safe+secure

Hostile Filming Protocol

Getting to the heart of stories by addressing the people others avoid, asking the really tough questions and going places where no one wants to go. That's documentary at its best. This Hostile Filming Protocol has been designed to help filmmakers get there—and back—as safely as possible.

This protocol is intended as a more extensive companion piece to the **Safe + Secure Checklist** for those who have identified they will be filming in a hostile environment. Both are presented along with the **Safe + Secure Handbook**, which contains downloadable resources from the best organisations in the world working in this area, for filmmakers and their teams to use and revisit at different stages of a production.

The Documentary Funders Group is a network of independent media funders including *Bertha Foundation, Catapult Fund, Chicken & Egg, Chicago Media Project, Compton Foundation, Doc Society. Filmmaker Fund, Fledgling Fund, Ford Foundation, Hartley Film Fund, HBO, IDA, Impact Partners, ITVS, Liminal Fund, Media Impact Funders, Tribeca Film Institute, POV, Sundance Institute, Wyncote Foundation*.

We will be using this protocol with filmmakers to remove unnecessary risk, minimise possible risk, and have a contingency plan for the rest.

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If you are planning on filming in a potentially hostile environment you will need to complete a Hostile Filming Protocol – which is also sometimes called a Check List for Security Protocol (a CLSP) or a Risk Assessment. As Risk Assessments can also be used for a number of different and non-hostile scenarios (often relating to health and safety issues — for example working at height, on the water, or in mines, etc), we're going to use the term Hostile Filming Protocol — which, as you will see, in this context, incorporates a risk assessment.

But before you get into the time-consuming business of researching and compiling a Hostile Filming Protocol, first ask yourself this: "Do I need to go?" And to be clear, the question is "need to go" not "want to go". If your project does not NEED you to go to a hostile environment then DON'T GO. Just because you *want* to go does not mean that you should. Personal motivation is the single most important factor in determining how someone assesses risk – which is why your Hostile Filming Protocols should always be reviewed by an independent and dispassionate third party.

It's also nearly always the case that everyone on a production has a different appetite for risk – the DoP, sound recordist, fixer, translator, driver, producer, director, lawyer, insurance broker, funder... they may all have (possibly radically) different ideas about what risks are acceptable and what are not. On location you must always default to the lowest common risk parameter: *no one on a production must ever be compelled to undertake activity that involves risk that they are not comfortable with; no one on a production must ever be made to feel that their particular appetite for risk is held or used against them.*

It's crucial to assess carefully the current level of experience of *everyone* in your team, noting the sensitivity of their approach to working in high risk locations ahead of time, and clearly spelling out in your Hostile Filming Protocol what previous experience and training makes them suitable to work in a hostile environment.

Remember: team members who have worked on many high risk projects do not necessarily work more safely than newer team members - who might be more cautious.

Filming in a hostile environment should never be a fishing trip: you must have clear editorial objectives and a clear plan of action to achieve them.

If in doubt: don't go.

OK, so you think you need to go.

In that case, you'll need to complete a Hostile Filming Protocol.

First of all, let's define our terms:

THREATS & HAZARDS are the sources of risk – anything that has the capacity to cause you, your production or your subjects harm. They are the same thing, but in different states: a **hazard** is the source in a *harmless* state (for example, an unsafe building in a far-away city; or a distant river); the **threat** is the source in a *harmful* state (the unsafe building collapsing on you; the river flooding and reaching you).

RISKS are the *likelihood* that those threats will affect you, your production or your subjects *while undertaking a specific task* (such as filming a sequence, or travelling around a specific city) and the *severity* of the effects if they do (ranging from loss of time to loss of life).

MITIGATION is the steps you propose to **minimise** risk. In other words, what are you going to do to manage and reduce the likelihood and effect of the threats you identify on your production?

As documentary filmmakers *your* impact on threat will be negligible. You cannot influence the actions of terrorists, repressive governments or crowds of protesters while you are filming, any more than you can stop the tide or change the course of rivers. Your long term ambition may be that your film reduces a threat by identifying it – but your concern *while filming* will be with the risk posed by those threats and how to deal with them.

