



VICSCREEN

A photograph of a film set on a city street. In the foreground, a woman with curly hair wearing a brown puffer jacket and blue jeans stands next to a man in a tan jacket and glasses. They are looking towards the right. In the background, a camera operator is visible, operating a large professional camera on a dolly. The street is lined with trees and buildings, including one with a "Gold S" sign.

FILMING IN VICTORIA A PUBLIC AGENCY HANDBOOK

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Cover Photo: Taken on set from *Swift Street*. Image by Jane Zhang. Courtesy of Magpie Pictures.

Section 1: Introduction

A Handbook for Public Agencies

1. What does this Handbook cover?

This handbook contains information about the Victorian screen industry, how the screen industry uses public land, general screen industry information, best practice when issuing permits and where to find further information about public agency obligations.

It aims to present information using the terminology that the screen industry uses, so that public agencies can become more familiar with the industry and have a better understanding of filming requests and implications when they occur.

2. The *Filming Approval Act 2014*

The [Filming Approval Act 2014](#) provides a clear legislative framework for Victorian local councils and public agencies to follow when processing commercial filming applications. The Act is based on a set of eight film friendly principles:

- Principle 1 – Approvals
- Principle 2 – Timeliness
- Principle 3 – Reasons for refusal
- Principle 4 – Single point of contact
- Principle 5 – Standard forms
- Principle 6 – Fees
- Principle 7 – Accessible information
- Principle 8 – Staff training

The Act ensures that filmmakers have a positive experience and receive a responsive, consistent, transparent and informed service across Victoria, and that public agencies have the tools available to balance filming requests with the needs of the local area.

To assist public agencies with the implementation of the [Filming Approval Act 2014](#) the Victorian Film Friendly Guidelines have been developed, in consultation with public land managers, as a supporting resource to ensure public agencies understand how to meet the requirements of the Act. They are also intended to encourage positive dialogue and collaboration between all stakeholders involved in screen production.

Public agencies can choose to apply the film friendly process to non-commercial filming requests. Processing all filming requests using this best practice standard can minimise duplication of efforts by agency staff and streamline internal processes.

To obtain a copy of the Victorian Film Friendly Guidelines visit [the VicScreen website](#) or email filmfriendly@vicscreen.vic.gov.au

3. How to use this Handbook

Staff should first read and understand the Victorian Film Friendly Guidelines, as it provides information and advice on agency obligations under the [Filming Approval Act 2014](#).

Once staff understand these obligations, this handbook can be used as a hands-on reference resource for staff to familiarise themselves with the screen industry and the practicalities of location filming.

Staff with little or no experience are strongly advised to read it thoroughly. For those who are familiar with the screen industry and film permits, this handbook may be referred to on an as needs basis, as it may contain information that is new or useful when approving film permit applications.

4. Further Guidance

VicScreen is always available to provide advice and guidance on issues that may arise when dealing with certain requirements of location filming and filming applications.

VicScreen may also be able to facilitate on set visits to observe film crews at work. For VicScreen's contact details, see **Useful contacts**.

Section 2 - Background to the Screen Industry

Background to the Screen Industry

This section provides background on the screen industry in Victoria and how it benefits our economy, culture and society as a whole.

1. The benefits and opportunities of Screen Production

Economic Benefits

Investment in the screen industry delivers strong economic outcomes, generating jobs and income for local individuals, families and businesses across many industry sectors.

Supporting and encouraging the screen industry has direct economic benefits as it allows more jobs to be created in Victoria, both in the screen industry itself, and in associated industries. While a large proportion of a production's expenditure is on labour costs (the people directly employed), each year production companies also spend millions of dollars on sets, costumes, lighting, catering, transport, makeup and other goods and services. Many local screen businesses prefer to buy locally due to quality, reliability and flexibility and the ability to build long term relationships.

Suppliers are often small businesses, such as lighting suppliers, builders, tourism operators, artists, carpenters, electricians, locksmiths, sculptors, painters, hairdressers, restaurants, medical practitioners, dry cleaners, social clubs and pubs, restaurants and accommodation providers.

Tourism Benefits

Filming on location showcases Victoria's natural and architectural beauty, promotes the state as a tourism destination and helps to attract visitors from Australia and overseas, ultimately contributing to the broader economy.

Cultural Benefits

Perhaps more than any other state or territory in Australia, Victorians enjoy seeing Victoria on screen and locally produced content receives consistently high ratings. Stories told on screen help create a shared sense of identity and mutual understanding within the community.

Film and television productions showcases our vibrant cultures and communities and allow us to reflect on our history and identity as Australians. Until the 1960s there was a low representation of Australian stories on our screens. Australian television content regulations now ensure a wide range of drama is produced by Australian companies. In addition, federal and state funding is provided to support the production of Australian feature films. These mechanisms ensure Australian originated stories can be seen in our cinemas, and on our screens, amongst content from the US, UK and other countries.

2. Victoria's Advantage

Victoria has built an excellent international reputation as a world-class screen production destination with first class crews, stunning locations and exceptional production facilities. Our diverse natural environment and adaptable city locations enable Victoria to 'double' as nearly every country in the world.

In particular, Victoria is attractive to international screen projects because it is located in the Southern Hemisphere, with alternate seasons to the Northern Hemisphere. This provides a range of options for screen producers wishing to film in sunny, warm locations during Northern Hemisphere winters.

3. Victoria as a Film Friendly destination

The international screen industry is highly competitive, and production companies prefer to work where the process is the easiest and most efficient.

A key consideration for a screen production is 'film friendliness' and the certainty of securing a location and approval for its use. For screen producers, this is equivalent to time and money. Knowing that permits can be secured within reasonable timeframes can significantly influence the decision to choose one jurisdiction over another.

Local councils and public agencies provide an important service to the screen industry by granting film permits. Their willingness to work cooperatively with industry and professionalism helps to strengthen Victoria's reputation as a leading destination for screen production in Australia.

Section 3 - The Filming Process

The Filming Process

This section introduces the world of location filming and common types of production, including what happens on location and when. It also provides a general guide to the roles and responsibilities of the various organisations involved in approving and issuing film permits.

Part One: Understanding Film Permits

1. What is a Film Permit?

Public agencies can approve filming on public land as a permit, licence, approval, location agreement, or as some other form of written permission. For simplicity, the handbook considers all of these a 'film permit'.

A wide range of filming may require a permit, including student, commercial, community and not-for-profit productions, as well as still photography.

A film permit ensures public space is used safely and in accordance with all applicable legislation, local laws and regulations. At the same time, it ensures any disruption is minimal, public land and facilities are managed effectively and that anyone who may potentially be impacted is notified.

The [Filming Approval Act 2014](#) outlines specific standards for public agencies processing and approving permits for commercial filming. In this Act, 'film permit' has a specific legal definition.

This handbook provides information and advice which applies to both commercial and non-commercial filming.

2. The role of Public Agencies

Public agencies are responsible for large amounts of land in Victoria, including roads, parks, sporting facilities, beaches and iconic buildings and facilities.

The screen industry frequently films on public land, using Victoria's diverse natural and architectural beauty to help tell their stories.

Public land managers balance requests to film with other considerations, such as public amenity, safety and security, environmental and heritage impacts and operational requirements. In most cases, with discussion and collaboration, agencies and industry can work together to make filming work.

Under the [Filming Approval Act 2014](#) public agencies have specific film friendly responsibilities when processing permits for commercial filming.

Agencies may choose to apply the Act's film friendly standard to non-commercial filming requests, as using this best practice standard for all filming types can minimise duplication of efforts by agency staff and streamline internal processes.

3. The role of the Film Liaison Unit

The [Filming Approval Act 2014](#) states that "a public agency must take reasonable steps to provide a single point of contact to deal with commercial filming on public land" (Principle 4).

Each agency is free to choose its own title for this function. In this handbook, the single point of contact is referred to as the Film Liaison Unit (FLU).

Assessing a film permit application often requires consultation with different teams within a public agency, and the FLU provides applicants with a seamless customer experience throughout the process. The duties of the FLU can be undertaken by a person or a team as part of a wider set of duties.

Having a consistent channel of communication available for the applicant also allows agencies to better understand and manage the impact of filming.

The FLU performs a number of tasks, including:

- responding to filming enquiries
- assessing film permit applications
- communicating and negotiating with the applicant on behalf of the public agency
- coordinating all information to ensure it is communicated quickly and consistently
- managing internal communication and any necessary agency signoffs for a film permit
- collating agency decisions, terms and conditions and approvals
- issuing the final film permit to the applicant.

It is the responsibility of individual agencies to decide where the FLU sits within the organisation. The Victorian Film Friendly Guidelines are available to assist public agencies in understanding their responsibilities under the *Filming Approval Act 2014* and identify and implement a single point of contact.

For a copy of the guidelines, [visit the VicScreen website](#).

4. The role of VicScreen

VicScreen is the Victorian Government's creative and economic screen development agency that supports screen production, funds content development, and grows industry talent across film, television, digital games, and virtual reality. VicScreen's support is intended to encourage producers to create and locate their film and television projects in Melbourne and Victoria, generating valuable employment and business activity and producing inspiring content for audiences across the globe.

Key Public Agencies

Some agencies issue approvals for activities related to filming, separate to a 'film permit'. The most commonly approached agencies include:

- Victoria Police – police resources including traffic management and on-screen appearance, 'generic' police uniform and equipment hire, research assistance and filming notifications
- Department Transport and Planning
- Transport Victoria
- Parks Victoria and the Department of Energy, Environment and Climate Action of Victoria (DEECA) – filming on land under their jurisdiction, including coastal areas and assets, such as buildings, piers and ramps

FLUs within individual public agencies are encouraged to contact other agencies if they wish to seek clarification or advice about approvals they issue. In many cases, a collaborative approach can achieve the best outcome.

Department of Transport and Planning

The Department of Transport and Planning (DTP) is responsible for managing all of Victoria's arterial roads except for tollways, which are privately managed, e.g. CityLink and EastLink. Local roads are managed by the relevant council. Requests for filming activities such as feature films, commercials, television shows or still photography on Victoria's arterial roads are considered to be a 'non-road activity' and require a permit. These permits are issued in accordance with Section 99B(2) of the [Road Safety Act 1986](#).

Other road managers, such as Parks Victoria and DEECA, manage roads in national parks and other restricted areas.

DTP generally supports filming on the road network, as long as road infrastructure is not damaged, and there are no adverse impacts on traffic flow and road safety. Applications for filming on unopened or disused roads are handled on a case-by-case basis.

Applications to film on the roads network frequently involve traffic management, police involvement and an assessment of public safety. As a general guide, DTP requires a minimum of five business days for applications including police traffic management that do not require police escort.

