



WESTERN AUSTRALIAN SCREEN INDUSTRY

CODE OF PRACTICE



INTRODUCTION

The Western Australian Screen Industry Code of Practice has been developed by Screenwest in consultation with screen industry professionals. The code provides information to assist people who are unfamiliar with the screen industry and to serve as a benchmark for screen industry professionals. It also provides valuable information for those who are producing screen content in non-vocational situations.

Screen production in Western Australia requires access to public and private locations in order to sustain and expand the industry. It is important for all people and companies to be courteous, considerate and accommodating to the needs of others when conducting screen production activities to ensure continued support from the community. The cultural and economic benefits of an active screen production sector are important for Western Australia.

The code applies to all facets of production for the screen. This can include the production of moving images, still photography or sound recording. The recording may be done on film,

video or digital formats. The code is meant to apply to all forms of production including commercial and non-commercial projects. These may be feature films, television drama, advertising, documentaries, student films and other artistic projects.

This code is not mandatory, however, it does refer to some mandatory obligations under Western Australian or Australian law.

SECTION ONE

WORKPLACE BASICS

INTRODUCTION

A screen production workplace is similar to all others in many respects. There are basic requirements for a healthy, safe and a productive workplace that are common to many industries.

ALCOHOL AND DRUGS

The consumption of alcohol, drugs or any other substances that may affect an employee's ability to perform work in a safe and efficient manner is not permitted in the workplace. It is also important to consider the effects of alcohol consumed prior to presenting for work. It can take several hours for alcohol to leave the body.

People taking prescription or over-the-counter medications that may impair performance must advise their supervisor or manager who must ensure any associated risks are eliminated. This information will be treated confidentially in accordance with privacy laws.

BULLYING, SEXUAL HARASSMENT, DISCRIMINATION

Until such time as Screenwest has finalised its own Screen Industry Code of Conduct, it has adopted the current draft of the Screen Producers Association (SPA) policy; Australian Screen Industry Code of Conduct, Sexual Harassment and Bullying.

ENVIRONMENT

All workplaces in Western Australia must comply with the Environmental Protection Act 1986. It covers a wide range of legal obligations. For example, illegal dumping – which is the act of unauthorised discharging or abandonment of waste, carries a maximum fine of \$125,000 for corporations and \$62,500 for individuals.

GOVERNMENT FILMING AND PHOTOGRAPHY PERMITS

The various Western Australian state and local government authorities have a range of different procedures for issuing permits for filming and photography on land or property under their control. Filming and photography is supported and

encouraged where possible because of the economic and cultural benefits that flow from having a vibrant screen industry. Each authority has local laws and other regulatory frameworks that need to be considered when assessing applications. Location Managers or Producers should contact the specific authority for information on the requirements for applications.

HEALTH AND SAFETY – WORK ENVIRONMENT AND FACILITIES

Producers have a duty to exercise due diligence to ensure the screen production complies with the Occupational Safety and Health Act 1984 (WA) and Occupational Safety and Health Regulations 1996 (WA). This includes taking reasonable steps to ensure that the production has and uses appropriate resources and processes to provide and maintain a safe work environment and adequate facilities for workers.

Workers have a duty to take reasonable care for their own health and safety and ensure their actions do not adversely affect the health and safety of other persons. Workers must comply with any reasonable

instruction and cooperate with any reasonable policy or procedure relating to health and safety at the workplace.

MUTUAL RESPECT

We are committed to ensuring a safe and supportive environment where all participants are valued and respected. Harassment and bullying behaviour is not acceptable, and beyond that, the Western Australian screen industry community will encourage a sense of belonging and empowerment for all people involved with our productions.

OFFENSIVE LANGUAGE

All cast and crew must endeavour to refrain from using offensive language. This is particularly important when working on-location where it may cause offence to the general public.

PARKING

Vehicles associated with a screen production must be parked as specified by the Location Agreement or film permit. In addition, all parking must comply with local laws and the Western Australia Road Traffic Code 2000.

PAYMENT FOR WORK

The Western Australian screen industry will ensure all work complies with the Fair Work Act 2009. Particular attention is placed on the need to comply with regulations in relation to unpaid work experience and unpaid internships.

