



PRODUCERS GUILD  
OF AMERICA

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PRODUCTION SAFETY TASK FORCE

# COVID Safety Protocols

For Producing  
Independent Productions

**OVERVIEW AUGUST 28, 2020**  
*UPDATED AUGUST 2021*



# PRODUCERS GUILD OF AMERICA

## PRODUCTION SAFETY TASK FORCE

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#### **NO LEGAL ADVICE – NO GUARANTEE OF SAFETY**

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# INTRODUCTION

Producers of independent scripted and unscripted content may use these materials as planning companions in conjunction with the June 2020, as updated, “The Safe Way Forward” guideline generated by the Director’s Guild of America (“DGA”), the Screen Actors Guild – American Federation of Television and Radio Artists (“SAG-AFTRA”), International Alliance of Theatrical Stage Employees (“IATSE”), Teamsters and the “Basic Crafts and the Industry White Paper”, which was developed by the Industry Wide Labor Management Safety Committee Task Force.<sup>1</sup>

These materials will be updated periodically as the guidelines described above, scientific data and additional industry guidelines develop (visit <https://producersguild.org/covidprotocols>)

## The following materials are included as guidelines:

### **EXHIBIT A: AUGUST 2021 SAG/ AMPTP RETURN TO WORK PROTOCOLS LINK:**

<https://bit.ly/RTW-update>

*Post-COVID-19-vaccine availability updates to COVID-Safety Protocols - August 2021.*

**PLEASE REVIEW EXHIBIT A CAREFULLY** as it identifies *specific protocol updates for vaccination status, testing, PPE, sick leave, quarantine pay, meals, transportation, hair and make-up, casting and auditions, and live audience.*

### **Summary of COVID-19 Safety Mandates**

*Considerations to include in a Production COVID-Safety Plan.*

### **Greenlight / Startup Questions**

*How to assess when and where to greenlight a project.*

### **Prepro Recommendations**

*Pre-production recommendations specifically for Producers starting a production during the COVID-19 worldwide pandemic.*

### **Red Light Protocols**

*How to manage production when a team member exhibits COVID-19 symptoms or tests positive for COVID-19, including potentially shutting down and restarting a production.*

**Red Light Protocols Flowchart**

**Red Light Replacement Flowchart**

### **Code of Conduct**

*Recommendations to promote a responsible and ethical work environment.*

### **Health and Safety Dept Description**

*Job descriptions and requirements for new health and safety positions, including Health and Safety Supervisor and Health and Safety Manager.*

**Sample Health and Safety Dept Structure**

<sup>1</sup> In addition to the materials cited, the PGA Production Safety Task Force reviewed over 50 national and international industry protocols in order to create these documents.

**Budget Considerations**

*Potential budgetary considerations to account for while ensuring the safety of the production team during the COVID-19 pandemic.*

**Notes from the Field**

*Ideas from actual productions to help Producers determine what practices to consider before starting their own productions.*

**Appendix**

*PGA Production Safety Task Force Members and other contributors, as well as links to other resources.*

# DEFINITIONS

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<b>Part 1 (Stricter Protocols)</b>	<ul style="list-style-type: none"><li>• Always applies to productions outside the U.S. and Canada.</li><li>• Applies within the U.S. and Canada when COVID risk is high according to the below triggers.</li></ul> <p>As of August 2021</p> <ul style="list-style-type: none"><li>• Transmission rate (R0) is <math>\geq 1.1</math> for a consecutive 7-day period and</li><li>• The new case count is <math>\geq 10</math> per 100,000 for that same period.</li><li>• LA, NYC, Atlanta, Miami, New Orleans, Albuquerque are currently Pt 1.</li></ul>
<b>Part 2 (Less Strict)</b>	<ul style="list-style-type: none"><li>• Applies when the below triggers are not met and COVID risk is therefore not as high.</li></ul> <p>As of August 2021</p> <ul style="list-style-type: none"><li>• COVID transmission rate is <math>&lt; 1.1</math> for seven consecutive days and</li><li>• The number of daily cases is <math>&lt; 10</math> for that same period.</li></ul>
<b>Fully-Vaccinated</b>	Currently means that at least 14 days have passed since the employee received a Johnson & Johnson COVID-19 vaccine shot or a second shot of Pfizer or Moderna COVID-19 vaccine. New vaccines can be used in the future if they are approved by the FDA.
<b>Cleared Team Member (“CTM”)</b>	A team member who has been Fully-Vaccinated or tested and cleared to work that day.
<b>Producer</b>	Unless otherwise noted, the term “Producer” applies to the “Produced By” producer designee on a film or documentary and the “Executive Producer/Showrunner” producer designee on any type of episodic series (streaming, “TV” or Non-Fiction).
<b>Production</b>	Encompasses pre-prep, prep, Principal photography and post-production.
<b>Non-fiction</b>	Includes game show/competition shows, sports, structured reality programming, docu-series programming and live events (for broadcast or to tape).
<b>Shooting Company</b>	Consists of cast and team members who must access a set or shooting location when cast may not be in proper PPE.
<b>COVID-19</b>	The name of the clinical syndrome caused by the virus referred to as SARS-CoV-2.
<b>Personal Protective Equipment (“PPE”)</b>	Equipment worn to minimize exposure to hazards that cause serious workplace injuries and illnesses, including N95, KN95 or

medically approved cloth masks AND face shields or goggles.

**Uncleared Team Member (“UTM”)** A team member who tests positive for COVID-19.

**Production COVID-Safety Plan** The Production-specific infectious disease safety plan that sets forth the guidelines and mandates for workplace safety.

# SUMMARY OF COVID-SAFETY MANDATES

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In accordance with federal, state, AMPTP and union guidelines, before beginning pre-production the production company must have an infectious disease safety plan and have conducted a risk assessment to address ways the COVID-19 hazard will be mitigated on the production. It is recommended that production processes be altered to adapt for COVID-19, rather than adapting COVID-19 processes to existing production practices. This plan is to be communicated to every cast and crew member before beginning work on a production and employment is contingent on agreement to comply with the plan.

**The following areas should be specifically addressed for your project in a Production COVID-Safety Plan. Please note that currently SAG-AFTRA requests you submit your plan 6-8 weeks prior to shooting. For more detailed descriptions of each of these areas (1-10), see the following pages:**

1. **\*\*Project Basics.** Document the data used to determine whether your production falls under Part 1 or Part 2 of COVID-Safety Protocols, using [COVIDActNow.org](https://www.covidactnow.org). Describe production information relevant to COVID-Safety.
2. **\*\*Zone System Adherence.** Clearly describe your Zone System and how your production will guard against contact between individuals in different zones and maintain separation of untested individuals.
3. **\*\*Regular Testing.** Clearly describe and provide a schedule of your medical screening and testing plans for all cast and crew involved in any day of production work, including the types of tests and the anticipated lab result turnaround times. Include testing plans and schedules for any scheduled hiatus, holidays or other breaks in production.
4. **Ventilation:** Detail size and location of each stage, set, location, office, shop, etc. along with information on outdoor access and existing circulation systems and how hourly ventilation and monitoring procedures will be used to reduce the spread of airborne particles.
5. **\*\*Safety Protocols to Reduce the Spread of COVID-19.** Detail your protocols for how physical distancing will be enforced, PPE will be used, proper hygiene will be taught, and the sanitization safety processes that will be in place. Include how strict physical distancing will be enforced, how on-set video monitoring will work and how you will monitor and enforce the use of appropriate PPE at all times.
6. **New Positions/Responsibilities.** Identify your Health and Safety Supervisor (“HSS”) and their credentials, and, on larger productions, detail the health and safety team or department that will oversee the COVID-Safety Plan implementation and enforcement, including specialized security and sanitation departments or companies.
7. **10-hour shooting days.** The plan should reflect ways in which the production company will reduce the shooting hours. Provide a detailed schedule and general

cast and crew call times that anticipate a maximum 10-hour shooting day so cast and crew immune systems stay strong and to allow time for monitoring, cleaning, and protocols that reduce transmission risk to be completed.

8. **Remote Working and Videoconferencing.** The plan should include a description of how the production company will enable physical distancing by providing means for remote work. The plan should also include remote working protocols for post-production work such as screenings, notes sessions, and spotting sessions. Include a list of all remote team members and/or departments and their anticipated schedules and at-home work protocols.
9. **No Set Visits.** Describe your “no set visits” policy and how you will communicate these policies to team members. Document any anticipated exceptions and protocols for any non-team member who must be allowed to visit production.
10. **Communication Procedures:** Provide vendor/instructor information and schedules for team member trainings and daily COVID-Safety meetings. Include Red Light Protocols and Hot Lines provided to team members.
11. **\*\*Vaccinations:** Describe your vaccination policy (if any) and if there is a mandated vaccine policy in place, how you will identify Cleared Team Members as Vaccinated or Unvaccinated.

**\*\* PLEASE NOTE: THESE PROTOCOLS HAVE BEEN UPDATED BY THE SAG/ AMPTP RETURN TO WORK PROTOCOLS. SEE EXHIBIT A FOR THE AUGUST UPDATES.** All other protocols remain the same regardless of team member vaccination status and regardless of PART 1 or PART 2 production status, unless otherwise specifically stated in EXHIBIT A.

# 1. PROJECT BASICS

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Detail specific project information including the following:

- Are you requiring Proof of Vaccination for employment?
- Does your production location(s) currently fall into Part 1 (stricter) or Part 2 (less strict) portion of the COVID-Safety Protocols?
- What type of content is being produced (e.g., feature film, episodic, narrative, docu-series)?
- Where is the project intended to be filmed? How many locations/company moves?
- When is the project intended to be filmed and how long is the shoot?
- How long is prep and post?
- When are reading(s) scheduled? And is anyone required in person?
- How much is expected to be filmed on a sound stage?
- What is the expected size of the cast and crew?
- Identify any dancers, singers, minors, animal actors, stunts.
- Identify any VO, ADR/Looping and indicate whether these performers will be filmed at home or in studio.
- How many of the cast and crew will be local hires vs. travelling to location?
- Detail travel and accommodations for local crew and distant hires.
- Detail COVID insurance policies and/or financiers' commitment to COVID-related claims.

# 2. THE ZONE SYSTEM

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**PLEASE NOTE: THE FOLLOWING PROTOCOLS HAVE BEEN UPDATED BY THE SAG/ AMPTP RETURN TO WORK PROTOCOLS. SEE EXHIBIT A FOR THE AUGUST UPDATES.**

**Zones must be established and strictly adhered to in order to guard against contact between those individuals in the main Shooting Company and all other individuals on production. All team members should be notified in writing as to which zone they are in prior to reporting to work.** Producers should implement a color-coded system for easily identifying a team member's zone. This can be with colored face masks, wrist bands or color-coded ID badges (e.g., Zone A could be green, and Zone B could be red.)

## ZONE A

Zone A is any area where any cast member is present, whether working or getting ready. As cast moves throughout the production footprint, the zone may expand or contract. It is restricted to a small, limited number of individuals who need access to the set and to cast members who will be the most vulnerable when out of PPE or when physically distancing is impossible (e.g., when the cast member is being touched up, mic'ed and/or is performing while the camera is rolling). Zone A individuals who are not cast must be in proper PPE **AT ALL TIMES**.

The Zone A Group may:

- be as small or as large as necessary
- function for only a limited time

- include controlled points of access between different Zone A's.

*Proper use of PPE and stringent physical distancing practices must be observed and enforced within Zone A by all crew members in Zone A.*

*Only cast members may remove PPE. This is restricted to when they are on camera or camera-ready (e.g. it is understood that some cast members may not be able to wear PPE after makeup, even when they are not on camera.) Only those crew in Zone A who are approved in advance by Producer or HSS may invade the social distancing limits while the cast member is not in proper PPE (e.g., on-set make-up, hair, costumer). But to be clear, the Zone A crew member who is approaching the cast member, must always be in proper PPE (mask, face shield, gloves).*

Zone A may be broken down into Sub Zones to improve the safety and operations of the production. These Sub Zones can be based upon whether the team member needs actual contact with Cast members who are out of proper PPE. For example:

- ✓ **Zone A1** – Those who need to approach or be near Cast (closer than 6 feet) **ON OR OFF** set when Cast is not in proper PPE. Depending on type of production, this may include Producer, Director, Script Supervisor, A Camera Op, dolly grip, Boom ops, on-set Hair, on-set Make-up, on-set Costumer, background actors.
- ✓ **Zone A2** – Those who need to approach Cast (closer than 6 feet) **OFF** set, regardless of whether Cast is in proper PPE (hair, make-up, costume, sound, props).
- ✓ **Zone A3** – Those who need access to the current set (but not Cast), including Camera Operators, Focus Pullers, Gaffer and lighting technicians, Key Grip and on-set Grips, Dolly Grip, and on-set dresser.

