



THE ASSOCIATION OF MOTION PICTURE SOUND

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Association of Motion Picture Sound (AMPS) – Statement on the Use of Two Boom Operators:

The Association of Motion Picture Sound (AMPS) strongly supports the employment of two boom operators on productions operating on a **continuous working day**.

The practice of using two boom operators (1st AS) is well established in UK, but recently some producers unaware of the health risks of boom operating without breaks have questioned why this is necessary given that in the US it is customary to have a sound team with one boom operator.

In the UK a continuous ten-hour working day is common practice on almost all major motion pictures. It has enabled increased productivity and an uninterrupted workflow ending the previous long hours culture that still prevails in US where trade union custom and practice restricts working a continuous day.

Using two booms enables the sound team to record both on screen and off-screen dialogue at a quality that reduces the need for ADR or wild tracks. It helps to more effectively record sound when using multiple cameras, avoiding the reliance on radio mics.

The shift from shooting on film to digital acquisition has significantly increased the potential length of takes. Film rolls typically limited takes to around 10 minutes, but digital acquisition now allows takes to run commonly for 45 minutes to an hour, often with multiple re-sets. Directors will commonly shoot multiple actions or re-sets without cutting the camera which puts physical and mental strain on the boom operator. This is unmanageable on continuous working days when there is no opportunity for a break.

This practice aligns with the guidance outlined by Contract Services (CTASF), the key provider of safety programs and provisions of collective bargaining agreements between Hollywood Film and TV Unions and Producers, in [**SAFETY BULLETIN #45 GUIDELINES FOR LONG OR SUCCESSIVE TAKES.**](#)