

**Guidelines**  
**for filming on**  
**California Department of**  
**Fish and Wildlife Lands**



**January 2016**

The Mission of the Department of Fish and Wildlife is to manage California's diverse fish, wildlife, and plant resources, and the habitats upon which they depend, for their ecological values and for their use and enjoyment by the public.

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## **GENERAL POLICY FOR FILMING ON DEPARTMENT OF FISH AND WILDLIFE LANDS**

The following guidelines will help to ensure that during filming activities, all resources will be protected, there will be adequate public access, and that the safety of both the public and film personnel will be maintained. These guidelines are general in nature and provide state wide consistency for the benefit of film production companies. Special circumstances for individual wildlife areas or ecological reserves will require some additional restrictions aimed at the protection of resources unique to those properties. These guidelines were prepared to ensure that filming activities are consistent with existing Department regulations.

Photography for non-commercial purposes is to be encouraged as a means of enhancing visitor enjoyment of the various Department lands and extending the benefits and influences of the outdoor experience.

When filming occurs, the Department will be encouraged to recover all direct and associated costs. Photographic activities on Department lands shall not result in substantial or permanent alteration of landscape, damage or danger to wildlife, plant life, cultural resources or other resources, or unduly restrict use or access by the public. Filming companies that film in Department lands should, where appropriate, include recognition of the Department in their credits. If a filming or photography project is commercial, and/or includes one or more activities that are outside of what is allowed in regulation sections 550, 551 or 630, Title 14, CA Code of Regulations (CCR), the person or organization requesting permission for this project should apply for a Special Use Permit, per Sections 550(d) and 550.5(d), Title 14 (with the exception of the news media ).

### **DEFINITION OF COMMERCIAL FILMING**

Photography within Department lands falls generally into seven categories, five of which are defined as commercial, and generally subject to the state's film permitting requirements. Permits for these five categories are issued by the California Film Commission (CFC) following approval by the Department where filming is to take place. These are:

- 1. Commercial Motion Picture, Video and Television Photography.**

This category covers all photography for sale or profit utilizing motion pictures, videotape, or other imaging media, including theatrical motion pictures, shorts,

television programs, commercials, etc. It may be permitted after appropriate application and securing required insurance.

**2. Documentary photography.** Whether still, motion picture or video, documentary filming may be permitted through the use of the same forms and procedures used for commercial photography. Permit requirements for documentary photography may be waived at the discretion of the Department contact or his/her designated representative. An example of a situation justifying a waiver is a film project done in conjunction with the Department or in which the Department realizes a direct marketing or other benefit. Insurance requirements must be met even when permit requirements are waived. It is strongly suggested however to follow the permit process to avoid any potential resource impacts.

**3. Public Service Announcements.** Permit requirements for the filming of television public service announcements on behalf of nonprofit organizations or other governmental agencies may be waived by the Department or his/her designated representative. Insurance requirements must be met even when permit requirements are waived. It is strongly suggested however to follow the permit process to avoid any potential resource impacts.

**4. Student photography.** Individual or group student photography is conducted for the purpose of educating or providing supervised experience to persons learning photography methods. Student photography may be permitted through the same forms and procedures used for commercial still motion picture or video photography. As with documentary photography, permit requirements for student photography may be waived by the Department contact or his/her designated representative. Insurance requirements must be met even when permit requirements are waived. Since individual students may find it difficult to obtain required insurance, it is recommended that the permit be issued to the school and the student. A letter certifying that the individual is a student of the school providing the insurance, and that the film is being done as part of the curriculum, is required.

**5. Commercial Still Photography.** This category covers photography for sale or profit aside from filming for motion pictures or television. Such photography may be permitted after appropriate application and required insurance. Commercial still photography permits are handled in the same manner as commercial motion picture, video and television photography.

## PHOTOGRAPHY THAT DOES NOT REQUIRE PERMITTING

1. **Personal Photography.** Photography for personal purposes is to be encouraged as a means of enhancing visitor enjoyment and extending the benefits and influences of outdoor experiences. Personal photography by area visitors, whether still, motion picture or video, is allowed without specific clearance or authorization under the following conditions:
  - Department of Fish and Wildlife rules and regulations must be complied with at all times.
  - There must be no interference with other visitors' use and enjoyment of the area.
  - Professional props and/or sets, actors or professional models, or specialized or large motorized equipment will not be used.
  - Photography will take place during the normal hours that the area is open to the public.
  - No disturbance or rearrangement of any facility or feature will be allowed.
2. **News Media Photography.** No permit is required for news agencies in the process of gathering breaking news for broadcast or print media. Such coverage will be with the concurrence of and under the supervision of the Department contact or his/her designated representative. The Deputy Director for Communications shall be advised of all significant news media photographic activity. Filming for other news media (such as "magazine" formats and delayed broadcast feature programs) may require permits. Permits may also be required for still photography done in conjunction with feature or editorial print articles. An employee will be made available to assist with, and provide interpretive information for, such editorial and feature photographic shoots.

## THE PERMITTING PROCESS

To prevent conflicts with other Department activity, the film representative needs to contact the Department at least two weeks in advance. The Department employee taking the initial information over the telephone may make a determination as to whether the film request can be completed over the telephone (as in the case of most still photo applications). The information and questions in the Attachment on page 20 may help fill out the Department's special use permit. The special use permit may also be faxed or emailed to the film representative for completion or found online at: [www.wildlife.ca.gov/licensing](http://www.wildlife.ca.gov/licensing). Otherwise, the Department representative will set an appointment to meet with the location manager at the unit for a full walk-through.

As a rule, Department operations do not allow enough flexibility for unscheduled walk-throughs. Location scouts must make an appointment to meet with the department representative. Staging areas for all large trucks and equipment will be addressed and identified at this time.

Once, the Department issues a "Special Use Permit" the location scout needs to contact the California Film Commission for the completion of the permitting process. The CFC issues the permit based on the Department's approval. California Government Code 14998.8(f) mandates certain time restrictions on responding to CFC film permits. The Department shall contact the CFC if unable to address the permit within five working days. CFC website: <http://www.film.ca.gov/Default.htm> and the Department's liaison is:

### Permit Coordinator

Buildings & Facilities /  
Central & Northern CA State Parks  
Helene Dervishian  
Tel: 323.860.2960 x 106  
Fax: 323.860.2972  
Email: [hdervishian@film.ca.gov](mailto:hdervishian@film.ca.gov)

Insurance is required to be on file with the California Film Commission whenever State property is used for a film. The State requires: 1) \$1 million general liability, and, 2) \$1 million hired and non-owned automobile liability coverage. The certificate needs to name the State of California as additionally insured, and must be on file before a permit is released. This coverage may be increased if the project involves aviation activity. Separately, a \$5 million aircraft liability coverage naming the State of California needs to be on file by the helicopter or airplane company that is performing any film-related aircraft activity, including landing and launching. Checks are payable to The State of California. For the most current rates please refer to the CFC website: [http://www.film.ca.gov/Permits\\_Insurance.htm](http://www.film.ca.gov/Permits_Insurance.htm)

Requests for the use of fire should be reviewed on a case by case basis. The Film Industry Unit Coordinator for the State Fire Marshal's Office can assist in determining

acceptable levels of safety for any proposed activity involving the use of fire.

In the case of feature films, the Department employee should request that screen credit be given to the Department and to the area where filming occurred, at the time the application is being completed, where such credits might serve a positive marketing purpose for the Department.

