

**British Film Commission -**

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

**First published 01 June 2020**

**Last updated 11 November 2020**

**V.2.8**

The UK is currently experiencing a public health emergency as a result of the COVID-19 pandemic. It is critical that employers, employees and the self-employed take steps to keep everyone safe.

This document is to help employers, employees and the self-employed in film and high-end TV drama production in the UK understand how to work safely during this pandemic, ensuring as many people as possible comply with social distancing guidelines (2m apart, or 1m+ with risk mitigation where 2m is not viable). We hope it gives you freedom within a practical framework to think about what you need to do to continue, or restart, operations during the COVID-19 pandemic. We understand how important it is to work safely and support the health and wellbeing of cast and crew during the COVID-19 pandemic and not contribute to the spread of the virus.

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

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

National restrictions begin in England from 5 November. [Find out about the new restrictions and what you can and cannot do.](#)

If you live in England, you cannot travel overseas or within the UK, unless for work, education or other legally permitted reasons, and you should look to reduce the number of journeys you make.

However, you can and should still travel for a number of reasons, including travelling to work where this cannot be done from home.

This exemption covers all aspects of the production process, including scouting and recces. It includes travelling for work purposes within England and internationally. Staying in a hotel for work purposes is permitted.

Filming can continue to take place in the premises of businesses that are closed to the general public due to the new Health Protection Regulations. This includes work on films and television programmes.

Film and television production is also permitted under current restrictions in Northern Ireland, Scotland and Wales. For travel in Northern Ireland, Scotland and Wales you should refer to regulations and guidance from relevant devolved authorities.

Productions should always consider whether there are local restrictions in place where they are filming.

## How to use this guidance

This document sets out guidance on how to work safely while minimising the risk of spreading COVID-19. It gives practical considerations of how this can be applied in the workplace. Each production will need to translate this into the specific actions it needs to take, depending on the nature of their production, including the size and type of production, how it is organised, operated, managed and regulated.

In applying this guidance, productions must:

- Consider how decisions and policies may affect people with different [protected characteristics](#) under the [Equality Act 2010](#) and assess whether any further adjustments should be made in respect of such individuals. Productions are also advised to explore any concerns raised by workers about attending the production, even in cases where protected characteristics do not appear to be relevant.
- Ensure that the General Data Protection Regulation (GDPR) is observed, which will involve understanding suitable lawful bases, notifying people of any testing that is undertaken and completing a data protection impact assessment.

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

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

## Protecting people who are at higher risk

**Objective:** To support [clinically extremely vulnerable](#) individuals as they return to the workplace.

The clinically extremely vulnerable can go to work as long as the workplace is COVID-secure, but should carry on working from home wherever possible. See [guidance](#) on shielding and protecting people who are clinically extremely vulnerable from COVID-19.

As for any workplace risk you must take into account specific duties to those with protected characteristics, including, for example, expectant mothers who are, as always, entitled to suspension on full pay if suitable roles cannot be found. Particular attention should also be paid to people who live with clinically extremely vulnerable individuals.

**Steps that will usually be needed:**

- Providing support for workers around mental health and wellbeing. This could include advice or telephone support.
- See current guidance for advice on who is in the [clinically extremely vulnerable](#) and [clinically vulnerable](#) groups.
- Discussing safest possible roles for clinically extremely vulnerable workers who are returning to the workplace.

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

This guidance pertains to the necessary processes involved in carrying out Film and High-end TV Drama physical production in a studio environment and on location, including prep, shoot and wrap processes. It should be read in conjunction with the latest [UK Government guidance](#). It will be updated regularly as Government advice changes, so please ensure you are working from the latest version by checking [here](#).

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

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

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

UK Government has provided detailed guidance on the following essential areas, which may be found in [Appendix 1](#) at the end of this document:

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

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

*These materials are for general information purposes only, are not intended to constitute legal or other professional advice, and should not be relied on or treated as a substitute for specific advice relevant to particular circumstances. Neither the British Film Commission nor the contributors to these materials accept any responsibility or liability for any harm, damage or loss which may arise from reliance on these materials. You should contact a suitably qualified legal or other professional advisor on any specific problem or matter and, in particular, in respect of employment law or data protection considerations.*

## Contents

### Please note:

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

This document provides guidance on the following areas:

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

<b>19.</b>	<b>Camera (inc. Grip/Crane/DIT/Playback/Script Supervisor)</b>
<b>20.</b>	<b>Costume</b>
<b>21.</b>	<b>Director and ADs</b>
<b>22.</b>	<b>Hair and Make-up</b>
<b>23.</b>	<b>Lighting Technicians</b>
<b>24.</b>	<b>Locations</b>
<b>25.</b>	<b>Picture Vehicles</b>
<b>26.</b>	<b>Production and Accounting</b>
<b>27.</b>	<b>Sound</b>
<b>28.</b>	<b>Special Effects (SFX)</b>
<b>29.</b>	<b>Visual Effects (VFX) Supervisors and Producers (for on set operations)</b>
<b>30.</b>	<b>Useful Links</b>
<b>Appendix 1.</b>	<b>Further UK Government Guidance on How to Make Your Workplace COVID-Secure</b>
<b>Appendix 2.</b>	<b>Travelling to the UK for work in Film or High-end Television Drama Production During COVID-19: Self-isolation Exemptions Guidance</b>
<b>Appendix 3.</b>	<b>Working Safely During COVID-19 in Film and High-end TV Drama Production: Guidance Update Log</b>

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

<b>2.</b>	<b>Supervision, Enforcement and Communication</b>
a.	Assign an appropriately trained COVID-19 H&S Supervisor to the production. This may be a dedicated role or an appropriately trained crew member in a dual role.
b.	Assign clear lines of COVID-19 safer working enforcement responsibility. For example:

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



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

<b>3.</b>	<b>Who Should Work During COVID-19</b>
a.	<p>Set in place an appropriate way to identify any member of cast and crew who is at increased risk from contracting COVID-19 and discuss their participation with them in the context of their own approach to risk and the health advice from their own health professionals (with consent) and, if appropriate, any production medical advisor. UK Government definitions and guidance for those who are <a href="#">clinically vulnerable</a> and <a href="#">clinically extremely vulnerable</a> must always be followed.</p>
b.	<p>Set and communicate a clear coronavirus COVID-19 symptom checking, isolation and return-to-work protocol for the production, in line with <a href="#">UK Government guidance</a>. Cast and crew should have access to professional advice for interpreting test results and managing return to work, in line <a href="#">with PHE guidance</a>.</p>
c.	<p>Remind cast and crew that they must not come to work if they or a member of their household are displaying COVID-19 symptoms under <a href="#">existing UK Government guidance</a>, this includes those who are advised to self-isolate as part of the UK Government's <a href="#">test and trace program</a>.</p>

d.	<p>Conduct daily COVID-19 symptom checks with cast and crew. Consider the following:</p> <ul style="list-style-type: none"> <li>- Ask each crew member daily whether they are experiencing COVID-19 symptoms</li> <li>- Ensure that all symptom-checking data recorded complies with GDPR (see 3.f. below)</li> <li>- Consider designating a trained person to take each crew member's temperature daily within production quarantine/isolation zones using the most reliable and safest non-contact temperature-taking method available to the production (however, note that temperature-taking is not recommended by PHE as a reliable COVID-19 screening tool and that absence of a temperature does not exclude current COVID-19 infection)</li> </ul> <p>Ensure anyone displaying COVID-19 symptoms does not go to work until they have tested negative with an NHS approved test and/or have undergone a minimum period of self-isolation of at least 10 days from when their symptoms started, and have no continuing symptoms other than a mild continuing cough or anosmia (changed sense of taste/smell).</p> <p>Anyone with a high temperature must continue to self-isolate even if:</p> <ul style="list-style-type: none"> <li>- they have had and recovered from coronavirus symptoms in this time</li> <li>- they get a negative test result for coronavirus</li> </ul> <p>Anyone who is not experiencing symptoms but has tested positive for COVID-19 must self-isolate for at least 10 days starting from the day the test was taken.</p> <p>Anyone who has tested positive whilst not experiencing symptoms, but develops symptoms during the isolation period, must restart the 10-day isolation period from the day they first develop symptoms.</p> <p><i>NB: According to the <a href="#">UK Government</a>, the main symptoms of COVID-19 are:</i></p> <ul style="list-style-type: none"> <li>- <i>A high temperature (37.8C / 100.04F or higher)</i></li> <li>- <i>A new, continuous cough</i></li> <li>- <i>Anosmia (loss or change to your sense of smell or taste)</i></li> </ul>
e.	<p>Have a clear symptom response plan ready to act on. For example:</p> <ul style="list-style-type: none"> <li>- If a crew member shows COVID-19 symptoms: <ul style="list-style-type: none"> <li>- <i>If they are at work</i>, send them home or to their accommodation immediately and <a href="#">follow UK government guidance</a> on self-isolation and <a href="#">testing</a></li> <li>- Have a designated isolation space in which to place them if suitable transport is not immediately available (this space must be deep cleaned immediately after each use)</li> <li>- <i>If they are at home</i>, ask them not to report for work and <a href="#">follow UK government guidance</a> on self-isolation and <a href="#">testing</a></li> </ul> </li> <li>- Cast or crew who have been in close contact with an unconfirmed case at work will not need to self-isolate until the case is confirmed. However, they should take extra care in practising social distancing and good hand and respiratory hygiene, and be more alert to any symptoms they might develop, until the test result is known.</li> <li>- Productions can assist the Test and Trace service by keeping a temporary record of staff shift patterns for 21 days and assist NHS Test and Trace with requests for that data if needed, as this could help contain clusters or outbreaks. UK Government has</li> </ul>