All people engaged in any screen production must fit into one of the following categories:

1. A paid worker. Not paid below the National Minimum Wage.
2. A vocational placement. For students to help them transition from study to work and must be done in conjunction with an educational institution.
3. An intern or work-experience worker.
Are permitted to work on screen productions providing there is

no "employment relationship" as specified by the Fair Work Act 2009. Some of the key requirements:

- + the person must not be doing "productive" work *, and
- + the main benefit of the arrangement should be to the person doing the placement, and
- + it must be clear that the person is receiving a meaningful learning experience, training or skill development.

* A reasonable definition of work that is not "productive" and a simple test of compliance: If the worker does not come to the workplace on a particular day and therefore the work is not done, it would not be a problem for the organisation.

4. An unpaid volunteer.
Are permitted to work on screen productions providing there is no "employment relationship" as specified by the Fair Work Act 2009. Some of the key requirements:
 - + the volunteer is under no obligation to attend the workplace, and
 - + the volunteer does not expect payment, and
 - + the organisation receiving benefit from the work is a church, charity or community organisation

A "workplace" means a place, whether or not in an aircraft, ship, vehicle, building, or other structure where employees or self employed persons work or are likely to be in the course of their work.

An employee means —

- (a) a person by whom work is done under a contract of employment; or
- (b) an apprentice;

An employer means —

- (a) a person that employs an employee under a contract of employment; and

(b) in relation to an apprentice, a person who employs the apprentice under a training contract registered under the Vocational Education and Training Act 1996 Part 7 Division 2.

RIGHT TO WORK

All people working must be Australian or New Zealand citizens, permanent residents of Australia, or have an appropriate temporary working visa. This is a legal requirement, for further information contact the Australian Government Department of Home Affairs.

SMOKING

Smoking is not permitted in enclosed locations in the workplace (Regulation 3.44B of the Occupational Safety and Health Regulations 1996). For exterior locations, any smoking must be done in a designated area established a sufficient distance away from non-smoking people to ensure they are not affected. Some locations are also completely smoke-free for all interior and exterior areas.

Examples are: hospitals, university campuses and schools.

If smoking is required for a scripted on-screen performance, consultation with a safety supervisor is required to determine the best procedure. The cigarettes you see on-screen are usually herbal cigarettes.



SECTION TWO

ISSUES SPECIFIC TO THE SCREEN INDUSTRY ON LOCATION

INTRODUCTION

Beyond the standard requirements of a work place as described in Section 1, the screen industry also has a range of additional activities that present issues. These can be the result of script requirements or because of the mobile nature of the work place.

ANIMAL WELFARE

When working with animals, an appropriately experienced animal supervisor must be employed, and all relevant permits obtained. This is to ensure the welfare of the animals and also to provide a safe workplace. Some animals can be unpredictable and dangerous if not managed correctly.

The Animal Welfare Act (2002) and its accompanying regulations provide an overall legal framework for ensuring all animals in Western Australia have appropriate standards of care.

For animals used in screen production, there is no specific code in Western Australia, but producers are strongly advised to all abide by the [Victorian Code of Practice for the Welfare of Film Animals](#)

ARRIVAL & DEPARTURE (AND NOISE AT OTHER TIMES)

In residential areas, production vehicles must not arrive any earlier than 15 minutes prior to the specified call time and turn engines

off as soon as possible. When departing the location ensure noise is kept to minimum.

Local governments have policies relating to noise from worksites. Typical restrictions are: no work to be done before 0700 or after 1900, Monday to Saturday. If out-of-hours work is required, the Producer or Location Manager must apply for a permit to allow the activity.

CABLING

The position and use of cables in the workplace needs to be carefully considered to avoid creating a safety hazard. Cables types can include video, audio, power and rigging support.

Cables on the ground in work areas with high levels of pedestrian traffic should be covered with rubber mats to reduce risk of tripping. This is particularly important at the "unit base" where actors, extras and visitors first arrive.

