

**APDG**

**MANUAL FOR**

**SCREEN DESIGN**

**PRACTICES**

**APDG**

AUSTRALIAN PRODUCTION DESIGN GUILD  
representing creative artists in stage and screen

2017/2018



# APDG MANUAL FOR SCREEN DESIGN PRACTICES

Compiled by the Screen Committee of the APDG and accepted by the APDG Board and Screen Committee in June 2017.

This document outlines recommendations based on the feedback of many design practitioners surveyed and consulted. It contains an outline of base conditions, remuneration rates and roles, but recognises that each practitioner and employer will reach their own negotiated agreement.

At the date of publication this document does not include animation and interactive design for screen.

**Rate tables are as at 2017. There is an expectation that rates be subject to CPI increases.**

**THE AUSTRALIAN PRODUCTION DESIGN GUILD**

PO Box 605 Broadway 2007

[www.apdg.org.au](http://www.apdg.org.au)

ABN: 51138715367 ACN: 138715367

<b>1</b>	<b>BACKGROUND TO THE APDG</b>	<b>2</b>
<b>2</b>	<b>APDG &amp; EQUALITY</b>	<b>3</b>
<b>3</b>	<b>INTRODUCTION</b>	<b>4</b>
<b>4</b>	<b>THE ROLE AND IMPORTANCE OF DESIGN IN SCREEN PRODUCTION</b>	<b>5</b>
<b>5</b>	<b>JOB DESCRIPTIONS FOR KEY ROLES IN DESIGN DEPARTMENTS</b>	<b>6</b>
	Art Department	7
	Costume Department	22
	Make-up Department	28
<b>6</b>	<b>RECOMMENDED BASE REMUNERATION AND ALLOWANCES</b>	<b>33</b>
<b>7</b>	<b>AREAS OF MUTUAL LEGAL OBLIGATION</b>	<b>38</b>
	Equality In Our Workplaces	38
	Negligence	38
	WHS / Duty Of Care	39
	Confidentiality	39
	Brand Name Copyright & Clearances	40
	Passing Off	41
	Money & Stamps	42
	Alcohol	42
	Cigarettes	42
	Telephone Numbers	42
	Use Of Animals	43
	Working With Children	43
<b>8</b>	<b>BUDGETING GUIDELINES FOR DESIGN DEPARTMENTS</b>	<b>45</b>
	Department Specific Notes	46
	Wages & Crew	49
<b>9</b>	<b>TRAINING PATHWAYS FOR NEW PRACTITIONERS</b>	<b>50</b>
	Eradicate Unpaid Work Experience	50
	Mentorship	50
	Internships	51
	Assistant Roles	51
<b>10</b>	<b>ONLINE RESOURCES</b>	<b>52</b>
	Australian Screen Design Courses	55
<b>11</b>	<b>REPORT: APDG SURVEY</b>	<b>58</b>
	Aim	58
	Scope	58
	Summary Of Main Issues Raised	59
<b>12</b>	<b>ACKNOWLEDGEMENTS</b>	<b>61</b>

# 1

## BACKGROUND TO THE APDG

The Australian Production Design Guild (APDG) was established in 2009 as a non-profit organisation committed to raising the profile of live performance, screen, event, animation and interactive design.

We seek to highlight and support the contribution made by the design departments to a production and promote ever higher professional standards.

The APDG also recognises the need for training and advancement of new practitioners and we encourage opportunities to this end.

For many years the entertainment design sector had no forum for raising concerns or discussing future directions and strategies for our industry. The creation of the APDG has addressed this. Through our sub committees, the APDG monitors the conditions and work practices within our professions.

The APDG has a very particular focus on representing the professional concerns of our designers and members of design departments. We promote fairer and more productive working relationships between the design departments, production companies and other related industries. The APDG is not a union. Many of our members are represented by the industry union, the Media Entertainment & Arts Alliance (MEAA).

# 2

## APDG & EQUALITY

**According to the Australian Human Rights Commission:** *Human rights recognise the inherent value of each person, regardless of background, where we live, what we look like, what we think or what we believe. They are based on principles of dignity, equality and mutual respect, which are shared across cultures, religions and philosophies. They are about being treated fairly, treating others fairly and having the ability to make genuine choices in our daily lives.*

Based on the above statements, the APDG Screen Committee encourages diversity and inclusion within our design departments. We believe that diversity is essential for the creation of interesting and dynamic visual storytelling and enriches collaboration between practitioners. We believe our departments should reflect Australia as the contemporary, multicultural country that it is and they should practise equality and respect for all regardless of gender, ethnicity, religion, disability or sexual orientation.