### Sub-Zone A Samples

#### Film Productions

**A1:** Creative Producer, Director, Cast, Script Supervisor, "A" Camera op, Dolly grip, On-Set Hair, On-Set Make-up, On-Set Costumer, Background Actors

**A2:** Line Producer Designee, DP, AD, Sound Mixer, On-Set Props, Hair, Make-up, Costumer

**A3:** Camera Operators, Focus Pullers, Gaffer, Key Grip, On-Set Dresser, VFX Supervisor

#### Series Productions

**A1:** Creative Producer/Showrunner, Producing Director, Episodic Director, Cast, Script Supervisor, On-Set Hair, On-Set Make-up, On-Set Costumer, Background Actors

**A2:** DP, AD, Sound Mixer, On-Set Props, Hair, Make-up, Costumer

**A3:** Camera Operators, Focus Pullers, Gaffer, Key Grip, Dolly Grip, On-Set Dresser, VFX Supervisor

#### Unscripted

**A1:** Executive Producer, Host(s), Producers (as deemed appropriate by the EP, co-EP, EIC, or Supervising Producer), Guest Performers, Background Actors

**A2:** DP/Camera Operator, PM, Sound Mixer, Props, Hair, Make-up, Costume

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## **ZONE B**

Zone B consists of team members who work requires them to work on “hot” sets, but not when Zone A performers are out of full PPE.

Zone B includes but is not limited to locations or stages being rigged, dressed or struck.

***\*\*No one may be allowed access to Zone A or Zone B for the first time unless they have been tested and cleared within the prior 24 hours.***

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## **ZONE C**

Zone C consists of team members who are able to work with full PPE **at all times**, who only work with other team members who are also in PPE **at all times** and who are not required to be within (6) feet of other team members for longer than fifteen (15) minutes while working. Further, Zone C team members do not come into contact with Zone A or Zone B members in the course of their work unless all team members are in full PPE at all times and do not come within six feet of each other for longer than 15 minutes. And no Zone C team member may enter a “hot” set unless they have tested negative in the prior 48 hours.

Zone C includes but is not limited to: non-cast base camp(s), vehicle parking, control room/truck, shops, productions offices, costume department, construction mills and work trucks.

***\*\*No one may be allowed access to Zone A or Zone B for the first time unless they have been tested and cleared within the prior 24 hours.***

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## **ZONE D**

Zone D consists of team members who meet Zone C criteria but do not interface with the shooting crew. No Zone D team member may enter a “hot” set unless they have tested negative in the prior 48 hours.

Zone D may include but is not limited to: publicists, most post-production team members, remote animation team members, certain costume dept team members, remote set designers, model makers, illustrators, certain writers’ room team members.

***\*\*No one may be allowed access to Zone A, B or C for the first time unless they have been tested and cleared within the prior 24 hours.***

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## **OUTSIDE ZONES A-D**

The outside world (*e.g.*, homes, hotels, wherever team members go when they are not working). This also may include team members who work only remotely, with little or no contact with any other team member in Zones A-D.

Periodic, short duration contact from the outside world to Zone B, C or D may happen throughout the workday as in the case with vendors delivering equipment, in which case strict social distancing, PPE and sanitization protocols must be strictly followed.

*People outside of Zones A-D will likely be the source of infection to team members in Zones A-D,. Diligence away from work is critical, especially adhering to strict social distancing and avoiding crowds. When leaving Zones A-D, make sure cast and crew are equipped with disinfectant wipes for home and/or hotel use and especially for disinfecting personal electronic devices and surfaces.*

### 3. TESTING

**PLEASE NOTE: THE FOLLOWING PROTOCOLS HAVE BEEN UPDATED BY THE SAG/ AMPTP RETURN TO WORK PROTOCOLS. SEE EXHIBIT A FOR THE AUGUST UPDATES.**

EVERYONE working on a Production, or, on rare occasions, visiting the Production areas are required to adhere to the production company testing policy. Individuals must receive a negative result of a Polymerase Chain Reaction (“PCR”) test (nasal swab recommended, mouth swab second choice if nasal swab not available) taken within 48 hours before they begin work or visit any area of Production.<sup>2</sup> **Please note that there is no antibody or antigen test that is acceptable for testing at this time.** It is advised that every cast and crew member answer daily pre-screening questions and report their temperature (if not being taken at location) to the Health and Safety Supervisor or other designated medical professional before being cleared to report to work. This pre-screening can also be accomplished through HIPA-compliant apps such as HELIX, BOSCH Vivalytic PCR, and Abbot ID NOW.

Please note that in reporting test result information do not use the terms “positive” or “negative” results, please use “team member is cleared to work” or “team member is NOT cleared to work.”

**Per SAG-AFTRA, the only currently accepted methods of collection are:**

- a. **Nasopharyngeal (NP)** (5” swab inserted deep into nasal cavity)
- b. **Anterior Nasal Testing** (sometimes referred to as the “nasal swirl”)
- c. **Oropharyngeal Testing** (sometimes referred to as “throat swab test”)
- d. **Saliva Testing** (aka “spit test”)

Please visit the SAG-AFTRA website for an ongoing, updated list at [sagaftra.org/BackToWork](http://sagaftra.org/BackToWork).

**Currently Accepted Testing Kit Providers:**

1. Helix® COVID-19
2. Bosch Vivalytic PCR
3. Abbott ID Now RT-PCR Test

**Per SAG-AFTRA, antibody and antigen test are currently NOT acceptable to clear team members to work.**

<b>Before travel to location</b>	Team member hiring is contingent on negative PCR test result administered within 48 hours of flight departure time or other public transportation departure time to shooting location. Team members will be tested and cleared again before entering Zones A-C for the first time. Production Company must provide COVID-Safe vans and drivers for transport or self-drive allowances. Daily transportation to and from sets on public transportation should be prohibited.
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<sup>2</sup> In the event of an uncleared team member (“UTM”), the Production must immediately engage in processes described in the “Red Light Protocols” document for Isolation, Workplace Sanitization, Retesting, Privacy and Communication, Contact Tracing, Removal or Replacement, and possibly Shutdown of Production.

<p><b>Before Production</b></p>	<p>Team member hiring to be contingent on a negative PCR test result administered and confirmed within 48 hours of first day of employment on the production. Please note that local jurisdictions may require additional testing and/or quarantine period. Any crew member who is part of Zone D and will never interact in person with anyone from production may be exempt from testing after pre-employment test, and if documented as exempt in the approved Production COVID-Safety Plan.</p>
<p><b>During Production</b></p>	<p>Team Member must comply with regular testing per production company policy.</p> <p><b>Zone A team members should be tested at least three times a week with an in-lab PCR test.</b> Sub Zone implementation (as described above) can further refine the testing schedule as certain circumstances may require daily testing (e.g., performers and crew involved in production of scenes that require close or intimate contact, close contact stunts, or extreme exertion).<sup>3</sup> Turnaround time for testing, which can range from hours to days, will be a key factor in determining when and how often tests are administered. Note that Zone A team members that work partial weeks or sporadically during the week, may follow the “Short Duration Testing Protocol” below, when applicable.</p> <p><b>Zone B team members should be tested at least once a week,</b> preferably the first or second day of the work week, and they will have to be cleared before entering Zone B for the first time. Team members must adhere to strict physical distancing and use PPE at all times. No one can be “bumped” from Zone B to Zone A without being tested and cleared within 24 hours. Alternatively, Zone B team members may be tested twice per week using a PCR rapid test, providing the results from the rapid tests are guaranteed within 48 hours.</p> <p><b>Zone C team members should be tested at least once every two weeks.</b> Zone C will be broken into two subgroups and tested during alternating weeks, preferably the first or second day of a work week, and they will have to be cleared before entering Zone C for the first time. Team members must adhere to strict physical distancing and use PPE at all times. No one can be “bumped” from Zone C to Zone A or B without being tested and cleared within 24 hours. Zone C is the only zone where “pool testing” may be permitted.</p> <p><b>Zone D team members may be exempt from testing beyond the pre-employment testing.</b> They will have to be cleared before entering Zone D for the first time. Team members must adhere to strict physical distancing and use PPE at all times. No one can be “bumped” from Zone D to any other zone without being tested and cleared within 24 hours.</p> <p><b>Short Duration Testing Protocol</b> – Per SAG-AFTRA requirements, for 2-consecutive-day shoots only, testing may be done once. Testing and results must be completed within the 24-hour period before the first day of shoot to allow a shoot for two consecutive days.</p> <p><b>Breaks During Production</b> – If team member has a break in employment or the company has a hiatus, any break of five days or more requires repeating pre-employment testing. This repeat of pre-employment testing can be avoided if production continues to test team members as if they are continuing production until production resumes.</p>

<sup>3</sup> For particularly close physical encounters between actors/performers, it may be possible to implement a rapid PCR test that can be completed on site in less than 60 minutes. (Please check with SAG-AFTRA for approved (if any) rapid testing protocols.) These tests may also help the Producer respond to the rare instance where someone from Zone B needs access to Zone A without the usual time for in-lab PCR testing.

## 4. VENTILATION

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### VENTILATION EQUIPMENT

Ensure all stages, sets, locations, offices, shops, etc. have sufficient outdoor access and circulation systems (or are fitted with portable HEPA air cleaners) to allow airflow to “blow out” or scrub the air of airborne particles throughout the working day. If an HVAC system is to be used for ventilation, it requires a MERV 13 or higher filter. If it is impossible to install HVAC systems with MERV 13 filters or higher, then it may be acceptable, depending upon the size of the space, to use portable HEPA air cleaning units.

### HOURLY VENTILATION PROCEDURES

Work should shut down multiple times a day (every hour or two hours, depending upon size of space), team members should vacate the premises, and air systems turned on and doors and windows should be opened to move any lingering airborne particles out of enclosed spaces.

## 5. SAFETY PROTOCOLS TO REDUCE THE SPREAD OF COVID-19

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**PLEASE NOTE: THE FOLLOWING PROTOCOLS HAVE BEEN UPDATED BY THE SAG/ AMPTP RETURN TO WORK PROTOCOLS. SEE EXHIBIT A FOR THE AUGUST UPDATES.**

The virus is an invisible threat, and risk cannot completely be eliminated. The use of PPE should be provided and maintained. Because testing sometimes fails, full PPE and social distancing controls will be essential to ensuring a safe work environment.

Producer is responsible for setting up the mechanism and/or procedures (including designating the appropriate team member to do so), for correcting unsafe or unhealthy conditions, work practices, and work procedures in a timely manner based on the severity of the hazard.

### PPE

N95 masks (or KN95 if N95 are not available to the public) AND either goggles OR face shields are the recommended best standard. (Face shields without a mask are not allowed.) The Production COVID-Safety Plan should clarify which crew members, if any, are exempt from the face shield requirement. In any event, all team members who may be in close contact with a performer who is not in PPE must wear a N95 mask AND a shield. Surgical masks, while not ideal, are better than nothing for individuals who cannot wear N95 masks because of sizing or grooming issues. Personal cloth face masks may be acceptable if approved in advance in the COVID-Safety Plan or by the HSS (Gaiters and bandannas are **not** acceptable).

Daily safety meetings should include demonstrations and reminders of correct mask fitting and safe removal, as well as proper glove removal and disposal.

### PHYSICAL DISTANCING

Proximity to and duration of time spent in potential exposure to the virus is always a concern. A system to maintain distancing on the job must be implemented, even for individuals in full PPE.

Cast and crew to remain at least 6 feet apart IN FULL PPE at all times, except when the COVID-Safety Plan has approved exemptions, such as a make-up, hair or costumer working on a cast member who is not in full PPE, or a director speaking to a cast member who is not in full PPE. However, in those cases, the director, make-up, hair, and costumer should all be fitted in full PPE (N95 mask AND shield).

If a team member tests positive, anyone who has been in close proximity (*i.e.*, closer than 6 feet for 10 minutes or more, or for a total of 10 minutes or more on more than one occasion) must be notified, quarantined and tested as per Contact Tracing guidelines. **(For more details, see Red Light Protocols.)**

## VIDEO VILLAGES

Producers must limit the number of team members at on-set video villages. When technically possible, and Producer and/or director approve, allow necessary on-set team members access to *personal* wireless devices that stream the camera feeds. When approved in Production COVID-Safety Plan (and by appropriate Producer and/or Director), allow studio or network executive to access live streams from their office to avoid unnecessary set visits.

When on-set video villages are necessary, keep physical distancing standards in place (6 feet apart with PPE). More villages, spread across a stage with 1 or 2 people each, are better than 6 people at one monitor. Consider where these villages will be placed and how one-way traffic to and from set can be managed while still maintaining physical distancing requirements.

## PROPER HYGIENE PRACTICES

**Personal Use Documents and Devices:** Cast and crew should be specifically instructed not to share personal devices, such as cell phones and iPads. No distribution of paper unless distributed by a Health and Safety team member and annotated with the owner's name. No cross use of paper.

