



# TOOLKIT COVID-19 audiovisual sector

In addition to the COVID-19 PROTOCOL for the audiovisual sector  
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## INTRODUCTION

The **Netherlands COVID-19 Protocol for the audiovisual sector** offers general guidelines intended to help facilitate a return to work in the Dutch audiovisual sector while observing new requirements such as maintaining a distance of 1.5 meter.

The **TOOLKIT** provides additional tips and tricks for carrying out work in the Dutch film sector within the regulations set by the Dutch National Institute for Public Health and the Environment (RIVM), with room to adjust to the needs of the production in question. This **TOOLKIT** is aimed specifically at drama, commercial and documentary productions.

The tips and tricks are all hands-on and intended as ideas to prevent the spread of coronavirus. The Toolkit is not intended to cover all problems but offers recommendations for each department. Professionals from all Dutch film departments have provided input here, based on their specific expertise. The focus is on the approach on the work floor, financial matters have *not* been taken into account. It is down to the heads of department and (line) producers to have conversations and work together to create a feasible budget that aims to guarantee the safety of cast and crew. Considerations such as the standard wearing of facemasks (for crew members) and checking of the cast and crew's temperatures are agreements that need to be made for each separate production, taking the privacy laws of The Netherlands into account.

The relevant crew functions are listed under each department heading. There are separate pages in the document covering animation and documentaries.

Each department page includes references to the Netherlands audiovisual Sector COVID-19 Protocol, through the numbers in the final column. The regulations set out in the protocol and the tips and tricks in the Toolkit should therefore always be read together.

This Toolkit will be updated continuously on the basis of changes to the RIVM regulations, so the date on the front page should always be checked. The latest version will always be available on the Dutch Academy For Film (DAFF) website . An app with the protocol and the toolkit will also be launching soon, to provide a quick and easy overview of all the information.

The use of plastic and disposable items is set to increase significantly due to all the precautionary measures being taken. We ask everyone to please recycle wherever possible and to use environmentally friendly (biodegradable) disposable items.

*This Toolkit has been developed by the DUTCH ACADEMY FOR FILM (DAFF)*

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<b>PRODUCTION</b>	<b>risico: low</b>
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- 1) Producer
- 2) Executive Producer
- 3) Lawyer
- 4) Line Producer
- 5) Floor Manager
- 6) Assistant Production Manager
- 7) Transport Coordinator
- 8) Housing Coordinator
- 9) Budget Controller
- 10) Accountant
- 11) Runner/PA
- 12) Researcher
- 13) Health and Safety Officer
- 14) Post production supervisor

<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Work from home if possible.</li> <li>• Place plastic or perspex screens between workspaces if working from home is not possible.</li> <li>• Take lunch breaks in shifts so that sufficient distance can be maintained.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 19, 21, 26, 36, 37, 39

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14	Transmission via equipment	<ul style="list-style-type: none"> <li>• Share office equipment as little as possible. This includes scissors, staplers, hole punchers and pens, for example. Disinfect all equipment after use.</li> <li>• Disinfect shared equipment after each use. This includes coffee machines and printers, for example.</li> <li>• During meetings, limit operation of the coffee machine to one person.</li> <li>• Make clear agreements with the post-production house/Editor about the transfer of all transport discs (from Runner to post-production house/Assistant to Editor). Disinfect all discs after they have been brought inside.</li> </ul>	37
1, 2, 4, 5, 6, 7, 11, 13, 14	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Organise breakdown meetings in smaller groups or use video calls.</li> <li>• Plan entry to locations during location visits in shifts per department (in consultation with Floor Management and Location), so that everyone can maintain sufficient distance.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 19, 21, 26, 39, 46
5, 6, 7, 11, 13	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Get actors tested for COVID-19 before playing intimate scènes (it takes 24-38 hours to get the results). For more information check the protocol FAQ's.</li> <li>• Make sure castmembers and chauffeurs wear a facemask when traveling together in a car.</li> <li>• Carry out a standard wipedown of the car after every journey, disinfecting at least all handles, doors, the dashboard, the boot, the steering wheel and the gearstick. Cars should also be thoroughly disinfected at least once a day.</li> </ul>	18, 22, 37, 39, 46

Additional tips and tricks	<ul style="list-style-type: none"><li>• Provide the cast with overnight accommodation in hotels if the risk at home is too high, in terms of other members of the household.</li><li>• Try to limit the number of supporting artists/extras and day players to those that are essential and consider adapting scenes accordingly.</li><li>• Organise special coronavirus breakdown meetings in order to anticipate issues during shooting. One meeting to discuss the adjustments to planning and logistics (with the Assistant Directors Dept and Location) and one meeting to discuss the artistic elements (with Costume, Make-up, Production Design).</li><li>• Only send digital copies of call sheets, shooting schedules, scripts and breakdowns, in order to prevent transmission via these documents.</li><li>• Take (digital) security into account in relation to video calls and remote viewings.</li><li>• NB. The Health and Safety Officer should oversee all safety measures that need to be taken in connection with COVID-19 from an early stage. This crew function is separate from the function of set nurse.</li><li>• N.B. Shooting is expected to take around 15-25% longer than normal due to the various measures that need to be taken.</li></ul>
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ASSISTANT DIRECTORS			risk: low/medium
1) 1st AD 2) 2nd AD 3) 3rd AD 4) Children's Chaperone 5) Extras Coordinator			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3, 4, 5	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Maintain distance through use of personal two-way radios (consider including a radio as part of a special pack given to actors). Label these with name tags.</li> <li>• Supporting Artists/Extras should not be placed close to each other unless they are members of the same household.</li> <li>• Make sure there is as little contact as possible between cast, crew and supporting artists/extras on set and in the holding areas.</li> <li>• <b>See <i>PRODUCTION overview in relation to transport for actors.</i></b></li> </ul>	16, 17, 18, 46
1, 2, 3, 4, 5	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Consider planning location visits in shifts per department (in consultation with the Production Department), so that everyone can maintain sufficient distance.</li> <li>• Plan set building and striking in shifts per department, so that they can maintain sufficient distance. Take call times into account here too.</li> <li>• Consider planning lunch in shifts (per department), so that everyone can maintain sufficient distance.</li> </ul>	16, 17, 19, 21, 23, 24, 25, 26, 27, 32

