

INTIMACY ON SCREEN GUIDELINES



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FOREWORD

The Intimacy Collective’s “Intimacy on Screen Guidelines” aims to offer a set of best practices within which productions should operate with regards to all intimacy-related content, to match the international standard of safety.

Work that involves intimacy may place performers and crew in uniquely vulnerable situations. This work is, and always should be, something a performer is proud of and something they engage in willingly.

To ensure ongoing safety and comfort of performers and crew, the objectives of the guidelines are to:

- Provide directors with enhanced craft skills in directing intimacy, nudity and simulated sex.
- Provide writers with resources and consultation when writing hypersexualized, highly sensitive characters to avoid stereotypes, and to explore the representation of a character's identities.
- Provide performers and crew with an environment that values and respects their dignity.
- Give performers genuine agency in what actions their characters take.
- Support producers in their work to create a safe production environment.
- Give agents and casting directors suggestions for how to create a safer working environment for performers.

All of the above points can be fulfilled by hiring an expert, such as a qualified intimacy coordinator, also known as intimacy coordinator, who is in charge of making sure that best practices are upheld at all times and that international standards of safety are not compromised at any point.

1.

INTIMACY WORK
DEFINITIONS

Intimacy is often central to the telling of a story, whether in a film, on television, commercials and advertorial or editorial photography, on a streaming platform or interactive media like VR. These scenes convey strong feelings and powerful emotions to an audience. They may be integral to a storyline but can also come with unique vulnerability that might arise for performers when performing them. It is therefore important to define these terms appropriately before setting forth any guidelines that help navigate these parts of the storyteller's vision.

SCENES OF INTIMACY

Scenes where there are intimate interactions, whether that is with the self or others, with or without nudity. Scenes of intimacy include, but are not limited to, scenes involving nudity, simulated sex, kissing, touching, physical examinations, groping over clothing, dry humping, flirtation, simulated sexual harassment/violence, or any other form of intimate contact. Hyper sexualized shots of body parts, "Item Numbers", the portrayal of hyper-sexualized characters, intimacy

between minors, or characters that play family members or friends, should also be considered to be scenes of intimacy when relevant.

NUDITY

Internationally, the definition of full nudity is the display of any part of the body that would be revealed if the actor were not wearing a bathing suit (such as a speedo or a bikini). In other words, the display of the breasts, buttocks, and/or genitals. In the cultural context or specifically to a scene's design, one may also include rear above-the-waist nudity (showing a bareback) or extremely minimal clothing, implied or faked nudity, hyper sexualization of a body part, or even heightened focus on a performer's body.

It is important to take note of the context of the scene being shot as well as the cultural background of the performer. When a performer's costume hyper-exposes the performer's body and/or body parts, relevant consideration should be taken while shooting the scenes and how the crew must carry themselves.

SIMULATED SEX

Situations in which actors are simulating sexual contact either with themselves or others. Any form of simulated penetration, groping, masturbation or simulated sexual violence including the relevant shots leading up to these moments is to be considered simulated sex.

All sex acts must be simulated. Any form of real sex acts (filmed) are illegal according to the Indian penal code and thus must be strongly condemned.

Consent is a Conversation,
Boundaries are the statement.

CONSENT

Physical and sexual exposure and notions of intimacy are extremely personal and shaped by a person's religious, economic or cultural background, class and caste, abilities or disabilities, gender identification, age, sexuality and past experiences. Since intimacy is still a taboo in society, family, relationships, social and political climate may also play a pivotal part in shaping a person's comfort levels with relation to intimacy.

The Intimacy Collective borrows inspiration from the pillars of consent from 'Planned Parenthood's' acronym:

FRIES - Freely Given Reversible Informed Empowered Specific.

This entails the active decision that is made by the performer when specific details of nudity and intimacy are given verbally

and through riders and contracts. Consent can never be assumed or coerced. It has to exist in detailed and specific writing but always holds the virtue of being reversible at any point. In addition to gaining a performer's written consent, best practice should be followed during pre-production, auditioning, preparation, rehearsal and on set performance stages to enable the intimacy scenes to be realised with the creative engagement and active consent of the performer.

Absolute consent to perform a scene/ or to enact a choreography comes from a performer ONLY if they're clearly aware and informed of all the specifics with regard to the action and costume that is being expected out of them. They are aware that they truly have the option to agree/disagree to perform the scene that their consent is reversible and that it can be taken back by them at any point in time if they feel uncomfortable.

2.

INTIMACY
COORDINATORS

Professional intimacy practice for screen requires the engagement of an intimacy coordinator in accordance with a production. An intimacy coordinator is trained to supervise scenes involving intimacy nudity, simulated sex, sexual violence and other forms of sensitive scenes. An intimacy coordinator is trained to oversee consent from pre- production to post production.

For performers, an intimacy coordinator:

- Provides an important safety net and an atmosphere of respect towards performer's boundaries.
- Strives to build and uphold an environment where expectations between performers and production are set clearly.
- Serves as an advocate and enabler for the consent of the performers on set during

intimacy scenes such as serving as a Mental Health First Aider.

