

Camera Department Covid-19 Safework Guide.

This Document is intended as a guide to the best practices whilst we work under Covid19 Protocols. It was compiled with suggestions from camera department personnel to be utilised in the MEAA / screen Australia safety protocol document. It is now available to anyone as a general guide to assist in creating production specific workplace procedures for the camera department. These are recommendations and common sense should prevail in all circumstances. We encourage each production/camera team to come up with their own standards which are suitable for the size of their crew / shoot. There are also broader suggestions that may be of interest to others.

Safe Working Method Statements (SWMS)

STAY SAFE

Good general work practice and policy:

- Practice social distancing of 1.5m wherever possible.
- Have good hand hygiene. Wash or sanitize frequently, especially before touching face / eating and after handling common use items.
- Keep equipment clean (Disinfect) and only handle camera department equipment.
- Use PPE if necessary, particularly within 1.5m of others. Ensure you know how to apply and remove safely.
- If you are sick, showing symptoms such as temperature, or have been in contact with a known COVID-19 case, stay at home and isolate / get tested.
- Use the government APP COVIDSAFE and avoid risky activities which may put yourself, your family and your fellow crew at risk, such as going to a public bar or places where you may interact with persons not known to you who may unknowingly have the virus. Common sense and teamwork will help us all to continue to film.
- Everyone should strive for a safe work environment and commit to adhering to Government safety guidelines as well as production specific protocols, with the inclusion of the suggestions listed below.
- Everyone should feel safe reporting breaches of protocol and taking action if the safety of crew is not respected.
- The biggest impact to the camera department in achieving these safe work practices is the increased time needed to complete tasks. Beyond this the camera department can generally manage with little disruption and minor adjustment.
- Familiarity is the greatest distraction. These protocols should be maintained all day everyday throughout the entire shooting period.

Keeping the distance: Social Distancing measures.

General ideas:

- Social distancing is to be maintained between camera dept members at all times, not just with other crew.
- Comms/ Radios should be used to communicate efficiently at distance.
- Create a zone around the camera with only one person within the zone at a time. If not possible consider PPE.
- Any approach to the camera should be controlled by 1st AC or Operator.
- Camera marks-block throughs should be done with only essential personnel watching, actor marks and camera marks can be placed after actors and director leave the set.
- Consider having a camera set up for monitoring of block throughs.
- Ideally one person will be needed only to service the camera on set.
- All camera dept personnel who are not immediately involved or required for a shot should be outside the studio or a significant distance from the set and notified when they are needed to return.

Director of Photography (DOP)

- As a key creative, especially on bigger productions, DOP's should be insulated from other camera team members and departments with use of wireless comms, monitoring away from others etc. This can help a show continue if other crew members need isolating. Where possible DOP's should not operate the camera in favour of having a dedicated camera operator. This is to protect key personnel getting sick and having to be replaced. It is common practise in the world of dramas across the world.
- Smaller productions such as advertising, PPE should be considered for the DOP/Operator as well as remote camera operating devices.
- DOP/Op should step away from camera when adjustments needed by 1st/ 2nd AC or Grip/sound (if applicable through preferably just a 1st AC would be making adjustments)

Camera Operator (Op)

- PPE should be considered when the 1.5m rule cannot be used.
- Remote camera heads to avoid extra bodies in smaller rooms or around the camera.
- Dedicated Grip / camera team with the Operator / Camera
- Camera operators should step away from camera when adjustments needed by 1st/2nd AC or Grip/sound
- In multicam situations where two or more cameras need to be close by / side by side, remote heads or PPE should be used if proximity breaches 1.5m.

- Steadicam operators should develop protocol for hand off of rigs. EG: Practice no 'hand off' to grips, or have a dedicated grip or camera assistant to assist between takes to rest the rig. If being assisted regular wipe downs of the rig and hand sanitation should be adhered to.