## **DEPARTMENT MONITOR GUIDELINES**

1. The primary monitor or monitors on any film shoot will be permanent Department employee(s), unless the Department supervisor approves otherwise. All monitors must be uniformed or otherwise identifiable as Department personnel.
2. Assignment of a monitor(s) will be required when the production company is permitted to do anything that the public, by nature of policy or law, is restricted from doing. Such monitor assignment shall be based upon the complexity of the shoot, the number of people involved, and on other site-specific variables, according to the judgment of appropriate Department personnel. Sensitivity of resources is the primary issue, requiring the presence of monitors, even when the activity does not differ from normal public use.
3. Monitors shall be the first on the scene of a shoot and the last to leave.
4. Monitors assigned to film duty shall report to the location in advance of the actual call time. Film companies often have their trucks and other big equipment arriving earlier than the call time.
5. Department radios or other communication device should be taken out by the monitors if they are available. Production company radios should be provided to the monitors.
6. Uniformed monitors will wear a neat and clean uniform.
7. Upon arrival in the area, monitors will meet with the company's transportation captain to identify Department approved parking locations. That meeting will also include discussion of Department regulations and permit specifications pertaining to vehicle operation within the area. Trucks and other large equipment should be located in such a way as to minimize public impact. (see previous page)
8. Upon completion of parking, monitors should find the location manager to review the application and the California Film Commission Permit. The location manager should be advised that any deviations from the permit and Department approval letter must be approved in advance. The location manager keeps the actual permit. The



monitors should record the permit number for purpose of billing correct monitoring time.

9. Monitors should contact the first assistant director and advise him/her that all specifications listed in the permit must be adhered to, and that any deviations must be approved in advance. Any problems occurring during the shoot will be resolved by either the location manager or the first assistant director.

10. Monitors will find and introduce themselves to the "crafts service" person. This is the person who puts out the snack food all day and who is responsible for litter pick-up. Monitors will advise that litter pick-up, including cigarette litter, is an on-going task.

11. Monitors will enforce smoking restrictions as outlined in the permit and the General Guidelines section of this handbook. Monitors will advise the first assistant director or location manager that failure to comply with smoking regulations may result in permit termination.

12. If a water truck is required, monitors will be sure that it is properly equipped, operational, and loaded outside the area.

13. Monitors will discuss emergency procedures (such as injury procedures and location of nearest emergency facility) with nurse or E.M.T. If there is no nurse or E.M.T, monitors will notify the first assistant director that all injuries should be reported directly to the monitor on duty.

14. If applicable, monitors will discuss high fire danger weather conditions, evacuation procedures and fire regulations with the first assistant director. Monitors will be sure the company is aware of area regulations on closure during extreme fire conditions.

15. Monitors will make sure a Fire Safety Officer is present, if needed. (The Office of the State Fire Marshal oversees fire, special effects and life safety issues on State property)

16. Monitors will be sure that all special effects are done according to the permit. Verify with the Fire Safety Officer, if there is one, that the special effects operator's license is valid.

17. Monitors will check the catering truck for a minimum of one 20# BC extinguisher and LPG shut off valve.

18. Lunches are often provided as a courtesy to the on-duty Department monitors only. Other employees should stay away unless an invitation has been extended to them.

19. In order to protect resources, visitors and public safety, monitors must **observe** the activities of the company, not just be in the area. To best observe and be part of

their decision-making process, the monitors should be somewhere near the camera among the company.

20. Any discrepancies from the permit should be reported to the location manager or first assistant director. Small changes to the permit may be accommodated if there is no resource damage potential or additional public disruption.

21. Upon completion of the filming day, it is advisable that the monitors walk around the area with either the location manager or the crafts service person to ensure that the area is clean. It is recommended that photographs of the area(s) be taken prior to any film activity. Digital photography may be used to document compliance or non-compliance with conditions of the permit.

22. Monitors will not work so many hours that they cannot function properly on their regularly scheduled duty assignments. A complete schedule (including weather delays) should be determined prior to permit approval.

23. Monitors shall document with the appropriate PCA number, permit number and number of hours worked. The documentation shall be turned in either at the completion of filming or at the beginning of the next work shift. It shall be turned in to the supervisor.

1. **Film Monitors**

A. Film monitors will be assigned to monitor all aspects of filming, depending upon company size:

- < 50 -- one monitor
- 51-89 -- two monitors
- 90 > -- three monitors

B. Monitor cost will be reimbursed to Department

Additional monitors may be assigned as required due to size, complexity of shoot, locations to be used, special effects, fire conditions or other hazards or complexities. In many cases involving still photography, it may be deemed that no monitor is necessary.

2. **Fires**

A. Fires of any kind are generally restricted within wildlife areas and not allowed in ecological reserves. Exceptions may be special effect campfires made of non-combustible logs and LPG. Conditions for approval are:

1. All approvals for campfires are to be made in advance.
2. If a fire is approved, it must be used in an area free of combustible plants or grasses.
3. The presence of a Fire Safety Officer is required.
4. If any combustible materials are added to the fire, the fire area must be cleaned to the satisfaction of the film monitor.

B. During periods of very high or extreme fire danger, all special effects fires, as well as smoking, will be prohibited. Filming activity may also be shut down if the area is closed due to fire conditions. This restriction should be explained to the production company in advance of filming.

C. Additional monitors, Fire Safety Officers, may be required during high fire danger.

- D. A water truck, in good operating condition and capable of transporting and pumping water, may be required on location during filming. When a water truck is used, it must be provided by the film company and have a capacity of at least one thousand gallons and carry at least one hundred feet of one-and-one-half inch fire hose with nozzle.
- E. Water for fire equipment and water trucks will be provided by the film company. The company will be required to obtain such water outside the area.
- F. Arc lights are not to be used in areas of combustible materials such as grasses, brush, or inside buildings, or under conditions of high fire danger.

Requests for the use of fire should be reviewed on a case by case basis. The Film Industry Unit Coordinator for the State Fire Marshal's Office can assist in determining acceptable levels of safety for any proposed activity involving the use of fire.

### 3. **Smoking**

- A. Smoking is permitted in the parking lots and base camp **only** if metal containers with at least two inches of water are placed for disposal of all cigarette butts. Film crews shall provide containers.
- B. In all other sections of the area, smoking may be permitted in clearly designated areas set aside by the area monitors **only** if butt cans with two inches of water are distributed throughout the area.
- C. Smoking is prohibited under conditions of high fire danger.

### 4. **Pyrotechnics**

- A. In order to prevent the alarming of wildlife, blank gunshots may be fired only singly or in short bursts where such wildlife is in proximity to the activity. An exception may be made in an area where sensitive wildlife is not present.
- B. When using gunfire in areas, the film company must post signs stating that filming is occurring and that bursts of gunfire may be heard. Construction and placement of signs shall be determined by the Department representative writing guidelines for the permit.
- C. Generally, only water-based smoke machines may be used. Flame-emitting smoke machines are prohibited in brush and other fire hazard areas. The DYNA FOGGER and the MOLE FOGGER are examples of approved smoke machines.

### 5. **Special Effects:**

- A. All special effects must be approved in advance and included on the Department permit.
- B. Pyrotechnic effects are subject to final approval by the Fire Department with jurisdiction in the area.
- C. A Fire Department Special Effects Permit must be obtained for pyrotechnic effects and must be immediately available for Department monitor review.
- D. A Fire Safety Officer must be present during pyrotechnic effects.
- E. Chemicals or other additives will not be allowed to enter any water course.

The State Fire Marshal Film Industry Unit Coordinator is available as a resource regarding all guidelines pertaining to fire, pyrotechnics, and related safety issues.

