

# Self-Regulatory Guidelines to establish protection against the SARS-CoV-2 virus

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## Basic safety rules for preproduction and production of audiovisual works

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This document defines a framework of general recommendations to help eliminate the risk of SARS-CoV-2 infection during preparatory work and production of audio-visual works (hereafter AVW) among crew members, performers, and suppliers.

The recommendations are based on resolutions of the Government of the Czech Republic and extraordinary measures of the Ministry of Health of the Czech Republic and available epidemiological and hygienic recommendations.

A more precise framework cannot be set forth, as individual projects differ from each other, sometimes very significantly.

However, the primary concern is always to accept one's own degree of responsibility and the fact that no one can predict the development of an epidemic with 100% certainty.

The following self-regulatory guidelines will be continuously supplemented and clarified based on the development of the epidemiological situation.

This document provides basic procedures for establishing technical and organizational measures for disease prevention. As every shoot is different, specific measures must be determined based on a risk assessment carried out BEFORE THE SHOOT BEGINS.

### ***! Introductory note !***

- Despite the increasing vaccination coverage of the Czech population, the general principles of protection against infection still take effect, in view of the increasing proportion of people infected by the Delta variant.
- In film shooting, it is common for different professions to take part in several projects simultaneously. Therefore, the risk when shooting is higher compared to closed operations.
- The assessment of risks and the adoption of measures related to the infection must be part of the overall risk analysis pursuant to Act No. 262/2006 Coll. The analysis is subject to control by the Labor Inspectorate.
- Follow the procedure: assess the risks, then determine the technical and organizational measures. Use the services of professionally qualified persons.
- For current information on the rules of travel from abroad, please keep in mind that the individual details may change, so check [the website](#) of the Ministry of the Interior before the arrival of foreign staff members.

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## The Ten Rules for Safe Shoots – Recommended Basic Precautions

### 1. Tests for actors and related professions

All actors, stuntmen, and extras who come into contact with the actors need to present a negative PCR test for SARS-CoV-2. If the economic situation of the project allows, it is ideal to test by the PCR method. If the project chooses antigen tests, it is necessary to take into account its lower sensitivity and considering the risk of wrong sampling to calculate the relevant result between max. 60-70 %. Therefore when using the antigen tests, it is necessary to carefully follow other measures as well.

Experience has shown that testing by antigenic tests (especially by those not performed by a qualified person) has a very low probability of detecting a positive individual and are therefore rather a waste of funds in terms of cost-benefit ratio.

**If all the crew is vaccinated** – than testing still makes sense, but it is not necessary for example 3 times a week. It is possible to lower the frequency for example to once a week, due to the possible detection of the Delta mutation, which presents the highest risk at the moment. It is therefore necessary to decide on the frequency of testing for each project individually. It is advisable to test again even those who have undergone COVID-19.

**If the crew is mixed (vaccinated/non-vaccinated)**, then we recommend to apply the original model of testing for those who have not been vaccinated. For those who are vaccinated the frequency can be lower.

A test always provides information of positivity or negativity only at the time of testing. If collected during the incubation period, the illness can develop anytime after testing. Therefore it is advised to test at regular frequency. In this context it is important to consider testing when making a shooting plan.

- a. **Stuntmen** – Stuntmen in groups and stuntmen moving in scenes with actors must be tested and follow the same procedures as the actors.
- b. **Extras in scenes without actors** – should have their own department; must wear a face mask off set.
- c. **Extras in scenes with actors** – where the shot requires a distance of less than 2 to 3 m, they must be tested in the same manner as the actors and be kept separated from the other extras.
- d. **Negative test in combination with quarantine** – may, where necessary, replace face masks for key crew members. We recommend to test the key crew members, whose exclusion from filming due to higher temperature and suspected infection could jeopardize the entire project.
- e. **Makeup** – makeup artists must have a separate set of makeup for actors and people set forth in points “a”, “b”, “c” and “d”. Makeup artists must also use respiratory protection and gloves. If possible, negatively tested actors, stuntmen, and extras should attend makeup screen tests. We recommend considering having separate makeup artists for actors and extras.

