

PRODUCTION SAFETY PROGRAMS

Production Safety Manual

Document PSP01 Rev A

08/09/2026

PRODUCTION SAFETY PROGRAMS

Record of Revisions

The following tabulation provides information on the latest revision to this manual.

Date	Description of Revision	Rev
08/09/2026	Update to the language of all production safety standards to now be known as programs. Minor grammatical and wording changes. Addition of reference to SafeD where applicable. Addition of reference to Studio Production Safety HOD course in PSP1.3. Addition of reference to regular safety inspections and focus topic audits in SafeD in PSP1.4. PSP14 Firearms brought in line with global reference and links to relevant documents added to documents section. PSP15 First Aid/Medical Provision brought in line with EMEA safety program. Guidance on the use of ingestible props added to PSP16 Food Safety. PSP18 Incident Reporting, Recording and Investigation brought in line with updated studio safety program and the use of SafeD. PSP24 Operation of Vehicles and Plant updated following lessons learned from accidents reported in SafeD. Reference to the permit to work module in SafeD added to PSP25. Requirement for inspection of wooden catwalks added to PSP29 Update to PSP32 Water Safety to include additional expectations around risk assessment and safety equipment to be stored on board. New safety program added, PSP35 Subterranean Locations.	A
03/05/2024	This is the initial release of document PSS01.	0

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1 INTRODUCTION

1.1 Purpose & Scope

The Production Safety Manual is a resource to enable the Production Company (hereafter known as the **Production**) to manage health, safety, welfare and risk (**H&S**) effectively, meeting legal requirements, whilst striving to achieve industry best practice in a consistent manner. No set of safety standards can comprehensively cover all the potential risks. Therefore, the Production management shall work together with the crew to identify and mitigate risks so far as reasonably practicable. The aims of this manual are:

- To provide a reference for all Producers, unit production managers (**UPM**), heads of department (**HOD**) and Production Safety Departments when organising and planning for H&S management on their Productions.
- To provide a minimum standard for any Production in addition to local legal requirements (unless local laws expressly prohibit compliance with any parts of the manual).
- To collect all studio production safety programs (**PSP**) in one document, signposting where necessary to more detailed programs and other guidance as required.

This manual should be read in conjunction with the harmonised production manual issued by the studio.

2 RESPONSIBILITIES

The following defines the general organisation, roles and responsibilities for ensuring the development, monitoring and compliance with the production safety programs outlined in this manual.

2.1 Company Directors (applies to Productions operating under a UK Special Purpose Vehicle (SPV))

- The Production Company's board of directors have a legal duty under Health & Safety at Work Act 1974 to do all that is reasonably practicable in securing the H&S of all its cast, crew, contractors and vendors (hereafter known as **Crew**).

2.2 The Producer

- The Producer is responsible for ensuring the UPM, 1st assistant director (AD) and HODs on their Production understand their responsibilities under the relevant sections of this manual and for delegating responsibilities as required to ensure compliance and lead a positive safety culture on their production.
- Responsible for ensuring all crew engaged on the Production are competent to carry out their roles.
- Ensure the appointment of competent Production Safety Advisor(s) to ensure compliance with local legal requirements and the contents of this manual.
- Nurture a culture that prioritises safety by ensuring production safety programs are adopted as specified in the manual and striving for best practice.

2.3 Line Producer, UPM and 1st AD

- Responsible for ensuring familiarity and understanding of the relevant sections of this manual and provide management assistance to HODs to support the Producer in maintaining the safety management system on the production.
- Assign and monitor safety-related tasks and authority to competent crew. Provide sufficient resources (time, budget, people, equipment, etc.) to ensure the Production works to and complies with this manual, as well as relevant local legislation, studio programs, procedures and best practice.

2.4 HODs

- Responsible for executing and ensuring the adherence to the safety programs contained within this manual in their departments, including the assignment and monitoring of tasks as required.
- Ensure the implementation of risk assessments and emergency procedures in all areas of responsibility.
- Support the Producer in leading towards a positive safety culture.

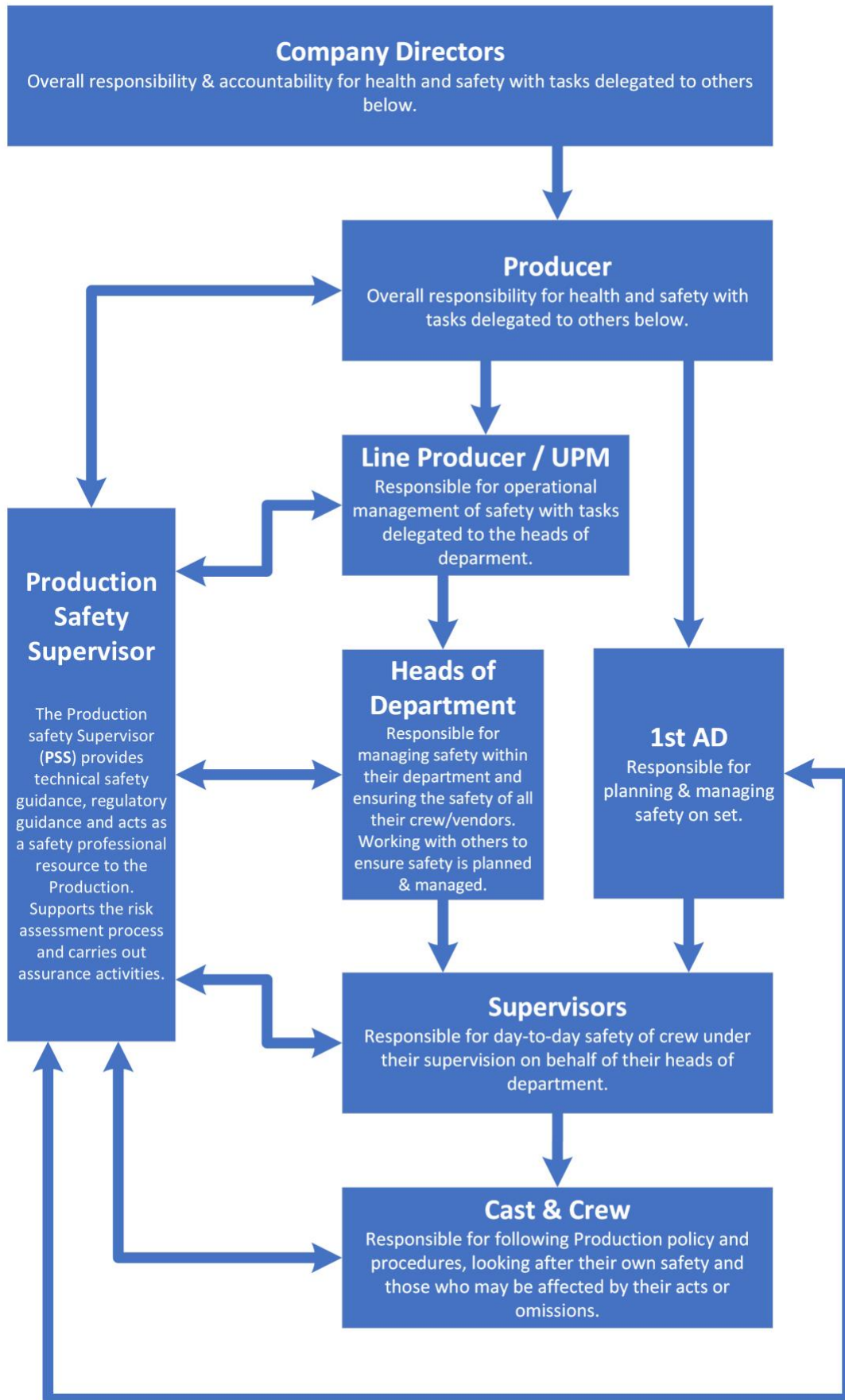
2.5 Production Safety Department

- Responsible for leading the drive to deliver a positive safety culture on the production through the implementation of an effective safety management system.
- Consult with production leaders and HODs to assist them in implementing this manual and meeting local legal requirements for safety management.
- Support and facilitate H&S related training for departments as required to ensure compliance with this manual.

2.6 Crew

- Fully cooperate with the Production in complying with this manual, relevant programs and local laws.
- Raise concerns, significant issues, failings, incidents or omissions relating to H&S and escalate them through their supervisor, HOD, UPM, 1st AD, Producer, Production Safety Department, Human Resources (**HR**), and Employee Resources (**ER**) or via the SafeD near miss reporting remote form or [The Guideline](#) confidential reporting system. Contact details can be found on unit lists and call sheets.

PRODUCTION SAFETY PROGRAMS



3 STUDIO PRODUCTION SAFETY

Provides technical and regulatory guidance on safety and risk management to enable compliance with local legal duties, industry best practise and production safety programs.

Is a point of counsel and escalation for complex production safety issues for which programs do not exist or apply.

4 TRAINING

Where training is referenced in this manual and for the purpose of auditing, training records must be securely stored and available to confirm the training that the employee has received. Upon wrap all training records must be archived in accordance with studio record retention policy.

5 DISCIPLINARY PROCESS

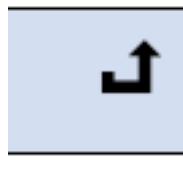
All H&S rules, procedures, and policies contained or referenced in the Production Safety Manual shall be practiced and enforced by all crew. Compliance with the Production Safety Manual, Production Safety Policy, and any other applicable federal, provincial, or local regulations is mandatory.

Crew who disregard, fail to exhibit, or fail to comply with health and safety practices may be subject to disciplinary action. When disciplinary action is required, the Production shall immediately refer to Studio HR and/or ER departments for guidance and direction.

6 PRODUCTION SAFETY PROGRAMS

This manual is divided into specific sections which form the PSP relevant to each subject area. Each PSP has its own specific number to enable referencing, organisation and assurance. Where further detail is required due to the nature of the risk, a full program may be written, along with templates stored on the Production safety website (<https://sites.disney.com/wdproductionsafety/emea/>).

The below programs list will hyperlink you directly to the relevant program within the manual, to return to the list of programs please click on the below at any point in the document:



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PRODUCTION SAFETY PROGRAMS

PSP1.1 – SAFETY MANAGEMENT SYSTEM – POLICY



To achieve effective control of H&S the Production must have clear direction. This direction is set by the Producer in the Production's H&S Policy (which is required by law in the UK).

The H&S Policy must contain the following:

1. A statement of intent (the Production's commitment to managing H&S, which must be signed by the Producer, UPM and 1st AD).
2. Organisation (roles and responsibilities for H&S management).
3. Arrangements on how the H&S Policy should be implemented at a local level.

All crew must be made fully aware of the contents and expectations of the H&S Policy in their role. HODs shall ensure the H&S Policy is shared with any vendors or contractors they engage on the Production.

When operating outside the UK Productions shall ensure they are meeting local legislative requirements for H&S policies.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. H&S Policy.
- b. Production specific H&S procedures, as determined through the risk assessment process, such as emergency plans, shall be developed as required, briefed to all crew, and implemented.
- c. Production safety programs must be implemented across the Production, the production safety programs are on the studio production safety website (see URL link below).
- d. A H&S notice board should be visible in a conspicuous location in all crew areas. At a minimum noticeboards will display the following:
 - i. The Production H&S policy statement of intent.
 - ii. Safety contact list (production safety advisor(s), medic, etc.).
 - iii. The local phone number and website for The Guideline for confidential reporting of H&S concerns.
 - iv. The near miss reporting QR code linking to SafeD, the production safety digital safety management system.
 - v. Any local H&S posters or information required by law.
 - vi. A copy of the employer's liability insurance certificate (where applicable [this is a legal requirement in the UK]).
 - vii. Relevant site-specific information (e.g., risk assessments, first aid location and contact information, fire and crisis management information).
- e. Display fire action notices in escape routes.

RELEVANT PRODUCTION SAFETY INFORMATION

[PSS1.1 Production Safety Policy Template](#)

[Production Safety Website](#)

[HSE Guidance on H&S Policy for the UK](#)

[HSE Guidance on H&S Law Poster Requirements in the UK](#)

PSP1.2 – SAFETY MANAGEMENT SYSTEM – ORGANISATION



Crew must understand what is required of them in their role to allow them to carry out their functions in a safe manner.

Responsibilities are laid out in the Production H&S Policy, and this should be shared with all new starters and vendors being engaged on the Production.

The Producer is responsible for ensuring suitable organisational structures and communication channels exist on their Production to ensure safety can be effectively managed.