## 6. **Vehicle Operation**

- A. General -- Since users often use roads to enter and leave Department lands, their experience on those roads will play a great part in the overall experience. The environment along such roads can be the primary nature experience for many visitors. Those roads are to be kept narrow, and the plant life immediately along them is to be protected. Therefore, a minimum of filming traffic is to be allowed on them, and film vehicles are not to be allowed to operate or park off the road surface without prior authorization by Department personnel.
- B. Roadways:
  - 1. All roadways are to be kept open to the public for foot traffic.
  - 2. During periods of filming, a road may be closed to public thoroughfare for no more than five minutes at a time without prior authorization.
  - 3. Emergency traffic must be granted access at all times.
  - 4. Day use and picnic area parking lots are to be used for all non-production vehicles, and may be used as staging areas for film activities. Shuttle vehicles are to be used to transport people from parking areas to shoot locations.
  - 5. Vehicles must obey all traffic laws, including posted speed limits. A speed limit of fifteen miles per hour must be observed when no limit is posted.
  - 6. Additional vehicles may be permitted to park in areas other than the above-designated staging areas. Access for emergency vehicles and area visitor foot traffic must be maintained.

7. Vehicles are not allowed off the existing roadway without prior authorization by Department personnel.
  8. Speeds higher than fifteen miles per hour for picture cars may be allowed if pre-approved, written on the Department permit and with proper traffic control measures approved by the State monitor.
- C. Gates -- If a company needs to go beyond any locked gates in the area, the company must provide a guard at the gate to prevent unauthorized vehicles from entering, or the gate must be kept locked. Company locks will not be permitted on area gates, except for security guard access.
- D. Overnight storage of vehicles and equipment is not permitted except:
1. If the company is shooting for two or more days; and
  2. All vehicles are parked in day use lots or other permitted staging areas; and
  3. A certified, uniformed, unarmed guard is on duty at the site; and
  4. The company provides a lock on the main area entrance gate so that guards can change shifts without calling out State personnel.
  5. An exception to the above can be authorized when a company shoots only one day, but does not finish its activities until after dark.
  6. Condors/lifts/cranes must be stored in staging areas unless alternate storage has been previously authorized.
  7. Weekend storage of sets or equipment is generally prohibited.

## 7. **Animals**

- A. All animals must be tethered or caged when not actually filming.
- B. Dogs are not allowed in undeveloped areas of Department lands, except:
1. Dogs must be leashed at all times within the area except when actually filming or rehearsing.
  2. During rehearsals, a trainer must be in the immediate vicinity of the dog, and maintain verbal control.
  3. More than one dog may require additional trainers.
- C. Non-working dogs are allowed only in developed areas (day use, parking lots and adjoining roadways and must be leashed).

- D. Working animals may be unleashed during filming, provided that:
  - 1. The trainer is in the immediate area;
  - 2. The animal is under control to the satisfaction of the Department monitor;
  - 3. Adequate measures have been taken to prevent escape.
  
- E. Large animals, such as bears, large cats, etc., may be used in filming if:
  - 1. The trainers are with the animals at all times;
  - 2. Animals are under control to the satisfaction of the Department monitor;
  - 3. Adequate safety measures have been taken to prevent escape or attack (fencing, catching devices, increased number of trainers, CO2 tranquilizer gun, or other needed precautions), within the guidelines of the American Humane Association.
  - 4. A safety meeting takes place between DFG staff, movie personnel and the trainer prior to the removal of the animal from its cage.
  
- F. Release of Animals -- Under no circumstances will any animal or fish be released into the area during or after filming.
  
- G. Animal handlers must have appropriate insurance and permits from the American Humane Association or Department of Fish and Wildlife, where required.
  
- H. Livestock grazing will not be allowed on the area, and certified "weed free" feed shall be used so as not to introduce any non-native plant species.

## 8. **Helicopters, Aircraft and Flight Operations**

- A. Any helicopter or aircraft operations within the area boundaries must be specifically approved by the designated Department supervisor.
- B. A five-hundred foot altitude must be maintained above all known nesting sites, roosting areas and ecological reserves. Aircraft generally must maintain an altitude of at least 500 feet in non-congested areas, and at least 1,000 feet in congested areas. Fixed wing aircraft may be permitted to fly lower than 500 feet with a certificate of waiver or authorization from the FAA.
- C. The pilot must provide the Department monitor a copy of his or her Motion Picture Operation Manual.

- D. Direct radio communications between aircraft and the Department monitor shall be provided by the company.
- E. All federal, state and county aircraft regulations shall apply.
- F. A Fire Safety Officer must be present.
- G. Flight operations, where permitted, may be restricted to day use hours. Exceptions may be granted for 24-hour flight operations by the designated supervisor.
  
- H. Unmanned Aerial Systems (UAS) are not allowed until a policy is drafted and approved by the Department.

**9. Set Construction**

- A. Set construction for anything other than small structures is discouraged because of physical impacts.
- B. Sets may be constructed in developed areas only, unless otherwise authorized by Department personnel.
- C. Digging or grading on the set is not allowed.
- D. No foundations may be built.
- E. Unarmed set guards are required any time film company personnel are not on the set.
- F. Public access cannot be impeded in the set area, except on the set and in the equipment area.

**10. Geologic Features**

- A. All geologic features are protected. This includes rocks, minerals and formations.
- B. No materials may be used which will in any way alter the formation.
- C. Any rocks needed with special color, texture or formation must be brought into, then removed from, the area by the company.
- D. No devices may be driven into any rock or cliff.
- E. Spray paint covering may not be used to mask existing graffiti. Other alternatives may be discussed with the Department supervisor.

**11. Plant Materials**

- A. All plants are protected in the area.
- B. No cutting of vegetation is allowed. Exceptions may be made for the



- cutting of invasive exotics, with approval of Department staff.
- C. All imported plant material must be Department approved and totally removed from the area after filming.
- D. Plant materials containing seed stock or the ability to vegetatively root or sprout may not be brought into Department lands.
- E. Some plant materials may be forbidden from the area; i.e., thistle, castor bean, and other noxious exotics.

## 12. **Clean-up**

- A. All shooting locations, storage areas, etc., are to be cleared of **all** equipment, props and trash, and are to be returned to original condition to the satisfaction of the Department monitor.
- B. All clean-up is to be completed within two to three hours of completion of filming. Major sets are to be struck within twenty-four hours of completion of shooting.
- C. All garbage and debris must be removed from the area and properly disposed of upon completion of each day's shooting.
- D. Film companies will furnish and use their own trash receptacles.
- E. It is the film company's responsibility to notify contracting companies such as caterers of clean-up rules.  
Clean-up requirements should be clearly articulated to the production company before filming begins.

## 13. **Damage to Area Resources or Structures**

- A. During filming, or upon completion, if any damage has been found to have been caused by the company, the company will be required to repair or replace damaged items to the satisfaction of Department personnel.
- B. The Department monitor must immediately notify the First Assistant Director as soon as damage is observed, and a Damage Report must be completed by the monitor or other Department employee within 24 hours of the event.
- C. Replacement or repair must be completed within seven working days after the damage is reported, unless otherwise authorized by Department personnel.
- D. Department monitors may be required to supervise repairs.
- E. A Department monitor may halt filming when a production company violates conditions and restrictions of the permit. This may include issues such as public safety or resource damage.

Any potential needs for mitigation of damages to resources should be discussed with the production company before filming begins - ideally, during the walkthrough process.

**14. Student Films**

- A. Any person or group wishing to use Department land to film a school project must have a valid Department Special Use Permit and State Film Permit.
- B. Department monitors may be required.
- C. No filming on weekends.
- D. All safety, resource protection and visitor access rules applying to commercial filming also apply to student filming.