So... a Hostile Filming Protocol needs to do these **three** things:

1:

It makes you and your crew aware of the issues that may face you, your contributors and your production <u>while on location</u> so that you can:

+ **identify hazards and potential threats**;
+ **anticipate and assess the risks** posed by those threats;
+ **manage and mitigate those risks**; and
+ **put in place a <u>viable plan of action</u>** so that should an incident take place during filming, there is a clear and agreed course of action to take

In this way, you can see that your Hostile Filming Protocol also functions as a risk assessment for security-related issues.

Note: creating a Hostile Filming Protocol is the beginning of the process – not the end of it. While you are on location you will need to continuously be on the lookout for new hazards and potential threats, as well as re-assessing the risks posed by the threats you've already identified.

This is particularly important to documentary filmmakers, who may spend extended periods of time (years, in some cases) on location.

In the case of long-term projects, there are two main potential sources of threat:

Sequence-specific threats that derive from filming and the documenting the nuts and bolts of your film:

And:

General threats that derive from long-term deployment, where it's particularly important to:

+ Guard against being blinkered by story detail and minutiae at the expense of big picture threats;

+ Be wary of risk fatigue and the "boiling frog" syndrome of living on location where new threats and incrementally increased risk goes unnoticed. Crew discipline and focus, especially with regard to your communications plan, is paramount.

During extended projects, the crew and contributors may face long-term, insidious threats – but still have to film and function on a daily basis. That's why it's important to devise and implement appropriate and workable protocols that will help keep you and your crew safe on a day-to-day basis.

Regular whole-crew security briefings (where possible), in which threats and risks and their mitigations are discussed, should be encouraged. Your Hostile Filming Protocol should then be updated in light of the crew's ongoing exposure and experience on location.

Local nationals who are members of the crew, who live on location and who are potentially threatened by risks arising from their role in the activities you're documenting, should be covered by the same protocols, plans and provisions as the international crew.

2:

A Hostile Filming Protocol needs to identify clearly ongoing duty of care issues that might affect potentially vulnerable contributors, crew members and local inhabitants after filming has taken place, and consider a viable course of action to take if the security of these individuals is threatened.

The Hostile Filming Protocol needs to be clear that after the production has ended, local crew can contact the producers with any concerns that might arise (especially following TX) and that all local crew and vulnerable contributors will be given updated contact information for a point of contact for the production. In the event that contributors are negatively affected by your production, you will need a plan of action to assist them.

Just because a contributor has signed a consent form does not mean that you are absolved of responsibility for them.

3:

The purpose of a Hostile Filming Protocol is also to generate a complete and coherent outward facing production dossier that can be clearly understood by an uninformed third party – who may either be assisting at the time or retrospectively assessing an incident on location, and the production's reaction to it.

The language used in a Hostile Filming Protocol should be measured and neutral; it should be rigorously fact checked and accurate; and it should be reviewed by an independent and dispassionate third party to make sure the process is not compromised by **false positives** (presenting evidence that wrongly supports undertaking the project, rather than identifying reasons not to); or **confirmation bias** (interpreting new evidence as confirmation of your existing ideas or ambition).

In the event of an incident on location that requires later investigation, or in the event that there are legal proceedings taken in association with your project, your Hostile Filming Protocol may be disclosable and scrutinised. Your Hostile Filming Protocol will also become the basis of your insurance – and inaccuracies may invalidate it.

The Safe + Secure Hostile Filming Protocol template will give you an industry standard template for planning a shoot in a hostile environment. And remember: you will not simply be conducting a risk assessment, but creating an entire production dossier which includes not only your security plan but

also all of your editorial planning. This is because your security plan and your editorial ambition have an inextricable and symbiotic relationship. They cannot be separated, and each informs the other.

Your completed Hostile Filming Protocol will most likely be anywhere between thirty to one hundred pages long. It is a substantial piece of work in its own right and some producers opt to hire a specialist company to assist in its creation. There's nothing wrong with that of course – but the Hostile Filming Protocol *must* be created *with* the team who will be relying upon it. It's your plan, and you need to devise and own it. Others can advise you, but you will be living it.

Step One: Know Your Story
As we've already said – filming in a hostile environment should not be a fishing trip. You should know what your story is, and be able to articulate it clearly and concisely by writing out the precis in your Hostile Filming Protocol.