In situations where cables need to cross footpaths and cycle paths used by the general public, cables



can be enclosed within protective ramps, but the ramps must not become a hazard. The height and bulk of some types of cable ramps are a potential hazard for bicycle traffic and other wheeled mobility aids. (Please note – it is legal in Western Australia for people to ride bicycles on footpaths.)

Where on-ground methods of securing cables are not appropriate, the cables can be suspended above a path at a height of 2.5 metres or greater.

Any cables crossing areas with motor vehicle access must be enclosed in protective ramps or suspended above at a height of 4.5 metres or greater.

To avoid damage to property, cables should not be taped to floors or walls without express permission from the property owner or Location Manager.

CATERING

The positioning of catering vehicles shall be agreed in advance with the Production and the Film Liaison Officer.

The Production shall ensure that no dirty water or food waste be deposited in rainwater gullies and that caterers use a dirty water tank where possible.

CHILD EMPLOYMENT

Production companies are legally bound to comply with the Children and Community Service Act 2004 (WA) and the School Education Act 1999 (WA). A child means a person who is under 15 years of age.

It is illegal to employ a child of compulsory school age during the hours the child is required to attend school, except where there is a Notice of Arrangements or school exemption. Children who are employed for extended periods should receive education tutoring from a qualified tutor away from the immediate set.

The proposed Supervisor of Children employed to work on a production must have a current "Working with Children Check" card, which is mandatory for people employed in child-related work in Western Australia. The Working with Children Screening Unit, part of the

Department for Child Protection, is responsible for administering the WWC Checks.

Western Australia observes the ground rules of the [The Guide to the Employment of Children in the Victorian Entertainment Industry](#) and the [NSW Children and Young Persons \(Care and Protection\) \(Child Employment\) Regulation 2015](#).

Children under six must be accompanied by a parent, guardian or responsible person nominated by the parent. Where the child is less than 16 years old, the producer must ensure that suitable safe arrangements are made for travel between home and work. The child should get a 10-minute break every hour and a one hour break every four hours. No child should commence a working shift unless 12 hours has expired from the end of the previous shift.

Under no circumstances should a child's physical or emotional well-being to be put at risk. No child shall perform stunts or be involved in stunt car sequences. [Child Safe Organisations WA Guidelines](#) and [Practical guidance from](#)

All boats must carry one life jacket for each person on board, and when operating in open water a minimum of 2 litres of fresh drinking water for each person.

[implementing Child Safe Standards](#) provide information on being child safe.

CRANES/JIBS/ CHERRY PICKERS

In advance of the shoot, the Production shall discuss with the Film Liaison Officer and any other relevant authorities the positioning of such equipment.

An experienced and competent key grip should supervise the setting up and operation of this equipment. For full details of the various safety requirements refer to the [Occupational Risk](#)

[Management in the Australian Film and Television Industry - Draft National Safety Guidelines \(draft 10 November 2004\)](#).

EVIDENCE OF PERMITS

Copies of local council and other approvals should be on location at all times. They should be held by the Location or Unit Manager and should be made available if required.

FILMING IN AND AROUND WATER

The Safety Report should specify whether sequences filmed on, in or near water require the services of a Safety Supervisor. If so required, the Safety Supervisor shall be experienced with working with boats and filming on/in/near water as appropriate for the circumstances. The production must gather and make known all available information about possible threats related to the water where filming is about to take place. Whenever a potential safety hazard is found to exist, the production must take all necessary

steps to mitigate or eliminate the risk.

Safety lines, watch safety personnel and/or divers should be used when filming in a body of water where potentially hazardous conditions may exist (e.g. quick currents, thick underwater plant life or rocks, dangerous marine life, etc.). Local knowledge must be acquired when filming on/in/near water or at sea to avoid any potential hazards from currents, flash flooding, sub-surface objects, dams, waste disposal sites, blue-green algae, chemical dumping regimes, sewerage, outfalls, storm water etc.

When filming in fast-moving rivers, downstream safety pickup personnel and equipment in rescue boats should be stationed for emergency rescue.

