



Bectu guidance for shooting intimacy

A Bectu guidance document • Oct 2022

bectu.org.uk



Bectu guidance for shooting intimacy

A Bectu guidance document • Updated: Nov 2024

Contents

- Introduction 4**
- Part 1- Intimacy for Screen: definition, terminology, and the role of the Intimacy Coordinator in TV/Film 6**
 - What is 'Intimacy'? – What action to hire an Intimacy Coordinator for..... 6
 - The Intimacy Coordinator Role 7
 - Intimacy Coordination Team 8
 - When should an Intimacy Coordinator be hired? 9
 - How do I find an Intimacy Coordinator?..... 10
 - Bectu Intimacy Coordinators' Rate Card, Terms & Conditions 10
 - The Bectu Intimacy Coordinators Registry 10
 - Essential definitions and terminology for intimate scenes..... 10
 - Nudity and Simulated Sex Waivers/Riders..... 13
- Part 2 - Essential Information for a Production with Intimate/Sensitive Content..... 15**
 - Mental Health Support and Intimate Scenes 15
 - Anonymous Reporting Pathways..... 15
 - Diversity and Inclusion in Scenes with Intimacy 16
 - Intimacy and Child Performers..... 18
 - Scenes Portraying Sexual Violence..... 19
 - Auditions and Casting 20
 - Closed Set Protocols..... 21
 - Intimacy and Sustainability 24

Part 3 - Role Specific Considerations & Checklists	25
Producers/Production Coordinators/Production Managers	25
Directors	27
Casting Directors.....	28
Agents	29
Artists (Lead Cast and Supporting Artistes).....	30
1 st ADs, Floor ADs, 3 rd ADs	33
2 nd ADs	34
Crowd AD Team.....	34
Cinematographers & Camera Department	35
Costume Department.....	35
SFX/VFX/Props/Hair, Makeup and Prosthetics	37
Sound Department	38
Art Department.....	39
Stills Photographer.....	39
Script Supervisor.....	40
Post-Production: Editors, Directors, and Producers.....	40
Specialists - Intimate Scene Collaborators	41
1) Stunt Coordinators.....	41
2) Midwife Advisors/Consultants.....	41
3) Wellbeing Personnel.....	42
4) Gender/Trans/LGBTQIA+ Consultant	43
5) BDSM/Fetish Consultant	43
6) Cultural Consultant	43
7) Access Coordinators and Disability Consultants.....	43
8) Historical Consultant.....	44
9) Movement Coach/Choreographer	44
Part 4 - Contacts & Resources	45
Contact Us.....	45
Further resources.....	45

Bectu
100 Rochester Row
London
SW1P 1JP
Tel: 020 7346 0900

bectu.org.uk

Introduction

Intimacy coordination provides vital support for artists during the preparation, rehearsal and shooting of intimate action.

Due to the Harvey Weinstein accusations in 2017, the development of the #MeToo movement and following HBO's statement of support for the intimacy coordinator role, intimacy coordination grew worldwide and further developed in the United Kingdom.

After several years of intimacy coordination practice in the UK, in August 2020 Bectu opened its Intimacy Coordinators Branch bringing UK based intimacy coordinators under one roof.

We are excited that two years into the existence of the branch we have now formulated the following in-depth guidance for employers, departments and intimacy coordinators.

Supporting performers during intimacy scenes has been done in the past before the emergence of intimacy coordination. We wish to acknowledge the many roles in our industry which have contributed to safer practices, such as, directors, producers, agents, costume department, make-up artists and fellow actors that have supported each other.

Guidance Aims

- Offer vital preliminary information to the employer and other practitioners that may be involved in managing, casting, directing, producing, and designing scenes with intimate content.
- Consolidate the current foundations of intimacy coordination practice for screen in the UK.

Notice on content

The following guidance uses language relating to intimacy, including discussions of body parts.

Future updates

The following guidance will be modified and updated as the practice of intimacy coordination evolves in the UK and worldwide. Dates of updates will be added to the footer of the document.

Original contributors

This guidance has been created by the following professionals:

The 2020-2022 Committee of the Bectu Intimacy Coordinators Branch:

- Branch Chair – Yarit Dor
- Branch Secretary – Adelaide Waldrop
- Learning & Publications Representative – Katharine Hardman
- TV & Film Representatives - Brónagh McAuley, Enric Ortuño and David Thackeray
- Development & Intimacy Coordinator Registry Representative – Vanessa Coffey
- Intimacy Coordinator Membership Representatives – Kate Lush and Elle McAlpine
- Trainee Intimacy Coordinator Representative – Robbie Taylor Hunt

- Committee member – Pia Rickman

Need more information?

- Check the Intimacy Coordination Branch Website: <https://www.bectuintimacybranch.co.uk>
- Still can't find what you need? Contact our secretary with your enquiry: ic.bectu@gmail.com
- Contact Bectu: info@bectu.org.uk

Part 1- Intimacy for Screen: definition, terminology, and the role of the Intimacy Coordinator in TV/Film

What is 'Intimacy'? – What action to hire an Intimacy Coordinator for

Our branch considers intimacy on screen as currently including the following:

Physical Touch of an Intimate or Sexual Nature

Including, but not limited to:

- Contact mouth-to-mouth kissing
- Contact kissing on the body
- Making out
- Contact with sensitive areas which may include:
 - chest
 - genitals and
 - any other area the artist deems sensitive to them for personal reasons

Levels of Undress

- Removal of costume layers until characters are in their underwear or swimwear

Nudity Levels

- Above The Waist Nudity
- Below The Waist Nudity
- Full Nudity (including or excluding certain areas of the body as requested by artist)
- Full Front Body Nudity (including or excluding certain areas of the body as requested by artist)
- Full Rear Body Nudity (including or excluding certain areas of the body as requested by artist)
- Implied Nudity - the camera gives the impression that the character is nude however the artist is covered on set with chest and pelvis coverings.

A Simulated Action of an Intimate Nature

Including, but not limited to:

- Simulated Sex (sometimes also called 'Implied Sexual Action')
- Simulated Kissing
- Simulated Physical Touch of an Intimate or Sexual Nature

Additional Sensitive Material of an Intimate Nature (known also as ‘Hyper Exposed’)

- Intimate content that may involve material which the artist feels is exposing or sensitive to them. They may want an Intimacy Coordinator present to facilitate advocacy and support. Examples of possible content might include, but are not limited to:
 - miscarriage
 - abortion
 - scenes describing sexual trauma
 - scenes with sexual dance

The Intimacy Coordinator Role

An Intimacy Coordinator is a specialist intimacy choreographer and intimacy movement coach for the screen industries. They coordinate intimate action on set and their role includes services and tasks at all stages of the production.

- Pre-production/pre-shoot rehearsals
- Pre-production tasks
- Shoot days
- Post-shoot-day tasks

Intimacy Coordination Services

The role can include, but is not restricted to:

- **Consultancy** - advising the employer, cast and crew on current consent-based practices.
- **Overseeing Closed Set** - alongside the producer, director and 1st AD.
- **Advocacy** - they advocate for artists and crew in scenes with intimacy.
- **Liaison** - in parity with other Heads of Department (HODs), the Intimacy Coordinator is the main specialist to liaise with regarding scenes with intimate content. They also oversee all modesty garments and additional equipment along with the costume department and other departments depending on scene necessities.
- **Documentation** - can supply the producer with descriptive language for nudity riders/waivers as well as other documentation such as but not restricted to recommended closed set protocols, risk assessments and reports.
- **Collaboration** - they collaborate with the director and artists on set as well as other departments.
- **Intimacy Choreography & Facilitation** - they choreograph and facilitate intimate action for the camera which includes specific techniques for simulation, masking techniques and use of various garments and equipment depending on the needs of the cast and scene.
- **Additional Welfare/Cast Support** - they are qualified mental health first aiders and can give resources and advice on basic closure or de-rolling practices in the absence of an artist Wellbeing Facilitator or on set therapist.

What The Role Is NOT

- An Intimacy Coordinator is not a trained therapist, acting coach, chaperone, midwife advisor or stunt coordinator, and does not stand in for any other safeguarding and/or specialist personnel required on set for sensitive scenes (which is not restricted only to intimacy). Please see 'Specialists – Intimate Scene Collaborators'.
- They are not part of human resources (HR) for the production
- They are not 'consent officers' that just stand in the side and look from afar or 'costume standby replacements' whose only job is to cover artists up between takes. They are a creative member of the crew contributing to the facilitation and structure of the intimate action.
- They are not a solicitor or lawyer that can create legal documents for a production. They can only provide their independent contractor paperwork and descriptive language.

Status of role in the production

In parity with all other specialists and heads of departments.

Intimacy Coordination Team

For scenes with multiple artists performing intimate action (such as brothels, public baths, erotic parties etc.) the production might need to engage a Lead Intimacy Coordinator that brings with them a team of intimacy coordinators or assistants/trainees. This is common practice and is similar to how a stunt coordinator and assistant stunt coordinator and their team may operate. Production should consider this in the budget in preparation for sensitive scenes that use multiple artists.

Explanation of roles within the intimacy department

Intimacy Coordinator* - a fully trained/qualified intimacy coordinator. A production may have more than one Intimacy Coordinator.

Trainee Intimacy Coordinator* - an Intimacy Coordinator in training or in a mentee status.

Lead Intimacy Coordinator - a term that may be used for an active and ongoing head of the intimacy department who oversees all intimacy responsibilities and additional team members. The role does not necessitate a differentiation in day rate to that of another intimacy coordinator on the show, however a Lead may do more prep work and further tasks as HOD.

* See UK Intimacy Coordinators Registry section on page 7.

Additional Collaborators

An intimacy coordinator may work with other specialist collaborators such as a midwife advisor, LGBTQIA+ consultant, wellbeing facilitator, stunt coordinator etc. See '[Specialists: intimate scene collaborators](#)' for more information.