### 2. Protective equipment

In the Czech Republic only FFP2 respirators and FFP3 respirators without exhalation valve or protective equipment with adequate level of protection are approved currently. Basic protective equipment also includes eye protection and rubber / latex gloves.

! It is very important and we strongly recommend to apply the original **respiratory protection** by nano-masks or FFP2/FFP3 respirators. The production's supervision that this self-regulatory guideline is strictly applied is important, also to keep the **social distance of at least 2-3 m** during meals, drinking and smoking!

In practice, most foreign productions still insist on wearing respiratory protection, the main reason being insurance and at the same time the real threat of infection by mutations which can put crew members in danger.

#### **What needs to be done:**

- a. **Determine what protective equipment you will use. Establish a system for issuing, exchanging, and monitoring the use of protective equipment.**
- b. **Protective mask** – if it is necessary to use face masks because of make-up, then it is necessary to choose a face mask made of nano material with a certified degree of effectiveness.
- c. **Respirators** – as a part of the protection of the entire crew, primarily actors and crew members with negative test for SARS-CoV-2 should use respirators ideally FFP2 and FFP3. We recommend to avoid respirators KN95 which do not meet European standards.
- d. **Protective antiviral/antibacterial gloves** – the builders and other designated persons must wear protective gloves. Potentially risky surfaces that the actors will touch must be disinfected. *(For disinfection of premises, we recommend hiring temporary additional workers for the construction service; for larger projects, a specialized company should be contacted).*
- e. **Protective gloves for other professions** – crew members who leave the filming site (such production staff, drivers, runners, etc.) must be equipped with protective gloves to prevent contamination of the filming area.
- f. **Protective glasses** – clear glasses that protect the eyes. Prescription glasses or sunglasses can also perform this function.

### **3. Disinfection**

When shooting, it is important to follow the rules of personal hygiene:

- a. **The same procedure applies here as for protective equipment: determine what equipment you will use. Establish a system for issuing, exchanging, and monitoring use.**
- b. **Personal disinfection** – crew members must carry pocket hand sanitizer in the form of disinfectant wipes or a 30 ml bottle of personal hand sanitizer so that they do not have to run to the disinfection stands during filming if the scene being filmed is more extensive.
- c. **Disinfection stands** – near the toilets, at the catering station, in the base camp, or directly on the set if it is far from the base camp.
- d. **Disinfection of items** – a transfer point where items brought to the site undergo disinfection should be established. A system for choosing the method of

disinfection should also be established. For example: if the item allows it and it is faster, use a wet disinfection method. If the object could be damaged by liquid/moisture, opt for ozone disinfection. Best practice: when a larger quantity of items is brought to the shoot, they can be disinfected with ozone directly in the vehicle. **WARNING!** The ozone operator must have the appropriate certification, so it is advisable to contact a specialized company.

#### 4. Transport

Prior to filming, the production company should arrange for disinfection of fleet vehicles that carry crew and actors. Vehicles that transport actors should be regularly disinfected with ozone. Members of different crew groups should not travel in the same vehicle at the same time. During transport, the entire crew should wear face masks.

- a. During cross-border transport, it is safer to travel by vehicle rather than by plane, if logistically possible.
- b. **Workspace disinfection** – during the shoot, makeup artists and costume designers should disinfect tables and chairs for actors before use. Runners in the actors' base camp should do the same.
- c. **Costume disinfection** – it is advisable that used costumes undergo regular disinfection; the frequency must be determined individually in the risk assessment.

#### 5. On-site organization

On location shoots, there will be greater demands on space; organization should consider that crew members need to be separated, see point 2. In addition, there must be enough space in the catering area to ensure that crew members can eat with sufficient space between them. Preference should be given to folding chairs over standard tables and benches (“beer sets”).

**Separation of individual crew groups** – we recommend to separate the key crew members, actors and other professionals which cannot be easily replaced, from the majority of the crew (for example by separate bathrooms, costume and make-up rooms, catering area etc.) The specific self-regulatory guideline can differ from project to project and must be considered in risk assessment.