The APDG encourages our members to seek diversity in their departments and support those who have experienced discrimination in the workplace.

# 3

## INTRODUCTION

**THIS DOCUMENT DEALS PRIMARILY WITH THE ISSUES ENCOUNTERED BY THOSE WORKING IN DESIGN FOR SCREEN DISCIPLINES. IT CONTAINS COMPREHENSIVE JOB DESCRIPTIONS, GUIDELINES FOR STAFFING REQUIREMENTS, WAGES, CONDITIONS AND AREAS OF RESPONSIBILITY. IT IS INTENDED FOR USE BY BOTH EMERGING AND ESTABLISHED DESIGN PROFESSIONALS AS WELL AS PRODUCTION COMPANIES THAT USE THE SERVICES OF SCREEN DESIGN PRACTITIONERS.**

**In this document we present:**

- The role and importance of design departments.
- A framework of 'core' positions and base conditions from which each production can build its unique structure for a viable, fair and efficient design department. This will eliminate time that is often wasted in the early stages of a new production re-establishing the basics of remuneration, allowances, workforce numbers, infrastructure requirements, etc.
- Job descriptions and responsibilities for the roles within the art, costume and make-up and hair departments, including those to be engaged when specialist expertise is required to achieve a production's requirements.
- Tables of remuneration, as at the end of 2015, will help guide those writing budgets to update production templates. Importantly, this is not presented as a benchmark, rather a minimum base from which to move forward. It is a snapshot of where things have been for some time and is included as a means to generate discussion between productions and individuals as to how and why these rates need to increase.
- An outline of some pertinent legal matters. (e.g. copyright, animal welfare, working with children, insurances and liabilities, etc.)
- APDG strategies to create opportunities for new practitioners.
- A directory of links to current information that includes a link to the APDG website where updates to this document will be available.

# 4

## THE ROLE AND IMPORTANCE OF DESIGN IN SCREEN PRODUCTION

The collection of disciplines that fall under the umbrella of design for screen is comprised of the art, costume, hair and make-up, visual effects and special effects departments. Combined, these departments are responsible for a significant percentage of a production's total budget. When combined with the work of the cinematographer and actors, we contribute the vast majority of what is seen on screen. Through close collaboration with producers, directors, location managers and post-production departments, we are jointly responsible for creating a complete and cohesive visual style for the screen world required to realise the script. We apply the stylistic choices distilled from this collaboration to create our physical and virtual worlds. Having environments and character designs that are believable and appropriate to the script and production ethos are essential to engaging the audience. Discordant elements will jolt the viewer out of this engagement to the detriment of the project. The significant value that effective design contributes to a project cannot be emphasised enough. The work we produce is a combination of creative talent, research, expertise, engineering and practicality, all tailored to a budget.

Across our various departments we have considerable visual and financial responsibility. We employ many people with diverse and particular skills who form the backbone of our design departments. To this is added a crew of talented people who provide the scenic art, sculpting, tailoring, construction, prosthetic, graphic design, art finishing, millinery, wig making and any number of other specialist skills a production may require.

A designer's role is to create a complete visual world and manage their department to realise it. To achieve a successful outcome, we need to be adequately resourced and supported by the production companies who employ us.

Australia has a long history of excellence in design for screen. It is this high standard that the APDG seeks to maintain and improve upon through promoting an understanding of the importance of design to a production and that which is required to achieve it.

# 5

## JOB DESCRIPTIONS FOR KEY ROLES IN DESIGN DEPARTMENTS

All departments require adequate pre-production time allocated and core crew need to be contracted, at minimum, for the duration of the shoot. It should be negotiated with production, once a schedule has been established, who will be required to complete post-production.

From start of work each department needs to have an adequately sized work area that provides for their needs. This includes the basics like security, practical access for people and equipment, parking, natural light, desks and chairs, phone and internet access, ventilation, heating and cooling, drinking water and bathrooms. Decent quality colour copying/ printing facilities are considered a basic requirement. On top of this, each department will have particular and essential requirements such as storage, laundry area and equipment, fitting rooms, mirrors and make-up chairs etc.

Any crew member that is required to use their car receives a car/fuel/toll allowance. Other requirements are mobile phone reimbursement, computer allowance and for some roles a kit/box allowance (Please see notes on kit/box allowances in Section 5). When away from home or out of area travel is involved, all affected crew members are required to be paid per diems and accommodated. All these allowances and reimbursements should be discussed and agreed on as early as possible. If you need to ask about allowances after you have started, the answer will seldom be what you hope!