Any department bringing on vendors or contractors have responsibility for the safety of the vendor/contractor themselves and anyone else that could be affected by their acts or omissions.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. The Producer must ensure a suitable organisational structure is in place, and enough competent crew to allow safety to be well managed on the Production. The Production should consider the SKATE model when appointing crew to determine competence:
 - i. Skills.
 - ii. Knowledge.
 - iii. Ability and attitude.
 - iv. Training.
 - v. Experience.

The production shall determine the competence levels required for all roles, but as a minimum they shall adhere to all local regulations with regards to safety.

- b. As a minimum a production safety advisor will be engaged or contracted by each Production. Depending on the scope and scale of the Production, additional roles may need to be engaged or contracted (Producers should consult with the Studio Production Safety and the production safety advisor (once engaged) on the size of the team required, as well as when they shall be engaged) such as:
 - i. Fire safety advisor(s).
 - ii. Production safety coordinator(s).
 - iii. Additional production safety advisor(s).

Engagement of production safety crew should be discussed between the Producer and Studio Production Safety.

- c. Records of required qualifications, experience and continued professional development for crew to be kept on file by the Production and available to the studio upon request.
- d. The Producer shall ensure adequate and ongoing communication of H&S information to all crew (e.g., H&S a standing agenda item at briefings, meetings and safety noticeboards in place etc.).
- e. All incidents should be reported, recorded and investigated within the SafeD digital accident reporting system in line with PSP18 Incident Investigation Standard.
- f. Interactions with enforcement bodies and government agencies must be escalated immediately to Studio Production Safety and recorded.
- g. Departments shall ensure contractors and vendors are competent to carry out planned works and records of safety plans and risk assessments are received prior to works commencing. Further details can be found in PSP09 Contractor/Vendor Management.
- h. The production will ensure appropriate emergency plans are in place for all foreseen emergencies such as fires or medical incidents.

PRODUCTION SAFETY PROGRAMS

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Guidance on Competence](#)

[UK Government Education Levels](#)

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PSP1.3 – SAFETY MANAGEMENT SYSTEM – PLANNING AND IMPLEMENTATION

To effectively plan for safety, the Production must ensure suitable and sufficient risk assessment and method statements (**RAMS**) are in place. This allows the Production to prioritise resources towards controlling their significant risks.

The Production shall ensure suitable resources, time, persons and finances are available for the management of H&S. The production safety advisor should be consulted early to identify resource requirements.

All crew must receive suitable information, instruction, training and supervision to carry out their roles safely.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Risk assessment
 - i. Required for all foreseeable significant risks on the Production.
 - ii. HODs are responsible for ensuring risk assessments are conducted and complied within their areas of responsibility.
 - iii. Where risk assessment controls include the requirement for PPE or safety equipment, they should also include details on how said equipment will be stored and maintained, along with any training requirements.
 - iv. Productions should use PSPFRM1.3-1 Risk Assessment Template to ensure their risk assessment captures all elements described in the risk assessment standard. If they wish to deviate from this template they must ensure their own templates contain the minimum information required in PSPFRM1.3-1.
 - v. Copies of all risk assessments shall be sent to the Production Safety Department for review and acceptance prior to beginning work.
 - vi. Crew to be trained and briefed in risk assessment controls relevant to their role, which must be evidenced through signed training records.
 - vii. Register of all risk assessments and identified additional control measures identified on the production is required to allow easy access, review and auditing. The SafeD risk assessment module is available to Production Safety Departments for this purpose.
 - viii. A location hazard assessment should be completed within the SafeD assurance module for all locations.
- b. H&S Training/Miscellaneous.
 - i. A H&S induction is mandatory for all crew, the studio production safety department will provide PowerPoint templates or can be requested to assign crew to the studio eLearning course.
 - ii. Fire safety awareness training is mandatory for all crew.
 - iii. The Production H&S Policy must be shared with all crew as part of their onboarding process.
 - iv. Department specific inductions covering local hazards and emergency procedures to be given to all crew by their HOD, supervisor, or delegate on their first day.
 - v. Safety briefings shall be given at the start of each shooting day; time and location shall be detailed on the call sheets. Production safety advisors shall record the contents of all safety briefs within the SafeD assurance module.
 - vi. HODs and supervisors shall undergo suitable H&S training courses relevant to their role and department. These could be delivered either internally or externally.

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- vii. Productions should endeavour to ensure their HODs have attended the studio HOD safety training course.
- viii. Training matrix to be in place to record H&S training that crew have received, to enable gaps to be identified for further training requirements.
- ix. All risk assessors must be trained by a competent person to demonstrate competence to carry out risk assessments in line with PSP1.3 Risk Assessment Standard. Studio production safety can assign department risk assessors to the studio risk assessor eLearning course upon request.
- x. Any enquiries related to specific training required should be directed to Studio Production Safety and the production safety operations training manager.

RELEVANT PRODUCTION SAFETY INFORMATION

[PSP1.3 Risk Assessment Standard](#)

[PSPFRM1.3-1 Risk Assessment Template](#)

[PSPFRM1.3-2 Crew Risk Assessment Training Record](#)

[SafeD Risk Assessment Module](#)

[HSG65 Managing for Health and Safety](#)

[INDG360 Health and Safety in Audio-Visual Production](#)

PSP1.4 – SAFETY MANAGEMENT SYSTEM – MEASURING AND REVIEWING PERFORMANCE



Internal processes shall be implemented by the Production to measure safety performance. Measurements take two forms: reactive and proactive. Reactive indicators are those which have happened in the past, such as review of accident rates or sickness levels. Proactive indicators include safety inspections, safety tours, audits or similar methods of monitoring.

Methods of reviewing performance:

1. Department level checklists (e.g., pre-use checks for hydraulic systems powering gimbals).
2. Departmental workplace safety inspections.
3. Workplace safety inspections conducted by the Production Safety Department.
4. Regular review of accident and incident data.
5. Focus topic audits conducted by the studio production safety team to determine compliance levels with studio production safety programs.

Safety assurance is a valuable tool to verify that the Production's management of safety is effective and can be used to communicate areas of excellence and areas needing improving.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Daily on-set safety briefings (contents of each briefing shall be recorded within the SafeD assurance module).
- b. All production specific safety documentation, e.g., risk assessments and emergency procedures, to be reviewed to ensure validity and implementation of additional precautions and controls identified as necessary in the risk assessment themselves.
- c. Training records, plans and matrix to ensure training delivered is in accordance with production needs and refresher training is delivered as appropriate.
- d. Injury accidents, near misses and other incidents shall be reviewed in SafeD by the Production Safety Department and Studio Production Safety for trend analysis.
- e. Evidence of incident investigation and follow up actions to reduce the likelihood of reoccurrence shall be stored in SafeD.
- f. Evidence that actions have been completed following safety assurance inspections and audits etc.
- g. Records of regular workplace safety inspections for all workshops and stages.
- h. Records of focus topic audits against studio production safety programs.
- i.

RELEVANT PRODUCTION SAFETY INFORMATION

[SafeD Safety Management System](#)

PSP02 – ADVERSE WEATHER



The Production shall develop and implement procedures for severe weather and plan for unexpected weather likely in the local environment, The procedures shall provide for notifying crew of dangerous weather, temporary shutdown of the activities, and provisions for shelter during lightning and severe storms, or water and shade during periods of extreme heat. Severe weather procedures must be incorporated into risk assessments for all phases of production in a level of detail proportionate to the risk to include recovery provisions after an event.

The Production should consult with studio safety and security for guidance on response to natural disasters, including the evacuation of crew to a place of safety.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

As a minimum the procedure shall include:

- a. A method for identifying hazardous weather and monitoring the weather forecast (weather apps, Met Office, Weather Bug App etc.).
- b. Methods for protecting and providing for crew if exposed to extreme heat or cold to include shelter, water and weather-related personal protective equipment as necessary.
- c. When lightning is within 6 miles (10km) of an outdoor production location, the procedures shall require crew to stand down and take shelter in suitable location.
(Note: Marquees and other temporary structures may not be suitable shelter locations for lightning or other severe weather events.)
- d. Preparation and crew notification schemes for extended periods of hazardous weather (flooding, winter storm, extreme heat, etc.).
- e. Routine procedures to mitigate against the possibility of materials becoming windblown or waterborne; special care should be taken to ensure all E-Z ups are weighted down and secure.
- f. Work at height – special considerations shall be taken for outdoor working at height (including scaffold build and use) during adverse weather conditions. Additional protective measures shall be taken when snow, ice, high winds or heavy rainfall are expected. Sustained winds more than 25 mph and gusts of 50 mph shall be used as work stoppage indicators unless manufacturer's recommendations allow for other criteria.
- g. Plant and machinery – the Production shall follow all manufacturer's recommendations when using plant and machinery such as cranes, telehandlers and forklift trucks in adverse weather conditions.
- h. Temporary facilities – facilities such as tents, shelters, and trailers shall be suitably installed to accommodate for expected extreme weather conditions at the location of their installation. Special care should be taken to ensure all E-Z ups and marquees are weighted down and secure.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Guidance on temperature in the workplace](#)

[INDG451 Heat Stress in the workplace](#)

[HSE Guidance - Skin at work: Outdoor workers and sun exposure](#)

Lightning guidance for outdoor events from PLASA which can be used as a guide due to the similar nature of our work, building temporary structures on locations and backlots etc. -

<https://www.plasa.org/lightning-guidance/>

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US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 35 - Heat Illness](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 34 - Cold Weather](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 38 - Guidelines for Inclement or Severe Weather](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 38 Addendum A - Lightning Safety](#)

PRODUCTION SAFETY PROGRAMS

PSP03 – AIRCRAFT/UAS



The use of aircrafts and unmanned aerial systems (UAS) such as drones are highly regulated activities and Productions must ensure they carry out suitable and sufficient RAMS, have insurance in place and comply with any local statutory requirements. Crew may not pilot aircraft and must engage an external contractor or vendor to pilot any aircraft or UAS as per studio risk management guidelines and insurance restrictions.

The Production shall reach out to both studio production safety as well as their designated studio risk manager to inform them of any planned aircraft or UAS use; they will advise on the appropriate qualifications, regulations, and insurance requirements.

The use of aircraft or UAS must have approval from Studio Production Safety, Studio Risk Management, and for helicopter and fixed wing aircraft, Corporate Aviation. All required documents and risk assessments must be sent on one email chain to all aforementioned studio departments with sufficient time for them to be reviewed and feedback to be sent as required before shooting begins.

Aircraft and UAS regulations vary widely across international locations and therefore any international location shoots which plan for aerial filming must comply with local legislation.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Approval from required Studio departments for UAS and aircraft use.
- b. Suitable and sufficient risk assessment of all planned activities involving aircraft or UAS.
 - i. Special considerations should be made when flight plans take aircraft or UAS over crew and members of the public or through restricted airspace.
- c. Copies of pilot or operator competence (e.g., licenses and qualifications).
- d. All pilots and UAS operators must have the applicable pilot's license and authorisation to fly in the region they are operating.
- e. Flight plans including safety controls shall be prepared for all aircraft and UAS operations and briefed to affected crew.
- f. Flight plans shall be submitted to local authority having jurisdiction as applicable and as required.
- g. Where aircraft are used an aerial coordinator shall be appointed to support the production in coordinating all activities.

RELEVANT PRODUCTION SAFETY INFORMATION

[Studio Production Safety Guidance on UAS \(Written for USA, available as guidance only\)](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 36 - UAS](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 3 - Helicopter](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 3 - Helicopter - Addendum A](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 11 - Fixed Wing Aircraft](#)

PRODUCTION SAFETY PROGRAMS

PSP04 – ANIMALS



The Production must comply with all local legislation covering the use of animals in the workplace. To support with this the studio has an Animals in Film and TV department (AFTV) which will advise on the safe use of animals on Productions. When considering the use of live animals or animal derived products on Productions the AFTV should be notified as soon as possible to ensure guidance is given in a timely manner to plan for shooting as per the AFTV guidance. Contact details for the AFTV can be found within the harmonized production manual.