	<p>worked with industry and relevant bodies to design a system in line with data protection legislation, details of which can be found <a href="#">here</a>.</p> <ul style="list-style-type: none"> <li>- Consider arranging private testing for any crew member if they or members of their household show symptoms, to avoid unnecessary self-isolation and delays in diagnosis. They must not stay in the workplace while awaiting testing and results.</li> <li>- Be aware that the whole production may be halted for group testing if a person who has wide contact with cast and crew tests positive for COVID-19.</li> </ul>
f.	<p>In order to comply with data protection, productions should take the following steps:</p> <ul style="list-style-type: none"> <li>- Identify what additional personal data will be collected with respect to addressing COVID-19, most likely this will be collecting information from cast/crew and temperature testing</li> <li>- Identify suitable lawful bases for collecting this personal data. Consent will likely not be the applicable lawful basis and we would advise that legitimate interests are relied upon as well as necessary to comply with employment obligation with respect to personal data relating to health</li> <li>- Conduct a risk assessment for collection and processing of such personal data and should seek legal advice. This risk assessment should not be published</li> <li>- Update cast/crew privacy notices and consider including signage at the entrance to premises to notify people of additional processing of personal data for COVID-19 related purposes</li> <li>- Ensure staff collecting information understand data protection concerns</li> <li>- Ensure that additional personal data collected is kept suitably secure and with restricted access</li> <li>- Ensure that such personal data is not retained for any longer than is necessary</li> </ul>

<b>4.</b>	<b>Social Distancing and Personal Hygiene</b>
a.	<p>Apply social distancing in the workplace and follow <a href="#">UK Government guidance</a> on good practice:</p> <ul style="list-style-type: none"> <li>- Adhere to social distancing wherever possible - placing markers across sites to indicate the required separation distance (2m, or 1m+ with risk mitigation where 2m is not viable) will help crew to remember this</li> <li>- In a communal workspace, try to allow 4m<sup>2</sup> space per person in clear areas</li> <li>- Where 2m social distancing cannot be upheld, ensure mitigating actions are in place before adopting 1m+. Mitigating actions include: <ul style="list-style-type: none"> <li>- Frequent hand washing and surface cleaning</li> <li>- Keeping the activity time involved as short as possible</li> <li>- Using screens or barriers to separate people from each other</li> <li>- Using back-to-back or side-to-side working (rather than face-to-face)</li> <li>- Reducing the number of people each person has contact with by using 'fixed teams or partnering' (so each person works with only a few others)</li> </ul> </li> </ul>

	<ul style="list-style-type: none"> <li>- For some productions, social distancing and other mitigating factors may be impractical due to the degree of intimate work and proximity between cast and/or on-set and off-set crew. Where this level of proximity is essential (primarily relating to on-set cast and crew, costume fitting, hair and make-up departments), and particularly where close face-to-face contact is maintained, productions should use fixed teams as follows: <ul style="list-style-type: none"> <li>- One or more fixed teams of professionals throughout a production or for specific periods of a production to work together while minimising the risk of transmission beyond these fixed groups. Steps should be in place to protect these fixed groups from transmission risk from outside their group on set, off set and away from location during a production.</li> </ul> </li> <li>- Face visors, preferably within fixed teams, should additionally be used by costume fitting, hair and make-up departments. Face visors should be used in line with PHE recommendation, which includes safe use, cleaning between each use and keeping time to a minimum. See <a href="#">Appendix 1</a> for further information about the safe and appropriate use of visors.</li> <li>- There is growing evidence that wearing a <a href="#">face covering</a> in an enclosed space helps protect individuals and those around them from COVID-19. Please be mindful that the wearing of a face covering may inhibit communication with people who rely on lip reading, facial expressions and clear sound. (See <a href="#">section 24.a.</a> for guidance on face coverings while filming on location in public spaces).</li> <li>- Face coverings are not an alternative for employees who wear a visor in close contact services, but it is recommended that they are worn in addition to the visor. See <a href="#">Appendix 1</a> for further information about the safe and appropriate use of face coverings.</li> <li>- Also consider workplace ventilation options to maximise the impact of social distancing, e.g. opening windows and doors frequently, or if using ventilation systems ensure that they are correctly operating and adjusted.</li> </ul> <p><i>NB: It is recommended that Heads of Department identify essential exceptions before shooting commences to help assess risks and plan accordingly.</i></p>
b.	<p>Set out best practice personal hygiene for crew, in line with UK Government and Public Health Authorities' guidance, including:</p> <ul style="list-style-type: none"> <li>- Regularly wash hands with soap and water for at least 20 seconds, or use hand sanitizer, including on entering and leaving the workplace, and before and after eating, using toilets and handling equipment</li> <li>- Avoid touching eyes, nose, and mouth as much as possible</li> <li>- Avoid physical contact with others (even fist/elbow 'greeting' bumps)</li> <li>- Cough/sneeze into a tissue and immediately dispose of the tissue, then wash hands or use hand sanitizer</li> </ul> <p>And remind crew of best practice regularly, e.g. via daily briefings and by placing posters in clear view across sites.</p>
c.	<p>Provide adequate handwashing and incidental cleaning equipment, such as:</p> <ul style="list-style-type: none"> <li>- Hand washing stations with soap and water, and preferably touchless dispensers</li> </ul>

	<ul style="list-style-type: none"> <li>- Paper towels and tissues with suitable dispensers, (user touches own towel only)</li> <li>- Hand sanitiser stations, preferably with touchless dispensers, ideally positioned at the entrance to each space</li> <li>- Sanitising wipes</li> <li>- Disinfectant sprays and single-use cloths</li> </ul> <p>Try to minimise environmental impact by using biodegradable items.</p>
d.	<p>Consider facilities that reduce queuing or touch, such as:</p> <ul style="list-style-type: none"> <li>- Extra toilets and handwash basins (but try to minimise use of portable toilets due to possible increased safety risk from flushing mechanism and retained waste)</li> </ul> <p>Touchless or foot-operated toilet flushes, taps, bins, lights and doors</p>
e.	<p>Adopt a managed, secure process for access and egress from individual production zones, considering factors such as:</p> <ul style="list-style-type: none"> <li>- Pre-registering all visitors and new starters to speed up site access and limit interaction times, or allowing extra time to prepare and safely admit crew</li> <li>- Applying a socially distanced queuing procedure to sign crew in and out</li> <li>- Conducting health screening on arrival within individual production zones</li> <li>- Making provision for queueing/waiting areas</li> </ul>

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

<b>6.</b>	<b>Travel – Air (international) and Ground (to, from and between workplaces)</b>
a.	<p>When bringing cast and crew into the UK, different rules may apply depending on the type of production they are coming to work on and where they are working.</p> <p><b>NOTE:</b> All usual <a href="#">immigration requirements</a> for entering and working in the UK still apply.</p>

	<p><b>EFFECTIVE IMMEDIATELY:</b> in addition to Denmark being taken off the travel corridor list, a series of further restrictions have been put in place on travel between Denmark and the UK. <a href="#">See Appendix 2</a> for full details.</p>
	<p><b>Coronavirus (COVID-19): Travel Corridors</b></p> <p>Cast and crew do not have to self-isolate when they arrive in the UK if they are travelling or returning from one of the travel corridor countries. Check the relevant government guidance for <a href="#">England</a>, <a href="#">Northern Ireland</a>, <a href="#">Scotland</a> and <a href="#">Wales</a> as qualifying countries may differ.</p> <p><b>Coronavirus (COVID-19): British Qualifying Film and HETV Exemption</b></p> <p><b>NOTE:</b> This exemption now applies to the whole of the UK.</p> <p>Cast and crew from non-travel corridor countries engaged in film and high-end television productions that qualify as British under one of the UK Government's cultural tests or official co-production treaties are partially exempt from self-isolation (or 'quarantine') requirements, and are able to work immediately upon arrival.</p> <p>This exemption also includes:</p> <ul style="list-style-type: none"> <li>- Senior executives who oversee the studio/production company's operations and are involved in the making of the production.</li> <li>- Cast and crew who are residing in the UK needing to re-enter the UK during the course of production.</li> </ul> <p>Upon arrival, exempt cast and crew must remain within a defined 'bubble' for 14 days that includes only their place of accommodation, COVID-secure filming locations and travel in between them.</p> <p>In such cases, the production and the cast or crew member have particular responsibilities that should be adhered to, including issuing or holding specific documentation with essential information confirming their right to exemption.</p> <p>Productions and cast and crew members in this category should therefore follow additional guidance - see <a href="#">Appendix 2, 'Travelling to the UK for work in Film or High-end Television Drama Production During COVID-19: Self-isolation Exemptions Guidance'</a> before arranging travel.</p> <p>Cast and crew who do not fall into the above categories are not exempt from, and must therefore follow, current <a href="#">UK border rules</a> including <a href="#">self-isolation</a> measures, and:</p> <ul style="list-style-type: none"> <li>- Always check for any changes to UK Government guidance on self-isolation at the time of arrival as updates may have been made between booking travel and arriving in the UK</li> <li>- Ensure UK Government guidance on self-isolation is adhered to immediately upon arrival</li> <li>- Limit in-person contact with others, including other cast and crew, to phone and video calls during any required self-isolation period.</li> <li>- Productions based in Northern Ireland, Scotland and Wales should additionally check for the relevant devolved Government rules and guidance as they may differ.</li> </ul>
b.	For international air travel ( <i>inbound</i> and <i>outbound</i> ):