1, 2, 3, 4, 5	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> </ul>	16, 17, 21, 24, 26, 27
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Additional tips and tricks	<ul style="list-style-type: none"> <li>• Start every shooting day with a general briefing, drawing attention to all the specific special measures that need to be taken on the day in question.</li> <li>• Keep time spent on set to a minimum for actors who fall into a risk group (age, health etc.). Take this into account in the planning and shoot their scenes together wherever possible.</li> <li>• Cluster intimate scenes as much as possible and plan these at the end of the shooting period.</li> <li>• If there is space available, set up a witness camera that offers a view of the set, so everyone can see how many people are present on set.</li> <li>• Appoint a specific person to disinfect headsets and radios.</li> <li>• Try to keep the number of supporting artists/extras and day players to a minimum and consider adjusting scenes (in consultation with the Scriptwriter and Director).</li> <li>• Keep children's parents and carers away from the set wherever possible and make clear agreements about drop-off and pick-up.</li> <li>• During waiting periods, divide supporting artists/extras into smaller groups to prevent gatherings of large numbers of people (see also LOCATION tips and tricks).</li> <li>• <b>See also PRODUCTION tips and tricks.</b></li> <li>• <b>See also DIRECTION tips and tricks in relation to rehearsals on set.</b></li> <li>• <b>See also CAST.</b></li> <li>• <b>See also VFX AND MOTION GRAPHICS tips and tricks.</b></li> <li>• Take (digital) security into account in relation to video calls.</li> </ul>
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	• N.B. Shooting is expected to take around 15-25% longer than normal due to the various measures that need to be taken.
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<b>LOCATION</b>			<b>risk: low</b>
1) Location Scout 2) Location Manager 3) Location Assistant 4) Traffic Controller 5) Security Officer			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2, 3, 4, 5	Transmission through contact with cast and/or crew	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Create sufficient space for the different departments' equipment vans. The walking routes to and from the set should also be taken into account here.</li> <li>• Provide transparent perspex screens on set, which can be moved from place to place to allow the Direction Department and Camera Department/the Direction Department and cast etc. to hold conversations close to each other. The screens must be disinfected after each use.</li> <li>• Provide separate holding areas for each department. The cast and extras should be taken into account here too (separating adults and children) in order to keep contact with each other and crew to a minimum.</li> <li>• Provide plenty of space for Make-up and Costume, in order to allow professionals in these departments to maintain sufficient distance from cast, except for necessary contact.</li> <li>• Provide every actor with their own (plastic) box (with lid!) that they can keep their belongings in. Label every box with a name tag.</li> <li>• At lunch, provide seating that allows sufficient distance to be maintained. Consider creating seating areas for smaller groups so that it is easy to spread people out.</li> <li>• Consider providing extra mobile toilets in order to prevent queues forming.</li> <li>• Provide a sufficient number of 'disinfection stations' (alcohol gel, water and soap, paper towels etc.) on and around the set.</li> <li>• Make sure there is good ventilation at all workplaces/sets.</li> <li>• Use tents with compartments to create separate spaces (to work) for the crew and/or cast</li> </ul>	16, 17, 18, 19, 28, 29, 30

		<p>members.</p> <ul style="list-style-type: none"> <li>• Instruct crew members to park facing in the same direction, to prevent people coming into contact here (only applicable where parking spaces are directly adjacent to each other).</li> </ul>	
1, 2, 3, 4, 5	Transmission through contact with crew within own department	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> </ul>	16, 17, 18, 19, 24, 26, 27
1, 2, 3, 4	Transmission through contact with location owners and others	<ul style="list-style-type: none"> <li>• Scout remotely wherever possible, using video calls (with only the location scout live at the location), videos, photos and from existing archives.</li> <li>• Use barriers around the set (choose barriers that will block the view to stop people standing and watching at the same time).</li> <li>• Only use a location where people live if these people can stay somewhere else for the duration of the shooting period at the location in question.</li> </ul>	16, 17, 18, 19, 31, 32, 33
2, 3, 4, 5	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use. Consider using UV sterilisation cabinets to disinfect equipment.</li> <li>• Divide tasks clearly in order to agree who will be touching which equipment. Avoid passing equipment from one person to another, whether around the set or during loading and unloading, or disinfect equipment before it is handed over.</li> <li>• Consider using two separate containers: one for equipment that has been touched and one for clean equipment.</li> <li>• Install elbow openers on door handles to prevent contact with the hands.</li> <li>• Use a stick that is exactly 1.5 meter long to help put markings down quickly.</li> </ul>	34, 35, 36, 37, 45

Additional tips and tricks	<ul style="list-style-type: none"><li>• Use picnic tables, which automatically ensure sufficient distance thanks to their length.</li><li>• Mark out various walking routes to ensure streamlined one-way traffic (with 1.5 meter between all routes).</li><li>• Create different holding areas for supporting artists/extras to prevent gatherings of large numbers of people if this group is too big.</li><li>• Put together specific coronavirus notes for each set/location before every shooting day. Distribute these to the Production Department and Floor Management in advance.</li><li>• Take (digital) security into account in relation to video calls.</li></ul>
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DIRECTION			risk: low/medium
1) Director 2) Director's Assistant 3) Script Supervisor 4) Dialect Coach 5) Choreographer 6) Storyboard Artist			
job description	description of risk	possible precautionary measures	protocol references
1, 4, 5	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Cast using self-tapes if sufficient distance (and/or protection) cannot be guaranteed on location.</li> <li>• Give directions and any instructions at a distance and do not make any physical contact with the cast here.</li> <li>• <b>See <i>CASTING overview</i>.</b></li> </ul>	16, 17, 18, 46
1, 2, 3, 4, 5, 6	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use a personal playback device on set (e.g. via Qtake or Vuer).</li> <li>• Only use a personal chair or stool.</li> <li>• <b>See <i>SOUND overview in relation to audio playback sets</i>.</b></li> </ul>	16, 17, 19, 21, 37
1, 2, 3, 4, 5	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> </ul>	16, 17, 19, 21