1st Assistant Camera (1st AC)

- Remote Focus and wireless video should be utilised for 1st AC's (Preston/ WCU4 etc) to keep away from camera operators / Dolly Grips/ Actors, especially on smaller indoor sets / studios.
- Focus measurements: (Cinetape / lightranger / CineRTwireless distance measures) should be used to limit the need for manual measurements.
- Actors should step away from marks for 1st AC to get manual measurements if needed with the assistance of 2nd AC's.
- Use of disto's preferably. No running of tape to actors. Other measures should be used to avoid close hands to faces. Where situations require breach of 1.5m, PPE should be utilised.
- Additional time may be needed to assist 1st AC in getting necessary marks.
- There should be a dedicated 1st AC for each camera.
- 1st AC's needing an appropriate position for pulling focus should be prioritised and not encroached on by other members of the crew..
- Ronin/Small Remote heads could be looked after by the 1st AC. Grips/Owner Operators with larger remote heads (Libra, Scorpio Movi XL, Arri etc...) May require multiple people (Head tech / 1st AC / Dolly Grip) to touch the camera, and therefore strict hand washing / equipment cleaning is probably the best solution with distancing, followed by the use of PPE if this is not possible.

2nd Assistant Camera (2nd AC)

- 2nd AC's shouldn't be replaced in a bid to reduce crew numbers.
- 2nd AC's should not slate shots in front of actors within 1.5m. Slating will be dependent on the proximity of the 2nd AC to the talent or other crew. Close ups should be a tail-slate a safe distance away from the talent or the operator can reframe (Or zoom out if on a zoom lens) to find the slate. Each shot situation will be different and require use of common sense generally to abide by adequate social distancing measures.
- 2nd AC's placing marks will need to take care not to work within 1.5m rule or consider PPE such as masks. More time may be needed for this. Additionally marks should be the responsibility of 2nd AC only. Marks could be placed without cast needing to be there, though this is not always possible.
- There should be a dedicated 2nd AC for each camera.
- Encourage 2nd AC's to use digital camera notes instead of physical sheets to minimise physical items that are passed around to DITs and Post.
- Limit the number of people in the camera truck at one time. Size and m² should be used to determine this.
- 2nd AC's should develop a cleaning strategy for gear.
- Camera cards should be handed over in transit cases that are cleaned before handover and Cards should be cleaned before return.

- Reloading / Rushes:

- Appropriate Rushes handling procedure to be developed by each production/ post-production to ensure safety of anyone handling cards and of the rushes themselves.
- Camera cards/ Media placed directly into shuttle cases. Gloves may be worn, but preferably a good hand sanitation regime before and after handling of rushes/ transfer cases. Eg: Exposed rushes go into a transfer box that lives in the same place every day on A trolley I.E. Methods that reduce the likelihood of more than one person touching the box.
- 1st/2nd AC's reload their camera only. I.E. A does A. B does B.
- Each mag / hard drive will need an ISO wipe when they are returned from Post.
- Consider Electronic camera sheets to be shared digitally rather than hard copies.

Video Split / VTR

- There should be a dedicated video split to handle Streaming / look after monitors / cleaning etc.
- Only members of the Video Department to handle or move equipment.
- Video villages should have strict numbers control, multiple stations for Dir / crew in different departments etc, and /or wifi viewing.
- Remote online streaming on every production to allow non-essentials to be able to monitor the shoot from home. EP's, AP's, clients etc. Q-take or other services used on set to limit people crowding around client monitors.
- Additional crew members may be needed to take care of streaming video Or assist set up the streaming network.
- Remote monitoring for off site workers (client/agency etc) should be set up well away from the main set, particularly if zoom conference calls will happen in conjunction with the shoot.

Digital Imaging Technician (DIT)

- A DOP station could be set up separate to a DIT station, OR a larger tent used to accommodate DOP/DIT/Gaffer according to m² rule. Consider PPE if needed. Eg: 4'x4' floppy blackout on a vertical cart near the camera Operator (Remote Head) and an open mic comms headset for all of team Camera; with the DIT cart at the edge of stage and a controlled number in the tent.
- Avoid sharing tents with other departments where possible.
- Label the DOPs monitor so other departments know to keep it free for the DOP to use
- Utilise wireless options (phone/iPad apps etc.) where possible if needing to check camera settings.
- Minimise the amount of people handling camera/sound media
- Clean all camera/sound media when received and before sending to post.
- Contactless drop off to post houses.
- Consider sending a single drive with all data rather than sending multiple camera cards and a sound card to post. Post policy for only wiping cards once drives are cleared is needed also.
- Lighting monitor station away from DIT station, which could be calibrated monitor at lighting desk.