	<ul style="list-style-type: none"> <li>- Where possible, use airlines which are operating in line with current <a href="#">UK Government COVID-19 travel guidance</a></li> <li>- Advise cast and crew of COVID-19 safe practice requirements at local destination and known associated risks before booking (this may include mandatory quarantine periods)</li> <li>- Give inbound cast and crew a digital briefing on the protocols they will be asked to follow while working on the production</li> </ul> <p>Additionally, for <i>outbound</i> international air travel:</p> <ul style="list-style-type: none"> <li>- Confirm COVID-19 safe practice requirements and known associated risks at local destination before booking (changes may have occurred locally since location was chosen)</li> </ul>
c.	<p>For domestic travel, e.g. from airports to accommodation, travelling from home or accommodation to unit base, follow <a href="#">UK Government COVID-19 guidance on use of transport and vehicles</a>. Consider:</p> <ul style="list-style-type: none"> <li>- Using private self-drive transport where possible, e.g. cycles, motorcyles, own car</li> <li>- Allocating ample parking spaces at sites for cast and crew, including disabled access</li> <li>- Using privately hired transport such as taxis or minibuses if private transport is not available or viable, first checking the suppliers' social distancing and good hygiene practices, e.g. plastic screen separating the driver from passengers</li> <li>- Setting maximum occupancy limits to vehicles to observe social distancing</li> <li>- Avoiding sharing of vehicles</li> <li>- If using public transport, wearing a face covering is mandatory, unless you are <a href="#">exempt for health, disability or other reasons</a></li> <li>- Using local crew where possible, to limit travel time</li> </ul>

<b>7.</b>	<b>Accommodation</b>
a.	All accommodation arrangements must comply with the relevant <a href="#">UK Government regulations</a> .
b.	For cast and crew arriving from outside the UK, provide appropriately authorised and sanitised isolation accommodation for the required quarantine period set out in <a href="#">UK Government guidance</a> .
c.	When overnights are essential, ensure that accommodation is appropriately sanitised and avoid sharing rooms where possible.

<b>8.</b>	<b>On-set Crew, Cast and Supporting Artist Numbers</b>
a.	To minimise COVID-19 transmission risk, adopt remote working practices wherever possible and identify which crew members are essential to allow on set.

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

<b>9.</b>	<b>Unit Base/Facility Vehicles</b>
a.	In order to adhere to required social distancing, consider: <ul style="list-style-type: none"> <li>- Allocating individual cast trailers, or securing additional equivalent space</li> <li>- Partitioning craft and technical trailers with Perspex or clear plastic screens to segregate operators/workstations</li> </ul>
b.	Keep all trailers (or equivalent spaces) clean - sanitise them before use and if/when they are reallocated. Also see cleaning sections 11 and 12 below.
c.	Adhere to UK Government guidance on <a href="#">travel</a> and <a href="#">transport</a> . Limit occupants to one person per vehicle where possible and consider: <ul style="list-style-type: none"> <li>- Using dedicated drivers</li> <li>- Segregating drivers from passengers with a screen</li> <li>- Opening vehicle windows</li> <li>- Limiting time in vehicle</li> </ul>



d.	<p>Keep cars and carts/buggies clean:</p> <ul style="list-style-type: none"> <li>- Always wipe frequently touched surfaces of cars and carts down after passengers get out, such as door handles</li> <li>- Sanitise unit cars and carts at the end of day, prior to next day of work</li> <li>- Consider using carts and car/truck seat coverings that are easily cleanable</li> </ul> <p>Also see cleaning sections 11. and 12. below for general cleaning guidance.</p>
----	--

<b>10.</b>	<b>Catering and Craft Services</b>
a.	<p>Adopt safer catering practices, in line with <a href="#">UK Government guidance</a> on catering-related COVID-19 safety. For example, consider:</p> <ul style="list-style-type: none"> <li>- Ensure hand-washing facilities or hand-sanitising stations are readily accessible</li> <li>- No communal food preparation, storage areas or serving, e.g. buffets or platters</li> <li>- A pre-order system for food where possible</li> <li>- Use single-serving, pre-packaged food</li> <li>- No unwrapped food or snacks to be left out</li> <li>- Use single-serving drinks</li> <li>- Use single-use cutlery</li> <li>- Formulate a plan for the use and cleaning of shared appliances such as drinks dispensers</li> <li>- Maintain required social distancing when queuing for food and drinks</li> <li>- Stagger meal and break times, or run a continuous day system, to avoid congestion in eating areas</li> <li>- Use a one-way system for navigating the eating area if possible</li> <li>- Keep catering crew separate from wider crew wherever possible</li> <li>- Use screens to separate catering from other cast and crew</li> <li>- Dedicate one catering crew member to handle all pre-packaged snacks</li> <li>- Remind catering crew to follow the handwashing procedure, even when handling pre-packaged food</li> <li>- Making environmentally friendly choices wherever possible</li> </ul>
b.	<p>Provide clear guidance for cast and crew members who choose to bring their own food and drinks into the workplace.</p>
c.	<p>Ensure eating areas are set out to facilitate the required social distancing and are disinfected between use.</p>
d.	<p>Take care in managing and disposing of food (or other) waste in catering and eating areas - see section 11. below for further guidance.</p>

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

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

<b>13.</b>	<b>Limiting Face-to-Face Meetings/Meeting Etiquette</b>
a.	Whenever possible, adopt inclusive remote-working technology and avoid in-person meetings during prep and shoot.

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

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

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

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

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

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

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

<b>17.</b>	<b>Construction, Workshops and Off-set Services</b>
a.	Apply practice set out in sections 1. to 13. of this guidance to off set work spaces wherever possible.
b.	<p>Compartmentalise services as much as possible to minimise contact with any other department and lower the risk of cross-contamination. For example:</p> <ul style="list-style-type: none"> <li>- Use dedicated runners for collections</li> <li>- Provide drop-off/collection points for items to limit contact (consider adopting a sanitisation station or quarantine system such as that set out in section 12. for the handover of items)</li> <li>- Pre-fabricate as much as possible off site, only assembling and painting on site</li> </ul>
c.	Allocate sufficient time and workspace for any off-set prep work to be carried out safely and in accordance with UK Government workplace and social distancing <a href="#">requirements</a> .
d.	Where possible, partition workstations/benches with Perspex or clear plastic screens to segregate operators.
e.	Where possible, tools and fixed machinery should be used by a single person only - if equipment must be shared, it must be regularly disinfected and always before it is used by a different operator.
f.	Where practical, access blueprints and plans digitally.
g.	Consider splitting construction crew into separate early and late shifts.

#### **FURTHER DEPARTMENT-SPECIFIC POINTS (ALPHABETICAL)**

<b>18.</b>	<b>Art, Props, Set Decoration and Graphics</b>
a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Assess how much space each shot will require to inform design and construction.
d.	Where possible, allow each of these departments to work separately on set until dressing is complete before any other departments undertake their tasks.

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

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



	<ul style="list-style-type: none"> <li>- Limit the number of people handling them</li> <li>- Wipe down cards and card cases on handover</li> <li>- Wash hands before and after handling them</li> <li>- Provide appropriately sized recording media to facilitate regular camera reloads</li> </ul> <p>If shooting on film, discuss with the processing lab how stock and cans should be handled.</p>
h.	Agree a process for the safe handling of equipment shared with Sound or other departments, such as lockit boxes, digi slates and sound rushes.
i.	<p>Where possible, use remote/wireless systems for monitoring, focus, adjustment of camera settings, and remote heads for camera operating where appropriate</p> <ul style="list-style-type: none"> <li>- Allow for sufficient time and crew to facilitate set-up and maintenance of multiple monitor systems, cable runs etc.</li> <li>- DIT, Video Playback and Camera crew to agree a safe handling system for cables and wireless monitoring equipment</li> <li>- Adjustment of monitor settings by designated crew only</li> </ul>
j.	Agree a process for safe working with tasks that require close proximity between camera crew and cast, e.g. clapper board, placing actor's marks, getting focus measurements etc.
k.	Agree processes for safe interaction between Script Supervisor and other departments.