In some cases, it will be necessary for the animal handler to review production facilities or locations prior to the day of filming.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Risk assessments for the use of animals shall be in place covering both the safety of animals as well as crew.
- b. Animal use request form to be sent to Studio Production safety, the Productions designated studio risk manager and the studio AFTV department as soon as details of the animals being used are known.
- c. All crew must be told in advance of any animals that will be on site. Production should make allowances for staff members who may be allergic to animals and make reasonable adjustments.
- d. The handler should always stay with animals and should be present at any safety briefings prior to animal use to brief crew on any hazards (cast working around animals should be given one on one training with animal handlers prior to shooting as required).
- e. Crew should not interact with animals unless approved as part of their role.
- f. Suitable holding areas must be provided for animals when not on set; however, they should not be restrained or confined (including holding boxes) without access to shade and water, nor kept under hot studio and stage lights.
- g. Noise levels kept to a minimum around animals who may be startled (e.g., heavy machinery, applause, explosives, etc.).
- h. Adherence to the CSATF Safety Bulletin 6 (hyperlinked below), as it contains guidance that can be applied across multiple regions/countries.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Entertainment Information Sheet No 4 – Working with animals in entertainment.](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 6 - Animal Handling Rules for the Motion Picture Industry](#)

PRODUCTION SAFETY PROGRAMS

PSP05 – ASBESTOS 	
Asbestos was a very common building material used in structures as insulation and fireproofing in many buildings prior to 2000. Once disturbed, asbestos fibres may be released and potentially cause various work-related illnesses. If crew are carrying out any activity that could disturb, modify, alter, repair or attach to the structure, interior, exterior or roofing of a building which contains or is suspected to contain asbestos, the Production shall consult with the Production Safety Department.	
PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS	
a. The Production shall obtain a copy of the current asbestos register/survey for a production facility or location prior to accessing and ensure the information includes the areas crew are planning to work in. i. If the building is suspected of containing asbestos and does not have an asbestos register, the Production shall ensure an asbestos assessment is completed and register produced by a qualified consultant or contractor. In regions where this is not normal practice the Production should consult the Studio Production Safety Team. b. If a production facility or location contains asbestos, it shall be in good repair, identified by signage, undamaged, non-friable, and/or encapsulated in an acceptable manner to contain any asbestos fibres from posing hazards to crew. c. If asbestos is disturbed or damaged prior to the start of work, it shall be safely removed, repaired, or encapsulated and protected by a qualified vendor from further damage prior to the Production using the space. d. The Production will ensure that asbestos-containing materials, when present, are not disturbed, damaged, or affected in any way by the crew. e. If crew encounter unexpected asbestos, damages or finds damaged asbestos, or encounters a material that is suspect asbestos, they shall stop work in the area or facility and contact the Production Safety Department for guidance. i. If the material is friable the area shall be closed off and entry prohibited until direction is given from the Production Safety Department. f. If the crew are working in a production facility or location that contains asbestos or suspect asbestos, the Production shall ensure crew are briefed on the location of asbestos and provide asbestos awareness training for all crew exposed. Training should meet local statutory requirements or the minimum standards in the UK, whichever is greater.	
RELEVANT PRODUCTION SAFETY INFORMATION	
Control of Asbestos Regulation 2012 - Approved Code of Practice Asbestos Essentials Asbestos Information, Instruction & Training Information	

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PSP06 – CHEMICALS/HAZARDOUS SUBSTANCES



The Production must ensure that crew exposure to hazardous substances is prevented or adequately controlled, and appropriate information, training, instruction and supervision is given. Chemicals and waste products can be hazardous to health and must be managed effectively to protect crew health.

Legislation relating to hazardous substances varies between jurisdictions; e.g., the primary legislation in the UK is the ‘Control of Substances Hazardous to Health Regulations 2002’ (**COSHH**) which is based upon an EU Directive.

Where the risk assessment identifies the need for health surveillance, the Production shall consult with Studio Production Safety.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Safety Data Sheets (**SDS**) are required for every substance hazardous to health in use on the Production.
- b. A COSHH assessment (or local equivalent) utilising the hierarchy of control is required where a substance is identified as hazardous to health.
- c. SDS for every hazardous substance on site and all COSHH assessments should be kept in a central folder. An inventory should be created with links to all documents to allow information to be found quickly in the event of an incident.
- d. Specialized folders containing SDS and COSHH assessments shall be placed at point of use allowing quick reference for the crew.
- e. Crew, when using specific chemicals, shall have specific training on the contents of the COSHH assessment and proper use and storage of the substance and related control measures, including PPE; records of training must be maintained by each department.
- f. Occupational (**OEL**) or workplace exposure limits (**WEL**) must not be exceeded; the Production shall validate controls to ensure they are suitable and sufficient.
- g. Where local exhaust ventilation (**LEV**) is identified as required during the COSHH assessment, it shall be assessed to be fit for purpose in line with local statutory requirements.
- h. Where PPE is identified as required during the COSHH assessment, the specific PPE must be detailed and assessed to be fit for purpose. Reference should be made to EN or other local standards where applicable.
 - i. Where masks or respirators are chosen as controls measures (respiratory protective equipment (**RPE**)), crew must undergo face fit testing as required depending on the type of RPE in use, records of which should be retained by the Production.
- i. Hazardous substances must be secured, clearly and properly labelled, stored in accordance with manufacturer’s recommendations and local regulations.
- j. When hazardous substances are transferred to secondary containers they shall be clearly and properly labelled in line with the United Nations Globally Harmonised System

RELEVANT PRODUCTION SAFETY INFORMATION

[PSPFRM06-1 COSHH Assessment Template](#)

[HSE COSHH Guidance](#)

PRODUCTION SAFETY PROGRAMS

PSP07 – CHILD PROTECTION



The Production is responsible for the H&S of all children working and visiting their Production. Children for the purposes of this document are anyone aged under 18 years old.

The Production shall ensure that all crew assigned to supervise children are competent.

The Production designated safeguarding lead (**DSL**) is responsible for the overall safety, health, and welfare of children visiting or working on the Production.

If concerns are observed or raised about the safeguarding of the child, it is the duty of the Production to act on the claims in accordance with local laws, while escalating to studio HR/ER.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Suitable and sufficient risk assessments shall be in place detailing all controls in place to protect children.
- b. Evidence of training, including an age appropriate safety induction should be maintained and delivered by the Production.
- c. Young workers should be briefed on the hazards and controls detailed in risk assessments and evidence of this should be recorded by the Production. The form of this briefing will be dependent on the age and maturity of the young worker.
- d. Children under 12 cannot take part in activities involving significant risks and the performance of all children should not pose a threat to life or limb.
- e. The Production shall ensure adequate facilities for the children (such as separate changing, toilets and holding areas).
- f. The Production shall ensure that working hours, breaks, and travel time abide with local laws and regulation as well as the overall welfare of the child.
- g. The Production will confirm first aid provisions specific for children.
- h. A personal emergency evacuation plan (**PEEP**) should be in place for all children working on set as determined by the relevant risk assessments.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Guidance on Young Workers](#)

PRODUCTION SAFETY PROGRAMS

PSP08 – CONFINED SPACES



A confined space is enclosed or partially enclosed space where risk of injury can occur from hazardous substances or conditions within the space or nearby conditions affecting the space.

Entry into confined spaces should be avoided wherever possible. Planned entry into a confined space may only be done when infeasible to perform the work in any other way.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Spaces at studios and on locations shall be evaluated to ensure confined spaces are not used or created without risk assessment in place.
- b. Crew are not allowed to enter confined spaces as lone workers, and signage should be in place identifying the space as a confined space.
- c. If entry and work within a confined space is necessary, a safe system of work will be required with the following minimum elements:
 - i. Permission from the required authority to ensure no other work which could increase the risk or effect control measures is occurring in the space.
 - ii. Appointment of a competent supervisor.
 - iii. Confined space training for workers entering the space and assurance of competency.
 - iv. Assessing hazards in the space prior to entry.
 - v. Isolation of mechanical or electrical equipment.
 - vi. Entry and exit of the space.
 - vii. Provisions for use of ventilation, air quality monitoring, and/or breathing apparatus.
 - viii. Provisions for special tools and lighting.
 - ix. Preparations, training and provisions for emergency procedures and rescue.
 - x. Communications within and outside the space (mobile phone may not work and radio may be required).
 - xi. Alarm methods and arrangements.
 - xii. Permit to work authorised by the Production Safety Department.

RELEVANT PRODUCTION SAFETY INFORMATION

[L101 Confined Spaces Regulations 1997 - Approved Code of Practice](#)

[INDG258 Confined Spaces - A brief guide to working safely](#)

PRODUCTION SAFETY PROGRAMS

PSP09 – CONTRACTOR/VENDOR MANAGEMENT



The Production has a responsibility to ensure that contractors or vendors (hereafter known as Vendors) have adequate safe working procedures proportionate to the level of risk. The departments engaging the Vendors must manage and supervise them effectively and ensure they are competent for the role and work they will be carrying out on the Production.

For high-risk work, a permit to work should be utilised to ensure suitable control of the risks involved.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. The supervisor and HOD from the department hiring the vendor is responsible for inducting, supervising and ensuring adherence to the RAMS or safe systems of work.
- b. The Production must collect and send the following to the Production Safety Department for review and acceptance:
 - i. RAMS or safe system of work.
 - ii. H&S Policy (in regions where applicable).
 - iii. Copies of any required qualifications, training documentation or other evidence as required to demonstrate competence of those carrying out the work.
 - iv. The Production's designated studio risk management representative should be consulted to advise on insurance requirements.
- c. Vendors are required to have a site induction.
 - i. During their site induction they shall be provided with a copy of any relevant risk assessments for the area they will be working as well as emergency plans in place for the Production and how to report an incident.

Consult with the Studio Sourcing Department for further information around engagement of Vendors.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSG159 Managing Contractors](#)

PRODUCTION SAFETY PROGRAMS

PSP10 – DIVING



Diving is a high-risk activity which may be planned during the Production; the risk must be assessed and only those competent (with appropriate qualifications and experience) to dive may take part in the activity. The Production must discuss the requirements for diving with Studio Production Safety and Risk Management in advance of the activity.

Regulations for diving vary by region. An appointed dive contractor must be familiar with local requirements. Where local requirements do not exist or do not meet the level of UK standards, the UK standards will be observed.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. There must be a vendor engaged for the safe management and coordination of dive operations (dive contractor). The dive contractor ensures the Production remains in compliance with local legislation/requirements and manages all dive operations.
- b. The dive contractor will appoint a dive supervisor to supervise the dive operations. The dive supervisor shall have overall control of the diving operations.
- c. A pre-production dive risk assessment should be conducted by the dive contractor in the planning stages of the shoot; this should then be used to formulate the dive project plan.
- d. The dive contractor shall produce a diving project plan which at a minimum shall include:
 - i. Site and production information.
 - ii. The details of the vendor responsible for the dive (dive contractor).
 - iii. The name of the person supervising the dive (dive supervisor).
 - iv. The names of all persons involved with the dive and assignment of responsibilities.
 - v. All formal documents and permits to dive - Including approval to dive notices from authorities as required.
 - vi. Risk assessments and method statements.
 - vii. Dive team qualifications and in date diving medical evaluation for all divers.
 - viii. Schedule for cast and stunt performers training to safely carry out the task.
 - ix. Details of emergency procedures including first aid for diving, nearest decompression chamber if required, diving medical personnel, steps to take and specific numbers to call in the event decompression sickness is suspected.
 - x. A register of all dive equipment in use, detailing inspection, and maintenance dates, as well as the life expectancy of the equipment
- e. The production must hold evidence of the qualification and medical certificates for all divers.
- f. As soon as a Production starts considering diving, free diving or snorkeling activities, Studio Production Safety and Risk Management should be consulted.
- g. Vessels should be crewed by competent crew, licensed as required, and Studio Risk Management should be consulted regarding appropriate insurance.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE - Diving: How we work](#)

[Medical examination and assessment of working divers \(MA1\) \(hse.gov.uk\)](#)

[HSE Approved Code of Practice for Media Diving Projects](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

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PRODUCTION SAFETY PROGRAMS

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 7 - Recommendations for Diving Operations](#)

PRODUCTION SAFETY PROGRAMS

PSP11 – ELECTRICAL SAFETY



Electrical safety must be a high priority for productions, as shocks can be fatal or cause severe injury. Shocks from faulty equipment may also lead to falls from ladders, scaffolding or other work platforms. Poor electrical installations and faulty electrical appliances can also lead to fires. Most electrical related incidents can be avoided by careful planning precautions, and regular inspections.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Work on any electrical system must only be carried out by a competent person with the necessary electrical qualifications and experience as determined through the risk assessment.
- b. All electrical systems shall be installed to comply with local codes and standards.
- c. Electrical systems must be tested and inspected in line with local legal requirements and manufacturer's instructions.
- d. The Production shall ensure Portable Appliance Testing (**PAT**) is conducted based off the results of risk assessments and following guidance in HSG107 – Maintaining portable electrical equipment. Outside of the UK the Production should follow local legislative requirements around portable appliance testing.
- e. When working on any electrical system (including cleaning and adjustment of electrical equipment, changing light bulbs, etc.):
 - i. Electrical equipment must be fully disconnected from the electrical supply by unplugging the equipment or isolating the electrical supply at a relevant isolation point before any work on the system starts.
 - ii. All such isolations must be secure to ensure that power cannot be inadvertently re-instated whilst work is in progress using a lock out tag out process.
 - iii. Live electrical work must only be performed where it is unavoidable and where specific safe systems of work are utilised with a permit to work and approval by the Production Safety Department.
- f. Risk assessments should consider the protection of cabling from damage likely to expose crew to the risk of electrical shocks.
- g. The installation, operation and maintenance of generators should follow manufacturer's guidance and local statutory requirements.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Guidance on Electricity](#)

[HSR25 The Electricity at Work Regulations 1989 – Guidance on Regulations](#)

[HSG107 – Maintaining portable electrical equipment](#)

PRODUCTION SAFETY PROGRAMS

PSP12 – EXCAVATION



Excavation is defined as including any earthwork, trench, well, shaft, tunnel or underground working. Where possible, Productions should design sets to avoid the need for carrying out excavations. Where they are required, the Production Safety Department shall be consulted and a suitable and sufficient risk assessment conducted by the organising department prior to any excavation work beginning.

