



COMMERCIAL
PRODUCTION
ASSOCIATION
TORONTO

COVID- 19 HEALTH & SAFETY GUIDELINES

PUBLISHED ON MAY 25TH, 2020

This document is intended to be reviewed on a monthly basis and will also be updated when new information is provided by our film commission and relevant committees such as Section 21.

The health and safety of our employees, clients, vendors, and families are everyone's highest priority. The following ideas have been compiled to help us all prepare and plan. They are not intended to create any new legal or contractual obligations. The ideas are advisory in nature, informational in content and are the result of consultation with several people representing various departments. Not every department is addressed herein. Personnel should use this planning guidance to help identify risk levels in the workplace settings and to determine which control measures to implement. Additional guidance may be needed as COVID-19 conditions change. These guidelines are not meant to be a perfect fit for every scenario, as we all know that no two productions are identical. In order for us to return to producing work safely, cautiously and confidently, everyone involved will need to actively contribute. Each of us must continue to bring a sense of personal responsibility to the workplace and speak up when we have concerns or ideas

While Provincial guidelines will dictate the maximum size and scope of the shoot, it is advisable from both a safety and productivity standpoint to keep shoot days as short as possible.

The maximum number of people permissible on-set will be dictated by both Public Health and Government Officials. All film permits will cover the total amount of participants in the shoot including cast, crew, holding areas and video village. At this time CPAT Member companies will only be permitting essential Cast and Crew on location or in-studio.

Establishing and maintaining COVID - 19 protocols on shoot days will take more time. Jobs that were previously bid as a 1 x 14 hour day should now be considered a 2 day shoot.

As a community, we are closely monitoring developments and this guidance will be updated based on evolving recommendations from Health Canada, the various levels of Government, Film Ontario and our own learnings.

Please review the entire document. In an effort to reduce the length, the choice was made to not repeat the same ideas in to many places. Many of these practices are already commonplace but were included to emphasize their importance.

This is a work in progress. Ideas and feedback are welcome and can be submitted via email at info@cpat.ca. Thank you and let's stay safe!

GENERAL COMMON SENSE PRACTICES

- Anyone who is sick or has any COVID - 19 symptoms outlined in public health guidelines should not come to work and should stay at home.
- Self-monitor for signs or symptoms of COVID-19 and report to your department head if you are sick or experiencing symptoms.
- Department Heads should then report this information to the production department.
- Utilize appropriate Personal Protective Equipment (PPE), including but not limited to gloves, goggles, face shields, masks that cover the nose and mouth, finger cots (good for finger-only touch-points such as copier, microwave). The use of finger cots could reduce plastic, compared to gloves.
- Make sure that PPE is consistently and properly worn, regularly inspected, maintained and replaced as necessary.
- Require PPE to be properly removed, cleaned, and stored or disposed of to avoid contamination of self, others, and the work environment.
- Masks must be worn while on set at all times.
- Encourage people to bring their own mask (however, they will, of course, be made available).
- Wash stations or hand sanitizers should now be made available in all production facilities. If soap and water are not available, use / provide alcohol-based hand cleanser containing at least 60% alcohol.
- Observe respiratory etiquette, including covering coughs and sneezes.

- Limit areas of the worksite to essential personnel.
 - Whenever possible one department at a time may “step in, step out” of setup, before the next department.
 - Maintain social distancing of no less than 6 feet whenever possible.
 - Make 6-foot distance markings on the floor in environments where people need to line up ie walkies, lunch, washrooms.
 - Maintain regular housekeeping practices, including routine cleaning and disinfecting of surfaces, equipment, and other elements of the work environment.
 - Assign individuals to be responsible for wiping down surfaces.
- Limit the number of people who handle certain items.
 - Do not use other people’s phones or personal work tools.
 - Contactless payment should be utilized (as opposed to petty cash) when possible.
 - Consider who may effectively be able to work from home during the prep, shoot and wrap and encourage people to work at home when possible.
 - Take time to communicate and plan every part of a project in order to reduce unexpected situations and to increase efficiency.