## 20. Costume

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

a.	Apply practice set out in sections 1. to 13. and 17. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	In order to limit the number of crew on set, undertake as much work as possible, including fittings, during prep or off-site to avoid additional costumes and people coming to base where space may be limited.
d.	Keep social contact between cast and costume crew to a minimum.
e.	<p>Apply procedures for fitting cast, including:</p> <ul style="list-style-type: none"> <li>- Avoid face-to-face positioning during fittings</li> <li>- Access to cast well in advance of shoot day where possible, to allow time for cast fittings and camera tests</li> <li>- Adequate prep time for Costume Designer to obtain pre-approvals where possible</li> <li>- Minimising costume crew and cast present at fittings</li> <li>- Asking cast to dress themselves where possible</li> </ul>

	<ul style="list-style-type: none"> <li>- Minimising Costumer/cast contact time</li> </ul>
f.	<p>For fitting supporting artists and stunts:</p> <ul style="list-style-type: none"> <li>- Avoid face-to-face positioning during fittings</li> <li>- Minimising fitting days and limiting number of Supporting Artists, Fitters and ADs where possible</li> <li>- Briefing and fitting remotely where possible</li> </ul>
g.	<p>When working with cast on set, consider:</p> <ul style="list-style-type: none"> <li>- Minimising on set crew, where possible; ideally one on-set Costumer per actor to reduce contact and speed up process</li> <li>- Having costume tech vehicle (with tech trucks on location) or dedicated Eazi-ups on set, where possible, to reduce movement to/from unit base</li> <li>- Creating two teams; one on set, one at unit base for the duration of working day, where possible</li> </ul>
h.	<p>When working with crowds on set, where possible consider:</p> <ul style="list-style-type: none"> <li>- Minimising the number of supporting artists and Costumers in dressing area at any one time</li> <li>- Asking supporting artists to dress themselves</li> <li>- Allowing extra time and space for checks/dressing and re-dressing</li> <li>- Having a dedicated costume area in holding area, to reduce contact and movement to/from Costume Department</li> </ul>
i.	<p>Where possible, cast should receive their costume in a screened-off cubicle and dress without assistance. Where assistance is unavoidable, avoid face-to-face positioning during fittings.</p>
j.	<p>To help reduce cross-contamination risk:</p> <ul style="list-style-type: none"> <li>- Sanitise and ventilate changing cubicles between use</li> <li>- Separate individual cast members' costumes in plastic bags</li> <li>- Hang cast members' own clothes inside a clean plastic cover</li> <li>- Launder costumes between each use and cover individually in plastic covers after cleaning</li> </ul>
k.	<p>Consider using an isolated Buyer to purchase costumes, fabrics and other materials</p> <ul style="list-style-type: none"> <li>- Place items in storage for quarantine or leave at sanitisation station for thorough cleaning</li> </ul>
l.	<p>Keep interaction with other departments to a minimum.</p>
m.	<p>Consider additional costume trucks for storage/prepping/laundry etc. dependent on number of crew and artists/costumes.</p>

<b>21.</b>	<b>Director and ADs</b>
------------	-------------------------

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

## 22. Hair and Make-up (HMU)

*Some productions may require hair and make-up where social distancing and avoidance of intimate face-to-face contact is impractical, nor can cast members do their own hair or make-up. Where absolutely essential to use hair and make-up artists (HMUAs), productions should use fixed teams and face visors as outlined in section 4.a. to enable this work to proceed.*

a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	To further reduce the risk of transmission, position hair and make-up stations apart to allow appropriate social distancing or consider using Perspex screens between stations.
d.	When working with cast, where possible: <ul style="list-style-type: none"> <li>- Allow adequate prep time for HMU Designer to obtain pre-approvals</li> <li>- Schedule time for cast fittings prior to shoot days to allow for quarantine/cleaning/making</li> <li>- Have only essential HMU crew and cast present at fittings</li> </ul> Consider a procedure to limit time in the chair wherever possible, for example: <ul style="list-style-type: none"> <li>- No food or drink at the station (as this can extend time in the chair)</li> </ul>

	<ul style="list-style-type: none"> <li>- Ask cast and supporting artists to do own hair and make-up where appropriate</li> <li>- Ask cast and supporting artists to remove own make-up where possible (following COVID-19 safe hygiene practice)</li> <li>- Limit any access for non-hair and make-up cast and crew</li> </ul>
e.	<p>When working with supporting artists and stunts, where possible:</p> <ul style="list-style-type: none"> <li>- Have larger prep areas to enable social distancing requirements</li> <li>- Limit the number of supporting artists, HMU crew and ADs at fittings</li> <li>- Stagger fitting times to help ease social distancing</li> <li>- Email briefs to casting agents where possible</li> </ul>
f.	<p>Build in extra time for HMUAs to:</p> <ul style="list-style-type: none"> <li>- Set up stations</li> <li>- Wash hands between tasks</li> <li>- Sterilise or disinfect (as appropriate) equipment, station and chair between cast members</li> </ul> <p>As agreed in consultation with the COVID-19 H&amp;S Supervisor.</p>
g.	<p>Increase equipment hygiene, for example but not limited to:</p> <ul style="list-style-type: none"> <li>- Use air borne sanitising sprays</li> <li>- Keep makeup in sealable containers and lids on unless in direct use</li> <li>- Keep equipment to a minimum per station</li> <li>- Sterilise or disinfect (as appropriate) equipment between each appointment</li> <li>- Use disposable brushes and applicators</li> </ul> <p>And where possible, set up sterilisation areas with multiple autoclave/barbicide/UV cabinets in all areas/locations/set.</p>
h.	<p>Consider and allow extra time for processes to limit cross-contamination risk, for example:</p> <ul style="list-style-type: none"> <li>- Allocate own makeup kit, brushes, hair products and equipment to each cast member, to be sterilised or disinfected (as appropriate) daily and only used on them</li> <li>- Supply pins, disposable brushes for lips and glues</li> </ul>
i.	<p>When working on set with cast and supporting artists, where possible:</p> <ul style="list-style-type: none"> <li>- Keep HMU crew to a minimum and allocate a dedicated onset HMU supervisor/coordinator to run the department on set</li> <li>- Use audio visual aids to observe action remotely by Q-Take or other tech devices</li> <li>- Use radios/coverts when communicating with set to inform checks required</li> <li>- For checks, move actor to dedicated HMU area to minimise interaction with other departments</li> <li>- Where possible, limit or curtail on set touch-ups</li> </ul>
j.	<p>Keep interaction with other departments to a minimum, for example:</p> <ul style="list-style-type: none"> <li>- On set, communicate with dedicated onset HMU supervisor/coordinator</li> <li>- Off set, communicate with department HMU supervisor</li> </ul>

k.	Where possible, allocate dedicated laundry facilities to the HMU Department.
----	--

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

<b>24.</b>	<b>Locations</b>
a.	<p>Apply guidance set out in sections 1. to 13. and all other sections of this guidance, as applicable.</p> <p>Be aware that face coverings are mandatory on public transport and in a number of indoor public premises. People are also encouraged to wear face coverings in enclosed public spaces where there are people they do not normally meet. Cast and crew working on location should wear face coverings in line with these requirements, aside from exceptional circumstances such as a physical or mental health condition or if it negatively impacts the</p>