**15. Parking for Company Use**

- A. Film companies may use approved parking sites at Department areas during normal area hours while filming near the area boundaries, provided they are not previously reserved.
- B. Film companies generally may not use more than three-fourths of any day use parking lot, nor consume parking capacity so as to impede public use.
- C. A Department monitor and permit are required if parking takes place outside of normal area hours.
- D. A security guard is highly recommended.
- E. All normal regulations apply, unless specifically exempted in advance of filming, on a case-by-case basis.

# **ATTACHMENT**

## **MOTION PICTURE ACTIVITY INFORMATION**

**The following application may assist in filling out a Department  
“Special Use Permit” per Title 14, CCR §550 (d) and 550 (i)(1)**

**Shoot Dates:**

	Start Date	End Date	Call Time (am/pm)	Wrap Time (am/pm)
Prep:				
Shoot:				
Strike:				

**Fish and Wildlife Property:**

Specific Location: \_\_\_\_\_

**Vehicles and Parking:**

Number of Vehicles: \_\_\_\_\_

Cast/Crew Cars and Vans: \_\_\_\_\_

Trucks/Trailers/Motorhomes: \_\_\_\_\_

Cranes/Condors: \_\_\_\_\_

Generators: \_\_\_\_\_

Picture Cars: \_\_\_\_\_

Number of crew: \_\_\_\_\_

Crew Parking: \_\_\_\_\_

Number of extras: \_\_\_\_\_

Street Parking: \_\_\_\_\_

Other: \_\_\_\_\_

Add'l Parking: \_\_\_\_\_

Base Camp: \_\_\_\_\_

Activity Dates: Start: \_\_\_\_\_ End: \_\_\_\_\_

Activity Description: \_\_\_\_\_

Special Effects Information: (The following activities may require a special pyrotechnics permit. Applicant needs to contact the State Fire Marshal at (323) 860-2960 X 108 office or cell phone (213) 700-5884.

Aerial  Animals  Candles  Explosion  Fire Effects  Gunfire

Open Campfire  Propane  Smoke  Sparks  Stunt

Tent over 200 Sq. Ft.  Canopy over 400 Sq. Ft.

Effect Description:

**Pyrotechnics Information:** *(If this activity includes pyrotechnics, please provide the following information.)*

Pyrotechnic Dates: Start: \_\_\_\_\_ End: \_\_\_\_\_

Pyrotechnic Activity Description:

FX Technician Name: \_\_\_\_\_

FX License #: \_\_\_\_\_ FX Technician Phone: \_\_\_\_\_

FX Technician Mobile/Cell: \_\_\_\_\_

## **FILM INDUSTRY TERMINOLOGY**

### **PERSONNEL TERMINOLOGY:**

**ACCOUNTANT** - Also known as a Production Accountant; keeps track of all expenditures on a film project. Very helpful if you need to know how much was spent in any given location.

**ART DIRECTOR** - Responsible for the film's physical "look," for creating all of the sets (and this usually includes choosing locations) and costumes for a production. Also known as the Production Designer.

**ASSISTANT CAMERA OPERATOR** (also called Focus Puller) - Working directly for the Cameraman, loads film, follows focus, marks the spot where the actors stand, and keeps the camera in proper working condition. In features and television, the normal camera crew consists of five members.

**ASSISTANT DIRECTOR (AD)** - Assists with the cast and works as intermediary between the Director and the cast and crew. The First AD is in charge of the set and coordinating all aspects of filming activities to keep the production on schedule. The First AD is always on the set and is your most important contact on the set. The Second AD coordinates movements of atmosphere or extras, is responsible for the call sheets and for making sure that everything is in the right place at the right time.

**ASSOCIATE PRODUCER** - A title variously given to the Producer's deputy, the Production Manager, or sometimes to one of the financiers. Represents the Producer's interest when the Producer is not personally on the production scene. May control finances during the location shooting. For a commercial, may be the set contact.

**ATMOSPHERE** - Collective noun referring to the extras (or "atmosphere players") who lend a sense of realism to the scene.

**BEST BOY** - The first assistant to the Gaffer. Best Boy Grip is the first assistant to the Key Grip.

**BIT PLAYER** - Actor having very small speaking parts or having merely pieces of business (silent bits) in the film.

**BOOM OPERATOR** - The member of the sound crew who positions a microphone, mounted on a hand-held pole (boom), as close as possible to the speaker without getting it into the shot or casting a shadow that can be seen.

**BUSINESS AGENT** - A person, generally recognized by one or more of the unions or guilds, who represents members in negotiating individual contracts that include special provisions not included in standard union or guild agreements.

**CABLE PULLER** - The person responsible for the various cable hook-ups, managing all the various cables and wires, and protecting them and the crew and public from injury or damage.

**CAMERA** - See Director of Photography.

**CAMERA OPERATOR** - The member of the crew who actually runs and maneuvers the camera under the direction of the Director of Photography.

**CARPENTER** - Responsible for all wood construction such as sets, set pieces and special effects construction on a production. Also called Prop Maker.

**CASTING DIRECTOR** - The person or company responsible for finding and hiring most of the actors required to fill the parts in a script or storyboard.

**CINEMATOGRAPHER** - See Director of Photography.

**CLAPPER OPERATOR** - Holds the clapboard or slate in front of the camera at the beginning of each scene to record the scene number for dailies and editing. Also known as the Second Assistant Cameraman.

**COMMERCIAL PRODUCER** - On commercial projects, the liaison between the agency/client and the director/crew. Responsible for budgets, casting, locations, and in general is the overall supervisor of the spot.

**CONSTRUCTION COORDINATOR** - Supervises the construction of sets in and out of the studio.

**COSTUME DESIGNER** - The person who designs and oversees the production of costumes, both period and contemporary.

**CRAFTS SERVICES** - People who handle the coffee and other beverages and snacks on the set. Also responsible for cleaning up and doing small chores.

**DIRECTOR** - The person with the overall responsibility for all the creative aspects of

the production. Formulates and is responsible for the execution of the story requirements as set forth by the Producer. Directs the efforts of the Talent, the Camera Operator, and the Editor, plus all the rest of the production company. In features, the Director has artistic control. In commercials, the Director must work within the framework of the story board created by the advertising agency.

**DIRECTOR OF PHOTOGRAPHY** - Also known as DP. Responsible for the operation of the cameras and associated hardware, and is also responsible for their mechanical condition. Selects the film stock for the picture, supervises the lighting of the scenes, selects camera positions, and works with the Director. Makes exposure readings, focuses the camera, composes the shot, and chooses any necessary filters. Oversees lab processing of the film.

**DRIVER CAPTAIN** - See Transportation Coordinator.

**EDITOR** - Responsible for assembling all the raw material of a film (filmed footage and assembled sound) and composing it into a coherent whole.

**ELECTRICIAN** - Technician responsible for connecting lights to the proper power supplies; sometimes called the Juicer. This person works for the Gaffer, who is the chief electrician and also takes direction from the Director of Photography.

**ENG CREW** - (Electronic News Gathering). Small team, usually less than five people, with a self-contained vehicle equipped with videotape, editing and broadcast capability. Usually associated with daily news broadcasts.

**EXTRA** - A person who appears in filmed sequences but who speaks no lines nor does anything that would qualify as a silent bit. Also called Atmosphere, these people are directed by the Assistant Director.

**FIREMAN** - Also known as a Fire Safety Officer or Fire Safety Advisor. Required by many government jurisdictions to supervise the safe operation of the set. Often required when pyrotechnics are part of the shoot.