**Production to provide:** Multiple touch-free hand washing stations and hand sanitization stations at every production location.

### Glove Policy:

As per CDC guidelines, the best way for the team members to protect themselves and others from COVID-19 is to regularly wash hands with soap and water for 20 seconds or use hand sanitizer with at least 60% alcohol. However, there are certain instances when wearing gloves is recommended:

Hair and Makeup Artists when working on or in proximity to cast member's face.

Note: Gloves to be properly replaced between each performer.

Craft services, catering and any food preparation

When Cleaning and Disinfecting

When in Contact with an Uncleared Team Member ("UTM")

Work in areas of contamination by UTM or areas where bodily fluids may be present

When Testing

## SANITIZATION SAFETY

**Mitigating the spread of virus on surfaces:** Ensure there are regular sanitization processes that address the surfaces of:

- High traffic areas and touchpoints
- Departmental equipment
- Workspace surfaces

A process of first cleaning, then sanitizing or disinfecting surfaces should be followed.

## 6. HEALTH AND SAFETY SUPERVISOR/DEPARTMENT

Executing the Zone System will require the creation of one new position for all productions and for large productions, one new department. There will be a dedicated Health and Safety Supervisor (referred to in the Industry White Paper as the “COVID-19 Compliance Officer” and in The Safe Way Forward as the Health and Safety Supervisor (HSS)), and a Health and Safety Manager, and on large productions, there will be a Health and Safety Department, with a staff.

### HEALTH AND SAFETY SUPERVISOR

The Health and Safety Supervisor (HSS) will be hired by and report directly to the Producer and be the final authority on COVID-Safety matters, *i.e.*, the HSS cannot be overruled in their efforts and activities to enforce COVID-19-related safety practices. The HSS, with mutual agreement from the Producer, can implement the “Red Light Protocol” on the Production. It is the Producer’s responsibility to create criteria that ensure this key position is filled by individuals with the appropriate medical experience and knowledge commensurate with this high level of responsibility.

Producer (or producer representative) will work with the HSS in sourcing the number of tests needed for the entire production, the medical personnel needed to implement testing, and the equipment, if any, needed. Producer and HSS also need to setup communication with multiple city and state agencies regarding coordination of testing protocols. The lab results time will vary between locations and labs. The Producer or producer representative and HSS will source a reliable and fast-turnaround laboratory relationship that can guarantee turnaround times to match the Production COVID-Safety Plan.

### HEALTH AND SAFETY MANAGER

Whereas the HSS understands epidemiology, the Health and Safety Manager (“HSM”) understands production. This should be a close collaboration, but ultimately the Production will have to adhere to the HSS’s rules regarding safe practices. If there is no HSM on set, then Production will need to hire separately and dedicate another crew member (additional Production Manager or Coordinator) whose ONLY direct responsibility is to work hand-in-hand with the HSS to set up, implement, and monitor the COVID-Safety Protocols.

**Small Productions** (*i.e.*, fewer than 75 cast/crew or fewer than 10 cast/crew per production unit): These protocols will necessitate the hiring of an HSS and enough personnel to track, test and monitor all individuals on the production. Producers have reported that the Health & Safety teams are averaging 1 additional team member for every 20 cast and crew.

**Large Productions:** These protocols would necessitate the creation of a Health and Safety Unit/Department solely dedicated to the execution of these protocols. This unit would be supervised by qualified professionals and technicians in the requisite field to ensure compliance and accuracy.

**NOTE:** The number of Health and Safety team members for a production should reflect the team members’ medical qualifications and experience along with the complexity and size of the production. For example, an on set HSS **physician** can manage a larger ratio of cast and crew than an HSS medic. Producers should consult their HSS to determine the appropriate staffing ratio for guidance.

## 7. 10-HOUR SHOOTING DAY

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Producer should schedule and plan for a 10-hour shooting day to allow time at the beginning and end of the day for testing and clearing cast and crew for work.<sup>4</sup> Adjustments to current filming practices need to be made.

Producers, drivers, AD's, and much of the crew will need to stagger their hours to avoid working longer than 12-hour days to accommodate a 10-hour shooting day.

For unscripted productions that require a 24/7 production, individual crew members should not be required to work more than a 12-hour day.

***Note that the 10-hour shooting day is only 10 hours for the immediate on-set team. Many team members will have 12-hour days to accommodate the 10-hour shooting day. Producer should make every effort to avoid ANY team member working more than 12 hours a day. This is for the health and safety of the cast and crew.***

Every hour (or two) on an enclosed set, there should be a stop-down of shooting to provide (a) a break for those in masks so they can walk outside (socially distanced) and breathe fresh air, (b) the wiping down of the entire set, and (c) blowing the air out or air-scrubbing of the stage or location.

In order to have ample time to prepare and adhere to the 10-hour days, shooting schedules are recommended to be locked no later than fifteen (15) working days prior to the start of production. For unscripted, this may be closer to the shooting day, but locations must be secured, and COVID-Safety prepped and sanitized at least 24 hours in advance of start of shoot on that location. In terms of shot lists (not schedules), they should be provided as early in the process as possible, but certainly no later than the start of each workday for that day's work.

In order to adhere to the sanitization requirements for locations and sets, all filming locations must be secured and sanitized at least 24 hours in advance of need.

Company moves within a single shooting day are strongly discouraged.

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<sup>4</sup> Epidemiologists confirm that even if the shooting schedule is extended by a number of days because of the shorter shooting days, the benefit to the immune system from extra rest provided to cast and crew members by a mandated 10-hour shooting day outweighs the extra days with the production.

## **8. REMOTE WORKING WHENEVER POSSIBLE INCLUDING ALL POST-PRODUCTION**

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- ❖ All departments that can work remotely, from home, should be required to do so. These include production offices, accounting, casting, locations, etc.
- ❖ Videoconferencing should be the primary method for departmental meetings, director's meetings, casting, location photo reviewing, table reads and production meetings.
- ❖ Location scouting should be done virtually whenever possible. With 360 cameras and a YouTube link, team members can virtually scout and move around each location. This can even be done with VR goggles, so team member or director feels as if they are "standing" in the location.
- ❖ Given the increasingly powerful post-production tools available, there is the ability to work post-production completely on a remote basis.
- ❖ Editing will be done at home offices with appropriate upgrades for security and secure transmission.
- ❖ All ADR and VO will be done remotely.
- ❖ All screenings will be done remotely, as well as working notes and spotting sessions via videoconferencing.
- ❖ Any test screenings to be done via videoconferencing apps set up for test screening purposes.
- ❖ All marketing and publicity conversations and approvals can be done digitally and via videoconference.
- ❖ All press junkets can be set up remotely and with videoconferencing.

## **9. NO SET VISITS**

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- ❖ Absolutely NO VISITORS. All cast and crew must adhere to the Zone System.
- ❖ Important non-production team conversations should be held virtually, never on set.
- ❖ Union representatives exercising their rights to visit workspaces will be subject to the safety guidelines applicable to the Zone they will be visiting.

## 10. COMMUNICATION PROCEDURES

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The Production's COVID-Safety Plan must be communicated to every cast and crew member, including information related to the team member's protection, non-compliance, sick-pay policies, idle pay (in case of a shutdown), potential "reward" systems for at-home compliance and specifics of how all of the areas outlined above will be implemented and managed. The training must also include privacy policies and anonymous reporting procedures.

All team members must complete a COVID-Safety Training specifically tailored for the production environment and training on the Production-Specific COVID-Safety Plan before reporting to work, as team member employment is contingent on agreement to comply with the Production COVID-Safety Plan. (See PGA **Code of Conduct**.)

### DAILY COMMUNICATION

**Every day must begin with a COVID-Safety meeting for the entire crew. Note that many crew members may be remote, so Producer must provide for COVID-Safety meeting communication to those remote team members.** Communication will include ongoing updates regarding the status of the virus in the community as well as updates on any team member who has tested positive (while strictly following privacy policies).

COVID-Safety meetings will review and describe production-specific concerns for each day and any special protocols in addition to the Production COVID-Safety Plan.

### TEAM MEMBER TRAINING

Set forth the system for communicating with cast and crew in a form readily understandable by all affected cast and crew members on matters relating to occupational safety and COVID-Safety compliance.

All team members must complete COVID-Safety Training and Production COVID-Safety Plan Training before beginning work on a production.

### SAFETY HOTLINES

Provide a safety hotline or other means to encourage anonymous reporting of hazards without fear of reprisal.

### RED LIGHT PROTOCOLS

Identify the communication protocol when a team member tests positive and set forth a Red Light Protocol for your production and provide communication and training for implementation of Red Light Protocols (See PGA **Red Light Protocols**).

# 11. VACCINATIONS

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As COVID-19 Vaccinations are being rolled out worldwide, there are myriad changes to the COVID-Safety Protocols.

If you are familiar with current COVID-Safety Protocols, the quickest way to get “up to speed” may be to review EXHIBIT A included in this document.

The document breaks productions into new categories:

**PART 1 and PART 2** -- New designations for productions, depending upon location of filming, which is based upon transmission rates and new cases. If you fall into PART 1, protocols are more strict and follow more closely with the original COVID-Safety Protocols. If your production falls into PART 2, there are less-strict protocols. Use [COVIDActNow.org](https://www.covidactnow.org) to help determine into which PART your production falls.

**VACCINATED and UNVACCINATED** – Producers may now implement a mandatory vaccination policy for their production. Protocols are further modified depending on both the PART under which your production falls (1 or 2) AND the vaccination status of team members. Please refer to EXHIBIT A for further details.

Each of the following sections of these protocols are affected by EXHIBIT A: ZONES, TESTING, SAFETY PROTOCOLS TO REDUCE THE SPREAD (PPE, etc.).

Please refer to EXHIBIT A for more information on updates to protocols for vaccination status, testing, PPE, sick leave, quarantine pay, meals, transportation, hair and make-up, casting and auditions, live audience.



The following guidelines are to help Producers determine whether to resume or “greenlight” their production.

### GENERAL SAFETY CONSIDERATIONS

**PLEASE NOTE: THE FOLLOWING PROTOCOLS HAVE BEEN UPDATED BY THE SAG/ AMPTP RETURN TO WORK PROTOCOLS. SEE EXHIBIT A FOR THE AUGUST UPDATES.**

- ✓ Use [www.COVIDActNow.org](http://www.COVIDActNow.org) to determine which part of the Safety Protocols your production will fall under. Part 1 is stricter and more closely aligns with the original COVID Safety Protocols. Part 2 is a designation for productions taking place in areas of lower COVID infection risk and will allow more relaxed protocols (see Exhibit A for further information).
- ✓ Will you require mandatory vaccinations to be considered for employment on your project?
- ✓ Do you have the budget for a medically qualified Health and Safety Supervisor (HSS) and appropriate level of staffing to support an HSS for your size crew?
- ✓ Do you have the budget for a qualified Health and Safety Manager (HSM)? If not, and you are a non-fiction production, do you (a) have a qualified Field Crew member (Producer, Field Director or Associate Producer) willing and able to be trained to perform the HSM responsibilities, and are you (b) prepared to increase their daily/weekly rate to compensate for these additional responsibilities?
- ✓ Do you have an industrial cleaning department or cleaning crew that will coordinate and oversee cleaning and sanitation for all facets of production (*i.e.*, offices, shops, sets, equipment, locations, etc.)?
- ✓ Do your production sets, stages, shops and offices have ventilation systems equipped to scrub the air and/or properly ventilate the spaces to reduce the spread of airborne particles? (HVAC with MERV-13 or higher filters or portable HEPA air cleaning units.)

- ✓ Do you have adequate security to ensure that team members stay within their Zones and follow proper COVID-19 safety practices, including proper PPE?
- ✓ Do you have adequate COVID-19 training available to everyone?
- ✓ Do you have enough COVID-19 tests available for testing team members as required by EXHIBIT A? Plus additional tests for retesting a positive test result and unforeseen testing needs?
- ✓ Do you have a relationship with a lab that can produce required test results in less than 24 hours when testing Zone A-D for the duration of the production?
- ✓ Do you have a backup fast turnaround PCR test on standby in case lab turnaround times are greater than 24 hours (this can happen in the case of weather, local outbreaks, etc.)
- ✓ Do you have approved screening questions and/or temperature checks available to all?
- ✓ Have you procured enough PPE -- N95 or KN95 masks or medically approved cloth masks AND face shields or goggles for all cast/crew members to replace daily?
- ✓ Can you provide access to handwashing/sanitizing stations in all work spaces throughout the production day?
- ✓ Can you provide enough space in your offices, shops, sets, locations to accommodate 6' physical distancing during the work day?
- ✓ Does the cast and crew have access to a COVID-19 health and safety hotline and mental health resources?