Applications for specialist filming vehicles that require police escort or supervision may take longer to process. In all cases, DTP is a film friendly agency and provides a timely response to applicants.

Permits are required from DTP for the following circumstances:

- filming on arterial roads
- where specialist filming vehicles are being used on both arterial and non-arterial roads
- when talent/artists are under direction while driving a vehicle

- if a modified vehicle is being used on both arterial and non-arterial roads. This includes camera mounts, rigging, and dressed vehicles such as police cars, left hand drives, or vehicles with changed number plates
- if filming activity involves the use of an unregistered vehicle

If any road rules or regulations are to be broken in the course of filming an application for the necessary exemptions from the Road Safety Act, Road Rules or Road Safety (Vehicles) Regulations needs to be made. Situations where an exemption to the Act, rules or regulations is required include:

- a person travelling in the back of a trailer or a load area of a vehicle
- a driver or passenger travelling without a seatbelt
- someone riding a bicycle without a helmet
- vehicles driving on the wrong side of the road
- vehicles exceeding the speed limit
- vehicles fitted with external camera mounts or other modifications
- vehicles being used while unregistered

DTP is unlikely to give permission for the following circumstances due to operational and public amenity considerations:

- daytime filming on roads with heavy traffic, such as freeways and major roads that may disrupt traffic or cause a distraction to drivers and have an adverse impact on road safety
- filming on any major metropolitan road during the morning or afternoon peak periods. Morning peak is between 6.30am and 10am, afternoon peak is between 3.30pm and 7pm
- filming that delays traffic on tourist routes during peak periods and seasons (e.g. Great Ocean Road, Phillip Island Tourist Road)
- filming at a location where there are other scheduled activities during the same period, such as roadworks

DTP advises that it should be contacted as soon as possible before scheduled filming, especially if a permit or an exemption to the road rules is required. Extra time may be needed for more complex requests (such as changes to infrastructure or changes to the speed limit), so it is best to contact DTP as early as possible. Approval may be revoked or delayed in cases of emergency.

DTP is continually improving its service offering. For the most up to date information, [visit the Transport Victoria website](#).

Victoria Police

Victoria Police have a dedicated Film and Television Office (FTO) which is responsible for liaising between the screen industry and Victoria Police. The advantage of this is that filmmakers do not

have to approach individual police stations for advice or assistance and have a single point of contact.

The Victoria Police FTO assists the industry by coordinating the use of police resources such as traffic management and on-screen appearances, 'generic' police uniforms, equipment hire and research assistance.

As a legislative requirement, Victoria Police must control and authorise traffic management of any filming activity which involves the use of a 'specialist filming vehicle' (tracking or low loader), as per the conditions of registration permit and exemptions issued by DTP (road authority). Victoria Police will manage, control, supervise and authorise traffic management for a filming activity if required by the 'road authority' (i.e. DTP, councils, Transurban, Connect East) by way of 'permit' including terms, conditions and limitations which the road authority considers appropriate.

Victoria Police is not a 'permit' agency and does not issue film permits or exemptions for any type of filming location, road or non-road filming related activity. Victoria Police enforce the law, ensures public safety and the safe conduct and practices of all involved and ensures there are no breaches of the road rules, *Road Management Act 2004* and Regulations, conditions of permits and exemptions when filming on Victorian roads.

Police Notification of Filming Event Form (PNF)

Victoria Police has developed a Police Notification of Filming form) of filming activity involving firearms, weapons and special effects, private traffic management, or scenes which may cause public concern.

The PNF form is an internal Victoria Police form, created by the Victoria Police FTO to reduce false callouts received by their 000 call takers when a member of the public mistakes a filming event for a real incident. Victoria Police do not externally release or circulate this form to other emergency service agencies, for example, the Metropolitan Fire Brigade (MFB), Country Fire Authority (CFA) or Ambulance Victoria.

The PNF form notification is not a Victoria Police permit or approval for these activities. Victoria Police must receive PNF notifications no fewer than two business days before any filming event that is likely to cause 'public concern' or likely to cause a member of the public to call an emergency number.

Filmmakers whose activities may impact other emergency services will (at present) need to contact these other emergency services agencies directly, in advance of their filming, to notify them of their proposed activity and dates.

For example, if a production is using pyrotechnics which will create smoke, they should notify the MFB or CFA to ensure they are not called out on a false alarm.

For more on Victoria Police, filming requirements and timeframes, visit www.police.vic.gov.au

Public Transport Providers

Public transport is operated by numerous private transport providers under franchises or agreements between these companies and the state government. Organisers of events like filming are required to notify Transport Victoria if their event is likely to impact on public transport services.

Generally, public transport cannot be disrupted without significant negotiation and planning. Most screen productions avoid engaging with public transport during normal service hours on active routes. However, there are options available for filming on routes that are not frequently used, such as infrequently or disused regional rail networks. The main requirement is early communication and negotiation.

There must always be adequate notification when changes to, or use of public transport are required. There may be restrictions due to operational requirements that cannot be easily adapted to accommodate filming. In these cases, a longer period of consultation is generally necessary to lessen impact and ensure the safety of all stakeholders.

For more on Transport Victoria and filming requirements, [visit their website](#).

Great Ocean Road Coast and Parks Authority (GORCAPA)

The Victorian Government established the Great Ocean Road Coast and Parks Authority as the dedicated parks manager for the Great Ocean Road coast and parks.

The Great Ocean Road coast and parks include a wide range of public land types. They manage approximately 170,000 hectares of parks and coastal reserves along the Great Ocean Road, including 355 kilometres of coastline from Point Impossible to the Hopkins River. This includes several National Parks, coastal town foreshores, high-visitation destinations such as the Cape Otway Lightstation Tourism Precinct, the Twelve Apostles Visitor Centre Precinct, and marine land extending to the edge of Victorian waters.

All revenue raised on the land they manage is reinvested into caring for the Great Ocean Road coast and parks.

GORCAPA have a minimum of 15 days for an application to be processed prior to day one of filming.

Part Two: Understanding Location Filming

5. What is a Location?

Filming may take place in a purpose-built studio complex, empty warehouse or factory, or 'on location', utilising existing buildings or land in urban and regional areas. Locations may be interior (inside) or exterior (outside).

In this handbook, the term 'location' refers to any area referred to as the set, unit base, or screen production space.

All areas that are occupied by people directly connected to the production are included in this definition, including parking, traffic control and crew facilities such as catering or designated smoking areas.

6. Types of production shot on location

Location filming tends to fall into one of the following types of activity:

- television commercials (TVCs)
- television series and serials
- feature films
- short films
- documentaries and reality television
- web, app or online-based advertising
- content shoots

Television commercials

Television commercials (TVCs) and other advertisements are regularly filmed in Victoria using our iconic locations.

TVCs generally involve anywhere between 10 and 80 people. They may have a very short production timeframe, often less than a week to prepare for the shoot, film on location, edit the project and be ready for broadcast. A TVC may be 10, 15, 20, 30 or 60 seconds long.

Multiple locations are frequently used, and each may only appear on screen for a few seconds in the advertisement. Each location may be used for 4 hours or up to 2 to 3 days of filming, depending on the length of the advertisement, the complexity of the shots required, and the amount of equipment and people involved.

Filming may last for anywhere between 1 and 10 days. As a guide, a 30 second TVC is filmed over 2 to 3 days.

TVCs typically require parking, traffic management, unit base setup and specialty filming equipment. There is often some form of 'set dressing' involved to adjust the look of the location to suit the needs of the advertisement, for example, placement or removal of street furniture or signage.

Television series and serials

Australian television series are generally made up of 6, 8, 13 or 26 episodes of either 30- or 60-minutes duration each, including advertisement breaks. A series can take from 6 weeks to 6 months to film, depending upon its complexity.

A television miniseries is usually made up of between 2 to 4 episodes, most often producing around 4 to 6 hours of television. Each instalment may be up to 120 minutes long including advertisement breaks and a miniseries will can take around 3 months to film.

Television programs usually have between 40 and 70 crew members on location. The same locations often feature repeatedly, for example the homes of lead characters or their place of work, where multiple scenes across multiple episodes take place. This may require the production to return to the same location many times over the course of a season's filming.

Television productions generally require a unit base and parking for trucks. They may also use specialist equipment, infrastructure and traffic management.

Television productions may involve a 'second unit' or 'splinter unit' as well as the main crew. The second unit is usually engaged to capture simpler shots that do not always require cast and large specialist equipment 'set-ups'. These crews usually involve up to 12 people.

Feature Films

Feature films generally run between 90 to 120 minutes and can sometimes have a more significant impact on the area where they are filming as they can involve between 50-100 crew members, with larger projects hiring up to 350 crew members. Some films have 6-to-8-week pre-production period, and they generally take 6 to 12 weeks to film in Australia, but films with bigger budgets and complex script requirements may have a longer pre-production and shoot duration.

Feature films, particularly the larger productions, will often have a main crew and a 'second unit'. The second unit can involve cast or large specialist equipment 'set-ups'. These crews can be between 10 and 40 people.

Filming features can seem to happen quite slowly on location because of the equipment required to achieve the 'look' of the film and the complexity involved in getting everything to be perfect as well as meet the technical requirements of the cinema screen format.

Short Films

These are often small, low-impact productions with limited specialist filming equipment made on a low budget by crew members who are often less experienced in screen production. They do not usually require much parking, traffic management or infrastructure.

Short films take anywhere between 2 and 20 days to film, depending on the complexity of the production and the availability of crew.

People employed in other industries or who are just starting out in their film career often make short films. They may not be familiar with filming protocols and need more interaction and correspondence with permitting authorities when planning their shoot. Making a short film can be an important learning experience for filmmakers who go on to make feature films or television. Encouraging them to take a pragmatic and professional approach to filming is good for the industry and public agencies in the long term.

Documentaries and Reality Television

These usually involve small crews of less than 10 people at one time. They do not generally require parking, use very little equipment and do not stay in the same place for very long, so they have little impact on locations.

Crew working on documentaries and reality television do not always know exactly where they will be located until close to the scheduled time of filming. However, unlike TVCs, features and television filming, documentaries and reality television are often observational and do not generally interfere with other activities occurring around them, such as pedestrian access.

Documentaries can take between 2 and 6 months to film, but this very much depends on the subject matter. More complex documentary series, like a David Attenborough nature series, can take up to two years to complete.

Web, App or online-based advertising

There has been a rapid increase in filming for promotional, advertising or informational purposes, particularly for websites. Crew sizes for this type of filming are generally the same as documentary crews, with minimal equipment and low impact on their surroundings.