PRODUCTION OFFICE

- Limit people entering the office to essential personnel.
- Deliveries should be transacted outside the entrance whenever possible.
- Ensure there is proper signage in production offices outlining hygiene procedures and social distancing. Consider installing social distancing markers.
- Pathways should be one-way where possible (clockwise) in order to avoid people having to pass each other going opposite directions in a narrow hallway.
- Maintain good ventilation. Keep windows and doors open where possible, or at least periodically to cycle the air.
- Make tissues and disinfectant wipes ubiquitous. Hands-free disinfectants should be placed at all entrances and in high traffic areas, boardroom entrances, bathrooms, kitchens and lounges.
- Utilize sensor-activated toilets, faucets, soap dispensers, hand dryers, and hand sanitizer dispensers where possible.
- Disinfect remote controls, door handles, telephones, computer keyboards, light switches, photocopiers, appliances, chair backs and armrests.
- Use your cell phone as opposed to a landline. Consider reducing the number of landlines in production offices.
- Utilize individual printers and scanners whenever possible.
- Reduce decorative items that people may touch.
- Plan how to serve food, coffee, etc. responsibly. All items should be individual pre-packaged. Meals and catering in the office should be reduced to essential needs only.
- Use disposable, ecologically-friendly flatware, plates, and cups.
- Move your own car rather than have someone else move it.

CASTING

- Initial casting sessions should be handled remotely by self-tape and any callbacks setup with live broadcast capabilities for the Director and Agency.
- Confer with the casting director on setting up real-time interactions between Talent on Zoom or similar.
- Insist all adult Actors attend alone and if auditioning children insist on a maximum of one adult.
- For the casting of families who are required to interact physically on screen, real families should be used where possible - so that physical contact is kept within an existing family unit.
- Digitally distribute scripts as opposed to handing out sheets of paper.
- Callbacks should be handled remotely until public health guidelines allow for in-person auditions.
- When public health guidelines allow, we can consider in-person callbacks. New procedures will be implemented, such as having actors arrive no earlier than 10 mins before their assigned call time.
- Have an actor check-in from outside using their cell phone.
- Consider utilizing app technology that checks an Actor in and takes his or her headshot.
- One dedicated Casting Assistant should sign all performers in and out.
- Casting facilities must plan for physical distancing of 2 meters inside and outside of the room and have a cap on actors in the waiting areas that are strictly enforced.
- Auditions must be spaced out with the appropriate time between performers to avoid traffic jams.
- Allow for up to 5 minutes of time in between performers coming into the room.
- Handling of props may have to be simulated using an Actor's cell phone or other personal items.
- Identify wardrobe specs in the breakdowns to increase the likelihood of the Actor bringing something that can be worn on the shoot.

WARDROBE DEPARTMENT

- A mood board should be considered on every job and approved by everyone before the PPM. This usually results in less clothing purchases and a shorter wardrobe call.
- In-depth planning should be done ahead of shopping and pulling from rental houses.
- Use gloves when looking through garments in rental houses and retail stores.
- Anticipate delays at rental houses and retail stores, as Stylists may need to schedule appointments.
- Companies should anticipate that stores may not accept returns on merchandise purchased by Stylists, and additional costs may be incurred.
- Anticipate additional spec charges as clothing returned will need to be quarantined.
- Book talent as early as possible, and get sizes as early as possible.
- Only the wardrobe department should touch clothing, etc. until it's decided what the Actor will actually try on.
- Wardrobe fittings should be extended to 2 hours per person to accommodate for online back and forth.
- Fittings should be virtual for the Director and Agency/Client. Only the Actor and the stylist should attend the fitting.

- Production Companies should consider using open rental spaces for fittings to reduce the foot traffic in their office if staff are working on-premises.
- Full PPE must be worn for the duration of person-to-person contact, this includes but is not limited to face shields, face masks, and disposable gloves. This includes parents and guardians on-premises.
- Before and after fitting sessions, both talent and wardrobe teams are required to wash or sanitize their hands.
- Fitting photos should be taken by one person, to avoid multiple people touching the same phone, tablet, etc.
- Costumes and outfits should be bagged up individually, by the performer.
- Only selected hero wardrobe will be brought to set.
- Consider having Actors arrive in their own wardrobe, where possible.
- All rental wardrobe that has been worn in a fitting or on set will be cleaned by the costume house for a fee to production.
- Disinfect jewelry and glasses with a disinfectant, this pertains to items in kits and rentals.