	<p>wearer's ability to do their job, for example performers when they are on camera or in rehearsal. Always ensure that mitigating factors are in place, as set out in section 4.a.</p> <p>See <a href="#">Appendix 1</a> for further information on the safe and appropriate use of face coverings.</p>
b.	<p>To reduce transmission when handling equipment and other items, encourage increased handwashing.</p>
c.	<p>Assess location viability for COVID-19 safety compliance, with input from the COVID-19 H&amp;S Supervisor, and consider:</p> <ul style="list-style-type: none"> <li>- Location can fulfil the social distancing requirement, even in areas crowded with equipment and/or furnishings</li> <li>- Location can accommodate additional workspaces for essential crew and services</li> <li>- Working areas can be securely isolated from public</li> <li>- Exclusive use can be given for entire period of use</li> <li>- If not using a Unit Base, ample private parking to be provided where possible</li> <li>- Where Unit Base required, if possible keep it within walking distance of location to reduce transport requirements</li> <li>- Before confirming a location, check that the resident location owners are not <a href="#">vulnerable</a> or experiencing possible COVID-19 <a href="#">symptoms</a>, in line with UK Government guidance</li> </ul> <p>And always give consideration to protecting the local community from COVID-19 transmission risk.</p>
d.	<p>Where possible, adjust practices for location scouting and allow extra time to carry this out. For example, but not limited to:</p> <ul style="list-style-type: none"> <li>- Assess viability of location as much as possible before recce, as set out in 24.b.</li> <li>- Only one scout in a location at any one time and encourage location owners to provide single representative accordingly</li> <li>- All scouting to be shared electronically and reduce where possible requirement for physical printing or mounted boards</li> </ul> <p><i>NB: Filming in public spaces might be restricted in some locations, early consultation with Local Authority and police is essential.</i></p>
e.	<p>Set out guidance for conducting technical recces at locations, such as:</p> <ul style="list-style-type: none"> <li>- Allow only designated 'essential' crew to attend, including the COVID-19 H&amp;S Supervisor as required</li> <li>- Use private self-drive transport where possible, e.g. cycles, own car, with no car sharing, in line with <a href="#">UK Government travel guidance</a></li> <li>- Conduct virtual tech recces online for non-essential crew</li> <li>- Provide an electronic tech recce pack, including plans of all sites</li> </ul>
f.	<p>Set clear protocols and allow extra time for prep, shooting and strike on location, giving due consideration to:</p> <ul style="list-style-type: none"> <li>- COVID-19 compliant deep clean of the location before and after production occupation, as appropriate to the location, e.g. when working in a heritage property</li> </ul>

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

<b>25.</b>	<b>Picture Vehicles</b>
a.	<p>For the safe handover of vehicles to cast and other departments, follow the social distancing, hygiene, equipment and cleaning guidance in sections 1. to 13. of this guidance, and adhere to UK Government guidance on <a href="#">travel</a> and <a href="#">transport</a>. Where possible:</p> <ul style="list-style-type: none"> <li>- Dedicate a Picture Car crew member to drive and re-set vehicles</li> <li>- Have Picture Car crew driving in vision or double</li> <li>- Consider duplicating vehicle keys to reduce cross contamination</li> <li>- Limit the number of cast travelling in vehicles</li> <li>- Limit the time spent in vehicles</li> <li>- Space out individuals travelling in the car to maximum distances</li> </ul>

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

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

<b>27.</b>	<b>Sound</b>
------------	--------------



a.	Apply practice set out in sections 1. to 13. of this guidance.
b.	To reduce transmission when handling equipment and other items, encourage increased handwashing.
c.	Develop a close proximity procedure: <ul style="list-style-type: none"> <li>- Limit close proximity working as much as possible</li> <li>- Maintain close proximity working within the same group of people</li> <li>- Disinfect any items which come into contact with a cast member before allocating them to another cast member, or consider making them specific to actor</li> <li>- Crew may wish to use face coverings as an additional precautionary measure</li> </ul>
d.	Limit close contact with cast to designated crew member(s). Where possible, consider: <ul style="list-style-type: none"> <li>- Using boom mics and plant mics</li> <li>- Providing an isolated area for the sound mixer</li> <li>- Using radio mics with recording capability so that sound crew do not travel in tracking vehicle or picture vehicles</li> </ul>
e.	When using equipment, where possible consider: <ul style="list-style-type: none"> <li>- Setting up timecode network to avoid physical timecode jamming of cameras</li> <li>- Providing audio to camera operators using remote heads</li> <li>- Providing audio to off-set crew for line-ups shown on wide angle cameras</li> <li>- Providing audio to additional crew not on set</li> <li>- Providing intercom communications between director and crew</li> <li>- Using radio mics with recording capability for interior vehicle shots, limiting the need for sound travelling in tracking or picture vehicles</li> <li>- Using ethernet based technology to minimise use of cables</li> <li>- Using small speaker or in-ear playback of off-camera dialogue to avoid off-camera actors having to be on set</li> <li>- Supplying a speaker on-set for off-set director to communicate with actors (actors speak back using their radio mics)</li> <li>- Using pre-rigged multiple speakers for "Voice of God" to provide wide coverage at lower volumes for better communication and access for multiple users</li> </ul>

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

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

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

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

**Useful Links** - Always follow the latest guidance. The following links may be useful:

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

<b>Information Commissioner's Office (ICO)</b>	
	<a href="#">Workplace testing</a> – Guidance for employers on checking whether workers have symptoms of COVID-19 or the virus itself, including GDPR.
<b>Directors UK</b>	
	<a href="#">Intimacy in the time of COVID-19</a> - Supplementary advice for scenes depicting intimacy.

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

## Acknowledgements

The British Film Commission wishes to thank all those companies and individuals who have contributed expertise, resources and time, including:

### Department for Digital, Culture, Media and Sport

#### BFI and Screen Sector Task Force

Amazon Studios	HBO	Pinewood Studios Group
Animation UK	HSE	Production Guild of Great Britain
BAFTA	Iain Smith, BFC Chair/Producer	Public Health England
BECTU	ITV	Roy Button, Consultant
Creative England	Lionsgate	Saffery Champness
Directors UK	Lisa Howe, Workforce Development Consultant	Sara Putt Associates
DNEG	Matt Spooner, Production Safety Consultant	Screen Scotland
Equity	Motion Picture Association	ScreenSkills
EY	NBC Universal	Sony Pictures Entertainment
Federation of Entertainment Unions	Netflix	Squire Patton Boggs
Film London	NI Screen	The Walt Disney Studios
First Option	Pact	UK Screen Alliance
Framestore	Paramount Pictures	Warner Bros. Productions
Harriet Lawrence, Supervising Location Manager		Welsh Government
		Wiggin

Supported by



The British Film Commission thanks its sponsors.

Gold sponsors:

Harbottle & Lewis



NETFLIX

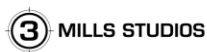


Saffery Champness  
CHARTERED ACCOUNTANTS

The Walt Disney Studios



Silver sponsors:



BBC STUDIOS



DNEG

ELSTREE STUDIOS



WORKING TITLE

## APPENDIX 1 - Further UK Government Guidance on How to Make Your Workplace COVID-Secure

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

### 1. Thinking about risk

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

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

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

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

At its most effective, full involvement of your workers creates a culture where relationships between employers and workers are based on collaboration, trust and joint problem solving. As is normal practice, workers should be involved in assessing workplace risks and the development and review of workplace health and safety policies in partnership with the employer. Employers and workers should always come together to resolve issues. If concerns still cannot be resolved, see below for further steps you can take.

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

### How to raise a concern:

- Contact your employee representative.
- Contact your trade union if you have one.
- Use the HSE form available at <https://www.hse.gov.uk/contact/concerns.htm>
- Contact HSE by phone on 0300 003 1647.

## 1.1 Managing risk

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

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

- In every workplace, increasing the frequency of handwashing and surface cleaning.
- Businesses and workplaces should make every reasonable effort to ensure their employees can work safely. This includes working from home where possible or, if not, within the workplace if COVID-19 secure guidelines are followed closely. When in the workplace, everyone should make every reasonable effort to comply with the social distancing guidelines set out by the government (2m, or 1m with risk mitigation where 2m is not viable).
- Where the social distancing guidelines cannot be followed in full, in relation to a particular activity, businesses should consider whether that activity needs to continue for the business to operate, and if so, take all the mitigating actions possible to reduce the risk of transmission between their staff.
- Further mitigating actions include:
  - Further increasing the frequency of hand washing and surface cleaning.
  - Keeping the activity time involved as short as possible.
  - Using screens or barriers to separate people and workstations from each other (if a designated close contact practitioner is wearing a visor, screens will not provide additional protection between the practitioner and the individual).
  - Using back-to-back or side-to-side working (rather than face-to-face) whenever possible.
  - Reducing the number of people each person has contact with by using 'fixed teams or partnering' (so each person works with only a few others).

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

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

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

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

## 1.2 Sharing the results of your risk assessment

You must share the results of your risk assessment with your workforce. If possible, you should consider publishing the results on your website (and we would expect all employers with over 50 workers to do so). Below you will find a notice you must display in your workplace to show you have followed this guidance. You can download the poster [here](#).

# Staying COVID-19 Secure in 2020

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

• FIVE STEPS TO SAFER WORKING TOGETHER •

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

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

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

Where the enforcing authority, such as the HSE or your local authority, identifies employers who are not taking action to comply with the relevant public health legislation and guidance to control public



health risks, they are empowered to take a range of actions to improve control of workplace risks. For example, this would cover employers not taking appropriate action to ensure social distancing, where possible.

Failure to complete a risk assessment which takes account of COVID-19, or completing a risk assessment but failing to put in place sufficient measures to manage the risk of COVID-19, could constitute a breach of health and safety law. The actions the enforcing authority can take include the provision of specific advice to employers to support them to achieve the required standard, through to issuing enforcement notices to help secure improvements. Serious breaches and failure to comply with enforcement notices can constitute a criminal offence, with serious fines and even imprisonment for up to two years. There is also a wider system of enforcement, which includes specific obligations and conditions for licensed premises.