Step Two: Build Sequences
As well as knowing what your story is, you should also know how you plan to tell it. The sequences or scenes that you will shoot are the building blocks of your film. You need to list these, in detail. This is important because you will need to assess each of these sequences (considering threat, risk and mitigation as above) for each. Although there will be some generic threats and risks that will affect the production throughout filming, many will be applicable to specific things you want to achieve on location. It is not possible to risk assess in a vacuum. Threats create risks specific to actions – and the sequences you want to film are the actions affected by the threats you've identified.

Step Three: Ask Questions
What you need to do now is ask lots and lots (and lots) of questions of lots and lots (and lots) of different people. And although there are many different questions to ask, in reality *every* question you ask will ultimately be a different way of phrasing: "What could possibly go wrong?" In short, you want to know as much as possible about what or who you will be filming, the location you will be filming in, and the circumstances under which you will find yourself working.

Having a detailed 360^{0} overview of the physical, human and political geography of the area you will be working in *before* you leave to go on location is essential. The more information and context you have, rooted in the <u>recent</u> experience of other credible people who have worked in the same location you're planning to visit and under similar circumstances, the more effective your Hostile Filming Protocol will be.

Of the different people and organisations whose opinion it *may* be appropriate to canvas, here are a few:

NGOs	Embassies	Local Journalists	Security Companies
Diaspora	Colleagues	UN Agencies	Cyber & Comms Experts
Fixers	Academics	Tour Operators	Local Security Services
Activists	Politicians	Medical Staff	International Journalists
Expats	Drivers	Business People	Religious Authorities
Bloggers	Writers	Photographers	Family Members

But remember: every action has an equal and opposite reaction. The process of gathering information helps you to anticipate risk – but it also exposes you and the people you're communicating with to the possible dangers that can arise from surveillance and hacking. From the first phone call you make to the last email you send, communications and cyber security are of paramount importance. **Anticipation... and *reaction*...**

There are many constituent parts to a Hostile Filming Protocol – some are designed to help you **anticipate** risk, others are there to help you **react** to incidents or manage crises. Of particular importance in governing how your production will react to an incident are your **medical** and **communications** plans.

MEDICAL PLAN: A carefully worked out and stress-tested medical plan is absolutely vital when plotting a filming trip to a potentially hostile environment. In remote and austere environments, you will likely need expert professional advice (and possibly assistance on the ground) to help manage your trip. In hostile environments where the threat is from conflict, the absolute minimum preparation required is up-to-date medical training to an appropriate level and the medical supplies to deliver basic life support for yourself, your crew members and, depending on the scenario, your contributors.

To consider:

+ Do you or your crew have pre-existing medical conditions that may require treatment/ management on location?
+ Are there specialist medical considerations relevant to the location you will be travelling to or the filming you will be undertaking?
+ What medical facilities are available on location? What standard are they, their staff, and what equipment and medicines are available?
+ How far will you be from medical facilities? How long will it take you to get there? How will you get there?
+ What general medical kit will you take with you?
+ Will you require a trauma medical kit?
+ Are there restrictions on what drugs and medicines can be imported to the location you will be filming in?
+ Is your medical training up-to-date? Do you require additional or specialist medical training? Does everyone on your team who needs it have up-to-date training?
+ Are you qualified to administer the drugs and equipment you have with you?
+ Do you need to take a medic on location with you?
+ Are you able to offer basic life support to an injured crew member or subject?
+ What facilities/competence is there for stabilising a casualty?
+ How will you evacuate an injured crew member?
+ Are you fully medically insured? Are there exemptions on your policy that could/should affect your filming plans?

NB: we recommend that anyone travelling abroad to film in a potentially hostile environment have up-to-date medical training, including a once-yearly refresher.

This is by no means an exhaustive list... and...

...don't sweat the small stuff...

Don't be distracted by bombs and bullets at the expense of more mundane ways of getting hurt: nearly all of the injuries that can be sustained on a frontline can be replicated in a road traffic collision; and the consequences of drinking dirty water are as potentially serious as those that arise from being shot.

It's good to talk...