Any hazardous objects must be removed from the water or marked so they can clearly be seen. Only fully qualified divers are to be allowed to work underwater, provided they have a specific experience concerning the depth, time and water conditions of the shoot, as well as with the movements that are to be portrayed under water. One Safety Diver should be assigned to each person in the water.

Appropriately trained, experienced and licensed divers must be in position in the water whenever cast or crew members are working under the water. Adequate numbers of appropriately trained and experienced safety swimmers must be engaged whenever cast are required to swim or perform in the water.

A Dive Supervisor shall be engaged on any production that requires the use of breathing apparatus to

supervise all diving work, and will not double as, or assume the duties of a Safety Diver, Stunt Diver, Safety Supervisor &/or Stunt Coordinator.

FILMING ON PUBLIC TRANSPORT (TRAINS, BUSES, FERRIES)

Filming permits are required for any screen production activity on Western Australian public transport.

FILMING WITH BOATS

All boats must be registered and sea worthy. All boat handlers must be appropriately licensed and have the necessary skills, experience & knowledge to perform the tasks required in the relevant vessel in a safe manner.

All boats must carry as a minimum the lifesaving equipment required by local laws and such additional equipment as may be appropriate for the particular circumstances of filming in first class working order. All boats must carry one life jacket for each person on board, and when operating in open water a minimum of 2 litres of fresh drinking water for each person. Reflectorised patches must be attached to clothing (for identification of persons in water) by all personnel, other than cast in costume. Safety harnesses must be provided for all cast & crew when filming on yachts.

Whenever cast &/or crew are working in water with or near boats, the boats must be fitted with propeller guards. Having regard to the numbers of cast & crew, sufficient crew members must be designated as spotters to ensure that the whereabouts of all personnel is known at all times. In any event, a spotter should accompany a camera operator on the boat when the camera is

not stationary. Additional marine spotters should be employed, with one spotter observing from a vantage point on the shore.

Safety boats must be provided in adequate numbers and never used to double any other sort of boat engaged on the shoot unless another boat is nominated as the safety boat. There must be adequate radio contact from boat to boat and from boat to shore.

FILMING WITH MOTOR VEHICLES AND VEHICLE MOUNTS

The application form "[Film Industry Request for Department of Transport Exemption from Requirements of the Road Traffic Code 2000 During Filming Activities](#)", complies with Department of Transport requirements for issuing the exemption. [Click here](#) to download the application form.

Recommended safety practices for filming activities involving vehicle mounts are also covered in the [National Guidelines for Screen Safety](#) and the [Film & Television Safety Guidance Notes](#).

Failure to comply with relevant regulations could expose the production to criminal prosecutions, may affect the production's insurance coverage, and should an incident occur, WorkSafe along with the Western Australian Police Force may instigate an investigation.

Permissions are required for the following mounts on vehicles:

Bonnet mount

- + Department of Transport exemption required.
- + Traffic control required (Traffic Management Plan and traffic controllers, or police, or licensed pilot escort).
- + Side mount (hostess tray) with maximum protrusion less than 150mm from side of vehicle.
- + No Department of Transport exemption required.
- + No traffic control required.

Side mount (hostess tray) with maximum protrusion greater than 150mm from side of vehicle.

- + Department of Transport exemption required.
- + Traffic control required (Traffic Management Plan and traffic controllers, or police, or licensed pilot escort).

Rear/front mount with maximum protrusion less than 1200mm from front or rear of vehicle.

- + No Department of Transport exemption required.
- + No traffic control required.

Rear/front mount with maximum protrusion greater than 1200mm from front or rear of vehicle.

- + Department of Transport exemption required.
- + Traffic control required (Traffic Management Plan and traffic controllers, or police, or licensed pilot escort).

Roof mount (properly secured) with overall height (vehicle plus roof mount) up to 4.3 metres.

- + No Department of Transport exemption required.

Please refer to the Screenwest document Report on Current WA Road Traffic Regulations.

FIREARMS AND WEAPONS

The use of firearms is highly regulated in Australia. The firearm industry in WA is regulated by the Firearms Act 1973, Firearms Regulations 1974, the Weapons Act 1999 and Weapons Regulations 1999. All firearm owners and users must be licensed with the WA Police, Licensing Services Division, Firearms (Branch). In addition to the government legal requirements, whenever a firearm is required for screen production, a licenced on-set armourer is required to be employed to supervise the supply, handling and management of the firearm.