- Oversee closed set protocols, overseeing nudity & simulated sex waiver/riders during shoot along with the producers, enabling conflict resolution, acting as a third party during fittings, etc.
- Provides language and exercises that facilitate collaboration between performers.

When there is a sense of safety and open communication, actors feel brave to engage creatively in the making of intimacy scenes.

For a production company, an intimacy coordinator:

- Is hired to support the director's vision and actor's process. An intimacy coordinator helps the production mitigate unforeseen delays or lawsuits as well as reduces financial, insurance or market-related risks.

- Facilitates comfort for both talent and crew on set.
 - Equips the creative team with the support they require to be able to have necessary difficult conversations.
 - Liaises and collaborates with departments (*e.g. Costume, Hair and*
- Make-up, Props, Stunts, SFX, VFX etc* with regard to specific requirements for the scene.
- (*If called upon to do so*) Acts as a choreographer and movement coach and collaborates with the performers, director and director of photography to create intimacy choreography rooted in the storytelling.

A **YES** Is Not A **YES**, If You Did Not Have A Real Option To Say **NO**.

An Intimacy Coordinator is hired on a production to **SUPPORT** the Director's Vision and Actors' Process.

They **SAFEGUARD** the needs and boundaries of the Actors.

An Intimacy Coordinator **SECURES** the production from unforeseen delays or lawsuits.

An Intimacy Coordinator facilitates **COMFORT** on set.

They are advocates for the **CONSENT** of the Actors.

Guidelines for Production Companies

The producer assesses the risk of shooting intimacy scenes with the director and discusses the hiring of an intimacy coordinator.

Where an intimacy coordinator has not been engaged, and a performer involved in depicting intimacy, sex, nudity and/or sexual violence requests the assistance of an intimacy coordinator, the reasonable request must be catered to.

Producers are legally and contractually obligated to provide a workplace free from sexual harassment at all times, including providing training and mechanisms for reporting inappropriate conduct. This extends to the pre-employment and audition processes.

Production houses and the producer should ideally mandate a Prevention of Sexual Harassment and Redressal Committee for all genders in accordance with and drawing from the Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013 at the beginning of every production irrespective of what intimacy is to be put in production.

The producer will ensure that relevant personnel are aware of and have adequate resources to carry out their obligations under the Guidelines, particularly:

- Intimacy Coordinator
- Director
- HODs
- Casting Director
- Costume/Wardrobe
- Head of Post-Production
- Editor(s)

3.

For Productions: when Working with Intimacy

Working with Directors

- The producer has to look after mandatory provisions of health and safety during the whole production period together with the director who ensures a positive environment is maintained.
- The director and producer review the script together and discuss the tone of the intimate scenes and the need for hiring an intimacy coordinator.
- The production has to make sure that the director has discussed the intimacy scenes with performers and HODs before the shoots.

Working with Performers

- When a performer performs a scene of intimacy on camera to convey the truth of a character's experience, they are inherently vulnerable and the producer and production employees have a responsibility to manage this in a considerate and respectful way, as performers may be faced with the risks of body shaming, gender-based derision, objectification, stalking, unwanted physical contact, molestation.
- It is the producer's job to ensure that performers are fully equipped to navigate through any form of work that is sensitive or involves risk.
- A performer must be informed of all specific details regarding all possible nudity of a role in the audition call.
- Modesty garment auditions must be carried out under the closed set protocols.

- If the performer's role includes intimacy scenes, they must be mentioned in the performer's contract.
- The performer must be notified in advance in case of any changes in the script. The performer can reverse their consent at any point or suggest changes that have to be signed and agreed upon again. In this case, the production may use a body double with the performer's consent.

Working with Writers

- The producer reviews intimacy content with the writer. As the originating creative, the writer is well placed to support the director with truthful alternative actions. Considerations of showing sexual violence in detail or strongly suggesting with an alternative action could achieve the same objective if the performer is not willing to consent to an action that is in the script.
- An intimacy coordinator, if called upon to do so, may be able to consult with the writer on how to treat a scene, or on the authenticity of the actions that are depicted in the screenplay. Intimacy coordinator's may also help put the writers in touch with consultants (LGBTQ/BDSM/sex-positive/diversity) that may help with the required research concerning intimacy scenes.

Working with Casting Directors

- If a role requires simulated sexualised intimacy or nudity, the casting brief should detail this, enabling the performer to make an informed decision about participating in the audition. Audition spaces must be professional.
- An actor's comfort cannot be assumed, they must be treated with consideration and respect. If callbacks require intimacy scenes, these should be done fully clothed and should be planned collaboratively with performers beforehand.
- No nudity or semi-nudity in first auditions.
- If semi-nudity is needed in recalls, the production needs to obtain explicit consent, in writing, from the performer. Casting directors must also give the performer prior notice so they can bring a support person with them who can stay in the room during the session.
- It is strongly recommended that an intimacy coordinator be called to be there during such auditions to interrupt the power dynamics and ensure clear communication between the talent and the auditioners.
- If semi-nudity is to be filmed or photographed, the production needs to obtain explicit consent, in writing, from the performer which must be made available to the essential crew only (*director, producer, casting director*).