These kinds of productions may have a very short production timeframe and a small budget. There is often less than a week to prepare for the shoot, film on location, edit the project and be ready for broadcast.

7. Activities on Location

Film crews often need to arrive at a location and set up very early so that they can begin filming as soon as there is enough natural light. A workday requires 10 hours or more of filming in addition to a lunch break.

The first to arrive and the last to leave the unit base or set are usually the location department, caterers, unit, hair, makeup and wardrobe personnel as well as associated trucks, pop-ups, marquees and portable toilets. Much of the early activity requires the use of generators for power.

Film production companies usually provide their own catering to ensure that cast and crew can eat at regular intervals, minimising time away from the set.

Marquees and pop-ups used for catering should be tethered above ground or weighted, rather than pegged, to avoid damaging existing infrastructure. During the approval process the public agency FLU should check exactly what will be on site at the unit base.

From time to time, producers will ask public agencies to allow access to facilities like public toilets and shelters.

This may be negotiated on a fee-for-hire basis. Alternatively, contact details of privately owned facilities may be requested from the FLU or they may be asked to contact the owner on behalf of the production.

Trucks with equipment integral to the filming process (i.e. camera, grip, lighting, generator, sound and props) are known as, essential vehicles, and they require parking as close to filming as possible, in order for equipment to be accessed regularly throughout the day. When filming is over for the day, all equipment from the filming location is returned to the essential vehicles. All signs of activity should be removed from the location unless the crew will return the following day, in which case trucks and equipment often remains on site with security personnel in place.

8. What is a Unit Base?

For all but the smallest productions, the unit base is the hub of a film production on location. This is where meals are served and where crew and cast members gather when they are not required on set or may retreat to during unfavourable weather. The area generally includes portable pop-up marquees, tables, chairs, bins, trolleys, tea and coffee facilities, food warmers and hand-washing facilities.

Filming vehicles are parked nearby, including the unit truck or van, makeup, wardrobe and greenroom buses, and the catering truck.

The best place for a unit base is in an area where it has the least impact on residents and the public. This is often a park, reserve or dedicated car park, away from public thoroughfares and areas of day-to-day activity. However, it should also be in an area that is practical and close by for the film crew so they may move easily between the base and the filming location.

Equipment vehicles owned by crew may park at the unit base overnight so that local residents are not inconvenienced by trucks arriving early in the morning.

9. Key contacts

Location Manager

The location manager is responsible for finding and securing locations to be used for the production and managing the logistics, permits and costs involved. They are the face of the production to the community. On large-scale productions, the head of the location teams may be referred to as the supervising location manager.

Location Coordinator

The location coordinator is stationed at the production office and coordinates the team, organising the paperwork and permitting requirements in consultation with councils and stakeholders. They assist with managing logistics, mapping, public relations, publicity and movement orders.

Location Scout

This person is responsible for the initial scouting of locations for the production, taking into account production logistics such as location fees and budgetary restrictions, local permitting costs and regulations, camera and lighting requirements, convenience to other locations, production services, crew size and unit parking.

On-Set Location Manager

This person assists the location manager and is on set before, during, and after the filming process. General responsibilities include arriving first at the location to allow the set dressers onto the set, maintaining the cleanliness of the location areas during filming, and liaising with residents and other stakeholders on the day.

Director

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.

Producer

The producer has ultimate responsibility for the entire production and controls matters such as raising finance, hiring the writer, director and other key personnel, along with all the associated business aspects of the production. The producer is involved throughout the production from development to completion of filming and postproduction through until the project is released theatrically or broadcast on television.

Line Producer/Production Manager

The line producer and/or production manager supervises the physical aspects of the production including personnel, equipment, budget, and scheduling. It is the production manager's responsibility to make sure the filming stays on schedule and within its budget. The production manager often works under the supervision of a line producer and directly supervises the production coordinator. It is not unusual for the production to have both or just one of these roles.

Safety Supervisor

The safety supervisor works with the producer to oversee the safety of the cast and crew and any other individual who may come in contact with the film crew or filming activities. They also ensure the implementation of recommendations contained in the production safety report and/or safety plan.

For a more detailed cast and crew list, see **Production Roles**.

11. Traffic Management

Traffic management is one of the most important factors to consider when managing filming approvals. If filming is likely to interrupt the normal flow of traffic or pedestrian access, including being stopped, held or diverted, applicants must provide a traffic management plan (TMP) from a qualified traffic management company for filming on council, Parks Victoria and DEECA managed roads. If filming on a PTV managed road, this must be from a pre-qualified traffic management company. There are a number of roads in Victoria managed by other bodies (e.g. Transurban, Connect East) which may have particular traffic management requirements. FLUs may need to communicate directly with the traffic management company for clarification on methods used or contact PTV or the road manager.

Tip: When reviewing applications, it is important to assess the impact of vehicles on public roads. Weight, height and general size are key factors to consider. Speed humps and roundabouts along the planned route should be noted. It is important to consider the risk to the crew, vehicles and streetscape before approval is given.

Timing

One of the most common issues when managing traffic is related to timing and dates of filming. For example, closing a main road for filming during peak hour traffic may cause issues to other road users whereas closing the same road outside of peak hours may be a more desirable option, as this will lessen the impact.

Tip: As a general rule, a filming event with a small amount of traffic management required in a suburban street that is not used as a main thoroughfare should not need any more than five business days to process by a council.

Hold and release

This is a temporary road closure where traffic is controlled by an accredited traffic controller from travelling on a road where filming is taking place. Vehicles are generally only held up for 2–3 minutes at any time. They should generally not be held up for any longer than three minutes. Most film crews prefer this latter option as it is safer. Victoria Police may not be required for this level of disruption; however, they should be notified by the production company when it does occur.

Road Closures

This refers to a complete blockage of road traffic for a set period of time. Detours with 'variable message signs' (VMS) must be organised, and a road closure should not occur on major roads unless suitable precautions have been taken. If requests are received for a road closure, options of 'partial' or single lane closures should be considered. Generally, film crews should try to avoid complete road closures.

Rolling roadblocks

This technique is used on a road when it is not suitable to stop traffic completely (e.g. on a freeway) and enables traffic to move safely at a controlled speed, but to not get in the way of filming during a shot. Victoria Police control the application of this technique by providing a 'lead' vehicle to create clear forward road, and 'rear' escort vehicles including vehicles used to block entry ramps on freeways/highways to ensure a contained work site from other road users while providing a 'bubble' of filming activity in the middle. This is to ensure that other road users do not interfere with the filming activity and are able to safely enter or depart traffic once the rolling block has passed.

12. Specialist Filming Equipment

Vehicles

Filming equipment is constantly changing as technology advances. On occasion, large-scale equipment and its infrastructure may impact on a location or service provider. Its use on roads and modifications to vehicles are governed by legislation and must be approved by PTV.

'Tracking' and/or 'low loader' vehicles are designated as Special Filming Vehicles (SFVs) and are considered a high-risk activity when used on roads. PTV imposes conditions on their operation that form part of the registration under which the vehicles operate. For example, one of the conditions requires that Victoria Police authorise and control all traffic management when a SFV operates on a road.

PTV must also authorise the use of vehicle 'camera mounts' and/or 'rigging shots' as this affects the standards of registration. In some cases, PTV may require Victoria Police to control all traffic management with vehicles containing 'camera mounts' and/or 'rigging shots'.

For these types of filming activity, PTV must be provided with details of the proposed camera mount or rig and may also require a TMP for assessment, which must be completed by an accredited traffic management company. If Victoria Police is involved, it prepares a Traffic Management Operations Order, which is sent to the relevant road authority so that a film permit can be issued.

For more detailed definitions of Specialist Filming Vehicles, see **Glossary**.

Remotely Piloted Aircraft

One of the considerations for public land managers is the increase in the use of Remotely Piloted Aircraft (RPA) and Remotely Piloted Aircraft Systems (RPAS) or 'drones'. This is due to the difficulty of ensuring the safety and privacy of the general public and property on the ground.

Significant technological advances and associated cost reductions have made RPAs more accessible for screen productions, including at the very small end of the RPA scale. These require additional approvals from the Civil Aviation Safety Authority (CASA).

For the most up to date advice, visit www.casa.gov.au

13. Changes and Additions to Locations

Removal of road infrastructure

Public agencies must be consulted before the scheduled day of filming if any signage or infrastructure is to be removed or altered. The relevant authority is entitled to supervise any removal and restoration.

If traffic or road signs in the location are removed during filming, the production company must provide a traffic management plan or pedestrian management plan (TMP or PMP) until the signage is restored.

Production companies are not allowed to tow or remove vehicles without the express permission and authorisation of the vehicle owner or authorised party.

Temporary changes to the location

Occasionally crews may need to remove or enhance streetscape infrastructure or vegetation along streets or in parks and reserves. FLUs should coordinate consultation between the relevant agency staff to manage these requests and protect against damage.

Crew should not prune or remove infrastructure or vegetation, and terms and conditions can be used to ensure equipment is not placed on garden beds or areas of sensitivity in open spaces.

It should always be a condition of a permit that any changes are 'made good' when filming is over. Public agencies can use a bond to offset any potential damage. If no damage occurs, the full bond is returned to the applicant.

Where changes are made to a road reserve, DTP requires filming applicants to have public liability insurance, noting DTP as an interested party.

Tip: In some cases, a site visit with the applicant may be the easiest way to talk through proposed changes to a location.

Major changes to the location

Very occasionally, film crews ask to make major changes to a location. These changes are temporary and although permission still needs to be granted through relevant internal approvals, the timeliness and turnaround of the requests should ideally be faster than requests for permanent buildings and structures. FLUs should encourage consultation between the relevant parties within the agency so that this can be facilitated.

Night shoots and permits

Crews generally prefer not to film at night because it is expensive and less productive than daytime filming. However, story requirements sometimes make this necessary and there is added pressure on the crew to act within the restraints of public amenity and for the community to be flexible about expectations.

Particular issues associated with night shoots include:

- noise from idling motors (filming vehicles)
- filming or vehicle lights shining into windows
- potential safety risks to other road users where street lighting may be inadequate
- generator noise (power source for lighting etc.)
- increased traffic noise and general noise caused by people in the area

FLUs should manage requests for night shoots through negotiation and the provision of a noise management plan and/or stakeholder notification audit. Environment Protection Authority (EPA) Victoria can provide guidance for public agencies on noise.

14. Noise and the Environment Protection Authority Victoria

Filming activity falls under the EPA's Noise Control Guidelines, Publication 1254 which are primarily intended to resolve complaints and avert noise nuisance. The guidelines are not enforceable by law and are intended to be used by public agencies as a basis for assessment only.