LOCATION SCOUTING & MGMT

- Consider the logistical challenges of a location before sharing with a Director or Agency / Client
- Utilize location files as much as possible to limit the number of locations a scout would need to visit.
- Scouts must wear PPE when entering public or private interior locations. Mask, gloves, booties. Any personnel required to scout locations must follow the same protocol.
- Location contracts must be executed as early as possible.
- Locations will be sanitized by a Cleaning Company before work commences each day. Location to be sanitized/disinfected at the end of the shoot. Ensure Cleaning Companies are using products that maintain public safety guidelines and ensure they will not cause damage to the location.
- Check to see if there is a strong cellular network for remote streaming live video offsite.
- Ensure that there is enough space and ventilation to be able to segregate the crew/cast.
- Identify safe areas for both crew and cast holding.
- Locations should work with Production to create a rough per person capacity based on current guidelines. At the time of writing each person requires a minimum of 4 m².
- Consider asking the owner of the location to remove personal items before we take occupancy.
- Anticipate providing alternative lodging to house occupants for the duration of the shoot (may be best for them to not enter at wrap in between the days that crew is in the home).
- Anticipate the possibility of having to board animals.
- Find a suitable lunch location with plenty of space and parking. Production could require double the tables to ensure social distancing.
- Have one individual put up and take down all location signs.

DIRECTOR SCOUTING

- In the short term, we should encourage virtual director scouting via a streaming app.
- Carefully consider the number of locations that the director scouts in-person.
- When scouting live, everyone is required to self-drive.
- Where possible, production should provide booties and PPE for all crew entering a home.
- Remind Directors and Production to give consideration to size, space and flow when deciding between location options.

TECH SCOUT

- Schedule the tech scout as early in the schedule as possible.
- Digitally distribute tech scout packets.
- Attendees must Self-drive if at all possible.
- If in a people-mover, everyone should be in masks, gloves, etc. Consider renting multiple vehicles to allow distance between people in seats.
- While at the location, encourage conversations to happen outdoors.
- Consider scouting in smaller groups to keep fewer people grouped together. e.g. 1st AD, DOP, Director, Line Producer, Loc Scout go in first. After the scout, the DOP stays, 2 people leave, and the grip and gaffer come in to speak with the DOP.
- Plan to maximize space and airflow when designating spaces for a shoot (video village, lunch, equipment staging, placement of monitors, etc.). Consider whether you will have to relocate any of these areas at some point during the day, in order to accommodate different camera positions.

PRE PRO MEETING

- Host the pre-pro in an online web room, and schedule the meeting as early in the schedule as possible.
- Finalize as many creative decisions as possible no later than the pre-pro meeting so there will be fewer last-minute changes on shoot days.
- Consider having an additional pre-pro meeting to confirm all details pertaining to talent and location. Include detailed discussions about the wardrobe and Art Department details. Confirm scripts are finalized at this point before moving to the next stage of production.
- Confirm the chain of command for feedback from remote video village.
- Confirm product delivery to ensure safe handling, ensure the product is wiped down prior to going on-set.
- Confirm details for the delivery of colour corrects. On-set colour corrects to be handled by one designated person and always handled with gloves. Confirm how to appropriately wipe down colour corrects. Encourage the agency to provide additional colour corrects so they do not need to be shared amongst talent.

SHOOTING SCHEDULE / STAFFING

- Carefully consider the number of shoot days and hours required.
- Consider whether a prep or pre-light day will be required.
- An additional prep day for an AD may be necessary to account for all these new measures.
- To the extent possible - call times should be delayed and staggered so that each department is given access at timed intervals, to prevent crowding on arrival to set.
- The crew may be required to come early for any health checks before entering the set.
- Anticipate things taking longer to accomplish than we're used to. Build-in time for one department to "step in, step out" at a time.
- 'Making the day' will require efficiency and enough personnel. This will be challenging with caps on the number of people at a gathering.
- In the short term, all sets should be considered 'closed sets' limiting the number of people allowed in the location at any given time to essential cast and crew only.
- Agency and Client are also encouraged to send the fewest possible number of representatives.
- Require frequent and thorough hand washing by all personnel, without exception

DIRECTOR/1st AD

DIRECTOR

- The Director is the film's biggest asset while carrying the most exposure to almost every department. All best practices should be taken to safeguard the Director and to limit close-contact and exposure to others.
- During Pre-Production the Director should limit meetings to phone or video conference whenever possible.
- On-set the Director must maintain social distancing of 6 feet at all times from all cast and crew.
- Any interaction with Talent shall be done at a distance. When social distancing is not possible all necessary PPE shall be worn to protect the Director and Talent.
- The Director's monitor should be for the Director only. If the Director is using a handheld monitor, the use of gloves is recommended.
- Director will be asked to self-drive when possible, but when this is not possible a designated driver and vehicle shall be responsible solely for their transport.