Intimacy Coordinator training should include the following three sections:

Screen Intimacy Specific Training	Health & Safety Training	Head of Department / Management Training
<ul style="list-style-type: none"> • Movement coaching & intimacy choreography for screen practice** • Masking techniques for camera** • Use of modesty garments, barriers and other intimacy equipment** • Working with artists, directors and other departments in all stages of casting and production • Closed Set Protocols** • Nudity & Simulated Sex Riders/Waivers** • Contracts, Union Agreements & Guidelines** • UK law & resources on consent and harassment 	<ul style="list-style-type: none"> • Sexual harassment, harassment & bullying awareness training** • Creative Industries Safety Passport • Mental Health First Aid** • Trauma Awareness or Trauma Informed Practice** • Working with minors in the entertainment industry 	<ul style="list-style-type: none"> • Power dynamics in the filming industry • LGBTQIA+/Gender awareness training** • Disability awareness training • Unconscious bias training • Equality, diversity & inclusion training** • Communication & mediation/conflict resolution** • Leadership & management training

Additional Requirement:

An Intimacy Coordinator should have Basic DBS Check showing no sexual or safeguarding criminal record.

**Key areas of training also included in US Union SAG-AFTRA’s Standards and Protocols for *the Use of Intimacy Coordinators*

When should an Intimacy Coordinator be hired?

In general, try to budget for an intimacy coordinator ahead of time and hire them in the pre-production stage. They are a HOD like all others and will require a prep period which may include script breakdowns, meetings, and budgeting; purchasing products and modesty garments; gathering an intimacy team if certain scenes need more than one intimacy coordinator, and other necessary prep work. Services in pre-production can also include advising on language for casting notices, attendance in auditions which include forms of intimacy or modesty garment auditions. ***

It is essential that they are present for pre-production rehearsals of scenes with intimate actions mentioned in the section above.

*** There have been cases in which intimacy coordinators were engaged to consult during the script writing stage before pre-production.

How do I find an Intimacy Coordinator?

- Contact their agent - many UK based intimacy coordinators work via an agent.
- Professional websites - intimacy coordinators may have a website with information.
- IMDb or other professional databases that may have direct emails or an email of their agent.
- Interview the Intimacy Coordinator prior to hire.
- Get recommendations from their previous employers.

Note: be careful that your deciding factor between ICs is not their gender or ethnicity. Employment on the basis of these characteristics can be seen as discriminatory.

Bectu Intimacy Coordinators' Rate Card, Terms & Conditions

The Bectu Intimacy Coordinators Branch rate card can be found:

On the Bectu website: [Ratecards: find out the rates for the work you do | Bectu](#)

On the branch website: [Rate Card & Terms | BECTU's Intimacy Coordinators Branch \(bectuintimacybranch.co.uk\)](#)

The Bectu Intimacy Coordinators Registry

The Bectu Intimacy Coordinator Registry provides a list of Intimacy Coordinators (ICs) working the screen industries in the UK and Ireland who have a certain level of experience, as detailed in [this document](#). The Registry is designed to promote high safety standards and competence that can be relied upon by the industry.

The Registry will be open for applications at least once per branch-committee year and currently has 2 levels.

The published list appears on the Bectu website and is publicly available. The Registry is intended for use by productions seeking an intimacy coordinator. Productions should still go through appropriate hiring processes. ICs who aren't included on the current Registry list may be in a process of training or accumulating their pre-requisite days on set. Productions should speak to them about where they are in their IC journey at the point of hiring, and use the terms of the Registry as a framework for these discussions.

For more information on the Registry, please [visit this page](#) on the Bectu website.

Essential definitions and terminology for intimate scenes

We are aware that currently the Pact/Equity TV agreement clause T.41/2 states that:

"Nudity" or "Nude" shall mean the display of any part of the body which would be revealed if the Artist were not wearing a bathing suit (Speedo and bikini, for male and female actors, respectively).

The Bectu Intimacy Coordinators Branch views the above definition as problematic since it is not specific enough, lacks gender equality and lacks inclusive language. Therefore, our members have agreed on the following terminology which we recommend be implemented in contracts, casting breakdowns, audition notices:

"Artist" or "Performer"- any performer or stand-in hired by the production. This includes a lead artist, day artist, stand-in, background artist, supporting artiste, extra, body double, adult film performer etc. The terms artist and performer can be used to include all genders.

"Nudity", "nude", "semi-nudity", "semi-nude" and "partial nudity" - a state of undress in which the artist or their likeness shows areas of their body which they perceive as vulnerable, sensitive and in public could be regarded as "indecent".

"Semi-nudity" or "partial nudity" – is a state in which the artist is nude above the waist or below the waist.

The terms "nudity" "nude", "semi-nudity", "semi-nude" and "partial nudity" are broad, therefore we recommend **adding specific language in contracts, casting breakdowns etc.**

Recommended specific terminology:

- **Full Nudity:** Includes the following unless exclusions are stated:
 - **"Full Frontal Nudity"** (specify whether this includes or excludes genitals and pubic hair)
 - **"Full Back Nudity"/"Full Rear Nudity"** (specify whether it includes or excludes genitals and public hair)
- **"Semi-Nudity"/"Partial Nudity"**
 - **"Nudity Above the Waist":** includes the following unless exclusions are stated:
 - Pectoral area, which may include:
 - Breast(s) (including side breast)
 - Areola
 - Nipple(s)
 - **"Nudity Below the Waist":** includes the following unless exclusions are stated:
 - Genitals
 - Pubic hair
 - Intergluteal cleft (butt crack)
 - Buttocks – the area that otherwise would usually be covered by brief-cut style underwear
 - Side buttocks – the area of the buttock that otherwise would usually be covered by brief-cut style underwear

- *Note: the above does not include: back dimples, gluteal sulcus or hip bones, unless requested by the artist)*

- **Nudity levels must include details of artist likeness and/or additions to the body** (see definitions below)
 - Pubic wigs/Merkins
 - Agreed nudity levels of the artist's body double or digital doubling ('digital nudity')
 - Prosthetics for body parts such as breast(s), nipple(s), buttocks, genitals.
 - Sexual props attached to the artist's body such as a strap-on
- **Additional Artist Specific Areas:**

These are areas of the body that the artist deems as vulnerable or sensitive. For example: scar tissue, stretch marks etc. These will be discussed directly with the artist and/or their representative so their nudity waiver/rider notes reflect such specifics.

Further Considerations Relating to Nudity Levels:

If the costume's fabric is sheer or see-through and the areas described above are seen on the monitor, then the artist is performing nudity and should have a nudity rider or waiver in their contract.

"State Of Undress" - is a state in which the artist is removing their costume's outer layers to a level of showing underwear. Depending on what style of underwear or swimwear, the artist may or may not be performing nudity when going into a state of undress. Thus, further specific language is advised when using this term.

"Implied Nudity" - a state in which the artist is not nude or semi-nude on set, however the character on monitor is perceived as nude.

"Simulated Sex Acts" - any simulation of sexual activity performed by the artist on set (whether seen on camera or out of shot). This includes simulated sex performed by the artist to themselves, with another artist or with several artists.

Note: if the performer is in a close-up or mid shot performing simulated self-stimulation then it is a simulated sex action whether the shot sees much of the action or not. It is about what the performer is agreeing to perform on set.

Check your region's legal definition for "sexual activity" since the definition varies in different areas of the UK.

The artist or their representative may see an action as sexual whereas the producer or director may not, and vice versa. Early communication and clarity between all parties is advised.

"Implied Sex" - when the story shown to the audience implies that the characters are engaged in sexual activity off camera. For example: a close-up of a hand sliding on a shower wall or hands grabbing sheets. In an implied sex action, the artists are not performing simulated sex action on set. If they are, then the correct term to be used in contracts or scene descriptions is "simulated sex" and not "implied sex".

“Merkin” or “Pubic Wig” – a pubic wig attached to an artist’s body

“Body Double” – an artist hired to portray the body of another artist with their consent. The levels of nudity and simulated sex they can perform are limited to what has been agreed with the artist they are doubling

“Digital Nudity” – digital doubling, manipulation or addition to the artist’s body parts which are under the “nudity” term.

“Sex Props” or “Sexual Props” – any intimate props that are worn by the artist/their double or used by the artist during the portrayal of intimate action. For example: a strap on, vibrator etc.

“Modesty Garments” - a generic umbrella term that includes all garments used to cover areas of the artist’s body in intimate scenes. These may include: pouches, strapless thongs, underwear and a variety of chest and body coverings. These are part of an intimacy coordinator’s kit and/or provided by the costume department.

“Barriers” - a generic umbrella term for padding placed either inside a modesty garment or between the artists. Barriers may have different shapes, sizes and materials. These are part of an intimacy coordinator’s kit.

Nudity and Simulated Sex Waivers/Riders

What is a Nudity and Simulated Sex Waiver or Rider?

A contractual document between the employer and artist which allows the employer to shoot footage showing nudity levels and performance of simulated sex. The rider outlines the levels of nudity and simulated sex action(s) they agree will be performed for specific scenes and how these will be depicted. Once signed, the rider gives the employer the right to use the sensitive material shot under the General Data Protection Act (GDPR). All other intimacy detailed in page 4 does not require a rider or waiver.

The main body of a waiver/rider is to include:

- Full details of the levels of nudity, states of undress and how they will be depicted
- Full details of the simulated sex action(s) and how it will be depicted
- Full details of any vulnerable areas of the body which the artist does not agree to be seen on camera (such as scar tissue etc).
- Full details of any additional manipulations to the artist’s body and likeness
- Clauses detailing closed set protocols, still photography, destruction of unused material, etc.

Use of Body Doubles:

Producers have the right to use a body double to depict nudity and simulated sex actions if the artist does not wish to perform those.

The producer cannot use a body double to depict higher levels of nudity and/or different simulated sex actions than those that have been pre-agreed with the artist during their basic

agreement process. We recommend that the producer and artist agree what the double will be performing on their behalf with sufficient time.

The double will need to sign their own nudity & simulated sex rider.