Personal Protection Equipment (PPE):

When to use it.

- Depending on the threat level. Indoor sets/studios, small spaces, poorly ventilated areas, working within 1.5m.
- Masks and gloves should be single use and when used should be replaced after significant contact is reached. They should not build a false sense of security and should also be used with appropriate knowledge so as not to spread germs further or cause self contamination through incorrect use.
- Risk assessments should be performed by safety/ medical teams to determine if PPE should be used. I.E. If everyone has been tested / staying isolated / not showing any symptoms and covid cases/ community spread within Australia are at low levels then risk should be relatively small, and providing all crew adhere to safety measures as much as possible and isolate themselves from the public, PPE may not be essential except for those crew working in close proximity.
- Gloves may be helpful for common gear such as lenses, batteries, electrical leads, trolley's, camera grips etc, but regular cleaning and hand sanitation is even more important and better practice and just as effective as gloves without the additional waste created.
- Masks may be necessary in instances such as camera operators working hand held near talent Or if someone has a cough allergy for example.
- Face shields for close handheld operating may be a better option. Each situation may require different solutions for operator comfort. Eg: Face shield with eyepiece section cut out.

Provision of cleaning supplies / Safety equipment and their use:

Camera Equipment Requirements.

- Regular/ daily cleaning of cameras/ equipment / Trolley. Cases and benches in Camera trucks should be wiped down with a surface spray. Batteries perhaps on a daily basis are wiped down with an isowipe or another cleaning solution. A camera department person(s) responsible for cleaning common areas. For Camera, a dedicated gear cleaner could be both useful and provide additional employment for someone.
- PPE available for all department members if needed or wanted. In general most wouldn't need to use these generally if other safety (Distance/ hygiene) methods were used and the crew were isolated from public/ all in good health. Camera should have a good supply of masks and gloves available, (as well as eye cushion covers) for the times mentioned where PPE is necessary (Especially for Ops/ DOPs).
- Production should supply adequate sanitiser, hand washing, disinfectant and cleaning tools, ISO Wipes for prep / shoot / Post.
- Consider hand washing stations at trucks or at least close to essential vehicles.

General thoughts/ requirements for crew.

- Consider small bottles of hand-sanitiser on everybody's person, may work much better than set-up hand-sanitiser stations. Allows crew to easily sanitise before and after handling gear.
- Wash stations at point of entry to small spaces/ studios / locations as well as inside at regular locations. I.e. Better access to handwashing facilities on sets and more of them.
- Realistically, crews are not going to be able to wear gloves all day. That's a lot of wasted PPE if people are changing them every time they touch something they're not meant to or eat lunch etc. Generally shouldn't need to be using PPE all the time on film shoots. Our health system has a major supply problem with PPE and the recommendation by both the WHO and Australian Government is that PPE should be reserved for high risk workers: e.g. front line health care workers. Working on a camera is not as high risk of an activity. If you think there might be a risk because a crew member is suspected of being ill, then that crew member should just be sent home. PPE on set should be reserved for just those working within close proximity. Moreover, effective PPE use requires frequent changing (eg: face mask is effectively useless after an hour of talking and breathing). So to actually ensure an effective supply of PPE, a production would really need to order large quantities. This is taking the equipment away from where it is needed most.

Health and Safety:

General requirements for camera.