CAST			risk: medium/high
1) Actor (adult) 2) Actor (child)			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3, 4, 5	Transmission through contact with other cast members	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Make self-tapes for casting if sufficient distance (and/or protection) cannot be guaranteed.</li> <li>• Get yourself tested before playing intimate scènes.</li> </ul>	16, 17, 18, 46
1, 2, 3, 4	Transmission through contact with crew	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Make self-tapes for casting if sufficient distance (and/or protection) cannot be guaranteed.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• See MAKE-UP and COSTUME overview.</li> <li>• See SOUND (on-set) overview in relation to microphones.</li> <li>• See FLOOR MANAGEMENT overview in relation to chaperoning of children.</li> </ul>	16, 17, 18, 19, 46
1, 2, 3, 4, 5	Transmission via Art Department (props etc.)	• See <b>PRODUCTION DESIGN overview.</b>	37
1, 2, 3	Transmission via wardrobe and/or make-up	• See <b>MAKE-UP and COSTUME overview.</b>	37, 46

Additional tips and tricks	<ul style="list-style-type: none"><li>• Rehearse in a large (or larger) space in order to provide plenty of room to move around.</li><li>• Use perspex or plastic screens during rehearsals or casting when actors need to perform close to each other.</li><li>• Pay extra attention to rehearsals during pre-production so that scenes can be shot faster on set.</li><li>• <b>See <i>PRODUCTION overview in relation to hotels and transport.</i></b></li><li>• <b>See <i>LOCATION overview in relation to holding areas.</i></b></li><li>• <b>See <i>ASSISTENT DIRECTORS tips and tricks in relation to actors in risk groups.</i></b></li><li>• <b>See <i>DIRECTION tips and tricks in relation to walk-throughs and rehearsals on set.</i></b></li><li>• Take (digital) security into account in relation to video calls.</li></ul>
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SUPPORTING ARTISTS/EXTRAS			risk: high
1) Actors with small parts 2) Extras			
job description	description of risk	possible precautionary measures	protocol references
1, 2	Transmission through contact with cast	<ul style="list-style-type: none"> <li>Limit contact with the cast by maintaining sufficient distance during walk-throughs and rehearsals.</li> </ul>	
1, 2	Transmission through contact with other extras and actors with small parts	<ul style="list-style-type: none"> <li>Make self-tapes for casting if sufficient distance (and/or protection) cannot be guaranteed.</li> <li><b>See <i>LOCATION overview in relation to holding areas.</i></b></li> </ul>	16, 17, 18, 46
1, 2	Transmission through contact with crew	<ul style="list-style-type: none"> <li>Have meetings and consultations on the phone or use video calls.</li> <li>Make self-tapes for casting if sufficient distance (and/or protection) cannot be guaranteed.</li> <li>Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li><b>See <i>MAKE-UP overview.</i></b></li> <li><b>See <i>COSTUME overview.</i></b></li> <li><b>See <i>SOUND (on-set) overview in relation to microphones.</i></b></li> <li><b>See <i>ASSISTENT DIRECTORS overview in relation to chaperoning of children.</i></b></li> </ul>	16, 17, 18, 19, 46
1, 2	Transmission via Art Department (props etc.)	<ul style="list-style-type: none"> <li><b>See <i>PRODUCTION DESIGN overview.</i></b></li> </ul>	37
1, 2	Transmission via wardrobe and/or make-up	<ul style="list-style-type: none"> <li><b>Clothing should be brought from home wherever possible (in consultation with the Production Department).</b></li> <li><b>See <i>MAKE-UP overview.</i></b></li> <li><b>See <i>COSTUME overview.</i></b></li> </ul>	37
Additional tips and tricks		<ul style="list-style-type: none"> <li>Pay extra attention to walk-throughs in advance, so that scenes can be shot faster on set.</li> <li>Take (digital) security into account in relation to video calls.</li> </ul>	

<b>CASTING</b>			<b>risk: low/medium</b>
1) Casting Director 2) Casting Assistant 3) Receptionist			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Ask actors to send self-tapes for casting if sufficient distance (and/or protection) cannot be guaranteed.</li> <li>• Plan in extra time between auditions to disinfect rooms and to prevent overlap.</li> <li>• If possible, switch between different studios, so that people come into contact with each other as little as possible.</li> <li>• Put down clear markings to indicate the space each person has to move around during casting.</li> <li>• Ensure good ventilation in all casting spaces.</li> </ul>	16, 17, 18
1	Transmission through contact with Direction Department	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Use self-tapes instead of casting on location.</li> <li>• Put down clear markings to indicate the space each person has to move around during casting.</li> <li>• Ensure good ventilation in all casting spaces.</li> </ul>	16, 17, 18
1, 2, 3	Transmission through contact with colleagues	<ul style="list-style-type: none"> <li>• Set up workplaces so that a distance of 1.5 metres can be maintained at all times. Take walking routes into account here too.</li> <li>• Work in shifts, in order to minimise the number of people present. This also presents an opportunity to extend working hours so that enough auditions can still be carried out on location.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17
1, 2	Transmission via Art Department (props etc.)	<ul style="list-style-type: none"> <li>• Disinfect all props before and after use.</li> <li>• Consider using double props (disinfected after each use by an assistant) in order to start a new take as quickly as possible.</li> </ul>	37

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Additional tips and tricks	• Take (digital) security into account in relation to video calls.	
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SCREENWRITING			risk: low
1) Screenwriter 2) Dramatist/Script Coach 3) Script Editor 4) Researcher			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3	Transmission through contact with Producer and/or Director	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> </ul>	16, 17, 18, 19, 21
1, 2, 3, 4	Transmission through contact within own department and/or with co-writers.	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> </ul>	16, 17, 18, 19, 21