Working with Agents/Managers

- Intimacy scenes need to be discussed with agents/ managers before contracts are signed. Discussions with agents need to be ongoing, particularly if the script is still in development.
- If there are any changes made to the script last minute, it is important to loop in the agent when informing the performer of the change as they must be asked to sign off on the changes before the scene is shot.
- All marketing material such as still photography, trailers, posters, videos of making of and behind the scenes may only be released after actors have signed their contractual release forms of the same.

Working with Wardrobe & Makeup Departments

- Work with wardrobe and makeup departments should begin early in the process, in order to ensure that everything that the production might need to make performers more comfortable is in place.
- Put the intimacy coordinator in touch with wardrobe and makeup teams, what barriers or prosthetics to make, planning of lights and shots, which part has to look good are aspects that must be discussed in collaboration.
- Makeup and costume experts should be given enough time to 'dress' the performers and ensure the 1st AD schedules to accommodate this.



No full nudity can be expected to be performed at the casting stage.

4.

Pre Production

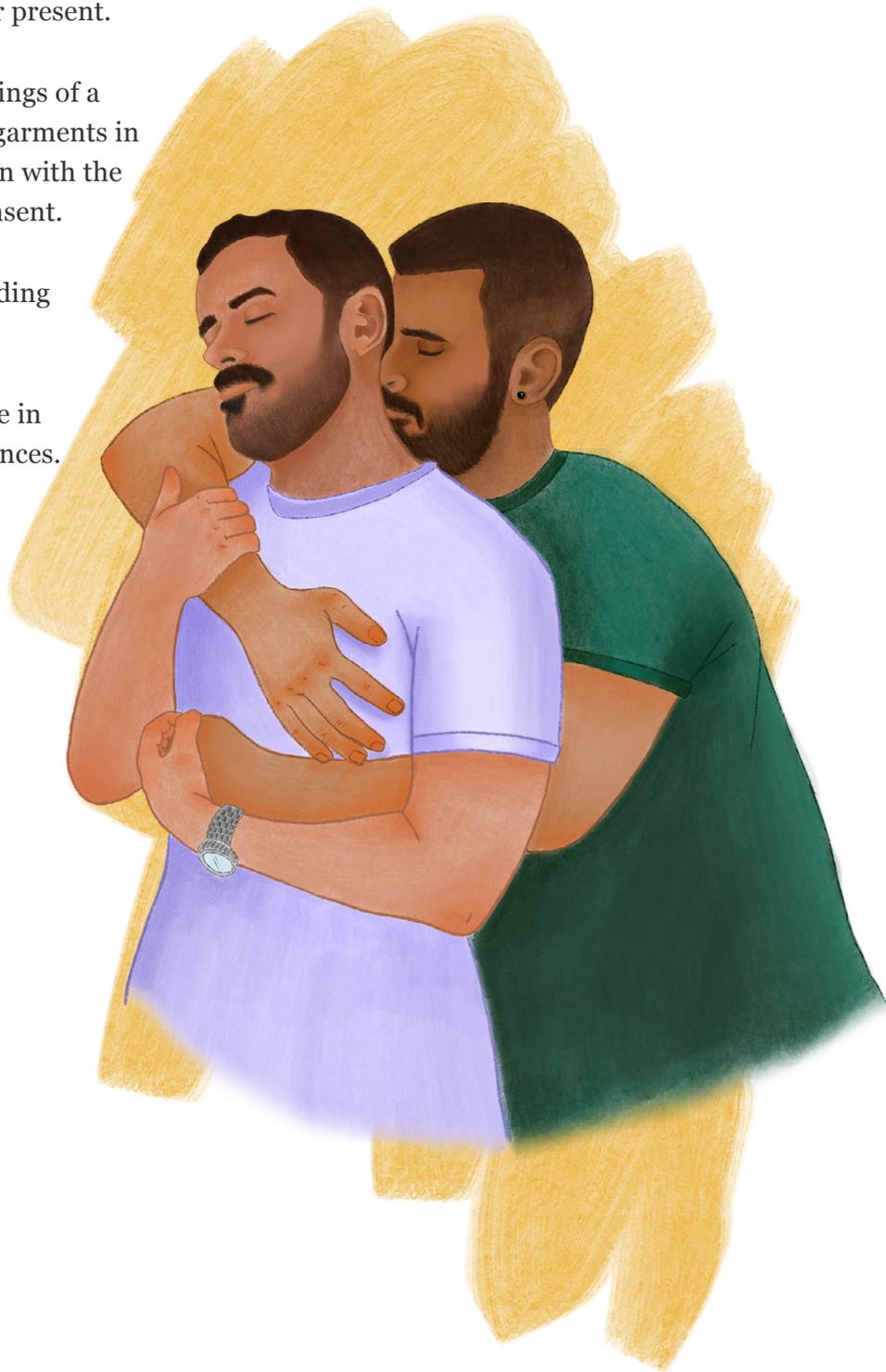
- Producer, director and performer jointly decide if they need an intimacy coordinator, and keep the intimacy coordinator involved in decision making.
- A performer has the right to ask for an intimacy coordinator.
- If an intimacy coordinator has been engaged, they should be present at all rehearsals and involved in all decisions about wardrobe, modesty garments, barriers, and makeup, as well as scene requirements (*e.g. performer action, choreography, blocking, shot list camera angles*) as is done with an action director or a stunt coordinator.
- All performers, whether cis, gender-diverse, non-binary or trans individuals must be consulted regarding their gender pronouns and special requirements to feel comfortable on set, and crew/production needs to be briefed accordingly.
- A list of essential crew required on closed sets should be declared in advance and distributed to the whole crew.
- Wardrobe fittings should be in a private and secure location.
- If the need arises for nudity, simulated sexual activity or sexual violence not expressly consented to in the performer's contract, the performer is not obligated to agree to the proposed changes. The performer can discuss, consider it and contact their agent, suggest alternative changes and then sign on to whatever is agreed upon by all parties before performing the scene. An on-set rider must be created for this which would then be added to the original contract.
- Schedule sufficient time for an unhurried process.