All excavation work shall be supervised by a person competent in excavations and related control measures.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. A suitable and sufficient risk assessment and method statement including plans for the excavation.
- b. A rescue plan shall be in place.
- c. Ground information or surveys completed prior to construction starting.
- d. Evidence of any statutory inspections (such as those required under the Construction (Design and Management) Regulations 2015 in the UK).
- e. Records of competence of those involved in excavation work.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Construction Information Sheet No 47 Inspection and Reports](#)

[L153 Managing health and safety in construction - Construction \(Design and Management\) Regulations 2015 Guidance on Regulations](#)

PRODUCTION SAFETY PROGRAMS

PSP13 – FIRE SAFETY



Good fire safety management must be proactive and include controls to prevent a fire from occurring.

The Production must ensure suitable and sufficient fire risk assessments are conducted and competent safety assistance is engaged to support the Production.

In the event of a fire, the emphasis should be on preserving life by evacuating crew to a safe location and contacting the emergency services.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Production controlled spaces shall have a valid fire risk assessment which must be conducted by a person deemed competent to write fire risk assessments. A competent person in this respect is covered in section 4.1 of PSP13 Fire Safety Program.
- b. One or more competent crew must be appointed to provide fire safety advice as per PSP13 Fire Safety Program section 3.4.
- c. The Production should keep records of or confirm with the landlord they have records of the following:
 - i. Fire alarm installation, inspection, maintenance and testing.
 - ii. Installation, inspection, maintenance and testing of portable firefighting equipment.
 - iii. Emergency lighting installation, inspection, maintenance and testing.
 - iv. Electrical Installation Condition Reports.

Where these records do not exist, consult with the Production Safety Department for guidance on completion requirements.

- d. The Production must have a written evacuation procedure for each Production controlled space; this must include how to raise the alarm and action to be taken in the event of an alarm activation.
- e. Where crew or visitors have identified they require assistance in the event of an emergency evacuation, the Production shall create a personal emergency evacuation plan (PEEP) to identify the specific needs and details of others who would assist them in an evacuation.
- f. Periodic evacuation drills must be carried out on Production facilities and locations, and records kept. Drill frequency should be determined by the fire risk assessment and should test the effectiveness of any PEEPs in place.
- g. Drapes, blue screens or silks adjacent to fire lanes or escape routes shall be constructed of a flame-retardant material or coated with a flame-retardant substance.
- h. There must be a fire map of the Production facility or location for fire services attending the Production in an emergency, which must include assembly points and fire hydrants.
- i. Fire exit signage must be visible in all interior crew workspaces, and suitably illuminated.
- j. Fire action notices (or equivalent) must be displayed at each fire alarm call point and fire exit.
- k. Fire evacuation plans and maps must be displayed in crew workspaces. This should display the closest fire exit route(s) and locations of call points and firefighting equipment.
- l. Adequate fire detection must be in place as determined by the fire risk assessment. All detector heads must be unobstructed and have free space around them to work correctly.
- m. Where it is necessary to temporarily cover, impair or disable a detector head and/or isolate part of all a fire alarm system, a robust procedure must be in place to ensure that the head/alarm system is reinstated at the earliest opportunity. In such cases, additional fire safety measures (e.g., fire watch and permits to work) may be necessary.
- n. Fire exit routes and fire lanes in stages shall be kept clear and unobstructed at all times.

PRODUCTION SAFETY PROGRAMS

- o. All hot works conducted in a production-controlled space shall be covered by a permit to work.
- p. Risk assessments must include controls around the charging and storage of lithium-ion batteries.
- q. Training should be delivered as per PSS13 Fire Safety Standard Section 6.0.

RELEVANT PRODUCTION SAFETY INFORMATION

[PSP13 Fire Safety Standard](#)

[PSPFRM13-1 Personal Emergency Evacuation Plan \(PEEP\)](#)

[PSPFRM13-2 Emergency Drill Report](#)

PSP14 – FIREARMS



The use of firearms in production is highly regulated, and production must ensure careful planning by competent persons, in line with the program detailed below, the global studio firearms program and local firearm legislation. The Production shall inform Studio Production Safety of the planned use of any firearms, giving enough notice for them to consult on any control measures. The production must also inform Studio Production Safety immediately following any incident, accident or near miss involving firearms.

Firearms include, but are not limited to:

1. Rubber.
 2. Replica.
 3. Airsoft.
 4. Non-guns (no mechanical action, but has firing sound and flash effects).
 5. Firearms including blank firing.
 6. Muzzle loading.
 7. UTMs (Universal Training Munitions)
 8. Electronic Light Synthetic Rifles (ELSR)/Gas Operated Synthetic Rifles (GOSR)
- For further guidance contact Studio Production Safety.

To support in the selection of the appropriate type of firearm the studio has in place a Hierarchy of Prop Firearms Selection grid which should be consulted once the use of firearms has been identified.

For all firearm use a scene by scene breakdown must be completed, detailing the types of firearms that will be used, along with an appropriate chain of custody document (the format of the chain of custody document is up to the armorer so this can be included within risk assessments, the important point is to document how firearms will be kept secure).

Where specific cast training is identified in risk assessments this must be documented on the provided Special Skills Assessment Form.

Should the production wish for cast to attend firearms training at a range this must be formally requested through completion of the Firearms Talent Training Application form.

All blank use is subject to approval from the studio, therefore productions should reach out to Studio Production Safety and Risk Management at the earliest opportunity to discuss this request.

The Production shall ensure there is enough time in its schedule for training and rehearsal prior to filming.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. No live ammunition shall be brought onto or used in any production space. Exceptions to this must be approved in line with the studio firearms hierarchy chart.
- b. Appropriate records must be retained for all those handling firearms in line with local legislative requirements; in the UK this will include background checks and appropriate home office clearance to act as an armourer.
- c. All cast who handle firearms must be trained and deemed competent by the Responsible Person (**RP**).
- d. When the Production plans to use firearms on location the local police must be informed and in the UK a Computer Aided Dispatch (**CAD**) number must be recorded.
- e. Signage must be in place when firearms are used in public locations.
- f. Where firearms are used on location, the land owner must be informed.

PRODUCTION SAFETY PROGRAMS

- g. The Production shall appoint a RP, who will act as the Armorer, depending on the type of firearm and the local legislative requirements. The production must ensure the RP is competent for their role, Studio Production Safety can provide further guidance as required. The RP shall, in consultation with the Production Safety Department:
- i. Ensure safe handling of firearms including, storage, operation and managing the chain of custody. The designated RP must be competent on the specific type of firearm being used.
 - ii. Ensure all firearms are inspected before and after each use and prior to reissuing it.
 - iii. Ensure all firearms are properly secured when not being used for training, rehearsal or filming.
 - iv. Account for all firearms before involved crew wrap and are allowed to leave the area.
 - v. Ensure all firearms are cleaned, inspected and inventoried prior to wrapping each shooting day.
 - vi. Engage crew who are competent to assist the RP (e.g., assistant props, armourers).
 - vii. Ensure early, clear communication and coordination with other crew/departments (e.g. SFX, Stunts, AD's, Camera, etc.) that will be working in proximity to the firearms during rehearsal and filming of the action.
 - viii. Work with creatives in the selection of appropriate firearms, ensuring the least hazardous options are considered first.
 - ix. Communicate planned activity with Studio Production Safety and Risk Management, allowing for appropriate notifications as required.
 - x. Temporarily exercise the authority to halt production to remove malfunctioning firearms from service.
 - xi. Know and adhere to local applicable regulations, requirements of the Authority Having Jurisdiction, and manufacturer's recommendations regarding transportation, storage and use of firearms.
 - xii. Ensure performers are instructed in the functionality operation, and potential hazards associated with the firearm.
 - xiii. Ensure all firearm related incidents are reported to UPM and the Production Safety Department.
 - xiv. In cooperation with other applicable departments ensure the area in which the action is to be rehearsed or filmed is inspected to identify and mitigate potential hazards.
 - xv. Ensure on set safety briefings are conducted.
- h. The 1st AD shall, along with the RP and designees, must perform a safety briefing with all involved crew prior to any training, rehearsal or filming with firearms. Additional safety briefings may be required based on changes to the action or concerns communicated to the RP by the crew.
- i. Safety briefings shall be communicated in advance on call sheets to inform crew of the time and location and include any relevant risk assessments.
 - j. Safety briefings shall, at minimum, communicate the recommendations of the firearms bulletin linked below.

RELEVANT PRODUCTION SAFETY INFORMATION

[Studio Hierarchy of Prop Firearms Selection Grid](#)
[Studio Firearms Scene by Scene Breakdown Template](#)
[Studio Firearms Chain of Custody Template](#)
[Studio Special Skills Assessment](#)
[Studio Firearms Talent Training Application](#)

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PRODUCTION SAFETY PROGRAMS

[HSE Entertainment Information Sheet 20 - Management of firearms and weapons in film and TV productions](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 1 - Recommendations for the use of firearms, blanks and dummy rounds](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 2 - Prohibitions and special restrictions on the use of live ammunition](#)

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PSP15 – FIRST AID/MEDICAL PROVISION



A First Aid Needs Assessment must be in place to plan for adequate and appropriate first aid and medical responses to anticipated hazards and risks throughout all stages of production.

A competent crew member must be responsible for managing first aid and medical provision on the production. This task may be delegated to an appropriate person by the Producer.

Production must provide adequate and appropriate equipment, facilities, emergency arrangements and personnel to ensure cast and crew receive immediate attention if they are injured or ill at work.

When engaging a medic or unit nurse, there must be consideration given to their level of competence which includes production and clinical experience, current training, Care Quality Commissioner (CQC) registration (in the UK), governing body registration and experience with similar productions, e.g., overseas, remote locations or heavy action.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. The First Aid Needs Assessment must be completed at the start of the prep phase.
- b. An appropriate number of suitably competent first aiders, medical personnel and vehicles should be provided on site.
 - i. At a minimum Production must provide competent crew trained in basic first aid proportionate to the number of crew and level of risk, and in line with local legislation. Where local legislation does not exist, the UK L74 Guidance on The Health and Safety (First Aid at Work) Regulations 1981 shall be followed.
 - ii. Based on the level of risk, medical professionals such as nurses, paramedics and doctors may need to be engaged by the Production.
- c. Where medical professionals are engaged, the Studio Production Safety team should be consulted to advise on competency requirements. Medical professionals shall receive Production-specific training relevant to their role, such as the incident reporting and recording process.
- d. Records of required qualifications, experience and continued professional development for medical crew to be kept on file by the Production and available to the studio upon request.
- e. Where an ambulance vendor has been engaged for covering stunts or any other high risk activity, as identified as a control during the risk assessment process, they must be CQC registered (in the UK), insured and qualified for the service they are providing. Studio Production Safety should be consulted for further details.
- f. Provided medical equipment and consumables must be checked and replenished by a competent person regularly as identified in risk assessments.
- g. Details of all first aiders, emergency services and local hospital details to be signposted on safety boards and call sheets.
- h. All first aid and medical treatment must be recorded in line with studio guidance and retention schedules, see PSS 18 Incident Reporting, Recording and Investigation for further details.
- i. All work-related injuries and illnesses must be reported to the Production Safety Department via SafeD.
- j. Production is responsible for managing crew health data in accordance with privacy legislation.
- k. Where crew are travelling overseas, they must be briefed on the Studio International SOS service and contact details. Contact studio production safety for further details.
- l. The Production shall provide first aid facilities which are private, clean, and lockable, with handwashing facilities.