**FIRST AID** - Medical personnel on the crew who are available if necessary. Under union contract, this will be a registered nurse or emergency medical technician.

**GAFFER** - The chief lighting technician, in charge of the placement and movement of lights before and after shooting. This person works under the direction of the Director of Photography. Also called Chief Juicer, Boss Electrician or Chief Electrician.

**GREENS PERSON** - The person responsible for placing trees, bushes and flowers on the set or location and maintaining them. Deals with organic, not imitation, plants.

**GRIP** - Skilled laborer who assists the camera and lighting and art departments by



moving or lifting equipment pertaining to that department. Grips load and unload equipment, build camera platforms, dig holes for camera placement, push the dolly and move the set walls.

**HAIR STYLIST** - Dresses the hair on all on-camera talent. Also supervises the fitting of any headpieces.

**JUICER** - Lighting technician who works under the Gaffer.

**KEY GRIP** - The head laborer who works with the Gaffer and the Director of Photography and who supervises the grip department.

**LEAD** - 1) The principal actor or character in a picture; or, 2) The person in charge of a small group of technicians on a special detail.

**LINE PRODUCER** - The supervisor of both the below-the-line and sometimes above-the-line aspects of production. Responsible for the day-to-day elements of production.

**LOCATION MANAGER** - Responsible for scouting the locations called for in the script, evaluating their suitability and photographing them. Reports to the Production Manager; however the Director and Production Designer will be involved in approving the location. After approval, the Location Manager is responsible for securing all the necessary permissions for the use of the location, including agreements with the property owner, permits, police and fire, parking and a place for the catering. Also acts as liaison with neighbors and is responsible for making sure the site is clean before the clean-up crew leaves.

**LOCATION SCOUT** - Independent contractor hired by a company to photograph potential locations and provide contact information to the company.

**MAKE-UP PERSON** - Applies make-up to all on-camera talent. Also supervises and/or manufactures any special prosthetics required.

**MIXER** - Chief sound person on the set who operates a console where sounds from multiple channels are mixed at different volumes. Supervises the sound crew.

**POLICE** - Off-duty, retired or on-duty officers who assist with traffic control, movement of vehicles, and, sometimes, security. Most governmental jurisdictions require the presence of police officers to ensure the public's safety and to enforce the permit.

**PRODUCER** - The person who develops the project from start to finish, including financing. This person hires the Director, Writers, etc., and is involved with the distribution of the film. The final authority on how funds are spent.

**PRODUCTION ASSISTANT** - A person working for the production manager, handling a

variety of tasks. May be assigned to non-skilled tasks on the set such as preventing people from walking through a shot, or picking up litter. Frequently an entry level position. Also called PA.

**PRODUCTION COORDINATOR** - A member of the production staff who works directly for the Production Manager or Producer and acts as a liaison between the production office and all other departments. In commercials, may scout locations and/or secure permits.

**PRODUCTION MANAGER** - The on-site executive in charge of all financial, administrative, and physical details of the production, including hiring below-the-line crew. Also known as the Unit Production Manager. Has authority to sign contracts and authorize payment.

**PROPMASTER** - The person responsible for all of the small objects used by actors or placed as dressing on the set. Responsible for the care and use of firearms.

**PUBLICIST** - A free-lance or studio employee whose job it is to get out interesting information to newspapers, magazines and news services about the film, as well as to hold off unwanted media. Also known as a Unit Publicist, this person is a good contact if you need production stills or want to interview any of the cast or crew.

**PYROTECHNICIAN** - Person licensed by the State of California and the U.S. Department of Alcohol, Tobacco and Firearms to transport, purchase, handle, and use materials, which can ignite, burn or explode.

**RECORDIST** - Person in charge of operating the sound recorder. Places the mike, strings cable, and sets the controls of the recording equipment.

**RIGGER** - Crew member responsible for the construction of scaffolding (rigging) on a set, and the placement of lights and equipment on that rigging.

**SCRIPT SUPERVISOR** - Responsible for making detailed notes on every take, including dialogue, action, costumes, props, etc., to ensure these elements match between takes and scenes.

**SECOND ASSISTANT DIRECTOR** - Helps organize and move large numbers of extras in crowd scenes. Takes direction from the First AD. Also called a Herder.

**SECOND UNIT DIRECTOR** - Directs sequences which do not involve the principal actors. Scenes may include stunts, driving shots, inserts, or backgrounds, and often do not include synchronized sound. **SET DECORATOR** - The person who arranges the furniture, places the props, hangs the curtains, and otherwise dresses the set to create ambiance to fulfill the overall themes set by the Designer.

**SET DESIGNER** - The person who plans the construction of the sets based on

drawings and details provided by the Art Director. Responsible for the overall visual impact of the film, including color schemes and ambiance design themes.

SET DRESSER - Technician working for the Set Decorator. Places furnishings, hangs draperies and arranges objects used to dress the set. Keeps track of what goes where as things are moved to accommodate the camera.

SPECIAL EFFECTS TECHNICIANS - Members of the production crew (or sometimes an independent company) in charge of producing all the special effects on a production. This includes elements (such as rain or snow), pyrotechnics, and working parts of a set.

STUNT COORDINATOR - Person who plans and supervises those who execute activities involving an element of risk. Arranges for safety relating to stunts and choreographs the action. Acts as an advisor to the Director.

STUNT PERSON - Member of the cast who perform dangerous, or potentially dangerous, actions. Includes stunt doubles, who look like the principal actors.

SWING GANG - A team of grips assigned to strike and clean up after filming.

TALENT - A term which covers all performers, including animals.

TEACHER - When employing minors, productions are required to have teachers who hold a valid teaching credential from the State of California, and who are also knowledgeable in California child labor law.

TECHNICAL ADVISOR - An expert hired to ensure that a certain aspect of the film is authentic (e.g., a military advisor or Civil War historian).

TRANSPORTATION COORDINATOR - Responsible for supervising all of the drivers who transport the crew, equipment and other necessary vehicles.

UNIT MANAGER - See Production Manager.

WARDROBE SUPERVISOR - The person in charge of the costumes, keeping them laundered, in good repair and available when needed.

WRANGLER - Also known as a Handler. Specialist who trains animals to perform on command.

### **OTHER FILM TERMINOLOGY:**

ABOVE THE LINE - The “creative” members of the production team (such as Director,

Writer, Actor, Producer). The cost of their services appears on the top half of a budget summary (top sheet), above a heavy line which divides the page.

**ACTION** - The order given by the Director, once the sound recording equipment and the film in the cameras are running at filming speed, to begin the action within the shot.

**ANGLE OF VIEW** - The amount of a scene that is taken in by the lens, usually expressed in degrees.

**AIR DATE** - In television and commercial production, the specific date on which a series episode, commercial spot, or television movie is to be televised.

**APPLE BOX** - A small wood box, usually with handholds on the side, used to raise actors or objects to the correct height for the shot.

**AVAILABLE LIGHT** - Filming using only naturally occurring light.

**BACK LOT** - Studio property which includes exterior sets, such as western towns, New York streets, houses, etc., used for locations without going on location.

**BARN DOORS** - Hinged doors mounted on the front of a light which may be opened or closed to regulate light in a particular area of the set.

**BARNEY** - A padded camera cover, shaped to allow the camera to be operated. It reduces mechanical noise and sometimes contains heating elements for use in cold weather. Also called a Blimp.

**BASE CAMP** - Staging area for equipment and large vehicles when filming in a variety of locations, or when parking adjacent to the filming location is not possible. Base camp can also be the site of activities not directly related to filming such as dressing area and meal service.