5.

Auditioning

- For screen auditions, the first audition can involve no nudity or intimacy. If absolutely required a call back audition may have semi nudity but an intimacy coordinator must be present for it.
- The casting director and agent have to be briefed for nudity within the scenes that are written as a part of the role.
- Information with the required nudity and/or simulated sex scene detailed and how the intimacy content fits within the story as a whole must be provided so that a performer can make a fully informed decision as to whether they are prepared to do that work and take on the role.
- The actor may be asked to audition in specific clothing (e.g., swimwear) required for a commercial but should be informed in advance. If an actor is nude or semi-nude in a recall, they may bring a support person to be with them throughout the shoot. *(This is in the case of extreme exceptions and prior written consent must be taken for this by the production house at least 24 hours in advance to the time of the recall).*
- The only people allowed to be present in the audition room are the performer, head casting director, reader and a support person.
- At point of contract all scenes involving nudity, intimacy, or simulated sex are to be discussed with the actor and representative/ agent, so that agreement is made with full disclosure.
 - a. *The contract formed by the production house for screen productions must allow the actor to agree, or disagree to performing nudity and simulated sex, and to choose the type of nudity the actor is willing to do (e.g., buttocks only, or full frontal).*
- Directors are expected to plainly describe and discuss with the relevant actors all scenes involving intimacy, simulated sex, and nudity at the appropriate times in the creative process:
 - a. *Before signing the contract*
 - b. *Throughout the rehearsal process*
 - c. *And into performance*

- If nudity is required for a role, it is permissible for a producer to request to view a performer’s partially exposed body during the audition process in a **“modesty garment audition”** so that the performer isn’t fully nude. This must not be done in a preliminary audition round. The performers are informed in advance so they may be prepared and can bring along a support person for the same. These situations should ideally have an intimacy coordinator present.
- Still photography and recordings of a performer wearing modesty garments in an audition may only be taken with the performer’s prior written consent.
- No unauthorised video recording devices are permissible.
- No audition should take place in hotel rooms or private residences.



6.

Intimacy Riders & Contracts

Producers must comply with relevant laws of the region that the film belongs to and the region that the content is being shot in. Producers are legally and contractually obligated to provide a workplace free from sexual harassment at all times, including providing training and mechanisms for reporting inappropriate conduct.

When working with scenes of nudity or intimacy, **performers are exposed to certain risks** that include intimidation, body shaming, gender-based derision, reputational damage, unwanted physical contact, and physical or sexual assault.

Therefore, a **risk assessment** must be done where the producer will identify the intimacy scenes and/or scenes with nudity, simulated sexual activity or sexual violence and will consider budgeting for an appropriately qualified intimacy coordinator. Where appropriate, an intimacy coordinator will be engaged to undertake the risk assessment to figure out details such as which parts of the body are being exposed or touched in which scenes, what qualifies as explicit content, the presence of minors, the power imbalance between performers, etc.

A performer's performance or depiction in a scene requiring nudity or intimacy is conditioned on their **prior written consent, which should take the form of a rider attached to their contract.**

The intimacy rider should:

- Outline descriptions of the intimacy they are agreeing to do on set and how it will be depicted in the final picture. This may include the attachment of references and shot breakdowns that have been used to explain the scene's requirements.
- Be something agreed to in negotiation between the performer (or their representative) and production.
- Detail if there are any simulated sex acts in the scene(s) and the types of simulated sex acts involved.
- Describe whether the performer will be nude or partially nude, including which intimate body parts will be shown, for each and every scene involving nudity.