The on-set armourer has a legal responsibility for the safety of cast and crew and has the authority

to train the actors to a safety standard suitable for their use in a screen production.

An on-set armourer is required whether the firearm is real, an imitation or a replica. The use of other weapons such as flick-knives, crossbows, blow-guns and grenades also require the supervision of an on-set armourer.

No live ammunition is allowed on a film set, except in extenuating circumstance.

WA Police requires notification of any screen production activity that involves firearms, mock firearms, weapons and mock weapons that have potential to created public concern within local communities. It is the responsibility of the Producer to provide that notification to the local police station in the area where the activities are being conducted so they can notify the Police Communications Branch of your filming activities.

GUESTS AND PETS

Crew and cast will not bring guests or pets to the location without advance permission.

HIGH VISIBILITY CLOTHING & PERSONAL PROTECTION EQUIPMENT (PPE)

The production must ensure that the appropriate level of safety clothing is worn for the safety of the crew when filming on public roads and in the public domain.

INSURANCES

Production companies are required to have a public liability insurance policy. The value of the cover is generally required to be at least \$20 million.

Production companies are required by law to have workers compensation insurance for all screen production employees and some cases, contractors or sub-contractors. Further details can be obtained from Workcover WA.

LOCATION AGREEMENTS AND FILMING PERMITS

Allow sufficient time for the application and assessment process. The time frame for processing of filming permits will vary greatly depending on the complexity of the production and the number of authorities that need to be consulted.

Producers and Location Managers have a responsibility to ensure all personnel involved with a screen production are notified of any site-specific restrictions that may apply to a worksite. This will usually be done via a daily call sheet and/or on-site verbal briefing.

LOCATIONS

Must be left in original condition and all rubbish removed.

LOSS OF TRADE

Where a loss of trade to a business is due to a screen production and can be clearly demonstrated and verified through an independent audit, it is the responsibility of the Producer to fully compensate that business within a reasonable timeframe.

MARQUEES (ALSO KNOWN AS KDS)

Marquees used for catering should be tethered above ground or weighted, rather than pegged, to avoid damaging existing infrastructure.



NOISE

Keep noise to a minimum, particularly when arriving in a residential area before 7am or during night shoots. Truck engines should not be left idling under residents' windows. Be aware of the noise level of walkie-talkies near residences and businesses.

Loud music coming from the unit base or from any crew vehicle should be avoided. When shooting noisy scenes, plan in advance and discuss with the Film Liaison Officer. Notification to residents may be required when using residential premises.

NIGHT FILMING

Be courteous to residents and keep noise to a minimum from people and traffic. Be aware of noise from idling engines (both crew and filming vehicles). Avoid filming lights or vehicle lights shining into windows. Additional safety measure will need to be put in place to cope with potential trip hazards.

If a noisy scene is planned, letter drop to all residents in the neighbouring area, so they are aware that filming is taking place and don't call the authorities.

PARKING

The Production shall submit detailed parking plans, sometimes called a site plan or mud map, to the Film Liaison Officer; particularly for technical vehicles, equipment, and bays to be reserved for continuity vehicles. The Production shall make every effort to find off street parking for all facilities vehicles.

The Production shall not obscure mandatory or warning traffic signs when vehicles on roads that are not closed.

POLICE AND EMERGENCY SERVICES ACCESS

Access for emergency personnel and vehicles must be maintained. Production vehicles or activities must not block fire escapes, egress facilities or access to utilities by emergency or essential services.

POWER GENERATORS

Power generators used on-location must be either fully or partially silenced. Parking or the positioning of generators must be carefully considered to reduce impact from noise and exhaust emissions.

RE-CREATING ILLEGAL ACTIVITIES FOR THE SCREEN

Special care needs to be taken whenever illegal activities are filmed or photographed and it is advised to give prior notification to the Western Australian Police. The public should not be able to mistake the activity for a real event. To avoid distress and the possibility of the public calling an emergency number, activities such as robberies, attacks, or drug taking must be staged in ways that avoid any confusion.