1st AD - in addition to the left column

- The Assistant Director should be given extra batteries for their walkie off the top of the day so as to limit swapping out batteries with other crew members.
- If printing AD's shooting schedule, their personal copy must be handled by the AD only and not be handled by other personnel.

PRODUCTION

- Member Companies must adhere to both Provincial and Municipal public health guidelines. Cast and Crew sizes will be limited to essential Cast and Crew personnel.
 - Anyone exhibiting mild or severe symptoms of COVID-19 will not be permitted entry to a set or company controlled location or facility.
 - Touchless thermometers must be in place for all personnel when they arrive on set. This process may need to be repeated during the course of the day - for example, after the first meal break.
 - When placing Crew on hold, Production should ask the following questions.
 - Do you have any of the symptoms: cough, fever, difficulty breathing, muscle pain, sore throat, or sudden loss of smell?
 - Have you been in contact with someone with COVID- 19?
 - Have you or any immediate family member been outside of the country in the last 2 weeks?
- If the person answers yes to one of the questions, they cannot work and they must stay at home.
- Require everyone participating in the shoot to sign the CPAT acknowledgement agreement.
 - Crew Member personal privacy is extremely important, and our Production teams must be sure to respect this.
 - Call sheets and shoot schedules should be distributed digitally, wherever possible.
 - If shooting in a studio, Production Companies should ask for the facility's sanitization and ventilation plans between rentals, as well as, confirm who is responsible for cleaning throughout the rental period.
 - Production must require the use of and provide surgical masks and gloves for everyone attending a shoot both in-studio or on location.
 - Provide wash stations, pump sanitizers and wipes readily available for the crew.
 - Limit the number of people in a passenger van to one person per row of seats. Masks are required to be worn when multiple people are in the vehicle.
 - At this time, Crew members, Cast and all attending Client / Agency personnel are required to wear masks while in a studio or on location.

- Everyone is encouraged to bring their own masks, however wherever possible the Production company should provide 3 layer surgical masks for all people on set. At this time N95 Masks are reserved for front line Health Care Workers and will not be provided.
- Washing stations and touchless hand sanitizers should be provided in high traffic areas on set, Talent holding, Camera Department, at the equipment truck and near set.

MOTORHOMES

- Production Companies should consider adding additional motorhomes on jobs with multiple cast members to ensure there is enough space to process talent in a timely manner
- Maintain good ventilation. Keep windows and doors open when possible, but open at least periodically to cycle the air
- Limit people entering to essential personnel

ON-SET HEALTH AND SAFETY PERSONNEL

- Every set should have a health professional/medic on-set for the foreseeable future, to monitor on-set crew activity from a health perspective to guide production in the safest manner possible and to provide training and monitoring appropriate use, removal and disposal of masks, gloves and other PPE as required.
- The health care professional/medic should be trained to recognize symptoms of COVID-19 and procedures related to individuals who show symptoms.
- Wear appropriate PPE for the duration of person-to-person contact. COVID Coordinator for prep and wrap and when numbers allow on-set.
 - Reports to PM, Producer, and EP.
 - Runs the production in terms of health.
 - Secure PPE, confirm all sanitation services and supplies.
 - Attend tech survey, be responsible for scoping out COVID logistics such as holding areas, lunch area, washrooms.
 - Attend shoot day, confirm checklist of COVID safety measures with each department, manage supplies, supervise holding areas and cleanliness.
 - 1st person on-set prior to any cast or crews call times to set up a checkpoint
 - Primary safety liaison for external vendors and personnel.
 - Making sure all paperwork (if any) is safely distributed digitally and given back to production.
 - Maintain an hourly checklist.
- Hire at least 1 PA (2 if the numbers allow) or cleaner(s) to be on set or in the office who are responsible for wiping down surfaces with disinfectant.

