



BBC Studioworks

Glass in Studios

Health & Safety Policy

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1 Introduction

BBC Studioworks values the Health & Safety of all staff, employees, customers, contractors, visitors and members of the public. The following policy outlines the responsibilities and sets the Health and Safety Policy objectives with regards to the use of Glass as a prop, effect or scenery within BC Studioworks.

2 Guidance

The use of glass within studios and stage sets should be avoided. Wherever possible attempts should be made to use safer material as a substitute for real glass. Where possible use rubber glass, sugar glass or plastics i.e. Cobex, perspex etc.

Alternatives are:

- Cobex or perspex - It is easier, lighter and safer to handle than real glass. However, they can be scratched and they will burn. Thin sheets can be unconvincing as they will flex. Cobex can also become clouded if exposed to strong sunlight.
- Sugar Glass - safe to use in glass breaking scenes, but is fragile and will break easily.
- Laminated glass - whilst it may still crack on impact it is far less likely to create dangerous shards of glass. However, it is costly and difficult to cut.
- Toughened glass - It more resistant to impact. When it breaks it crazes" into smaller less hazardous pieces (similar to windscreens). However, it is costly, impossible to cut once toughening process is complete. It makes a very loud bang if it breaks.
- Ordinary glass covered with plastic film - Plastic will prevent shattering of glass, but it must be affixed carefully to avoid air bubbles. It may become clouded in sunlight.

As soon as a need for the use of annealed glass is identified by the Producer/Designer, this must be declared by the Producer on a Production Risk Assessment Form.

3 Setting and Striking

When annealed glass is integral to a scenery-piece, it will be subject to special setting arrangements. The glass must be brought to the studio and installed as a separate operation. The fitting and removal of the glass, may only be undertaken in an area free of other production activity and a realistic amount of time must be allocated for both operations.

Glass may be installed in the studio set by either a glass contractor or a Scenic Craftsman. In either case, it may be fitted once the relevant flattage is set and must be removed before striking commences in that area.

4 Glass Contractor

The glass is transported and handled by professionals and, therefore, it may be brought in without the need for a protective covering such as plywood, provided that:

- It stalled mediately.
- The contractors are available immediately after recording, to detach the glass and remove it from the studio before striking commences in that area.

5 Scenic Craftsmen/Design Operatives

The glass must be transported in an adequate protective cladding which may only be removed by the Scenic Craftsman at the moment of installation in the studio.

After recording the Craftsman must be available to detach the glass from the scenery and restore the protective cladding before striking commences in that area.

6 Labelling

Bold warning labels indicating annealed glass, must be attached prominently to both sides from the moment it is installed and must remain on throughout the production days. However, this interferes with camera shots, the labels may be removed by permission of the floor manager during the time that those shots are required. They must then be immediately replaced.

If the studio is to be vacated, (e.g. meal breaks or the end of the production day), it will be the responsibility of both the Designer and Floor Manager to check independently, that the glass is left effectively labelled.

7 Breakage

Should any glass be broken, the area should be cleared & the broken glass removed immediately. Suitable (leather) gloves should be worn & the wearing of safety shoes should be considered. The broken pane must be replaced immediately by a competent person.

8 Deliberate Breakage

Where a production wishes to break glass for production purposes sugar (resin) glass should be used where practical due to significantly reduce the risks of cuts. If this cannot be achieved great care must be taken to ensure the safety of all involved.

It is advisable not to "cheat" the shot by cutting around the actual moment of impact, allowing the glass to be broken by a person wearing appropriate protective equipment (thick gloves, goggles).

The camera should be either locked off or filmed from behind a protective screen.