**BELOW THE LINE** - The production staff and technical elements of a project, the cost of which appears on the bottom half of the budget summary (top-sheet), below a heavy line which divides the page. These costs include non-talent personnel, equipment and services. **BLACKOUT CLOTH** - Heavy, densely woven cloth used to cover windows and doors to facilitate day for night filming.

**BLIMP** - The soundproof casing around a motion picture camera. See Barney.

**BOOM MIKE** - A microphone with a long extendible arm, enabling the operator to position the microphone and move it silently around the set following the actors.

**BOX RENTAL** - A fee or allowance paid to crew members for providing their own equipment or some other item to be used for the production.

**BREAKDOWN** - The process of taking a script or storyboard and detailing each significant element. This allows for the arrangements and scheduling of the various scenes and the order in which they are to be shot.

**BREAKAWAY** - A set, hand prop, or other item (such as a bottle or chair) constructed to break in a specific way on cue.

**BULLET HIT** - A special effect that simulates a bullet striking an object or person. Also known as a Squib. This is a pyrotechnic effect.

**BUTTERFLY** - Net which can be stretched over an outdoor scene to soften sunlight.

**CALL SHEET** - A form specifying all the scenes to be filmed and all the personnel and equipment required to film them on a given day. Special notes on the location can be included here.

**CALL TIME** - The time that an individual member of the cast or crew is expected on the set or location and ready to work. This schedule is usually listed on the call sheet and is the responsibility of one of the Assistant Directors. Call times may vary depending on the department (make-up before crew, for example), the activity, the location, and the wrap time the preceding day.

**CAMERA CAR** - A pickup truck specifically rigged to carry camera equipment and crew. Used to film moving vehicle shots. Also called an Insert Car.

**CAMERA LEFT/RIGHT** - The left/right side of the camera. Opposite from stage directions. The directions are oriented from the camera's point of view.

**CAMERA TRACKS** - Tracks of metal and/or 4 x 8 plywood sheets which are laid down to carry a dolly or camera crane. The tracks are used to ensure smoothness of camera movement. Also called Dolly Tracks.

**CENTURY STAND** - A metal stand for positioning a lighting accessory such as a Flag. Also used to hold or support branches of leaves or other effects related to lighting. Also called a C-Stand.

**CLAPPER BOARD (SLATE)** - Two short boards hinged together and painted in a matching design. When sharply closed they provide an audible and visible cue which is recorded on film and sound tape simultaneously. This helps to synchronize the picture with the sound in the editing process. Some cameras have electronic slates.

**COMPLETION BOND** - A guarantee that principal photography on a given production will be completed. The bonding agent indemnifies the production against unforeseen costs of any sort, whether or not they result from problems covered by insurance. This only finances completion of the project -- it does not reimburse creditors for unpaid bills such as location fees.

**COOKIE** - An irregularly perforated shadow-forming sheet, opaque or translucent, made of plywood, fabric or metal. From the Greek *kukaloris*, which means “breaking up of light.” Also called a Kook.

**COVER SET** - A location, usually an interior, which is prepared to serve as an alternate to planned outdoor work in case of weather problems.

**COVERAGE** - The more detailed shots of indeterminate number which are filmed to be intercut with the “master” shot.

**CRAB DOLLY** - A wheeled vehicle that eliminates the use of metal tracks and permits the camera to be moved in any horizontal direction. It has a vertical movement of approximately five feet.

**CRANE** - A large mobile camera mount, on which the camera may be projected out and over the action. Operated electrically or manually.

**CUT** - 1) Stop the camera; 2) Stop the action; 3) To edit or shorten a scene by cutting the film; 4) The end of the scene.

**DAY FOR NIGHT** - A scene that takes place at night but is filmed during the day -- usually for economic reasons. The use of a filter on the camera creates the nighttime effect.

**DOLLY** - A wheeled vehicle for mounting a camera and accommodating a camera operator and assistant. Often equipped with a boom on which a camera is mounted.

**DOLLY SHOT** - A shot accomplished while the camera is moving as opposed to a “pivotal” pan shot where the camera remains stationary.

**DOLLY TRACK** - Parallel metal tracks laid on the ground to allow a dolly to move smoothly over rough or uneven surface or ground.

**DOWNTIME** - Time when a single malfunctioning or ill-prepared element of a production keeps all the other elements waiting.

**DUBBING** - Also known as Automatic Dialogue Replacement (ADR) or Looping. The technique of recording dialogue under the acoustically perfect conditions of a studio, to replace originally poor sound recording, or artistically unacceptable performances.

**DULLING SPRAY** - An aerosol spray that leaves a dull film on any surface that might be causing glare in the camera lens.

**EDITORIAL** - Still photography involving models or products which is intended to accompany articles in a magazine, rather than print advertisement.

**ESTABLISHING SHOT** - A long shot, usually at the start of a scene, which establishes

the place, time and other important elements of the action. It can be either interior or exterior. Also called Master Shot.

EXTERIOR - Any scene shot outside a structure.

FILL LIGHT - The light which is used to fill in the shadow area of a subject, allowing for detail to be seen in those areas.

FIRST UNIT - Principal people on the set, including the Director and Actors for filming dialogue, and other scenes requiring the Actors.

FISHPOLE - A long lightweight hand-held rod on which a microphone can be mounted in situations where the boom is not practical.

FLAG - See Gobo.

FLAT - A section of a set, usually modular, made of thin plywood. Surface treatments vary from paints to wallpapers, *papier-mâché* to sheet metal. May contain windows, simulated fireplaces, etc.

FOG EFFECT - The device used to vaporize liquid to create fog or smoke. Can be as simple as an aerosol spray or release of dry ice vapor. Mechanical devices range from hand held battery units to large devices with internal combustion engines which qualify as pyrotechnic devices. Liquids being vaporized ("fog juice") can be either water or oil based.

FOLEY - Sound effects replacement (such as footsteps) often required when dialogue is re-recorded.

FOLLOW SHOT - A shot in which the camera is moved to follow the action.

FORCED CALL - Under certain union rules, when a person is recalled to work before a minimum number of hours have passed for rest purposes. Also known as a "Short Turnaround."

FX - Abbreviation for "effects." Also called EFX.

GAFFER'S TAPE - Wide and strong silver adhesive tape used for securing the lighting instruments, stands, cables, etc., on the set.

GEL - Colored sheets of plastic applied to lights and windows to change the intensity or color of the light.

GENERATOR - Used to provide electrical power when the film unit is on location. Usually part of a truck but may be a stand-alone piece of equipment. Some generators must be grounded by driving a metal stake (usually 36" long) into the ground and attaching a grounding wire to the top of the stake.

GOBO - Shadow casting device made of plywood or cloth stretched on a metal frame. Specific types of gobos include cutters or fingers (long and narrow), flags (small and rectangular), and targets or dots (round).

GOLDEN LIGHT - Term referring to the warm light which naturally occurs shortly before and after sunset or sunrise.

GOLDEN TIME - Overtime periods for various union and guild members during which they are paid at two or two-and-one-half times their hourly rate.

GREENS - Real and artificial plants and trees used to dress the set, add foliage to a location, or hide a structure.

HERO - Term used in commercials to refer to the product being advertised.

HOLD - 1) A short wait until an objectionable noise dies down before rolling camera; 2) Work day when the production company has permission to be at a location, but does not schedule any activities to occur.

HONEY WAGON - Large trailer containing mobile toilets and dressing rooms.

HOT SET - A set that is completely ready for filming, with all the set elements, or a set that is still being used for shooting.