**Note: all positions marked with *\*(Core)* are considered to be the essential roles required on any professional production.**

## ART DEPARTMENT

### **Production Designer \*(Core)**

The production designer is often the first person selected in the design department and will be one of the first to start. He or she will then select their preferred senior department members based on their assessment of the needs of the production. The designer should have a voice in the structure of the art department they will lead, particularly when they feel it needs to vary from the staffing template presented in the initial production budget.

The designer requires a period to analyse the scripts and begin research. In the early stages of pre-production the designer needs to be involved in the selection of shooting locations and studio spaces. The designer will prepare preliminary designs and or reference materials either independently or with the help of illustrators, concept drafters and design assistants for discussions about the design of the production. At an early stage, in conjunction with the art director, they will decide on the priorities for allocation of expenditure within the department based on their ideas for the design. Sufficient time to work with the script and develop the design direction is the best way to solve creative problems within the budget. The production designer will confer with the other design departments to ensure a cohesive design approach across all fields. They oversee the drafting/ documentation process and monitor the aesthetic aspects of manufacture and implementation of their designs through pre-production and production to the completion of shooting. Where visual effects are required, the production designer will work with the VFX department regarding the look of these elements and to ensure they are effectively combined with the physical designs. The production designer should also be consulted on any post-production VFX work and titles sequences.

### **Supervising Art Director**

This role is required to oversee several art directors responsible for different aspects of the production. A large production may require more than one supervising art director (S.A.D). The position could be split into artistic, financial or site specific supervision responsibilities. The execution of this role varies with the production and the person appointed. In general they are responsible for the smooth running of the entire art department. They manage and guide the art directors below them, liaise with the production designer, implement their directives, and solve logistical design problems. The S.A.D. also reports progress of works and the financial position of the art department to production. They advocate for the conditions of the department members.

### **Art Director \*(Core)**

On a large production, where there are several art directors, each will be responsible for a particular area of the art department. They may be in charge of a geographic location for a foreign build, a section of the department like the drawing office, or an aspect of the production like location builds or studio sets. They will manage the people working in their area to ensure both artistic and timely practical outcomes.

On small to medium productions, the single art director will be the practical department head, directly beneath the production designer. Their role varies depending on the specific needs of the designer, but generally they control the art department budget, manage workflows, and have responsibility for design documentation and construction supervision. As a sole art director, they would cover all of the areas listed in the role of the supervising art director listed above. They work closely with the art department coordinator and should be consulted on who fills that role. The art director also liaises with the assistant directors about props, set dressing times and art department requirements during the preparation of their schedules and daily call sheets.

In the past, art director was the name given to the designer on television productions, particularly long running productions where the set up production designer had moved on. However, the title did not represent the role and responsibilities that were required of this person and as such is no longer used. All subsequent designers are now recognised and referred to as production designers.

### **On Set Art Director**

An on set art director is an additional role. They are a constant presence on set representing the wishes of the designer. They ensure the set and props are as they should be throughout the shoot. They can make decisions or refer to the designer as changes are requested. They manage the on set art department.

### **Assistant Art Director**

The assistant art director's role is to help with the artistic and technical development of the design. They assist the designer and art director(s) and they often oversee the proper functioning of smaller logistical details. One or more people are required in this role on large productions.

### **Art Department Coordinator \*(Core)**

The art department coordinator provides the administrative support for the art director(s), production designer and wider art department. They monitor workflow and timesheets, keeping track of hours worked and projected hours required. Working with the art director, they ensure efficient use of time and logistical resources. They assist in ordering materials, couriers etc. and keep track of costs through petty cash documentation and purchase orders. They work closely with the accounts department. They manage and book swing gang labour and additional vehicles. They can also be responsible for organising clearances required for products and artwork used on screen. If so, all clearance documentation is passed to production for their records. This position is sometimes not allowed for in budgets prepared by English production companies, but is integral to the way work is divided up in an Australian art department.

### **Set Designer**

From the production designer's concept drawings and brief, the set designer creates working drawings (sketches, plans, elevations, sections, 3D models and details) from which studio sets, location builds and specific props are costed and constructed. They work closely with the art director(s) to help supervise construction on the sets they have drawn, ensuring the design objectives are realised. The set designer drafts by CAD or hand and provides timely updates to their drawings as the design develops and evolves.