Additional tips and tricks	<ul style="list-style-type: none"> <li>• Adapt scenes to fit with current regulations if the narrative allows for this. When shooting abroad, take the regulations that apply in other countries into account too.</li> <li>• Where possible, rewrite scenes to compensate for the measures that need to be taken. Watch out for small indoor spaces, large groups of extras and intimate scenes, for example.</li> <li>• Take (digital) security into account in relation to video calls.</li> </ul>
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CAMERA			risk: low
1) Director of Photography (DoP) 2) Focus Puller (1st AC) 3) Clapper Loader (2nd AC) 4) Digital Imaging Technician (DIT) 5) Steadicam Operator 6) Drone Operator 7) Stills Photographer			
job description	description of risk	possible precautionary measures	protocol references
1, 7	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Maintain distance by using a remote head.</li> <li>• Maintain distance by using long/longer lenses.</li> <li>• Use perspex screens between the cast and camera.</li> <li>• Create photographs of people close together afterward by combining images .</li> </ul>	35
1, 2, 3, 4, 5, 6, 7	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use a remote-focus system.</li> <li>• Work with remote monitoring to photograph stills so direction/production can watch on a tablet.</li> <li>• See GRADING overview.</li> </ul>	19
1, 2, 3, 4, 5, 6, 7	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Drive to the set separately.</li> <li>• Use a remote-focus system.</li> <li>• Work with personal two-way radios/headset systems labelled with name tags.</li> <li>• Divide tasks clearly in order to agree who will be touching which equipment. Avoid passing equipment from one person to another, whether on set or during loading and unloading, or disinfect equipment before it is handed over. If this is necessary (e.g. lenses), items should</li> </ul>	16, 17, 18, 21, 24, 26, 40

		be put down in a safe place so that another person can pick them up.	
2, 3, 4, 5, 6, 7	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Only the camera team should touch the camera equipment.</li> <li>• Divide tasks clearly in order to agree who will be touching which equipment. Avoid passing equipment from one person to another, whether on set or during loading and unloading, or disinfect equipment before it is handed over. Make a plan for how cooperation with the Grip Department will work.</li> <li>• Use two separate containers (on the Magliner): one for items that have been touched and one for clean items.</li> <li>• If possible, work with two Magliners; one for the 1st AC with camera/lenses/set bag and one for the 2nd AC with monitors, batteries and disinfectant.</li> <li>• Slate at a distance from the actors and ensure this task is only performed by the 2nd AC.</li> <li>• Work wirelessly wherever possible in order to limit the number of cables, contact with cables and logistical tasks.</li> </ul>	34, 35, 36, 37, 45

Additional tips and tricks	<ul style="list-style-type: none"> <li>• Shoot using multiple cameras so that shooting of each lighting setup can be completed faster.</li> <li>• Use extra crew and/or camera bodies to prep the next setup/location.</li> <li>• Identify in advance which members of the camera department (DoP/1st AC/2nd AC) are classed as LOW or MEDIUM risk.</li> <li>• The 2nd AC can carry out a lot of the disinfection tasks during the shooting day and hiring of extra equipment can therefore be minimised (as well as cleaning time after the shooting day).</li> <li>• If possible, use a separate data handler who only comes to unload and collect memory cards then leaves the set immediately. This way you can limit the amount that the 2nd AC moves between locations and he or she will also always be near the set for slating and cleaning.</li> <li>• Use zoom lenses instead of prime lenses so that lenses have to be switched and handled less often on set.</li> <li>• Use heavy-duty block batteries to minimise the number of battery changes.</li> <li>• Make clear plans with the rental house on disinfection of equipment when it is issued and returned. Consider the</li> </ul>
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kind of disinfectant to be used here in order to prevent damage to the equipment – this depends on the brand.

- Take (digital) security into account in relation to video calls and remote viewings.

- ***See also VFX AND MOTION GRAPHICS tips and tricks.***

GRIPS			risk: low
1) Key Grip 2) Assistant			
job description	description of risk	possible precautionary measures	protocol references
1, 2	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> </ul>	19
1, 2	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Use perspex screens on the dolly to separate the Grip and DoP.</li> <li>• Change the camera position/lay dolly track while there are no other crew members on set.</li> </ul>	21, 24, 26, 34
1, 2	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Only the grip team should touch the grip equipment.</li> <li>• Divide tasks clearly in order to agree who will be touching which equipment. Avoid passing equipment from one person to another, whether on set or during loading and unloading, or disinfect equipment before it is handed over.</li> <li>• Use two separate containers; one for items that have been touched and one for clean items.</li> </ul>	34, 35, 36, 37, 45
Additional tips and tricks		<ul style="list-style-type: none"> <li>• Work with a remote head so that the Grip and DoP can leave the set after positioning.</li> <li>• Use a mini jib/slider so that the DoP can reposition the camera after placement by the Grip.</li> <li>• Take (digital) security into account in relation to video calls.</li> </ul>	

<b>LIGHTING</b>			<b>risk: low</b>
1) Gaffer 2) Best Boy 3) Electrician/Lighting Technician			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2, 3	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> </ul>	19, 21
1, 2, 3	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> </ul>	21, 24, 26
1, 2, 3	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Divide tasks clearly so everyone knows who will be touching which equipment. Avoid passing equipment from one person to another, whether on set or during loading and unloading, or disinfect equipment before it is handed over. Make clear agreements about this with the Camera Department too.</li> <li>• Use equipment that can be set up by one person wherever possible.</li> <li>• Use two separate containers: one for items that have been touched and one for clean items.</li> <li>• Work wirelessly wherever possible, so that no cables have to run through the set. LED and other battery-powered lights, for example.</li> </ul>	34, 35, 36, 37, 45

Additional tips and tricks	<ul style="list-style-type: none"><li>• Use light/lighting from outside the set where possible (through windows etc.) since it can be adjusted more quickly here.</li><li>• Pre-light where possible to save time during the shooting day, since departments cannot be on set at the same time.</li><li>• Take (digital) security into account in relation to video calls.</li></ul>
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<b>SOUND (on set)</b>			<b>risk: medium/low</b>
1) Sound Person/Production Sound Mixer 2) Assistant/Boom Operator (1st AS) 3) Second Assistant/Boom Operator (1st AS)			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2, 3	Transmission through contact with cast/subject	<ul style="list-style-type: none"> <li>• Give the cast instructions on how to put on their own microphone.</li> <li>OR</li> <li>• Attach a microphone to an item of clothing in advance.</li> <li>OR</li> <li>• Put the microphone on yourself wearing PPE (face shield, face mask, gloves). N.B.: The actor/subject must also wear a face mask.</li> <li>• Use a personal playback device in order to maintain distance.</li> </ul>	35, 41, (42), 43, 46
1, 2, 3	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Use a personal playback device on set (e.g. via Qtake or Vuer).</li> </ul>	19, 35
1, 2, 3	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Work with a production radio set for communication (remote communication is preferable), each person should have their own radio. Label these with name tags.</li> </ul>	21, 24, 26, 34

