

Annex H GENERAL COVID-19 GUIDELINES

Annex H.1. GENERAL COVID-19 GUIDELINES FOR ALL WORKERS

A. Before Work

- a. All workers must fill out and provide COVID-19 Health Declaration Forms. For those involved in multiple productions, workers must submit separate forms for each. For those working in offices, one form may be submitted prior to returning to work.
- b. If workers, or someone they live with or have close contact with become sick or exhibit flu-like symptoms, workers must notify production immediately and must not come to work.
- c. Workers must also consider if they are in regular close contact with individuals with serious health conditions or compromised immunities before accepting work that requires them to physically report at the workplace or production site.
- d. Workers must also maintain high hygiene practices away from work. Whenever possible, DOH's physical distancing guidelines must be followed.
- e. As it is common for workers to be involved in several productions at one time, workers must discuss their movement with each production so that safety precautions may be undertaken.
- f. Workers charged with collecting and sorting Declarations and other personal data must be adequately briefed on the Privacy Act and the need for confidentiality and secure storage of such information.
- g. COVID-19 information and health and safety guidelines must be distributed to all workers before their arrival on the production site or workplace.

B. Health and Safety Orientation and Sanitation

- a. A Health and Safety Orientation must be conducted by the OSH officer before the grind. Periodic reminders must be announced by the Assistant Director or the assigned Production Assistant for hand washing, disinfecting, and proper respiratory etiquette. These must be announced during strategic hours of the principal photography (e.g., before and after lunch and other breaks, before and after rolling, after scene or production wrap, etc.).
- b. Hands must be washed and sanitized regularly, particularly when entering or exiting a workplace or production site.
- c. Coughing or sneezing must be done into the elbow.
- d. Workers must ensure that they have or are given access to all necessary PPE and hand/equipment/workspace sanitizers or cleaning products.
- e. Workers must not touch other department's equipment.

C. Contact Tracing

- a. Workers must adhere to the production's strict sign-in/sign-out procedures.
- b. Workers must take note of or record who they see and where they go outside of work.
- c. Team sizes must be kept as small as possible.
- d. Individual work stations must be identified and workers must limit any interactions between other departments, suppliers, or other work zones who may be in the same location.
- e. Splitting shifts and/or creating separated work zones among workers or departments may be considered.
- f. Work from home must be done whenever possible.

D. Controlled, Uncontrolled or Close Contact Space:

- a. In a Controlled Space, the minimum separation is no less than 1 meter between people whenever possible.
- b. In an Uncontrolled Space where workers would need to interact with other persons (public spaces and shops, etc.), the minimum separation must be 2 meters between people because these spaces are outside of the production zone.
- c. A Close Contact Space involves close personal contact that results in workers not being able to maintain at least 1-meter physical distancing such as hair and make-up artist activities and intimate scenes for on-camera performers. Close Contact Spaces must follow specific protocols from this Order. Workers must make sure to engage in discussion with the production and other relevant departments about these situations to make sure that recommendations are adhered to.

ANNEX H. 2. GENERAL COVID-19 GUIDELINES FOR DEPARTMENTS

These are minimum recommended guidelines that will support departments in proper planning so that each worker will be aware of how to perform their tasks in line with the health and safety standards in the workplace or production site.

Producers/Employers may employ additional stringent control measures depending on the nature of their production.

A. ASSISTANT DIRECTOR / DIRECTOR / SCRIPT CONTINUITY SUPERVISOR

Those with coordinating senior roles in a production are at risk of exposure to COVID-19 given that they have interactions with a wide variety of departments, workers, and equipment. In considering their operations, producers/employers must consider the following control measures in preparing a COVID-19 mitigation plan to ensure that risks are eliminated or minimized as much as possible for these roles:

