

MetFilm School

Risk Assessment & Green Checklist

*All activities should constantly be reassessed for risk levels, and additional precautions implemented if necessary. Instructions in Italics. Please fill out yellow boxes only.*

# Production Summary

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Title of Production |  | | | |
| Production Number |  | | | |
| Producer’s Name |  | | | |
| Producer’s Phone Number |  | | | |
| Producer’s Email |  | | | |
| Module Name or Personal Project |  | | | |
| Logline / Description of Shoot |  | | | |
| Period risk assessment covers | Start Date |  | End Date |  |
| Location / Studio Address |  | | | |
| Nearest A&E |  | | | |
| A&E Phone Number |  | | | |
| 1st AD On-Set Contact Number |  | | | |

**It is the responsibility of the Producer to ensure the distribution a daily call sheet and risk assessment to the crew, cast and course manager.** Distribution can be either via email or hard copy.

**The 1st AD** (First Assistant Director) **is the on-set Health and Safety Representative** - “the Appointed Person”. If in the case of any on set accident the First Assistant Director should attend to the injured person and, if required, call the Emergency Services.

**THE SCHOOL MUST BE INFORMED OF ANY ON SET INJURIES IMMEDIATELY.**

**All accidents must be noted in the Accident Report Book situated at MetFilm School Reception.**

**Please note:** filming on roof tops and moving vehicles is not covered by Met Film School Insurance and will not be approved unless additional insurance and safety measures are put in place by the student prior to filming taking place.

# Table 1: Risk Summary

**Hazards Identified and Risks Arising**

*Identify and list what hazards cause significant harm, how and to whom. This includes anybody who may be present and affected by your activity, not only your team (e.g. other workers, public, drivers, children, elderly, disabled and those who may be more vulnerable to certain hazards).*

**Risk Assessment & Precautions Required**

*Evaluate the risks and decide if existing precautions/controls are sufficient or more needs to be done. Take into account information from all available sources (e.g. contractors, premises management, resource providers etc.)*

*Using the checklist below, tick next to each hazard or risk that is involved with the activity.*

*These should be used to develop and record appropriate controls in table 2 overleaf.*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Nº** | **Hazard or Risk** | **Tick if yes** | **Nº** | **Hazard or Risk** | **Tick if yes** |
| **1** | Access/egress difficulties |  | **25** | Manual Handling |  |
| **2** | Alcoholic drinks/hospitality |  | **26** | Night Operations |  |
| **3** | Animals |  | **27** | Noise |  |
| **4** | Artist/presenter using or controlling special tools/props |  | **28** | Portable tools above 110V |  |
| **5** | Audiences, Stewarding , special needs |  | **29** | Prop hazards: eg, practical, glass, non-fire retardant |  |
| **6** | Compressed gas/cryogenics |  | **30** | Radiation- *sources / equipment* |  |
| **7** | Confined space, eg, mines, tanks, sewers, restricted sets |  | **31** | Risk of infection |  |
| **8** | Crowds/public/civil unrest/streets/parks |  | **32** | Scaffolds, rostra, working platforms, practical staircases, walkways on set |  |
| **9** | Children/young persons |  | **33** | Scenery hazards: eg, unusual shape, revolves, non-fire retardant, flown from grid |  |
| **10** | Camera operations: cranes, cables, remote, steadicam |  | **34** | Smoking / Vaping |  |
| **11** | Derelict building hazards: eg, asbestos, rats, bird droppings, dangerous structures, services |  | **35** | Special needs: eg, elderly, disabled, |  |
| **12** | Design – and construction of sets, construction materials |  | **36** | Special visual effects: eg, snow, smoke, dry ice, rain |  |
| **13** | Electricity, electrical appliances |  | **37** | Sports events |  |
| **14** | Excavation |  | **38** | Stunts |  |
| **15** | Explosives/pyrotechnics/  fireworks |  | **39** | Temperature – extreme heat/cold |  |
| **16** | Fatigue/long hours / physical  exertion / stress-psychological, physiological |  | **40** | Vehicles/motorcycles – use of, filming of/from. Artists driving |  |
| **17** | FIRE procedures & practical flame, Flambeaux |  | **41** | Water: eg, work in, on or near, use of, tanks, boats. Diving  Use in studio |  |
| **18** | *Flammable materials / liquids:* eg, LPG, Bottled gases, petrol, paints/spraying |  | **42** | Weapons |  |
| **19** | Flying: eg, aircraft, balloons, parachutes |  | **43** | Camera Drones |  |
| **20** | Food preparation |  | **44** | Work at height: eg, zip-ups, ladders, Tallascope, cherry pickers, roof work, cliffs |  |
| **21** | Grid-contractors working in, trusses |  | **45** | Working overseas |  |
| **22** | Hazardous substances: dusts, vapours, fume, oils, mists*,* acids/ asbestos / lead |  | **46** | Weather – extremes of |  |
| **23** | Lasers/stroboscopic effects |  | **47** | Possibility of Violence |  |
| **24** | Lifting equipment: eg, fork lift trucks, cranes |  | **48** | Other |  |