The above also applies for digital doubling.

Important considerations:

1. We recommend that a rider or waiver include scene specific language and not generic levels (use terminology offered in above section). It should also include the relevant script pages. The Intimacy Coordinator can assist by providing specific language (also called 'descriptive language') after their conversations with the artists. The producer or legal department can use the intimacy coordinator's specific language as a resource when creating a rider for the artist.
2. We urge that a nudity rider or waiver be provided to the artist or their representative a minimum of 48 hours before their call time on the day the scene shoots. If the role was cast less than 48 hours ago, a rider or waiver will be provided as soon as possible. If you wish to use an intimacy coordinator to assist you in filling in a waiver or rider, they must be hired with sufficient time in order to speak to the artist/s and provide specific notes prior to the rider's time deadline.
3. We recommend your rider (similar to other consent forms) outlines how artists can withdraw consent, as is their right under GDPR. Once consent is withdrawn, a new rider or waiver detailing their new levels of nudity and simulated sex action needs to be signed before further filming of such intimacy can take place. Therefore, clear communication and openness is key. For further details and assistance, contact the Intimacy Coordinator on your production.
4. When renegotiating consent levels, be mindful of placing pressure on the artist. We recommend having a third-party present and involved in the discussion such as the intimacy coordinator or the artist's representative.
5. The Intimacy Coordinator and Producer will agree on how to delegate rider/ waiver-based tasks and updates prior to shoot day.
6. Artists should not be asked to sign a rider/waiver during their audition or recall process before the role is offered to them.

Basic Tips for Filing a Nudity Waiver or Rider:

- What will the artist be performing? What level of nudity? What kind of simulated sex and with whom? Or is it implied nudity or implied sex? Is there any other intimacy involved?
- How is the character being depicted?
- Any digital nudity/ doubling/ merkins/ prosthetics etc?
- Any modesty garments or barriers?
- Any specific clauses or terms to be added in order to protect the rights of the artist and the employer?

- Have you attached the scenes being discussed to the waiver or rider?

Part 2 - Essential Information for a Production with Intimate/Sensitive Content

The following are considerations for how to adequately prepare for scenes with intimate action.

Mental Health Support and Intimate Scenes

- It is essential that an intimacy coordinator has Health and Safety training which is inclusive of Adult Mental Health First Aid. Intimacy Coordinators are generally not certified therapists.
- Individual check-ins with each performer should be completed prior to getting on set to establish boundaries and consent and to gauge if any other support might be required.
- Intimacy Coordinators may advise the production to hire a professional therapist to support cast and crew if the script has sensitive material. These could be:
 - Psychotherapists
 - Trauma Experts
 - Wellbeing Practitioners/Artist Wellbeing Practitioner (see page 33)
- An understanding of Covid 19 and its mental health impacts is essential.

Anonymous Reporting Pathways

- An Intimacy Coordinator is hired by production and therefore cannot be a neutral point of contact for reporting incidents of bullying, harassment, sexual harassment, or malpractice on set.
- It is essential that productions provide clear pathways for cast, crew, and members of production to report incidents or issues of physical and/or emotional safety.
 - In addition to a designated member(s) of production to raise issues of that nature with, there should be an option for anonymous reporting of these incidents to ensure that they can be appropriately addressed without bias, regardless of who in the production might be involved.
- These pathways should be made available by a variety of means, including but not limited to:
 - Information emailed out in advance to cast, crew, and members of production
 - Information provided on every call sheet
 - Posters located around set
- Productions should make clear what protocols are in place for next steps following the reporting of such an incident.

Diversity and Inclusion in Scenes with Intimacy

- It is important to consider diversity and inclusion when working on scenes with intimate content. The effects of societal/historical power imbalances, societal discrimination and disenfranchisement, all have ramifications in the workplace. Power dynamics can affect the ability of any member of a production to freely consent to their role in a scene of intimate content.
- Considerations around how intimate action is depicted should be discussed in detail at pre-production stage between the Director, Producer, Showrunner, Performers and the Intimacy Coordinator in order to avoid depictions that support taboos, stereotypes and biases as much as possible.
- When hiring an Intimacy Coordinator, the employer (Producer) should be mindful of discrimination. If the Intimacy Coordinator is rejected based on their ethnic background or social background or ability or gender, this can be discriminatory.
- As an HOD, an Intimacy Coordinator must have Unconscious Bias training.

- **Gender-based Discrimination**

- Consider the gender diversity of your team when working on intimate content. It is advisable to have a balance of gender identities in a closed set rather than having a preference for any gender over another. The assumption that female crew are best for intimacy scenes can be discriminatory and may not respect all the needs of your artists.
- Because sexual harassment disproportionately affects women, trans and non-binary people, employers should have clear processes in place for individuals to report cases of sexual harassment, and extra care should be taken when tackling intimate scenes depicting sexual harassment or assault.
- When hiring an Intimacy Coordinator, the employer (Producer) should be mindful of discrimination. If the Intimacy Coordinator is rejected based on their gender or sexual orientation, this can be gender discrimination.
- As an HOD, an Intimacy Coordinator must have Sexual Harassment Awareness training.

- **LGBTQIA+**

LGBTQIA+ stands for Lesbian, Gay, Bisexual, Trans, Queer, Intersex and Asexual. The “+” represents all other diverse sexualities and genders that sit within the queer umbrella.

Consideration for LGBTQIA+ artists and intimate content:

- Do not assume a performer’s sexuality or gender identity, or their knowledge of sexual behaviours when choreographing and shooting intimate action.
- No one should have to disclose their sexuality or gender identity or be asked to discuss their own personal sexual experiences.
- When working on queer intimate content, consider the diversity of the creative team. We highly recommend the use of a Specialist Subject Consultant (e.g. LGTBQIA+ Consultant) to work alongside the Intimacy Coordinator, Director etc.

- Add pronouns to the Call Sheet if individuals wish to share their pronouns for better, more inclusive communication.
- Specific modesty garments may need to be made or bought by the costume department to fit the performer's needs. The Intimacy Coordinator or LGBTQIA+ Consultant can be involved in such liaison.
- When interviewing an Intimacy Coordinator they should not be asked to disclose their sexual orientation or gender identity, this can be seen as discriminatory under the Equality Act 2010.
- As an HOD, an Intimacy Coordinator must have LGBTQIA+ Awareness training.

- **Disability**

There is no single definition of disability, however, the legal definition in the UK is:

“Physical or mental impairment that has a substantial and long-term adverse effect on your ability to carry out normal day-to-day activities”.

This is used to define those people considered disabled under the Equality Act 2010.

Considerations for disabled artists and intimate content:

- Note that not all disabilities are visible
- It is advisable that all HODs including the Intimacy Coordinator have Disability Awareness Training.
- Production to ascertain what is needed in terms of access on set for scenes with intimacy. Consider hiring an Access Coordinator (see ScreenSkills UK).
- If working with disabled talent, they should not be asked to share personal sexual experiences as part of their role.
- The employer is responsible for ascertaining what the needs are of Disabled crew and talent involved in intimate content. Information should be made available to the Intimacy Coordinator in pre-production stage.
- Specific modesty garments may need to be made or bought by the costume department to fit the disabled artist's needs. The Intimacy Coordinator can be involved in such liaison.
- When interviewing an Intimacy Coordinator, they should not be asked to disclose their disabilities, this can be seen as discriminatory under the Equality Act 2010.

- **Race & Ethnicity**

Considerations for ethnicity and intimate content:

- Telling intimate stories of characters from a variety of ethnic backgrounds can empower communities and reduce impact of colonial, white supremacist gaze affecting intimate depictions
- Consider hiring a Cultural Consultant to support the production's depiction of intimacy and storytelling. Each culture may view intimacy and sexual behaviours differently.

- If working with ethnically diverse artists, they should not be asked to share personal intimacy experiences as part of their role.
 - Consider diversity and representation within the Closed Set crew.
 - When interviewing an Intimacy Coordinator, they should not be asked to disclose their ethnic background, this can be seen as discriminatory under the Equality Act 2010.
- **Religion**

Considerations for religion and intimate content:

 - Artists that follow certain religious practices might not be able, or wish to, perform some intimate depictions. Thus, pre-production meetings between the artists and intimacy coordinator are essential.
 - Modesty garments and additional coverings may vary depending on the artist's religious needs.
 - When interviewing an Intimacy Coordinator, they should not be asked to disclose their religion, this can be seen as discriminatory.
 - Due to religious beliefs/rules, some religious artists may require an Intimacy Coordinator of a certain gender to allow close discussions and proximity. This should be discussed with the artist's agent as well as with the Intimacy Coordinator's agent.

Intimacy and Child Performers

Background Information: UK Laws on Children and Consent

- In the UK, a child is defined as anyone who has not yet reached their 18th birthday (Department for Education, 2018a).
- In the UK, the age of consent (the legal age when people can engage in sexual activity) is 16-years-old (NSPCC, 2021). Therefore, a child who is under 16 cannot legally give consent to sexual activity with someone 16 or over.
- The law gives extra protection to young people who are over the age of consent but under 18. It is illegal:
 - to take, show or distribute indecent photographs of a child.
 - for a person in a position of trust (for example teachers or care workers) to engage in sexual activity with anyone under the age of 18 who is in the care of their organisation. (NSPCC, 2021).
- **Please note:** If filming outside of the UK, Production should ensure they are aware of the laws in that region.

Special Considerations for Intimate Content involving Minors

- Intimate content with minors can take a variety of forms, and it's important to remember that intimacy is not only sexual content. Intimacy with minors might include: familial relationships

(such as, siblings cuddled on the sofa, a parent snuggling with their child in bed, swimming pool or beach scenes, play-wrestling with their best friend, and more).

- The threshold for what is considered intimate may be higher than working with adults. For example, a light kiss on the lips between adult performers may not always elicit the need for an Intimacy Coordinator, while it would for a kiss between child performers. Portraying romantic relationships, flirting and attraction may be more likely to create discomfort for child performers and therefore could require a greater level of consideration.
- It is always better to engage an Intimacy Coordinator in these discussions early to avoid problems further down the line.
- A Child Psychologist should be employed to assess young performers in the case of any content that is deemed distressing or intense in any capacity.