- Include an attachment of the relevant script pages for scenes involving intimacy work.
- Be presented to performers and their representatives at least 48 hours in advance of the day of shooting, ensuring the performer is not pressured into an agreement.
- Provide the performer with the name and contact details of a designated representative to allow the performer to ask questions about how their consent will be interpreted and applied during the shooting of the scenes. This would usually be the intimacy coordinator on the project.

An intimacy rider provides an opportunity for meaningful, considered consent. Performers should never be pressured or coerced into signing a rider. It is important to ensure they only commit to performances and depictions they are personally comfortable with. If any changes are made to the script, they cannot be far outside and radically different from the realm of pre-existing understanding made between the performer and director, especially when the scene has already been prepped. No changes can be made to the script 8 hours before the time scheduled for the shoot.

An intimacy rider safeguards production by mitigating the possibility of unforeseen/undiscussed circumstances, delays or lawsuits as well as reduces reputational damage risks, and financial, insurance or market-related risks.

7.

In Rehearsal

- Performers are not required to be nude for rehearsals, except in the case of final camera rehearsal.
- There is no nudity with genitals touching between performers. Modesty barriers/garments will be supplied by the production and used by performers to fully and properly cover genitals.
- Performers involved will be given the opportunity to agree to areas of physical touch and agree on the blocking of the scene to ensure consent is given at each step.
- Sometimes issues arise during filming that requires a change of plan. Knowing the key purpose of the scene, the reason for the action and the intended result for the character is important during prep and rehearsal so that alternative choreographies that may convey the same idea can be created efficiently and effectively as a contingency plan.
- When sculpting intimacy or a simulated sex scene, for the actor and director, or the actor and director in conjunction with an intimacy coordinator, follow these standards of practice:
 - a. Always have a third-party present, keeping the work professional, not private*
 - b. Identify the blocking of the scene*
 - c. Agree to areas of physical touch*
 - d. Sculpt the physical actions using plain words*
 - e. Separately identify the emotional content of the scene*
 - f. Integrate the physical actions and emotional content, creating a seamless intimate scene.*

8.

On Set

- Closed set protocols must be followed. Only essential personnel are allowed.
- Monitors should only be viewed by essential members of the production. The best practice is to place monitors in a secure, private location.
- The use of unauthorized recording devices should not be permitted on set.
- Any unauthorized person is strictly prohibited from making recordings using a personal device.
- The crew must be notified and briefed in advance about when intimacy scenes will be shot.
- The performer must be offered robes when not shooting or rehearsing.
- Performer/s and the intimacy coordinator may view playback on their intimate scenes and any 'accidental' exposure not agreed to will be time-coded, written down and removed at the earliest opportunity.
- Consider hiring stand-ins if the technical rig requires it so that performers get sufficient rest between takes.
- Try, as much as possible, to keep the timetable of the intimate scenes. If going towards overtime, there should be an extra check-in with the performers regarding this.
- When possible, give performers time to step out of character after shooting an intimate scene. They should not be hurried to the next location.

At the point of shooting, a performer will not be pressured into performing an intimacy scene if they are distressed. *If this situation arises, a discussion between the performer, performer's agent, producer and the intimacy coordinator should take place at the first opportunity.*

9.

In a Closed Set

There are policies and procedures regarding closed sets with nudity, simulated sex, and other intimacy content.

- **CLOSED SET** will be marked on the call sheet and the schedule.
- All active monitors will be flagged by the grip department, so they are not visible to anyone other than the designated crew.
- All other monitors to be powered off and unplugged while shooting sensitive scenes. A total of up to 12 crew members can be permitted.

The following crew are permitted to be at a monitor and/or onset during a closed set:

- Showrunner
- Director
- 1st AD
- DoP
- Gaffer (if applicable)
- Camera Operator(s) (if applicable)
- Script Supervisor

- Wardrobe Supervisor
 - Intimacy Coordinator
 - Boom Operator(s)
 - Sound Mixer (if applicable)
 - Costumer(s)
 - VFX (if applicable)
 - Stunt Coordinator (if applicable)
 - Dolly Grip (if applicable)
- If one is not listed above, they are not permitted to be at viewing monitors during closed set scenes without prior permission from the producer, director and the intimacy coordinator on set.
 - The closed set crew list must be declared to the intimacy coordinator by the 1st AD before the day of the shoot.
 - If one sees an active, un-tented monitor, they must inform the ADs or the intimacy coordinator.
 - No use of smartphones and cameras around closed sets.

10.