- Like a narrow supermarket aisle, film sets can sometimes get crowded despite best intentions. When everyone has important work to do it can be tricky to enforce, unless assistant directors (AD's) are more strict with allowing greater time for set ups, so each department can have their go there will be breaches of the 1.5m rule.
- An isolated shooting unit with daily health checks for crew may be an important protocol for your shoot as well as self-isolating of anyone not feeling well.
- Confined spaces, inter-departmental building of camera set ups, shared equipment like lens boxes, batteries, media, etc. are all situations that need a strict duty of care to be adhered to.
- Hand held camera maneuvers where operators come into close proximity to talent as well as the dolly grips who grab cameras between shots need due consideration for the safety of all involved.
- Lens changes / filter changes / heavy camera builds and moves may prove harder in some situations. A close working team of Camera Op/Dolly Grip/1st AC/ 2nd AC will likely need PPE or good sanitation / cleaning procedures.
- Reducing contact should not come at the expense of adequate crewing by making camera jobs redundant such as 2nd AC or video split operators. This is especially true for commercials and advertising. Even though they are often smaller shoots, the additional procedures needed for the camera department warrant additional hands.

General requirements for crew / production.

- Have in agreement / write in agreement with Productions that a union COVID safety officer be employed on set, paid by the union through fees the union collects from the production as part of the agreement. The safety officer reports to the union and has power to shut down a shoot at their discretion. This will be particularly more powerful with more union membership!!!
- Paramedic / Dr on site with a larger safety department. Particularly necessary for bigger productions with larger crew, actors, extras etc. (eg: Children of the Corn)
- Generally On-set Nurses or a qualified health professional should be the ones taking temperatures and asking health details not producers or runners or production managers. Should be certified health professional taking Temps, and checking health of Crew/Cast
- MEAA should insist EVERY production has a qualified COVID REP/or Safety person on every TVC/ feature film / TV series. Possibly paid by the union, through fees collected from the union by production.
- Strict guidelines for sick people, making sure anyone who shows cold/flu symptoms are given time off to rest and recover WHILE also being adequately compensated for appropriate sick leave - especially for TVCs that are not on contracts.
- Daily survey to assess if you're symptomatic - such as Children of the Corn
- Temperature scans on all crew coming in. Anyone with a high temperature is sent home, no matter how important their work is as per Government guidelines.
- Test ALL CAST/CREW before commencement of Production if possible.
- AD's championing the safety protocols along with safety/nurses. Sticking to schedule should not outweigh health and safety protocols.
- Cleaning of frequently used surfaces and all common crew areas / catering areas/ toilets/ handwashing stations.
- Radio communication should be utilised to avoid in person chats where possible. Better Communication Systems suited to keep workflow quick & smooth, but still allow departmental and interdepartmental instructions. I.E. investigate use of wifi comms / Duplex Comms.
- Proper bathroom breaks - (Correct OHS supply of portaloos for our WORKSITE as close to set for ONSET CREW ONLY & NOT one bathroom for 60+ Crew) Additional sets further away from set for less time poor. Consider toilets with doors that are either electronic or have foot control, or hand washing stations outside of toilets.
- Adequate airflow/ventilation for studio/indoor spaces
- Studio doors to be kept open as much as possible to prevent close proximity traffic through small doors.
- Atmos & ventilation systems to be checked & verified/ certified 'safe' before shoots. Also only used when necessary.

Equipment: Look after the gear and the gear will look after you!!

General:

- Clients/ Productions / Producers need to budget for the extra costs of socially-distant production - extra monitors, wireless Tx/Rx, comms, streaming boxes etc don't come for free. Nor is not having these facilities safe. Additionally, bigger monitors make it easier to stand away from each other.
- As a rule no one should touch other people's equipment. Shared gear being the exception needs proper procedure to be followed and implemented according to production needs. Each production's camera team should create its own appropriate procedures relevant to their filming situation.
- Have a safety meeting between camera/grips/sound/lighting to ensure everyone is clear on what they are allowed to touch, and what is off limits. Example key grip could make it clear he does not want camera personnel to help with setting up a slider, dolly, etc.
- Eg: Consider a tag system for identifying cleaned equipment to save time / double ups.
- Everything should live cleaned in a case. Assume cases / handles are always exposed and require hand washing after handling.
- Eg: Consider wiping surfaces every hour / after every scene / Bi-Daily disinfecting all hi touch items, cameras, lenses, eyepiece, tripod, hand controls, batteries, chargers, slates.
- Increase use of video viewfinders that can transmit images to other crews via iphone or similar, or through video assist system to prevent viewfinders being handled among many crew.
- Operators and DOP's should ideally only handle the cameras and leave all other gear to their assistants where possible.
- Better planning around department gear dumps so we all have our own space.