The EPA provides the following advice to public agencies when assessing noise levels related to filming:

- when considering filming approvals, public agencies should take into consideration factors such as the type of activity involved, the number of days of the activity and the number of residents that may be affected
- since filming is often a transient activity and not usually a recurring one, filming requests should be considered on a case-by-case basis rather than giving a blanket “no” response. This is especially the case when filming involves early start and late finish times
- potential issues relating to noise are best addressed and managed through effective communication with stakeholders and residents, and by film crews working with public agencies to mitigate noise nuisance for residents and businesses

For further information, visit www.epa.vic.gov.au

15. Security on set

Screen productions sometimes hire security personnel to be on set while filming is in progress and ensure the safety of vehicles and equipment. Security also manages any onlookers that may be attracted to the area and may present a security risk to the crew, their equipment or the general public.

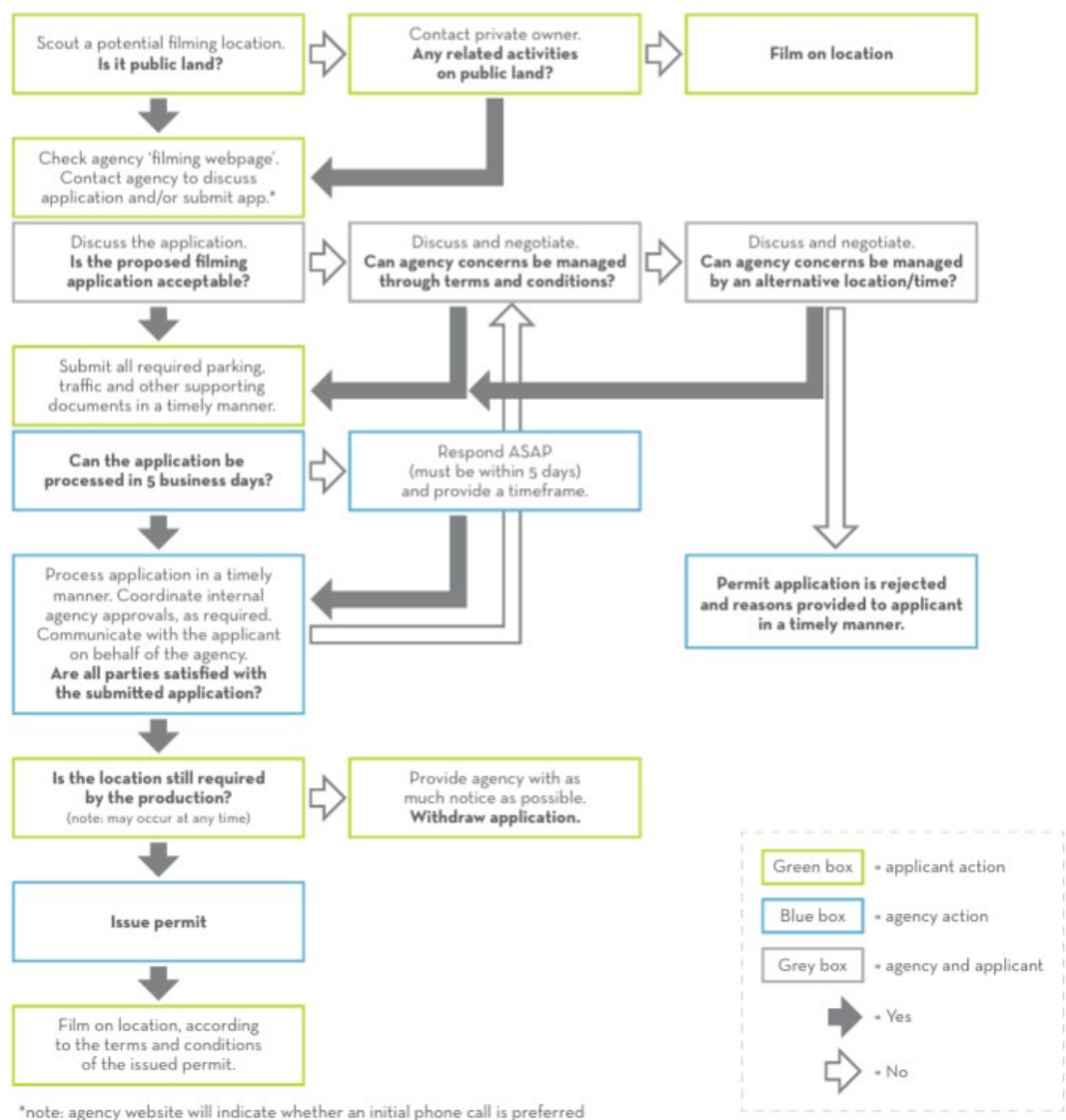
Many productions also hire security companies to watch over their locations or parking places overnight, before or after the date of the filming. This protects costly production sets and saves inconvenience and time because vehicles can be parked close to the location.

Section 4 - Best Practice Film Friendly Processes

Best Practice Film Friendly Processes

This section looks at best practice processes for public agency applications and approvals and how FLUs can help to ensure a streamlined and timely process for all stakeholders.

1. Best Practice Film Permit Application and Approval Process



TIP: Some locations may require detailed discussion over a period of time prior to a filming application being submitted.

2. Step by Step guide to filming approval

Step 1 – Initial scouting and enquiry

The location manager (or a location scout) is hired by the screen production company to look for the number and type of locations required by the script. They may identify multiple locations in the same area for a particular day, as this cuts down on travel time and maximises the time available for filming. Generally, several options are presented to the production company so that they can choose the best fit for the script.

The location manager is the point of contact between the production company and location providers, local government, police, the community and any other interested authorities, organisations or individuals. They are responsible for the logistics of the approved location.

At this early stage, the FLU is usually asked to give an idea of the viability of filming at the proposed locations, including specific dates and times. This is a chance to 'flag' issues or unusual filming requirements, like erecting structures, using firearms, or major disruption to traffic.

It may also be appropriate to schedule a pre-production meeting between the screen producer and the FLU before the application is submitted, so that filming requirements can be discussed before paperwork is submitted.

Tip: Complex applications which have an impact on a wide range of stakeholders may take longer at this stage. Discussion and negotiation could require planning and dialogue lasting weeks/months leading up to actual filming on location.

Step 2 – Approval process begins

The approval process varies depending on the public agency and is at its discretion. However, the following general principles apply:

- in some cases, an initial phone call from an applicant may be the best way of dealing with early enquiries. In other, more complex cases, it may be more useful for enquiries to be made in writing
- it is preferable for all supporting documentation to be submitted at the same time. However, if some information is submitted at a later date, provided it does not substantially change the application or timeframes, it should not preclude the approval of an application
- applications normally take into account the impact of the weather on filming activity and include a 'weather hold' date. This date should also be checked by the FLU for commitment clashes
- information about the location of the unit base and other aspects of the production should be included to give a more complete overview of filming impact
- under local laws, some larger-scale filming activity involving road use or exclusive use of public land may require notification in local papers, or signage at the proposed location in the week before filming begins

- a 'site visit' may be appropriate so that FLU staff can meet with the production's location manager and gain insight into the potential impact of filming on stakeholders

Step 3 – Application is submitted

Once the location is selected, the location manager makes a formal application to the public agency, which must be in writing.

Generally, the Director has the final say on the preferred location and the location manager handles the paperwork for the application. Directors may not be available to make the final decision until shortly before production begins, so the location manager may lodge several applications across numerous public agencies to 'cover their bases'. Applications can and are often withdrawn at a later date.

Step 4 – Applications are considered

Once the application for a permit is submitted, the FLU assesses the applications and contacts other relevant stakeholders in their agency to let them know about the request and coordinate any other approvals that are needed.

Step 5 – Decision and notification

The FLU notifies the production in writing of the viability of the approval, including details of terms and conditions and fees that will apply. Providing clear reasons for refusal means applicants can see a transparent and consistent decision-making process and have confidence in agency decisions. It is important to remember that the *Filming Approval Act 2014* requires approvals for commercial film permits to be granted, unless there are exceptional circumstances.

Step 6 – Filming begins

The film crew arrives at the approved location, sets up the unit base, and prepares for filming to begin. The FLU should be aware of this activity and will have exchanged contact details with the location manager. The location manager should carry the film permit with them at all times on set and is responsible for the production adhering to the permit's terms and conditions.

Step 7 – Location 'wrap'

When filming at a particular location is finished, the crew packs up its equipment and moves on to the next one. It is expected that crew will leave the area in a clean and tidy condition and, if there is any damage caused by filming, 'make good' or pay for necessary repairs.

3. Negotiating with applicants

Consulting with the applicant throughout the approval process is vital. If clarification is needed about the details provided in the request, or more information is necessary to make an informed

decision, the applicant should be contacted. The same applies if there are details that make the application difficult to approve.

Issues that may seem problematic can often be solved through a simple discussion or verbal request. In some instances, applicants may be able to resolve an issue by making adjustments to their plans or requirements. It is always best to ask whether a particular location or time can be amended if it is problematic, rather than declining the application outright.

When there are concerns with the application, it is best practice to communicate this to applicants as soon as possible. This allows them to look for alternative locations or reschedule for another time or date as quickly as possible.

It is one of the FLU's responsibilities to be broadly familiar with specific screen industry requirements, a knowledge which will grow over time. This is especially beneficial when discussing unusual situations such as 'period' filming, the use of dangerous goods, stunts and aerial filming using 'drones'.

4. Alternative times and locations

Some requested areas are only busy on particular days of the week or year, for example, on days when food and produce markets are held. Filming in these areas is obviously more disruptive on market days, so consideration should be given to alternative days or times. The impact of increased traffic in the broader area on these days should always be taken into account.

The impact of other recent activities in the area is also important when considering applications. For instance, if major road works have recently finished, local businesses may want to return to business as usual and be less open to filming in the area. Although this may not be a reason to refuse the permit, extra care and consultation may need to be undertaken by the production company with stakeholders to allay the concerns of businesses in the area.

In all of these situations, the use of terms and conditions in the permit, or making an applicant aware of similar locations known to the FLU, should be considered to reduce the impact of the filming activity rather than refusing a permit outright. FLUs may also be asked to assist with suggestions for location alternatives or availability, traffic management options, stakeholder consultation and assistance with permit applications.

5. Last minute requests and incomplete applications

It is important for FLUs to achieve a balance between practicality and flexibility.

Productions generally aim to lock in locations as quickly as they can so that they can confirm their shooting schedule and distribute it to crew. However, there are occasions when they need a quicker turnaround time on their application. This could be triggered by a last-minute request from an advertising agency, sudden changes in cast availability, weather issues or unexpected script changes.