Sanitization Minimum Standards:

- Disinfect the washroom facilities, at least every thirty mins
- Disinfect the craft area, at least every hour.
- Clean at least every 45 mins to 1 hour (and, if applicable, as soon as they are visibly soiled) any hard surfaces: tables, counters, door handles, fittings, toilets, telephones, computer accessories, switches, computer keyboards).
- If several people use the same work tool, the Crew Members should disinfect said equipment at least every one hour (and, if necessary, between each pass); however, it is recommended that each person use their own tools.
- Disinfect the lunchroom after each meal.
- All crew members should be changing their gloves at regular intervals.

ART DEPARTMENT

- Production Designers will need to create more comprehensive pre-vis and pre-production packages to facilitate greater decision making ahead of shoots.
- If possible, the Production Designer, Art Directors, or Buyer should be included in the initial scouting photos for early feedback.
- Buyers should take short videos of key props and dressing in order to better describe the vision to the agency/client over the web.
- Make decisions on the tech scout, get approvals from Agency / Client as early as possible
- Consider the potential value of prep and strike days. This may be combined with location cleaning requirements.
- Consideration for more days for scout/prep/wrap to facilitate the need for fewer people on set.
- An understanding that items purchased may be Final Sale.
- Production Designers should ensure that Set Dressers are using proper PPE including masks and disposable gloves when handling props and dressing sets.
- Art PA's must use proper wipe-down procedures when entering a vehicle.
- Art Dept should minimize touching items native to a location.

- Fewer pickups will be possible per day, per truck.
- Art Dept may not be able to provide last-minute prop/dressing options due to reduced access to vendors and prop houses.
- Staggered dress and wrap schedules will be needed to accommodate social distancing. ie; build specific days/dressing day/wrap day.
- Only Food Stylists / On-Set Props to handle talent food and drink.
- All props/dressing and set pieces will arrive to set disinfected.
- On-Set Props and designated Set Dressers to be the only crew to touch/adjust set dressing & props.
- Art Departments should communicate support needs in advance.

PROPS DEPARTMENT

- The Props Department tools and kits should be considered off-limits to the rest of the Crew to reduce transmission.
- Its recommended smoke or atmosphere is not used at this time as there could be a risk of the virus being suspended in the air for longer periods of time.

HAIR AND MAKE-UP

- In the short term consider having the hero Talent bring their personal product for our Artists to use.
- Full PPE must be worn for the duration of person-to-person contact, this includes but is not limited to face shields, face masks, and disposable gloves.
- Consider a pre-call for the Make-Up Department to give them enough time to be set up.
- Use only one brush, applicator, etc. per actor. No double-dipping. Consider using disposable items.
- Before and after hair and make-up sessions, both the Talent and Make-Up Artists are required to wash or sanitize their hands.
- Mix foundation, powders, lipstick, etc. on a disposable palette for each individual.
- Work stations need to be cleaned between each user and distanced a minimum of 2 meters apart.
- Clean hairbrushes and combs and reusable make-up brushes with appropriate disinfecting solutions.
- Kits may need to include multiples for most make-up.
- An Actor may be able to wear a mask while having their eyes or hair done.
- Only remove the actor's mask when essential.
- Once made up, the Actor may consider face shield (as opposed to a mask) in order to not disturb the completed make-up.
- Make-up Artist or Hairstylist may place and remove face shield for the Actor (if the Actor prefers).
- Consider having the Actor show up having done their own make-up.

CAMERA DEPARTMENT

- Camera pick-up from camera house may have to be scheduled.
- Camera rental Vendors are responsible for providing sanitized equipment at the start of the camera prep.
- PA doing pick-ups and returns must handle cases with gloves.
- Only camera personnel should handle camera gear including carts, cases, tape, etc.
- While filming it is recommended that the 1st AC is pulling focus at least two (2) meters from the camera and operator.
- The Camera Department should consider face shields in addition to masks as part of their PPE requirements.

ELECTRIC, GRIP DEPARTMENTS

- Offer the use of iOS access for monitors

SOUND DEPARTMENT

- The use of boom mics only is strongly suggested.
- Ask the Actor to install their lapel microphone himself (or install it with the advice of a technician located more than two (2) meters from him).
- Careful sanitizing of Lav microphones and comteks between shoot days is mandatory.