Employers are expected to respond to any advice or notices issued by enforcing authorities rapidly and are required to do so within any timescales imposed by the enforcing authorities. The vast majority of employers are responsible and will join with the UK's fight against COVID-19 by working with the Government and their sector bodies to protect their workers and the public. However, inspectors are carrying out compliance checks nationwide to ensure that employers are taking the necessary steps.

## 2. Who should go to work

**Objective:** To ensure workplaces are safe whilst also enabling working from home wherever possible.

To help contain the virus, workers who can work effectively from home should do so. For those who cannot work from home, the risk of transmission in the workplace can be substantially reduced if COVID-19 secure guidelines are followed closely. Employers should consult with their employees to determine who can work from home or, where necessary, come into the workplace safely taking account of a person's journey, childcare responsibilities, protected characteristics, and other individual circumstances. Extra consideration should be given to those people at higher risk. Businesses should consider the impact of workplace opening on local transport and take appropriate mitigating actions (e.g. staggered start and finish times for staff). When it is necessary that workers should come into their place of work then this will need to be reflected in the COVID-19 risk assessment and actions taken to manage the risks of transmission in line with this guidance. It is vital employers engage with workers to ensure they feel safe at work, and they should not force anyone into an unsafe workplace.

Steps that will usually be needed:

- Considering the maximum number of people who can be safely accommodated on site, if home working is not possible.
- Planning for people to work safely and effectively.
- Monitoring the wellbeing of people who are working from home and helping them stay connected to the rest of the workforce, especially if the majority of their colleagues are on-site.
- Keeping in touch with off-site workers on their working arrangements including their welfare, mental and physical health and personal security.

- Providing equipment for people to work at home safely and effectively, for example, remote access to work systems.

## 2.1 Protecting people who are at higher risk

**Objective:** To support [clinically extremely vulnerable](#) individuals as they return to the workplace.

The clinically extremely vulnerable can go to work as long as the workplace is COVID-secure but should carry on working from home wherever possible. See [guidance](#) on shielding and protecting people who are clinically extremely vulnerable from COVID-19.

As for any workplace risk you must take into account specific duties to those with protected characteristics, including, for example, expectant mothers who are, as always, entitled to suspension on full pay if suitable roles cannot be found. Particular attention should also be paid to people who live with clinically extremely vulnerable individuals.

### Steps that will usually be needed:

- Providing support for workers around mental health and wellbeing. This could include advice or telephone support.
- See current guidance for advice on who is in the [clinically extremely vulnerable](#) and [clinically vulnerable](#) groups.
- Discussing safest possible roles for clinically extremely vulnerable workers who are returning to the workplace.

## 2.2 People who need to self-isolate

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

### Steps that will usually be needed:

- Enabling workers to work from home while self-isolating if appropriate.
- See current guidance for [employees](#) and [employers](#) relating to statutory sick pay due to COVID-19.
- Ensuring any workers who have symptoms of COVID-19 – a high temperature, new and persistent cough or anosmia – however mild, self-isolate for at least 10 days from when the symptoms started. Workers who have tested positive for COVID-19 should self-isolate for at least 10 days starting from the day the test was taken. Where a worker has tested positive while not experiencing symptoms but develops symptoms during the isolation period, they should restart the 10-day isolation period from the day the symptoms developed. This only applies to those who begin their isolation on or after 30 July.
- See [current guidance](#) for people who have symptoms and those who live with others who have symptoms.

\*‘The term ‘support bubble’ refers to single adult households, where adults live alone or with dependent children only, expanding their support network so that it includes one other household of any size. Further guidance on this can be found [here](#).

## 2.3 Equality in the workplace

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

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

**Steps that will usually be needed:**

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

## 3. Social distancing for workers

**Objective:** To maintain 2m social distancing wherever possible, or 1m+ with risk mitigation where 2m is not viable, including while arriving at and departing from work, while in work and when travelling between sites.

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

### 3.1 Coming to work and leaving work

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

**Steps that will usually be needed:**

- Staggering arrival and departure times at work to reduce crowding into and out of the workplace, taking account of the impact on those with protected characteristics.
- Providing additional parking or facilities such as bike-racks to help people walk, run, or cycle to work where possible.
- Limiting passengers in corporate vehicles, for example, work minibuses. This could include leaving seats empty.
- Reducing congestion, for example, by having more entry points to the workplace in larger stores.
- Using markings and introducing one-way flow at entry and exit points.
- Providing handwashing facilities (or hand sanitiser where not possible) at entry and exit points.
- Providing alternatives to touch-based security devices such as keypads.
- Defining process alternatives for entry/exit points where appropriate, for example, deactivating pass readers at turnstiles in favour of showing a pass to security personnel at a distance.

### 3.2 Moving around buildings

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

**Steps that will usually be needed:**

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

### 3.3 Workplaces and workstations

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

- For people who work in one place, workstations should allow them to maintain social distancing wherever possible.
- Workstations should be assigned to an individual as much as possible. If they need to be shared, they should be shared by the smallest possible number of people.

- If it is not possible to keep workstations 2m apart (or 1m+ with risk mitigation where 2m is not viable), then businesses should consider whether that activity needs to continue for the business to operate, and if so take all mitigating actions possible to reduce the risk of transmission.

**Steps that will usually be needed:**

- Reviewing layouts to allow workers to work further apart from each other.
- Using floor tape or paint to mark areas to help people keep to a 2m distance (or 1m+ with risk mitigation where 2m is not viable)
- Avoiding people working face-to-face. For example, by working side-by-side or facing away from each other.
- Using screens to create a physical barrier between people.
- Using a consistent pairing system if people have to work in close proximity. For example, maintenance activities that cannot be redesigned.
- Minimising contacts around transactions, for example, considering using contactless payments
- Rethinking demonstrations and promotions to minimise direct contact and to maintain social distancing.

### 3.4 Meetings

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

**Steps that will usually be needed:**

- Using remote working tools to avoid in person meetings
- Only absolutely necessary participants should physically attend meetings and should maintain social distancing (2m, or 1m+ with risk mitigation where 2m is not viable).
- Avoiding transmission during meetings, for example avoiding sharing pens and other objects.
- Providing hand sanitiser in meeting rooms.
- Holding meetings outdoors or in well-ventilated rooms whenever possible.
- For areas where regular meetings take place, use floor signage to help people maintain social distancing.

### 3.5 Common Areas

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

**Steps that will usually be needed:**

- Staggering break times to reduce pressure on the staff break rooms or places to eat.
- Using safe outside areas for breaks.
- Creating additional space by using other parts of the working area or building that have been freed up by remote working.

- Installing screens to protect workers in receptions or similar areas.
- Providing packaged meals or similar to avoid fully opening staff canteens.
- Reconfiguring seating and tables to optimise spacing and reduce face-to-face interactions.
- Encouraging workers to remain on-site and, when not possible, maintaining social distancing while off-site.
- Considering use of social distance marking for other common areas such as toilets, showers, lockers and changing rooms and in any other areas where queues typically form.

### 3.6 Accidents, security and other incidents

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

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

**Steps that will usually be needed:**

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

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

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

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

At the start of this document we described the steps you need to take to manage COVID-19 risk in the workplace. This includes maintaining social distancing guidelines (2m, or 1m with risk mitigation where 2m is not viable). When managing the risk of COVID-19, additional PPE beyond what you usually wear is not beneficial. This is because COVID-19 is a different type of risk to the risks you normally face in a workplace, and needs to be managed through social distancing, hand and respiratory hygiene, [environmental cleaning](#) and fixed teams or partnering.

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

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

For roles defined as ‘close contact’, such as costume fitters, hairdressers, make-up artists, it is likely to be difficult to maintain social distancing, as they need to work in close proximity with key cast and stunt performers, sometimes for an extended period of time. In such cases, because of the period of

time spent in close proximity to a person's face, mouth and nose, these workers should therefore wear further protection in addition to any that they might usually wear while providing their service. This should take the form of a clear visor that covers the face and provides a barrier between the wearer and the 'client' from respiratory droplets caused by sneezing, coughing or speaking. Visors must fit the user and be worn properly. It should cover the forehead, extend below the chin, and wrap around the side of the face. Both disposable and re-usable visors are available. A re-usable visor must be cleaned and sanitised regularly using normal cleaning products.

UK Government [guidance for close contact services](#) now recommends that a Type II face mask\* is also worn with the visor. Type II face masks are not PPE but will reduce potential transmission to others when used correctly. Ensure you are hydrated before putting a mask on.

Coronavirus (COVID-19) usually spreads by droplets from coughs, sneezes and speaking. These droplets can also be picked up from surfaces, if you touch a surface and then your face without washing your hands first. This is why social distancing, regular hand hygiene, and covering coughs and sneezes is so important in controlling the spread of the virus.

People [are required to wear a face covering by law in some public places](#) unless they have a [reasonable excuse for not wearing one or are not able to wear one](#), for example, because of their age or a health condition, or they are a performer on camera or in rehearsal.