Crew Brief

- Standard closed set protocols must be followed; essential crew, essential monitors only. Presence on a closed set must demand the highest professional standards. The crew must avoid unnecessary questions and interruptions and follow the call sheet if doubts arise.
 - The closed set crew is required to follow requests and instructions from the intimacy coordinator. The producer/1st AD must take a few minutes to debrief the crew about the work an intimacy coordinator does, what the scene entails and check if everyone is OK. If a person in the crew feels distressed by content, they may speak to an AD or the intimacy coordinator.
- Protocols:**
- **CLOSED SET** will be marked on the call sheet and the schedule.
 - All active monitors will be flagged by the grip department, so that they are not visible to anyone other than the designated crew.
 - All other monitors to be powered off and unplugged while shooting sensitive scenes.
 - A total of up to 12 crew members can be permitted.
 - The crew members stated above under closed set protocols are the only ones permitted to be at a monitor and/or onset during a closed set shoot.
 - If one is not listed above, they are not permitted to be at viewing monitors during closed set scenes without prior permission from the producer, director and the intimacy coordinator on set.
 - The closed set crew list must be declared to the intimacy coordinator by the 1st AD before the day of the shoot.
 - If one sees an active, un-tented monitor, they must inform the ADs or the intimacy coordinator. No use of smartphones and cameras around closed sets.

11.

Incase Of Body Doubling & Digital Doubling

- Extras, stand-ins and doubles may be called to join scenes involving nudity, simulated sexual activity or sexual violence. Their agent should be provided with a brief of the scripted content with sufficient time before booking.
- They will be considered as performers for the purpose of these guidelines.
- A producer may not double a performer (*including using digital technology*) to depict them in the nude or engaging in a sex act beyond what is in their intimacy rider for a scene unless previous written consent is given. Body doubles are to uphold the same limitations as stated by the primary performer in their contract.
- A body double artist must also be made to sign a waiver and a nudity rider before their day of the shoot.
- All rights and information provided to the primary performer for scenes of intimacy apply to their body double artist as well.

There is no hierarchy
to **RESPECT.**

12.

In Post-Production
& for Marketing

- The producer shall ensure that all versions of the recordings of scenes (except the final cut) involving nudity, simulated sex or sexual violence are destroyed.
- Recordings of such scenes held for alternative versions of the film or other legitimate purpose shall be destroyed when no longer required or within an agreed time frame between the performer and producer (ideally 18 months), or whichever is sooner.
- The producer shall ensure that the editorial and post-production teams be briefed about the following responsibilities regarding recordings of scenes involving nudity, simulated sex or sexual violence:
 - Content involving nudity, intimacy, simulated sex and sexual violence should be marked for “restricted access” and its distribution limited to designated persons who have a direct and professional need for access.
 - Post-production of this content (*e.g.*, *editing, ADR, colour correction,*

sound mixing, foley, music, etc.) should be conducted in a closed and secure environment, with access restricted to designated persons. Unused paysites must be destroyed. Rushes shouldn't go out.

FOR MARKETING & USE OF STILLS

- The producer may use stills or footage of the performer appearing in scenes with nudity, simulated sexual activity or sexual violence first approved by the performer through written consent.
- Special photographic scenes can also be done, provided the performer has agreed upon the same in the contracts.
- No footage or still photography of a performer in the nude may be used for promotional material unless they have provided prior written consent. If consent is included in the performer's original rider, it must be included as an independent, explicit clause.

13.

With Minors

- Productions shall consider the best interest, protection and well-being of child performers. To that end, productions must comply with union laws such as the POCSO (*Protection of Children from Sexual Offences*) Act, 2012 which mandates the psychological, physical, sexual and emotional safety of all children. Any sexual offence against a child requires mandatory reporting to the police. Ideally, there should be a designated person responsible for the wellbeing of the child or children at the contract signing, rehearsal, payment negotiation as well as production and post-production stages. Productions must also comply with collective agreements to meet their obligations to parents, guardians and chaperones.
- Productions must do a risk assessment when children are involved. An intimacy coordinator must be involved to analyze where a minor is to be protected.

For example, the need to extend the assistance of an intimacy coordinator when there is intimacy between an older family member and a child, scenes where the child is being given a bath, or being exposed to sexual violence without being

a part of it, and the protection of the minor when there is a difference in the social capital of a child actor working with veteran directors or actors.

- Minors and young adults require additional care and guidance. When shooting content that may cause emotional or mental stress, productions should hire an accredited psychologist or therapist to provide support. The psychologist or therapist should be available throughout the production process, including on shoot days. Minors are prohibited from performing stunts.
- Minors should not perform any simulated sex, nudity or scenes with sexual/emotional violence. These scenes come with high risk environments and therefore it is advised that an adult be cast for the role of the minor if there are any scenes of intimacy for the character.
- It is important to take note of union rules for performers who are minors and their implications on intimacy scenes.

For more details on working with minors please refer to the Minors and Intimacy Guidelines.

Intimacy Coordinators Hiring Checklist

An intimacy coordinator's role on set is one of extreme sensitivity and requires that the person hired for the role be duly trained and in attunement with the cultural, political and social environment they are working in. Internationally intimacy coordinators are expected to have extensive training to be able to uphold the best practices at all times.