#### 6. Temperature measurement

Practice has shown that if the project's guidelines allow it is advisable to decide on the temperature-measuring system individually – so that every crew member can measure his/her temperature at home before leaving for the film set and fill up a short questionnaire on possible symptoms. The chief benefit of the questionnaire is its preventive role when every crew member during answering the questionnaire considers how he/she feels which he/she can forget during the morning haste. At the same time, the production has in hand the basis for an emergency response.

## 7. Catering

Serving meals must be organized in such a way that each crew member moves away from the catering station immediately after taking their food so that they can maintain distance from others when eating. ***When eating, it is important to ensure that crew members can maintain safe distances (even when eating snacks throughout the day).*** Food should be packaged (or covered), as the transfer of food from the catering station to the point of consumption is also risky.

## 8. Securing the location

- a. **During pre-production inspections** – if it is not possible to disinfect the sites, these areas must be approached as if they were potentially infected. Therefore, all crew members present for the inspection must use protective equipment set forth in the risk assessment.
- b. **It is necessary to allocate a big enough area for smoking** – smoking is the most risky activity during shooting together with eating. It is advised to define the smoking area with spacing marks. We recommend keeping a distance of at least 3 m.
- c. **During filming** – it is extremely important that access to the shooting location is consistently and constantly monitored in order to prevent unauthorized persons from entering. Any necessary visitors must be equipped with protective equipment before entry and their temperature must be measured.

## 9. Required documentation

Every production company should have these measures included in its risk assessments and require their inclusion in the risk assessments of suppliers. You can find the legal standards clearly set forth here: <https://www.ohasfilm.com/latest-projects/>

For H&S specialists, see our [industry directory](#).

Prior to the start of filming, the production company and suppliers must familiarize each other with the risks and measures for filming (not only in terms of the risk of infection). This must be made in writing, for example by signing an attendance sheet during the training that takes place during the briefing.

The obligations to comply with these measures and to submit tests for SARS-CoV-2 must be implemented in contracts with individual crew members, as well as defined sanctions and liability for damage in the event of non-compliance.

**We recommend placing information boards at the shooting location, such as:**



Given that this is a fundamental change in workflow compared to before the epidemic, it is important to provide constant reminders regarding the measures.

## 10. Filming management

The measures must be coordinated at the shooting location by a film security specialist or a health and safety officer, or a trained authorized person (covid manager), who will be responsible for supervising and coordinating the measures against the disease.

**What are the differences between the individual coordinators in terms of competencies:**

- a. **Film Security Specialist** – took part in the risk assessment, is able and qualified to creatively adapt health and safety measures to the needs of the script based on technology and knowledge of film issues. They coordinate work with subcontractor risk assessments and oversee documentation.
- b. **Health and Safety Officer** – a health and safety person qualified for occupational safety management. They are qualified to modify the above-mentioned measures – usually purely in terms of health and safety without an artistic context. They coordinate work with subcontractor risk assessments and oversee documentation.
- c. **Trained authorized person (such as a producer)** – has competence only over following the set rules using a checklist prepared at the beginning of filming. They are not authorized to make changes to measures. They only supervise observance of the measures and monitor the training documentation.

## 11. Waste management

Disposable face masks, gloves, etc. must be treated as hazardous waste – used waste is placed in heavy-duty plastic bags, handled while wearing protective gloves, and then disposed of properly. To store cloth face masks, each crew member must have resealable plastic bags as well as access to facilities for boiling cloth masks. Hands must be disinfected, or protective gloves used before and after putting on and taking off the mask.

**For all these professions, the full support of the producer and authorization to remove any member of the crew or subcontractors who have violated or refused to comply with the security measures is crucial. BEST PRACTICE – it has proven to be essential that producers and heads of individual production departments set an example for others by complying with the measures.**

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**Author:** Mgr. Jiří Kosorinský, Ing. Michal Svoboda, PhD.

**Expert consultants:** ProjektPO s.r.o., Brno, MUDr. Marek Joukal PhD., Regional Hygiene Station of the Capital City of Prague, Mudr. Věra Hůrková, Stanislava Findejsová, SEFEX – Safety Film Experts, s.r.o., BcA. Pavlína Žipková

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