- a. The director must be briefed on the logistical effects of implementing COVID-19 safety measures and the resulting limited capacity for last-minute changes.
- b. Call sheets and other production paperwork are recommended to be distributed digitally.
- c. Call sheets must contain key COVID-19 information and pertinent contact details.
- d. The Assistant Director must include COVID-19 mitigation practices in all daily safety orientation briefings.
- e. As much as possible, the Assistant Director should be the only crew member permitted to travel the set, costume, and makeup areas for coordination.
- f. The Script Continuity Supervisor must limit his/her interactions to the on-set zone only.
- g. Productions Assistants must limit their interactions to the off-set zone only.
- h. Key individuals who require communication may be given personal communication units (e.g. radios, headphones, etc.).
- i. Those with communication units must change their own batteries.
- j. Communication boxes must be sanitized upon delivery and before return.

B. VIDEO VILLAGE

By their nature, productions involve numerous persons interacting in a designated area, which may create issues with maintaining physical distancing and hygiene control measures. The following controls must be considered as part of a COVID-19 mitigation plan:

- a. The video village must be set up outside as much as possible. If rooms will be used, the same should be well ventilated / windows opened to allow fresh air circulation
- b. Additional monitors may be set up to allow for physical distancing.
- c. Each person that needs to view the scene may be provided separate monitors that are distanced 2 meters apart.
- d. Chairs must be disinfected before and after people sit down.
- e. The use of plastic chairs is recommended as they are easier to disinfect.

C. CAMERA, GRIP, AND LIGHTING

The work undertaken by camera and lighting department workers involves handling of shared equipment and close contact work. In order to mitigate against these risks, Producers/Employers must consider implementing the following controls as part of their COVID-19 mitigation plan:

- a. A 1-meter distance from the cast to the other crew (DOP, grips, lighting crew) must be adhered to.
- b. The zone around the camera is a close contact zone and must be created with no more than three (3) persons within the zone at any given time.
- a. The grip crew may be split into smaller workgroups and zones where possible (e.g. main unit vs. 2nd unit, or off-set vs. on-set team).
- b. On-set and off-set zones must be maintained whenever possible.
- c. The sound and grip departments must be consulted in advance if they need to plug in or require additional equipment to go on camera.
- d. Only the workers from the camera, grip, and lighting departments may handle their own equipment. As much as possible, equipment must not be shared.
- e. PPE (gloves, masks, face shields) must be made available for use.
- f. Hand sanitizing stations must be readily available at the production office/site/grip truck.
- g. The crew must be trained in appropriate equipment cleaning/sanitizing, particularly for delicate and wireless electrical equipment like drones, remote heads, etc.
- h. Workers must disinfect gear during breaks in the activities.
- i. Color-coding of equipment may be done with tape or stickers to identify when equipment has been cleaned and is ready for next use.
- j. Personal equipment must be wiped down upon arrival and before departure each day.
- k. More gear may be required (e.g apple boxes and stands) to ensure that people don't pass or share equipment.
- l. Using a clapperboard must only be done where physical distancing is achievable.
- m. Digital notes/sheets may be used instead of hand-written ones.
- n. For enclosed production sets, regular ventilation must be ensured with open windows when possible. It is recommended that workers be allowed time during the production day to get fresh air.
- o. The workers doing pick-up of equipment must handle cases with gloves and cases must be wiped down before loading into the vehicle.
- p. A designated person may be assigned who is dedicated to maintaining hygiene practices with the equipment leaving and arriving back at the truck or warehouse for larger productions.
- q. A sanitizing fogging machine may be considered to sanitize trucks/vans to avoid additional time/crew resourcing to individually clean/spray equipment.
- r. Regular ventilation of the grip truck must be observed with open windows when possible.
- s. Air-conditioning in the grip truck must be run on a fresh air setting, not on recirculation.
- t. Only the approved grip crew must be allowed access for gear storage areas like at the studio or warehouse or other long-term locations.