1, 2, 3	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use. Take all the equipment that is used by cast (microphones) and crew (audio playback sets) into account here too.</li> <li>• Label all equipment with numbers or names.</li> <li>• Use extra equipment in order to ensure a distance of 1.5 meter during recording.</li> <li>• Provide personal boom pole(s) as well as video receiver(s).</li> <li>• Divide tasks clearly in order to agree who will be touching which equipment. Avoid passing equipment from one person to another, whether on set or during loading and unloading, or disinfect equipment before it is handed over. If this is necessary (e.g. batteries), put items down in a safe place so that another person can pick them up.</li> <li>• Consider using two separate containers on the Sound Department Magliner; one for items that have been touched and one for clean items.</li> <li>• Make up a microphone pack for each cast member, including personal microphone(s) and accessories (labelled with a name tag).</li> <li>• Make up an audio playback pack (headphones/receiver) for each crew member (labelled with name tags).</li> <li>• Work wirelessly wherever possible in order to limit the number of cables and minimise contact with cables as well as logistical tasks.</li> </ul>	36, 37, 44, 45
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Additional tips and tricks	<ul style="list-style-type: none"><li>• Note in advance which members of the sound crew (PSM/1st AS/2nd AS) are classed as LOW or MEDIUM risk.</li><li>• The 2nd AS can carry out a lot of the disinfection tasks during the shooting day and extra hire of microphones can therefore be minimised (as well as cleaning time during the shooting day).</li><li>• Consider adding an extra sound crew member to take responsibility for the additional tasks required in relation to the microphones and other equipment. This is a must, particularly for (extremely) large groups of cast members/subjects.</li><li>• Discuss wishes and ideas during pre-production (location visits, costume fittings, decoupage etc.) in order to quickly come up with solutions before the shooting period.</li><li>• Discuss which cast and crew members will be provided with equipment by the Sound Department: microphones, audio playback packs, timecodes, camera guide track receivers, video receivers etc.</li><li>• Keep a logbook in which you record who got which microphone, along with the time and date.</li><li>• Materials to disinfect the equipment to be brought by the PSM. This needs to be done very carefully since this depends on the brand. Using the wrong products reduces the lifespan of the equipment.</li><li>• Microphones can also be put on using gloves, with a perspex screen at head to chest height between the cast member and crew member. (Wearing gloves can also be replaced with washing the hands for 30 seconds with 70%-alcohol hand gel, to speed up this fiddly job and therefore reduce the length of contact).</li><li>• Take (digital) security into account in relation to video calls.</li></ul> <p>* NB: so far, actors putting on their own microphones has been found to take too much time and deliver inadequate results.</p>
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PRODUCTION DESIGN			risk: low
1) Production Designer 2) Art Director 3) Set Builder/Painter 4) Prop Master 5) Set Dresser 6) Prop Runner 7) Picture Vehicle Controller			
job description	description of risk	possible precautionary measures	protocol references
5	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Set out all props ready for use, without handing them over.</li> <li>• Give any demonstrations required at a distance.</li> </ul>	37, 45
1, 2, 5	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> </ul>	16, 17, 18, 19, 21, 23
1, 2, 3, 4, 5, 6, 7	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Use items that can be moved by one person wherever possible. If this is not possible, wear PPE (gloves, face mask etc.)</li> </ul>	16, 17, 18, 21, 24, 26, 34
1, 2, 4, 5, 6, 7	Transmission via props.	<ul style="list-style-type: none"> <li>• Disinfect all items after use. Create a dedicated area close to the set for this (or even better a separate room if possible).</li> <li>• Divide tasks clearly so everyone knows who will be touching which props. Avoid passing props from one person to another, or disinfect them after they have been handed over.</li> <li>• During shooting, use two separate containers: one for items that have been touched and one for clean items. Consider doubling up on props so that you can proceed quickly to the next take.</li> <li>• Make a separate props container for each actor if possible.</li> </ul>	34, 35, 36, 37, 38

		<ul style="list-style-type: none"><li>• If props cannot be disinfected (as they are fragile/painted etc.) wear gloves at all times and consider wearing a face mask.</li></ul>	
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Additional tips and tricks	<ul style="list-style-type: none"><li>• Try to build/set-dress in advance of the shooting day wherever possible, since only one department can be on set at a time on the shooting day.</li><li>• Take (digital) security into account in relation to video calls.</li></ul>
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<b>COSTUME</b>			<b>risk: medium</b>
1) Costume Designer 2) Costume on set 3) Tailor			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2	Transmission through contact with cast and extras	<ul style="list-style-type: none"> <li>• Lay clothing prepared for actors in a separate room, so that they can dress themselves easily.</li> <li>• Wear PPE (gloves, face mask, face shield) if close contact cannot be avoided (e.g. for pinning).</li> <li>• Provide a changing mirror so that actors can make small adjustments themselves.</li> <li>• Ask supporting artists/extras and actors with small parts to bring their own clothing if possible (in consultation with the Production Department).</li> </ul>	35, 46
1, 2	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Minimise fittings by discussing outfits with the Director in advance. Use a dressmaker's mannequin to show how costumes will look as clearly as possible.</li> <li>• Use a personal playback device on set (e.g. via Qtake or Vuer).</li> </ul>	19, 21
1, 2, 3	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Divide tasks clearly so that only one person is in the costume trailer at any time if sufficient distance cannot be maintained inside.</li> </ul>	19, 21, 24, 26