Collaboration: Chaperones & Intimacy Coordinators

- There should always be a Chaperone present when working with a child/young performer. An Intimacy Coordinator is not a substitute for a Chaperone.
 - For clarity: a child under license is required to be accompanied by a chaperone from birth to the end of compulsory school age (End of Year 11). The age range is 0-16 years, however some children may be 16 before they get to the end of compulsory school, therefore the child's date of birth should be checked.
 - A young person between 16-18 will be out of license. In this instance a Young Adult Chaperone (YAC) would be used. A YAC is a constant companion to a young performer to safeguard them during work.
- Pre-Production: Chaperones (and parents when needed) will be involved in meetings with the Intimacy Coordinator, Director and Producer so they are informed and prepared ahead of the shoot day.
- On set, the Chaperone is the main professional in charge of safeguarding the child while the Intimacy Coordinator focuses on construction of the intimate action alongside the Director, 1AD and DOP/DP.

Scenes Portraying Sexual Violence

- Attendance on set: Stunt Coordinator and Intimacy Coordinator as well as Well-being Facilitator or Trained Therapist (as needed).
- Prior to shoot day:
 - Scheduling of the scene - try to schedule at the start of the day.
 - Email scene notices to all performers and crew so they are aware of content and who to contact if they feel in distress.
 - HODs to make sure their crew knows about the scene and can opt-out from being in a closed set if they wish.
 - Call-Sheet to include:

- Section describing the scene, which should not have triggering language. 1st AD and 2nd AD to oversee neutral language, the Intimacy Coordinator can advise.
- Scene is a “Closed Set”
- Mention Intimacy Coordinator and Stunt Coordinator in attendance
- Safety briefing before blocking commences
- Closed Set Memo/Protocols distributed with the call sheet
- Closed Set Crew List distributed with call sheet
- Mental Health Resources and any counselling services offered by the production to be distributed with the call sheet.
 - See previous section on Mental Health Support for more comprehensive approaches to adequately support the wellbeing of all members of production surrounding the preparation for and filming of scenes of sexual violence.

Auditions and Casting

We stand and support Equity UK’s position that if there is any level of nudity/intimacy etc indicated in the casting notice, then the Casting Director/Producer should involve an Intimacy coordinator to advise at the earliest stages of casting, including the casting notice.

- **Audition Notice:**
 - Casting directors to include intimacy details in their casting breakdowns (is there kissing, physical touch of an intimate nature, nudity, simulated sex etc).
 - Auditions will not involve states of undress and simulated sex. However, if there is an essential reason why some state of undress is crucial (example: swimwear holiday commercial), we advise have an intimacy coordinator as a consultant to advise the production and to be available during the audition.
 - Agents to inform their clients of the intimacy, simulated sex and nudity levels before submitting them for the role.
 - Any scripts or excerpts that include descriptions of the intended intimacy to be shared ahead of the audition if possible.
 - If nudity is vital for the role (such as body double casting), it will be a ‘Modesty Garment Audition’. Its protocols will be shared with the artist and their agent.

- **Auditions**
 - Are to be during working hours and in professional spaces. No auditions in hotel rooms or private homes.
 - Online auditions will not involve states of undress, simulated sex and/or nudity.
 - No performance of intimate actions (including kisses) during an audition. A placeholder is to be used in scenes assessing chemistry. (A placeholder is an agreed gesture that replaces an intimate action. For example: palm to palm instead of a contact kiss).

- According to the Casting Guild UK: “No one will be asked to undress in whole or in part unless it is incontrovertibly relevant to the piece. The actor must be informed in advance if this is required and a mutually agreed observer must be present. No simulated sex act should be requested at any audition.”
- If nudity is required for a role (for example, if auditioning for a body double job), the Producer can do a Modesty Garment Audition (See below).
- Keep clear communication that honours the ability of the artist to withdraw their consent.
- Be clear and specific about what intimate actions the role will require.
- Specify if an intimacy coordinator will be hired or share your safety framework for shooting intimacy scenes with the artists.

- **Modesty Garment Audition**

If nudity is the main deciding factor for the role (for example, if auditioning for a body double job), the Producer can do a Modesty Garment Audition.

- The artist will be provided with a modesty garment.
- The modesty garment must cover the full genitalia and pubic hair. Modesty garments can include: thongs, pouches, nipple covers, stick-on-bras, underwear or swimwear.
- Only essential personnel to the casting are present or remotely viewing (with clear guidance around viewing remotely). All those viewing must be visible and introduce themselves and their role to the artist.
- Recording or still photography possible only with the artist’s prior written consent before the audition day. The artist should be notified where the material is stored, who will have access to it and how it is destroyed once casting is finalised.
- No recording or photos on personal devices. Devices must be owned by the production company or casting agency with strict guidance on how material is stored and destroyed.
- The artist will be allowed to bring a third party with them for support.

Closed Set Protocols

Safety on set is the responsibility of the employer under the Health & Safety Act.

Each HOD is in charge of their department and the 1st AD manages the Closed Set during the shooting of intimate content.

The Intimacy Coordinator can help the 1st AD oversee that the closed set protocols are upheld according to the artist’s nudity rider and will liaise with the AD team on additional changes required. The Intimacy Coordinator does not run a closed set instead of the 1st AD.

What is A Safety Meeting/Briefing?

We highly recommend that prior to the blocking rehearsal and closing the set, the 1st AD should do a Safety Meeting to brief all crew and cast about:

- the content of the scene

- remind them of the Closed Set protocols (and no still photography or recording)
- what the reporting pathways are should anything be a concern
- add any additional safety procedures
- Leave time for crew and cast to ask questions

When does a scene need a Closed Set?

- Nudity levels and states of undress
- simulated sex
- sensitive/traumatic content (also known as hyper exposed).
- Other scenes depending on the subject matter or the needs of the artists such as scenes of kissing and/or making out.

- **PREPARATION FOR CLOSED SET:**

- Closed Set Protocols distributed with the Call Sheet in advance.
- Closed Set to be marked on the call sheet (and the attendance of an Intimacy Coordinator).
- Heads of Departments to decide who will be their representatives in the Closed Set and communicate that to the 1AD and Intimacy Coordinator.
 - Closed Set List: for best practice we recommend that a list of who will be present in the Closed Set and who has access to monitors is made by the 1st AD prior to filming and shared with production, performers and crew, including the Intimacy Coordinator.
- Coordinate who aids cover ups/robes for cast.

- **PRIOR TO FILMING:**

- Safety Meeting/Briefing run by the 1st AD with the presence of the Intimacy Coordinator.
- Monitors: all outside monitors to be turned off. No monitors should be recording,
- Wireless Monitors / Monitor Apps - a restricted list will be created. Crew with access to wireless monitors or apps will have a designated space on set or position themselves in such a way that no unapproved crew can watch the screen.
- Closed Set Monitors should be made available only to those roles who have been cleared in advance as per the Closed Set List.
 - If screenshots for continuity are essential, protocols should be in place as to the use, storage and destruction of this material. Discuss that with the Producer.
 - Tents, flags, curtains over monitors to be prepared in advance to reduce set up time for the Closed Set. Monitors to face away from entrance of tents or flags.
 - Still photography or the use of personal recording devices is strictly prohibited in the Closed Set. All artists and crew should be made aware of this prior to filming.

- The artist's nudity rider will restrict still camera photography. Thus any production photography of the intimate scene needs to be pre-agreed with the producer and all artists involved. The Intimacy Coordinator and 1st AD to be informed.

- **DURING FILMING**

- The 1AD calls for a Closed Set should include additional calls to ensure cast and crew are clearly informed throughout filming as to when the set is fully closed. While each 1AD's terminology will vary, the following is an example of the additional calls needed for an Intimate Scene **in bold**:
 - *Going* for a Take
 - Quiet on Set
 - Turning Over
 - Rolling
 - Sound Speed
 - Board (Scene, Take)
 - Mark It
 - Pulling Robes → Costume standbys/dressers help artists remove their/robes. An Intimacy Coordinator can assist as well when necessary.
 - Camera Set
 - Action
 - *Cut*
 - *On 'Cut', cameras either move, unfocus, or are covered while Costume Standbys/Dresser or the Intimacy Coordinator help to cover the artists. **The set is still closed!***
 - **Covered** - called once the artists are fully covered so other departments know the set is now open and they may enter.

CLOSED SET WHEN ON LOCATION

It is the employer's responsibility to minimise the exposure of the public to acts of a sexual nature that can be seen as indecent. A Closed Set also protects the artists from being recorded or photographed non-consensually by a member of the public.

- The shooting area should be blocked from public view.
- Crew that are not in the Closed Set should be given a designated area to stay in which is further away so they cannot view the action.
- When filming intimacy outdoors, additional measures are needed to ensure artists' physical safety and comfort (e.g. blankets, heating pads, hot water bottles, heated tents, etc.).

Intimacy and Sustainability

Every department is currently considering sustainable/green filmmaking and how to reduce usage of materials that harm the environment. Scenes with intimacy may use products and garments that are not as easily compostable or recyclable.

Some considerations:

- Lower use of printed paperwork when possible. Print on recycled paper if possible.
- Prioritise the use of reusable modesty garments (to be reused by the same artist) rather than buying multiple single-use modesty garments.
- Prioritise garments from recycled materials or natural fibres such as cotton, bamboo etc.
- Use reusable and hygienic barriers.
- Reduce the amount of plastic bags and waste. Prioritise compostable bags/storage when possible.
- Find your closest recycling bins on set.
- Wash modesty garments with other underwear washes to reduce the amount of laundry machine usage.
- Use Eco laundry detergent that is better for the environment.