If there are repeated last minute requests by the same applicant, the issue should be discussed with them and identified as 'not best practice' for an industry representative. If it is an ongoing concern, the matter can be raised with VicScreen.

Although productions should submit all of their relevant documentation at the time of application, there are times when this is not possible. In these cases, the applicant should communicate to the FLU what is missing, why, and when it can be expected. The FLU can then assess and communicate as much as possible about the application knowing that there are gaps but having an informed opinion about the filming logistics. This makes the approval process quicker when the additional paperwork does arrive.

Approvals should not be finalised until the relevant documents have been submitted. This is especially the case when receiving valid public liability insurance from applicants.

Tip: Let relevant stakeholders know as soon as possible that there are some documents that the applicant will be submitting at a later date. This means they know when to expect the documentation and are better able to manage workflow when it arrives.

Tip: Where there are no risks to public amenity or to the operational requirements of the public agency, it is best practice to accommodate last minute requests if they are reasonable.

6. Frequently used locations

Certain areas of Victoria have become very popular with film crews because of their unique look or character, such as the 'sound-tube' on the CityLink toll road at Flemington for car advertisements. Other popular locations have characteristics that make it easy for crews to film in, such as ease of parking, easy access for filming equipment or adaptability to suit the required look of the production.

These areas should be monitored to ensure that they are not used too frequently and do not overly impact on residents, businesses and the general public's access and enjoyment of the location. These types of requests should be negotiated on a case-by-case basis, so that any impact on the area is minimised.

When a filming request is made for a frequently used area, it is important for the FLU to communicate its concerns to the applicant as early as possible. Instead of issuing an automatic refusal, which may be considered 'unreasonable' under the [Filming Approval Act 2014](#), the size, timing and impact of the request should be taken into consideration. Adding terms and conditions to the film permit or offering an alternative location can help manage the use of the location and lessen agency or community concerns.

7. Concerns about filming content

Some public agencies may find the specific content of a filming request difficult to reconcile with their brand or organisational values. An agency should be able to work with a filmmaker on these

requests through the use of terms and conditions to reach an outcome. Some of these terms and conditions may include:

- ensuring that there is no direct reference to the public agency or their brand
- that a location may be de-identified, re-branded or disassociated from the public agency
- a public agency may request a disclaimer to be included in the credits regarding the specific activity.

Where there are safety concerns around a specific activity, or where an activity is not usually permitted by a public agency on their land, a public agency should request that a risk management plan be provided to address any concerns about the proposed activity.

Where filming requests conflict with specific pre-existing commercial arrangements or sponsorship deals, a public agency may consider withholding approval of the application on the basis of 'operational requirements' as provided for under the *Filming Approval Act 2014*.

8. Traditional owners and custodians of land

"Victorian Traditional Owners have rich histories of their Country, their favoured seasonal hunting and gathering areas, ceremonial and burial grounds and significant sites, each with special meaning... It reminds us that every part of Victoria is the Traditional Country of a particular group of Aboriginal people" (Victoria's Framework of Historical Themes, 2010)

Screen production at locations that are culturally sensitive or are of cultural heritage significance to the Aboriginal people of Victoria require consultation with the relevant Registered Aboriginal Parties (RAPs) under the provisions of the [Aboriginal Heritage Act 2006](#). The main purpose of this Act is to recognise, protect and conserve Aboriginal cultural heritage in Victoria in ways that are based on respect for Aboriginal knowledge and cultural and traditional practices.

Engaging with RAPs and Traditional Owners when planning a shoot is the best way for a production company and their representatives to determine whether a proposed location is culturally sensitive or of cultural heritage significance to the Aboriginal people of Victoria. Discussions with relevant RAPs or Traditional Owners should be part of making a determination as to whether potential or proposed locations are areas of cultural heritage sensitivity or significance. Some information about this heritage is held on the Victorian Aboriginal Heritage Register, but this is by no means an exhaustive record of what is known about Victoria. RAPs are ideally placed to provide information about Aboriginal cultural heritage in their appointed areas and their functions under the Aboriginal Heritage Act 2006 recognise them as a primary source of advice and knowledge on matters relating to their heritage.

If it is determined that locations are culturally sensitive, production companies and their representatives have a responsibility to enter into meaningful consultation with Aboriginal people to ensure cultural heritage has not been misappropriated into screen content and that screen content does not demean Aboriginal cultural beliefs.

It is preferable that production entities contact the relevant RAPs in the first instance for advice. It is also the role of the relevant permitting authority to advise production companies in regard to locations of cultural sensitivity and significance.

Screen Australia has published a comprehensive guide for all filmmakers working with Indigenous content and communities, entitled Pathways and Protocols: a filmmaker’s guide to working with Indigenous people, culture and concepts.

FLUs should become familiar with expected practices and direct filming applicants to these tools where relevant.

9. Production sizes, typical timeframes and turnaround times

How does crew size affect the approval process?

A small crew of less than 10 people without any substantial equipment, vehicle requests or parking and traffic management requirements should be able to have their filming approvals confirmed within two business days by a public agency. These types of requests are likely to come from documentaries, student films, emerging filmmakers, infotainment or reality programs.

Permits for a medium crew may reasonably take up to five business days, taking into account associated parking requests and other impacts. A simple request for a unit base, parking on land adjacent to private property where the filming is actually taking place, or filming that is straightforward should be able to be processed within five days.

A larger crew will impact on an area in a more significant way and may take longer to consult with stakeholder groups to gather the required approvals. Depending on the complexity of the filming requirements, consultation could start as much as a month or two before the filming date. Consultation may begin well before the official request is submitted, which gives all stakeholders a better understanding of the limitations and expectations of the production and the agencies involved.

As outlined in the Victorian Film Friendly Guidelines, if more than five business days are required to respond to and ideally process an application, FLUs should communicate as soon as possible that there will be a delay and give an indication of how long it will be.

Tip: A quick way to assess the impact on a location is to ask about the size of a crew and the equipment required.

The table below is a general guide to common filming types and turnaround times for assessment of approvals.

	Low Impact	Medium Impact	High Impact
Cast/crew numbers (total)	Under 10	10 – 30	30 – 100+
Activity	No disruption is caused to agency stakeholders, retailers, motorists or other events in the vicinity of the activities. Filming occurs in open spaces or footpaths with minimal equipment.	Some equipment required, with possible traffic or pedestrian management required. Some site construction may be required.	Road closures, set construction, impact on multiple locations, significant impact on the location.
Parking	No parking required	1 – 10 trucks requiring parking, plus crew car parking	10+ trucks, including some oversize vehicles, plus crew car parking
Unit base	No unit base required	Small unit base required	Large unit base required
Typical Assessment timeframe	Less than 2 business days	5 business days	5+ days depending on the complexity of the filming requirements. These should be assessed on a case-by-case basis.
Location sensitivity	Location sensitivity may also be a factor in assessing the level of impact and may not always directly correlate to the size of a crew. For example, where a location may be deemed 'sensitive' by a public agency, having 10 crew and cast members in that location may have a medium to high impact, depending on the circumstances.		

10. What is 'low impact' or 'low risk' filming?

Some public agencies use the terms 'low impact' or 'low risk' to describe certain kinds of film permit applications and streamline their internal assessment processes.

This type of filming often involves minimal equipment and crew, and causes little disruption to pedestrians, traffic and residents. It frequently involves 10 people or less (inclusive of all production crew and cast), and uses one camera, one tripod and hand-held sound recording or lighting equipment. An example of low impact filming is when a two-person crew gathers 'vox pops' for a football commentary show. Generally, this type of filming can be approved within two business days, since it does not require sign off from other stakeholders.

The location itself is another important consideration when assessing applications for levels of risk or impact. For instance, if a large crew wishes to film in an area that is remote or never used, this may be considered as 'low impact' and assessed accordingly.

When assessing filming applications, the impact on sensitive areas of public land should be considered. Public agencies should include information on their websites about sensitive and high impact locations within their jurisdiction, including specific interpretations of the term 'low impact'.

11. Standard and blanket approvals

In general, it is best practice to issue a standard permit that covers each separate day of filming and identifies the separate use of individual locations with specific terms and conditions. This makes the permit easy to alter if required by last minute changes to filming.

Where filming is of low impact and repetitive in nature, a public agency may wish to consider a 'blanket permit', which covers low-impact crew with minimal infrastructure and could include approval for multiple locations over a period of months. Unlike dramatic filming, these types of filming do not normally involve a lot of noise or movement on location.

A blanket approval may be an appropriate solution for the following type of filming:

- reality television series
- sketch comedy series
- documentaries involving individuals talking straight to the camera.

12. Supporting documentation

In addition to a general 'permission to conduct filming activities on public land' a public agency may look to receive attachments to the permission requesting more specific approvals to make up a full permit.

These most typically include:

- parking approval
- parks and reserves usage approval
- temporary structures approval
- traffic and/or pedestrian management plan approval

- risk management plan approval

The following are some of the types of documents that may be requested or required by public agencies. However, it is the responsibility of each agency to determine its own workable balance between meeting the needs of filmmakers and protecting public amenity.

Site plan/mud map for filming location

A site plan/mud map should provide details of the exact location of the filming activity, as well as what equipment, infrastructure and major props will be used and where they will be placed on site.

Site plan/mud map for unit bases and essential vehicles

This should indicate where the unit base is located, including all marquees, vehicles and other infrastructure. Essential vehicles should be positioned as close to the filming location as possible. These generally include the camera truck, grips truck, electrics truck, standby props truck, sound van, generator van, safety and nurse vehicles.

Infrastructure, equipment and props list

Applicants can provide a detailed list of equipment that will be on site on the day of filming, including track and dolly, trolleys, camera, lights, reflector boards, marquees and any major props proposed. This gives the FLU an idea of the size and complexity of the proposed filming.

Traffic and/or pedestrian management plan

Applicants should provide a traffic management plan (TMP) from an accredited traffic management company if filming is likely to interrupt the normal flow of traffic or any shared pedestrian/cycling access, including being stopped, held or diverted.

A pedestrian management plan (PMP) may also be required if filming is occurring where there is a disruption to pedestrian flow. The plan should outline the objectives and strategies for managing the proposed impacts in accordance with Australian Standards AS 1742.3 (2009).

