



BYS Film and Television LOCATION RISK ASSESSMENT

*L = Likelihood of harm

*S = Severity of harm caused

LOCATION:		COMPLETED BY:		DATE:				
HAZARDS IDENTIFIED	GROUPS OF PERSONS AT RISK	EXISTING CONTROLS	RISK INDEX (out of 5)		FURTHER RISK MANAGEMENT	RESIDUAL RISK INDEX		
			L	S		L	S	
Injuries caused by the lifting/Manual Handling of heavy or awkwardly shaped equipment.	Crew	Heavy items to be assessed as to their weight/bulkiness. Take every opportunity to AVOID manual handling heavy and bulky items wherever possible.	2	2	Where a proper assessment has been made and individual carrying is deemed possible, crew members must understand how to manually lift an object without causing injury to the back. (Knees bent/back straight)	Where necessary a trolley or truck will be provided to move filming equipment/props/scenery.	1	1

		Where avoidance isn't possible try to MINIMISE lifting and carrying e.g. parking close to the location, using a trolley or a rucksack, sharing the load with a second person, minimising what is carried to essentials, using lifts not stairs etc.						
Slips and trips	Cast and crew.	Effective on site location recce to be carried out, spend a few minutes checking out the area you'll be working in. Check for spillages and wet floors around the restaurant, on the	2	2	Cast and crew to be briefed and made aware of the risks and the location of cables and equipment before filming.	Wear shoes suitable for the local environment and customer numbers. Record/film from static positions where possible. When moving to follow the action, consideration should be given to having a	1	1

		move. Use mats to cover cables on the ground or high vis tape to identify cables that have been taped down. Equipment to be stowed in a manner that minimises any chance of tripping.				second person to guide camera operators Avoid trailing cables when moving.		
Electric shock caused by faulty equipment or socket.	Crew	All equipment must come from a pre-vetted supplier and should be checked for electrical safety prior to being used (i.e. 'PAT' tested).	1	3	Any potential electrical risks at the location must be identified.		1	1
WORKING HOURS: Risk of	Cast and crew.	The hours required to complete the	22.	2	Breaks must be scheduled. Everyone to be aware of	Drinks and refreshments to be	1	1

injury due to tiredness from long working hours/night working. Mental fatigue – over the short term could lead to a lapse in concentration, reduced reaction time and poor decision making over safety critical issues. Fatigue is a known contributor to a high proportion of road traffic accidents and you are also much more likely to commit a driving offence. Heightened stress levels. .		work task(s) must be realistic and reasonable, and broadly in line with the following scheduling guidelines An uninterrupted rest break of not less than 20 mins if daily working time is 6 hrs or more. An uninterrupted daily break of not less than 11 consecutive hours in each 24hr work period. For night filming (meaning at least 3 hrs of work between 23:00 and 06:00), working hours should not exceed			break times.	provided for breaks		
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		8 hrs in each 24hr period.						
Working in public areas (streets/communal areas) Slips / trips – causing these to members of public Personal security – crimes to the person or opportunist theft by members of the public	Cast and crew	Check with the Local Authority what permissions, if any, are needed to film / record in the chosen location and how these are obtained – observe any conditions they impose. Do not create slip / trip hazards on pavements / pedestrian areas, for example, from trailing cables, trackway for dolly shots, leaving production equipment such as camera cases unsupervised – if	2	2	When setting up interviews/vox pops with members of the public, choose a safe location in which to stop and film / record them, for example, avoid busy vehicle driveways, public car parks, pedestrianised areas with service vehicle access, etc. Obtain appropriate consents to use their contribution, explaining the purpose of your filming / recording and any risks involved (e.g. unusual tastings, magic tricks played on them, etc.) If tracking / steadicam shots are required, use a backwatcher to guide the cameraman away from	Consider the need for these crew to wear hazard vests. Consider taking extra crew members to manage crowds or individuals encroaching on set.	1	1

		these can't be avoided, take steps to warn pedestrians and keep them clear of them, use radio-mic links instead of trailing cables, etc. Make sure the kit is kept close at hand. Do not give opportunities for theft of equipment or personal belongings.		members of the public. Try to film / record in a location where there is plenty of space for pedestrians to get around you – if you obstruct pedestrians, they may step into the road to pass you (placing them at risk of significant injury) or it could just make them hostile towards you. If there is any risk of violence towards you or your crew then you must plan for this! Do you need extra security, somewhere to safely retreat to?			
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