**IF ANSWERS TO ANY OF THE ABOVE QUESTIONS ARE "NO" THEN YOU SHOULD NOT CONSIDER PRODUCTION AT THIS TIME.**

**IF ALL OF THE ABOVE ARE "YES," CONTINUE.**

### **SCRIPT/CREATIVE CONSIDERATIONS**

- ✓ Do you have the ability to follow recommendations required by SAG-AFTRA?
- ✓ Have you addressed the script with the actors and discussed their comfort level with what is required of them to tell the story?
- ✓ Are there any cast members who are in a high-risk group or are uncomfortable to work due to COVID-19? If so, can you film that cast member alone and/or rewrite these sequences for a safer work environment?

- ✓ Can you film with fewer than 10 cast members (*i.e.*, leads, supporting, day players) in close proximity?
- ✓ Can your background work comply with CDC physical distancing protocols, and can you adhere to civil authority recommendations for crowd size? Or can visual effects provide assistance in creating atmosphere?
- ✓ Have you cut all intimate scenes, if any, in your production or are you working with a COVID-19 Health and Safety Supervisor in consultation with a specially trained Intimacy Coach to safely execute intimate scenes?
- ✓ Can you cut or amend scenes or stunt sequences, if any, where there is physical contact that takes place between two or more individuals? If not, can you work in compliance with CDC physical distancing protocols and civil authority recommendations?

**IF ANSWERS TO ANY OF THE ABOVE QUESTIONS ARE “NO” THEN YOU SHOULD CONSIDER CREATIVE CHANGES TO YOUR SCRIPT AND RE-EVALUATE ABOVE.**  
**IF ALL OF THE ABOVE ARE “YES,” CONTINUE.**

### FILMING LOCATION CONSIDERATIONS

- ✓ See COVIDActNow.org to determine into which PART your current location falls. This will determine which protocols PART 1 (stricter) or PART 2 (less strict) your production will fall under in the **SAG/PGA Return to Work Agreement Updates as of August, found in EXHIBIT A**. Are you prepared to follow the updated protocols in EXHIBIT A?
- ✓ If your production will be filming in the United States, is the state and local county “open” for film production? Check [www.cdc.gov/covid-data-tracker/index.html#cases](http://www.cdc.gov/covid-data-tracker/index.html#cases) for the status of the state(s) in which you will film. Also check with the appropriate County Health Departments for more information about the safety of filming.

**IF ANSWERS TO ANY OF THE ABOVE LOCATION QUESTIONS ARE “NO” THEN YOU SHOULD NOT CONSIDER PRODUCTION AT THIS TIME. CONSIDER CHANGE IN LOCATION OR WAIT TO SHOOT.**  
**IF ALL OF THE ABOVE ANSWERS ARE “YES,” CONTINUE.**

### ON LOCATION CONSIDERATIONS

- ✓ Can you limit the number of people traveling out of their own city/country?
- ✓ Does your budget and timeline allow for the quarantine period of your local jurisdiction (some require from 3-17 days, depending upon location) and retesting after each flight to a new location?
- ✓ Do you have a plan and resources to take care of cast/crew if they contract COVID-19 during your production while away from their home?
- ✓ If cast/crew member gets COVID-19 during production, do you have a plan to cover medical expenses? For crew, do you have a plan for other crew to take over their position? For cast, can you re-schedule the work and/or re-direct the storyline in absence of a sick cast member?
- ✓ Is there a plan in place to take care of cast and/or crew if they get sick on location and production needs to move to another city/state/country?

**IF ANY OF THE ABOVE "ON LOCATION" ANSWERS ARE "NO" THEN YOU SHOULD RE-CONSIDER THE NUMBER OF LOCATIONS REQUIRED FOR THE STORY AND/OR CONSIDER NOT GOING INTO PRODUCTION AT THIS TIME.**

**IF ALL OF THE ABOVE ANSWERS ARE "YES," CONTINUE.**

## INSURANCE CONSIDERATIONS

- ✓ If you do not have an insurance policy in place that covers COVID-19 related claims, do you have a government-backed insurance policy in place?
- ✓ If the above answer is no, is your financier willing to pay for any COVID-related insurance-type issues and claims, such as shut downs, crew pay, holding deals, start-up costs, etc (e.g. you or your financier can self insure)? And, if yes, is that commitment in writing?

***NOTE: While it is common, especially in unscripted productions, to include liability waivers where the capturing of the content itself is inherently risky, these waivers SHOULD NOT also apply to potential exposure to and/or contracting of COVID-19 while on production. Exposure to, and contracting of, COVID-19 are not risks inherent to the capture of the creative content, therefore the PGA does not approve any form of a COVID-19 liability waiver.***

**IF BOTH "INSURANCE" ANSWERS ARE "NO" THEN YOU SHOULD NOT CONSIDER PRODUCTION AT THIS TIME.**

**IF EITHER ANSWER IS "YES," CONTINUE TO PRE-PRO RECOMMENDATIONS.**



The following guidelines are to help Producers determine what practices to consider and/or alter before beginning production.

## PRE-REP RECOMMENDATIONS

*Once the Production COVID-Safety Plan has been established, time, money, and resources need to be allocated to support its execution and enforcement.*

*\*Hiring a HSS is the first step, but the recommendations below should begin even if you do not yet have an HSS.*

**DOCUMENT CURRENT HEALTH DEPARTMENT PROTOCOLS.** Document for production the current County (or other applicable) Health Department reporting and shutdown criteria.

**TEST RUN YOUR TESTING AND SCREENING PROCEDURES.** Try a “test run” with your COVID-19 testing provider. If the provider is coming to your location, have a few team members who are already working remotely get tested in the same manner that the crew will be tested. “Test” the provider with a request for a quick turnaround so that you/they will understand that sometimes a production request will be a priority.

**DESIGNATE AS MANY JOBS AS POSSIBLE AS “REMOTE WORKING.”** Set up your production to utilize as many crew members working from home as possible. Most productions can run smoothly with remote, home-based “departments” for writers, directors, producers, production offices, accounting, casting, locations, AD’s, Art Department, Post Production.

Emergencies notwithstanding, Producer should set and maintain reasonable working hours (10 hour days as recommended for the shooting crews) for each of these remote crew members. After hours, days off, holidays, etc. must continue to be observed with no additional work hours above what has been previously established for that production. Producers should offer Remote Working “Home Kit Rentals” to cover the costs of internet, home office, personal computers, etc. for those working at home. Producer may need to identify and procure at their expense ancillary office/work space for remote workers who do not have facilities at home to work.

**CHECK IN WITH YOUR TALENT.** Connect with your talent via video conference to review the COVID-19 Safety Plan and make sure they have no additional concerns. Be honest that while all precautions are being taken to prevent someone from contracting COVID-19 during production, that there are no guarantees and they should check with SAG-AFTRA for their advice on this particular production's plan. As many talent are accustomed to standard "star-requests," it is important to explain that most, if not all, will not be able to be accommodated due to COVID-19 safety concerns. These include changes to set visits (there are none allowed, including family), catering, special requests, and the need to avoid any last minute changes to the script and/or the action of the script, as they may not be able to be executed.

**UPDATE YOUR BUDGET TO MATCH YOUR COVID-SAFETY PLAN.** Annotate which line items in your budget are specifically COVID-Safety related. For testing, PPE and sanitization line items, clearly break out specifics, do not use an "allow." (e.g. detail numbers of units, per unit costs, number of team members covered, and number of days covered for each line item that production is covering including all Zone tests, masks, gloves, trash receptacles, etc.) This will help in conversations with financiers, talent, unions, etc. with regard to understanding the extent to which the plan will be implemented. It may also help in a low-budget production in which the COVID-Safety costs bump your production into another tier, as you will more easily be able to navigate the conversations with the unions.

**HAVE A DGA-APPROVED PLAN IN WRITING, SHOULD THE DIRECTOR TEST POSITIVE FOR COVID-19.** Work with your director in advance of greenlight to discuss what would happen in the event that they test positive for COVID-19. For a feature film, this may mean agreeing to shut down until the director is cleared to work. For a series, this may mean that a Producing Director or an EP is pre-approved to take over for an episodic director who tests positive and cannot return to work. For unscripted, this may mean an EP or Field producer stepping in for the director until the director is cleared to return to work.

**HAVE A BACKUP PRODUCER, SHOULD PRODUCER TEST POSITIVE FOR COVID-19.** Producer backup must be following the same testing protocols as the Producer they are replacing. Producer backup must be fully up-to-speed with COVID-19 Safety Plan.

**ON AN UNSCRIPTED SHOW, HAVE AN EXECUTIVE PRODUCER OR ASSOCIATE PRODUCER APPROVED IN WRITING SHOULD A FIELD PRODUCER TEST POSITIVE.** Document the plan for an EP or AP to take over for a field producer in the event a Field Producer tests positive for COVID-19. Replacement may entail travel and thereby cause delays in production if the replacement is not in close proximity to the shooting location.

**HAVE YOUR HOD'S AND OTHER KEY CREW APPROVE THEIR OWN REPLACEMENT IN WRITING BEFORE STARTING PREP.** Note that each HOD and other key crew will have particular crew members that they will feel most comfortable taking over for them. On series productions, consider having an alternating DP replace a positive-testing DP and an alternating 1<sup>st</sup> AD or 2<sup>nd</sup> AD replace their positive-testing counterpart on alternating episodes.

**COVID SAFETY HOTLINE AND MENTAL HEALTH SUPPORT.** Set up a COVID-19 Safety Hotline and secure Mental Health resources early on so that those in early prep who have confidential questions about COVID-19 or are making emotional adjustments to a new way of working have support.

**SUSTAINABILITY.** Consider integrating Sustainability Return to Work Protocols when setting up your production. Suggestions can be found at [www.GreenProductionGuide.com](http://www.GreenProductionGuide.com). Prioritize responsible practices and purchasing, carbon emissions and air pollution reduction strategies, normalizing digital workflow and address strengthening and communicating sustainable production practices for the long term resiliency of our industry. According to a Harvard study (<https://projects.iq.harvard.edu/covid-pm>), there is a correlation to long-term exposure to air pollution and COVID-19 mortality in the United States, therefore consider limiting the footprint of trucks and trailers at basecamps to mitigate diesel fuel pollution.



Producers are required to take steps to protect workers from COVID-19. Some experts predict that COVID-19 infection risks will persist for at least eighteen months, and we cannot return to pre-COVID-19 production practices while the risks exist.

The PGA has prepared the following “red light” protocols designed to guide producers (in collaboration with their Health and Safety team) in the step-by-step process of determining if and when to shut down the production at any stage (pre-production, principal photography, post). In accordance with PGA’s Communication Procedures, the following “Red Light” procedures should be communicated to all team members.

## RED LIGHT PROCEDURES

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The following procedures are recommended when a team member tests positive for COVID-19. These procedures include steps to take in responding to a positive test, *i.e.*, isolation, workplace sanitization, retesting, privacy and communication, contact tracing, replacement, halting production.

### **EXHIBITING SYMPTOMS**

If any team member is medically determined to be exhibiting COVID-19 symptoms during a workday, follow ISOLATION, WORKPLACE SANITIZATION and RETESTING procedures, described below. If this team member tests positive for COVID-19, then additionally follow CONTACT TRACING protocols.

### **POSITIVE TEST**

If any team member tests positive for COVID-19, the Producer and the Health and Safety Supervisor (HSS) should be informed that there is an ***Uncleared Team Member*** (“UTM”) on the production and in what department the team member works. Immediately thereafter, the AD and the UTM’s HOD or immediate supervisor should be informed, as well as UTM’s union.

**\*Note that Producer must maintain the confidentiality of team members with suspected and confirmed COVID-19 infection when communicating with other team members. In other**

words, Producer may not disclose the name of the UTM, but Producer can and will need to inform Close Contact team members that they may have been exposed.

Timing of Positive Test Result	Recommended Action
Before first day of work <sup>1</sup>	<ul style="list-style-type: none"> <li>▪ Team member must not report to work.</li> <li>▪ Follow RETESTING procedures until team member tests negative.</li> </ul>
Before arriving to work on any day	<ul style="list-style-type: none"> <li>▪ Team member must not report to work.</li> <li>▪ Follow RETESTING procedures until team member tests negative.</li> </ul>
During principal photography (on or off-set) and UTM already has reported to work	<ul style="list-style-type: none"> <li>▪ Immediately enact ISOLATION protocols</li> <li>▪ Ensure HSS, Producer, AD, and immediate supervisor/HOD are informed.</li> <li>▪ Follow RETESTING protocols</li> <li>▪ Follow WORKPLACE SANITIZATION protocols</li> <li>▪ Follow CONTACT TRACING protocols</li> <li>▪ Follow PRIVACY &amp; COMMUNICATION protocols</li> </ul>

*\*Check local County (or other applicable) Health Department for protocols regarding the number of concurrent UTM's that will require a production to report to local authorities and/or to shut down.*

## **ISOLATION**

- Before day one of prep, the HSS must designate a discrete Isolation Room for all production workspaces including at location, on stages, workshops, production offices, or any area that production uses.
- UTM must immediately don proper PPE gear, if not already in PPE. (UTM's current PPE must be disposed of by trained sanitization, medical workers or set medic.)
- Immediately isolate the UTM (and their personal property and gear) in Isolation Room.
- Arrange for the UTM to take private transport to housing or their home, if not already there.