In addition to submitting a TMP to public agencies, other stakeholders may need to be contacted with respect to traffic management planning. These generally include:

- Victoria Police
- Transport Victoria
- Department of Transport and Planning and Local Infrastructure (can assist in contacting tram, bus and rail network operators)
- transport network operators, such as Metro Trains, Yarra Trams and bus companies
- Victorian Taxi Association
- Victorian Taxi Directorate

- local councils

Risk management plan

Most filming activity on public land requires a risk management plan to be completed. This should be in accordance with the Australian/New Zealand Standard AS/NZS 4360:2004 and include the identification and measurement of the risks associated with filming, together with their proposed management. The name and qualifications of the production's Safety Officer should also be included. Risk management plans are often included in TMPs and PMPs. The size of the production may dictate the type and detail of the risk management plan required. For example, a student film may not require the same level of detail as a large commercial production.

Stakeholder Communication and notifications

It is important to communicate with stakeholders in the area where filming will take place, so that they can prepare or adjust their own activities during the period of filming.

This also prevents potential misunderstandings and complaints once filming is underway and when it is more difficult to negotiate positive outcomes for stakeholders.

Applicants should notify residents, businesses and organisations in the area surrounding the filming location in writing before any filming activity commences that may potentially cause inconvenience, interruption of trade, or create any impact to the area, including changes in traffic conditions.

Information should include:

- times and dates
- areas affected
- parking impact
- any unusual activities that may cause concern (such as gun shots or special effects)
- any access issues/changes
- name and contact details of the applicant
- public agency FLU contact details

A FLU may require applicants to submit a draft letter before it is circulated, to confirm that all details are correct.

If filming is considered to be of moderate impact, letters are sent out at least 3-5 days in advance. When the filming is likely to impact heavily on an area, there should be multiple letterbox drops. The first should occur a week or two before filming and in the week of filming.

If filming is occurring directly outside a business or residence, it is considered best practice for the location manager to personally talk to the trader or resident and accurately communicate the full

details of filming. In the case of large filming events, consultation with residents and traders should occur even earlier in the planning stages.

Tip: Despite the best intentions and comprehensive communication strategies, stakeholders sometimes claim that they were not notified of the activity, or that the activity is different to what was conveyed. For this reason, it is important for FLUs to keep records of all communication and activities.

Parking requirements

Generally, vehicles form part of filming requirements, for example, wardrobe and make-up vans, equipment transporters, lighting trucks, catering vans and cast and crew vehicles. For filming efficiency some vehicles are required to be in the immediate vicinity of the location, these are called 'essential vehicles'. However, other vehicles may be parked further away at the unit base. The private vehicles of the cast and crew also need to be parked near the location or at the unit base, depending on how much parking is available.

In areas where parking is limited, parking permits may be issued to accommodate filming vehicles. In these cases, the FLU will liaise internally, collect any necessary internal approvals, assess the overall film permit application and communicate with the applicant on behalf of the agency.

Some agencies ask applicants to submit detailed information such as:

- the total number of spaces required
- specific date and time of filming
- street details
- a 'mud map' indicating where parking is required with the number of spaces clearly shown

Tip: When considering parking requirements, the size and number of equipment vehicles vary widely on film sets. It is essential to ask for the number, size and registration numbers of vehicles when necessary to accurately forecast how much parking is required.

Overall, it is the parking requirements of location filming that seem to cause the most concern for residents, especially in inner city areas where parking is at a premium. Inner-urban parking spaces may need to be reserved before filming begins to capture spaces as they become vacant. Residents or traders with limited options for parking their vehicles may find the added parking pressure inconvenient. These concerns need to be managed through stakeholder notification and negotiation with the applicant.

Tip: It is important to be clear about what time parking will begin to be required rather than when the filming activity starts, as there is often quite a difference. The letter of notification to stakeholders should state the entire period during which parking will be impacted.

Parking fees should be calculated in a clear and transparent way, and agencies are encouraged to charge cost recovery or less for this service.

Tip: Wherever possible, waive fees for parking spaces in a non-ticketed area at a time when they are generally not expected to contribute to public agency revenue.

Tip: Some productions will need to regularly return to the same location, for example, a main character's house. In these cases, 'subsequent day' rates should be applied instead of multiple 'first day' rates.

Waste Management Plan

Film crews are expected to remove all of their waste when they leave a location. In addition to the disposal of general rubbish, a waste management plan may be required to ensure that any waste resulting from the filming activity, for example scraps of tickertape paper, special effects remnants, animal waste, is cleared from the site. A public agency may add this requirement to the terms and conditions of a permit to ensure compliance.

Health Services Permit

As filming activity usually includes catering, a production may require a Statement of Trade and a Caterers Victorian Food Act Registration.

13. Additional filmmaker responsibilities

There are a number of responsibilities that applicants must meet when filming in Victoria, such as state and Commonwealth legislation relating to occupational health and safety, working with children and the use of animals.

It is recommended that FLUs let filmmakers know their responsibilities and check whether they are compliant. This adds value to the service provided, especially when filmmakers are not very experienced. It can also help to prevent issues later in the filming process.

14. Fees and charges

Fee structures should be published on the agency's website to allow filmmakers to consider a jurisdiction and its likely costs. Fees and charges should always be communicated to applicants early in the application process, as this instils industry confidence in agency decisions.

Ensuring that fees charged for film permits are transparent is an important way to maintain and encourage filming activity and further enhance Victoria's reputation as a film friendly production destination. Agencies are encouraged to keep all fees for filming-related activities as low as possible, in recognition of the economic and cultural benefits filming provides to Victoria.

Film permit fees

Public agencies have specific responsibilities under the [Filming Approval Act 2014](#) when setting film permit fees for commercial filming (Principle 5).

Despite media reports of 'big budget blockbusters', Australian productions operate on modest budgets, with small crews and limited resources. The aim of the Act is to reduce costs for the Victorian screen industry and ensure that fees charged by agencies are reasonable and transparent and reflect the actual costs of processing an application.

As a general explanation, cost recovery may take into account:

- the time involved for staff to assess and issue a film permit, including facilitating negotiations between external stakeholders; and
- resources required to visit a location to complete a risk assessment.

When setting fees charged for film permits, agencies should refer to the Victorian Film Friendly Guidelines.

Tip: When a production crew returns to the location, a lower 'subsequent day' rate should be considered, as the groundwork has already been established for that location and the application will take less time to process.

Tip: Agencies can waive or charge a lesser fee, for example, if the project is of cultural significance or showcases the local area's tourist attractions.

Tip: An on-screen credit or 'thank you' to the public agency can be negotiated in lieu of charging a film permit fee.

Other relevant fees

Bonds

If filming at a sensitive site, a refundable bond can be used to ensure a location is 'made good' when filming is completed.

Venue hire

Some public agencies may wish to hire venues under their management to screen productions for filming. These are generally buildings that are used for events, such as town halls, sporting fields and community buildings. The use of these venues may incur a facility hire fee.

Tip: When agreeing on a facility hire fee, agencies may find it useful to consider half-day fees, as on many occasions productions do not require a location for more than a few hours. Hourly rates can also be considered.

Tip: Consider negotiating reduced venue hire fees for time used for low impact activities such as art department 'set dressing'

Service Charges

Sometimes a production will hire an agency to provide a specific service, for example cleaning, equipment hire, venue security or the removal or replacement of infrastructure (e.g. park benches or street signs). On occasion, if filming occurs at a location with specific environmental or heritage considerations, it may be a condition of the film permit that the FLU undertake a set visit or supervise filming.

It is best practice to charge no more than cost recovery for services and agencies are encouraged to waive charges wherever possible. Agencies should only charge for site visits which actually take place.

Tip: If a set visit or supervision is required as a condition of a film permit, consider which activities pose the actual risk – i.e. bump in or specific scenes. It may not be necessary for staff to be on set for the entire filming period.

15. What's next?

This handbook has been produced as a supporting resource for public agency staff and is a guide, rather than a definitive publication. It will be updated from time to time as information changes, or new information becomes available.

Please contact VicScreen for more information or advice and feel free to review the wealth of information available online. For VicScreen's contact details, see **Useful contacts**.

16. Useful contacts

VicScreen

03 9660 3200

contact@vicscreen.vic.gov.au

vicscreen.vic.gov.au

Screen Australia

03 8682 1900

www.screenaustralia.gov.au

<http://www.depi.vic.gov.au/> Department of Transport & Planning /

Transport Victoria

13 61 86 (General enquiries)

1800 800 007 (Public Transport Victoria)

vicroadsfilming@transport.vic.gov.au

<https://transport.vic.gov.au/>

Victoria Police Film and TV Office

03 9247 5599

film.tv@police.vic.gov.au

www.police.vic.gov.au

Parks Victoria

13 19 63

03 8627 4699

www.parkweb.vic.gov.au

Department of Energy, Environment and Climate Action

13 61 86

customer.service@deeca.vic.gov.au

Metro Trains

03 9610 2610

www.metrotrains.com.au

Yarra Trams

03 9619 3200

www.yarratrams.com.au

Section 5: Talk the Talk – Industry Glossary

Talk the Talk

1. Glossary

Bump in refers to the process of setting up a location before filming commences. This may include setting up infrastructure, equipment and camera positions, props and scenery.

Bump out refers to the process of packing up a location after filming has been completed. This may include breaking down infrastructure, equipment, props and scenery.

Camera Mounts/Rigs refers to a camera or another piece of equipment which is safely and securely attached internally or externally to a vehicle.

Certificate of Currency is documentary evidence that an insurance contract is issued by an insurer, outlining the insurance policy details, including the level of insurance held, dates of policy and the interested parties.

Essential Vehicles are vehicles that are required to be positioned as close to the filming location as possible and generally include camera truck grips truck, electrics truck, standby props truck, sound van, generator van, safety and nurse vehicles.

Establishing Shots are images taken of the outside of a building or other structure to show where another scene is set. These are usually quick to film and have low-impact requirements, with minimal crew or equipment.

Filming in this handbook refers to the recording of images, including but not limited to film, video, digital or electronically for the purpose of exhibition and/or broadcast (television, cinema, internet, etc.). Generally, it can include photography and photo shoots.

Filmmaker/Applicant is the person/company responsible for the overall management of the filming activity and is the key contact for the FLU.

Film Permit is the document that the filming applicant is issued upon successful submission and review of all filming activity plans and documentation. The film permit authorises the applicant to film in accordance with the terms and conditions outlined in the permit. This ensures that it is conducted in accordance with the safety and amenity regulations of a public agency.

Filming Schedule/Running Sheet is a comprehensive list, which details the timing, sequence and location of filming activity in chronological order so that the filmmaker, FLU and other stakeholders know what is happening and when. A good running sheet includes a timeline of the filming activity, bump in and out details and scenes being filmed.