I.M.O. - Camera positioned in such a way as to isolate motion during an action sequence. Often camera is set at high speed to slow down the action. During filming, the camera is unattended and often the action occurs close to the camera itself.

INSERT - A shot added to explain the action, e.g., a close-up of a letter, newspaper headline, etc.

INSERT CAR - Also known as a Camera Car. The moving vehicle on which a camera and crew film another moving vehicle.

INTERIOR - Filming inside a building or structure, generally using artificial light.

I.T.C. - Intermittent traffic control. Involves holding traffic on a road in one or both directions for a period of time, generally not to exceed five minutes, for filming.

KEY LIGHT - The main source used to light the subject. Its direction and amount relative to other lights establishes the mood of illumination.

LIGHTING, TYPES OF - Ambient, artificial, available, back, cross, front, fill, spots, key, flat, etc.

LIGHTING EQUIPMENT, TYPES OF - Lighting equipment falls within three categories: the illuminators themselves, the stands (e.g., century stands), and the



diffusers (e.g., barn doors, gobos).

LIGHTS, TYPES OF - Ace, babies, brutes, cones, juniors, inky, quartz, arc, scoops, nine-lights, mighty mites, moles, mini-moles, sun-guns, etc.

LOADS, (FULL, HALF, QUARTER) - Terms used to describe varying amounts of explosive materials in blank cartridges used in guns on the set.

LOCATION - Any place away from the studio used as a background for filming.

LOCATION SERVICE - A company which contracts with private property owners (homes, office buildings, etc.) to represent and market their properties to the film industry. Services typically charge a 30% commission. The State of California requires them to be licensed real estate brokers.

MAGAZINE - 1) The light-tight container that feeds and takes up the film in a motion picture camera; 2) A special box designed to meet legal requirements for storage and transportation of pyrotechnic materials.

MARKS - Pieces of tape or chalk used to give actors or the camera crew a specific reference point for where they should be at a certain time in the scene.

MASTER SHOT - Term describing a complete overall shot of an entire scene to which all other shots in the scene are related.

MEAL PENALTY - Under union rules, cast and crew members must be fed after a certain number of work hours have elapsed (usually six). Failure to provide this meal period on time results in charges based on the amount of time that the meal period is delayed.

MOS - Abbreviation for "Mit Out Sound," a term describing a scene shot without sound.

MOUNTS, CAMERA - A device that allows the camera to be attached to something else. Often used with regard to road filming as front car mounts and side car mounts. Front car mounts are generally attached to the hood of a car to film action and/or dialogue in the car. Usually the car is towed while using front mounts. Side car mounts can be mounted to either door.

MUSCOLIGHT - Brand name for a large truck with a telescoping arm which supports an array of powerful lights, intended to illuminate a large area.

MOW - Abbreviation for Movie of the Week, also known as a Television Movie; a film of 90 minutes or longer shot for broadcast on television.

ND - Abbreviation for Non-Descript. Can designate vehicles or extras who add

realism to the scene.

NIGHT FOR DAY - Shooting at night, but lighting to simulate daytime.

NIGHT PREMIUM - An adjustment made to the basic rate of pay for work performed after a certain hour.

ON A BELL - Term heard on the set or location which indicates that the camera is rolling or about to roll. It is a signal that all activity not related to the filming is to stop and everyone is to be quiet.

OUTTAKES - Film shot and developed but not used in the final version of the film.

PAN - Camera pivotal movement in a horizontal plane. Sometimes used when describing pivotal camera movement in other planes.

PARALLEL - A platform or scaffolding used to raise a camera and crew or lighting above the ground for high-angle shots.

PERMIT SERVICE - An independent agent hired by a production company to complete permitting requirements, including application, payment and pickup of required permits and business licenses, and notification of police and fire departments.

PICK-UP SHOT - Re-shooting a portion of a scene, the rest of which was filmed previously.

PICTURE CAR - The vehicle actually being filmed.

PLAYBACK - Music and vocals previously recorded, used when shooting musical numbers and music videos.

POLECAT - An expandable metal bar placed vertically in a room between floor and ceiling. Used to hang lights and other equipment. A horizontal bar placed near the ceiling and spanning from one wall to another is called a Sky Bar.

POST-PRODUCTION - The period of time in a schedule from the first days of cutting until the delivery of a finished print. Activities include cutting, scoring, sound effects, and special visual effects.

POV - Abbreviation for "Point of View." Usually the camera position which simulates a view as seen by the actor.

PRACTICAL - Refers to something on the set which actually works (like a sink or light). Also refers to a real location as opposed to a set.

PREP DAY - Work day preceding filming. Can include set construction or

dressing, or rigging for stunts or special effects.

**PRE-PRODUCTION** - All activity prior to the first day of filming. This generally includes script rewriting, set design, budgeting, major casting, and selection of principal locations.

**PRINT** - Order given when a take is satisfactory. Also, the positive film.

**PROCESS SHOT** - Used primarily for moving automobile or train shots, the previously filmed background of the shot is projected through a transparent screen, while the actors sit in a specially designed vehicle (where the front, sides or back can be removed) and perform.

**PRODUCTION** - Generic term for all types of film, television, commercial and other related forms. Also, that portion of the schedule that starts at the first day of filming and ends on the last day of principal photography.

**PRODUCTION REPORT** - A daily record of the personnel, scenes shot, equipment and film used, and the hours spent on a given day of production. Downtime and any location problems would be noted here.

**PROPS** - Moveable objects on the set normally handled by actors. Also called Properties.

**PYROTECHNICS** - Materials which can be ignited, burned or exploded on command. Most pyrotechnic material must be handled by a Pyrotechnics Technician licensed by the State of California. These materials include propane fire rings, bullet hits and sparking devices.

**RAMP** - When used on location, describes a structure that allows a moving object (such as a car) to pass above another object or simply to fly through the air.

**REPORT TO** - A call which requires the crew members to report directly to a location rather than to a studio for the filming day. Generally, the work day starts when the crew arrives on the location.

**REVERSE** - What is seen opposite the location or set being shot; shot taken of what is behind the camera, or immediately adjacent to it in the establishing shot.

**RIGGING** - Scaffolding for lights.

**RITTER** - Also known as a Wind Machine. Looks like a small airplane propeller. Can be gas or electric powered.

**RUN BY** - Shots where a moving vehicle passes a stationary camera position. Also called Drive Bys.

**RUNNING SHOT** - Shot where a moving camera films a moving vehicle.

**SANDBAG** - Burlap or plastic bags filled with sand used to temporarily steady or hold down certain pieces of equipment such as light stands.

**SCOUT** - Visit to a potential filming location by an individual for the purpose of taking panoramic photographs, identifying the owner, permitting requirements and potential price range for use of the site. Scouting occurs early in the project, and the results of the scouting trips become factors in creative and financial aspects of the project.

**SCRIM** - Diffusion material placed in front of lights to soften the effect.

**SETUP** - Each change in position of the camera as well as the actual scene being filmed. **SHINY BOARDS** - Reflectorized metal boards used to reduce the difference between light and shaded areas by bouncing sunlight into the darker areas.

**SHOT** - One roll of the camera, also known as Take or Scene.

**SLATE** - See Clapper Board.

**SLOW MOTION** - Whenever film is shot at a greater frames per second rate than the rate at which it will be projected, it slows down the motion.

**SOUND CART** - The wheeled cabinet on which sound recording equipment is placed to allow easy movement around the set.

**SOUND EFFECTS** - Portion of a soundtrack containing sounds other than music or dialogue (gunshots, rushing water, door slams), which are edited in during post-production.