1, 2, 3	Transmission via clothing and accessories	<ul style="list-style-type: none"> <li>• Wash second-hand clothing before the fitting.</li> <li>• Clean all clothing after each use with a steam cleaner and/or disinfectant spray.</li> <li>• Disinfect all tools (haberdashery items) after use.</li> <li>• Use a separate laundry bag for each actor.</li> <li>• Put together an individual set pack for each actor, including a warm jacket, thermos, fan, hand towel etc. Consider suggesting that supporting artists/extras bring a pack like this with them from home in the instructions they are given.</li> <li>• Store clothing in plastic garment covers and disinfect these after use.</li> </ul>	35, 36, 37, 45
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Additional tips and tricks	<ul style="list-style-type: none"> <li>• Bear in mind that fittings may take longer due to the extra precautionary measures.</li> <li>• Take (digital) security into account in relation to video calls.</li> </ul>
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<b>MAKE-UP</b>			<b>risk: medium</b>
1) Key Make-Up 2) Hair 3) Special Make-Up 4) Make-Up Assistant			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2, 3, 4	Transmission through contact with cast and extras	<ul style="list-style-type: none"> <li>• Consider giving actors instructions on how to apply (basic) make-up themselves.</li> <li>• Wear PPE (gloves, face mask, face shield) if close contact cannot be avoided.</li> <li>• Provide a mirror on set so that actors can make small adjustments themselves during shooting.</li> <li>• Ask supporting artists/extras and actors with small parts to do their own hair and make-up wherever possible.</li> </ul>	36, 41, 42, 46
1, 2, 3, 4	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Use a personal playback device on set (e.g. via Qtake or Vuer).</li> </ul>	21
1, 2, 3, 4	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> <li>• Divide tasks clearly so that only one person is in the make-up area at any time if sufficient distance cannot be maintained here.</li> <li>• Make clear agreements about who will be touching what. If you do need to hand something over, put it down somewhere and then disinfect it after it has been transferred.</li> <li>• Make sure that there is good ventilation in the make-up area.</li> </ul>	21, 24, 26, 45
1, 2, 3, 4	Transmission via make-up and tools	<ul style="list-style-type: none"> <li>• Put together a package for each actor with their own make-up and/or tools.</li> <li>• Disinfect all equipment after use.</li> </ul>	35, 36, 37, 44

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Additional tips and tricks

- Male actors should shave at home to minimise time in the make-up chair.
- Bear in mind that make-up may take longer due to all the precautionary measures.
- Take (digital) security into account in relation to video calls.

CATERING			risk: low
1) Head Chef 2) Assistant Chef			
job description	description of risk	possible precautionary measures	protocol references
1, 2	Transmission through contact with cast and crew	<ul style="list-style-type: none"> <li>• Create separate food plates/packages for everyone, to be distributed take-away style.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• Use a buffet only if a one-way system and a distance of 1.5 meter between people can be guaranteed. The Head Chef or Assistant Chef should serve the food. Cast and crew should only hold their plates.</li> <li>• Organise the lunch in shifts per department (in consultation with the Production Department and Floor Management) to prevent gatherings of large numbers of people as well as lunch taking extra time.</li> <li>• Agree with the Production Department that breakfast will not be served if additional time cannot be scheduled for this. A breakfast pack could be provided instead, which would be distributed on arrival.</li> <li>• Distribute take-away-style wrap packages or stop offering this, in consultation with the Production Department.</li> <li>• Offer everyone a breakfast/snack/wrap package with their name on.</li> <li>• Provide everyone with a water bottle labelled with a name tag.</li> <li>• Use extra catering trollies (prepacked sandwiches, snacks, coffee, tea etc.), so that these can be spread out. Take any separate holding areas for each department into account here too.</li> <li>• <b>See <i>LOCATION overview in relation to placement of catering.</i></b></li> </ul>	30
1, 2	Transmission via food and drink	<ul style="list-style-type: none"> <li>• Pack food separately wherever possible.</li> <li>• Make separate containers for the coffee break.</li> <li>• Wear gloves at all times.</li> </ul>	30, 35

1, 2	Transmission within own department	<ul style="list-style-type: none"> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Divide tasks clearly so that only one person is in the catering trailer at any time if sufficient distance cannot be maintained here.</li> <li>• Create an extra workstation (in an E-Z UP) so that work can be carried out quickly and efficiently.</li> <li>• Only use your own kitchen tools and disinfect these after use.</li> </ul>	21, 24, 35, 37, 40
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Additional tips and tricks	<ul style="list-style-type: none"> <li>• Agree on a specific PA who will refill all the catering trollies over the course of the day, in consultation with the Production Department.</li> <li>• Take (digital) security into account in relation to video calls.</li> </ul>
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SFX			risk: low
1) SFX-Supervisor 2) SFX-Coördinator 3) SFX-Assistant 4) Armourer/weapon handler			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3, 4	Transmission through contact with Director/DoP	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Create separation using a plastic or perspex screen if it is not possible to maintain sufficient distance.</li> <li>• Work in a large (projection) space where sufficient distance can be maintained.</li> <li>• Add an extra monitor so that the DoP/Director can maintain sufficient distance from the SFX-Supervisor.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 18
1, 2, 3, 4	Transmission through contact with other crew/colleagues	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Work with personal two-way radios/headset systems labelled with name tags.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 18, 20, 21
1, 2, 3, 4	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Make clear agreements with the production department about the transfer of all transport discs (from runner to post-production house). Disinfect all discs after they have been brought inside.</li> <li>• Use two separate containers: one for items that have been touched and one for clean items.</li> </ul>	36, 37