# Table 2: Risk Analysis and Mitigation

*Evaluate each of the risk and hazards above, for any which are not sufficiently controlled you must detail how the risks will be controlled below, i.e. availability of competent staff, specialists, protective clothing/equipment, first aid, rescue facilities. See examples below for help.*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **No.** | **Hazard** | **Who is at risk** | **L/M/H** | **Action to reduce risk** |
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| --- | --- | --- |
| Assessment completed by |  | |
| Date |  | |
| I have read and understood the Health and Safety Guidelines for Filming as set out in the Met Film School student handbook | | *Signed by Student* |
| Assessment approved by | | *Signed by Module Leader* |

|  |
| --- |
| **Once you have completed the risk assessment**  **please also complete the green checklist on Page 5 onwards.** |

# Appendix: Examples

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **No.** | **Hazard** | **Who is at risk** | **L/M/H** | **Action to reduce risk** |
| 8 | Filming on pavement in busy street   * Obstructions / slips / trip / falls to the public | Crew  Cast  General Public | L | * Filming areas and equipment areas will be marshalled or cordoned off as necessary. * All equipment is to be supervised at all times and appropriately secured/weighted. * Crew to be brief on how to answer questions from the public. * Signs will be displayed as necessary to inform everyone that filming is taking place. * Suitable pedestrian management systems to be in place to ensure members of the public do not have to walk in the road with live traffic or come in contact with equipment. * Production must ensure emergency exits from any buildings are free from obstructions at all times. * Fluorescent jackets to be worn near traffic. |
| 13 | Lighting & Electrical equipment   * Electrocution * Falling objects | Crew  Cast  General Public | L | * All personnel to be made aware of electrical items and cables * One person on the production has been nominated and will accept responsibility for location lighting– this person to have appropriate level of competence. * This person will inspect, rig, operate and de-rig all lighting used and will supervise these activities appropriately, to ensure safety. * RCDs to be used where possible. * Electrical equipment to be suitable for the environment it is to be used in e.g. outdoor/wet, dusty environments. * Lights to be positioned away from flammable material. * Lighting heads will be left to cool before handling/wrapping. * Suitable protective gloves should be worn if handling/adjusting hot lighting heads. |
| 25 | Manual Handling   * Musculo-skeletal strain or pain (both immediate and long term) * Crushing injuries * Injuries from slips or trips to muscles, ligaments and tendons | Crew | L | * Manual handling should be avoided if possible. * Crew have no pre-existing medical issues which will be exasperated by the movement. (No back or neck injuries.) * Multiple numbers of crew to be used to remove item to distribute weight. * Back to be kept straight at all times and knees to be bent. * Avoid twisting at all costs * The location of where the item to be placed should be known beforehand * Area to be kept clear when the manoeuvre is taking place. |
| 46 | Extreme Weather   * Risks from wet, cold, or hot weather | Crew  Cast | L | * All to dress appropriately for weather conditions. * All to wear correct footwear, sufficient layers and waterproofs whenever necessary. * Heating will be provided where necessary * Suitable sun protection cream to be provided if necessary. * Plenty of water/hot drinks provided at location. |

# MetFilm School Production Green Checklist

****MetFilm School is committed to reducing the environmental impact of its productions, waste, and carbon emissions and to teaching our student body a more environmentally conscious approach to film production.

Key to this endeavour are conserving fuel and energy, avoiding pollution, saving water and preventing landfill waste, to name a few. Implementing those principles on a film set, where daily life is fast-paced and filled with bright lights and extravagant scenery, can be tricky.

But every production can start from simple things such as the reduction in the use of paper, plastic used for catering, recycling and renting props and set pieces, encouraging the use of public transport of eco-friendly transport.

Please follow this checklist and allow it to inspire you to think deeply about your decisions – it is possible to make production much more green without impacting on quality.

If you want to learn more about the latest thinking in greening production or if you want to undertake a more thorough process, look at the Producers Guild of America’s Production Environmental Accounting Checklist (PEACH) which you can access [here](http://www.greenproductionguide.com/tools). You can also look at the EU’s approach [here](https://www.interregeurope.eu/greenscreen/). Another excellent resource is BAFTA’s Albert project which you can find [here](https://wearealbert.org/).

**Using the MetFIlm School Green Checklist**

To use this checklist, think about each item, challenge yourself and your team to make the best decisions possible, and self-score yourself as follows:

|  |  |  |
| --- | --- | --- |
| **Score** | **Summary** | **Guidelines** |
| 0 | No effort | Score yourself 0, if you have done no more than read and discard the issue. |
| 1 | Low Effort | Score yourself 1, if you have given the item some thought, discussed it within your team, but not followed through with any meaningful action. |
| 3 | Medium Effort | Score yourself 3, if you have discussed the item, created an action plan, and followed through with most of the commitments with moderate success. |
| 9 | Maximum Impact | Score yourself 9, if you believe you have done everything in your control to minimise environmental impact, and have changed the way your team and/or others think about the environmental impact of their actions. |

Read and think through the checklist, and create an action plan at the start of the production. Revise your score at the end of the production and see how you’ve done.