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<sup>1</sup> Prior to employment, Producer or a designee should communicate production policies for (a) sick pay for COVID-19 positive team member who cannot return to work and (b) pay in the case of a false positive where a team member is sent home for retesting and is then later cleared to return to work.

- In the instance of a positive test (and retest), UTM must remain in isolation for a minimum of 14 days. At the end of the 14 days, team member may return to work provided they also meet the following conditions:
  - Completed two negative PCR tests, 3 days apart
  - Are cleared by a medical professional
  - Not exhibiting symptoms
  - 24 hours fever free without medication.

## **WORKPLACE SANITIZATION**

HSS to arrange for immediate sanitization of UTM’s workspace, tools, equipment, and work areas, as well as any places identified by contact tracing.

## **RETESTING**

UTM should immediately be retested and should be provided with information to contact an authorized medical professional for immediate assessment. Please note that in some jurisdictions, a positive PCR test requires immediate removal and quarantine. Please check with your local, State or international authorities for specific health orders for a positive test result.

If, upon PCR retesting (second PCR test), UTM tests:

- **Positive:** The individual may not return until cleared by a doctor.
- **Negative:** Rapid PCR test should be administered.
  - If PCR test is negative, (that is, a second PCR test is negative AND the third PCR test is negative) then individual may return to work, unless local, State or union protocols indicate otherwise.
  - If PCR test is positive, individual may not return until cleared by a doctor.

*\*Based on existing literature, the incubation period (the time from exposure to development of symptoms) of SARS-CoV-2 ranges from 2–14 days, with most individuals experiencing symptoms by day 4. Asymptomatic individuals may shed the virus as early as 2-3 days and as late as 14 days.*

## **PRIVACY AND COMMUNICATION**

Producer and HSS should take care to keep the identity of individual and test results confidential, given the above protocols.

- As soon as the UTM has been removed from the premises, Producer should arrange for an AD and HSS-led Safety briefing to announce that a team member has tested positive or has been sent home with COVID-19 symptoms.
- Producer should reinforce their commitment to safety and provide assurance that every precaution is being taken to ensure the safety of the rest of the team members.
- Any cast or crew member who is uncomfortable may voluntarily leave work for the day without recourse and without pay from time of voluntary dismissal.

- Producer should encourage anyone with questions to ask them at the safety meeting or in private, if needed

### **CONTACT TRACING WITHIN PRODUCTION ENVIRONMENT**

Producer or HSS to inform local and state (or appropriate international parties) of the UTM, according to prevailing government guidance in the location you are filming. Note that most labs are obligated to report any positive results to local authorities.

Producer should collaborate with Health and Safety Manager to document individuals who were in Close Contact with UTM. Close Contact individuals should be informed with language that keeps the identity of UTM confidential, “We have been informed that a person you had close contact with has tested positive/become ill with COVID-19. To protect their privacy, we cannot share their name. If you become aware of their identity, we ask that you respect their confidentiality and not share that information with others.” (Please check with your legal counsel to approve exact language.)

“Close Contact” is defined as all individuals who were within 6 feet of the UTM for more than 10 minutes, starting 48 hours before symptoms began or a positive test result, whichever is earlier.

***Individuals identified as having been in Close Contact with UTM must be informed and immediately isolated and retested with PCR test.***

Regardless of test result, these Close Contact individuals and their belongings and personal gear should be taken by private transportation to their home until test results are received. Check your local jurisdictions and unions for Close Contact individuals and quarantine protocols. (For example, in LA County, Close Contact individuals may need to be sent home to quarantine regardless of their own test results.)

- If **negative** test results, and UTM has been cleared to work, then Close Contact individual may return to work. If UTM has not been cleared to work, then Close Contact individual is required to quarantine-in-place for 14 days (from UTM’s positive test) and be retested.
- If **positive** test results, individual may not return until cleared by a doctor.

### **REPLACEMENT**

All crew members should be required to assign a departmental replacement should they become unable to work.

#### **If UTM is in Zone A and is:**

1. **The Producer:** Producer may be replaced by Approved Replacement.

2. **The Director on a Feature film:** Producer may replace Director with Approved Replacement, if Director and DGA have designated a replacement, otherwise upon retesting confirmation, Producer must shut down production for minimum 14 days.
3. **The Director on an episodic series** (and there is an EP or Producing Director with EP and DGA advanced approval): EP or Producing Director will take over for Episodic director while Episodic director is retested, quarantined, and recovering. Otherwise, Producer must follow shut down protocols.
4. **A Field Producer on an unscripted show:** Producer may replace them with an approved EP to take over.
5. **A Leading Actor:** Producer and Director will make best efforts to work/shoot around individual, until such time as the Actor has recovered and retested (per RESTESTING protocol). If Producer finds it impossible to work around the Leading Actor, then shooting crew and/or production would temporarily shut down for a minimum of 14 days.
6. **The 1<sup>st</sup> AD:** Producer may replace AD with the pre-approved 1<sup>st</sup> AD replacement, until 1<sup>st</sup> AD recovers and retests.
7. **The DP:** Producer may replace DP with pre-approved Replacement DP, or bump the operator of DP's choice, or in episodic an approved alternating DP may become the replacement until the DP recovers and retests.
8. **Script Supervisor, Camera Dept personnel, or any other Zone A team member:** Producer may temporarily bump up Zone A individuals or temporarily replace these positions with outside COVID-19-free individuals who follow Zone A protocols for starting work.

### **If UTM is in Zone B-D:**

Production will be allowed to temporarily replace any UTM working in Zone B with the designated team member who follows the specific Zone protocols for starting work.

***According to LA County Health Department, if at any time, the production has three individuals from either Zone A-D who concurrently test positive for coronavirus within 14 days, you must report to local government officials.***

### **SHUT DOWN PRODUCTION**

If you have to make the unfortunate, but necessary decision to shut down production due to a COVID-19 outbreak, THANK YOU for your commitment to safety.

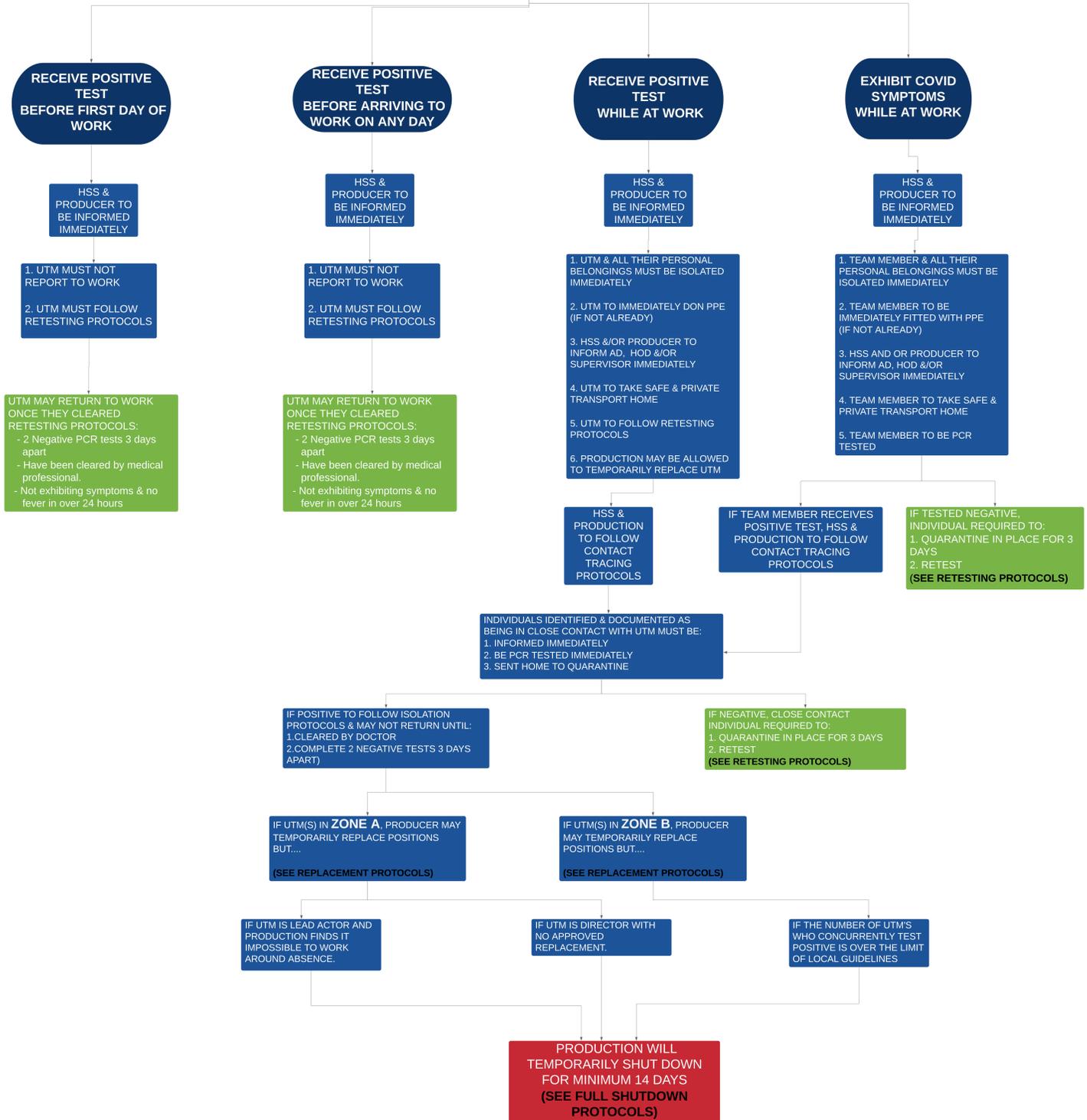
The following steps should be taken after a COVID-19 incident that causes a shut down:

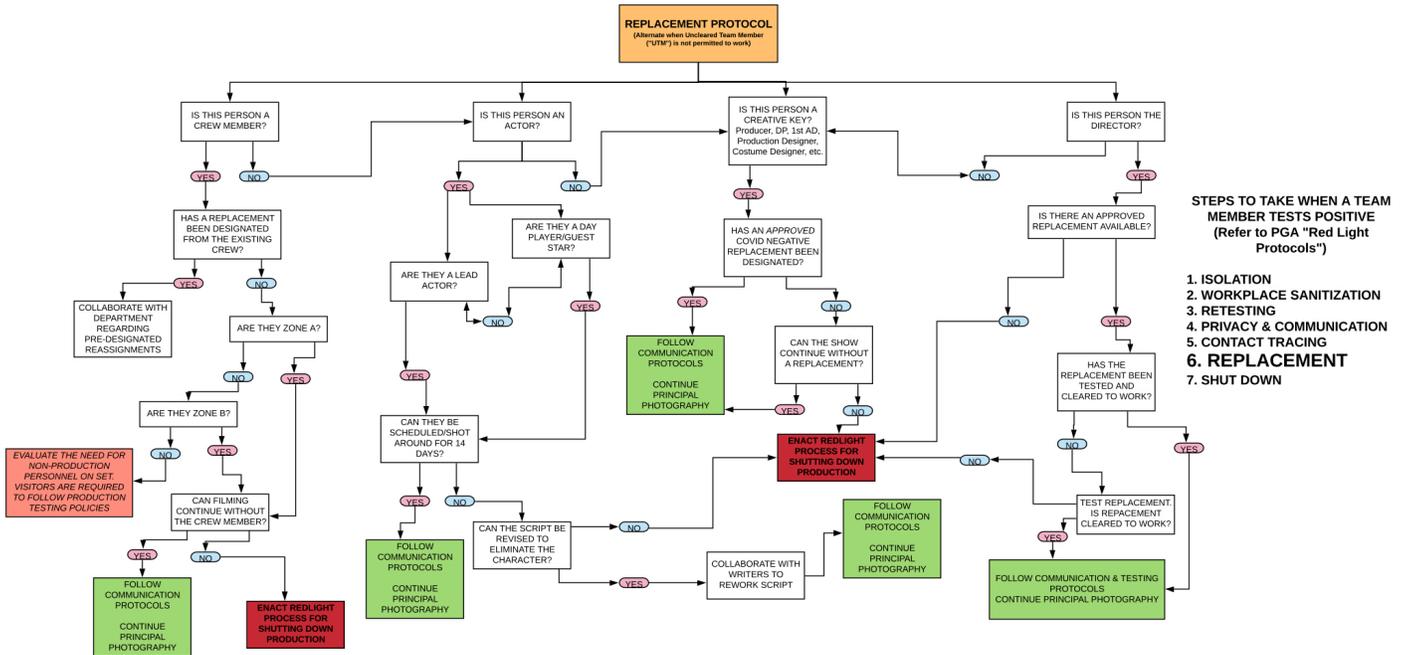
*\*Communicate to your cast and crew all of the steps below, so as to curtail concerns about returning to work.*

- Apply the steps, as applicable, for ISOLATION, WORKPLACE SANITIZATION, RETESTING, PRIVACY AND COMMUNICATION, CONTACT TRACING, REMOVAL/REPLACEMENT.