PRODUCTION SAFETY PROGRAMS

RELEVANT PRODUCTION SAFETY INFORMATION

[L74 The Health and Safety \(First Aid at Work\) Regulations 1981 Guidance on Regulations](#)
[Care Quality Commission – Scope of Registration](#)

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PRODUCTION SAFETY PROGRAMS

PSP16 – FOOD HYGIENE



Any vendors supplying food to the Production shall comply with all relevant local food safety legislation in relation to quality, safety and labelling. Vendors should have a food safety management system based on principles of hazard analysis critical control points (**HACCP**), an internationally recognized food safety management system.

Vendors must be qualified and diligent in their personal hygiene and competence in food safety. The production must provide adequate resources for catering to safely carry out their job (i.e., handwashing facilities, reliable generators for refrigerators and freezers, spaces to avoid cross contamination).

Vendors providing food or drink to be consumed by cast on camera must follow the safety standards detailed in this program.

Note on ingestible props such as fake medication: Where ingestible props are utilised by the production, appropriate controls must be followed to ensure the health and safety if cast as detailed below.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Any vendors supplying food to the production must submit suitable and sufficient risk assessments to the Production Safety Department in sufficient time for them to be reviewed prior to their work commencing.
- b. A copy of the vendor's food safety management system shall be sent to the Production Safety Department for review prior to providing any food on the Production.
- c. All provided food must be labelled to show allergens and catering crew must be briefed on the allergen contents of all items provided.
- d. Production must ensure that severe food sensitives and allergies are communicated in advance and accommodated appropriately.
- e. Where the production provides shared kitchen spaces and communal eating areas, the production will ensure that adequate cleaning, hygiene and facility management is in place.
- f. The production must provide handwashing facilities for the crew with warm running water, soap and a way of drying hands.

Ingestible Props:

- g. Source only new ingestible props for scenes involving cast, e.g. where the prop master has fake medication from a previous production these should be disposed of and new prop medication purchased. Note – Real medication must never be used or stored in areas where prop medication is kept/used.
- h. Ingestible props must come with all required safety documentation including ingredients list and allergens information.
- i. Ingestible prop preparation should follow the same hygiene practices as the preparation of food.
- j. Cast allergens must be identified prior to the use of any ingestible props.
- k. Ensure ingestible props are in manufacturer labelled packaging, listing name and ingredients at all times when not in use. Any manufactured ingestible prop within a prop container used for a scene may be used with or without labelling required for the scene, however, it must be returned to the original labelled container once the scene is complete.
- l. Inventory all ingestible props, return to original packaging and secure at the close of each day

PRODUCTION SAFETY PROGRAMS

- m. Any expired ingestible props must be disposed of properly and when production has concluded, all ingestible props, sealed and unsealed, must be disposed of.

RELEVANT PRODUCTION SAFETY INFORMATION

[Food Standards Agency Guidance on Managing Food Safety](#)

PRODUCTION SAFETY PROGRAMS

PSP17 – HYGIENE AND WELFARE



Crew are entitled to adequate and appropriate welfare facilities, so far as is reasonably practicable. All Productions are expected to maintain high standards of hygiene and ensure the welfare of their crew, complying with local legislation as required.

Welfare facilities are those that are necessary for the wellbeing of the crew, such as washing, toilet, rest and changing facilities, and somewhere clean to eat and drink during breaks.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Workplaces should be adequately ventilated with fresh air drawn in from a source outside the workplace, uncontaminated from discharges from local exhaust ventilation.
- b. The impact of the temperature and humidity (the heat stress index) on crew should be considered and risk assessed.
- c. Lighting levels appropriate for the work task shall be in place, with traffic routes and pedestrian walkways illuminated. Emergency lighting shall be in place for escape routes.
- d. The production shall ensure adequate housekeeping and cleaning services are provided as required.
- e. The production will ensure that the crew have a sufficient space to carry out their work (11m³ is the minimum per crew member).
- f. All production-controlled spaces, areas and equipment shall be evaluated to ensure that ergonomic, evacuation and hygiene standards are considered, implemented and in good working condition.
- g. Floors, traffic routes and pedestrian walkways should be in a well-maintained condition, free from obstructions and trip hazards (trailing cables ramped) and segregated from plant and vehicles.
- h. Suitable and sufficient toilet and washing facilities should be provided to the crew in accordance with local laws and regulations. UK regulations shall be the minimum observed by productions.
- i. Where required, washing, drying, changing and storage facilities for workwear and PPE shall be provided.
- j. Suitable break facilities separate from the work area shall be available to crew and suitably sized to accommodate the number of crew.
- k. Adequate and sufficient seating to accommodate crew numbers in catering areas.
- l. Production should provide facilities to heat food and water.
- m. Drinking water must be available for all cast and crew, with cups, water vessel or drinking fountain provided. Reusable individual cups or water vessels are highly encouraged.
- n. Smoking areas will be separate from buildings, vehicles, break areas and be provided with safe disposal.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE's Workplace Health, Safety and Welfare Guidance for Managers](#)

[Workplace \(Health, Safety and Welfare\) Regulations 1992 Approved Code of Practice](#)

PSP18 – INCIDENT REPORTING, RECORDING, INVESTIGATION



Incidents can be broken down into:

1. Injury Accidents – An event that results in injury or ill health to persons.
2. Near Misses – An unsafe act or condition which could have led to injury, ill health or damage to property, plant, materials or the environment.
3. Other incidents – An incident in which there is no work related injury but it cannot be classified as a near miss, such as a fire, vehicle collision (with no injuries) or non work related medical treatment.

All work-related accidents must be recorded in SafeD and categorised as per PSP18 Incident Reporting, Recording and Investigation Program. Personal details and health data from all incidents must be kept securely within SafeD and should be treated as confidential information and only shared with those necessary.

Where local statutory requirements require the reporting of injuries or accidents to the local authority, the Production Safety Department shall ensure incidents are reported within required time frames.

Internal Reporting

The Production will ensure all significant incidents are reported to Studio Production Safety immediately. Significant incidents are defined as:

1. Any incident that requires the emergency services to attend site (e.g., ambulance, police or fire service).
2. Any incident reportable to the local authorities/authority having jurisdiction (RIDDOR, OSHA, CalOSHA, Worksafe etc).
3. Any incident which interrupts or has the potential to suspend production.
4. Any incident involving firearms or weapons.
5. Any incident with either a high severity outcome or the potential to have had a high severity, i.e., fire, life changing injuries, fatality, serious injury or ill-health, requirement for external emergency services to be involved.
6. Any incident involving cast.

Where learnings from an incident can help prevent future occurrences, this will be distributed to all Productions via the Studio Production Safety team in the form of safety alerts, safety notices or safety talks.

Incident Investigation

Where required to identify root causes the production safety department will carry out investigations following an incident. Studio Production Safety will provide further guidance on when investigations are required following their incident review process.. The Production will provide necessary support in terms of time, persons and finances to ensure investigations are suitable and sufficient. Investigations and all related evidence, and actions must be securely recorded in SafeD.

PRODUCTION SAFETY PROGRAMS

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS	
a. All crew must be briefed on how to report incidents, including how to log near misses during crew inductions. b. All incidents will be logged in SafeD by the production. c. Where the production safety department has decided to carry out an investigation, this shall be logged in SafeD with all evidence such as witness statements, CCTV, photos, risk assessments, training records, etc. d. Where appropriate, actions should be in place to reduce the likelihood and severity of incident reoccurrence and records of completion must be recorded in SafeD. e. The production safety department must review all incidents in SafeD, ensure appropriately categorized and all information recorded before closing the incident in the system. f. Productions must report hours worked and the total number of employees who have worked each month and on the production to date, to the Studio Production Safety Team every month.	
RELEVANT PRODUCTION SAFETY INFORMATION	
HSE RIDDOR Guidance HSG245 Investigation Accidents and Incidents PSP18 Incident Reporting, Recording and Investigation Standard PSPFRM18-1 Accident Report Form PSPFRM18-2 Witness Statement Form	

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PSP19 – LASER SAFETY



All Productions using lasers shall ensure, so far as reasonably practicable, that:

1. Risks are identified and controlled through risk assessment to an acceptable level and copies are provided to the Production Safety Department for review.
2. The Production shall engage or appoint a competent Laser Protection Advisor (**LPA**) when required; the LPA may be existing crew, a contractor or consultant.
3. All persons operating or working with lasers are fully trained and competent to operate the class of laser being used.

All lasers used in productions shall be classified by their manufacturer or qualified testing agency in accordance with International Electrotechnical Commission (**IEC**) standards.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. A Production LPA will be appointed or engaged when class 2M, 3R, 3B or 4 lasers are being evaluated for use, installed, used and struck on the production.
 - i. The Production LPA shall have training in accordance with the BS EN 60825-1:2014+A11:2021, American National Standards Institute Safe Use of Lasers (ANSI Z136 Series) or equivalent.
 - ii. The LPA will be competent with the laser system intended for use.
- b. A Laser Risk Assessment will be completed for class 2M, 3R, 3B or 4 by the Production LPA or appointee and submitted to Studio Production Safety for review.
 - i. The Laser Risk Assessment shall include at a minimum.
 - i. Application of the laser
 - ii. Type/classification of laser
 - iii. Beam related hazards (to eyes/skin)
 - iv. Non-beam related hazards (electrical, fire, chemical)
 - v. Condition in the area in which the laser will be operated.
 - vi. People who may be in the vicinity of the laser and its emitted beam.
 - vii. PPE requirements.
 - ii. Laser Safety Standing Orders (operating procedures) are required to be developed and must be signed by all crew working with the system stating that they understand and will abide by standing orders. These operating procedures can be contained within or as part of the laser risk assessment.
 - iii. Laser area warning signs shall be in the use area to convey a rapid visual hazard-alerting message that at a minimum:
 - i. Warns of the presence of a laser hazard in the area.
 - ii. Indicates specific policy in effect relative to laser controls.
 - iii. Indicates the severity of the hazard (e.g., class of laser).
 - iv. Specific laser information (laser type, maximum power strength, wavelength emitted).
 - v. Instructs appropriate action(s) to take to avoid the hazard (e.g., eyewear requirements).

RELEVANT PRODUCTION SAFETY INFORMATION

[The Safety of laser lighting displays \(hse.gov.uk\)](https://www.hse.gov.uk/laser/lighting/)
[Non-ionising radiation - Optical radiation \(hse.gov.uk\)](https://www.hse.gov.uk/non-ionising-radiation/)
[Laser radiation: safety advice - GOV.UK \(www.gov.uk\)](https://www.gov.uk/government/topics/laser-safety)

PRODUCTION SAFETY PROGRAMS

[LIA and OSHA Alliance](#) | [The Laser Institute](#) (USA OSHA Guidance for Reference)

PSP20 – LIFTING EQUIPMENT/OPERATIONS



Planning, supervision and use of lifting equipment must be carried out by competent persons. The level of competence will be determined by the circumstances of the lifting operation and should be identified in the risk assessment process.

Lifting equipment includes any equipment used at work for lifting or lowering loads, including attachments used for anchoring, fixing or supporting it.

All lifting operations must have a risk assessment in place, which should be completed by a competent person, with knowledge of both lifting operations as well as the risk assessment process.

All lifting operations must be planned and supervised by a competent person and using suitable lifting equipment for the task.

Where equipment is used for lifting crew, additional precautions need to be taken to ensure their safety.

Lifting equipment must receive a thorough examination and inspection by a competent person to ensure that it is, and will remain, safe for use. Records of these inspections must be kept by the Production.

Lifting Equipment Safety Considerations

1. Strength and stability.
2. Safe plant.
3. Safe working load.
4. Safe site.
5. Stability of the load.
6. No working under suspended loads (where this is required it should be risk assessed and approved by the Production Safety Department).
7. Slips, trips and falls.
8. Guarding of lifting equipment.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Risk assessments must be developed by a competent person in each department utilising lifting equipment.
- b. A formal written lift plan in addition to the risk assessment must be in place for all non-routine and complex lifting operations, including but not limited to:
 - i. Any crane use.
 - ii. Multiple lifting equipment used simultaneously to lift a load.
 - iii. Multiple lifting equipment used within close proximity.
- c. Where a formal written lift plan is required, there must be a competent crew member identified to coordinate the lift. Banksman and spotters shall be in place as determined by the lift plan.
- d. The Production must maintain a register of all lifting equipment, detailing serial numbers, manufacturer, date of manufacture, any statutory inspection dates and those engaged to carry out the thorough examination, life expectancies to determine equipment replacement. This includes any PPE used for work at height activities and anchor points (e.g., safety harnesses, lanyards, fall arrest/restraint safety lines, etc.).
- e. Thorough examination inspections must be carried out in accordance with local statutory and insurance requirements. (e.g., In the UK, this is covered under the Lifting Equipment and Lifting Operations Regulations 1998.)

