the role of supervisor, that is, have a Plan B?</p>		
Compliance	<p>Have you got a complete list of those for whom you have responsibility to act safely towards – crew, cast, contributors and others, such as staff?</p> <p>Do you anticipate interacting with other third parties? How can you minimise this?</p> <p>Do you have a system in place to allow contact tracing if this becomes necessary?</p> <p>Have you got written agreements with cast/contributors and crew around compliance with Covid-19 protocols?</p> <p>Have you a mechanism in place, agreed with your teaching/support staff, to enable you to highlight non-compliance, if required?</p>		
<b>Social distancing</b>			
Pre-production	<p>Have you considered how you will maintain social distancing during pre-production, for example, during recces, location research and prop acquisition.</p> <p>Don't forget about pre-production meetings with crew and/or casting/rehearsals with cast.</p>		
Production	<p>How will you maintain social distancing in meetings, filming on location or in a studio?</p> <p>Have you got appropriate signage to enable safe social distancing?</p>		
Post-production	<p>How will you maintain social distancing in an edit or colour-grading suite?</p> <p>What about recording studios, Foley suites or mixing studios?</p>		

<b>Cleaning and sanitising</b>			
Amount and types	<p>Are you aware of the different types of cleaning and sanitising products?</p> <p>Do you have enough to cover all the circumstances of your production, from pre-production to post-production?</p>		
Equipment	<p>Have you considered how you are going to clean and sanitise any equipment?</p> <p>Have you checked your local institutional restrictions on cleaning equipment and quarantine rules?</p> <p>Have you consulted with technical staff about cleaning technically sensitive equipment?</p>		
Spaces	<p>Have you considered how you are going to clean and sanitise any spaces where you intend to film?</p> <p>Are there any local restrictions on cleaning, for example, on-campus studio spaces?</p> <p>Do your locations/spaces have good air ventilation and fresh air circulation?</p> <p>Do you have appropriate signage around your spaces to enable safe working practices?</p>		
Props	<p>What are the protocols for cleaning and sanitising props?</p> <p>Have you got clear protocols for researching, collecting/delivering, handling and storing all props?</p>		
<b>Personal protective equipment (PPE)</b>			
What is PPE?	<p>Do you and your Covid-19 supervisor understand the various types of PPE that are available, given the filming situation you might find yourself in?</p> <p>Is your PPE of a proper standard?</p>		
Access	<p>Are you fully aware of who needs access to different types of PPE and when?</p>		

	<p>Do you have enough PPE to fulfil your production needs? Have you accounted for this properly in your budget?</p> <p>Where can you acquire more if, for example, you run out on location?</p> <p>Do those who have access to PPE know how to put it on and remove it safely? Do they require specific training?</p>		
<b>Time</b>			
Overall production schedule	Have you factored in enough preparation time for planning your Covid-19 protocols, such as risk assessment meetings, with key crew and cast?		
Daily filming schedules	<p>Have you thought about staggered call times?</p> <p>Have you allowed enough time to clean, sanitise or quarantine equipment, props, studios or locations?</p>		
Post-production	Have you scheduled enough time for cleaning and sanitising edit/sound/colour suites and/or technical equipment?		
<b>Money</b>			
Cleaning and sanitising	<p>Have you budgeted for cleaning and sanitising products and, if necessary, PPE such as masks and gloves?</p> <p>Have you thought about costs for appropriate signage, if necessary?</p>		
Travel, accommodation and food	<p>Have you factored in costs for cast and crew's travelling/parking, for example, taxis or private cars?</p> <p>Have you thought about extra costs for individual food arrangements and utensils?</p> <p>Have you budgeted for appropriate accommodation? <i>[It would be unwise, and illegal, to cram your crew into small bedrooms or have cast share hotel rooms, and so on.]</i></p>		
Insurance	<p>Bearing in mind that most, if not all, insurance companies will not cover cancellation of productions due to Covid-19, have you thought about your budget plans if this did happen?</p> <p>Are you in a position to self-insure, that is, factor in additional budget?</p>		