Part 3 - Role Specific Considerations & Checklists

Producers/Production Coordinators/Production Managers

Pre-Production

- Identify if the script has intimate actions.
- Pass casting directors and agents the information needed about the intimacy.
- Check if your production studio/partner organisation has restrictions regarding the level of intimacy that can be shown.
- Check if your production studio/ partner organisation requires you to hire an Intimacy Coordinator.
- Budget for an Intimacy Coordinator early on so they are hired during pre-production prep.
- Arrange interviews between the director(s) and intimacy coordinators to find a suitable candidate.
- Negotiate the intimacy coordinator's deal directly with them or with their agent:
 - Deal will include rates, terms and conditions for pre-shoot services, shoot day services and post shoot day services.
 - If the consistency of a particular Intimacy Coordinator is crucial, negotiate an exclusivity rate or priority rate with their agent since Intimacy Coordinators work on multiple productions simultaneously.
 - Agree on a process for a Cover Intimacy Coordinator if your usual Intimacy Coordinator is not available.
 - Agree on a process and rates for scenes with many artists performing nudity and/or simulated sex. These may require an Intimacy Coordination Team during the shoot.
 - Agree your expectations with regards to documents you require from them. These can include: rehearsal notes, risk assessments, descriptive language for nudity riders/waivers, post shoot evaluation forms etc.
- Send them scripts and all paperwork they require. Include Intimacy Coordinators in Unit Call sheets and in the Distribution Lists equal to other heads of department.
- Share your Intimacy Breakdown and Shooting Schedule. Many intimacy coordinators also do their own Intimacy Breakdowns which they can share.
- Include the Intimacy Coordinator in Production Meetings discussing scenes with intimacy or arrange an Intimacy Breakdown Meeting with the members of the team required such as Intimacy Coordinator, producers, directors, AD team & costume etc.
- Schedule Intimacy Rehearsals with the intimacy coordinator, director and artists present.
- When creating Shooting Schedules and DOODs assign the Intimacy Coordinator the acronym 'IC' so that they know when they're expected to be in.

- Let the Intimacy Coordinator know whether to contact you about Nudity & Simulated Sex Waivers/Riders or someone else. Make sure waivers/riders are signed 48 hours before artist gets to set.
- Intimacy scenes with multiple performers may require more planning and preparation. These may have a Lead Intimacy Coordinator and one or more Intimacy Coordinators under them (Please see '[Intimacy Coordination Team section](#)'). Negotiate this ahead of time.

During Production

- Ask the Intimacy Coordinator what they need in order to do their job in an efficient and timely manner.
- Make sure waivers/riders are signed 48 hours before artist gets to set.
- Include intimacy coordinator's details in Call Sheets.
- Include any intimacy specifics in the call sheet such as: Closed Set, description lines of action (in neutral, desexualised language).
- Confirm dates with the Intimacy Coordinator ahead of time so if they are not available, they can recommend a Covering Intimacy Coordinator.
- Negotiate with the Intimacy Coordinator when they require their call time so they can do their on-set tasks before the blocking rehearsal.
- Rehearsals - call the Intimacy Coordinator in for all rehearsals containing intimacy (pre-block rehearsal and pre-shoot day rehearsal as well as blocking rehearsal on the day of shoot).
- Intimacy scenes with multiple performers may require more planning and preparation. These may have a Lead Intimacy Coordinator and one or more Intimacy Coordinator under them. Include the team in correspondences and start prep earlier.
- Communication & Mediation: artists have the right to retract consent on the day regardless of previous agreements. The Intimacy Coordinator will try to support both the artist and Production during this moment, with a view to creating a positive artistic outcome for both as much as possible.
- After the shoot, the Intimacy Coordinator will provide post-shoot day tasks as agreed in their deal.
- The Intimacy Coordinator can keep you regularly updated as to how the intimate scenes are being executed and flag any issues that require your attention. This could include;
 - Badly managed closed sets
 - Artist discomfort
 - Unethical behaviour from any member either in front of, or behind the camera.

Post-Production

- What measures are put in place to protect footage portraying nudity and simulated sex? Who has access to it? Where is it stored? If not used, is it destroyed and how?

Usually, the Intimacy Coordinator's services do not extend to post-production. If the producer or artist wishes them to be involved that will be negotiated separately unless it was included in their original deal.

Directors

Pre-production

- **General**

- List your requirements: Kissing / Physical Touch of an Intimate or Sexual Nature / Levels of Undress / Nudity Levels / Simulated Sex etc.
- Who else is required apart from an Intimacy Coordinator? List any other action or content that might be sensitive and may require support by an artist Wellbeing Practitioner, Midwife Advisor or other specialist (see page 31).
- Inform the Producer of your vision and needs.
- Engage in conversations with performers with an understanding that consent levels may shift and change during the rehearsal process and shoot. Consent can legally be withdrawn at any point up to the footage being captured so clarity is key.

- **For Auditions & Casting**

Please see ['Auditions and Casting'](#)

- **Rehearsals – Pre-Production Rehearsals and Pre-Shoot Rehearsals**

- Share your vision for the style, camera movement and intimate action.
- Empower artists to communicate their boundaries and action preferences.
- Work closely with the Intimacy Coordinator to establish safer practices.
- Prioritise rehearsals where artists not only discuss the scene and action with you but also physically block body positions so there is a solid first draft. That way, if they feel uncomfortable, they can flag it up sooner before the day of shooting.
- Discuss the closed set / minimal crew with the artists.
- If the scene is complex (requires SFX or VFX or Stunts etc.) discuss the process so artists are made aware before the day of shooting.
- Storyboarding is a helpful preliminary visual tool; however, consent lies in the hands of the artist which means that they may not agree to the positions shown in the storyboard of how body parts are shot/framed. Be flexible and ready to find alternatives that can still have a similar style. The Intimacy Coordinator and Director of Photography can assist with that.

On Set – working with an Intimacy Coordinator

- Although things might change on the day of shooting, endeavour to keep to a similar framework/ choreography found in rehearsals in order for the process to be a trauma informed process.
- Use desexualised language as much as possible - laughter and joy are good to cultivate as long as it is still respectful.
- Decide with the Intimacy Coordinator how you both want to work on set together in a way that respects both of your roles' needs;
 - How do you want the IC to relay notes to you?
 - The Intimacy Coordinator, similar to a Stunt Coordinator, is there to facilitate and choreograph action to suit camera and consent levels. They are not “consent officers” to just stand in the side and look from afar without engaging in the creative aspect. An Intimacy Coordinator will have private access to a monitor in order to oversee the action.

Casting Directors

- Conversation with producer/director
 - Does the project have nudity or simulated sex or implied nudity or implied simulated sex? What is the rating for the project?
 - Does the project have elements such as scenes with minors, vulnerable adults or contain elements of sexual violence?
 - Is the level of nudity and simulated sex a key factor of the role?
 - Is there going to be an intimacy coordinator on the project? Some artists or agents may want to know.
 - What protocols are being put in place to protect the artists?
 - Are there script excerpts, sides, storyboards or treatments that can paint a clear picture of the artistic vision?
- Casting notice and communication with agents
 - Clearly give agents information so their clients know what to expect and ask for. Use desexualised, neutral language in order to include details about the level of nudity and/or sexual content anticipated to be performed and captured by camera.
 - Inform agents whether the production intends to hire cast support roles such as: intimacy coordinator, artist wellness practitioner, midwife advisor, therapist etc.
 - Be prepared to share sides or treatments if requested by an artist's agent.
- Arranging the casting
 - Notify the artists or their agents in good time if they will be required at any stage to work intimately with another artist or if a Modesty Audition is required. Send information on how the audition will be managed safely and what the artist should expect. Ask them to bring robes with them or supply them, so that they're able to be covered when receiving notes and when waiting.

- Book an audition space that is professional, and if necessary, has appropriate space for artists to get changed and which can be 'closed' to ensure privacy.
- Create a document that the artist can sign at the audition that clearly states what is going to happen to any footage that's captured. Include:
 - Who is going to have access
 - How long it will be kept
 - When it will be deleted.
- If production is using an Intimacy Coordinator, establish with production if they'd like to invite the IC to the audition to support the artists.
- Have provisions in place if the artist wants to bring a third part to support them.
- Make sure the only people in the room with the artist are essential personnel.
- Establish an environment where the artists can express their boundaries.
- Artists should not kiss or have to be intimate with each other during initial auditions. Offer placeholder gestures instead.

- **For Auditions & Casting**

Please see [Auditions and Casting](#)

Agents

- Conversations with the Casting Director
 - Go through the breakdown thoroughly and if any of the description is vague ask:
 - What level of nudity and/or simulated sex will the production be looking to capture? What is implied and what isn't?
 - Does the project have elements such as scenes with minors, vulnerable adults or contain elements of sexual violence?
 - Is the level of nudity and simulated sex a key factor of the role?
 - Is there going to be an intimacy coordinator on the production?
 - Is there going to be a Wellbeing Practitioner on the production?
 - What protocols are they putting in place to protect the artists?
 - Can they send you further script excerpts, storyboards or treatments that paint a clearer picture of the artistic vision that you can share with your clients?
- Conversations with clients
 - Share the information you received in detail. Do not shy away from the level of nudity and/or simulated sex that a show requires from its artists.
 - Share any scripts, sides, treatments that you have been given, so your client is clear about the artistic vision and story.

- Clearly explain to your client that consent is ongoing and can be retracted. Even if your client agrees to perform particular acts in their contract they are within their rights to withdraw their consent if they feel unsafe on the day. However, it is vital they are aware that they cannot withdraw their consent once footage has already been shot.
- Urge them to be honest with you as to whether they wish to perform the level of intimacy required before you send them to the audition.
- Explain to them that they can bring a third party to a modesty garment audition.
- If they are going to be required to appear partially nude in an audition, make sure they are informed as soon as you are. Artists should be informed at least 48 hours before an audition.
- Negotiating the contract
 - We recommend that a detailed nudity rider/waiver/clause be added to an artist's contract and not a general nudity waiver. It should detail descriptive language per side of what the artist is agreeing to perform and for the camera to capture. The Rider/waiver should have an appendix with all sides attached. If sides are added later in the filming process, the rider/waiver should be updated and more sides added.
 - Will the producer have provision for the use of a body double if your client is unable to perform a scene?
 - If a body double is used, they must not perform outside of the scope of the nudity rider/waiver/clause agreed with your client.
 - Are there clauses about a Closed Set and Still Photography?
 - You are allowed to negotiate that an Intimacy Coordinator is present if the artist feels they would like support.