Film Liaison Unit is the single point of contact at an agency who assists filmmakers wishing to film on public land. For the purposes of this document, the single point of contact is referred to as the

'Film Liaison Unit' or 'FLU'. The FLU may be comprised of a single delegated member of an organisation, or a small team who provide the service.

Hazard is anything that has the potential to cause damage to life, health or property and applies to substances, work methods or machines or any other factors in the work environment.

Hold and release is a temporary road closure where traffic is prevented by an accredited traffic management person, from travelling on a road where filming is taking place.

Key Crew refers to the most important people in the crew with authority to make decisions.

Location is the area of production, whether it relates to parking, traffic control, crew facilities, the filming set or unit base site.

Location Survey/Recce refers to a pre-filming visit to a location to work out its suitability for filming, including access to necessary facilities and assessment of any potential lighting or sound issues. This is usually undertaken by a location manager or location scout.

Low Loader is a specialist filming vehicle used to safely transport a vehicle containing talent while moving on open roads.

Make Good means to recompense or repair damage. In terms of filming, 'making good' refers to the agreement that a production company will 'make good' a location upon completion and that it is returned to the same condition it was in prior to filming. This will include repairing any damage that may have occurred during the course of filming.

Mobile Production Office is sometimes part of large-scale productions and is used by crew to work on the details of logistics and running sheets for upcoming filming.

Pre-Production is the planning stage of a film's production cycle, once the project has been financed but before actual filming begins. This can include script editing, budgeting, set design, location scouting and casting.

Production is the general process of putting a film together from pre-production through to its completion and delivery. It also refers to the middle stage of the process (preceded by pre-production and followed by post-production). The production stage is when principal photography occurs (the actual filming).

Postproduction is the final stage in a film's production once principal photography concludes. This stage typically includes picture editing, sound editing, visual effects, musical scoring, sound mixing and dubbing.

Public Agency means a committee of management, council, Court Services Victoria, a Department Head, Minister, public entity, the Secretary of the Department of Environment and Primary Industries, a trust established by legislation to manage Crown land or the Victorian Racing Club Limited

Public Land means Crown land or land owned by or vested in a public agency.

Risk depends on such factors as the nature of the hazard, the degree of exposure, the potential consequences and individual characteristics such as susceptibility to hazardous substances.

Risk Assessment means the process of evaluating the probability and consequences of injury or illness arising from exposure to an identified hazard and for the purposes of this document, includes hazard identification and risk control initiatives.

Rigging Shots includes setting, hanging or attaching any additional features, equipment or scaffolding to a vehicle in order to capture a particular camera position.

Road closure is the complete blockage of a road for a set period of time. Road closures require detours to be organised and do not occur on major roads unless suitable precautions have been taken. 'Partial' or single lane closures are often used to avoid complete road closures.

Rolling roadblocks is a technique is used on a road when it is not suitable to stop traffic completely (e.g. on a freeway) and enables traffic to move safely at a controlled speed, but to not get in the way of filming during a shot.

Site Plan (Mud Map) is a snapshot of the location, which identifies all aspects of the filming activity including equipment, infrastructure, camera position/s, pedestrian and or traffic control, generators, amenities, etc. The site plan should also reference streets, laneways and other distinguishable landmarks.

Specialist Filming Vehicles includes tracking, low loader vehicles or vehicles with camera mounts and/or rigging shots that require a special registration from VicRoads to be allowed to drive on open roads.

Stakeholders are a person, resident, business or group with an interest in any happenings taking place in the vicinity of where their residence or business is situated.

Tracking Vehicle is a specialist filming vehicle designed specifically for film crew to be transported safely while filming a moving vehicle on open roads. Tracking Vehicles can also have rigs and cranes attached to them.

Unit Base is the term used when referring to the hub of a film production while filming on location. The unit base will generally consist of unit truck/van, makeup/wardrobe/ greenroom buses, catering truck and runner vehicles. This is where the cast and crew gather for meals and the onset production office is managed.

Vox pop is an interview with members of the general public. It is an abbreviation of the Latin phrase vox populi which means 'voice of the people'.

2. Filming equipment

Camera dolly is a specialised piece of filmmaking and television production equipment designed to create smooth camera movements. The camera is mounted to the dolly and the camera operator and focus puller or camera assistant usually ride on the dolly to operate the camera. The dolly grip is

the dedicated technician trained to operate the dolly. Operating the dolly on tracks is the best way of replicating the same camera movement for multiple takes.

Camera tripod is a tripod is used to stabilise and elevate a camera, a flash unit, or other photographic equipment. All photographic tripods have three legs and a mounting head to couple with a camera.

Lights and Lighting Stands refer to a variety of lights can be used by filmmakers to achieve various lighting effects. These lights are usually mounted on collapsible light stands. Some of the light types are Tungsten lights, LEDs, Fresnels, HMIs, Fluorescents, Xenons and Practicals.

Reflector Boards/Scrims/Frames are a 20ft x 20ft aluminium frames on which scrims, sails or even green screens are attached. These are very visible pieces of on-set infrastructure, and they are deployed on an as needs basis to counter lighting or weather conditions. Their exact positioning is unable to be determined before filming begins.

Prop is a 'property', this is considered to be anything movable or portable on a set, distinct from the actors, scenery, costumes and electrical equipment. The Property Master is in charge of finding and managing all the props that appear in a film.

Cable Ramps/Cable Covers are heavy duty cable protectors designed to protect cables and hoses from vehicle damage and also to reduce the risk of trip hazards presented by cables.

Camera Trolley is a trolley used by the camera department to store and move their camera equipment.

Sound Cart is a trolley which is used to transport and house sound recording equipment to be used on set.

Video Village is the nickname for the area around the monitor on set. The main purpose of the video village is to enable the director and key crew to see what the camera and its operator see without looking into the camera themselves. This keeps the area of the camera clear for camera assistants and operators to do their work, while also enabling key crew to make informed decisions based on the vision they are provided.

Boom (pole) is a long pole made of light aluminium or carbon fibre that allows precise positioning of the microphone above or below the actors, just out of the camera's frame. The boom operator positions the boom pole.

Jib is a boom device with a camera on one end, and a counterweight and camera controls on the other. A jib enables the camera to be moved vertically, horizontally, or a combination of the two. A jib is often mounted on a tripod or similar support.

Scissor Lift is an electronically operated elevated work platform that can usually only move vertically and generally used to place large filming lights. The mechanism to achieve this is the use of linked, folding supports in a criss-cross "X" pattern, known as a scissor mechanism.

Boom Lift Cherry Picker is an elevated work platform that consists of a platform or bucket (designed for a person to stand in and work from) at the end of a hydraulic lifting system. It is often mounted on the back of a large vehicle such as a truck, on a flat bed or sometimes on a stand-alone trailer or self-moving platform.

Technocrane is a telescopic crane that is used in the film industry and in television production, ranging in size from 15 feet to 100 feet. The camera is mounted on the remote head on the end of the crane and is moved by a camera operator at a control desk. The Technocrane can telescope at different speeds controlled by the operator. It allows camera moves that cannot be achieved using a jib arm and dolly, and the telescoping can be used to compensate for the camera moving in an arc.

3. Production roles

Key creative team

Executive Producer

An executive producer is usually an investor in the project or someone who has facilitated some aspect of financing of the project. There may be multiple executive producers on a project, depending on the financing arrangements.

Producer

The producer has ultimate responsibility for the entire production and controls matters such as raising finance, hiring the writer, director and other key personnel, along with all the associated business aspects of the production. The producer is involved throughout the production from development to completion of filming and postproduction through until the project is released theatrically or broadcast on television.

Director

The director is responsible for overseeing the creative aspects of a film, including controlling the content and flow of the film's plot, directing the performances of actors, selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.

Screenwriter

Screenwriters or scriptwriters are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format, to the producers. They are almost always freelancers who either pitch original ideas to producers in the hope that they will be optioned or sold, or who are commissioned by a producer to create a screenplay from a concept, true story, existing screen work or literary work, such as a novel or short story.

Production crew

Production department

Line Producer/Production Manager

The line producer and/or production manager supervise the physical aspects of the production including personnel, equipment, budget, and scheduling. It is their production manager's responsibility to make sure the filming stays on schedule and within its budget. The production manager often works under the supervision of a line producer and directly supervises the production coordinator. It is not unusual for the production to have both or just one of these roles.

Production Coordinator

The production coordinator is the information nexus of the production, responsible for organising all of the logistics. The PC is an integral part of film production.

Production Secretary

The production secretary provides administration assistance in the production office to the production coordinator and production manager.

Production Accountant

Production accountants are responsible for managing finances and maintaining financial records during film production. They work closely with the producer and the production office to manage the day-to-day accounting office functions, and report on the project's financial progress against the budgets (cost reporting).

Post-production Supervisor

Postproduction supervisors are responsible for the post- production process, during which they maintain clarity of information and good channels of communication between the producer, editor, supervising sound editor, the facilities companies (such as film labs, CGI studios and negative cutters) and the production accountant.

First Assistant Director

The first assistant director (1st AD) assists the director and the production manager. They oversee the day-to-day scheduling of the script, cast, crew and equipment and the management of the film set. They ensure the filming comes in on schedule while maintaining a working environment in which the director, principal artists (actors) and crew can be focused on their work.

Second Assistant Director

The second assistant director (2nd AD) is the chief assistant of the 1st AD and helps carry out those tasks delegated to the 1st AD. The 2nd AD works closely with the production coordinator to create the daily call sheets that let the cast and crew know the schedule and important details about the shooting day.

Third Assistant Director

The third assistant director (3rd AD) works on set with the "First" and may liaise with the "Second" to move actors from unit base, organise crowd scenes, and supervise one or more production assistants.

Production Assistant/Production Runner

The production assistant or runner assists the first assistant director with on-set operations. Production Assistants also assist in the production office with general tasks.

Script Supervisor

Also known as "continuity", the script supervisor keeps track of what parts of the script have been filmed and makes notes of any deviations between what was actually filmed and what appeared in the script. They make detailed notes for the picture editor on every shot, and keep track of props, blocking, and other details to ensure story continuity from shot to shot and scene to scene.

Stunt Coordinator

Where the film requires a stunt, and involves the use of stunt performers, the stunt coordinator will arrange the casting and performance of the stunt, working closely with the director.

Location Department Location Manager

The location manager is responsible for finding and securing locations to be used for the production and managing the logistics, permits and costs involved. They are the face of the production to the community. On large-scale productions, the head of the location teams may be referred to as the supervising location manager.

Location Coordinator

The location coordinator is stationed at the production office and coordinates the team, organising the paperwork and permitting requirements in consultation with councils and stakeholders. They assist with managing logistics, mapping, public relations/publicity and movement orders.