D. SOUND¹⁵

Workers in the sound department are required to encroach on physical distancing requirements in order to undertake their work. Because of this, a variety of options for managing these risks must be implemented as part of the COVID-19 mitigation plan, including the following:

- a. The workers in the sound department (i.e. sound recordist/sound mixer/sound department head) must be included in the pre-production stage.
- b. Locations that are quiet and conducive to clear and good sound recording must be prioritized.
- c. PPE must be worn for the duration of person-to-person contact.
- d. All equipment hand-overs must be contactless.
- e. Color-coding of equipment may be done with tape or stickers to identify when equipment has been cleaned and is ready for next use.
- f. Equipment must be disinfected before and after each use.
- g. Boom-only audio must be utilized whenever possible.
- h. Some multi-talent scripts may require a second Boom Operator.
- i. Should lavalier microphones be necessary, production should follow a 1:1 ratio of lavalier set to actor. This means the number of wireless lavalier sets required is dictated by the number of actors with speaking lines called for the work day.
- j. There should be no sharing of lavalier microphones at any point.
- k. Microphones must be labeled with the name of the user.
- l. There must be enough mounting tapes, expendables, etc. for the application of microphones to keep them fresh and sanitary for each use.
- m. Mounting components that cannot be thoroughly cleaned must be replaced.
- n. The script, lines/dialogue, and characters with lines for any given scene must be submitted ahead of time (e.g. 5 days before the shooting day) to ensure that the necessary number of wireless lavalier sets and sound personnel are allocated.
- o. Appropriate handling procedures must be developed by each production/post-production for workers handling cards and rushes.
- p. A dedicated wireless/radio frequency coordinator (ideally the production recordist/sound mixer/sound department head) must be present on set to coordinate the frequencies. If possible, these frequencies may be assigned and set before the shoot.
- q. Timecode boxes and wireless hops for camera crew must be prepped, labelled, packed, and sealed with batteries and cables, etc.
- r. All timecode equipment, including the slate, must be sanitized before installation.
- s. Directors, script supervisors, and any person that needs to monitor the production mix must bring their own personal headphones for use.
- t. Disinfection of communication headsets must be done before and after every shoot. Furthermore, the crew may be requested to bring their own headphones or ear cup covers for additional protection.
- u. To minimize human contact, sound files may be transferred via online transfer protocols.

¹⁵ Adopted with modifications from the Inter-Guild Alliance Protocols (As of 18 May 2020) Principal Photography Guidelines Section 14 on Sound.

E. HAIR AND MAKEUP

The hair and makeup department involves close contact work. In preparing a COVID-19 mitigation plan, Producers/Employers must consider the following controls to ensure health and safety for the workers:

- a. Hair and makeup teams must be in a separate zone that will be closed off to other non-essential workers.
- b. Hair and Makeup stations must be kept a minimum of two (2) meters apart.
- c. Close contact related tasks in a close contact zone must be limited to 3 people.
- d. PPE (face shields, mask) must be worn by the hair and make-up artists for the duration of person-to-person contact.
- e. A hygiene station must be provided near the entrance of the makeup area.
- f. Actors and makeup artists must wash their hands with soap before and after sessions.
- g. The application time for makeup or prosthetics must be minimized as much as possible.
- h. Considering that they will be used directly on an on-camera performer, any sanitizer used on makeup tools and equipment must be fit for purpose.
- i. Makeup applicators, towels, hair wraps and removal supplies must be single-use only and disposed of properly.
- j. Disposable makeup kits and brushes must be used and disposed of after each application.
- k. Reusable equipment must be washed and sanitized between use.
- l. Used equipment must be placed in a lidded container until they can be cleaned.
- m. Personal toiletry bags may be provided for makeup removal by the on-camera performers.
- n. Supplies must only be handled by the hair and makeup department, and ideally, by only one person within the hair and makeup department.
- o. Wigs and hair extensions must be covered overnight, cleaned and disinfected before being used by the on-camera performers. They may only be handled by the person applying and removing them.
- p. Hair and makeup for secondary/back up on-camera performers may be avoided to reduce person-to-person contact.
- q. Extras must be required to arrive with their own hair and makeup done, and with their own basic personal makeup supplies.
- r. Bringing of any additional items into the makeup area (including the consumption of food) must be prohibited.
- s. Continuity notes and photographs are recommended to be shared digitally.
- t. On-camera performers may have separate arrival times to allow for adequate cleaning of any tools, equipment or furniture as required.
- u. Makeup chairs must be wiped down with disinfectant wipes between uses by different on-camera performers.
- v. All surfaces and interiors must be sprayed with disinfectant at regular intervals especially when in use.