PRODUCTION SAFETY PROGRAMS

- f. Records of competence of those planning and supervising lifting must be maintained by the Production.
- g. Those operating lifting equipment shall have received training, information and instruction by a competent training body affiliated with the appropriate industry body and certified to operate. Training records must be maintained by the Production.

RELEVANT PRODUCTION SAFETY INFORMATION

[Lifting Operations and Lifting Equipment Regulations 1998 Approved Code of Practice](#)

[HSE Guidance on Lifting Operations](#)

UK training accreditation bodies:

- [RTITB \(Road Transport Industry Training Board\)](#)
- [AITT \(Association of Industrial Truck Trainers\)](#)
- [NPORS \(National Plant Operators Registration Scheme\)](#)
- [ITSSAR \(Independent Training Standards Scheme and Register\)](#)
- [CPCS \(Construction Plant Competence Scheme\)](#)
- [IPAF \(International Powered Access Federation\)](#)

PRODUCTION SAFETY PROGRAMS

PSP21 – MANUAL HANDLING



The Production shall assess and protect workers from the risk of injury from manual handling at work. Manual handling means transporting or supporting a load by hand or bodily force. It includes lifting, putting down, pushing, pulling, and carrying or moving loads.

The production shall document manual handling risks and controls through task specific risk assessment methods; high risk and high repetition manual handling activities may require additional and more specific risk assessments. The production shall consult the Production Safety Department for guidance where necessary.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

The Production shall, so far as reasonably practicable, avoid the need for crew to undertake any manual handling operations at work which involve a risk of their being injured through:

- a. Automation or removing the need for manual handling.
- b. Provide mechanical assistance, plant, and/or tools for workers to abate manual handling risks.

Where manual handling must take place, the Production will:

- c. Ensure all risk assessments covering manual handling activities are suitable and sufficient and controls are proportional to the risks.
- d. Ensure the crew are competent to carry out the manual handling tasks planned, taking into account the load and balance of each load.

RELEVANT PRODUCTION SAFETY INFORMATION

[Musculoskeletal disorders - HSE](#)

[Manual handling. Manual Handling Operations Regulations 1992. Guidance on Regulations L23 \(hse.gov.uk\)](#)

[MSD Assessment Tool \(hse.gov.uk\)](#)

PRODUCTION SAFETY PROGRAMS

PSP22 – NOISE



The Production must take reasonable steps to ensure that the risk of exposure (both acute and chronic) to noise capable of causing hearing damage to crew who work with noisy equipment or in a noisy environment is reduced to a minimum.

Having awareness of noise produced by work equipment, tasks performed, proximity and overall environment will give adequate indicators of noise exposure. Equipment manuals can yield more information. A general rule of thumb is if crew are working in a location where they must raise their voice to be heard over a distance of around 2m for more than 2 hours out of their working day, a noise assessment is recommended. HODs should consult the Production Safety Department for further advice. In the UK detailed guidance on how and when noise assessments shall be conducted is contained in the Guidance for the Control of Noise at Work Regulations 2005; where no other local guidance exists, productions should follow this guidance.

Where it has been identified that a noise assessment is required, Productions should consider the engagement of a specialist contractor or vendor. Where assessments identify noise exposure above the local statutory noise action levels, the Production shall take appropriate steps to reduce exposure to crew.

Noise assessment controls should follow the hierarchy of control:

1. Reduce the noise at the source.
2. Control the path of the noise.
3. Control at the receiver (hearing protection).

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Noise assessments shall be conducted for all areas where crew are exposed to noise as defined above, production safety should be consulted where crew have the potential to be exposed to levels of noise above local statutory action levels.
- b. Production risk assessments must identify areas crew are exposed to noise levels above local statutory noise action levels and what control measures are in place to reduce exposure below the levels.
- c. Where there is a legal requirement for health surveillance or where identified through a noise assessment, the Production should consult with Studio Production Safety and HR/ER.
- d. The Production must supply appropriate hearing protection for crew as required by the risk assessment and local laws.
- e. Training records for controlling exposure to noise, including the use of PPE, must be maintained by the Production, where required.
- f. In areas where PPE is required, signage should be clearly displayed or all those working in the area must be informed.

RELEVANT PRODUCTION SAFETY INFORMATION

[L108 - Control of Noise at Work Regulations - Guidance on Regulations](#)

[HSG260 - Sound Advice - Control of Noise at Work in Music and Entertainment](#)

[INDG362 - Noise at Work - A Brief Guide to Controlling The Risks](#)

PRODUCTION SAFETY PROGRAMS

PSP23 – OFFICE SAFETY AND DISPLAY SCREEN EQUIPMENT (DSE) ↗

Production must ensure risk assessments are conducted, and control measures are in place for crew who are working within offices and with display screen equipment (DSE), such as PCs and laptops. The Productions shall provide safety training, and provisions to reduce risks as identified in the risk assessment.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Productions shall have a risk assessment in place for office workers as soon as the production office opens.
- b. Production should identify all crew who are classed as a DSE user. These are workers who use DSE as a significant part of their normal work.
 - i. DSE users should be sent a copy of the HSE DSE Workstation Checklist, or the local equivalent, and carry out an assessment of their own workstations.
 - ii. There must be a review process in place to ensure concern areas from the assessments are addressed.
 - iii. Productions in the UK should have a process in place to provide eye tests to DSE users, who are direct employees of the UK Production Company, upon request.
- c. Workspaces should be well lit, free from excessive noise and undue nuisance.

RELEVANT PRODUCTION SAFETY INFORMATION

[Office Risk Assessment Template](#)

[HSE Guidance on Safely Working with DSE](#)

[HSE DSE Workstation Checklist](#)

PSP24 – OPERATION OF VEHICLES AND PLANT



For the purposes of this manual, vehicles include cars, vans, plant and action vehicles, etc. used both within studio property, on locations, and on the public highways and roadways.

Risk assessments shall be completed for the operation of vehicles on Productions. To manage the risks from vehicles effectively, the risk assessment shall consider three key areas: safe site, safe vehicle, and safe driver.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

Safe site:

- a. Plan production workspace or location to account for vehicle and pedestrian segregation.
- b. Plan for adequate clearance (height, width, weight) for vehicles and equipment within the production space or location.
- c. Use 'Highway Code' signs recognized in the region to indicate vehicle routes, speed limits, pedestrian crossings, etc.
- d. Ensure lighting is adequate where people and vehicles are working in proximity.
- e. Where the production constructs road surfaces on locations and backlots, they must be firm, level, and free from obstructions such as potholes, ponding water, snow, ice, etc.
- f. Dedicate space for loading and unloading of equipment and materials.
- g. Require banksmen when identified as a requirement through the risk assessment. Where this is required, banksmen should be suitably trained in line with local statutory requirements.
- h. Where banksmen required offset signaling must be adopted where no one is standing behind or in front of the vehicle during movement of the vehicle regardless of speed.

Safe Vehicle:

- i. Ensure vehicles are suitable for the purpose for which they are used and have received applicable inspections/certifications.
- j. Ensure that vehicles are in serviceable condition and that routine preventable maintenance and inspections are completed as required by a competent person.
- k. Ensure that vehicles are equipped with all safety devices required by the manufacturer.
- l. Ensure equipment operation and instruction manuals are available to the operator.
- m. Ensure that vehicles are not used beyond the capabilities of design, or the capacity of the equipment load rating as specified by the manufacturer.
- n. Vehicles must be designed with sufficient room for the driver to sit naturally and operate all controls including foot pedals, consideration must be given to the costume or prosthetics the driver may be required to wear when driving on camera.
- o. Where possible, particularly with electric cars when not required for stunt activity vehicle power settings should be set to the minimum required level.
- p. A brake override system must be activated where technically possible which cuts power to the engine if the brake and accelerator are pressed simultaneously.

Safe Driver:

- q. All drivers and operators will have a valid license or certification for the vehicle and location where they are driving vehicles on public, private, or studio roadway.
- r. For stunt and action vehicle activities departments must maintain written records of all training and rehearsal time given to drivers. Where costumes of prosthetics will be used on camera drivers should have the opportunity to practice and rehearse driving the vehicles whilst wearing these.

PRODUCTION SAFETY PROGRAMS

- s. Crew must not operate vehicles while under the influence of alcohol or drugs, including prescription medication which can cause drowsiness.
- t. If a driver or operator has a condition that impairs their ability to operate safely, they will be prohibited from operating until the condition has corrected and/or has been evaluated by a health official.
- u. Drivers, operators and passengers are required to use seatbelts when a vehicle is equipped with them.
- v. Drivers shall not use mobile phones or other handheld devices whilst driving.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Entertainment Information Sheet No 22 – Safe filming and recording in, from and around vehicles](#)

PRODUCTION SAFETY PROGRAMS

PSP25 – PERMIT TO WORK



A 'permit to work' (PTW) is a formal system stating exactly what work is to be done, when, and how it is to be conducted safely. A PTW is used to control high risk tasks when the controls in the risk assessment are not enough to lower the risk as low as reasonably practicable.

Activities which may require a PTW will be determined through the risk assessment process and may include:

1. Work in confined spaces.
2. Hot works.
3. Work on electrical equipment.
4. Maintenance on certain plant and machinery.
5. Working at height.
6. Lone working.
7. Work with asbestos.
8. Excavation work.

Where a risk assessment has identified the requirement for a PTW to be issued to control a risk the production should first check if the landlord has a PTW system in place which needs to be followed. Where the landlord does not have a system in place the production may utilise the SafeD PTW module to issue a PTW.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Risk assessments for hazardous activities shall consider a PTW to control the hazards where they cannot be controlled by standard control measures.
- b. The Production Safety Department shall facilitate the issue of permits either through the landlord system or using the SafeD PTW module..
- c. Permits should be issued at the point of work, in order to ensure all control measures are in place prior to the issuing of the permit.
- d. All departments should be briefed on the PTW system in place for the production and at each location they have crew working.
- e. Records of all PTW should be maintained along with relevant risk assessments.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSG250 Guidance on permit to work systems](#)

PSP26 – PERSONAL PROTECTIVE EQUIPMENT (PPE)



PPE is all equipment (including clothing affording protection against the weather) which is intended to be worn or held by people at work to protect themselves against one or more risks to their health and safety. This can include protective clothing (gloves, footwear, aprons, helmets, high visibility wear) as well as protective equipment (eye and face protection, life jackets, respirators, breathing apparatuses, safety harnesses, and safety lanyards).

Where risks to health and safety cannot be controlled adequately in other ways, PPE should be considered. However, PPE only protects one person at a time and relies on the individual applying it correctly; therefore, it is important to prioritise other control measures higher in the hierarchy of control prior to choosing to use PPE.

In the UK, there are specific requirements for using PPE when working with hazardous chemicals, asbestos, and ionizing radiation and for controlling exposure to noise.

When considering PPE Productions should:

1. Consider PPE within the risk assessment process.
2. Determine the PPE required.
3. Establish storage and maintenance procedures.
4. Provide instruction and training on issued PPE.
5. Confirm the PPE is being applied correctly and at the right time.

The Production must not charge crew for PPE supplied by the Production.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Risk assessments must refer to PPE where it is in use, including any standards the PPE should meet.
- b. Where PPE is recommended by a manufacturer of tools and equipment, these requirements shall be included in the risk assessment.
- c. Where there are statutory requirements for inspecting PPE, records of these inspection shall be maintained by the Production.
- d. Where employees are issued with PPE, appropriate training should be provided with records maintained by the Production.
- e. PPE must be stored appropriately to ensure it maintains fit for use and remains clean and uncontaminated.
- f. The Production shall choose products which are approved for use in the country they are operating (such as UKCA marked in the UK or CE marked in Europe). Where no local standard exists, the Production shall consult the Studio Production Safety team. PPE should also have a Declaration of Conformity where applicable and instructions on how to use the item.
- g. Production must ensure that any PPE is only used in line with the manufacturer's instructions.
- h. PPE that is damaged and no longer effective must be immediately destroyed.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE PPE Guidance](#)

PSP27 – PRESSURE SYSTEMS/COMPRESSED GAS CYLINDERS

Pressure Systems include all plant/systems that contain a ‘relevant fluid’, defined as steam or gas under pressure and liquids under pressure which become gases upon release to the atmosphere, at a pressure greater than 0.5 bar (about 7 psi) above atmospheric (except for steam).