Artists (Lead Cast and Supporting Artistes)

What action is considered “Intimacy”?

Please see Part 1 of this guide

Who do I contact in order to request an Intimacy Coordinator?

- The Producer
- Your Agent / Casting Agency

Checklist:

- Did the casting notice give you details about the intimacy?
 - Note: Artists should not be asked to sign a nudity & simulated sex waiver or rider during their auditions or recall before the role is offered to them
 - If you are required to partially undress in any Self Tape or Zoom audition, have you been given an IC or other contact with whom you can address any concerns or requirements?

- Have you been informed of how your audition recording/data will be dealt with, including who will view the data, how it will be destroyed and your rights to access your data?
- Have you read the sides you will be involved in?
- Do you have concerns or questions regarding the intimate action mentioned?
- Have you talked to the Intimacy Coordinator working on the project? If not, have you requested to talk to an Intimacy Coordinator?
- If you are required to partially undress in any Self Tape or Zoom audition, have you been given an IC or other contact with whom you can address any concerns or requirements?
- Have you been informed of how your audition recording/data will be dealt with, including who will view the data, how it will be destroyed and your rights to access your data?
- Have you been fitted for your modesty garments during your costume fittings? If not, have you requested such fitting?
- Have you received your nudity & simulated sex rider/waiver with sufficient time to read it and ask questions ahead of the shoot day? Is the information correct? What further information do you need?
- Do you know the duty of care chain within the production should you need assistance?
- Are you aware of the production's mental health resources?
- Food & Hydration for a Scene with Nudity:
 - For contact mouth-to-mouth kissing actions: if you have a food allergy please inform your intimacy coordinator
 - We do not recommend fasting before a scene with nudity. We ask that you keep your energy up since these scenes can be demanding and long. Consider foods that can give you slow breakdown of energy or isotonic drinks that can help maintain focus and stamina.
 - If performing contact kissing, do not eat any allergy inducing foods such as nuts, seafood etc. or odour heavy foods such as garlic, onion etc.
 - Be sure to inform the other artist/s involved in the intimate action of any food allergies you have
- Hygiene:
 - Bring toothpaste and toothbrush as well as any mints or mouthwash you use.
 - Refrain from body products with perfume such as: deodorant, body lotions, lip balms with tastes etc. Some individuals are affected by smells or allergic to perfume-based products.
 - Avoid putting body lotions around the lower stomach, pelvis and chest if strapless modesty garments will be stuck to those areas.
 - Avoid smoking especially if you do not have toothpaste and toothbrush.
 - If you have a cold sore, flu or other transferable health condition please inform your intimacy coordinator.
- Body Hair & Tattoos :

- discuss with the make-up department what level of hair removal or hair growth is needed for your character.
- If you have Tattoos close to private/ vulnerable areas let Hair & Make Up know so coverings or modesty garments can be provided.
- If strapless modesty garments will be used for action that includes nudity levels below the waist you may need to remove lower abdomen body hair. Contact your Intimacy Coordinator.
- Skin Allergies: modesty garments use various types of adhesives. Let the intimacy coordinator know of skin allergies you may have.
- Tanning: discuss with the make-up department what level of tanning is required for the character and whether the production will provide it.

How do artists work with Intimacy Coordinators?

- Even if you are not directly involved in any intimate action, you may be working with an Intimacy Coordinator, for example, if a character watches someone undress.
- Intimacy Coordinators may work in slightly different ways to each other, but all ICs work with a consent-based practice throughout rehearsal and filming.
- Ask to meet or chat with your Intimacy Coordinator before the rehearsal and/or shooting day to discuss any details they received and what your needs are. This is an opportunity for you to ask questions, or to flag any worries or concerns.
- Inform the Intimacy Coordinator if you have any allergies:
 - To silicone or foam
 - To adhesives etc.
 - If you are vegan or have other allergies to food, let your Intimacy Coordinator know so they can bring you suitable breath mints.
- Use the Intimacy Coordinator to help create intimate action that tells the story that you and the director envision.
- When performing simulated sex action, the IC will facilitate the choreography taking into account your boundaries. Modesty garments will be used and these may have barriers built into them or external barriers can be placed between performers.
- The Intimacy Coordinator, similar to a Stunt Coordinator, will instruct you how intimate action is positioned for the camera on how to mask modesty garments. They are also there to offer coaching regarding intimate sounds and performance, let them know how to support you during the shoot.
- Use the Intimacy coordinator and costume standby/dresser to advise on modesty garments and to help secure them.
- The Intimacy Coordinator can be present as a third party when modesty garments and mic packs are applied to the performer's body.

- Follow-ups with an intimacy coordinator are optional should you need de-rolling/closure exercises or to debrief. They can recommend further mental health support from therapists who specialise in performers.

1st ADs, Floor ADs, 3rd ADs

- **Pre-Production:**
 - Check what constitutes intimacy on the project and which scenes require an Intimacy Coordinator present for the lead cast as well as supporting cast.
 - Include “IC” in the shooting Schedule, DOOD and Call Sheet. Include the IC’s contact details as a HOD in the Call Sheet.
 - Confirm dates with the Intimacy Coordinator ahead of time so if they are not available they can recommend a covering Intimacy Coordinator.
 - Discuss scene specific safety and requirements with the Intimacy Coordinator ahead of the day. This should include closed set protocol, closed set crew list and if on location what are location specifics to consider.
 - Discuss with the location department about the positioning of green rooms / tents for artists to the Closed Set and whether these need heaters.
 - Request that an Emergency First Aider is close to the closed set especially in scenes that have higher levels of risk such as intimacy in water scenes.
- **Working with An Intimacy Coordinator on set:**
 - Touch base with the Intimacy Coordinator before the scene if possible. They can come to set to chat with you.
 - We recommend you run a Safety Briefing with the intimacy coordinator present before Blocking Rehearsal commences. The Intimacy Coordinator can add any specifics or answer questions if needed.
 - Blocking Rehearsal - generally will include: director, DOP/DP, cast and Intimacy Coordinator. Costume or any other department may be needed depending on scene specifics and artist’s consent.
 - Crew Show (also called a ‘Technical Rehearsal’) should be minimal crew from the departments needed. Unless requested otherwise, artists should be asked to show general positioning and say lines. They do not need to perform kissing, nudity or simulated sex action or any other sensitive material unless they agree to do so in the Crew Show.
 - Camera Rehearsal – will be in a closed set state. Artists will walk the scene and intimate action. Robes may need to be removed in order to rehearse camera shots and camera movements to fit action and the Artist’s nudity restrictions. Keep clear communication with Artists so they know when to disrobe and when to cover up. Intimacy Coordinator and Costume Standbys to assist in covering Artists.
 - Closed Set: The Intimacy Coordinator will help the AD team to oversee closed sets

- The Intimacy Coordinator is there to support and advocate for crew and artists, utilise their skills and work collaboratively with them to make sure that the day runs smoothly.
- Clear Calls for Closed Set - see 'During Filming' on page 16
- Provide sufficient time for costume department, intimacy coordinator and artists to swap or adjust modesty garments between takes and between camera set-ups.
- Sensitivity and awareness of energy on set: intimacy scenes are usually stressful scenes for artists. Although it is not advised to do so, this can be especially so since many artists do not eat for several hours leading up to a nude scene which causes tiredness, low energy and potential defensiveness and reactivity. So creating a low-stress environment is essential. Clarity, sensitivity and forward thinking is crucial.

2nd ADs

• Pre-Production

- Get the list of scenes that require an Intimacy Coordinator from the 1st AD and Producer.
- Ask the Intimacy Coordinator what they need in order to do their job in an efficient and timely manner.
- Contact the Intimacy coordinator to arrange meetings, chats etc.
- The Intimacy Coordinator may send documents that need to be distributed to certain personnel ahead of the day of shooting such as risk assessment.
- Let the Intimacy Coordinator know whether to contact you about Nudity & Simulated Sex Waivers/Riders or someone else.

• During Production

- Negotiate with the Intimacy Coordinator when they require their call time so they can do their on-set tasks before blocking rehearsal.
- Arrange for the Intimacy Coordinator to get a radio.
- Introduce the Intimacy Coordinator to the Runners and 3rd AD/ Floor AD team.
- If Nudity Riders need modifying on the day, liaise with the Intimacy Coordinator, Producer and artist's PA.

Crowd AD Team

- If crowd or Supporting Artistes (SAs) are performing intimacy, the Intimacy Coordinator will coordinate that action and they may have an Intimacy Coordination Team (see page 6)
- Share all SA contact lists with the Lead Intimacy Coordinator so they can chat with them before the day and note their boundaries/partnering preferences.
- All Nudity Waivers/Riders of crowd artists will need to be seen by the Intimacy Coordinator.
- The Crowd AD will work closely with the Intimacy Coordinator or Intimacy Coordination Team so SAs are instructed and partnering preferences and boundaries are taken into consideration.

Cinematographers & Camera Department

Pre-Shoot / Pre-Production:

- It is helpful to have the Cinematographer present during pre-production rehearsals especially if there is a specific camera movement style they wish to incorporate. A choreography for a 360 or One Shot is not the same as choreography shot in sections.
- If the DOP was not present in rehearsals, they should contact the Intimacy Coordinator to know what has been rehearsed/discussed and what are the areas of the performer's body that cannot be in shot.
- It is important not to assume that the camera crew in a Closed Set should be of a certain gender. Put emphasis on gender parity and equality.