- Let the crew know exactly when the shutdown begins and when production might potentially resume. Inform team members how they will be notified when the production resumes.
- Allow team members to collect their personal belongings and secure their equipment and workspaces. They will not be allowed to return before production resumes.
- Make sure you understand how and why the initial COVID-19 outbreak happened in the first place and change and implement new protocols necessary to prevent another incident.
- Ensure that all sets, locations, props, housing, dressing rooms, equipment, personal gear and stages are secure and have been properly sanitized before returning and/or turning back over to owners.
- Ask the cast and crew to quarantine-in-place for 14 days post shutdown.
- Repeat Zone A - D testing protocols for starting work before allowing cast and crew to report back to work.

**RED LIGHT PROTOCOLS**  
 (at a glance)





**STEPS TO TAKE WHEN A TEAM MEMBER TESTS POSITIVE**  
 (Refer to PGA "Red Light Protocols")

1. ISOLATION
2. WORKPLACE SANITIZATION
3. RETESTING
4. PRIVACY & COMMUNICATION
5. CONTACT TRACING
6. REPLACEMENT
7. SHUT DOWN



The PGA Production Safety Code of Conduct (“Code of Conduct”) strives to promote a responsible and ethical work environment and working relationship between the producing team members and the cast and crew on a production. The Code of Conduct focuses on the return to work efforts in the ever changing COVID-19 pandemic conditions. The PGA reserves the right to update the Code of Conduct as needed to include additional guidelines.

The PGA recognizes that COVID-19 is a new disease and many of the facts surrounding COVID-19 are still being determined. Ongoing discussions and collaborations between production companies, producers, and cast and crew are encouraged. As circumstances change and public health officials issue new guidance, the protocols under which production occurs may be adjusted accordingly.

### **Producers Team Pledge**

**To start or resume production of any type in an environment that minimizes the risk of contracting or spreading COVID-19 and puts personal safety as the highest priority.**

Producing team members agree to the return to work guidelines as follows:

- ❖ Commit to remaining vigilant with all Production COVID-Safety Plans and not “let your guard down.” COVID-19 is both insidious and patient and staying diligent with safe practices is needed to avoid its reemergence.
- ❖ Consider key factors that affect the resumption of production, such as country and local readiness, available medical and testing support, PPE supply chain, cast and crew readiness and travel considerations.
- ❖ Ensure compliance, awareness and alignment with state, local, and federal public health orders applicable in the locations where production operations are to be conducted.
- ❖ Ensure your production creates or adapts a Production COVID-Safety Plan to mitigate potential workplace risks, including specific guidelines on mitigating the risk of COVID-19.

- ❖ Employ or designate a compliance enforcement system that includes a Health and Safety Supervisor and Health and Safety Manager (which may also be a specifically trained crew member) and, if production size warrants, a Health and Safety department.
  - ❖ Communicate the production company’s production COVID-Safety Plan to all cast and crew involved in the production and request their commitment to complying with the policies as a condition of employment.
  - ❖ Coordinate the exchange of safe workplace practices being implemented between filming location entities, including sound stage facilities, rental and third-party vendors, as well as frequented retail shops needed for the execution of production.
  - ❖ Collaborate with department heads to develop department-specific operational protocols and project-specific workflows.
  - ❖ Establish paid leave policies that are flexible and non-punitive to allow sick and quarantined team members to stay away from co-workers and the general public.
  - ❖ Demonstrate a commitment to safe and healthful workplace practices by applying resources to support the production COVID-Safety Plan including anonymous reporting and mental health support.
- 

### **Team Member Pledge**

**Team Members agree to participate in maintaining a work environment that minimizes the risk of contracting or spreading COVID-19 and puts personal safety as the highest priority.**

Team Members are expected to comply with the return to work guidelines as follows:

- ❖ Maintain a level of professional integrity and communal concern through recognition of how one’s professional and personal actions affect the whole and demonstrate respect for the workplace and the community at large and make responsible decisions both in and out of the workplace in order to avoid exposure to the virus.
- ❖ Adhere to the production company’s COVID-Safety Plan in the workplace throughout the production and not “let one’s guard down” at any point.

- ❖ Maintain a flexible and adaptable approach to expected ongoing changes as a result of new information.
- ❖ Comply with federal, state, and local government guidelines as well as production company policy regarding use of personal protection equipment (PPE), personal hygiene and sanitization practices.
- ❖ Comply with federal, state, and local government guidelines regarding group gatherings and physical distancing during and outside of working hours.
- ❖ Follow confidential reporting procedures before the start of the workday, should you or someone you know has been exposed to someone who has tested positive for COVID-19 or is experiencing symptoms.
- ❖ Truthfully participate in any testing or screening procedures as dictated by production company policy.
- ❖ Stay home from work if experiencing COVID-like symptoms. Team members who knowingly report to work while experiencing symptoms may be subject to disciplinary action.



## **(COVID-19) HEALTH AND SAFETY (H&S) DEPARTMENT**

- ✚ The purpose of the (Covid-19) Health and Safety department (“Department”) is to formulate and execute a plan that provides layers of risk mitigation to prevent the spread of COVID-19 on a production.
- ✚ The Department ensures that the production consistently meets health and safety standards related to the preparation of sets, locations, and workplaces that are used for filming.
- ✚ Working with the Producer, the Department is charged with designing a Production COVID-Safety Plan that is customized to the production. The COVID-Safety Plan will include methods to prevent the spread of disease through testing of cast and crew, sanitization of workspaces and equipment, provision of PPE, implementation of contact tracing measures, and compliance monitoring.
  - Producer agrees to allocate resources, time, and money for the Department to adequately implement the approved COVID-19 Safety Plan.
  - Producer agrees to make best efforts to identify and/or have available occupational medicine and infectious disease professionals to the production for consultation and advice as well as updates of health and safety plans and oversight.
- ✚ Department staffing may vary based on the size of the production. The PGA has outlined recommended staffing and vendor support departments. If a production chooses to reduce Department staffing, the responsibilities must be reassigned. Under no circumstances should a position be eliminated without a solution in place that replaces the need for a physical body to perform the job.

📌 In collaboration with the Producer, the Department is responsible for educating and training all cast and crew on the following:

- Overview of production COVID-safety plan including terms for non-compliance
- PPE, with a focus on safe donning and doffing
- Hand washing, including proper techniques
- Environmental cleaning and disinfection, including high touch wipe down
- Preventing cross-contamination
- Protecting yourself at home
- Psychological impact of the crisis

📌 Additional responsibilities of the Department:

- Assessing the ventilation, air filtration and circulation of air flow in every workspace and making recommendations for scheduled ventilation of workspaces throughout production and multiple times daily.
- Disinfecting surfaces, property, equipment, and tools.
- Procuring, issuing, and training related to the use of PPE.
- Leading COVID-19 health and safety planning in the workplace according to legal guidelines. Advising on best practices.
- Providing instruction at daily safety meetings with most crew attending remotely.

## Health and Safety Supervisor and Health and Safety Manager

It is strongly recommended that at a minimum every production engages a Health and Safety Supervisor (“HSS”), who functions as the head of the Department, and a Health and Safety Manager (“HSM”). **Whereas the HSS understands epidemiology, the HSM understands production.**

In the absence of an HSS, the responsibilities of the HSS will fall to the Producer and the HSM.

*\*Note that without an HSS, a production will need to engage a health service professional to administer tests, send lab prescriptions, and review test results from the lab.*

The HSS and HSM are tasked with collaborating with production vendors, including rental houses, practical locations, and sound stages to ensure mutual compliance.

If there is no HSM on set, or the production is deemed too small to absorb both an HSS and HSM, then the production will need to hire a separate and dedicated production team member (potentially a Production Manager or Coordinator) and designate them the HSM, whose ONLY

responsibility is to work hand in hand with the HSS. For clarity, this team member would NOT be the Production Manager or Coordinator AND the HSM.

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## **HEALTH AND SAFETY SUPERVISOR (HSS)**

### ***Reports to: Producer***

The HSS will be the final authority on the COVID-Safety Plan for the production. They cannot be overruled in their efforts and activities to enforce COVID-related safety practices. The HSS, with mutual agreement from the Producer, may implement the “Red Light Protocol” on the production. It is the Producers’ responsibility to ensure this key position is filled by an individual with the experience and knowledge commensurate with this high level of responsibility. The HSS should have experience in public health and be trained in production (not the other way around).

### **HSS Job Functions:**

- ✓ Hires and coordinates any necessary medical staff.
- ✓ Primarily works with the Creative Producer (Producer, EP or Showrunner), Line Producer (Producer, UPM, Production Supervisor, or EIC), 1st AD/Key Stage Manager (SM), Department Heads and the HSM or designee to determine the requirements needed for each department to comply with the Production COVID-Safety Plan.
- ✓ Leads and escalate issues to Producer.
- ✓ Has the authority to notify the Producer or UPM/Field Producer when there is a need to pause the production because a breach threatens the health of the cast or crew.
- ✓ Has the authority to report to Producer any cast or crew member refusing to comply with proper PPE protocols, social distancing, or Zone restrictions.
- ✓ Ensures team member screening protocols are in place.
- ✓ Stays current on new developments in health and safety to improve quality and efficacy of production processes and advises Producer and production to implement changes as necessary.
- ✓ Enforces Production company policies and protocols on-set in conjunction with production management.

**As part of the Production COVID-Safety Plan, the HSS must develop and implement Production-wide practices for the following areas:**

*\*Individual plans may vary, examples provided for context.*

### ***Identifying and Evaluating Hazards***

The HSS must develop and implement inspection procedures in pre-production, principal photography and wrap for identifying and evaluating hazards at all work sites, stages, and

locations including scheduled periodic documented inspections to identify unsafe conditions and work practices.

### ***Testing***

The HSS is in charge of the testing process (assigning medical personnel to posts, gathering biological material for transport to the testing lab, collecting/maintaining/reporting all related paperwork), and is among the first recipients of the test results, which will be kept confidential, except as permitted to be disclosed and used. The HSS will be responsible for notification of positive COVID-19 test results to all individuals entitled to notification under these protocols.

The Producer will work with the HSS to procure sufficient quantities of FDA approved PCR tests, proven to have 99% or higher accuracy rate, and rapid-PCR tests, proven to have 95% or higher accuracy rate, for the duration of the production, as well as determine the process for transporting the tests to labs for the duration of production. The Producer will consult with the HSS and the HSM in coordinating the testing schedule and location.

### ***Contact Tracing***

The HSS ensures that all cast and crew complete a daily attestation form that screens for symptoms and potential exposure to individuals who may have symptoms consistent with COVID-19. HSS reviews daily cast and crew attestations for potential exposure issues. The HSS will develop and implement a system for tracking and documenting contact tracing throughout production.

### ***Communication***

The HSS will develop and implement a method for obtaining and communicating to the cast and crew up-to-date COVID-19 information including the newest governmental recommendations at the national, state, county and local level (or international equivalent), as well as from the Occupational Safety and Health Administration (OSHA), the Centers for Disease Control (CDC), and World Health Organization (WHO).

### ***Sanitization***

The HSS will ensure the provision of hand washing stations and/or hand sanitizer containing minimum 60% alcohol at all entrances and exits, as well as all high traffic areas including, but not limited to: kitchens, stairwells, elevator bays, reception areas, break-rooms, patios, etc. The HSS will ensure special care is taken to disinfect door handles or to prop open doors, when able, to avoid point of contact transfer. In addition, HSS will ensure that use of shared break-room appliances (coffee maker, refrigerator, microwave, etc.) be limited or prohibited to avoid potential transfer. If shared appliances are being used, HSS to assign safety personnel who are responsible for their cleaning at the start and end of the day and maintaining their sanitation throughout the day. The HSS also works with the HSM to coordinate placement of handwashing, sanitizing, and disinfection stations and any medical posts.

### **PPE**

The HSS will ensure that cast and crew are provided with personal protection equipment (PPE) that may include, but is not limited to, N95/KN95 masks or medically approved face coverings AND goggles or face shields and sterile gloves. A team member may wear their own preferred PPE if previously approved in the COVID-Safety Plan.