This manual is aimed primarily at uses other than fixed systems in buildings. Fixed or facility systems are managed and monitored by the facility owner but should also be evaluated through risk assessment and procedures and standards when productions may impact the fixed system operation or connect to existing fixed systems.

The Production shall identify and control the risks associated with pressure systems and at a minimum address through risk assessment, engineering and other controls the following primary risk factor for pressure systems:

1. Impact from the blast of an explosion or release of compressed liquid or gas.
2. Impact from parts of equipment that fail or any flying debris.
3. Contact with released liquid or gas, such as steam.
4. Fire resulting from the escape of flammable liquids or gases.
5. Oxygen displacement resulting from intentional or accidental release of gas.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Only competent persons may work on plant/systems/vessels/cylinders containing pressurised gases at more than 0.5 bar above atmospheric, or steam at any pressure.
- b. Users of Pressure Systems are required to:
 - i. Establish the safe operating limits of the plant.
 - ii. Arrange to have examinations carried out by a competent person at the intervals set down in the scheme which includes:
 - i. Relevant pressure vessels.
 - ii. All safety devices.
 - iii. Any pipework which is potentially dangerous.
 - iv. The risk area.
- c. Provide adequate operating instructions (including emergency instructions) to any person operating it (e.g., operating manual supplemented by on-the-job training and supervision for new staff).
- d. Ensure the pressure system is maintained and in good repair.
- e. Keep adequate records of the most recent examination and any manufacturer's records supplied with the new plant.
- f. Compressed gas cylinders (e.g., LPG, oxyacetylene) shall be kept in well-ventilated areas, upright, and secured from movement/tipping.
 - i. Safe and suitable storage shall be set up by the Production.
 - ii. Flammable gas use and storage shall be evaluated as part of the production fire risk assessment.
 - iii. Flammable gas shall be stored separate from oxidizers and may only be stored in interior locations as determined appropriate through fire risk assessment and local or national codes and standards.
- g. Oxyacetylene cutting equipment shall be fitted with flashback arrestors.

PRODUCTION SAFETY PROGRAMS

RELEVANT PRODUCTION SAFETY INFORMATION

[The safe use of compressed gases in welding, flame cutting and allied processes HSG139 \(hse.gov.uk\)](#)

[Pressure systems at work: A brief guide to safety INDG261 \(hse.gov.uk\)](#)

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PSP28 – PRODUCTION DESIGN ASSURANCE



Production Design Assurance is used to facilitate risk assessments and manage risk for all set construction, equipment, machinery, action vehicles, etc. that are modified, constructed, fabricated or struck for the purpose of a film production. All phases of build shall be evaluated and assured as applicable by a competent or qualified person for structural stability and capability, mechanical functionality, fit for purpose, and safe operation to the extent that the risk requires. Additional evaluation and assurance may be required as determined by risk assessment, the relevant leader, and the Production Safety Department or Studio Production Safety.

Note: For UK Productions certain structures (e.g., sets, scaffolds, etc.) meeting the definition of construction per the Construction Design Management (CDM) Regulations 2015 require additional documentation to be prepared, maintained, and submitted as required by the Production.

The Production shall:

1. Plan, manage, monitor and coordinate all design, construction, fabrication and modification for products required for the Production.
2. Ensure that adequate design assurance means and methods are implemented for all constructed, fabricated, or modified products and production equipment.

(Note: When applicable to construction and CDM 2015, the Production is considered the client, principal designer and the principal contractor).

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

Concept Phase Risk Assessment:

- a. The Production will employ a method to assess and anticipate the design risk of a project or product. This risk assessment is used to inform the designer, builders, and fabricators with pre-build information required for the design, build, and strike process. This risk assessment shall be documented by the Production. Considerations should include but not limited to:
 - i. Competence and qualification level of the builders, fabricators, etc.
 - ii. Facility Information: Access to the external storage areas, size of the studio and door openings, permissible floor loadings, location of pits or tanks, permissible gantry loads, chain tackle capacity, power provisions, etc.
 - iii. Action vehicle theme expectations, performance criteria, operating environment, occupants, planned use (story board), etc.
 - iv. Show action and mechanical system look, scale, operation, use, and functionality.
 - v. Other information includes parking, hot work permit requirements, existing dirty water management, water supplies, existing welfare arrangements, etc.

Design Phase Risk Assessment/Assurance:

- b. The Production shall determine the design assurance level necessary, proportionate to the level of risk expected during the build as well as the expected purpose of the product. The Production risk level assurance required:

PRODUCTION SAFETY PROGRAMS

Construction/Fabrication Type	Type 0 – Less Risk	Type 1 – Moderate Risk	Type 2 – High Risk
Application Examples (Refer to Studio Production Safety for additional examples)	Small construction, scenic flats, standard vehicles, machinery and equipment used per manufacturer's guidance.	Medium single level construction, vehicles with aesthetic modifications or camera mounts, designed machinery and equipment applications with commercial safeguarding in place. Machinery built to purpose with safeguards in place.	Large multi-level construction, outdoor sets with weather related risks (e.g., wind load), large show effects, action vehicles, motion platforms, fabricated equipment and machinery, stunt rigging and apparatus.
Production Design Assurance Required	Basic Risk Assessment	Design Risk Assessment by Competent Person.	Design Risk Assessment by applicable Professional Engineer or other professionally qualified expert.

- c. The above guidance for design assurance is not all inclusive and it is the responsibility of the Production to assess the application of this standard. The Production should consult with Studio Production Safety as needed for assistance with the application of this standard.
- d. The Design Risk Assessment shall be documented either through basic risk assessment methods or in a method determined by the production to fulfill the requirements of this program as well as any national or local standards that may apply to the type of build or construction such as UK HSE CDM 2015.

Build Risk Assessment and Strike Risk Assessment:

- e. The Production will follow standard risk assessment methods to construct, fabricate and build as detailed within this document.

Specific Document Requirements:

- f. The Production will ensure that documentation and procedures required for specific fabrications and builds comply with accepted local regulations. Examples of required documentation include but are not limited to:
 - i. HSE CDM 2015 Compliance: If the construction activity will last longer than 500 person days or 30 working days (with more than 20 people working at the same time) it will need to be notified to HSE and it is likely to need a full construction phase plan to be developed.
 - i. Type 1 or Type 2 Construction Design Risk Assessment (For UK Productions)
 - ii. F-10: Notification of construction project (For UK Productions).
 - iii. Construction phase plan (For UK Productions).

RELEVANT PRODUCTION SAFETY INFORMATION

[Managing health and safety in construction. Construction \(Design and Management\) Regulations 2015. Guidance on regulations L153 \(hse.gov.uk\)](#)

[How the CDM Regulations are applied and administered in the entertainment industry HSE guidance](#)
[Worked HSE example of a studio construction project](#)

PRODUCTION SAFETY PROGRAMS

[Construction Phase Plan Example](#)

PSP29 – PRODUCTION FACILITIES AND LOCATIONS



For the purpose of this manual, production facilities are considered production offices, workshops, converted stages, purpose-built stages, backlots or any other facility. Filming locations are where filming takes place in addition to or instead of using sets constructed in a soundstage.

The Production shall assess each production facility and location and consult with the Production Safety Supervisor prior to contracting and performing work.

The production shall assess the production facilities and locations to ensure they are fit for the purpose of the production, construction, and/or modification and these needs are identified prior to beginning such activities.

The Production may be required to document a design risk assessment in accordance with HSE Construction and Design Manual 2015 (CDM) within the UK.

Where the Production plans to travel to international locations, they should first consult with the Studio Production Safety team and Studio Risk Management for guidance on local safety standards and legislation.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

The following considerations should be taken into consideration by the production when moving into a production facility, during director's scouts and tech recces. This list is not all inclusive and it is the responsibility of the production to ensure that appropriate elements are considered such as:

- a. Structural system integrity and suitability.
 - i. Catwalks, perms, reds, grids, rigging, existing lifting equipment, lifts, gantries, hoists, floor loading, ground pressure, tanks, etc.
 - i. Specific attention/evaluation shall be taken for existing catwalks, perms, reds, etc. to ensure that they are in serviceable condition. This evaluation shall be completed by a competent or qualified person depending on the information (structural inspection/maintenance reports) available from the owner of the location.
 - ii. Where permanent stage catwalks, perms or reds are constructed of wooden materials they should be inspected by a competent person every 5 years, or each time they are taken over from another studio. Temporary catwalks should continue to be inspected in line with local statutory requirements.
- b. Mechanical system integrity and suitability.
 - i. HVAC, general ventilation, and LEV systems.
 - i. Existing LEV systems that are not certified are required to be assessed for purpose and certified prior to use.
- b. Electrical system integrity and suitability.
 - i. Location power systems status and capabilities.
 - ii. Transformers and points of connection.
- c. Plumbing system integrity and suitability.
 - i. Locations capabilities and points of connection.
- g. Combustible materials identification, evaluation and safeguards during construction, alteration and set strike:
 - i. The use of plastics in set construction and decorative materials.
 - ii. Fabric for drapes and silks.
 - iii. Pyrotechnics in proximity to combustible materials.

PRODUCTION SAFETY PROGRAMS

- iv. Adhesive compounds with any combustible or flammable characteristics.
 - v. Firesafe construction and materials.
 - vi. Material classification/understanding of combustibility.
 - vii. Lithium Ion battery use, storage and charging.
- d. Fire systems.
- i. Existing fire systems shall be evaluated as part of the fire risk assessment.
 - ii. Fire detection systems descriptions and mode of operations.
 - iii. Fire alarm/notifications systems descriptions and mode of operations.
 - iv. Fire suppression systems descriptions and sequence of activation.
- e. External/infrastructure factors.
- i. Overhead and underground utilities (power, water, gas, etc.).
 - ii. Nearby waterways, roadways, railways.
 - iii. If working within a public right of way, the production shall follow all protective measures, codes, and standards required by the local jurisdiction and develop plans and risk assessments as required.
 - iv. Access and egress to the location.
 - v. Parking needs and capacity.
 - vi. Wildlife hazards.
 - vii. Protected environments.
 - viii. Wildfire, flooding, avalanche hazards.
 - ix. Livestock/domestic animal hazards.
 - x. Adverse weather conditions.
- f. Human factors.
- i. Toilets, shelters, walkways, craft, etc.
- g. Site, crew and cast security.
- i. Refer to Production Security Department for considerations and assistance.

Refer to the UK harmonized production manual and Disney Global Security for additional production facility and locations considerations and assistance.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Entertainment Information Sheet No 18 – Buildings used for locations or temporary studios in film and television](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 26 - Urban Locations](#)

PRODUCTION SAFETY PROGRAMS

PSP30 – SPECIAL RISK ACTIVITIES (SFX, STUNTS, ETC.)



Productions carry out special risk activities that are unique to production work (e.g., stunts, SFX). This work must be carefully planned, practiced, rehearsed and controlled to ensure risks are reduced so far as is reasonably practicable.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. HODs must ensure suitable and sufficient risk assessments are produced and sent to the Production Safety Department for review.
- b. The stunt HOD, SFX HOD or their representatives may at any time stop stunt/SFX activities if they feel additional uncontrolled risks are presented.
- c. The production safety department and studio production safety should review the script at the earliest opportunity to plan for special risk activities.
- d. A member of the production safety department must attend and consult during all special risk activities concept, planning and sequence meetings.
- e. HODs should ensure the safety and medical team are aware of all tests and rehearsals planned in good time, for special activities (stunts, action vehicles, SFX).
- f. Suitable space and facilities must be provided for practice and rehearsal.
- g. Studio risk management will be consulted for cast limitations and other specific insurance requirements as applicable.
- h. Where pyrotechnic effects are used that create significant noise the noise levels shall be recorded during testing in order to factor in appropriate controls in the shoot day risk assessment.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Entertainment Information Sheet 16 - Special of visual effects involving explosives or pyrotechnics used in film and TV productions](#)

[HSE Entertainment Information Sheet 17 - Stunts, fights and other hazardous production activities](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 4 - Stunts](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 10 - Atmos](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 10 - Atmos - Addendum A](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 14 - Parachuting and Skydiving](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 16 - Pyrotechnic Effects](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 18 - Stunt airbags, boxes or other freefall catch systems](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 19 - Open Flames](#)

PSP31 – TOOLS, EQUIPMENT AND MACHINERY



The Production should control risks involved in the use of tools, equipment and machinery.