F. WARDROBE/COSTUME

There are a number of physical distancing challenges and common touch points between numerous people in a costume department carrying out their work. It is important that these risks are minimized as much as possible. In developing a COVID-19 mitigation plan, the following controls must be considered:

- a. Wardrobe meetings must be done remotely or on digital platforms as much as possible.
- b. Wardrobe planning must be done ahead of shopping and pulling out from clothing suppliers or retail stores.
- c. Workers must use PPE when looking through garments from clothing suppliers and retail stores.
- d. Booking of on-camera performers must be made as early as possible to get their sizes ahead of time.
- e. Additional time must be provided after casting to allow for online purchases / delivery and separate individual fittings.
- f. Physical distancing must be maintained on necessary meetings and work (e.g. costume fitting). PPE must be worn especially in close contact tasks.
- g. In-person fittings must be done with only one on-camera performer and one stylist / designer per office / fitting room. They must wash their hands before and after fitting.
- h. High-touch surfaces must be cleaned and sanitized in between fittings.
- i. Costumes and outfits must be bagged up individually per performer.
- j. Production requirements must be factored in when establishing dressing areas.
- k. All pieces of wardrobe that will be used must have undergone deep cleaning before and after the shoots.
- l. Hand washing/sanitizing facilities must be provided at the entrance of all dressing areas.
- m. Regular ventilation through open windows must be observed in dressing areas.
- n. A designated worker may be assigned specifically to ensure frequent cleaning/sanitizing of dressing areas.
- o. Only the wardrobe department may touch clothing and other wardrobe elements until it's decided what the on-camera performer will put on.
- p. Steaming or anti-bacterial spray may be used to disinfect outfits.
- q. When feasible, on-camera performers must arrive in their wardrobe.
- r. Jewelry and glasses must be disinfected in between use.
- s. Outfits, robes, and towels must be cleaned at the end of each day if used.
- t. Costume pieces must not be shared as much as possible, including for stunts, unless they are washed and dried (or otherwise sufficiently cleaned) between uses by different on-camera performers.

G. ART

The art department's work involves a large number of common touch points, shared equipment, and working in close contact with others. This may include construction, special effects, armory, and even animal wrangling. In order to control these risks, the following control measures must be considered as part of the COVID-19 mitigation plan:

- a. The set design and other related details must be discussed and approved virtually or online.
- b. All art department workers must be trained in appropriate equipment cleaning/sanitizing, particularly for delicate and electrical equipment.
- c. Meetings, designs, and checks must be coursed through the Production Designer who will also enforce the health and sanitation protocols in the design team.
- d. Only approved art department workers must be allowed access to workshop and props storage areas.

- e. The number of workers performing tasks within a specific work zone must be limited to ten (10) people only.
- f. A preparation team may be designated to act as a separate unit to the on-set unit when needed.
- g. The allocated work zones must have enough room to adhere to physical distancing guidelines.
- h. Adequate airflow/ventilation for studio/indoor spaces must be maintained.
- i. Additional time must be allowed for cleaning of sets and props.
- j. Purchases must be planned and listed in advance to minimize needed trips to stores for supplies.
- k. Goods must be disinfected in the prop store when necessary.
- l. High-touch set surfaces must be sanitized before use and in between takes.
- m. Handling of art department objects by the art department workers and on-camera performers must be minimized. In the case of shared props, performers must wash their hands between each use.
- n. On-camera performers must handle hand-held props out of a sanitized bag and return the prop to the same bag or another bag when finished.
- o. Each must be provided with their own supply of disinfectant and hand sanitizer.
- p. Props from the box/sealed container must be sanitized before use.
- q. Props must also be thoroughly cleaned before and in between takes.
- r. Props must be disinfected prior to being sealed.
- s. Color-coding of equipment may be done with tape or stickers to identify when equipment has been cleaned and is ready for next use.
- t. Props to be used for product consumption shots must undergo a thorough cleaning and proper disposal.
- u. A record of props used must be maintained for the purposes of contact tracing if there is an infection.