Camera Worship:

- Change eye cushions on camera every day.
- Camera settings adjusted remotely if possible.
- Lens/filter/battery/mattebox/mag changes and camera adjustments should ideally be made by one person with Operators moving away from camera.
- Reduce the amount of handing over of gear where possible and consider dedicating certain gear to be handled by certain crew. Eg: lens boxes placed near the camera by 2nd AC so 1st AC can access lenses without physical contact or spacing protocols broken. I.E. 2nd AC brings lens box and opens, 1st AC changes lens by themselves, 2nd AC closes box.
- Only the 1st AC touches their focus equipment.
- Obie lights and similar to be attached to cameras by AC's.
- Video transmitters and BNC cables to be plugged or attached to cameras by the camera department only. Cables can be placed adjacent by video split.
- Keep the amount of crew touching a camera to a minimum, the camera should only be handled by the camera department. Same goes for the head and legs. IF grips are usually happy to take the camera, i.e. especially if shooting in handheld mode, gloves or regular hand sanitation should be used. See next note.

Hand Held:

- Hand held shots: Good procedures need to be implemented. Eg: When in between shots the camera could be taken and held by camera department personnel to reduce crossover between departments and reduce the amount of people around the camera (this person could be the 2nd AC or a dedicated Grip to that camera team).
- Consider good hygiene or PPE, especially if a spotter is required to guide the operator/ carry a battery within 1.5m.

Remote Heads & Control / tracking vehicle teams / drone teams:

- Discussion with Grips/Tech Teams about how to operate in these scenarios should be carried out prior to shoot.
- Consider a dedicated camera / dolly grip who interact less with other gripping tasks. I.e. bigger productions have dolly grips that can just stay with the camera, that don't help with laying tracks or other tasks when they're free etc. This could be implemented on smaller productions so the camera is only moved or touched by dolly grip and operator. Alternatively only the 1st AC and Op touch/move camera.
- Geared Head and Fluid Heads are a CAMERA DEPT TOOL and should be attached to dollies by AC's
- Remote Head and Camera Control used more often to keep numbers down on the set
- Where special camera teams I.E. drone teams / tracking vehicle teams / aerial teams / crane teams / remote head teams require collaboration with the camera department, each crew member must be aware of operating on heads and camera within the suggested protocols. I.E. one person at a time around the camera. PPE if more people are needed to 'tinker' in close proximity. Social distancing and good hygiene practices should be practiced.

Sound Department Requirements:

- Discussion with the sound department should be had prior to shooting to determine best practice.
- Sound department will need to work out a solution with the camera team for lockit box/ timecode box handling. Eg 1: Camera could keep whatever timecode / lockit box device sound has for the camera and 2nd AC's made responsible for charging it / attaching to camera. Eg 2: Sound still looks after gear but hands over to 1st/2nd AC's to attach to camera, preferably in a cleaned state.
- Lock-it and Tentacle boxes are/ can be Wireless. Camera could hang onto those boxes and just receive TC Wirelessly. Same goes for Guide track receivers. Sound should upgrade tech if necessary.

Camera Truck/Van:

- Camera Trucks/ Vehicles: Though usually only one crew member does the driving, It is important to keep the cab of the truck clean so if another person has to drive, they're not touching potentially infected surfaces. Supply of sanitizer/ wipes in the cab.
- Gloves may be worn when unpacking and packing the truck by all camera dept but preferably practice good hand sanitation before and after handling.

- Camera truck should be large enough for 3 people to work in without breaking physical distancing. If a smaller truck is used, the max number of people should be determined by square meter.
- Eg: (Based off a 3-tonne truck) No more than two people should be unloading the truck at one time. And it'd probably work to do it stages determined by camera hierarchy. i.e. A Cam 1st and 2nd unload A Cam and trolley first, then B Cam 1st and 2nd do B Cam and then Video split does split. This isn't too different from standard procedure, but focus could be put on being stricter and more disciplined about the system. I.E. One camera at a time being unloaded and when they are 100% complete, the next camera can be done.

