IATSE Craft Specific Protocols

General Crew Protocols

The following are crew work protocols specific to the IATSE-represented crafts and are intended to be additive to the Industry White Paper, the Union Report on The Safer Way Forward, and any Agreement reached between the Parties.

1. Call sheets shall contain contact information for the Health Safety Supervisor and Health Safety Manager(s), as well as a mechanism for anonymously reporting.

2. All PPEs should be labeled with the individual employee’s name.

3. Companies must provide proper ventilation with HVAC systems inspected regularly, filters replaced and upgraded with state-of-the-art technology whenever possible.

4. The use of atmospheric smoke, haze and fog shall not be used in enclosed spaces if it requires that the ventilation is turned off.

5. The Producer shall encourage a “buddy system.” When work must be done which cannot be performed while observing social distancing guidelines, two crew members will consistently work as a team to limit close contact with other crew members.

6. When individual or rental cars are being utilized, crew members shall not transport other members of the crew or equipment.

7. Equipment and equipment carts must be covered/cases closed when not in use, in a secure area during off hours, and not left on stage or in a location unless access is controlled and monitored at all times.

8. When working in trucks or other confined spaces, efforts should be made to maintain social distancing, including the use of plexiglass to create individual workspaces.

9. Visible physical indicators shall be placed in workspaces to mark six feet of distance (e.g. cones, duct tape, signage).

10. For each set, increase the size of fire lanes to 6’ on all sides to allow for social distancing.

11. No respirator or face mask should have an exhaust valve.

12. Whenever possible crew member should maintain the same vehicle seat for the duration of the trip and for any return or subsequent transportation.

13. Passenger vans should have signs indicating "COVID" maximum capacity and mandatory PPE use.
14. Only the driver should handle opening and closing the doors.

15. When trucks are being loaded/unloaded, ventilation fans shall be provided.

16. All workspaces shall be outfitted with vapor and particulate filtering air purifiers/scrubbers (installed or portable).

17. Plans for sheltering during inclement weather should provide provisions to ensure proper social distancing.

18. The Union will be notified of all employees who are being asked to return to a worksite in advance and allow for adequate time to address any concerns.

19. The Tool Keeper, Paint Foreman, Plaster Foreman, Greens Foreman, and Labor Department must set up a Tool Dispensary and Used Tool Return Station at each Mill, Stage, Location or separate job site whenever communal tools and equipment are in use.

20. All food prep/styling should occur in a designated and exclusive area of the set, with only the food stylist/styling team having access.

21. Handling of on-set food should be limited to the Food Stylist, Assistant Food Stylist, and/or on-set Property Person whose sole responsibility for the food scene is the handling/resetting of food. Any Property Person handling food on set must follow all required food handling hygiene requirements.

22. Food will be placed on set with covers that will remain in place just prior to the cameras rolling. If hair and make-up last looks do happen on set, then the food covers will remain in place until those departments have also finished their work.

23. Designated parking spaces are needed for individuals who are in and out multiple times during the workday.

24. A secondary staging area is to be established for equipment that is potentially contaminated and needs to be cleaned or sanitized.

25. Special attention is to be paid to equipment that is/has been under foot. (ladders, dance floors, cable etc.) This equipment should be cleaned/sanitized/disinfected more often.

26. A secured space and clear plastic bag, designated for the storage of personal clothing and effects, shall be made available for employees.

27. A specialty contact lens tech shall be required on set when contact lenses are being used.

28. All workspaces shall have access to a clean and sanitary water supply. If the workspace is a trailer, it should be outfitted with a water treatment system so that water used for
washing hands, tools and counters is safe. Water in the holding tanks shall be emptied/replenished regularly.

29. When working with Actors, an adequate amount of time must be provided to disinfect and re-set between performers.

30. Each rolling station shall be large enough to accommodate the separation of “clean” and "soiled" tools.

31. Each rolling station shall have a garbage container with a lid, labeled “contaminated” or “soiled.” Garbage cans with lids shall be of the step/release or wave of hand lid elevate mechanism and be maintained at intervals.

32. Each station shall have a clean table associated with it. On arrival, the Daily Hire Artist will set their kit beside the clean table, and move the items they need to work with, wiping each item with disinfectant. They can then wipe their station with disinfectant and set up for work.

33. In situations where quick changes and continuity re-sets are necessary (including but not limited to Live TV) more than one Artist may be required to touch up the performer simultaneously. The Artists involved shall plan their touch-up procedures before approaching the performer.

34. The washer/dryer/laundry area, if present should be available exclusively for necessary Costume Department-related use.

35. The Costume Department needs access to hot and cold running water for hand washing and garment washing in work areas.

36. Personal clothing items used as costumes, or personal items of above-the-line personnel should not be prepped (steamed, ironed, etc.) without first being washed. If background actors are asked to bring personal clothing to be used on camera, they must bring clean clothing.