Overige tips & tricks	<ul style="list-style-type: none"><li>• Make clear agreements with the Camera/Direction/Production/Assistant Director about extra adjustments on set.</li><li>• Discuss SFX solutions/limitations in relation to shooting during the COVID-19 outbreak in advance.</li><li>• Carry out a health check (verbally or using a form) for every new visitor to the SFX workspace.</li><li>• Use only drinking water when making rain/wetdown to avoid spreading of the virus through contaminated water.</li><li>• Take (digital) security into account in relation to video calling.</li><li>• <i>NB. Research if wind has any influence on the spreading of the COVID-19 virus.</i></li></ul>
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<b>STUNTS</b>			<b>risk: medium</b>
1) Stunt Coordinator 2) Stunt Double 3) Stunt Performer			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 3	Transmission through contact with cast	<ul style="list-style-type: none"> <li>• Provide instructions and demonstrations at a distance.</li> <li>• Wear PPE (gloves, face mask) if close contact cannot be avoided.</li> </ul>	42, 44
1	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Provide every actor with personal protection sets (padding etc.).</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use a personal playback device on set (e.g. via Qtake or Vuer).</li> </ul>	19, 21
1, 2, 3	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Provide each person with their own padding and other stunt equipment.</li> <li>• Use personal two-way radios to communicate with each other. Label these with name tags.</li> </ul>	21, 36
1, 2, 3	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use. Bear in mind that equipment like crash mats will need to be cleaned after every take.</li> <li>• Divide tasks clearly so everyone knows who will be touching which equipment. Avoid passing equipment from one person to another, whether on set or during loading and unloading, or disinfect equipment before it is handed over.</li> <li>• Use two separate containers: one for equipment that has been touched and one for clean equipment.</li> </ul>	34, 35, 36, 37, 45
Additional tips and tricks		<ul style="list-style-type: none"> <li>• Take (digital) security into account in relation to video calls.</li> </ul>	



EDITING			risk: low
1) Editor 2) Assistant Editor			
job description	description of risk	possible precautionary measures	protocol references
1	Transmission through contact with Director	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Work in a large (projection) space where good distance can easily be maintained.</li> <li>• Add an extra monitor so that the Director can maintain sufficient distance from the Editor.</li> <li>• Work remotely using a videocast system such as Evercast or stream from the editing system using hardware such as the AJA U-tap, Blackmagic Design Web Presenter or Magewell USB Capture HDMI. These allow the output of the editing system to be turned into a webcam signal, which can be connected to a video-calling programme such as Zoom as a source. The timeline etc. can also be distributed via screen sharing.</li> <li>• Consider separating people using a plastic or perspex screen if it is not possible to maintain sufficient distance.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17, 18
1, 2	Transmission through contact with other crew/colleagues	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• For viewings, move to a large space (like a cinema) so that viewers can maintain sufficient distance. If this is really not possible (or if the viewing is just a formality) organise this using a videocast system.</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17, 18, 20, 21
1, 2	Transmission via equipment and other materials	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Make clear agreements with the Production Department about the transfer of all transport discs (from Runner to post-production house/Assistant to Editor). Disinfect all discs after they have been brought inside.</li> </ul>	36, 37

Additional tips and tricks	<ul style="list-style-type: none"><li>• Carry out a health check (verbally or using a form) for every new visitor to the post-production house.</li><li>• Take (digital) security into account in relation to video calls and remote viewings.</li></ul>
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<b>SOUND (post-production)</b>			<b>risk: low</b>
1) Sound Designer 2) Dialogue Editor 3) Foley Artist 4) Re-recording Mixer			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1, 2, 3, 4	Transmission through contact with Director	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Work remotely using a videocast system.</li> <li>• Create separation between the Sound Editor and Director using a plastic or perspex screen, if it is not possible to maintain sufficient distance.</li> <li>• Work in (or hire) a larger (mixing) studio if it is not possible to maintain sufficient distance.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17, 18, 19
1, 2, 3, 4	Transmission through contact with other crew/cast/colleagues	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Hold viewings using a videocast system if the space does not allow sufficient distance to be maintained or move to a large space (like a cinema) where this is possible.</li> <li>• Work with a limited number of actors at the same time for the ADR, so that they can maintain sufficient distance from each other. Place the actor(s) in a separate room from the Sound Editor and give directions using a videocast system.</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>• Send the actor a video recorder with recording instructions. Coaching and direction should be via a video call. Make clear agreements about disinfection of the equipment.</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17, 18, 19, 20, 21, 46
1, 2, 3, 4	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Make clear agreements with the Production Department about the transfer of all transport discs/cards (from Runner to post-production house/Assistant to Editor/Artist). Disinfect all discs/cards after they have been brought inside.</li> </ul>	36, 37

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Additional tips and tricks	<ul style="list-style-type: none"><li>• Carry out a health check (verbally or using a form) for every new visitor to the post-production house.</li><li>• Take (digital) security into account in relation to video calls.</li></ul>
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<b>MUSIC</b>			<b>risk: low</b>
1) Composer 2) Musician 3) Conductor 4) Recording Engineer			
<b>job description</b>	<b>description of risk</b>	<b>possible precautionary measures</b>	<b>protocol references</b>
1	Transmission through contact with Director	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Consider working remotely using a videocast system.</li> <li>• Consider separating people using a plastic or perspex screen if it is not possible to maintain sufficient distance.</li> <li>• Work in a large (projection) space where good distance can easily be maintained.</li> <li>• Consider adding an extra monitor so that the Director can maintain sufficient distance from the Editor.</li> </ul>	16, 17, 18, 19, 20, 21, 40
1, 2, 3, 4	Transmission through contact with other crew/colleagues	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• If it is not possible to maintain sufficient distance in the space, hold viewings using a videocast system.</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Divide the musicians in an orchestra up into smaller groups so that sufficient distance can be maintained and record these groups separately from each other. Consider using transparent partitions. Bear the wind instruments in mind here in particular, since a lot of saliva is produced when these are played.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 18, 19, 20, 21, 40
1, 2, 3, 4	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use. Bear transport discs and cards in mind here too.</li> </ul>	36, 37
Additional tips and tricks		<ul style="list-style-type: none"> <li>• Take (digital) security into account in relation to video calls and remote viewings.</li> </ul>	