Other Equipment:

- If other equipment is needed and is usually borrowed from other departments (such as power boards and leads from LX, slates from sound), adequate solutions should be discussed and put in place. Consider not borrowing, but purchasing for the department whatever is needed for the shoot. Or for smaller commercial shoots they could be received at the start of the production and held on to until the end and handed back after they've been cleaned OR else as above, Camera department to supply their own.
- If you need other department equipment moved, ask someone from that department to move it.
- No one outside of the camera department/ video/ DIT touches department gear.
- Runners handing off additional requested gear will need to have good hygiene and an appropriate procedure for delivering / collecting items.

PERSONAL GEAR

- All personal gear: backpacks, manbags, water bottles phones & chargers etc...

PRE-PRODUCTION

Rental house

- Rental houses should have the gear in a prep bay cleaned and ready for the AC's as well as adequate procedures for handling equipment handovers.
- Consider a "Gear in/out /swap bench" where the Prep Tech drops gear and the AC can take it (and clean it with an isowipe) once the prep tech is 1.5m away.
- Additional camera hire items throughout the shoot should be quarantined and received in advance for cleaning. (Some working guides suggest 3 Day Quarantine, needs clarification and consultation from Rental Facility and Production Procedures)
- Have isowipes and hand sanitiser for testing, either supplied by production or rental houses can provide in test bays.
- If prep occurs over multiple days, a quarantine zone on equipment/ test bays should be used.

- Equipment not cleaned thoroughly should instead have a quarantine period after return before being used / tested. Consider disinfecting rooms.
- Give crew additional prep time to learn new technologies they may be dealing with (e.g. streaming devices, iPad apps for digital camera sheets and remote camera control) as well as create systems and procedures for their department.
- Crew may need additional time to ensure all wireless devices work together nicely.
- A “TEST & TAG” System will need to be put in place. All equipment once Cleaned should be identified as Clean to avoid double handling of cleanup at the beginning and end of days.

Scheduling: Like our favourite jokes, it’s all about timing.

Start/finish times, lunch breaks, precalls, wrap times:

- Consider what additional time is needed at call / wrap. Eg: Staggered start times may assist with daily cleaning duties.
- Time made available to ensure safe hygiene practices and ability to clean.
- Time scheduled by 1st AD’s for camera builds taking into account reduced multi hand builds so that safe distancing can be maintained.
- Pre calls and scheduled after wrap time for departments to clean equipment adequately as well as time to bump in / out safely.
- Digital timesheets should be utilised over paper
- Consider continuous working days/French hours. I.e: Shorter exposure time to others and staggered eating times where crew aren't all sat next to each other at lunch time.
- Interior locations selected carefully to allow for new distancing measures.
- Consider shorter scheduled days to allow extra time for safety procedures/ cleaning in the morning/ throughout the day of equipment to avoid overtime.

Other Solutions:

- 12 hr turnarounds / adequate rest to ensure crew not vulnerable to sickness
- Different departments owning sets at one time during build / set up.
- More time for people to work at a pace that keeps Covid limitations in place.
- Pre shoot and during shoot quarantine/ isolation period for crew. Eg: Children of the Corn which was deemed as a worksite for production to commence.

Daily Crew:

- Daily players: Crew coming in on dailies on drama or similarly going job to job on commercials need to be following their own strict social distancing behaviour outside or work, as well as adhering to “not working if not well” ideology. Each production should have standard questionnaires for such crew to help determine if they are a risk or not.
- Consider self isolation rule for dailies/replacements on long form. Additional crew may have potentially worked on a range of extra jobs with different crews and become a liability

Agreements - "Covid19 Clauses"

- 'Covid clauses' in contracts stating crew won't be paid if production shuts down with little/no notice should not be used. Suggest retainers instead. Discussions between production and crew should be made prior to work commencing.
- Contracts should be checked thoroughly at this time by crew.
- TVCs would require better terms of engagement for crew who are contractors, if contamination occurs on a tv set forcing crew to isolate etc, then crew should be remunerated for loss of work. This is inherently an Insurance issue, however discussion should be had with the crew before commencement of work.
- Nationally TVC's should comply with Drama Protocols to create uniform throughout the industry.
- Crew should not be asked to sign waivers in order to be allowed to work.
- If someone does become sick with Covid-19, who is responsible and what is the legal standpoint?