### **Distancing**

In collaboration with the production, Producer and HSS will assess all sets and workspaces. This includes review of floor plans of shared workspaces, e.g., production offices and workshops, to determine the maximum safe occupancy appropriate for social distancing, as well as identifying ingress and egress points. Enforcing a limit on the number of people in communal areas (*i.e.*, kitchens, break rooms, patios, etc.) at any one time or prohibiting their use. Implementing a “zone” procedure in non-office spaces.

### **Ventilation & Airflow**

The HSS will consult with building engineers and other experts in order to evaluate air filtration and HVAC systems and ways to optimize air flow in all workspaces. HSS will ensure that any workspaces that are insufficiently ventilated and cannot be upgraded, will be fitted with appropriate portable HEPA air filtration systems and consistently monitored.

### **Red Light; Isolation**

The HSS will develop an action plan should an outbreak occur, including methods to address an outbreak among cast and/or talent, or at a filming location, as well as extraction and isolation protocols.

### **Available Resources**

Identification of the number of hospitals in the area, their proximity to the filming location(s), and whether those hospitals have adequate ventilators and supplies.

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## **HEALTH AND SAFETY MANAGER (HSM)**

**Reports to: HSS, Producer**

**Direct reports: Sanitization team, Health and Safety security team**

Responsible for implementation and execution of Health and Safety obligations in accordance with the Production COVID-Safety Plan. The HSM works primarily with UPM, production supervisor, 1st AD/Key SM, and other relevant department heads.

### **HSM Job Functions:**

- ✓ Mapping the location of, set up, strike and maintenance of all hand washing stations, sanitizing stations, medical checkpoints, compliance signage, PPE stations. This includes

placement around on and off production workspaces and replacement of all supplies, such as soap, water, and hand sanitizer, etc.

- ✓ Managing, acquiring, and arranging for transport of all rentals associated with support such as hand washing stations, sanitizing stations, tables and tents for medical checkpoints and PPE stations, compliance signage and ventilation systems.
  - ✓ Managing responsibilities, supplies, and execution of the sanitization and security staff and vendors.
  - ✓ Procuring and distributing PPE to all cast and crew. Assist the HSS in stocking, restocking, and distributing PPE. Coordinating the disposal of hazardous materials (*e.g.*, testing waste and discarded or damaged PPE).
  - ✓ Ensuring health compliance training of cast and crew on the production safety plan, proper hygiene practices and proper PPE use, as well as the production company's policy on compliance enforcement.
  - ✓ Coordinating the COVID-Safety Compliance Security Unit/Set Monitors regarding the Zone System. This would include the implementation of requisite badges, color-coding for Zones, IDs, and app technology (if utilized) to identify and, when necessary, track cast and crew members within the production footprint.
  - ✓ Ensuring equipment is sanitized before arriving to set or production workspace. This includes establishing a disinfecting zone and procedure.
  - ✓ Collaborating with departments to establish a sanitization representative as well as establish an on-set network of crew members to assist with implementation and monitoring of the program
  - ✓ Documenting and reporting all practices being implemented in compliance with the Production COVID-Safety Plan. Provide reports to production management regarding concerns, violations, and compliance.
  - ✓ Managing responsibilities, supplies, and execution of the sanitization and security staff and vendors.
  - ✓ Collaborate with every department in the pre-production process to ensure safety measures are being taken.
  - ✓ Working with all departments to ensure that staffing is in place to monitor key entry, egress, and traffic flow areas within their workspaces.
  - ✓ Reviewing prep and shooting schedules to ensure required social distancing procedures (pods, teams, etc.) are in place. Note that on unscripted and multiple location shoots, there may be multiple shooting plans in multiple locations/countries, so all plans must be in place and vetted by HSS prior to starting production.
  - ✓ Working with departments to implement social distancing protocols for office/workspaces.
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## **Additional recommended Health & Safety department support staff (as needed)**

### **HEALTH AND SAFETY PA (AM Shift)**

***Reports to: HSM or HSS***

Assists HSM in all aspects of maintaining compliance with Production COVID-Safety Plan. Responsible for assisting with set up and strike of medical checkpoints, handwashing stations, hand sanitization stations, healthy hygiene signage, floor marks, disinfecting drop zones, catering tables and chairs, plexiglass barriers, ventilation systems and prep and distribution of PPE, as dictated by the Covid-Safety plan.

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### **HEALTH AND SAFETY PA (PM Shift)**

***Reports to: HSM or HSS***

Assists HSM in all aspects of maintaining compliance with Production COVID-Safety Plan. Responsible for assisting with set up and strike of medical checkpoints, handwashing stations, hand sanitization stations, healthy hygiene signage, floor marks, disinfecting drop zones, catering tables and chairs, plexiglass barriers, ventilation systems and prep and distribution of PPE.

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## **HEALTH AND SAFETY TESTING TEAM**

### **TESTING / COVID COMPLIANCE COORDINATOR**

***Reports to: HSS & HSM***

Responsible for scheduling, record keeping and reporting of all testing processes and status for cast, crew and others associated with the production company, as dictated by the Production COVID-Safety Plan.

### **MEDICAL CHECKPOINT NURSE/MEDIC (Zone A)**

***Reports to: HSS***

Administers any on sight cast and crew testing and temperature checking. Note: this position is not the on-set medic.

### **MEDICAL CHECKPOINT NURSE/MEDIC (Zone B)**

***Reports to: HSS***

Administers any on sight cast and crew testing and temperature checking. Note: this position is not the on-set medic.

## **TESTING RUNNER**

**Reports to:** *HSS, Checkpoint nurse*

Responsible for delivering test specimens to lab.

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## **HEALTH AND SAFETY SANITIZATION TEAM**

### **SANITIZATION TEAM (ON PRODUCTION)**

**Reports to:** *HSM*

On-Production Sanitization team is responsible for cleaning communal high traffic, heavy touchpoint surfaces in all areas where “on production/shooting” crew are working. Areas to be identified by HSS and HSM. Frequency to be determined by HSS, HSM and per production safety plan. Staffing size to be determined by HSM as needed. Team also responsible for “pre-shoot” and “post shoot” sanitization of all practical filming locations.

### **SANITIZATION TEAM (OFF PRODUCTION)**

**Reports to:** *HSM*

Off-Production Sanitization team is responsible for cleaning communal high traffic, heavy touchpoint surfaces in all areas where “off production” crew are working. This includes rigging and set dressing crews, production offices and construction mills. Areas within the workspaces to be identified by HSS and HSM. Frequency to be determined by HSS, HSM and per production safety plan. Staffing size to be determined by HSM as needed. Off production sanitization team also responsible for overnight sanitization procedures as outlined by the Production COVID-Safety Plan.

### **DEPARTMENTAL REPRESENTATIVES**

**Reports to:** *HSM and Department head*

Designated representative, responsible for the cleaning and sanitization of a specific departments’ equipment and workspaces. Position may conduct the cleaning themselves or work with a member of sanitization team to clean. Responsible for documenting the cleaning and submitting documentation to HSM. Frequency of cleaning to be determined by HSS, HSM and per production safety plan.

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## **HEALTH AND SAFETY SECURITY TEAM/ON-SET MONITORS**

**MEDICAL CHECKPOINT OFFICER A*****Reports to: HSS, HSM***

Responsible for assisting cast and crew through the medical checkpoint. Issues zone assignment badges, color-coded wrist bands and/or ID's, and other responsibilities as assigned by the HSM and assists with any non-compliance issues.

**MEDICAL CHECKPOINT OFFICER B*****Reports to: HSS, HSM***

Responsible for assisting cast and crew through the medical checkpoint. Issues zone assignment badges, color-coded wrist bands and/or ID's, and other responsibilities as assigned by the HSM and assists with any non-compliance issues (*i.e.*, angry crew).

**ZONE A OFFICER*****Reports to: HSM, 1<sup>st</sup> AD***

Responsible for assisting in the enforcement of social distancing and ensuring authorized zone members are restricted to their zones or have passed testing clearance. Assist in reducing clusters of crew around performers when they are unprotected. Assist with cast and crew compliance of PPE use.

**ZONE B OFFICER*****Reports to: HSM, 1<sup>st</sup> AD***

Responsible for assisting in the enforcement of social distancing and ensuring authorized zone members are restricted to their zones or have passed testing clearance. Assist in reducing clusters of crew around performers when they are unprotected. Assist with cast and crew compliance of PPE use. Collaborate with sanitization team and department representative in ensuring equipment drop zones are secure.



The following are potential budgetary considerations to account for while ensuring the safety of the production team during the COVID-19 pandemic.

### **COVID-19 SPECIFIC CONTINGENCY**

A 5-10% additional contingency is recommended, earmarked specifically for *unexpected* COVID-related expenses, not including the expected expenses below. This contingency could be used to cover potential hiatus costs caused by a Zone A member testing positive, additional cast and crew fees, per diem to cover hiatus/hold time, and any other COVID-related shutdown or re-startup costs.

## **PERSONNEL CONSIDERATIONS**

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### **ADDITIONAL STAFF**

- Add a COVID-trained Health and Safety Supervisor (HSS), a Health and Safety Manager (HSM), and 2-4 assistants (not including PA's) depending upon the size of the cast and crew. Recommend one support team member per 20 cast and crew.
- PCR tests need to be administered by a qualified nurse or trained EMT. Plan for additional personnel based on the size of the staff and number of cast and crew.
- On location, consider a staff doctor, local doctor on retainer, a nurse practitioner, or a physician's assistant.

### **CREW**

- Plan for additional prep time for the producing team to adapt the protocol and build a specific plan for your production.
- Additional prep time will be needed for the 1st AD/UPM to schedule 10-hour days, built-in safety briefings and "mask off" breaks, and "block shooting" whenever possible.
- For all crew performing work from home, add remote working "Home Kit Rentals" to cover the costs of minimum internet requirements, home office, personal computers, etc.
- Consider adding COVID-19 "bumps" for each crew member that will take on additional COVID-safety-related responsibilities in the normal course of their work. Special consideration for Producers, AD's, Field Producers, etc.
- Give department heads and key crew ample paid prep time to understand/implement the COVID-Safety Plan for their department.

- Consider having backup crew on hold to cover if a crew member tests positive or if crew members must quarantine during the shoot.
- In multicamera/live shows, have an A/B control room team to minimize exposure and increase available coverage if someone gets ill.
- Additional pay for pre-shoot testing and any required quarantine time for staff and crew.
- Additional compensation for regular cast and crew screening and testing.
- Add more PA's and assistants so they remain on targeted assignments or remain assigned to specific areas of the unit. Consider increasing rates for PA's.
- More HMU and wardrobe personnel so they are dealing with fewer talent. Higher kit fees for disposable of make-up (as opposed to those typically communally used). Additional time for HMU as there will need to be staggered call times.
- Additional drivers and vehicles. Keep all department trucks completely separate from other departments to minimize the crew using each vehicle.
- For unscripted series requiring a 24/7 production schedule, crew members must adhere to a 10-hour working day, which may require additional staffing.
- Consider designating a crew member from each department to sanitize equipment and workspaces each night. Be sure to budget for overtime allowance.
- Day players should be avoided, carry anticipated additional labor week by week.

## CAST

- Day/supporting cast become weeklies. No Drop/PU - Schedules should be adjusted.
- Consider how to combine Day Players - turn into weeklies so that they can be tested on day 3 and work within 24 hours of a negative result.
- Same with Supporting, Weekly and Stunts cast as above. Consider more Run of Show ("ROS") Stunts. No drop/pick up without repeat testing and quarantine. This increases fees and Travel & Living.
- Consider a paid ROS Background pool.
- Compensation for background performers to test, quarantine and train.
- 1/10 hour additional compensation for completing daily self-screening questionnaires.

## TESTING

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- Cost of testing on a regular basis for all members of the production. Review protocol to plan on the number of tests per Zone. Testing may include private onsite setup to minimize turnaround time.
- Medical screening/checkpoint stations set up and staffed at each entrance for sets, offices, shops, stages.
- Cost of PCR tests, rapid PCR tests, associated specimen collection costs and lab fees.
- Labor and devices associated with daily supervised screening for symptoms including temperature checks at the start of each day for anyone entering production areas.
- Software for daily staff/crew questionnaire and temperature records. Good private records must be maintained for insurance.

- At home testing organized by the production prior to crew member or cast using public transportation to report to location.
- Time added to daily schedule for testing (before or after work) and for waiting for results.
- Compensation to cast and crew for testing time.
- 1/10 hour additional compensation for completing daily self-screening questionnaires.

## VENTILATION

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- Every location, stage, shop, dressing rooms, offices, etc. must be assessed and upgraded or retrofitted for ventilation system compliance.
- MERV 13 or higher quality is the standard baseline for HVAC installation or retrofitting.
- Upgrades to any location without an existing ventilation system with MERV 12 or higher filtration on HVAC system.
- Upgrades to any location without HVAC installation or upgrade possibility with portable HEPA units or other approved filtration systems.