GRADING/FINISHING			risk: low
1) Colourist 2) Editor 3) In-house Producer			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3	Transmission through contact with DoP and/or Director	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Work remotely using a videocast system.</li> <li>• Create separation using a plastic or perspex screen if it is not possible to maintain sufficient distance.</li> <li>• Work in a large (projection) space where sufficient distance can easily be maintained.</li> <li>• During monitor grading, add an extra monitor so that the Director/DoP can sit further from the colourist or place this monitor in a different room.</li> <li>• Provide a grading monitor (or complete set) to the DoP/Director so that they can watch remotely, via a video call.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17, 18, 19
1, 2, 3	Transmission through contact with other crew/colleagues	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Hold viewings using a videocast system if the space does not allow sufficient distance to be maintained or move to a large space (like a cinema) where this is possible. Consider organising extra DCP reviews.</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	16, 17, 18, 19, 20, 21
1, 2, 3	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> </ul>	36, 37
Additional tips and tricks		<ul style="list-style-type: none"> <li>• Carry out a health check (verbally or using a form) for every new visitor to the post-production house.</li> <li>• Take (digital) security into account in relation to video calling and remote viewings.</li> </ul>	

VFX AND MOTION GRAPHICS			risk: low
1) VFX Supervisor 2) VFX Producer 3) VFX Artist 4) Motion Graphics Artist 5) I/O Department and System Administrators			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3, 4	Transmission through contact with Director/DoP	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Work remotely using a videocast system.</li> <li>• Create separation using a plastic or perspex screen if it is not possible to maintain sufficient distance.</li> <li>• Work in a large (projection) space where sufficient distance can be maintained.</li> <li>• Add an extra monitor so that the DoP/Director can maintain sufficient distance from the Editor.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 18
1, 2, 3, 4, 5	Transmission through contact with other crew/colleagues	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• If it is not possible to maintain sufficient distance in the space, hold viewings using a videocast system (such as Cinesync or Syncsketch).</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 18, 20, 21
1, 2, 3, 4, 5	Transmission via equipment	<ul style="list-style-type: none"> <li>• Disinfect all equipment before and after use.</li> <li>• Make clear agreements with the production department about the transfer of all transport discs (from runner to post-production house). Disinfect all discs after they have been brought inside.</li> </ul>	36, 37

Additional tips and tricks	<ul style="list-style-type: none"><li>• Make clear agreements with the Camera Department/Direction Department/Production Department/Floor Management on additional adjustments on set, such as use of split screens/extra monitors when actors cannot act directly next to/opposite each other and/or if crowds need to be duplicated.</li><li>• Discuss VFX solutions/limitations in relation to shooting during the COVID-19 outbreak in advance.</li><li>• Carry out a health check (verbally or using a form) for every new visitor to the post-production house.</li><li>• Take (digital) security into account in relation to video calling.</li></ul>
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ANIMATION			risk: low
1) Storyboard Artist 2) Set/Prop Design 3) Animators 4) Modellers 5) Puppet Builders			
job description	description of risk	possible precautionary measures	protocol references
1, 2	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Consider working remotely using a videocasting system.</li> <li>• If it is not possible to maintain sufficient distance in the space, do viewings using a videocasting system.</li> <li>• <b>See SOUND (post-production) overview.</b></li> <li>• <b>See MUSIC overview.</b></li> </ul>	16, 17, 18, 19, 20, 21
1, 2, 3, 4, 5	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use items that can be moved by one person wherever possible. If this is not possible, wear PPE (gloves, face mask).</li> <li>• Work in a large (projection) space where good distance can easily be maintained.</li> <li>• Consider separating people using a plastic or perspex screen if it is not possible to maintain sufficient distance.</li> <li>• Consider adding extra monitors so that it is easy for other people to watch.</li> <li>• Take lunch in shifts if the building is shared with multiple people.</li> <li>• Make sure there is adequate ventilation at all workplaces.</li> </ul>	16, 17, 18, 19, 21, 40

2, 4, 5	Transmission via props	<ul style="list-style-type: none"> <li>• Disinfect all items after use.</li> <li>• Divide tasks clearly in order to agree who will be touching which equipment. Avoid passing props from one person to another, or disinfect these after they have been handed over.</li> <li>• Consider using two separate containers; one for items that have been touched and one for clean items.</li> <li>• If props cannot be disinfected (as they are fragile/painted etc.) wear gloves at all times and consider wearing a face mask.</li> </ul>	36, 37
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Additional tips and tricks	<ul style="list-style-type: none"> <li>• Use self-tapes for (voice) casting.</li> <li>• Take (digital) security into account in relation to video calling and remote viewings.</li> </ul>
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DOCUMENTARY			risk: medium
1) Director 2) Camera Person 3) Sound Person 4) Producer 5) Subjects of the documentary			
job description	description of risk	possible precautionary measures	protocol references
1, 2, 3, 4, 5	Transmission through contact with subjects	<ul style="list-style-type: none"> <li>• Wear PPE (gloves, face mask, face shield) if close contact is necessary.</li> <li>• Maintain a distance of 1.5 metres from the camera at all times.</li> <li>• If a microphone needs to be put on an extremely high risk person (e.g. IC nurses/doctors) ask the person to pin on their own microphone and hide their own transmitter pack.</li> <li>• <b>See SOUND (on-set) overview in relation to microphones.</b></li> </ul>	
1, 2, 3, 4	Transmission through contact with crew (within own department)	<ul style="list-style-type: none"> <li>• Have meetings and consultations on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Use a personal (wireless) monitor and headphones for the Director, so that sufficient distance can be maintained.</li> <li>• Make sure there is good ventilation at all workplaces.</li> </ul>	
1, 2, 3, 4	Transmission through contact with crew (outside own department)	<ul style="list-style-type: none"> <li>• Have meetings on the phone or use video calls.</li> <li>• Wear a facemask when traveling with multiple people in a car or van to/from the workplace.</li> <li>• Shooting with camera and sound together breaches the 1.5-meter rule, so shooting must be carried out separately and/or using a camera link.</li> <li>• <b>See SOUND (set and post-production) overview.</b></li> <li>• <b>See EDITING overview.</b></li> <li>• <b>See MUSIC overview.</b></li> </ul>	

		<ul style="list-style-type: none"><li>• See <i>GRADING overview</i>.</li><li>• See <i>VFX and MOTION GRAPHICS overview</i>.</li></ul>	
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Additional tips and tricks	<ul style="list-style-type: none"><li>• On documentary shoots there is no COVID-19 officer present and the crew is small (3 to 4 people). It is therefore important that all precautionary measures are discussed clearly in advance.</li><li>• Take (digital) security into account in relation to video calls and remote viewings.</li></ul>
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