**SPECIAL EFFECTS** - A term describing any unusual effect to create an illusion on film. These range from the elements (rain, fog, snow) to pyrotechnics (explosions, bullet hits) and intricate optical effects.

**SPEED** - A cue given when camera and recorder have reached their proper operation. The signal that the Director can now say "action." Also refers to the sensitivity of the film stock to light.

**SQUIB** - See Bullet Hit.

**STICKS** - A term for a camera tripod.

**STOCK SHOT** - Footage previously filmed for other productions or purely as library footage which can be incorporated into a new production.

**STORY BOARD** - A series of drawings as visual representation of the shooting

sequence. Sketches represent the key situations in the scene.

**STRIKE** - Securing or removing equipment at the end of the shooting day or when changing locations; removing set dressing. Also used to refer to camera setups; changing the position of the camera and lights in preparation for the next setup.

**SYNC** - Abbreviation for synchronization. Where the picture and a given sound occur at the same time.

**TAKE** - A scene or part of a scene recorded on film and/or sound tape from each start to each stop of the camera and/or recording. Each shot may be repeated in several takes until a satisfactory result is achieved. **TECH SCOUT** - Also called Technical Scout. Visit to an identified location by a group including all department heads. This will include the Director, Director of Photography, First AD, Location Manager, Transportation Coordinator, along with technicians and special effects or stunt people. The purpose is for each to look at the site to solve logistical problems before filming begins. Could result in minor scheduling changes.

**TOW SHOT** - Shots where the picture car is towed by another vehicle (usually a camera car) to: 1) Allow dialogue or other action between the driver and passengers; 2) Mount cameras, lights or other equipment in such a way as to obscure the driver's view. Often involves some type of camera mount on the picture car.

**TRIPOD** - An adjustable, three-legged stand, to which the camera is attached. Also called Sticks.

**WETDOWNS** - Wetting of pavement for filming. Often requested for car commercials. Also used to match rain sequences.

**WILD TRACK** - Sound recording not tied to picture, such as composite sound effects and background noise.

**WRAP** - Usually refers to finishing work, or a particular location, set, or sequence, or filming day.

**XLS** - Extreme Long Shot. Distant landscape or vast interior shot in which human figures appear relatively small.

**ZOOM** - The magnification of a certain area of the frame by bringing it optically to the full size of the screen and excluding the rest of the frame in the process.

*Revised November 1998*

**CALIFORNIA GOVERNMENT CODE**

**14998. This chapter shall be known, and may be cited as, the Motion Picture, Television, and Commercial Industries Act of 1984.**

**14998.1.** The Legislature finds that motion picture production in California provides unique

and significant contributions to the economy of California and to the cultural enrichment of its citizens, as well as providing a unique form of entertainment for the state, country, and the world at large. The Legislature finds that expenditures for hotels, catered food, leases of equipment and property, transportation, and wages and salaries paid to individuals in California as a result of motion picture production benefit the California economy directly and indirectly.

However, the Legislature finds that the significant benefits provided to California by motion picture production are in jeopardy as a result of the concerted efforts of other states and countries to lure this production away from California.

Therefore, the Legislature finds a need for concerted efforts by California state and local governments to provide an environment supportive of, and conducive to, the undertakings of the motion picture industry in this state. A key element of this effort is to make California as uniform as possible in the local regulation and permitting of the film industry; as close to a "one-stop permitting" approach as possible.

**14998.8** (a) The Director of the Film Office shall be the permitting authority for the use of state-owned property and state employee services for the purpose of making commercial motion pictures. The commission may establish fees not to exceed the actual cost of the affected state agency for this purpose. All fees collected pursuant to this section shall be deposited in the Film Transfer Account, which is hereby created in the Special Deposit Fund, for disbursement by the director to reimburse the operating departments for their actual costs.

(b) The Director of the Film Office shall assure a "one-stop" permit process for applications for permission to use state-owned property for motion pictures. In so doing, applications for permission to use state property for making motion pictures shall be made to the director of the commission who, promptly upon receipt of such an application, shall contact the state agency having jurisdiction over the property specified in the application for the concurrence of the agency in the use of property. The denial of an application may be made on the basis of any of the following:

(1) The use would unduly interfere with the conduct of state business.

(2) Failure of the permittee to provide full insurance or bond coverage, if required by the Department of General Services, or the affected agency, sufficient to reimburse the state for any user-caused damage to the property and to provide adequate personal liability insurance coverage.

The use of state property shall be denied, if it is determined that the use would violate or be in conflict with existing provisions of statute or regulation by the director of the department, agency, or commission responding to a permit request.

(c) Any state agency having management and control over state property, the use of which is sought by an application, shall permit the property to be used, unless otherwise denied by the provisions of this section.

(d) Nothing in this section requires a state agency to take any action not authorized by law or to make any decision in a manner or by a method not authorized by law or which is prohibited by law.

(e) If in connection with the use of roads, highways, and freeways, the assistance, control, or protection by California Highway Patrol officers is desired, applications to the director to utilize services of California Highway Patrol officers in the production of motion pictures shall be made directly to the Commissioner of the California Highway Patrol. The

commissioner may approve the application if employees are available and the agency is fully reimbursed for additional costs incurred. Applications to utilize California Highway Patrol employee services shall be approved or disapproved by the commissioner.

(f) The Director of the Film Office, whenever feasible, shall approve or deny any application within 24 hours. In the event that the director of the department or agency having jurisdiction over the property specified in the application permit takes no action to disapprove the application within five working days, the application shall be deemed approved by the director. If the director of the department or agency determines that he or she is unable to concur or deny an application within five working days and so notifies the director within five working days of the application, the director shall then have a total of 10 days from receipt of the application to deny the application. In the event no action is taken by the director within the 10-day period, the application shall be deemed approved by the director.

(g) At least 30 days prior to adoption of state regulations, rules, written guidelines, or policies that would have clear, explicit, and definite implications for the production of motion pictures on state-owned property by a state agency, including any of that agency's district or regional offices, other than for immediate health and safety purposes, the agency shall submit a written copy to the Director of the Film Office. The commission shall review the proposal and report its findings to the submitting agency within five working days of receipt of the materials sent. The submitting agency shall consider the commission's findings prior to final adoption of the regulations, rules, written guidelines, or policies, unless the commission's findings are not made available to the submitting agency within the above prescribed time limits. Any and all findings made by the commission pursuant to this section shall be advisory. The submitting agency shall provide the commission with a final written copy of its adopted regulations, rules, written guidelines, or policies.

**14998.9.** The Director of the Film Office shall prepare and implement a program to promote the production of motion pictures and still photography for the benefit of the state's economy.

The program shall do, but shall not be limited to doing, all of the following:

- (a) Administer a one-stop permit office, pursuant to subdivision (b) of Section **14998.8**, which shall issue permits for the use of state property for filmmaking.
- (b) Implement the guidelines or regulations for a standardized permit procedure for all state agencies pursuant to guidelines adopted by the commission under Section **14998.4**.
- (c) Update and expand the location resource library.
- (d) Produce and implement a marketing and promotion plan for film making in California which shall be subject to the approval of the commission. The purpose of the plan shall be to design a program for the preparation and distribution of appropriate promotional and informational materials pointing out desirable locations within the state for the production of motion pictures, explaining the benefits and advantages of producing motion pictures within the state government, as well as those services available at the local level and within the industry.
- (e) Conduct workshops to assist local governments to adopt uniform permit procedures and to establish film development offices.
- (f) Request and obtain any information from state entities necessary to carry out the purposes of this section.
- (g) Accept grant moneys for the purpose of implementing this section.
- (h) Accept gifts and donations for the purpose of implementing this section.