During Shoot

- Work collaboratively with the Intimacy Coordinator on set so they can adjust the action and angles of the body to fit with camera movement, shot size and frame.
- Let the Intimacy Coordinator know what the next camera set-up is, so if a change of modesty garments or barriers is needed they can liaise with the costume department and the artists as soon as possible.
- Be mindful of closeness to nude artists in tight spaces.
- The Camera Operators will be in the Closed Set. Focus Pullers will be in the closed set only if needed due to technical requirements. If a Grip or Spark is needed as well, let the 1st AD and Intimacy Coordinator know.
- 2nd AC should mark the board and exit the closed set for the shooting when possible.
- Refrain from instructing the artist about their simulated sex action, if action needs to be adjusted for camera, please tell the Intimacy Coordinator and they can facilitate that.
- If you need to give a note to the artist please keep language de-sexualised, professional and clear. Refrain from touching the artist without their consent.
- See 'Prior to Filming' on page 16 for information on Monitors.

Costume Department

In the past, the costume department was in charge of creating all modesty garments for the performers. However, since the emergence of the Intimacy Coordinator role, Modesty Garments and Garment Barriers have developed to fit the specialist work of intimacy coordination.

Therefore, the intimacy coordinator will oversee which modesty garments are needed for each performer and scene.

Depending on how the intimacy coordinator works, they may give a list of modesty garments to the costume department to buy/make, or they will provide them for the costume department. This is to be negotiated with the Line Producer.

Pre-Production

- Negotiate with the Intimacy Coordinator whether your department will make/purchase the modesty garments or whether you prefer that the Intimacy Coordinator provides them. Discuss who provides what so there is clarity.
- Arrange an in-person meeting with your Intimacy Coordinator in the pre-production stage.
- Contact the Intimacy Coordinator to know which modesty garments to buy/make so there is sufficient stock before shooting begins.
- Garment Barriers are specific padding that goes into modesty garments. These are usually needed for garments used in simulated sex action. Check with the Intimacy Coordinator if barriers need to fit inside the garments you make/purchase. If yes, then ask who provides those and how are those to be cleaned.
- Note, pubic hair on the genital area needs to be covered in order to fulfil nudity waivers/riders, therefore the design of the “sock” or “pouch” or “drawstring pouch” must cover the pubic hair of the genitalia. Seek advice from the Intimacy Coordinator as to how this garment should look.
- Organise fittings of modesty garments ahead of the shooting day.
- Buy/make multiples of the same modesty garment and garment barriers.
- Buy adhesives for strapless modesty garments as required, seek information from your Intimacy Coordinator.
- Let the Intimacy Coordinator know if an artist is allergic to certain fabrics.
- Modesty garments should match the Performer’s skin tone and be the correct size.
- Arrange modesty garments in artist boxes or bags so each performer has their own kit. Modesty garments and Garment Barriers should not be shared due to hygiene.
- The quality of modesty garments should be the same for the lead cast and crowd or supporting artists.
- Clean modesty garments to a high temperature as done with underwear.
- Provide robes and basic shoes for each Artist performing intimacy (including crowd and SAs)
- Buy sufficient hot water bottles for all cast in scenes of nudity.
- If working with Transgender or Non-Binary artists, be mindful not to assume what underwear they use or which genitalia they have. They should not be asked to bring their own underwear as a solution. You must offer to buy/make them underwear and modesty garments just like you do for all other artists. Ask them what they require, ask for garment images or where can those be purchased for them.
- Keep language desexualised and professional. Use pronouns as requested by artists.

During Shoot Day:

- The costume standby/dresser will work closely with the Intimacy Coordinator on the day of shooting to decide which modesty garments and garment barriers are needed for which action and camera shot/movement.

- The Intimacy Coordinator can be a third-party present when fitting modesty garments. If the costume standby/dresser is not comfortable assisting a performer with fitting a modesty garment, then the Intimacy Coordinator can help if the artist and Intimacy Coordinator each agree.
- Costume Standby/ Dresser will bring in robes after “cut” and help to cover the performers. See ‘Closed Set Protocols’ starting at page 15
- Considerations For Continuity Photos During Intimate Action:
 - Do not take continuity photos of artists performing intimacy without their consent and the Producer’s knowledge. Check-in with them before the shoot begins.
 - Photos should be stored in a file with restricted access owned by the Producer.
 - When possible, frame heads out of the photo.
- If the artist’s rider/ waiver doesn’t allow a certain area of the body to be in shot, then that area needs to be covered from the camera and crew.
- If the artist agreed to a level of nudity but the shot set up definitely doesn’t show the nude area, then it should be covered. Nudity out-of-shot is unnecessary and causes more exposure to risks for both artist and crew.

Post Shoot Day

- Clean and mend modesty garments, garment barriers and any additional coverings.
- Store in the artist’s personal kit.
- Purchase further garments needed or contact the Intimacy Coordinator to organise those for you depending on the agreed work method.

SFX/VFX/Props/Hair, Makeup and Prosthetics

Scenes with Intimacy may involve Special Effects (SFX), Visual Effects (VFX), Props and Hair & Make-Up departments. For example: bodily fluids, CGI, Green Screen, Prosthetic Genitalia, Merkins (Pubic Wigs), Spray Tanning, Body Make-Up, Sex Props etc.

Pre-Shoot / Pre-Production:

- In intimate action, all physical or digital additions to an artist’s body or their likeness require their pre-approved consent and agreement. These additions must be included in their nudity rider and signed by them. For example: an artist needs to agree for prosthetic genitalia to be used and may request to approve its design ahead of the shoot day.
- Fittings of any physical body additions - such as merkins, sex props or prosthetics - should be done before the shoot day.
- If modesty garments are needed, liaise with the Intimacy Coordinator and the costume department.
- Hair & Make Department may need to cover-up tattoos close to sensitive areas. They can request that the Intimacy Coordinator be present as a third party.

- If you require that the artist wears a modesty garment in a different colour from their skin tone, get in touch with the Intimacy Coordinator and Costume Department.
- If the intimacy choreography will heavily be affected by SFX / VFX / Make-Up or Hair, then a pre-production meeting is needed. In addition, a standby from that department should be in the pre-production rehearsals and/or blocking rehearsal on the day and within the Closed Set crew list.

During Shooting:

- Ensure all standbys of these departments are only on the Closed Set during filming if absolutely necessary.
- Discuss your requirements with the Intimacy Coordinator so they can support you on set.
- If pre-agreed, be present in Blocking Rehearsal if the intimacy choreography choices are heavily dependent on your skillset.
- Clearly communicate to artists what you need them to do and what you will be attaching to their body before making contact with them. Wait to get their consent first and allow time for questions.
- Considerations for Continuity Photos during Intimate Action:
 - Do not take continuity photos of artists performing intimacy without their consent and the Producer's knowledge. Check-in with them before the shoot begins.
 - Photos should be stored in a file with restricted access owned by the Producer.
 - When possible, frame heads out of the photo.

Sound Department

Pre-shoot / Pre-Production:

- Contact the Intimacy Coordinator to know if the scene may need lavalier mics (mic packs) or a Boom so you can plan ahead.
- It is important not to assume that a boom operator should be of a certain gender if working within a Closed Set. Put emphasis on gender parity and equality within your department.
- Train Sound Department how to incorporate consent practice to microphone application. For example, always explain verbally and get artist's consent before any touch happens. Keep explaining every stage and allow the artist space to ask questions or make requests.

During the Shoot Day

- The Intimacy Coordinator or Costume Standby can be present as a third party when body mics are applied to artists.
- Consider the use of fixed mics on C-stands or plant mics if the artists express discomfort at having a boom operator in the space while they perform intimacy.

- The Sound Recordist will usually need their monitor on during the shoot of intimate action. Make sure the monitor faces a wall so no one can observe behind it and put a tent or flag over it.
- Sound feeds during intimate scenes should only be fed to those who are part of the authorised closed set crew. All other feeds should be switched off.

Art Department

The Art Department is in charge of the set pieces in the scene and so they may be contacted by the Intimacy Coordinator if action takes place on pieces of set (against a door or table or bed etc).

Pre-Shoot Day / Pre-Production

- Contact the Intimacy Coordinator to get information on action that involves pieces of set or may need to be reinforced.
- If you'd like the Art Standby/Set Dresser to be present in the Closed Set and watch a monitor, that will require the artist's consent. So please get in touch with the Intimacy Coordinator and 1st AD to explain your needs.
- Train Art Standbys how to incorporate consent practice to their practice. For example, if they need to reset the sheets when an artist is inside the bed (and in low levels of undress or nude) then always explain verbally and get their consent before any contact with bedding is made. Keep explaining every stage and allow the artist space to ask questions or make requests.
- The Art department may be required to provide additional fabrics etc. that match the set. These will assist with covering of modesty garments and/or barriers used by the artists and Intimacy Coordinator during the shooting of intimate action.

Shooting Day

- Art Standby will collaborate with the Intimacy Coordinator on set.
- Considerations for Continuity Photos during Intimate Action:
 - Do not take continuity photos of artists performing intimacy without their consent and the Producer's knowledge. Check-in with them before the shoot begins.
 - Photos should be stored in a file with restricted access owned by the Producer.
 - When possible, frame heads out of the photo.

Stills Photographer

As a general rule, the stills photographer cannot take photos of intimate action. This is usually because most Nudity & Simulated Sex Waivers/Riders restrict that.

- If production wants specific images that are from intimate scenes, then the stills photographer should liaise with; producer, the Intimacy Coordinator, 1st AD and the artists. Collectively they should agree:

- When the intimate images can be captured.
- What action will be seen
- What the artists will be wearing
- How the images captured will be used.

We recommend that this agreement should be added to the [Nudity and Simulated Sex Waivers/Riders](#) and signed by the artist.

Script Supervisor

Script Supervisor is one of the designated members of crew that is permitted access to the monitor during a closed set and to take continuity images.