SCRIPT SUPERVISOR

- Allow for a separate monitor setup

GEAR AND HANDLING OF EQUIPMENT

- Every attempt should be made to pair down the required equipment in the short term to reduce clutter on the shoot day and the added chance of transmission.
- Depending on company policies Crew sub-rentals may continue, however, the owner of the gear should limit the number of Crew members who should be handling it.
- Crew Members must wear disposable gloves and change regularly.
- Whenever possible, Department members may only touch equipment within their Department.
- Strive for consistency regarding which pieces of equipment are handled by whom.
- If more than 1 Crew member is needed to move a piece of equipment, extra care should be taken.
- Members of each department should disinfect gear during breaks and inactivity.
- Equipment Rental Houses should supply basic cleaning instructions for high use items outlining the types of disinfectants that may be used.
- To minimize the number of people having to touch the same items. This may require additional gear.

VTR & VIDEO VILLAGE

- As we are anticipating Government restrictions on crew sizes, remote video villages will become part of the new normal. Client and Agency personnel will be provided with a link to view the live camera feed and VTR playback
- Companies will need to agree on remote workflow with the Agency Producer to ensure all parties are focusing on their monitors for quick approvals. Our new normal will come with new challenges and timely feedback will be crucial to keeping us on schedule. Any delays in obtaining feedback could result in additional costs for overtime.
- When numbers allow and Agency personnel start attending the shoot, the video village location should be designated ahead of time in an area that will not require it to move.
- Consider setting up tents outside, if possible, and use walkie talkies to communicate with the Line Producer
- Provide for audio feedback between video village and set.
- Seating on-set in general and in video village will be plastic chairs that can be wiped down.
- VTR thermal prints should be avoided at this time.

CREW AND TALENT HOLDING AREAS

- Both holding areas should be set up outside, when possible.
- Seating should be arranged in such a fashion as to promote distancing, and prescribed seating should minimize social interaction between Departments, Seats should be plastic so they can be wiped down.

PRODUCTION ASSISTANTS

- Production Assistants interact with almost every inch of any set and must be aware of proper social distancing and sanitization procedures to help safeguard their environment and others working in that environment.
- Sanitization of workstations and gear will become a routine part of a PA's daily on-set duties.
- The use of PPE is recommended at all times for Production Assistants.
- During Pre-Production, PAs must be aware that any item they are picking up will eventually find its way to other Crew Members on-set, so care must be taken to safeguard these items from infection.
- PA's returning gear after a shoot must also recognize that it has been handled by other crew members and must make every effort to safeguard themselves and the people receiving the returns.
- Often PAs are asked to drive rental vehicles that are not their own i.e. cube trucks, minivans. They must use proper wipe-down procedures when entering a new vehicle.
- If asked to shuttle other Cast/Crew members throughout production or pre-production, Production Assistants must remember to limit the number of people in the vehicle and wear PPE.
- Production should consider that extra Production Assistants may be needed on the day to help expedite work and maintain efficiencies.
- Production and Production Assistants must also be aware that pick-ups and returns will take extra time based on new procedures that limit numbers of people inside retail stores, rental houses, banks, vendor operations, etc.

CRAFT SERVICES

- The Craft truck or food preparation vehicle or facility needs to follow strict health guidelines as laid out in the Ontario Government's Guidance Note for restaurant and food services health and safety during COVID-19 (<https://www.ontario.ca/page/restaurant-and-food-services-health-and-safety-during-covid-19>) and any other applicable laws, orders or by-laws.
- Every person handling food needs proper training and certification in hygiene and food prep.
- Craft personnel must always wear full PPE including a face shield, surgical mask and gloves that need to be changed frequently.
- Any person handling food should thoroughly wash their hands beforehand and then wear gloves.
- Craft trucks should be closed off to anyone that is not Craft personnel to reduce the potential for contamination.
- Craft Suppliers should be asked to serve individually prepackaged items and consider reverting back to water bottles. Companies who prefer water refilling stations are free to do so but must ensure the Sanitization Team is regularly cleaning the dispensing button.
- No communal coolers on-set. Craft Service will serve drinks.
- Water and coffee stations available on-set must clean the dispenser handle regularly.
- Reduce and streamline the variety of beverages.
- Hot or fresh items should be individually packaged. The use of tongs or proper serving utensils is mandatory when serving fresh items.