H. POST PRODUCTION¹⁶

Post- production workers include but are not limited to editors, colorists, score composers, sound designers, composite artists, dubbers/voice-over talents, recording artists, or anyone required in the post-production process. For the post-production process, Producers/Employers must commit to the sanitation and disinfection rules mandated by the Department of Health in the maintenance of their workspaces.

- a. All workstations and suites must be disinfected thoroughly before and after a work session.
- b. A work-from-home arrangement with workers in post-production must be prioritized.
- c. All workers involved in the post-production process (e.g. post-production assistants, drivers, office employees) must duly accomplish a Health Declaration Form.
- d. Post-production must be included in the pre-production planning to set a timetable and workflow that will be mutually agreed upon by all parties involved. Post-production timetables must be agreed upon in advance by the producer, director, post-production house operator, editor and post-production supervisor. This agreement may be in the form of a post calendar where preview schedules, deadlines of deliverables, and the like are specified in

¹⁶ Adopted with modifications from the Inter-Guild Alliance Protocols (As of 18 May 2020) Post Production Guidelines.

- advance. Any changes in the timetable must be consulted to all parties involved mutually agreed upon.
- e. Post-production workers must work no more than 12 hours a day on a project, with a 12-hour turnaround time. Curfew hours must also be considered for community quarantine areas.
 - f. Post-production workers and other individuals involved in the process must make consolidated efforts to address potential piracy, as well as other eventual online communication and technical concerns.
 - g. Post-production workers who will be working on-site i.e. on location during production must be included in the applicable protocols for principal photography.
 - h. Workers required to report in the workplace or production site must be accorded with the appropriate means of transportation to the location, especially for community quarantine areas where public transport is limited.
 - i. It is recommended that drivers transporting any production-generated materials to post-production workers or the post-production house remain the same for the duration of the project. This is to allow for easier contact tracing and to safeguard against piracy.
 - j. Third party courier services must be discouraged. If third party couriers are needed, deliveries must be made by authorized personnel who will sign a waiver to ensure protection from piracy.
 - k. Bare hard drives must not be used. All drives should be in appropriate protective enclosures (e.g. hard plastic, disposable bubble-wrap, etc).
 - l. Hard drives delivered must be disinfected using appropriate methods.
 - m. All documents generated by the production (e.g. sound report, camera report, script continuity sheets etc.) must be sent by email to the assistant editor.
 - n. For preparatory work, only proxy materials with burned-in violators (text overlays on image) must be prepared for editors working from home to combat piracy.
 - o. It is recommended that prominent violators be placed on the image area of every shot indicating the following information:
 - Project name;
 - Post-production house;
 - Complete name of the Editor; and
 - Complete name of Assistant Editor.
 - p. It is recommended that the post-production house or independent digital imaging technician (DIT) prepare a Non-Disclosure Agreement (NDA) between them and the post production team, with sanctions indicated in the said agreement for violations.
 - q. For offline editing, previews of dailies, edits and revisions must be done online via secure or private networks such as Vimeo, FTP, etc. To avoid piracy, these uploads must be password protected, non-downloadable, and must expire after a few days.
 - r. It is recommended that prominent violators be placed on the image area of the entire video indicating the following:
 - Project name;
 - Full name of the recipient; and
 - Date of export.
 - s. There must be no sharing of links. If there are multiple recipients, each will be given their own link indicating unique violators.
 - t. The account must be under the control of the producers or post house.
 - u. For presenting cuts and final edits with clients, interlocks or viewing or sit-down sessions must have limits on the maximum number of people