RE-CREATION OF POLICE OR EMERGENCY SITUATIONS

The Western Australian Police must be notified prior to any screen production activities that involve firearms, weapons, mock police, defence force personnel, or emergency scenes.

REMOVAL OR CUTTING OF VEGETATION OR SIGNS

Removing signs or plants, or the cutting of plants from any public or private location is not allowed without prior approval.

REMOTELY PILOTED AIRCRAFT (DRONES)

The use of a remotely piloted aircraft (RPA) with a camera has become popular for all areas of screen production. They are sometimes called an Unmanned Aerial Vehicle (UAV) or a drone. Their use is regulated by the [Civil Aviation Safety Authority \(CASA\)](#).

From 28 January 2021, if you fly a drone or RPA for business or use one as part of your job, you must register it before you fly. This applies to all drones that you fly to provide any type of service - no matter how much it weighs. It is against the law to fly a drone for commercial purposes

(that is, for money or reward) unless you're flying an excluded category RPA or you hold or operate under a Remotely piloted aircraft Operator's Certificate (ReOC).

To keep you and others safe, you must follow the [drone safety rules](#), also known as the 'standard operating conditions'.

If you don't follow the rules when you fly, you could be hit with large fines and even possible jail time.

Drones must not be operated in a way that creates a hazard to another aircraft, person, or property.

Rules vary depending on the weight of the drone and whether it is being flown for non-commercial or commercial purposes. The most up to date details of the [current regulations are available on the CASA website](#). The standard regulations include:

- + Drones must not be flown over or above people at any time or height.
- + If a drone weighs more than 250 grams it must not be flown within 5.5km of a controlled aerodrome or airfield.
- + Drones must not be flown closer than 30 metres to people other than those helping to fly or navigate your drone.
- + Drones must only be flown during daylight hours.
- + Drones must not be flown above 120 metres.
- + You must not fly your RPA/ drone over or near emergency situations, including an area affecting public safety or where emergency operations are underway (without prior approval). This could include situations such as a car crash, police operations, a fire and associated firefighting efforts, and search and rescue operations.
- + You must only fly within a visual line-of sight. This means being able to orientate, navigate and

see the aircraft with your own eyes rather than through a device at all times (for example not through binoculars or watching a video screen).

- + You must not operate an RPA/ drone in a way that creates a hazard to another aircraft, another person, or property
- + You must not operate your RPA/drone in prohibited or restricted airspace.

For commercial situations, it is possible for a person to gain qualifications from CASA to operate drones in some non-standard situations. For example, night flying and flying within 15 metres of a person.

If you want to fly outside these conditions, for example fly closer than 30 m to people or fly at night, you'll need to apply for a Remote Pilot License (RePL) and operate under a ReOC. More information can be found on the [CASA website](#).

RUBBISH

Rubbish bins must be provided by the Production. All production rubbish – this includes Art Department rubbish - must be removed from the location and disposed of safely.

SAFETY REPORTS/SAFETY PERSONNEL

Screen productions can vary widely in scale and complexity. The producer has a responsibility to ensure a safe workplace, as described in Section 1 above. In circumstances where screen productions become more complex, such as feature films, television series and complex television commercials, producers will often employ a qualified safety consultant to provide a detailed assessment of the risks involved in the proposed production.

A safety report, which is done prior to work commencing, represents a systematic examination of any hazards which may be associated with the production and gives details of appropriate controls to eliminate or reduce the identified risks.

A Safety Supervisor should be present during all stunt/ hazardous action, or hazardous crew activity, special effects action and where significant location hazards exist.

Depending on the information contained in the safety report, additional qualified personnel are often required to supervise activities.

In addition to a safety supervisor, there may also be a need to employ people to supervise specific tasks, for example: a diving supervisor, armourer, pyrotechnician, nurse or other medical personnel.

All cast and crew must follow the direction of the Safety Supervisor, read and understand the Safety Report, and take responsibility for personal safety.