37. All equipment and cases must be cleaned and disinfected prior to prepping, and again prior to equipment leaving the rental house during load out.

38. Disinfect the eyepiece of a camera or any mechanism for viewing before putting your eye to the eyepiece. Technicians and camera crew should have their own eyepiece chamois and use it when viewing through a camera. The chamois should be cleaned and disinfected daily or replaced.

39. Monitors and touchscreens. An appropriate OEM/aftermarket clear screen protector shall be provided.
40. Matte box: All exterior surfaces may be disinfected with standard products. Inside of the matte box should be disinfected using a mild product that will not whiten the appearance of the matte finish such as 70% ethyl alcohol. DO NOT use 70% isopropyl alcohol in this case.

41. Where practical, remote monitoring, remote focus, remote head and other technologies allowing operating at distance should be used.

42. Work with Production and Post-Production to use available technology to “paint out” overhead booms when possible, particularly in the case of wide and tight shots run simultaneously.

43. Truck personal work areas should be partitioned off with plexiglass dividers to create cubicles for social distancing.

44. Headsets, ear-pieces, IFB, hand mics and all communication equipment needs to be dedicated to specific people and sterilized daily.

45. The use of wireless timecode sync and slates is recommended.

46. Transfer of guardianship of minors on set should be strongly discouraged.

47. Minors cannot share work, school supplies, books, etc. with each other and studio teachers may be limited to providing schoolwork and will only have disposable materials on hand.

48. All engineering and air quality reports will be provided to management and to the union business representatives and their consultants, who will in turn make them available to workers at their discretion. Actions taken by employers on the basis of these air quality reports will be transparent to workers and the Union.

49. Employees working remotely shall not be held accountable for any security violations of media as long as they follow the basic protocols/guidelines provided to them by the Employer.

50. Clear instructions for submitting timecards and granting necessary overtime must be clearly established and communicated to the crew.

51. The Union will be notified of all crew who are currently working remotely and in advance of any crew being asked to work remotely in order to have adequate time to address any concerns.

52. Plexiglass shield guards shall be provided at each editorial workspace. Those shields will be subject to the disinfecting/cleaning protocols/guidelines and responsibilities of the Employer.
53. On Unscripted and ENG-style productions: assign a Camera Utility or 1st AC to clean and disinfect equipment.

54. Face shields, if available, may be mounted to the camera's eye piece if the camera needs to be handheld and in close proximity to the talent.

55. Use zoom lenses when appropriate to minimize traffic around the camera and to avoid "stacking" when using multiple cameras.

The following protocols are a joint submission between the IATSE and SAG-AFTRA (these will be amended pending receipt of final submission from SAG-AFTRA)

56. Props show and tell should be done virtually--by photos--or at a dedicated table separate from the main props' storage area.

57. Props shall be cleaned before and after each use.

58. Ensure props are kept secure in storage and on set.

59. The personal effects of Actors should not be transferred to any crew member. Instead a secure location, convenient to the actor, shall be provided for personal effects (i.e., wallets, phones, purses, beverages).

60. In-depth planning should be done ahead of shopping and pulling from rental houses.

61. Only the costume department should touch clothing, etc., until it's decided what the actor will actually try on.

62. Fitting photos should be taken by one person.

63. Book cast as early as possible and get sizes as early as possible.

64. In circumstances where costumes or other delicate materials may not be cleaned with hot water or other traditional methods of disinfection, consideration shall be made for alternative means of sanitizing, such as a “hot box”.

65. Costumes and outfits should be bagged up individually.

66. All jewelry shall be properly disinfected.
67. Hair and Makeup departments shall have COVID-19 specific Health and Safety training with particular attention to working with those not wearing PPE.

68. PPE must be worn for duration of person-to-person contact.

69. When necessary, the appropriate department head shall work with 2nd AD to schedule cast on a daily basis to avoid overcrowding.

70. Keep supplies in individual cast bags.

71. Use only one brush, applicator, etc. per actor.

72. Mix foundation, powders, lipstick, etc. on a disposable palette for each individual.

73. Clean hairbrushes, combs and make-up brushes with appropriate disinfecting solutions.

74. Kits will need to include multiples for most make-up.

75. Once made up, actor may consider face shield (as opposed to mask) in order to not disturb completed make-up.

76. No food or drink at the work stations.

77. Disinfect individual transmitters before and after each use.

78. Label individual transmitters with the name of the user.

79. Disinfect Lav mics and transmitters before and after each use.

80. Replace Lav mounting components that cannot be thoroughly cleaned.

81. PPE must be worn for duration of person-to-person contact.

82. Some multi-talent scripts may require a second Boom Operator.

*The IATSE reserves the right to amend, modify, add to, delete or withdraw its proposals.*