- working in a space depending on the size of the space to comply with social distancing rules.
- v. For the finishing process (grading, VFX, sound design, online editing etc.), post-production staff may be required to work on premises due to monitor and speaker set-up calibrations specific to the theatrical experience.
 - w. If the client chooses to pursue a fully digital and remote finishing process, the post-production must undertake the due diligence of explaining the technological limits of the clients' monitor and/or speaker set-up. In return, the client must acknowledge that disparities in theatrical or other distributions may arise due to the nature of remote viewing.
 - x. The post-production house operators must set the number of attending people for finishing interlocks depending on the size of the space since rooms are usually small, enclosed, and or in air-conditioned places.
 - y. It is recommended that only key representatives from each relevant client or department must be allowed to be physically present. For example:
 - Director for editing sessions;
 - VFX supervisor for VFX previews;
 - Director of Photography for color-grading; and
 - One more representative (Producer or Post Production Supervisor)
 - z. Post-production house operators are recommended to limit movements to and from the post-production house for the safety of post-production workers.

I. TRANSPORT

Transport services have the potential to involve an encroachment on physical distancing requirements and potential to compromise hygiene protocols due to space restrictions in vehicles. To ensure these risks are eliminated or minimized, producers/employers must consider a variety of the following options as part of the COVID-19 mitigation plan:

- a. Workers required to travel in vehicles must travel separately as much as possible. Otherwise, the production's safety plan must reflect the DOTr's current position for traveling in vehicles for work as specified in the omnibus public transport protocols and guidelines¹⁷. This includes travel to and from work sites, traveling between work sites, and traveling as part of your work activities.
 - i. If traveling on public transport, workers must follow the distancing guidelines as displayed on the public transport or requested by the operator/driver.
 - ii. Where it is necessary to have more than one person in a vehicle, physical distancing is important, and every occupant should sit as far apart as possible.
 - iii. Private cars will only be allowed one (1) passenger to occupy the front passenger seat, while front-facing seats shall not exceed two (2) passengers per row.
 - iv. In larger vehicles, vans, or SUVs, space must be maximized with two (2) passengers per row and sitting on alternating sides of the row with the vehicle filling from the back row.
 - v. The number of people using or sharing a vehicle must be limited as much as possible and a log must be kept of who has been in the vehicle and when.

¹⁷ Department of Transportation Omnibus Public Transport Protocols/Guidelines
<http://dotr.gov.ph/55-dotrnews/1339-read-omnibus-public-transport-protocols-guidelines-set-by-the-department-of-transportation-dotr.html>

- vi. People traveling in the same vehicle repeatedly must always use the same seat each time and travel with the same group of people in the vehicle as much as possible.
- vii. Vehicles must be thoroughly sanitized after each trip, and if the vehicle does need to be used for different groups, it must be thoroughly sanitized between these groups.
- viii. Everyone must wash or sanitize their hands before entering the vehicle and on exiting the vehicle.
- ix. Air conditioning should be run in a fresh air setting, not on recirculation.
- x. All travel time in shared vehicles should be minimized with individual vehicles used where possible.
- b. Hired vehicles must be cleaned and sanitized, including trucks and vans. In particular, the steering wheel and inner/outer door handles must be wiped down at the end of the day or in between drivers.
- c. Vehicles must be supplied with hand sanitizer, disinfectant wipes and appropriate PPE.
- d. Drivers must avoid picking up or delivering outside their designated area.
- e. Passengers must wash hands and / or use hand sanitizer prior to entering the vehicle for transportation to and from the production site.