Pre-Shoot Day / Pre-Production

- Contact the Intimacy Coordinator to get information about nudity restrictions so you are aware what takes are appropriate for use later on in the editing process.

During Shoot Day

- The Intimacy Coordinator will let the Script Supervisor know of any takes that caught modesty garments and any additional information needed.
- The Script Supervisor should mark takes where modesty garments or barriers have come into shot. If this is repeated during certain actions it may be required that:
 - The Intimacy Coordinator re-blocks the action or adjusts body positioning or uses other modesty garments / barriers.
 - The cameras are repositioned or camera operators adjust their camera movement.
 - Some modesty garment corners may be possible to erase in post-production, but the intimacy coordinator would first need to check that feasibility with the producer and post-production team, as this can be costly. If it is deemed possible, the take can be marked as usable by the script supervisor

Post-Production: Editors, Directors, and Producers

- Productions have a responsibility to inform editors of filmed content. This is to monitor risk of persons being triggered by content.
- All footage of intimate content must be marked with an 'R' (restricted content) as a way of protecting the artists involved.
- It is the responsibility of the employer to make sure that all Nudity & Simulated Sex Waivers/Riders are adhered to in the edit.
- All footage that does not adhere to the artist's rider/waiver must be destroyed.
- Don't use any stills/footage of intimate content in promo shots or trailers of TV show or Film if the artist's contract did not agree to that.

- Intimate content must not be taken out of the pre-agreed context. If new ideas come up during editing and you wish to use the material to convey a different story or action then contact the artist and their agent before doing so.
- If the Intimacy Coordinator is required in post-production, this will need to be negotiated separately from their original deal if it wasn't included.

Specialists - Intimate Scene Collaborators

1) Stunt Coordinators

Intimacy Coordinators and Stunt Coordinators work in tandem during scenes that require portrayal of intimate action that may include violence such as, but not restricted to, simulated sexual assault.

They may also work collaboratively with a BDSM/Fetish Consultant.

Pre-shoot

- Contact the intimacy coordinator working on the show to discuss the action and method of approach and equipment needed.
- Both the intimacy coordinator and stunt coordinator should be present in rehearsals of the scene.
- If Stunt Performers/Doubles are used and they require modesty garments, the liaison between the stunt coordinator and intimacy coordinator will include the costume department.
- If Stunt Performers/Doubles are performing nudity and/or simulated sex they will require a detailed rider in their contract. The Intimacy Coordinator can discuss its descriptive language with the Stunt Performers/Doubles and pass that to the Producer.

Shoot-Day

- 1st AD, Stunt Coordinator and Intimacy Coordinator to run a Safety Briefing.
- The Stunt Coordinator will coordinate moments of simulated violence whereas the Intimacy Coordinator will coordinate all intimate action.
- Both Stunt Coordinator and Intimacy Coordinator must have access to view a private monitor.
- If artist's consent levels change then both the intimacy and violence may need to be modified, changed or approached differently.
- The Intimacy Coordinator may use a team on the day if action involves many artists. Thus, the stunt team and intimacy team will work together.

2) Midwife Advisors/Consultants

- Midwife Advisors (or Midwife Consultants) are professional midwives who consult on scenes depicting childbirth, breastfeeding and abortion in order to help coach the artists.
- They collaborate with Chaperones, On-Set Parents (if new-borns or babies are used) and all other departments involved.

- An Intimacy Coordinator will work to ensure the artist's boundaries are considered, facilitating agreement of consent of touch and helping maintain continuous consent for any levels of nudity or intimate action the artist is asked to perform.
- The Intimacy Coordinator and 1st AD will oversee the Closed Set.
- The Intimacy Coordinator will liaise with the Midwife Consultant about the levels of nudity an artist has agreed contractually and will oversee the nudity on set along with the Costume Department.

3) Wellbeing Personnel

Wellbeing personnel are practitioners who work with a production to consult and implement mental health policies to safeguard the mental and emotional wellbeing of the cast and crew. These roles can benefit any production, and are particularly essential for scripts that deal with sensitive or traumatic content.

There are several wellbeing roles currently used in the UK screen industry:

Wellbeing Facilitator

Consults productions how to meet legal requirements, how to prevent stress and mental health issues, safeguard effectively and tackle challenges like bullying and harassment. They also support cast and crew on set and remotely by guiding them to resources.

Wellbeing Practitioner/Artist Wellbeing Practitioner:

Is a trained counsellor, therapist or dramatherapist with experience of working in the creative industry. They work closely with the cast and crew to offer therapeutic support throughout the production.

Collaboration with Intimacy Coordinators:

- Intimate scenes can often be challenging for mental health and wellbeing of the cast and crew.
- The work of the Intimacy Coordinator is aimed to mitigate risk around consent, boundaries and sexual harassment during the blocking and shooting of intimacy. Thus their duty of care is intimacy related only. While an Intimacy Coordinator will have mental health training, an IC is not a trained therapist. Therefore, it is essential that everyone involved in the creation of sensitive intimate content has access to comprehensive mental health support throughout the production process.
- The Intimacy Coordinator will work closely with a WellBeing Facilitator on set to help implement the production's mental health procedures.
- An Intimacy Coordinator may work in conjunction with a professional therapist to advise the production, cast and crew how to provide therapeutic/counselling support in which the IC is not trained to oversee or carry out. The relationship between the Wellbeing Practitioner and IC should ideally be established at the initial engagement with the production, but it can also be something that is responsive and brought in as and when needed.

4) Gender/Trans/LGBTQIA+ Consultant

- This role will advocate, support, advise and assist the production from script development to shooting scenes depicting LGBTQIA+ storylines. Therefore, their contribution to intimacy scenes is invaluable. Example of what their role may entail, they can:
- Offer training for production crew and cast.
- Advocate for LGBTQIA+ cast members' needs.
- Consult on storylines and representation of LGBTQIA+ characters.
- Collaborate with the Intimacy Coordinators and Artists to ascertain more accurate representations of intimacy in the LGBTQIA+ communities.
- Advise and advocate on scenes depicting gender-based harassment, gender-based bullying, violence or sexual assault.
- Consult on scenes that include medical actions, surgeries or well-being connected to gender.

5) BDSM/Fetish Consultant

- A BDSM/Fetish Consultant can advise a production how to ensure that the BDSM/Fetish community is portrayed accurately and responsibly on screen.
- The Intimacy Coordinator will work closely with the BDSM/Fetish consultant to ensure that all intimate choreography and content is portrayed in a way that truthfully reflects the sexual dynamics of the BDSM/Fetish community it is portraying.
- In scenes of a more high-risk nature (e.g. bondage, asphyxiation), the Intimacy Coordinator and BDSM/Fetish Consultant will also work with a Stunt Coordinator to ensure the safety of both cast and crew.

6) Cultural Consultant

- A Cultural Consultant will advise a production on a specific culture or background represented in a project to ensure the authenticity and accuracy of the representation of that culture on screen. This can be, but is not limited to, cultural details specific to ethnicity, nationality, socioeconomic background, or lived experience.
- The Intimacy Coordinator will collaborate with a Cultural Consultant on intimate scenes to ensure that the intimate choreography accurately reflects and honours the culture it is depicting.

7) Access Coordinators and Disability Consultants

- A Disability Consultant will advise on aspects specific to the portrayal of Disabled people in intimate contexts.
- An Access Coordinator advises the production on how to support disabled artists access requirements.
- For scenes of intimate content involving disabled characters and artists, an Intimacy Coordinator will collaborate with such Consultants to ensure the intimacy choreography

accurately reflects the Disabled characters while also accommodating any additional needs of the artists.

8) Historical Consultant

- A Historical Consultant advises on productions set in other historical time periods to ensure the historical accuracy of the piece.
- The Intimacy Coordinator will work with the Historical Consultant to ensure the portrayal of intimacy on screen is in keeping with the historical time period in which it is set.

9) Movement Coach/Choreographer

- A Movement Coach advises on the character body/character movement to help ensure consistency of storytelling and character development. Further support may be in era-based movement and scenes with Supporting Artistes or crowd.
- A Choreographer facilitates dance-based sequences for screen and manages the team of dancers on set.
- In scenes of intimacy the Intimacy Coordinator will collaborate with the Movement Coach or Choreographer. They will continue to oversee all elements connected to intimate action, safety and movement coaching of intimacy.

Part 4 - Contacts & Resources

Thank you for reading the Bectu Shooting Intimacy Guidance.

If you have questions, comments, offers for editing or if you need further information, do contact us.

Contact Us

- <https://www.bectuintimacybranch.co.uk>
- **Direct emails of Branch Committee:**
<https://www.bectuintimacybranch.co.uk/icbranch-committee>

Further resources

- **Bectu Intimacy Coordinators Branch Registry:**
[for producers | Bectu Intimacy Coordinators Branch](#)
- **Bectu Intimacy Coordinator Rate Card and Terms:**
<https://bectu.org.uk/get-involved-in-the-union/ratecards/>
- **UK & Worldwide Intimacy Guidelines:**
[Worldwide Resources | Bectu's Intimacy Coordinators Branch](#)
- **Bectu Union Mental Health Resources:**
[Mental Health Support for Creative Industry Workers | Bectu](#)
We cannot recommend private companies and individual therapists in our official resources. However, Intimacy Coordinators can recommend wellbeing personnel they worked with in the past.
- **Advice on Intimacy Coordination Training:**
 - Contact the Intimacy Coordinators Branch Training Working Group via branch Secretary
[Branch Committee | BECTU's Intimacy Coordinators Branch](#)
Our branch does not endorse or recommend UK companies and workshop practitioners in the UK
- **Equity UK Resources for Artists:**
 - Code of Best Practice for Self Tape and Zoom Auditions for Scripted Drama
[Self-tape & Zoom auditions guidance | Equity](#)
 - Vetting Casting Notices
[Vetting casting notices | Equity](#)
 - Equity For Woman Toolkit:
[Fighting for gender equality in the creative industries | Equity](#)
 - Safe Space
[Equity UK union Safe Spaces | Equity](#)