Qualified intimacy coordinators are proficient in the following areas:

- Awareness and understanding of on screen sexualized and intimate storytelling
- Communication and conflict negotiation
- Understanding of national laws such as Sexual Harassment of Women at Workplace (Prevention, Prohibition and Redressal) Act, 2013 and Protection of Children from Sexual Offences Act, 2012 where they relate to intimacy, nudity and minors
- Understanding of Guild and Union Contracts that affect nudity and simulated sex in the region they wish to practice
- Consent and boundaries- personal and social
- Power dynamics between actors with different social capital, directors, producers and how to interrupt them
- Knowledge of camera angles, shots and the filmmaking process
- Knowledge of set etiquette and culture

- Appropriate use of modesty garments, barriers and the Intimacy Kit
- Closed set protocols
- Advocacy skills, including acting as an objective liaison between parties
- Intimacy choreography, techniques of masking and implied intimacy
- Protocols and problem solving
- Health and safety training
- Professional experience working directly with performers and directors in a professional setting
- Basic training in movement instruction for actors. This should include teaching movement based disciplines which require knowledge of the human anatomy, basic biomechanics and movement pedagogy tools (crucial skills in order to create action, adapt it quickly and to be able to explain verbally or demonstrate if they have an assistant).
- Anti-Harassment and Bystander Intervention Training
- Mental Health First Aid and Trauma Awareness Training
- Gender and Sexual Diversity or Sensitivity Training

The intimacy coordinator
MUST provide evidence of
qualifications in:

- Adult Mental Health First Aid
- Anti Sexual Harassment & Anti Bullying Training
- Gender Identity and Sexual Orientation Sensitivity Training
- Diversity, Equity, and Inclusion Training
- Bystander Intervention Training
- Conflict Resolution Training
- Emergency Medical First Aid if a show involves minors, or vulnerable artists
- Understanding in safeguarding of children in the entertainment industry
- Mental Health First Aid
- Demonstrating no sexual, violent and/or safeguarding offences (DBS or equivalent)
- Clear criminal record

INTIMACY COORDINATORS MAY SOMETIMES COME WITH A TEAM OF OTHER INTIMACY PROFESSIONALS, EXPERTS AND CONSULTANTS WHO TOGETHER FACILITATE THE WHOLE PROCESS OF SHOOTING INTIMACY FOR SCREEN..

RESOURCES, MEDIA & DOWNLOADS

IPA

Agency- intimacy coordinators

<https://www.intimacyprofessionalsassociation.com/agency>

Intimacy for Stage and Screen

- Guidelines for Engaging Intimacy Coordinators in TV/ Film - https://www.intimacyforstageandscreen.com/uploads/1/3/1/5/131581092/guidelines_for_engaging_an_intimacy_coordinator_v8.pdf
- Advice for Performers - https://www.intimacyforstageandscreen.com/uploads/1/3/1/5/131581092/advice_for_performers_v8.pdf
- Intimacy on Set Guidelines- Best practice when working with intimacy, simulated sex scenes, and nudity- authored by Ita O'Brien <https://www.intimacyonset.com/intimacy-on-set-guidelines.html>

SAG-AFTRA

- Four Pillars of Change, Ensuring Safe and Equitable Workplaces - https://www.sagaftra.org/files/sa_documents/call_to_action_final.pdf
- Code of Conduct on Sexual Harrasment - https://www.sagaftra.org/files/sa_documents/sag-aftra_code_of_conduct_f2_2.pdf
- Intimacy Coordinator Standards and Protocols - https://www.sagaftra.org/files/sa_documents/SA_IntimacyCoord.pdf
- Recommended Standards for Qualifications, Training and Vetting of Intimacy Coordinators - https://www.sagaftra.org/files/sa_documents/SA_Intimacy_Standards.pdf
- Standards and Protocols for the use of Intimacy Coordinators - <https://www.sagaftra.org/contracts-industry-resources/workplace-harassment-prevention/intimacy-coordinator-resources-1>
- Anti Harassment Timeline - https://www.sagaftra.org/files/sa_documents/SA_SHTimeline.pdf
- Sex, Nudity and You Member Booklet - https://www.sagaftra.org/files/sa_documents/Sex_Nudity_and_You_FINAL.pdf
- Quick Guide for Scenes Involving Nudity and Simulated Sex - https://www.sagaftra.org/files/sa_documents/SAG-AFTRA_quickguide_intimscenes_F2.pdf
- Casting Director's Guide - Casting Roles for Intimate Scenes- https://www.sagaftra.org/files/sa_documents/Intimacy_Casting%20Directors_2_2021.pdf
- SAG-AFTRA Guideline No. 1- https://www.sagaftra.org/files/sa_documents/sag-aftra_guideline1.pdf

Actra

- Best Practices for Scenes involving Nudity, Intimacy, Simulated Sex and Sexual Violence - <https://www.actratoronto.com/best-practices-for-scenes-involving-intimacy-etc-html/>
https://www.actratoronto.com/wp-content/uploads/2020/07/Best_Practices_030520_web.pdf
- Nudity and Intimacy - <https://www.actratoronto.com/nudity-intimacy/>
- Covid 19- Best Practices - <https://www.actratoronto.com/covid-19-best-practices/>
- Performer Checklist - https://www.actratoronto.com/best-practices-for-scenes-involving-intimacy-etc-html/#performer_checklist
- Intimacy Coordinator Checklist - <https://www.actratoronto.com/best-practices-for-scenes-involving-intimacy-etc-html/#intimacy-coordinator-checklist>
- Talent Agent Checklist - <https://www.actratoronto.com/best-practices-for-scenes-involving-intimacy-etc-html/#talent-agent-checklist>