SCAFFOLDING/LIGHTING TOWERS

Any scaffolding or lighting towers with a potential fall distance greater than two metres must be erected and dismantled by qualified personnel in accordance with current safety standards.

For detailed information refer to the [Occupational Risk Management in the Australian Film and Television Industry - Draft National Safety Guidelines \(draft 10 November 2004\)](#).

SECURITY

Screen production can attract crowds of onlookers and may attract individuals who present a security risk to the cast, crew and general public.

The Producer is responsible for providing a safe workplace and this includes ensuring the security of each workplace.

SPECIAL EFFECTS/ PYROTECHNICS

Whenever special effects are required a qualified safety supervisor should be employed and specific safety procedures followed.

Special effects include, but are not limited to: explosives, fire, smoke, fog, rain, snow and dust. Only appropriately qualified people are permitted to operate in these fields.

The Production should notify the relevant authority (Police, Department of Fire and Emergency Services) and inform local businesses and residents of such filming.

For detailed information refer to [Occupational Risk Management in the Australian Film and Television Industry - Draft National Safety Guidelines \(draft 10 November 2004\)](#).

STREET SIGNS/STREET FURNITURE/STREET LIGHTING

The removal of street furniture, including street signs, and the adjustment of street lighting needs prior approval.

STUNTS

In accordance with Work Health and Safety regulations, the Production must provide a Risk Assessment. All stunts shall be under the direct supervision of a fully qualified and graded Stunt Coordinator.

A STUNT is an unusual &/or physically testing feat, risk or an act involving &/or requiring a special skill, knowledge, understanding and explanation that is performed for artistic purposes usually on Motion Picture, TV or digital media that needs to be initially assessed, understood, choreographed, rehearsed, demonstrated and then performed under the direction and supervision of a Graded Stunt Coordinator.

(Refer to [National Stunt Grading Procedure, MEAA](#)) Despite their appearance, stunts, no matter how minor can still be high risk and physically testing.

TRADITIONAL OWNERS

Some filming locations may be culturally sensitive or have cultural heritage significance for Aboriginal and Torres Strait Islander people.

Permits are required to enter Aboriginal land. These areas include community settlements, natural reserves and many outback roads such as the Gunbarrel Highway and Canning Stock Route. Details of areas can be obtained from the Department of Planning, Lands and Heritage.

Under Aboriginal lore and custom, Aboriginal people have cultural responsibilities and rights in relation to the land of which they are the traditional owners. This knowledge becomes critical for filmmakers who wish to film in areas within the state, particularly remote areas. Establishing who the local traditional owners are prior to the film shoot and creating a working relationship with them, will assist greatly in knowing what areas are sacred and what the appropriate protocols are for access, filming and when lore is being carried out.

Filmmakers need to ensure they integrate a 'Welcome to Country' ceremony prior to their shoot. This is a small ceremony where traditional owners, usually elders, welcome people to their land.

Sometimes during production, local Aboriginal people may request a smoking ceremony for the production team and or premises that the shoot will occur in.

The ceremony involves smouldering various native plants to produce smoke which are believed to have cleansing properties and the ability to ward off bad spirits. The smoking ceremony will be conducted by local elders or someone nominated by the elders.

TRESPASSING

Trespassing on properties is illegal. Access to another property should only occur with the consent of the owner of that property or authorised party.

All crew must refer to the Location Agreement or filming permit to confirm the agreed areas of access.

WORKING ON FOOTPATHS

When working in public areas, screen production personnel must maintain access along footpaths to a minimum width of 1.2 metres unless an alternative route has been arranged.

All cables are to be channelled neatly and safely. Failure to comply may breach the Australian Disability Discrimination Act 1992.

WORKING ON ROADS

Government authorities must be notified of any filming being conducted on the carriageway of a public road or street. All laws detailed in the Western Australian Road Traffic Code 2000 apply unless the road or street has an official "Closed Road" designation.

When working close to a carriageway with moving traffic care needs to be taken to ensure a safe workplace.

If traffic management is required, a traffic management plan (TMP) must be submitted to the relevant government authorities and any personnel managing traffic must be qualified.