	<p>Have you discussed potential cancellation costs with your crew? If you are generating income from crowdfunding and/or private investors, are they aware of [<i>and do they agree to</i>] the cancellation risks associated with Covid-19 restrictions? Are they willing to sign a waiver of cancellation fees?</p> <p>Are you aware of the effect of waiver pressure on your production and have you planned accordingly? It may mean local crew and/or investors are reluctant to sign a waiver and no longer wish to continue.</p> <p>Will you require additional health insurance to cover medical costs, if travelling overseas? Do you and your team have it? Are you able to obtain personal medical insurance cover for Covid-19?</p>		
Budgets	<p>Have you budgeted for extra time to plan, shoot and edit?</p> <p>Have you got enough money to complete your production safely?</p> <p>Have you double and triple-checked your budget, with your key crew and, if appropriate, with a member of your teaching staff?</p>		
<b>Food</b>			
Options	<p>Have you considered the different options for food provision for cast/contributors and crew?</p> <p>Can they bring their own food? Will you compensate them financially for that?</p> <p>Can you provide pre-packed, individually wrapped, food?</p> <p>If you are providing cooked food on location, is the provider bona fide and following Covid-19 guidelines?</p>		
Eating arrangements	<p>Have you considered appropriate spaces to allow for social distancing during meal times?</p> <p>Can you stagger tea breaks and meal times to allow for easier social distancing?</p>		

	<p>Can cast/crew eat in their own cars, if appropriate?</p> <p>Will you have proper signage and sanitising around eating places?</p>		
<b>Travel and accommodation</b>			
Travel	<p>Do you, your crew and your cast really need to travel at all? Can you implement remote ways of working?</p> <p>Are you aware of the latest travel restrictions (such as quarantine periods on entry) both internationally and locally between home and where you plan to film?</p> <p>Are you aware of how easily and quickly you and your production team could return home from filming overseas, if necessary?</p> <p>If travelling locally, have you thought about alternative methods to public transport?</p> <p>Are the local health systems in the area you are filming already under significant pressure? Are alternative medical services available if you or your team might require them?</p>		
Accommodation	<p>Have you thought about where your cast and crew will sleep?</p> <p>Will you be able to maintain social distancing in the accommodation?</p> <p>Will the accommodation provide food, and, if so, will mealtimes be conducted appropriately in terms of Covid-19 restrictions?</p>		
<b>Sustainability</b>			
Going paperless	<p>Have you considered the opportunities to go paperless, for example for meetings, or production paperwork?</p>		
Disposables	<p>Try to be sustainable when it comes to things such as disposable cups and cutlery. There are sustainable options available –have you been able to source them?</p>		

<b>Mental health and emotional support</b>			
Mental health	<p>This is a very stressful time for everyone, and filming will add to that, so it is important to give sufficient consideration to the psychological effect that producing a film under a global pandemic, or contracting the virus, may have on cast and crew members.</p> <p>Do you have links to your institutional mental health and wellbeing support networks clearly visible on paperwork, such as your call sheets?</p>		
Emotional support	<p>Have you planned regular chats with your crew/cast to check in on their emotional wellbeing? How are they doing?</p> <p><i>Please note: If any individuals have serious concerns, encourage them to speak up (to you or a member of staff) and share those concerns.</i></p>		
<b>Legal</b>			
The law	<p>Government advice around Covid-19 restrictions may differ from country to country, state to state, and locality to locality.</p> <p>Before instituting your production protocol, consult and monitor the most up-to-date and evolving guidance on movement and health advice in the jurisdictions where you are operating.</p> <p>What does the government say, right now, about where you will be either travelling or filming? What about the social-distancing behaviour of its residents? Are there any travel restrictions? Do you know when and where to wear face coverings? Are there any limits on the number of adults together? Are there any limited reasons for being in public?</p> <p>Are there any other legal restrictions that might impede your production?</p>		
GDPR restrictions	Does your production comply with GDPR restrictions around data collection, research material, and so on?		

Legal advice	<p>Do you have access to legal advice, if needed, on the project? Have you sought advice from your institution? Are you aware of what any legal implications may be?</p> <p>Where appropriate, you may need to ask a relevant member of staff to check your formal risk assessment.</p>		
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## Appendix 4: Suggested letter to interested parties

*[Insert institutional logo/name here.]*

### Helping you and us stay safe during the Covid-19 pandemic

*[Insert date here]*

Dear *[insert name]*

As we return to film/TV production in this academic year, the safety of our crews, cast and staff members is our highest priority. In order to ensure your health and safety and the health and safety of all of us during the continued pandemic, we have carefully assessed the risks of Covid-19 during our student productions with reference to government, industry and academic guidance. In order to reduce the risks identified, as far as reasonably practicable, we will implement a package of control measures that will be in place during all stages of our productions. We are focusing on the following areas to ensure we can manage the risks of infection from Covid-19, and we will carry out specific assessments where necessary.