- Casting Director Checklist - <https://www.actratoronto.com/best-practices-for-scenes-involving-intimacy-etc-html/#casting-director-checklist>
- Production Checklist - <https://www.actratoronto.com/best-practices-for-scenes-involving-intimacy-etc-html/#production-checklist>

Bectu

- COVID-19 Return to Work – Terms & Conditions (scripted TV, film and commercials) - <https://bectu.org.uk/article/covid19-return-to-work/>
- Film & TV recovery plan - <https://bectu.org.uk/article/film-tv-recovery-plan/>
- Resources and Guidelines - <https://www.bectuintimacybranch.co.uk/resources-guidelines>

Equity

- Intimacy Guidelines for Stage and Screen - https://equity.org.nz/wp-content/uploads/2020/05/Equity-NZ-Intimacy-Guidelines_2020_v2.pdf

DirectorsUK

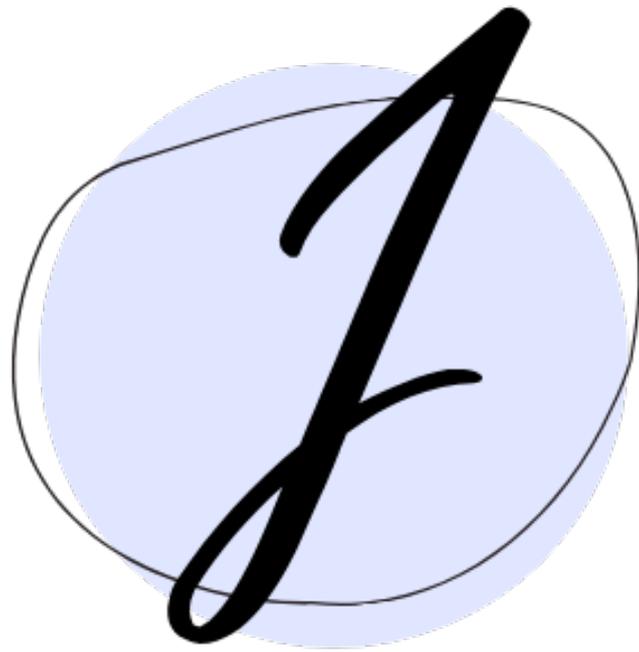
- Intimacy in the Time of Covid - <https://d3gjuhbyl1boep.cloudfront.net/uploads%2F1597661897049-8pc9urhwe6n-4edb2de0456a47943b6f785a217246b3%2FIntimacy+in+the+Time+of+COVID-19+-+Directors+UK.pdf>
- Directing Nudity and Simulated Sex - <https://directors.uk.com/campaigns/directing-nudity-and-simulated-sex>
- A Quick Guide for Screen Directors - <https://d3gjuhbyl1boep.cloudfront.net/uploads%2F1574259066390-wfw6uzfnawr-b7d506e658dd6af77f3643b67f00389a%2FDirectors+UK+-+Directing+Nudity+and+Simulated+Sex+-+A+Quick+Guide+for+Screen+Directors.pdf>
- Guidance Notes for Screen Directors - <https://d3gjuhbyl1boep.cloudfront.net/uploads%2F1574266749527-wsan0jon9f-25696853e87d5bde044c40779613565c%2FDirectors+UK+-+Directing+Nudity+and+Simulated+Sex+-+Guidance+Notes+for+Screen+Directors.pdf>

The Finnish Film Foundation

- Guidelines for doing intimate scenes in camera work - <https://ses.fi/wp-content/uploads/2020/10/Guidelines-for-intimate-scenes.pdf>

The TIME'S UP Guide to Working in Entertainment

- Your Rights in Auditions - https://timesupfoundation.org/wp-content/uploads/2021/02/ENT_02_Feb2021_Entertainment-Safety-Materials_Second-Edition-Auditions_FINAL.pdf
- Your Rights in Nude, Intimate, and Sex Scenes - https://timesupfoundation.org/wp-content/uploads/2021/02/ENT_02_Feb2021_Entertainment-Safety-Materials_Second-Edition-Nudity_FINAL.pdf.pdf
- Your Right to Report Sexual Misconduct and Harassment - https://timesupfoundation.org/wp-content/uploads/2021/02/ENT_02_Feb2021_Entertainment-Safety-Materials_Second-Edition-Reporting_FINAL.pdf.pdf
- Nudity and Simulated Sex Rider Basics - https://timesupfoundation.org/wp-content/uploads/2021/02/ENT_02_Feb2021_Entertainment-Safety-Materials_Second-Edition_Nudity-Rider.pdf



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