People are also strongly encouraged to wear a face covering in other enclosed public spaces where social distancing may be difficult and where they come into contact with people they do not normally meet. [Guidance on when and how to wear face coverings](#) is available on [GOV.UK](#).

Because face coverings are mainly intended to protect others, not the wearer, from coronavirus (COVID-19) they are not a replacement for social distancing and regular hand washing. It is important to follow all the other government advice on coronavirus (COVID-19) including staying safe outside your home. If you have recent onset of any of the most important symptoms of coronavirus (COVID-19):

- a new continuous cough
- a high temperature
- a loss of, or change in, your normal sense of smell or taste (anosmia)

you and your household must isolate at home: wearing a face covering does not change this. You should arrange to have a test to see if you have COVID-19.

---

\* Type II face masks are medical face masks made up of a protective 3-ply construction that prevents large particles from reaching the client or working surfaces.

## APPENDIX 2 - Travelling to the UK for work in Film or High-end Television Drama Production During COVID-19: Self-isolation Exemptions Guidance

First published 06 July 2020

Last updated 11 November 2020

### V.2.3

**EFFECTIVE IMMEDIATELY:** in addition to Denmark being taken off the travel corridor list, a series of further restrictions have been put in place on travel between Denmark and the UK. This is in response to the issue of health authorities in Denmark reporting widespread outbreaks of coronavirus in mink farms, with a variant strain of the virus spreading to some local communities.

**Given the health situation, there are no exemptions to the requirement to self-isolate for incoming travellers from Denmark in place until further notice. This includes individuals coming into the UK to work on film and high-end television productions which qualify as British under one of the government's cultural tests or official co-production treaties. All individuals travelling from Denmark are now required to self-isolate for 14 days, and abide by the restrictions as outlined on GOV.UK [here](#).** In addition, all non-British national or resident travellers who have been in or transited through Denmark in the last 14 days will be denied entry to the UK by Border Force upon arrival. The Government is also asking anyone who has been in Denmark in the 14 days prior to 7 November to self-isolate along with their households. The length of that self-isolation will depend on when travellers were last in Denmark.

#### **Next steps**

The travel and flight ban and expanded self-isolation requirements will be subject to regular review.

This Guidance should be read in conjunction with [‘Working Safely During COVID-19 in Film and High-end TV Drama Production’](#).

#### **Coronavirus (COVID-19): Travel Corridors**

Cast and crew do not have to self-isolate when they arrive in the UK if they are travelling or returning from one of the travel corridor countries. Check the relevant government guidance for [England](#), [Northern Ireland](#), [Scotland](#) and [Wales](#) as qualifying countries may differ.

#### **Coronavirus (COVID-19): British Qualifying Film and HETV Exemption**

**NOTE:** This exemption now applies to the whole of the UK.

Rules on self-isolation (or ‘quarantine’) for certain cast and crew from non-travel corridor countries differ from those for other international travellers to the UK, as they are able to work immediately upon arrival whilst isolating in a ‘bubble’ for 14 days. Anyone who qualifies, or is employing someone who does, should follow this guidance in addition to the ‘Working Safely During COVID-19 in Film and High-end TV Drama Production’ guidance.

Exempt individuals must still complete a [Public Health Passenger Locator Form](#) within the 48 hours before arriving in the UK.



**NOTE:** All usual [immigration requirements](#) for entering and working in the UK still apply.

### **Who qualifies?**

This exemption applies to:

- Cast and crew coming to work on film and high-end television productions
- Senior executives who oversee the studio/production company's operations and are involved in the making of the production
- Cast and crew who are residing in the UK needing to re-enter the UK during the course of production.

To be considered eligible, qualifying individuals must:

- Be travelling to the UK to work on a 'relevant production', defined as:
  - a film which is a British film for the purposes of Schedule 1 to the Films Act 1985
  - a [television] programme which is a British programme [i.e. high-end television programme] for the purposes of Part 15A of the Corporation Tax Act 2009.

The individual should also:

- Hold a letter issued by the relevant production confirming identification and eligibility (as set out in '**Employing international cast and crew**' below). This is particularly important should COVID-19 test and trace protocols need to be engaged. Confirmation of such accreditation may be requested at various points of their journey.

Any such individuals will be required to remain for 14 days within a 'bubble' that includes only their place of accommodation and COVID-secure filming locations, with necessary travel between them.

Any family members or other dependents travelling with cast and crew will need to self-isolate for 14 days after they arrive in the UK.

### **Employing international cast and crew**

If a relevant production is bringing eligible international cast and crew members to the UK, it is that production's responsibility to ensure that:

- The studio/production company responsible for the production issues a letter to each individual cast and crew member concerned which must include the following information:
  - Name
  - Date of birth
  - Passport number
  - UK accommodation address
  - Production name, dates and locations
  - Contact phone number for the relevant studio/production company
  - Reference number from the [certificate](#) issued by the BFI on behalf of DCMS to prove the production has qualified as British and therefore meets the terms of the exemption.
- Eligible cast and crew receive this confirmation letter before they travel.

- A clear ‘bubble’ environment can be created for the first 14 days from arrival to restrict the movement of those individuals to designated accommodation, COVID-secure filming locations and travel between them only during this period.
- Clear instructions are provided regarding the applicable 14-day ‘bubble’, living arrangements, COVID-secure filming locations and travel between them, plus the production’s COVID-19 risk assessment and safety protocols (including COVID-19 symptom checking and testing regime, social distancing, good hygiene, fixed teams and, if applicable, close contact working) before travelling to the UK. Productions should ask qualifying cast and crew to give written confirmation that they have received, understood and agree to adhere to this information.
- An appropriate testing regime is in place for those cast and crew, and for those with whom they will work in close contact.

For further information on social distancing and personal hygiene including fixed teams and close contact working, see Section 4 of [‘Working Safely During COVID-19 in Film and High-end TV Drama Production’](#).

### **Travelling to the UK as an international cast or crew member**

If you are an international cast or crew member travelling to the UK to work on a relevant production, before you travel it is your responsibility to ensure that:

- You fill in a [Public Health Passenger Locator Form](#) with your journey, contact details and the address of your accommodation in the UK within the 48 hours before you arrive in the UK. You must also provide these details when you arrive at the UK border.
- You are carrying a letter from the studio/production company responsible for your production, to confirm your eligibility (as set out in **‘Employing international cast and crew’** above). Make sure you receive the letter before you travel to the UK.
- While in the UK:
  - You remain within the ‘bubble’ environment agreed by your production for 14 days, i.e. designated accommodation, COVID-secure filming location and travel between them only.
  - During this period, you only leave your designated ‘bubble’ in exceptional circumstances, e.g. a medical emergency.
  - You adhere to the COVID-19 safety protocols set out by your production (including the production’s COVID-19 testing and symptom checking regime) while at work and follow the same COVID-19 awareness rules as people who live in the UK at all times. Check the rules for the part of the UK you’re staying in (during and beyond your first 14 days) as they may differ:
    - [England](#)
    - [Northern Ireland](#)
    - [Scotland](#)
    - [Wales](#)

You must not travel if you have [coronavirus symptoms](#). If you develop coronavirus symptoms when travelling to the UK, tell the crew or driver on your plane, boat, train or bus. They’ll let staff in the airport, port or station know, so they can tell you what you should do next when you arrive.

On arrival in the UK, only use public transport if you have no other option. If using public transport is necessary, wearing a face covering is mandatory, unless you are [exempt for health, disability or other reasons](#). Your production should arrange private transport where possible to take you directly from the airport, port or station to your designated accommodation, and between your accommodation and filming location for the remaining duration of your 14-day bubble period. Further details are outlined in the [‘Safer travel guidance for passengers’](#).

For further information on travelling within the UK after your 14-day ‘bubble’ period, see Section 6 of [‘Working Safely During COVID-19 in Film and High-end TV Drama Production’](#).

### **If you get coronavirus (COVID-19) symptoms while in the UK**

You should look for any of the following symptoms during your 14-day ‘bubble’ period and throughout your stay in the UK:

- new continuous cough
- high temperature
- anosmia (loss or change to your sense of smell or taste)

If you develop symptoms you must self-isolate for at least 10 days from when your symptoms started until you are better and no longer have a high temperature.

If you have a high temperature you must continue to self-isolate even if:

- you have had and recovered from other coronavirus symptoms in this time
- you get a negative test result for coronavirus

Alert your production immediately on noticing symptoms. They will advise you of their symptom response plan, including when and how to seek medical assistance, and help to arrange an appropriate coronavirus (COVID-19) test for you.

If your test is positive you will be asked to share your contacts with the [NHS test and trace service](#). Your contact detail declaration may be used to alert people who travelled to the UK alongside you.

Anyone who is not experiencing symptoms but tests positive for COVID-19 must self-isolate for at least 10 days starting from the day the test was taken.

Anyone who tests positive whilst not experiencing symptoms, but develops symptoms during the isolation period, must restart the 10-day isolation period from the day they first develop symptoms.