COMMUNICATIONS PLAN: At the heart of your Hostile Filming Protocol lies your **communications plan** or protocol. This essential plan outlines how you will communicate with your production base while you are on location. And if your production base is a laptop in a café, don't worry: you don't need an office or a bureau - as long as there is a *reliable* and *responsible* **key contact** with whom you can check in with while you're on location, that's all good. A partner, parent or friend can fulfil the role of key contact just as well as another producer, production manager or commissioning editor. Owing to the fact that **incident and crisis management** will be run from the field *and* your production base, it's essential that everyone has the information they need at hand, and that they are able to communicate as easily as possible with one another.

Your key contact must be completely familiar with the content of your Hostile Filming Protocol and have been involved in its creation. Potentially, you and your production will rely on this person for your security

more than anyone else. They will also be responsible for maintaining a **Daily Security Log** which will be compiled from updates sent to the production base from the crew on location.

Your communications protocol will state at what **time(s)** you will check in with base, **how** you will check in, **and what action will take place if you fail to check in**. This protocol is your primary way of the outside world knowing that you're OK, and if you're not, knowing what to do to help. It will also tell your production base where you are, what you are filming, where you are travelling to next, how and who with, and where you will be staying. In areas where there is a perceived kidnap threat, you may need to check in very frequently, and your communications protocol will be at the centre of your security planning.

In addition to your general communications protocol, you may need to generate **sequence-specific communications plans** for individual higher risk filming opportunities.

NB: understanding digital and communications security is essential when formulating a communications plan. If the security of your communications is compromised, you may inadvertently place yourself, your crew and your contributors in grave danger.

See also section 4.9 Communication Planning, below.

And the rest...

Ultimately your Hostile Filming Protocol will build out to contain all these elements:

1. KEY CONTACTS & EMERGENCY NUMBERS

2. PERSONNEL DETAILS

3. FILM OUTLINE

4. LOCATIONS

5. PROPOSED SEQUENCES

6. BRIEF FILMING SCHEDULE

7. SECURITY ISSUES

8. LEGAL ISSUES

9. RECENT EXPERIENCE OF OTHER JOURNALISTS

10. PASSPORTS, VISAS AND PRESS ACCREDITATION

11. COVER STORY

12. COMMUNICATION

13. EQUIPMENT / CARNET

14. RUSHES

15. MEDICAL ISSUES

16. PSYCHOLOGICAL SECURITY

17. ACCOMMODATION

Appendix I — Visa and accreditation letters

Appendix II — Travel details

Appendix III — Maps

Appendix IV — Full medical kit list

FACT: there is no such thing as a risk-free environment.
Prepare for the worst and you will only ever be pleasantly surprised.

Ready for the protocol?

HOSTILE FILMING PROTOCOL

Time Zone:

Dialling Code:

Dates on Location:

Last updated:

N.B THIS DOCUMENT IS NOT FOR DISTRIBUTION BEYOND THOSE INVOLVED IN THE SECURITY PROTOCOL AT

THIS CONFIDENTIAL VERSION <u>NOT</u> FOR TRAVEL
This document is also a risk assessment

NB: Please read the **Safe + Secure Handbook** and the **Safe + Secure Checklist** before completing this document

Table of Contents

1. Key Contacts And Emergency Numbers

Production mobile	
Local mobile	
Satellite phone	
Local contact in emergency 1: *Fixer / Translator / Driver etc*	
Local contact in emergency 2: *Back up fixer / Translator*	
Insurer	
Specialist Insurer (War and terrorism Speciality Assistance)	
Production Lawyer	
Local Lawyer	
National Embassy **NB: add details of all Embassies relevant to crew nationalities**	

2. Personnel

Mobile and/or WhatsApp, Signal etc	
Address	
Email	
Blood Group	
Personal circumstances	
Name of partner	
Address	
Home number	
Mobile number	
Email	
Next of Kin	
Address	
Home number	
Mobile number	
Email	

Brief details of experience:

3. Film Outline

4. Locations

5. Proposed Sequences (Or Scenes)

6. Brief Filming Schedule

SCHEDULE		
DAY & DATE		
Time	Item	Details

7. Security Issues

GENERAL SECURITY ASSESSMENT

SEQUENCE SECURITY:

+ **Sequence 1:**
   Threat

   Risk

   Mitigation

+ **Sequence 2:**
   Threat

   Risk

   Mitigation

+ **Sequence 3:**
   Threat

   Risk

   Mitigation

TERRORISM:

PERSONAL PROTECTIVE EQUIPMENT (PPE)/FLAK JACKETS & HELMETS:

KIDNAP:

ATTITUDE OF SECURITY FORCES TO FOREIGN FILM CREWS:

VEHICLE AND PERSONNEL CHECKPOINTS:

ATTITUDE OF PUBLIC TO FOREIGN FILM CREWS:

CRIME:

TRAVEL:

WEATHER:

ACCREDITATION:

RUSHES SECURITY:

POLITICAL RISKS:

RISKS ASSOCIATED WITH OBTAINING RIGHT TO REPLY RESPONSES:

RISKS ASSOCIATED WITH SECRET FILMING:

8. Legal Issues

Accurate, authentic and credible filmmaking is at the heart of what we do. To help us achieve that Doc Society Safe + Secure Handbook can be found at:

https://safeandsecure.film/handbook/

Please keep answers brief and to the point. Bullet points should suffice.

Contents of this section include:

+ Right to Reply
+ Safety of Contributors
+ Secret Filming
+ Filming with Criminals
+ Filming with Children
+ Access Agreements
+ Bribery and Corruption

RIGHT TO REPLY (R2R)

Seeking an appropriate response from the subjects of significant allegations or criticism is an essential part of the fact-checking process and is a cornerstone of responsible journalism. If your film alleges wrongdoing or incompetence or makes other significant allegations, those concerned should normally be given an appropriate and timely opportunity to respond.

Will R2R interviews be conducted on-camera on location?

If such interview requests are refused, when will R2R letters will need to be sent out?

Letters may need to be approved by the funder/production lawyer. Draft letters should be ready in good time to incorporate responses into the final film.

1. Likely nature of allegations:

2. What evidence does the team have, or will they seek, to gather to support on-camera testimony and allegations?:

3. Specific organisations/ individuals likely to be approached for R2R interviews:

4. How the approach will be made and how proof of receipt of request will be obtained:

5. If the interview request is declined, how will follow up R2R letters be delivered, and how will proof of receipt be obtained?:

6. Are any safety or security issues that might arise from obtaining R2Rs discussed in section 7 above?:

<u>Additional points</u>

+ **The crew will consult with   at   and production lawyer on any right to reply issues that may arise.**
+ **A general rule is that crew will leave right of reply interviews to last days of shoot, before filming they will make sure all rushes are secure by leaving back-up copies with trusted local contacts.**

SAFETY OF CONTRIBUTORS/SUBJECTS

The team has a duty of care to contributors. Consideration needs to be given to whether participation in filming and/or inclusion in the final production will expose contributors to additional risks than they would otherwise face.

A standard on-camera consent is: "<u>Do you consent to your contribution /interview being included in this film for the</u> [production/series name] *<u>about</u>* [brief explanation of story] *<u>to be broadcast on</u>* [insert broadcaster if appropriate] *<u>and internationally in any media</u>* [including the broadcaster's or other] <u>website</u>?"*

This recognises that the production is not geo-blocked and that contributors should expect the film to be seen in their own country. Furthermore, pirated versions of films are often accessible in the countries where they have been made.

1. **Are there any contributors who might face risks as a result of appearing in the film? Please give details.**

2. **What steps will you take to mitigate these risks?**

3. **What assurances, if any, will be offered to contributors regarding safety?**

4. **How these assurances will be met, given the film will be viewed across the world?**

SECRET FILMING

Secret filming requires careful consideration and discussion with funders before any filming is undertaken. For example, is the material acquired through secret filming necessary to the credibility and authenticity of the story? Is it in the public interest?

1. **Allegations to be investigated by secret filming:**

2. **Outline of proposed secret filming:**

3. **Why secret filming would be central to the credibility and authenticity of the story:**

4. **How Is it in the public interest?:**

5. **Why this footage cannot be gathered conventionally:**

6. **How will secretly-obtained footage add to what is already known:**

7. **How will the date, time and place of secret filming be logged?**

8. **Are there any safety or security issues that might arise from secret filming discussed in section 7 above?**

FILMING WITH CRIMINALS

1. **Plans to film with criminals:**

2. **Steps that will be taken to ensure filming complies with relevant local laws and regulatory guidelines, with particular regard to incitement and payment:**

3. **Are any safety or security issues that might arise from filming with criminals discussed in section 7 above?**

FILMING WITH CHILDREN

If you are going to film with children, issues of informed consent and the children's wellbeing are paramount.