Location Scout

The location scout is responsible for the initial scouting of locations for the production, taking into account production logistics, e.g. location fees and budgetary restrictions, local permitting costs and regulations, camera and lighting requirements, convenience to other locations, production services and crew and unit parking.

On-Set Location Manager

This role assists the location manager and is on set before, during, and after the filming process. General responsibilities include arriving first at the location to allow the set dressers onto the set. They also maintain the cleanliness of the location areas during filming and fielding complaints from residents in the area.

Camera Department

Director of Photography/Cinematographer

The director of photography or, DOP, is the head of the camera, lighting and grip departments of the film. The DOP makes decisions on lighting and framing of scenes in conjunction with the film's director.

Camera Operator

The camera operator operates the camera under the direction of the director of photography or the film director, to capture the scenes on film. Depending on the camera format being used for filming (e.g. film or digital), a director of photography may not operate the camera, but sometimes these two roles are combined.

First Assistant Camera (Focus Puller)

The first assistant camera (1st AC) is responsible for keeping the camera in focus while it is shooting.

Second Assistant Camera (Clapper Loader)

The second assistant camera (2nd AC) operates the clapperboard at the beginning of each take and loads the raw film stock into the camera magazines between takes. When applicable they also oversee the logbooks that record when the film stock is received, used, and sent to the lab for processing.

Loader

The loader transfers the film negatives from the manufacturer's light-tight canisters to the camera magazines for attachment to the camera by the 2nd AC. After filming, the loader then removes the

film from the magazines and places it back into the light-tight cans for transport to the lab processing.

Camera Production Assistant

Usually, a trainee in the camera department, the camera production assistant helps the crew with menial details while learning the trade of the camera assistant, operator or cinematographer.

Digital Imaging Technician (DIT)

On digital productions the digital imaging technician is responsible for the coordination of the internal workings of the digital camera. Under the direction of the director of photography, the DIT will make adjustments to the multitude of variables available in most professional digital cameras to manipulate the resulting image.

Data Wrangler

On digital productions the data wrangler is responsible for managing the transfer of data from the camera to a computer and/or hard drive.

Steadicam Operator

The Steadicam operator is someone who is skilled at operating a Steadicam (trademark for a camera stabilisation rig).

Motion Control Technician/Operator

This technician operates a motion control rig, which essentially is a 'camera robot' able to consistently repeat camera moves for special effects use.

Video Split/Assist Operator

A video split is used by directors to watch a monitor during each take. This is captured by special recorders fitted to film cameras next to the eye piece.

Sound Department

Production Sound Mixer (Sound Recordist)

The production sound mixer is head of the sound department on set, responsible for recording all sound during filming. This involves the choice of microphones, operation of a sound recording device, and sometimes the mixing of audio signals in real time.

Boom Operator (Boom Swinger)

The boom operator is responsible for microphone placement and movement during filming. The boom operator uses a boom pole to position the microphone above or below the actors, just out of the camera's frame.

Grip Department Grips

The grip works closely with the DOP and the camera department in organising the positioning and movement of the camera/s. Some of the team require scaffolding/rigging certification.

Key Grip

The key grip is the chief grip on a set and is the head of the grip department. The key grip works with the director of photography to establish the correct positioning and movement of the camera/s.

Best Boy (Grip)

The best boy grip is chief assistant to the key grip. They are also responsible for organising the grip truck throughout the day.

Dolly Grip

The grip in charge of operating the camera dolly is called the dolly grip. They place, level, and move the dolly track, then push and pull the dolly, and usually a camera operator and camera assistant as riders.

Electrical Department Gaffer

The gaffer is the head of the electrical department, responsible for the design and execution of the lighting plan for a production. Sometimes the gaffer is credited as "chief lighting technician".

Best Boy (Electrical)

The best boy electric is the chief assistant to the gaffer.

Lighting Technician

Lighting technicians are involved with setting up and controlling lighting equipment.

Art Department*Production Designer*

Responsible for creating the physical, visual appearance of the film – settings, costumes, props, character make-up.

Art Director

Oversees the artists and craftspeople who give form to the production design as it develops.

Set Designer

The set designer is the draftsman, often an architect, who realises the structures or interior spaces called for by the production designer.

Illustrator

The illustrator creates visual representations of the designs to communicate the ideas imagined by the production designer.

Set Decorator

The set decorator is in charge of decorating the set, including the furnishings and all the other objects that will be seen in the film.

Buyer

The buyer locates and then purchases or rents the set dressing.

Set Dresser

The set dressers apply and remove the “dressing”, i.e. furniture, drapery, carpets — everything one would find in a location, even doorknobs and wall sockets.

Props Master

Is in charge of finding and managing all the props used in the film. They usually have several assistants.

Standby Props

Work on set during the filming of a scene, overseeing the use of props, and monitoring their continuity. They are able to respond quickly to requests to move props and fixtures and to help position actors, crew and equipment.

Props Builder

Props builders are technicians skilled in construction, plastics casting, machining and electronics.

Armourer

The armourer is a specialised props technician who deals with firearms.

Construction Coordinator/Construction Manager

Orders materials, schedules the work, and supervises the construction crew of carpenters, painters and labourers.

Key Scenic

Responsible for the surface treatments of the sets, including special paint treatments such as ageing and gilding, simulating the appearance of wood, stone, brick, metal, etc.

Greensman

Deals with the artistic arrangement or landscape design of plant material

Hair and Make-Up Department*Make-up Artist*

Make-up artists work with make-up, hair, prosthetics and special effects to create the characters' look for anyone appearing on screen. Their role is to manipulate an actor's on-screen appearance.

Hairdresser

The hair stylist is responsible for maintaining and styling the hair of anyone appearing on screen. They work in conjunction with the make-up artist.

Wardrobe Department*Costume Designer*

The costume designer is responsible for all the clothing and costumes worn by the cast. They design and plan construction of the garments down to the fabric, colours, and sizes.

Costume Supervisor

The costume supervisor works closely with the designer to supervise the creation or sourcing of garments, hiring of support staff and monitor budget, paperwork, and department logistics.

Costume Standby

The costume standby is present on set at all times to monitor the quality and continuity of the actors and actresses' costumes before and during takes. They also assist the cast with dressing.

Art Finisher

An art finisher may be employed during pre-production to “break down” garments. This specialised job includes making new clothing appear dirty, faded and worn.

Buyer

On large productions a buyer may be employed to source and purchase fabrics and garments.

Cutter/Fitter

A costume technician who fits or tailors costumes, usually on set. They can also be called seamstresses or tailors.

Unit Department*Unit Manager*

The unit manager is responsible for the smooth running of the unit base on location.

Unit Assistant

Assists the unit manager with tasks associated with the running of the unit base.

Special Effects (SFX) Department*Special Effects Supervisor*

The special effects supervisor instructs the special effects crew on how to design moving set elements and props that will safely break, explode, burn, collapse and implode without destroying the film set. They are also responsible for reproducing weather conditions and other on-camera magic.

Special Effects Assistant

The SFX assistants carry out the instructions of the special effects supervisor, building set pieces like breakaway furniture and cities in miniature, lighting pyrotechnics, and setting up rigging equipment for stunts.

Safety/Medical Department*Safety Supervisor*

The safety supervisor, in conjunction with the producer, oversees the safety of the cast and crew and any other individual who may come in contact with the film crew or filming activities. The safety

supervisor ensures the implementation of recommendations contained in the production safety report and/or safety plan.

Unit Nurse/Set Nurse

Provides first aid cover and primary healthcare to the cast and crew on a film production. This includes ensuring that people are looking after their own health.

Script Department

Story Producer

The story producer has overall responsibility for the story across episodes. In reality television, the story producer is responsible for creating a storyline via editing/producing the show's source footage. They may also be responsible for writing the host's dialogue.

Script Editor

Provides a critical overview of the screenwriting process, using their analytical skills to help the screenwriter identify problems and thereby help to strengthen and develop the screenplay.

Script Coordinator

The script coordinator is responsible for reproducing each draft of the script and annotating it for ease of use by the production team.

Other Production Crew

Casting Director

Works closely with the director and producer to understand requirements, suggests artists for each role, as well as arranging and conducting interviews and auditions.

Storyboard Artist

Visualises stories using sketches on paper. Quick pencil drawings and marker renderings are two of the most common traditional techniques, although nowadays Flash, Photoshop and specialist storyboard software applications are being used more often.

Caterers

Catering is provided by specialist companies who drive catering trucks packed with food and a range of equipment including ovens, gas and water to each unit base for filming.

Unit Publicist

Responsible for unit press and the publicity budget set by producers. Unit publicist's works on a freelance basis and are hired only for the duration of each shoot, although may also be employed to handle distribution publicity in the run-up to the film's release.

Stills Photographer

Stills photographers usually work on set, recording scenes from the film for publicity purposes, but they may also be required to set up photographs in the style of a productions in a studio environment.

Picture Postproduction*Postproduction**Editor (offline)*

Assembles the visual material into a coherent story up to picture lock-off, working closely with the director.

Assistant Editor

Assists the editor by collecting and organising all the elements needed for the offline edit.

Online Editor

Once the picture has been locked off, the online editor adds visual effects, titles, and applies colour correction. Also ensures that the program meets technical delivery specifications.

Colourist

Adjusts the colour of the film to achieve greater consistency.

Negative Cutter

Cuts and splices the film negative (where applicable). Provides assembled negative reels to the lab for prints to be made.

*Visual Effects (VFX)**Visual Effects Supervisor*

The visual effects supervisor is in charge of the visual effects department.

Compositor

A compositor is a visual effects artist responsible for compositing images from different sources such as video, film, computer generated 3-D imagery, 2-D animations, matte paintings and text.

Roto/Paint Artist

Manually creates mattes for use in compositing. May also paint visual information out of a scene, such as removing wires and rigs, logos and scratches.

Matte Painter

These artists draw/paint entire sets or extend portions of an existing set.

Sound/Music Postproduction*Sound Designer*

Responsible for the overall soundscape and its production for a project. Works closely with the on set sound recordist and oversees the sound post-production team.

Dialogue Editor

Responsible for assembling and editing all dialogue in the soundtrack.

Sound Editor

Responsible for assembling and editing all sound effects in the soundtrack.

Foley Artist

Creates and records any required sound effects for a project.

Music Supervisor

Works with the composer, mixers and editors to create and integrate the film's music. Negotiates licensing of the necessary rights for all source music used in a film.

Composer

The composer is responsible for writing the musical score for a film.

Sound Mixer

Mixes/balances the overall sound of the project from all audio material prepared by the dialogue, music and effects editors for production of the final soundtrack of the project.