

# 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.
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. Masks with exhaust valves shall only be utilized in specific circumstances, recognizing they are not appropriate PPE in all situations.
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. Each rolling station shall be large enough to accommodate the separation of “clean” and “soiled” tools.
30. 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.
31. 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.
32. 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.
33. The washer/dryer/laundry area, if present should be available exclusively for necessary Costume Department-related use.
34. The Costume Department needs access to hot and cold running water for hand washing and garment washing in work areas.
35. 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.
36. All equipment and cases must be cleaned and disinfected prior to prepping, and again prior to equipment leaving the rental house during load out.
37. 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.
38. Monitors and touchscreens. An appropriate OEM/aftermarket clear screen protector shall be provided.

39. 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.
40. Where practical, remote monitoring, remote focus, remote head and other technologies allowing operating at distance should be used.
41. 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.
42. Shared workspaces shall be cleaned no less frequently than prior to each shift of work.
43. Headsets, ear-pieces, IFB, hand mics and all communication equipment needs to be dedicated to specific people and sterilized daily.
44. The use of wireless timecode sync and slates is recommended.
45. Transfer of guardianship of minors on set should be strongly discouraged.
46. 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.
47. 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.
48. 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.
49. Clear instructions for submitting timecards and granting necessary overtime must be clearly established and communicated to the crew.
50. 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.
51. Plexiglass shield guards shall be provided at any workspace where “bullpen style” offices are used or appropriate distancing is not possible. Those shields will be subject to the disinfecting/cleaning protocols/guidelines and responsibilities of the Employer.

52. On Unscripted and ENG-style productions: assign a Camera Utility or 1st AC to clean and disinfect equipment.
53. 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.
54. Use zoom lenses when appropriate to minimize traffic around the camera and to avoid "stacking" when using multiple cameras.
55. All references to production or offices are deemed to apply to every workspace involved in development, pre-production, production and post-production.

**The following protocols are a joint submission between the IATSE and SAG-AFTRA**

**Costume Department**

56. In-depth planning should be done ahead of shopping and pulling from rental houses. Delays at rental houses, retail stores, and in shipping items should be anticipated.
57. Book cast as early as possible and get sizes as early as possible.
58. Only the costume department should touch wardrobe items until those items are provided to the performer.
59. Each performer should have her/his costumes and outfits bagged separately for safety.
60. All items must be properly disinfected with CDC-approved chemical, solutions or methods before they are provided to the performer and after use.
61. Props should be given special attention upon arrival and touched up with disinfectant wipes and other methods.
62. Performers should have a separate, private area to receive a costume or item, and maintain appropriate physical distancing from other performers and costume staff.
63. PPE must be worn for duration of person-to-person contact.
64. Fitting photos should be taken by one person, not multiple people touching the same phone, tablet, etc.
65. Any items needing special cleaning requirements should be done using the customary process before its given to the performer. Based on the scientific data to-date, steam/hot washing items is sufficient to disinfect wardrobe and other costume items, while jewelry should be disinfected using materials that will not cause damage.
66. When dealing with items likely to be degraded by steam/hot washing, production could utilize quarantines of at least seven hours in "hot boxes" as an acceptable disinfectant level alternative.

67. Crew must exercise the same rigorous sanitation protocols employed throughout the production, cleaning hands before and after handling any costumes, accessories, and other items.
68. Stunt body pads should be purchased by production for each performer's individual use (coordinator can advise on brands, etc.) instead of being provided by the stunt coordinator or other stunt performers.
69. Advance planning should be employed to avoid overcrowding in costume and wardrobe areas.

### **Props Department**

70. Props show and tell should be done virtually--by photos--or at a dedicated table separate from the main props storage area.
71. Only members of the props departments will touch items until it is clear what an actor will need.
72. Set pieces, props and surfaces performers are working on, or with, should be sanitized before and after use.
73. Food and beverage items intended for use on set should be prepared in multiple identical set ups to minimize the need for anyone to touch food set ups after placement. All food safety protocols for COVID prevention must also be followed.
74. Ensure props are kept secure in storage and on set.
75. Stunt mats should be disinfected before and after different users, per manufacturer protocols.
76. Crew must exercise the same rigorous sanitation protocols employed throughout the production, cleaning hands before and after handling any costumes, accessories, props and other items.
77. The personal effects of performers should remain with the performer at all times, except when personal necessity items on set are maintained in an individually designated safe area.

### **Hair and Makeup Departments**

78. Special attention shall be given to maximizing ventilation in hair and makeup workspaces.
79. When working with performers, an adequate amount of time must be provided to disinfect and re-set between performers.
80. Full PPE must be worn by hair and makeup artists at all times while in proximity to performers (e.g., masks and face shields, gloves as appropriate).
81. Limit the amount of time when PPE is not worn by actors to the bare minimum. Hair and makeup should be planned to minimize the amount of time an actor is required to remove PPE. For example, a performer may be able to wear a mask while having their eyes or

hair done, and only need to remove the performer's mask when the relevant areas are worked on. Once made up, a performer may consider employing a face shield, as opposed to a mask, so that completed make-up is not disturbed. Handheld face shields must be provided to performers for use during the time they are unable to use other types of PPE.

82. As is true at all times throughout the production cycle, perform CDC-recommended guidelines for hand washing before and after working on each individual's hair or make-up.
83. Production should schedule makeup/hair tests to avoid overcrowding.
84. Each professional tool (e.g., brushes, applicators) should be assigned to one actor and not used for anyone else. Disposable tools should be utilized whenever possible. After each use, non-disposable hairbrushes, combs and make-up brushes should be cleaned with appropriate disinfecting solutions. All supplies should be kept in individual cast bags.
85. A disposable palette for each individual should be used to mix foundation, powders, lipstick, or other compounds.
86. Kits will need to include multiples for most make-up.
87. No food or drink should be present at the make-up and hair stations, except for personal water bottles that should be handled only by the individual.
88. Hair and make-up departments shall have COVID-19 specific Health and Safety training with particular attention to working with those not wearing PPE.
89. Disinfect transmitters before and after each use.
90. Label transmitters with the name of the individual user.
91. Disinfect Lav mics and transmitters before and after each use.
92. Replace Lav mounting components that cannot be thoroughly cleaned.
93. PPE must be worn for duration of person-to-person contact.
94. 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.*