#### On our campuses:

- **Minimising** – minimising the number of people on our shoots at any time.
- **Communicating** – ensuring those who have symptoms or are ill know not to come onto campus and to return home immediately if they become ill during our productions.
- **Commuting** – considering the risks in commuting, especially on public transport, and introducing mitigations such as staggered start times.
- **Social distancing** – making every effort, from space planning to signage, to ensure everyone adheres to social distancing.
- **Cleaning** – monitoring the frequency of cleaning and sanitising our studios and on-campus filming locations.
- **Face covering** – supporting our crews and cast to wear face coverings safely.

#### During our production activities:

- **Travel** – minimising travel requirements and following social-distancing principles within travel arrangements, wherever possible.
- **Location** – considering the physical capacity of space used, given the requirements of social distancing, as well as ensuring the provision of adequate hygiene facilities on every production.
- **Work activities** – continually assessing the activities we need to undertake across roles in a production to gauge if we can adapt or change them to reduce risk.

- **Work equipment** – managing carefully the sharing of work equipment, which is key to production from cameras and headsets to edit suites.
- **Hygiene** – focusing on good hygiene and managing potential issues.
- **Work patterns** – reviewing schedules to encourage fixed teams (cohorts) of crew, and to reduce contact with other groups.
- **Catering and rest areas** – reconfiguring catering provision and planning breaks to ensure our cast and crew are as safe as possible.
- **First aid and health and safety services** – liaising with our health and safety team to seek appropriate advice.
- **Masks, gloves and other PPE** – using these throughout all our productions, where appropriate.
- **Mental health** – liaising with our mental health teams.
- **Monitoring** – monitoring protocols and compliance with them, and, if necessary, reminding cast and crew of the new Covid-19 working practices.

I hope these control measures go some way to allaying your concerns around our approach to filming under Covid-19 restrictions. If you have any additional queries, please do not hesitate to contact me.

Yours sincerely,

*[Name and role here]*

## Appendix 5: Useful links

UK government/devolved nations advice

[UK government advice on Covid-19](#)

[Scotland advice on Covid-19](#)

[Wales advice on Covid-19](#)

[Northern Ireland advice on Covid-19](#)

[UK – National Health Service guidance](#)

[UK – Who is at higher risk of Coronavirus?](#)

[Guide to donning and doffing personal protective equipment \(PPE\)](#)

[Guidance for the performing arts](#)

[Transport and travel guidance](#)

[GDPR and data protection guidance](#)

[Health and safety at work](#)

[Food and catering advice, including food labelling](#)

[Health and safety in audio-visual production](#)

Industry-related guidance and advice

[ScreenSkills Covid-19 basic awareness online learning module](#)

[British Film Commission guidelines](#)

[TV industry guidelines](#)

[The Documentary Society guidelines](#)

[Film London guidelines](#)

[Directors UK guidelines](#)

[UK Screen Alliance guidelines](#)

[Advertising Producers Association \(APA\) guidelines](#)

[APA Covid-19 safety posters](#)

[Bectu report on factual, entertainment and outside broadcasting recovery plan, v 1.1](#)

[Bectu Covid-19 recovery plan report](#)

[Bectu Film & TV ‘need to know’ page about returning to work](#)

[ScreenSkills Covid downloadable posters](#)

[First Option Covid-19 safety video](#)

[First Option Covid-19 production infographic](#)

[First Option Covid-19 'Staying safe in media production during Covid-19' video and downloadable booklet](#)

[Film + TV Charity Covid-19: help and advice](#)

[Production Guild Covid-19 advice](#)

[Sundance Institute Safe and Secure Guidelines for Documentary Filmmakers During Covid-19](#)

[Joint broadcasters - TV production guidance: managing the risk of coronavirus in production](#)

World Health Organization guidance and advice

[World Health Organization – Covid-19 quick links](#)

[World Health Organization map of confirmed Covid-19 cases](#)

[World Health Organization myth buster page](#)