ANNEX H.3. GENERAL COVID-19 GUIDELINES FOR ON-CAMERA PERFORMERS

On-camera performers interact with a variety of departments of a film and audiovisual production on a regular basis. There is a high likelihood that the cast will need to interact with each other and crew at close range. In order to maintain the health and safety of on-camera performers, the following controls must be considered as part of a COVID-19 mitigation plan:

A. GENERAL GUIDELINES

- a. All on-camera performers must fill out and provide their COVID-19 Health Declaration Forms.
- b. If the performers, or someone they live with or have close contact with become sick or exhibit flu-like symptoms, they must notify production immediately and must not come to work.
- c. On-camera performers must also consider if they are in regular close contact with individuals with serious health conditions or compromised immunities before accepting work that requires them to physically report at the production site.
- d. Performers must also maintain high hygiene practices also away from work. Whenever possible, DOH's physical distancing guidelines must be followed.
- e. Hands must be washed and sanitized regularly, particularly when entering or exiting a production site.
- f. Coughing or sneezing must be done into the corner of the elbow.
- g. Performers must ensure that they have or are given access to all necessary PPE and hand/equipment/workspace sanitizers or cleaning products.
- h. Performers must adhere to the production's strict sign-in/sign-out procedures.
- i. On-camera performers must be provided with sufficient space to keep their wardrobe, makeup, props and personal belongings separate, and it must be ensured that additional time is allocated to allow for physical distancing requirements.
- j. On-camera performers may be provided with the option to do their own hair and makeup (including touch-ups and removal), including through virtual tutorials with hair and makeup personnel.
- k. On-camera performers must take note or record of who they see and where they go outside of work.

B. ACTORS

- a. A temporary, transparent barrier between actors may be installed while establishing marks and positions and only removed right before the take.
- b. Actors may consider showing up having done their own hair and makeup.
- c. Actors may do their own touch ups and remove their own hair and makeup as much as possible.
- d. Alternate shot set-ups, camera angles, lenses, must be explored to ensure the distance between actors.
- e. For kissing, sex scenes, or scenes that require one actor to touch another's face or body, full and explicit consent must be secured from the actors involved. Otherwise, actors may refuse to act or participate in such scenes. Further, the production may consider testing the on-camera performers in accordance with DOH testing guidelines.
- f. Hygiene and safety measures must be observed before and after such scenes.

C. EXTRAS

- a. COVID-19 information and health and safety guidelines must be distributed to extras before their arrival on the production site. A safety orientation and health check must be done upon their arrival by the OSH Officer.
- b. The number of extras must be kept to a minimum.
- c. All extras must wash/sanitize their hands on arrival at the production site.
- d. A holding area must be set up for extras with enough space and tables and chairs to practice physical distancing.
- e. Individuals must remain in the same seat for the day when not on set, i.e. no seat swapping and mingling. A seat for each person is required within the holding area.
- f. One pen must be provided to each talent to execute paperwork. Otherwise, pens must be disinfected after every use.
- g. All personal belongings must be left in the holding area. No personal items may be taken to set.
- h. Crowd scenes can only be filmed if physical distancing is achievable.

Note: No more than a total of 50 crew/cast/extras must be on site.

D. MINORS

- a. Producers are discouraged from allowing minors to work on-set. Until further notice, the issuance of DOLE permits for minors are suspended.
- b. Otherwise, minors may be scheduled as arranged with their schooling. They must be appropriately briefed on safety protocols in the sets.
- c. Production must have PPE on hand that fits minors.
- d. No make-up may be applied to minors by the hair and makeup team unless absolutely necessary.

E. STUNTS

- a. COVID-19 information and health and safety guidelines must be distributed to stunt performers before their arrival on the production site. A safety orientation and health check must be done upon their arrival by the OSH Officer.
- b. No physical contact may be done on scenes without specific production/stunt coordinator approval.
- c. As it is common for stunt performers to be involved in several productions at one time, each production's stunt coordinator must discuss such movement of performers with each production so that safety precautions may be undertaken.
- d. Showers may need to be available for training sessions.
- e. Fitting of harnesses and padding may be done by the stunt performers themselves whenever possible under the strict supervision of the stunt crew.
- f. Blocking and rehearsals must be limited to essential personnel only.
- g. A holding area must be set up for stunt performers that facilitate physical distancing.
- h. Personal bags or items must be left in a designated area.