## CLEANING SERVICES

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- COVID-19-certified cleaning services for offices, restrooms, stages, dressing rooms, etc.
- Separate cleaning crew to clean and sanitize set, stage, location, base camp.
- Regular (multiple times a day) cleaning and sanitizing of restrooms by COVID-19 sanitation personnel.
- Multiple Executive Bathrooms on location with someone to regulate, service, and sanitize them.
- Trashcans with non-touch lids.
- Separate trash receptacles for “hazmat” or used PPE.
- Increased waste removal with special handling.
- Cleaning of locations before rigging/set dressing, before principal photography, after principal photography.

## PPE

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- Full PPE for all cast and crew for every workday.
- Consider issuing cast and crew a “COVID kit” equipped with multiple reusable face masks, a face shield and mini portable hand sanitizers.
- N95 (or if unavailable KN95) masks, face shields, and gloves for crew, staff, facility personnel.
- Isolation PPE and Isolation Rooms set aside for anyone found to have symptoms on set.

## NEW OFFICE REQUIREMENTS

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- When working in an office environment, there should be more square footage to allow for distancing on cubicles and office flow plans.
- Plexiglass barriers between cubicles, in reception areas, at entrances and sign in areas.
- Small, windowless offices should have only one occupant.
- Redistribute personnel in individual offices to separate them per the CDC guidelines.
- Additional equipment rental to minimize sharing of office equipment (*e.g.*, copy machines and printers).
- HVAC with MERV-13 filters throughout the facilities need to be overhauled, cleaned, ducts cleaned and any portable air cleaning systems must have HEPA filters installed or replaced.
- If HVAC with MERV-13 filters are not available, ensure that every office has a portable air filtration system or windows that can be opened to air out the space.
- Digital meeting software/systems and large screens (possibly full time IT person).
- Kitchen enhancements or personal refrigerators in each office.

## TRAVEL & LIVING

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- When traveling to multiple locations on a film or series, consider longer hotel stays, allowing for time to re-test after travel and awaiting results. Allow extra pay for holding between multiple shoots.
- Consider compensation for any required quarantine period before or after flying.
- Flights should be charters where possible or the seat next to a person purchased for everyone (cast and crew) flying.
- Housing considerations: Book the entire hotel? Book the entire floor? AirBnB? Additional rooms around talent to give extra separation?
- Consider the extra costs of paying for a team member to quarantine on a distant location. If there is no union policy, make sure you have a policy for that team member who tests positive on a distant location. (Will production travel home, if possible? If not, who will provide caretaking while they are recovering at distant location? What are union and company sick pay or idle day pay policies on distant location?)
- Consider housing local crew to maintain quarantine.
- Every local crew member who is housed in their home should have a self-drive allowance.
- Reimburse auto and or public transportation travel in a safe way. (Many/most Studios do not reimburse these expenses.)

## ON SET

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- Current recommendation is 10-hour days mandated. Consider the number of days this adds to the schedule.
- Consider staggering meal breaks.
- Budget for testing before or after reporting to set. (This can be outside of the 10-hour workday but needs to be compensated.)

- Remote monitors should be used instead of video villages, including for H/MUP and costumes. (New Q Take system is one option.)
- More individual walkies with headsets and ways to communicate from Active Set to trailers or offices that minimize movement of crew between locations. This may involve additional equipment rentals.
- Ensure all trailers have appropriate ventilation and filtration systems installed.
- Additional H/MU trailers to provide more separation. Additional Wardrobe trailers. Additional 2-room trailers so cast and producers do not share. Additional drivers.
- Sets prepared and let sit idle for CDC mandated de-contaminate time, if any. This may result in an expanded schedule for facilities and crew for earlier set/lighting/rigging.
- Portable plexiglass “walls” to use as separation for individuals needing to speak in close proximity.
- Consider costs of a paperless production, including personal tablets for paperwork, releases, etc.
- Additional time for HMU to be completed as there will need to be staggered call times.

## LOCATIONS

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- Locations will need bigger holding areas, expanded parking, and full-time cleaning services.
- Locations will need more room for two-way “traffic” of team members and the ability to keep Zone A and Zone B team members separate.
- Fire lanes will need to be widened to accommodate two-way traffic and social distancing, which will affect set footprint on stages.
- Rental of portable hand washing trailers/stations/sanitizer, etc.
- Tents for check in/screening, extra and larger catering tents to maintain separation during breaks. Redesign field offices/stages/workplace/mills for 6 feet social distancing separation.
- Consider a large tent in an outdoor area (*e.g.*, a parking lot) for meetings held “press conference” style instead of using the catering tent or location. Note that single-use facilities reduce cross contamination.

## TRANSPORTATION

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- Additional vans (2 people to a van/vehicle or 1 per bench with drivers who do not interact with anyone else on team).
- Additional time-off for production drivers. Work staggered hours.
- More self-driving to increase separation increases mileage costs, vehicle rental, and expanded parking.
- Protective barriers installed in vehicles for drivers.

## STAGES

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- More stage sets to increase separation. Potentially build in a separate stage to allow for decontamination time before it is needed.

- More stage lighting and all gear carried for longer stage time.
- Better and more Walkies and ways to communicate from Active Set to trailers or offices.
- HVAC - Clean out ducts/vents before anyone is in the building and make sure all filters are HEPA and fulfill CDC guidelines with frequent filter changes.
- For live/multicamera shows, a control room can be broken up to maintain separation from others. Typical live CR has more than 12 people. By putting people in separate rooms (graphics, chyron, lighting, AD, Script PA, etc.) additional space needs to be set up and wired (additional costs for engineering the space)
- On-set plexiglass barriers and/or curtains to separate workspaces.

## SCHEDULE

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- More prep time to plan an efficient schedule to include all COVID-Safety considerations.
- Potentially longer shooting schedule because of shorter work days.
- Schedule should prioritize separation of cast shooting schedules so as few cast members as possible are on set or in the facility at any given time.
- Plan on additional time for daily safety meetings and consider how AD's will communicate safety meetings remotely to Zone A team members who are not on set and in Zone B.
- Plan on additional time for crew to refresh PPE during the day. Additional breaks for cast and crew to get outdoors when shooting interiors. Consider one break per hour.
- Longer facility days (24-hour access) so crew can shift and not be on the set all at the same time. Prep/set overnight so cleaning can take place before cast gets on stage. This adds costs to facility/stage power and supervision.
- If shooting 7-day weeks, should stagger crew.

## FOOD SERVICES

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- Food prep will be individual meals instead of buffet style. Packaging and prep increases costs. Craft will have to be packaged and distributed differently to minimize handling.
- Separate Craft Service crews for food service and trash removal.
- Multiple craft locations to minimize cross contamination increases craft staff.

## OVERHEAD AND INSURANCE FEES

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- As stated above, consider adding a 10% COVID-specific Contingency as a "catch all" for dealing with all the unexpected circumstances Producers will encounter while starting production during a worldwide pandemic.
- Insurance will get significantly more expensive. Add to that the exclusions of all communicative diseases and the possibility of being able to buy back those exclusions. There will be a significant increase in premiums.

## MISCELLANEOUS

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- Cost of providing COVID-19 Safety training for all cast and crew prior to reporting to work. (including compensations for cast and crew time.)
- Cost of providing training and review of Production COVID-Safety Plan prior to reporting to work (including compensation for cast and crew time).
- Cost to maintain anonymous reporting hotline.
- Provide or recommendations for mental health counselling.
- Additional wardrobe cleaning services.



*The following ideas are to help Producers determine what practices to consider before starting their own productions. These are ideas that producers anecdotally have used in productions working during the COVID-19 pandemic and have been reported to be useful. Please note that the PGA is not recommending Producers use these exact systems, but the ideas are listed here to help Producers evaluate what will work for the safety of their own productions.*

*Please also visit [ProductionTips.org](https://ProductionTips.org) for an ongoing collection of notes. Please feel free to contribute your own revelations.*

## GENERAL ON-SET CONSIDERATIONS

### SPECIAL BREAKS

Have HSS or designee call out “face mask/hand washing” breaks for crew members to cycle out of the main shooting set multiple times a day (every 1 or 2 hours) to take a break from wearing a mask and shield and to wash their hands. This entails prior delineation of all Zones on productions into sections. This is Zone A or a sub Zone A1 or A2 (*i.e.*, the team that is required for momentum to continue) and allowing each section to “take a break” in a way that is the least disruptive to the shooting crew as possible.

Have HSS work with AD to develop a plan for specific breaks for the entire crew at a frequency that enables all crew to have *multiple breaks* in a 10-hour day (*i.e.*, one break every 1 or 2 hours, as detailed in your Production COVID-Safety Plan).

Have HSS or designee work with Producer, Director and AD’s to develop a plan for specific daily ventilation of all production spaces, including the main shooting set. This schedule can be the same as the schedule for “face mask/hand washing” breaks.

### SPECIAL GEAR

Have grips or props build a plexiglass shield on a rolling platform, preferably something quickly moveable by one person that can be put between two people when social distancing is not possible, such as when they look together at a prop or script. These shields also are helpful in shops and in production offices where social distancing is not possible at all times.

## LOCATION MOVES

In order to maintain a consistent, controlled environment, film one practical location per day. Avoid any company moves during the filming day. Arrange for all location moves to happen overnight. This will allow the Health and Safety teams to prepare a safe workspace in advance.

## TREAT COMPANY AS IF “ON LOCATION”

Consider all productions to be filming on “remote locations.” In this way, the company will be confined to authorized “safe zone” areas where they will only interact with other members of the cast and crew. Collaborate with third party vendors such as restaurants and hotel staff regarding their procedures for maintaining a safe environment. Find ways to limit or remove the public from cast and crew “safe zone” areas. Consider offering a “bonus fee” to crew members who choose to remain in the “safe zone” during off hours rather than expose themselves to unapproved production areas.

## DURING A SHOOTING DAY

If a team member fails a temperature check on site, allow for a second temperature check 15 minutes later in case the temperature returns to normal, as an elevated temperature could be due to team member’s exertion or being exposed to extreme weather.

When rolling, team members will find it impossible to whisper to communicate through their mask. Suggest having prearranged hand signals with your director and key crew (or learn sign language) for typical commentary on set (e.g., “great,” “go again for camera,” “go again for performance,” etc.).

Camera operators will not be able to wear a face shield while operating, so consider longer lenses or consult with HSS to set up a system that is acceptable for close-ups.

Breathing into a mask for hours can lead to faster dehydration so keep fluids ready for your team.

In between shots as long as talent is isolating, they can stay without PPE to avoid having makeup or hair team doing multiple touchups.

Watch out that masks don't end up in shots!!! Easy to forget for talent and bg!

Have a PPE trash receptacle near set to take care of gloves.

Give team lanyards with personal hand sanitizers.

On unscripted shows, team members often help other departments by picking up equipment during a move. Please avoid doing that as each team member should have possession of their own equipment and materials at all times so they don't need to be continually sanitized.

Individual water bottles should NOT be plastic! There are many options, including Ever & Ever Water.

Consider testing individuals (on their testing day) during their idle time to avoid long lines for testing at the end of a working day.

Sound may be able to sew mics into a performer's costume at the start of each day so there is less contact with cast.

Each location should have one-way-in and one-way-out pathways that are clearly marked to allow for social distancing.

### **NO DAY PLAYER HIRES**

Avoid crew who "pick up extra work" by doing night moves on other productions. Some crew are picking up 3 jobs in one 24-hour period! It's hard to compete with the combined rates the crew can make, but we need our teams to adhere to strict social distancing and only work on our show, so consider making overall deals with typically day-player roles.

### **ADDITIONAL CREW**

Consider hiring additional swing team members so they can be called upon when needed. Put these additional team members on a testing schedule. Pay them a minimum day, test them on the same day each week so they will be available to work when needed.

### **LOSS OF SPECIMENS AT LAB**

On larger shows, be prepared with a backup plan should specimens go missing at the lab. (This has already happened!) If there are team members with lost specimens, immediate retesting will be required.

### **TRAINING AND TESTING**

Schedule training and pre-work testing on the same day if possible, as team members will need to be compensated for the time it takes for both.



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## Other Resources

**LA County Appendix "J"** can be found at:

[http://www.publichealth.lacounty.gov/media/Coronavirus/docs/protocols/Reopening\\_MusicTelevisionFilmProduction.pdf](http://www.publichealth.lacounty.gov/media/Coronavirus/docs/protocols/Reopening_MusicTelevisionFilmProduction.pdf)

**SagAftra.org/BackToWork** where you can find:

**SAG-AFTRA Resources and Tools for Productions During COVID-19.**

**SAG-AFTRA Health and Safety Questionnaire** – Any production with SAG-AFTRA players must complete this questionnaire as well as provide a Production COVID-Safety Plan.

**Individual Department Specific documents** - as well as for subsets of production types and performers, including VO and singer protocols.