CATERING

- Catering personnel must always wear full PPE including a face shield, surgical mask and gloves which should be changed frequently.
- The lunch location must be large enough to ensure a distance of two (2) meters between each person and, If this is not possible, Production should modify the meal times to minimize the number of people eating at the same time.
- Where possible, the lunchroom should be set up with the chairs two (2) meters apart and add marks on the tables to indicate the distance.
- Once we get underway, lunches and second meals must be prepackaged or boxed and handled by Caterers wearing gloves.
- As the public health restrictions relax we can re-look at hot meals that a dished out by caterers in PPE, when this becomes the norm again catering companies should be adding sneeze guards to their setups.
- Food will be served to people (as opposed to self-serve).
- Flatware sets should be handed out one by one
- Provide plenty of tables and seating to spread out safely. Consider 3 people per table
- Hand washing station(s) should be present

HOSTING CLIENTS

- In order to limit exposure and reduce numbers on-set, Clients and Agencies should not be physically attending shoots at this time.
- As we are anticipating Government restrictions on crew sizes, remote video villages will become part of the new normal. Client and Agency personnel will be provided with a link to view the live camera feed and VTR playback.
- If a Client or Agency is deemed necessary personnel, all efforts will be made to limit the number in attendance to minimize risk.
- Any Agency and Client personnel on set must adhere to the same Health and Safety Guidelines as the Crew at all times.

WALKIE TALKIES

- Walkie numbers should be assigned on the call sheet.
- A PA should individually sanitize and layout the walkies the morning of the shoot for contactless pickup.
- Replacement batteries must be disinfected in between uses, bagged, and handed to Crew as needed
- On multiple days, production should consider adding additional walkies in case new Crew Members are added mid-shoot.
- No sharing of walkie talkies.

ACTORS

- Actors may benefit from extra tender loving care. Remember, they have to give an on-screen performance in the midst of all this.
- Consider a temporary clear barrier between actors while establishing marks and positions, and remove them at the last moment.
- Consider shooting plates when actors need to be closer than 6 feet from one another.
- Consider alternate shot set-ups, camera angles, lenses, etc.
- Send contracts electronically, consider using an online tool to complete paperwork.

EXTRAS

- Carefully consider the number of Extras required
- Be sure to have enough space, tables and chairs for Extras holding area to be spread out
- Provide one pen for each Extra to execute paperwork and make sure they know to keep it and not share
- All Background Talent should, to the greatest extent possible, wear their own clothes and dress at home. In the event that this is not possible, Production is required to provide dressing facilities where social distancing measures can be upheld.

POST

Remote sessions for both Agencies and their Clients are encouraged even after the social distancing ban is lifted. If in-suite sessions are required, the following guidelines will be followed;

- The CPAT acknowledgement agreement must be signed by any person attending the facility and returned before arriving at the facility
- Limitations to the number of people allowed in each edit suite will be based on square footage.
- Masks are mandatory and Clients must provide their own PPE
- Staff and Client temperatures will be taken upon arrival.
- Soap, water and hand sanitizer will be supplied in various areas throughout the edit facility.
- Clients are encouraged to bring their own food and a reusable water bottle.
- The post facility will not provide any food service, meals or snacks.
- Cleaning and sanitizing of all common areas will be maintained through the day ie. door and cupboard handles, kitchen surfaces and bathrooms
- In the event of staff or Client reporting an illness, all sessions will convert to remote meetings and the facility will be closed and disinfected.
- In the event of a Client reporting an illness, an additional facility cleaning charge may be levied.

PROTOCOL FOR ANYONE WHO FEELS UNWELL AT WORK

- In the event that anyone begins to feel unwell during the course of production prep, shoot, or wrap, they should notify their Department Heads or the On-Set Health Professional and leave work right away.
- It is the responsibility of the Department Heads and Health Care Professional to inform the Producer immediately, who in turn should alert the Executive Producer in charge of the production.
- All gear in the crew members department should be immediately sanitized, to the best of their ability.
- The PM should keep a list of Emergency Vendor contacts and at the direction of the EP inform the appropriate Companies that a Crew Member has left the set unwell, so they can take extra precautions when the rentals are returned.
- Should a Crew Member have any COVID related concerns, you are encouraged to speak directly to the Producers and Production Company Owners responsible for your Project. We realize that there may be situations where, for whatever reason, you feel uncomfortable doing so. As a result, the idea behind the PAL program is to provide an additional means of communication on a confidential basis should you feel that you have a problem that has not been resolved or a concern that you want to address directly with CPAT.



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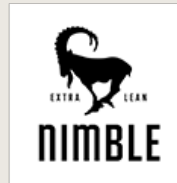
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