Inductions (Covid & Safety)

- White Card should be implemented to "induct crew". This would insure all crew(cast) understand their responsibilities via a training module and quiz them to obtain their safe to work card. (has been spoken about before. Electrical safety, studio induction, sexual harassment etc. could also be included so we would only have to go through this once a year or as needed with updates)
- All crew regardless of their political / social opinions on COVID-19 and its origins must adopt the same safe working practises as everyone else, and agree to do so when signing start paperwork. Anyone disregarding the rules / protocols / guidelines and/or dismissing the severity of COVID19 should be asked / made to fall in line so that they are not endangering others or dismissed from work.
- There should be a clear distinction of on set-crew, stand-by crew, and background crew. People will naturally hang around cameras and monitors for example and Assistant directors or Producers/ Production managers should be monitoring traffic as well as on set nurses/safety. It is every crew member's responsibility to know the rules and do the right thing but there may need to be ways of enforcing these.
- Producers or 1st AD's / safety/nurses should take the time to talk to crew, either before the shoot or at a safety briefing to make sure everyone has an understanding of the rules of equipment use, social distancing, regular hand washing etc as well as understanding the need for crew to report any symptoms or health issues. Examples could be given of these. Training procedures should be added into Pre production schedule to ensure everyone is compliant
- No set visitors.
- Digital call sheets/ sides/ schedules etc, unless otherwise required. Distribution of hard copies will require adequate procedure to be implemented also.
- Encourage the crew to bring their own battery packs to set for charging phones and tablets instead of handing them to DIT/Video/Electrics to charge..

Other Noteworthy Concerns & Suggestions:

- Surface area of sets/ locations determines max number of crew in space. Exteriors provide more latitude for extra crew.
- A big concern is the will and urge to complete a day by Ad's / Production at the expense of continuing safe protocol. Impatience at a time where more time is needed for safety is a trait that could come at the expense of losing our ability to remain functional as an industry.
- Risk abatement and the production's responsibility. The protocols have to be enforced via an independent entity, not a look after yourself or she'll be alright approach. I.E. Decisions coming from production could be at expense/ risk to crew.
- Risk transfer will need to change, with production assuming more liability than they have previously, particularly in the absence of a vaccine.
- There will need to be decent monetary incentive to not work if you have symptoms (part payment?), or generally not well. Additional Paid sick leave should be budgeted for crew to have paid time off. Eg: If someone is feeling unwell and/or production has to break due to an outbreak, there needs to be a retainer or safety measure in place, beyond the governments incentives which have a finite period.
- Consider a Trust fund that collects an additional amount of money from every crew employed at production expense. This could hold unused sick leave at the end of production. The trust fund collects from all productions and can be used to help any crew who end up being affected by extended time off.
- Crew will need really good legal support to collectively strategize and negotiate liability and stop work incentives. THIS IS IMPORTANT as any presence of an employee with potential infection who has no work security will not find it easy to pass up a days' work. This is a major issue in providing a safe workplace as mentioned by the Australian Government.
- Compartmentalise. Eg: Neighbours. Studio crew and location crew.

QUESTIONS

Day Players /Casual Crew /Managing Crew who get ill?

- Health declarations for all cast and crew? (Can we make this an online process?)
- Agents may have to advise crew, if they wish to make themselves available for production shooting. Production may need a "standby crew" list of people who are complying with and have signed the same agreements as full time crew to ensure all precautions have been taken into consideration. How would production manage daily crew? And keep the workplace safe.
- Managing unwell or workers mental and physical health without having crew feel the need to take the risk of infecting others needs to be managed without the crew member fearing loss of income

and connection to the project. Our workplace and arrangements should create firm rules to safeguard against discrimination against crew who may get sick.?

- How do we manage sickness on a short term project like tvcs? How do we manage the risk between CPC and Drama sets