



## **Risk Assessment for Safe handling of Cameras and Peds**

### **Scope:**

This document gives general guidance on use of handheld cameras and ped cameras in BBC Studioworks. At the end of the document you will find the generic risk assessment for use of these cameras in the studio. It covers all reasonably expected use of this equipment. If what you require from the operators is not covered in this document please speak to the Resource Manager to ensure that a suitable risk assessment is undertaken.

### **Cameras:**

It's easy to become complacent about use of cameras in studios. Cameras can pose various hazards to both operators and others. The operator's manual handling is a concern with long periods of time in uncomfortable positions holding equipment. Consideration should always be given to use of peds or tripods where possible and where not then regular breaks where operators are able to rest the camera.

For audience members and contributors who are not used to being in a studio camera cables and movement of cameras can be a hazard. Ensure that cables are bashed as necessary and that everyone is aware of the intended movement a camera is due to make.

The people that might be harmed: Studioworks employees, contractors, public, artists

HAZARD	CONTROL
<p><b>Mobile Camera work (Handheld / Steadicam)</b></p> <p>Physical Fatigue/manual handling/dehydration</p>	<ul style="list-style-type: none"> <li>• Planning of activity to include frequent rest breaks</li> <li>• Plenty of bottled water to be made available</li> <li>• The distance covered by an operator should be limited. This to be assessed by the operator on the day.</li> <li>• All movement routes should be checked to ensure they are clear from items and debris before shots are undertaken. This includes through audience areas.</li> <li>• Wherever possible, the camera will be taken off (and placed on its stand), or at least the weight supported, when not actually in use.</li> <li>• A buddy will watch the operator's back, carry the stand and provide general support and assistance.</li> <li>• Cameras with cables should be accompanied by a second person to control the safe position of the cables.</li> </ul>
<p><b>Camera Platforms</b></p> <p>Trips, falls and injuries</p> <p>Fall from heights</p> <p>Dropping objects</p> <p>Emergency evacuation</p>	<ul style="list-style-type: none"> <li>• Where camera platforms are required they must provide guardrails, toe boards, barriers and other collective means of protection of sufficient dimension to ensure a person cannot fall through or over them.             <ul style="list-style-type: none"> <li>○ In most cases, the dimensions will be top rail height of 1.1m, mid rail height so the gap is no greater than 470mm, and toeboard height of 150mm</li> <li>○ Where camera sightlines may be affected by the height of the top rail, this can be reduced to a minimum height of 0.7m allied with other controls relating to access, supervision and protection of others (e.g. audience etc.)</li> </ul> </li> </ul>

HAZARD	CONTROL
	<ul style="list-style-type: none"> <li>• Ensure that camera crew is comprised of experienced professional camera operators who are well used to working on platforms</li> <li>• Ensure that only authorized camera personnel have access to the platform</li> <li>• Provide signage to deter unauthorized access</li> <li>• Ensure access/egress routes including emergency escape routes are known by all and are not obstructed by equipment, people, cables, materials, etc.</li> </ul>
<p><b>Manual Handling</b></p>	<ul style="list-style-type: none"> <li>• Where possible use tripods and/or camera peds.</li> <li>• If using the flip-out screen causes discomfort in shoulders, brace your arms against your body and use the viewfinder instead.</li> <li>• Kneel or spread legs to lower the shot height, don't bend your back</li> <li>• Cradle the camera at waist height when shooting seated people or children.</li> <li>• When standing still you could take the strain off your lower back by resting one foot on a slightly higher level such as a box, bag or step.</li> <li>• Rest the camera on a mounting when not in use</li> <li>• If you are placing the camera on the ground to take a low-angle shot, prop the front of the camera up with something small (i.e. a book) to avoid stooping for a long time to hold the shot.</li> </ul>
<p><b>Electricity</b></p>	<ul style="list-style-type: none"> <li>• Ensure that all equipment is regularly maintained and inspected before each use.</li> <li>• Any equipment that fails a visual inspection must be taken out of commission until it is replaced or fixed and tested.</li> </ul>
<p><b>Trip Hazards</b></p>	<ul style="list-style-type: none"> <li>• Where possible wireless units are used. Units are compliant with requirements of CEMFAW Regulations.</li> <li>• Assistants are used to help operators ensure that cables are controlled/tidy during operation.</li> </ul>

HAZARD	CONTROL
	<ul style="list-style-type: none"> <li>• Emergency routes should be kept clear. Where cables run through to wall boxes cables should be managed with ramps or flown</li> <li>• Any changes in level must be suitably marked. Where necessary a back watcher is used.</li> <li>• Briefing is given to people such as visitors and audience members on studio hazards including trip hazards where appropriate.</li> </ul>