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| --- | --- | --- |
|  | **£1000**  **Procam vouchers** | **MetFilm School Green Prize**  *sponsored by Procam*  awarded twice annually |

There are 54 items in the checklist, and based on this scoring system, you can score between 0 and 486. If you score more than 200, please email your checklist to [*green@metfilmschool.co.uk*](mailto:green@metfilmschool.co.uk)*.* You will be eligible for the MetFilm School Green Prize. This prize will be awarded to the winning production in April 2020 and then in October 2020. Each prize is £1000 worth of credit to be used on equipment from Procam.

If you can thinking of other activities and checks we should include in the checklist, please also email [green@metfilmschool.co.uk](mailto:green@metfilmschool.co.uk).

|  |  |  |  |
| --- | --- | --- | --- |
| **Production** | **Score** | | **Action Plan and Notes** |
| As a team, set goals and distribute your sustainability objectives to crew and cast |  | |  |
| Appoint one of the team as an Eco-production Officer to plan production sustainability and check implementation |  | |  |
| Inform crew and cast of the measures taken |  | |  |
| Include green tips on call sheets and add reminders to use re-usable water bottles and other green on-set tips, etc |  | |  |
| Use digital documents whenever possible to reduce paper waste |  | |  |
| Whenever possible print double-sided and with eco-paper |  | |  |
| Use video conferencing whenever possible to reduce travel (eg Whereby.com, Skype) |  | |  |
| Choose energy-efficient equipment |  | |  |
| Reduce air conditioning / heating |  | |  |
| Select supplies companies with eco-friendly products and practices |  | |  |
| Limit the use of cleaning products, and opt for those with the approved EU Eco-label certification |  | |  |
| Organise recycling, including electronic equipment, batteries, and printer cartridge |  | |  |
| Eliminate the use of single use plastics including dishes, cutlery, and disposable water bottles. |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Production Sub-total |  | |  |
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| **Transport** |  | |  |
| Create a travel plan to identify public transport opportunities |  | |  |
| Whenever possible use car-pooling and electric vehicles. |  | |  |
| Choose accommodation close to the filming location for non-local crew members |  | |  |
| Optimise trips, equipment loading, and deliveries |  | |  |
| Implement a no idling policy for all vehicles |  | |  |
| Organise security at the filming location to leave equipment in order to avoid unnecessary transport |  | |  |
| Choose eco-friendly car hire organisations when possible, as well as trains instead of flights |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Transport Sub-total |  | |  |
|  |  | |  |
| **Catering** |  | |  |
| Choose a supplier that implement sustainability and uses local and seasonal products |  | |  |
| Share food leftover with crew or donate to local associations eg food banks, in order to avoid waste |  | |  |
| Do not use disposable dishes and cutlery. Whenever possible use reusable containers |  | |  |
| Ensure vegetarian and vegan options and reduce or eliminate re meat. |  | |  |
| Opt for organic or fairtrade products when possible |  | |  |
| Organise recycling waste system |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Catering Sub-total |  | |  |
|  |  | |  |
| **Location, Set and Art Department** |  | |  |
| Use public transport or fuel efficient vehicles for location scouting if possible |  | |  |
| Source local materials when possible |  | |  |
| Use recycled or plant-based materials where possible. |  | |  |
| Whenever possible reuse production materials, sell them, or donate them to local associations |  | |  |
| Whenever possible rent props |  | |  |
| Can your storyline incorporate sustainable behaviours on-screen – eg rcycling bins, environmentally themed messaging? |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Location Sub-total |  | |  |
|  |  | |  |
| **Lighting and Energy** |  | |  |
| Limit the use of artificial lighting when possible |  | |  |
| Use LEDs and other energy efficient lamps |  | |  |
| Ensure energy equipment is turned off when not in use |  | |  |
| Recycle used lightbulbs |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Lighting and Energy Sub-total |  | |  |
|  |  | |  |
| **Equipment** |  | |  |
| Rent high-efficiency equipment from local organisations when possible |  | |  |
| Choose rechargeable batteries – eg microphones, transmitters, headsets |  | |  |
| Recycle disposable batteries correctly |  | |  |
| Limit the use of generators, and use the most energy-efficient option where necessary. |  | |  |
| Use the latest developed products for special effects and try and limit the damage to the environment – eg use water-based smoke fluids, biodegradable snow, etc. |  | |  |
| Donate or recycle obsolete equipment |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Equipment Sub-total |  | |  |
|  |  | |  |
| **Costume and Make-Up** |  | |  |
| Limit the use of consumables (wipes, individual packets, shopping bags etc) and recycle packaging and containers as appropriate. Recycle hangers – don’t throw them away. |  | |  |
| Rent or buy second-hand clothing when possible |  | |  |
| Re-use clothing for another production, sell them or donate to local associations |  | |  |
| Avoid dry cleaning when possible, or use eco-friendly dry cleaning companies. |  | |  |
| Use organic and eco-friendly products when possible |  | |  |
| Have you implemented any other green practices? If yes, please explain. |  | |  |
| Costume and Make-Up Sub-total |  | |  |
|  |  | |  |
| *Add up the total in the yellow boxes, and enter it below.* | |  |  |
|  |  | |  |
| Total |  | |  |