HODs responsible for tools, equipment and machinery must ensure a suitable and sufficient risk assessment of all significant risks is completed, and that their crew are briefed on risks and controls measures in place to reduce or eliminate the identified risks.

HODs shall ensure operators of tools, equipment and machinery are competent to carry out their role, have had all appropriate training and are issued with any relevant PPE as determined by the risk assessment.

All local statutory regulations must be complied with (such as the Provision and Use of Work Equipment Regulations 1998 in the UK).

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. The use of all tools, equipment and machinery shall be covered in department risk assessments. Risk assessments should include:
 - i. Identified machinery hazards (electrical, noise, vibration, radiation, hazardous substances, ergonomic, manual handling, slips, trips and falls).
 - ii. Control measures including the consideration of emergency stops, guarding, pre-use checks and other protection devices (e.g., jigs or push sticks).
 - iii. Competency requirements of operators and required training.
 - iv. Requirements for machinery to meet EN standards or be CE marked (or local equivalent).
 - v. PPE requirements.
 - vi. Emergency procedures in the event of an accident.
 - vii. Where standard risk assessment controls cannot lower the risk to a suitable and sufficient level, a PTW shall be implemented.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE guidance on equipment and machinery](#)

[Provision and Use of Work Equipment Regulations 1998 Approved Code of Practice](#)

[L114 Provision and Use of Work Equipment Regulations 1998 \(as applied to woodworking and machinery\) Approved Code of Practise](#)

[HSG129 H&S in engineering workshops](#)

[INDG229 Using work equipment safely](#)

[INDG440 Supervising for safety in woodworking](#)

[L64 The Health and Safety \(Safety Signs and Signals\) Regulations 1996 Guidance on Regulations](#)

PSP32 – WATER SAFETY



Working in or around water can produce unique hazards which Productions need to plan for.

The Production must consider both the risk of drowning as well as ill-health conditions which can occur from contact with contaminated or untreated water and the risk of hypothermia from cold water in their risk assessments.

Contract Services in the USA have issued two safety bulletins around water safety; these should be complied with in conjunction with meeting local statutory requirements, as they can be applied in all regions and set a baseline level of risk control.

Where the Production plans to shoot with watercraft, a marine coordinator must be appointed to coordinate the safe use of all vessels.

Where the Production engages watercraft to transport crew, the Production shall ensure the vendor have suitable risk assessments in place.

Necessary PPE, such as lifejackets or personal floatation devices must be specified in risk assessments.

Studio production safety and risk management must be informed of all marine/water related activities.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Productions should involve the Production Safety Department in all conversations around planned water work as soon as it is contemplated as part of the shoot.
- b. A thorough risk assessment must be completed for all water work. Safety considerations to be included in risk assessments should include:
 - i. Vessel suitability for the water conditions.
 - ii. Required safety equipment.
 - iii. Fire safety precautions.
 - iv. Kill cord use where fitted.
 - v. May day/distress procedures.
 - vi. Personal safety (clothing and PPE).
 - vii. Daily engine checks.
- c. Safety equipment that should be on board each vessel as required:
 - i. Foghorn.
 - ii. Radar reflector.
 - iii. Handheld bilge pump.
 - iv. Relevant nautical publications.
 - v. Engine spares.
 - vi. Firefighting equipment.
 - vii. First aid kit.
 - viii. Emergency flares.
 - ix. Searchlight/torch.
 - x. Horseshoe buoy.
 - xi. Lifejackets.
 - xii. VHF/DSC Radio.
 - xiii. Thermal protection aids.
 - xiv. Liferafts.
 - xv. Emergency Position Indicating Radio Beacon (**EPIRB**).
 - xvi. Search and Rescue Transponder (**SART**).

PRODUCTION SAFETY PROGRAMS

- d. Lifejackets or personal floatation devices must be worn when working on or around water by all crew (where the risk of falling into the water cannot be protected by other means (utilising the hierarchy of control)); where cast cannot wear this for the scene, other suitable alternatives must be in place to ensure their safety (e.g., rescue teams/divers, carrying out the work dockside rather than in open water and restraint lines etc.).
- e. When transporting vessels between locations via water crew must be competent and appropriately qualified to undertake the passage. A passage plan must be submitted to Studio Production Safety for review prior to the journey taking place and all vessels must comply with the International Rules for the Prevention of Collision at Sea (IRPCS).

RELEVANT PRODUCTION SAFETY INFORMATION

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 15 - Boating/Watercraft Safety](#)

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 17 - Water Hazards](#)

PRODUCTION SAFETY PROGRAMS

PSP33 – WEAPONRY - EDGED, PIERCING AND PROJECTILE PROPS ↗

The following guidelines cover the safe handling, use and storage of edged, piercing, and projectile props (hereafter referred to EPPP).

EPPP include, but are not limited to:

1. Knives, swords or other edged weapons.
2. Bows/crossbows.
3. Saws.
4. Spears.
5. Any props launched mechanically, or by hand, including paintballs, Zirk Hits.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

The Production shall appoint an RP, this person is typically the prop master or armourer. The RP shall:

- a. Have full authority for storage, handling and operation of EPPP, including managing the chain of custody. The designated RP must be competent on the specific type of EPPP being used.
 - i. Ensure all EPPP is inspected before and after each use, prior to reissuing it.
 - ii. Ensure all EPPP is properly secured when not being used for training, rehearsal or filming.
 - iii. Account for all EPPP before involved crew wrap and are allowed to leave the area.
 - iv. Ensure all EPPP are cleaned, inspected and inventoried prior to wrapping each shooting day.
 - v. Acquire and maintain all safety devices and guards (such as sheathes) when the prop is not in use.
- b. Engage crew who are competent to assist the RP (e.g., assistant props, armourers).
- c. Ensure early, clear communication and coordination with other crew/departments (e.g., SFX, Stunts, AD's, Camera, etc.) that will be working in proximity to the EPPP during rehearsal and filming.
- d. Work with creatives in the selection of appropriate EPPP, ensuring the least hazardous options are considered first.
- e. Communicate planned activity with Studio Production Safety, allowing for appropriate notifications as required.
- f. Temporarily exercise the authority to halt production to remove malfunctioning EPPP from service.
- g. Know and adhere to local applicable regulations, requirements of the Authority Having Jurisdiction, and manufacturer's recommendations regarding transportation, storage and use of EPPP.
- h. Ensure performers are instructed in the functionality operation, and potential hazards associated with the EPPP.
- i. Ensure all EPPP-related incidents are reported to Production Management (UPM) and the Production Safety Department.
- j. Ensure the production allows enough time in its schedule for orientation, training and rehearsal prior to filming.
- k. In cooperation with other applicable departments, ensure the area in which the action is to be rehearsed or filmed is inspected, paying special attention to the area in which the action will take place, to identify and mitigate potential hazards.
- l. Ensure on set safety briefings are conducted.

PRODUCTION SAFETY PROGRAMS

Safety briefings

- m. Safety meetings must be held with all involved crew prior to any training, rehearsal or filming of EPPP.
- n. The 1st AD shall, along with the RP and designees, conduct a safety briefing, prior to any on-set use of EPPP including rehearsal. Additional safety meetings may be required based on changes to the action or concerns communicated to the RP by the crew.
- o. Safety briefings shall be communicated in advance on call sheets to inform crew of the time and location and include any relevant risk assessments.
- p.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Entertainment Information Sheet 20 - Management of firearms and weapons in film and TV productions](#)

US Industry Wide Labor Management Safety Committee – Safety Bulletins for use by the motion picture and television industry (written for the USA, included in the EMEA manual for guidance on controls only):

[US CSATF Industry Wide Labor-Management Safety Committee - Safety Bulletin 30 - Safely Working with Edged, Piercing and Projectile Props](#)

PSP34 – WORKING AT HEIGHT



Work at height describes any work (both above and below ground) where a person could fall a distance and injure themselves or others.

Productions must take care to ensure work at height is carefully planned and risk assessments follow the hierarchy of control:

1. AVOID working at height where possible.
2. Use equipment to PREVENT falls occurring.
3. Use equipment to MINIMISE the distance and consequences of a fall.

Collective controls measures should always be prioritized over personal control measures.

When organizing and planning for work at height HODs should consider:

1. Equipment used for work at height.
2. Using collective vs personal control measures.
3. Ladder safety.
4. Fragile surfaces.
5. Falling objects.
6. Danger areas.
7. Weather conditions.
8. Contractors and vendors.
9. Emergency and rescue planning.
10. Inspection of work equipment.
11. PTW systems.
12. Training and competence of those working at height.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

- a. Risk assessments must be conducted by a competent person and identify where a fall from height hazard exists and detail controls following the hierarchy of controls. Controls should consider crew training and ensuring equipment is only used as per manufacturer's instructions.
- b. Where fall arrest equipment (rather than fall restraint) is being used, the fall and swing distances must be evaluated and there must be adequate plans in place for rescue.
- c. There shall be a register of all work at height equipment on the Production; all equipment in use shall meet the appropriate EN standard or local equivalent for the type of equipment.
- d. Work at height equipment must undergo inspections as dictated by manufacturer requirements or statutory provisions.
- e. All crew working at height must have attended the appropriate training courses for the work they are carrying out. Studio Production Safety will provide further guidance on training providers. Training providers or their courses should be accredited with the appropriate industry body.
- f. There must be an inspection register in place detailing all ladders held on the Production.
- g. Ladders must be selected to be appropriate for use; only professional ladders shall be used on the Production. Ladders constructed of wood and for domestic use (known as non-professional ladders) shall not be used under any circumstances.
- h. All ladders listed on the register should have been subjected to a thorough visual inspection by a competent person within the last 3 months.
- i. Ladders must be clearly labelled/tagged so that crew can identify the ladder belongs to the Production and is suitable for use. Where a ladder is found to be untagged, it should be removed from service until it can be inspected and re-tagged.

PRODUCTION SAFETY PROGRAMS

- j. All staff who use ladders for significant periods of their working day must receive training, and records held on crew files.
- k. Handrails/barriers to prevent a fall from height and work access platforms must comply with local statutory requirements and standards; where these do not exist, the UK standards should be adhered to.

RELEVANT PRODUCTION SAFETY INFORMATION

[HSE Work at Height Guidance](#)

[INDG401 Working at Height: A Brief Guide](#)

[Ladder Association Safe Use of Ladders and Stepladders LA455](#)

PRODUCTION SAFETY PROGRAMS

PSP35 – SUBTERRANEAN LOCATIONS



This standard sets out the controls to consider when working in subterranean environments, such as basements, tunnels, caves, bunkers, or purpose-built underground sets. These environments present unique hazards including limited egress, poor air quality, reduced lighting, and potential structural instability. Productions must ensure that the specific risks associated with subterranean locations are thoroughly assessed and mitigated in line with local safety legislation and the standards outlined below.

PRODUCTION SAFETY PROGRAM – DOCUMENTATION AND PHYSICAL REQUIREMENTS

The below controls must be in place as required (depending on the type of subterranean location and the associated hazards):

- a. Site-specific risk assessment completed prior to any work commencing, including air quality testing for oxygen levels, presence of toxic gases, and overall ventilation.
- b. A rescue and emergency evacuation plan, rehearsed, and understood by all personnel. This plan must account for restricted access and be tailored to the unique layout of the location.
- c. Clearly marked and unobstructed entry and exit routes, with appropriate emergency lighting installed where natural or built-in lighting is insufficient.
- d. Air monitoring equipment available on site and regularly checked during production activity, with thresholds defined for safe working conditions.
- e. Structural surveys or sign-offs from a qualified professional obtained for any natural or legacy-built subterranean spaces prior to use.
- f. Communication systems (e.g., radios) which have been tested for range and clarity. Alternative or relay systems should be provided where signals are degraded.
- g. Fire safety controls should be enhanced, including the presence of fire extinguishers and, where required, smoke extraction systems
- h. A designated safety advisor familiar with confined space and subterranean protocols must be present on site during all activity.
- i. Crew and cast working in subterranean locations must receive a safety briefing and be provided with appropriate PPE (e.g., hard hats, respirators).
- j. An auditable log must be maintained of all personnel entering and exiting the subterranean location each day.

RELEVANT PRODUCTION SAFETY INFORMATION

[L149 The Mine Regulations 2014 Guidance on Regulations](#)