1. **Will you be filming with children?**

2. **Will it be possible to obtain their informed consent and the consent of parents/guardians?**

3. **What risks, if any, might filming pose to their well-being?**

4. **What steps do you plan to help protect them?**

ACCESS AGREEMENTS

1. **Are you intending to offer any assurance as a condition of access?**

2. **If so, what conditions, and please explain how they will not affect the authenticity and credibility of your film:**

9. Recent Experience Of Other Journalists

10. Passports & Visas

Passports:

Name	Citizenship	DOB	Country of Issue	Number	Issue Date	Expiry Date

Visas:

Name	Visa No	Issue Date	Expiry Date

Press Accreditation:

11. Cover Story

12. Communication

ALWAYS FOLLOW DATA AND COMMUNICATIONS SECURITY PROTOCOLS

Details of network coverage and availability of local sim cards, use of satellite phones:

SECURITY CHECK-IN

The crew will check in   daily at   (local time) and   (local time)

Crew International production phone:

Crew Local production:

Crew Personal phones:

NB: **Failure by the crew to make contact after   hours will result in emergency preparations being prepared. Failure to make contact after   hours will result in emergency preparations being _activated_.**

LOCATION AND DAILY UPDATES

Editorial Issues: For editorial issues, the crew will contact

Security check-ins should also include basic logistical information about the shoot so that the key contact/production base is informed and up-to-date about the crew's location and plans.

For daily location updates: The team will text

The check-in will contain the following information:

1. Details of the next day's proposed filming, including location.
2. Names of team members and local time
3. Any change of hotel – address, telephone and room numbers
4. Any medical issues NO MATTER HOW SMALL

When travelling out of town, the following information will <u>also</u> be given.

1. Expected distance in KM of trip
2. Direction of travel in remote areas
3. Estimated time of arrival and next contact time
4. GPS reference.

If there is an emergency, the crew will call

13. Equipment/Carnet

14. Rushes

15. Medical Issues

Please refer to the [Safe + Secure Handbook](#), Section 4.

MEDICAL RESPONSE PLAN:

Vector-borne tropical diseases:

Risk should be established from the overlapping categories of vector-borne, communicable and Neglected Tropical Diseases (NTDs). Crews need to take into consideration mosquitoes as the best known disease vector. Others vectors include ticks, flies, sandflies, fleas, triatomine bugs and some freshwater aquatic snails.

The most simple control measure/mitigation for maximum protection from these diseases is BITE AVOIDANCE and not ingesting infected fluids.

However a deeper understanding of vector-borne diseases is required to inform the appropriate reaction to an incident/suspected disease episode, and subsequently gaining appropriate and definitive medical care.

How likely are they and how serious could the threat be?

Crew to consider the following diseases (as appropriate) to establish **how much** and **where** a disease is present in relation to filming locations/contributors/animals. The assessment of how serious also considers medical capability (in the team or locally) and evacuation timelines in the event of a serious case.

Examples of major disease to be considered:

Vector Borne Disease. Vectors are living organisms that can transmit infectious diseases between humans or from animals to humans. Many of these vectors are bloodsucking insects, which ingest disease-producing microorganisms during a blood meal from an infected host (human or animal) and later inject it into a new host during their subsequent blood meal.

Mosquitoes
+ *Aedes*
  o Chikungunya
  o Dengue fever
  o Lymphatic filariasis
  o Rift Valley fever
  o Yellow fever
  o Zika

+ *Anopheles*
  o Malaria
  o Lymphatic filariasis

+ *Culex*
  o Japanese encephalitis
  o Lymphatic filariasis
  o West Nile fever

Sandflies
+ Leishmaniasis
+ Sandfly fever (phelebotomus fever)

Ticks
+ Crimean-Congo haemorrhagic fever
+ Lyme disease
+ Relapsing fever (borreliosis)
+ Rickettsial diseases (spotted fever and Q fever)
+ Tick-borne encephalitis
+ Tularaemia

Lice
+ Typhus and louse-borne relapsing fever

Triatomine bugs
+ Chagas disease (American trypanosomiasis)

Tsetse flies
+ Sleeping sickness (African trypanosomiasis)

Fleas
+ Plague (transmitted by fleas from rats to humans)
+ Rickettsiosis

Black flies
+ Onchocerciasis (river blindness)

Aquatic snails
+ Schistosomiasis (bilharziasis)

Other major Infectious diseases are caused by pathogenic microorganisms, such as bacteria, viruses, parasites or fungi; the diseases can be spread, directly or indirectly, from one person to another. Zoonotic diseases are infectious diseases of animals that can cause disease when transmitted to humans.