Please consult the [‘What to do if you get Coronavirus symptoms’](#) guidance for more information.

For a medical emergency while working in the UK, dial 999.

### **If a co-worker or close contact gets coronavirus (COVID-19) symptoms**

If you come into close contact with an unconfirmed case while working in the UK, you will not need to self-isolate until the case is confirmed. However, you should take extra care in practising social distancing and good hand and respiratory hygiene, and be more alert to any symptoms you might develop, until the test result is known.

## Self-isolation Exemptions Guidance Update Log

- up to and including V.2.3, 11 November 2020

<b>11 November 2020 (V.2.3)</b>	
	Updated guidance on travel from Denmark.
<b>29 September 2020 (V.2.2)</b>	
	Updated guidance on the 14-day 'bubble' for those exempt from self-isolation. Clarity on the required certificate number as proof of qualification for exemption.
<b>31 July 2020 (V.2.1)</b>	
	Updated guidance on self-isolation for those with COVID-19 symptoms or who have tested positive.
<b>17 July 2020 (V.2.0)</b>	
	Updated to reflect legislation now applicable UK-wide.
<b>10 July 2020 (V.1.1)</b>	
	Updated wording regarding eligibility and immigration requirements. Updated to reflect addition of Devolved Administrations. Updated guidance on required contents of eligibility confirmation letters.

## APPENDIX 3 - Guidance Update Log: Working Safely During COVID-19 in Film and High-end TV Drama Production

Update log up to and including V.2.8, 11 November 2020

	Section	Revision description
<b>11 November 2020 (V.2.8)</b>		
	Travel – Air (international) and Ground (to, from and between workplaces), page 13	Updated guidance on travel from Denmark.
<b>05 November 2020 (V.2.7)</b>		
	Introduction, page 1	Updated information and link regarding new regulations for England.
<b>21 October 2020 (V.2.6)</b>		
	Introduction, page 1	Updated information and link regarding local COVID alert levels.
<b>29 September 2020 (V.2.5)</b>		
	3.e. Who should Work	Minor update on assisting NHS Test and Trace.
	4.a. Social Distancing and Personal Hygiene	Updated guidance and links on mitigating factors for close contact working.
	6.a. Travel	Updated guidance on the 14-day 'bubble' for those exempt from self-isolation.
	8.h. On-set Crew, Cast and Supporting Artist Numbers	Updated link for guidance on meeting with others safely.
	12.d. & e. Equipment Cleanliness	Minor update on cleaning of equipment.
	24.a. Locations	Updated guidance and links on wearing face coverings on public transport and in other public places.
	Useful Links	Addition of link to Directors UK guidance on directing intimacy in time of COVID-19.
	Appendix 1, section 1.1, Managing risk	Updated guidance on working from home wherever possible.
	Appendix 1, section 2.0, Who should go to work	Updated guidance on working from home wherever possible.
	Appendix 1, section 2.2 Who should go to work	Updated link to Government guidance on making a support bubble.
	Appendix 1, section 4 Personal Protective Equipment (PPE) and face coverings	Updated guidance for close contact roles such as costume fitters, hairdressers, make-up artists
	Appendix 2	Updated guidance on the 14-day 'bubble' for those exempt from self-isolation. Clarity on the required certificate number as proof of qualification for exemption.
<b>13 August 2020 (V.2.4)</b>		
	Introduction, page 2, 'Protecting people who are at higher risk'	Updated guidance on returning to work for clinically extremely vulnerable individuals.

	3.a. Who Should Work	Updated guidance on supporting those at higher risk.
	4.a. Social Distancing and Personal Hygiene	Updated guidance on the use of face coverings.
	Useful Links	Link added
	Appendix 1, section 2.1 Protecting people who are at higher risk	Updated guidance on returning to work for clinically extremely vulnerable individuals.
	Appendix 1, section 2.2 People who need to self-isolate	Updated guidance on self-isolation for those with COVID-19 symptoms or who have tested positive.
	Appendix 1, section 4 Personal Protective Equipment (PPE) and face coverings	Updated guidance on the use of face coverings.
<b>31 July 2020 (V.2.3)</b>		
	3.d. Who Should Work	Updated guidance on self-isolation for those with COVID-19 symptoms or who have tested positive.
	6.c. Travel	Updated guidance on domestic travel.
	Appendix 1, section 1.1, Managing risk	Updated guidance on home-working.
	Appendix 1, section 2.0, Who should go to work	Updated guidance on home-working.
	Appendix 2	Updated guidance on self-isolation for those with COVID-19 symptoms or who have tested positive.
<b>17 July 2020 (V.2.2)</b>		
	6.a. Travel	Updated to reflect legislation now applicable UK-wide.
	11.e. Workspace Cleanliness	Updated guidance on safe disposal of waste.
	Appendix 2	Updated to reflect legislation now applicable UK-wide.
<b>10 July 2020 (V.2.1)</b>		
	4.a. Social Distancing and Personal Hygiene	Updated guidance for essential close proximity working.
	6.a. Travel	Updated wording regarding immigration requirements. Updated to reflect addition of Devolved Administrations.
	Appendix 2	Updated wording regarding eligibility and immigration requirements. Updated to reflect addition of Devolved Administrations. Updated guidance on required contents of eligibility confirmation letters.
<b>06 July 2020 (V.2.0)</b>		
	Introduction, page 1, paras 1 to 5	Updated to reflect new Government guidance on social distancing and continuing need to keep everyone safe. Updated to highlight the need to check for local restrictions where you are filming as these may vary.
	Introduction, page 1, 'How to use this guidance'	Updated to stress need to minimise risk of COVID-19 transmission. New links to definition of protected characteristics and Equality Act 2010.
	Introduction, page 2, 'Protecting people who are at higher risk'	Updated guidance regarding clinically extremely vulnerable and clinically vulnerable individuals.

	Introduction, page 3, links to Appendix	Updated title of link 3 to reflect changes to Government terminology.
	1.c. Training	Updated link regarding information for emergency first responders in England.
	2.i. Supervision, Enforcement and Communication	New point regarding repurposed space and fire risk assessments.
	3.e. Who should Work	Updated information regarding self-isolation and testing. New information regarding NHS Test and Trace.
	4.a. Social Distancing and Personal Hygiene	Updated to reflect new Government guidance on social distancing and mitigating actions for workers. New guidance for essential close proximity working. New guidance re. wearing of face coverings.
	6.a. Travel	New information regarding travel corridors. New information regarding partial exemption to quarantine rules for some film and high-end television cast and crew.
	6.b. Travel	New link to new travel guidance for airline passengers.
	6.c. Travel	Updated line to highlight need to allow for disabled access in parking arrangements. Updated line to reflect requirement to wear face coverings when using public transport.
	7.a. Accommodation	New link to UK Government guidance on safe operating for Accommodation providers.
	14.a. Cast and Stunts	New guidance for essential close proximity working.
	16.f. Studio Operations	New guidance and link regarding the operation of studio cafes/canteens.
	20. (intro) Costume	New guidance for essential close proximity working.
	20.c. Costume	Removed second bullet.
	20.c. Costume	Amended wording.
	22. (intro) Hair & Make-up	New guidance for essential close proximity working.
	22.f., g. and h. Hair & Make-up	Amended wording regarding sanitising and disinfecting.
	24.a. Locations	Updated references to other sections within the guidance document.
	Appendix 1, section 1 Thinking about risk, para 1	Updated wording to reflect Government priorities on considering risk to workers.
	Appendix 1, section 1.1 Managing risk	Updated guidance on social distancing and mitigating actions for workers.
	Appendix 1, section 1.2 Sharing the results of your risk assessment	New information regarding enforcement and non-compliance for employers.
	Appendix 1, section 2.2 People who need to self-isolate	Updated to reflect introduction of support 'bubbles'.
	Appendix 1, section 3 inc. 3.3, 3.4 & 3.6 Social distancing for workers	Updated title and text to reflect changes to Government terminology.

	Appendix 1, section 4 Personal Protective Equipment (PPE) and face coverings, para 3	Updated text to reflect new Government guidance on social distancing. New guidance for essential close proximity working.
	Appendix 2	New guidance regarding partial exemption from self-isolation (quarantine) rules for some film and high-end television cast and crew travelling to the UK for work.
	Appendix 3	Log of updates made to guidance.
<b>05 June 2020 (V 1.1)</b>		
	Introduction, page 1, para 4	Updated link for productions working in Northern Ireland.
	3.a. Who Should Work	Updated link to Government guidance regarding clinically vulnerable people.
	6.a. Travel	Updated link to UK Government guidance on entering or returning to the UK.
	7.b. Accommodation	As above
	12.c. Equipment Cleanliness	Amended wording of penultimate bullet point.
	19.i. & 19.j. Camera	Amended wording in point i. and removed former point j.
	27.d. Sound	Amended wording and bullet point removed.
	Appendix 1, section 2.1 Protecting people who are at higher risk	Updated link to Government guidance regarding clinically vulnerable people.