Water/Food	Human/Animals/Soil
Cholera	HIV/Aids
Dysentery	TB
Giardiasis	Tetanus
Typhoid	Ebola/Lassa fever
	Rabies

Mitigations.
+ Crew to have had all vaccinations available for endemic diseases expected on location.
+ Crew will gather local public health information and avoid any epidemic zones.
+ Consider vaccination boosters e.g rabies/cholera etc.
+ Crew to take (malaria) chemical prophylaxis recommended by a travel doctor.
+ Crew should avoid unnecessary contact with animals.
+ Crew are to know the sign/symptoms of highest risk diseases. If any of the team develops the symptoms listed (see appendix) they will seek immediate medical assistance and inform the production office.
+ Avoid drinking unpasteurized juices and only eat well cooked foods or fruits that can be peeled.
+ Avoid drinking water from sources used for bathing or as toilets.

Bite prevention should be considered during the day time and when indoors (zika, dengue, liesh, Chikungunya) as well as at the more well-known times of dusk and dawn when most flies/insects cluster.

Key control measures are as follows:
+ Cover up any skin by wearing long trousers and shirts, avoid clothes in dark colours and tuck trousers into socks in extremis.
+ Apply repellent regularly (DEET (Di-Ethyl-Toluamide) 50-100% Jungle formula) to any remaining exposed legs and ankles followed by other extremities like the hands, arms, neck and face.
    o Apply sunscreen first followed by the repellent (preferably 20 minutes later).
+ Consider crew taking cover for an hour at twilight.
+ Crew members should inspect on a nightly basis to remove any ticks from warm, dark and moist areas of the body. Tick removal tools should be carried by the medics/trained crew personnel.
+ Sleeping Protocols:
    o Use an insecticide-impregnated bed net to reduce disease transmission and annoyance bites.
    o Choose a room with screens covering the windows or with air-conditioning.
    o Be vigilant when sleeping in huts since Triatoma insects shelter in the palm-front roofs and in the wall cracks.
    o Avoid pitching tents or hammocks near piles of rubble, rocks or dense vegetation.

Advanced mitigation/reaction tools
+ Reduce fevers with paracetamol and keep patient hydrated.
+ Carry rapid diagnostic tests for malaria/dengue (as appropriate).
+ Carry malaria treatment protocol – ACT (artemisinin-based combination therapy)/AL (Artemether plus Lumefantrine) and consider presumptive treatment if symptoms persist over 12-24hrs or in remote area.
+ Carry post exposure drugs for HIV/AIDs (where appropriate)
+ Consider carrying Rabies Globin.
+ Consider carrying deworming tablets.

Sources
http://www.fitfortravel.nhs.uk/home
http://www.cvbd.org/en/occurrence-maps/world-map/
http://www.who.int/mediacentre/factsheets/fs387/en/
https://wwwnc.cdc.gov/travel

Heat Illness:

1. **Heat Exhaustion.** Heat exhaustion is when a person experiences fatigue (extreme tiredness) as a result of a decrease in blood pressure and blood volume. It's caused by a loss of body fluids and salts after being exposed to heat for a prolonged period of time.

   The symptoms of heat exhaustion can develop rapidly. They include:

   + very hot skin that feels 'flushed'
   + heavy sweating
   + dizziness
   + extreme tiredness (fatigue)
   + nausea (feeling sick)
   + vomiting
   + a rapid heartbeat (tachycardia)
   + confusion
   + urinating less often and much darker urine than usual

2. **Heatstroke.** Heatstroke is a more serious condition than heat exhaustion. It occurs when the body's temperature becomes dangerously high due to excessive heat exposure. The body is no longer able to cool itself and starts to overheat.

   Symptoms of heatstroke include:

   + High temperature – a temperature of 40°C (104°F) or above is one of the main signs of heatstroke (although it can be diagnosed at lower temperatures and some people can reach these temperatures during physical activity without developing heat exhaustion or heatstroke).
   + Heavy sweating that suddenly stops – if the body can't produce any more sweat, the skin will become dry which is a major warning sign that the body has become overheated and dehydrated
   + A rapid heartbeat.
   + Rapid breathing (hyperventilation)

   The extreme heat that causes heat stroke also affects the nervous system, which can cause other symptoms such as:

   + Confusion
   + Lack of coordination
   + Fits (seizures)
   + Headache
   + Vertigo(the sensation that you're moving or spinning when standing still)
   + Restlessness or anxiety
   + Problems understanding or speaking to others
   + Seeing or hearing things that aren't real (hallucinations)
   + Loss of consciousness

3. **Key factors that affect the risk (likelihood vs severity) of heat illness occurring.** The key factors affecting heat illness are the body's generation of heat versus the body's ability to lose heat during exercise. The following factors can affect this and all factors should be considered

together to provide a meaningful assessment of the risk.

HEAT GAIN.

+ **Work rate.** This is the KEY factor. Work rate, or how hard your body is working and as a result the amount of heat it is generating is to a large part dictated by type of work (in this case pace) and weight carried. As a result, work rate can be managed by reducing pace, increasing frequency and length of rest stops and reducing weight carried.
+ **Air temperature** (adjusted by time of day) will have a direct effect on heat generation, specifically through solar radiation.
+ **Fatigue.** Fatigue will to a lesser extent affect the generation of heat as a) there is a cumulative effect and b) when your body becomes less efficient. A factor in fatigue will be fitness, general health, acclimatisation and duration/daily distance.

HEAT LOSS.

+ **Humidity** will reduce the effectiveness of sweating in cooling the body.
+ **Hydration.** If the body is well hydrated it enables the body to disperse heat through effective sweating.
+ **Acclimatisation.** As the body acclimatises, it becomes more effective at dispersing heat in the specific environment.
+ **Clothing.** Cool, light clothing will enable rapid heat loss.
+ **Individual** risk factors, including:
  o Individual understandings of the risks, signs and symptoms leading to early recognition.
  o Physical fitness, being fitter means that your work rate will be less for the same effort and you are more efficient at losing heat.
  o Lack of sleep (fatigue).
  o Recent alcohol intake
  o Other minor illness
  o Poor nutritional status
  o Evidence of previous heat illness.

SEVERITY OF INJURY.

+ Access to water for immediate treatment.
+ Location of medic.
+ Evacuation timelines to medical care.

4. Key control measures for heat illness.

+ Briefing. Team briefed in detail on the signs and symptoms, risk factors and mitigation measures for heat illness.
+ Self aware. Team briefed to be conscious of their own management of heat and inform others as soon as they have any concerns.
+ Monitoring. Team will monitor each other.
+ Hydration. Appropriate amounts of water will be carried and team will monitor each other's water intake. Water reserves will be carried.
+ Sun protection. Using appropriate clothing, sunscreen and head gear.

5. Daily Dynamic Risk Assessment. Guides/consultants will take into account the all the factors outlined above will carry out a daily dynamic risk assessment. From this risk assessment, they will be able to make decisions based on:

+ **Work rate**. Adjust the pace of walking and the weight carried as appropriate. Frequency and

duration of rest breaks will also be adjusted.
+   **Duration.** Managed by daily distances and to a lesser extent frequency and duration of rest breaks.

6. Treatment for heatstroke. The only way to treat heatstroke is to actively cool the casualty. This should be done by evaporation with water.

1.   Get them to rest in a cool place.
2.   Get them to drink fluids
3.   Use cool water on their skin to increase evaporation.
4.   If possible, submerge in cold water.
5.   Evacuate as a medical priority.

VACCINATIONS REQUIRED:

HOSPITALS & CLINICS:

16: Psychological Security

17. Accomodation

See also Section 7 re accommodation security.

Appendix (I) — Visa And Accreditation Letters

Appendix (II) — Flight & Travel Details

Appendix (III) — Maps

Appendix (IV) — Full Medical Kit List