### **Draftsperson**

A draftsperson provides additional detailed drawing documentation and helps to process the workload of the assistant art directors and set designers. The draftsperson may draw by hand or use CAD. On larger productions, construction and set decoration may employ their own drafters to help document detailed aspects of complex set builds or dressing items that require manufacture

### **Set Decorator \*(Core)**

The set decorator is head of the decorating team and is responsible for making design choices within the brief outlined by the production designer. Creatively, the set decorator works very closely with the production designer. They are responsible for everything added to a set after construction is complete on either a studio stage or location. On location, they document, remove and store existing items before the dressing begins. They make decisions about furniture, soft furnishings, wall finishes, practical lighting and all else that is

to be added to the set. They manage the work flow and work quality of their department members, who can include practical electricians, carpenters, carpet layers, paperhangers, greenspeople, buyer/dressers and swing gang members. They manage their own budget allocation and are required to achieve their brief within the amount allocated. They keep the art director up to date regarding their spending and progress.

The set decorator also works closely with the props master to ensure any crossover items are covered in one or other of their departments. For example, an item may be selected by the decorator to fit into the set design scheme and handed over to the props master and stunt coordinator for rigging or reproduction as a breakaway prop.

#### **Buyer / Dresser \*(Core)**

***(Minimum 2 people required on any production)***

Buyer/dresser is often a combined role. The buyer/dresser works under the supervision of the set decorator from whom they receive their brief to procure and install the items required. This role requires resourcefulness, practicality and good knowledge of a wide range of suppliers. It also requires a good "eye", taste, and a knowledge or ability to research the needs of specific interiors and historical periods. Buying and dressing can be split into separate responsibilities depending on the work volume or skills required by a production. When it is split, a buyer's role is to research, source and acquire the relevant set dressings. The dresser is then responsible for dressing a set from the initial block in through to resetting during shooting and then striking on completion.

It is a physical role that requires heavy lifting, loading trucks, working with tools and on ladders. Buyer/dressers should arrange for the provision of packing materials, blankets, bubble wrap, tape, ropes and straps etc to ensure the items they are handling are protected against damage. It is required that there be two people to dress a set, as many items require more than one to lift safely. Also, those working with powers tools and at height should have another present with them in case of accident.

#### **Prop Master \*(Core)**

***(This title refers to both female and male crew)***

The prop master is responsible for procuring all items that are to be handled by the actors, including baggage, food, drink, cigarettes, newspapers, photographs, letters, keys, wallets, money, computer and technology interaction etc. They are responsible for supplying the standby props person with their daily requirements. The prop master works

with the set decorator to make sure cross over items are covered and liaise with the stunt department to source or create items safe for use in stunt situations, e.g., rubber knives, breakaway bottles etc. They work closely with the graphic designer and the prop makers to create necessary hand props. On large or complicated productions a prop buyer is employed to assist them. The prop master is responsible for managing their budget allocation and that of their team. Care should be taken by the prop master to cater to the individual needs of the actors they are working with regarding such things as dietary preferences, allergies and weight carrying capabilities.

### **Prop Buyer**

A prop buyer works under the direction of the prop master to procure samples and source props. They require more experience than a runner as they need to make decisions and have knowledge of where to find a broad range of items. A prop buyer will often be given responsibility for a specific area within a production such as medical, military or technology items.

### **Prop Maker**

Prop makers are employed to produce otherwise unavailable or specifically designed items. For example, dummy weapons (under control of a licenced armourer), console panels for space ships, alien or futuristic technology, replica antique pieces, doubles of one-off items, complete replica vehicles etc.

Prop makers can produce a vast array of items by many techniques in a huge array of materials. Prop makers work under the direction of the prop master and art directors. Occasionally prop makers and model makers work together using similar techniques and some personnel fulfil both rolls simultaneously.

### **Standby Props \*(Core)**

Standby props is the on set interface between the art department and the actors. They provide, set and reset all art department items for each scene. They also record and monitor continuity for props used. Standby props are resourceful people who are adept at overcoming problems arising from late requests or accidental malfunctions of set or props. As the on set representative of the art department they serve as a conduit for the actors and director to pass notes and requests back to the production designer.

The prop master and standby props will establish a system for the hand-over of new props required for each shoot day. General use 'character props' such as wallets, keys, phones, pens, etc need to be packed in suitably labeled containers and loaded into the standby's truck prior to shooting.

Standby props requires several days pre-production with the script to generate a breakdown and familiarise themselves with the designer's requirements. Where possible they should attend read throughs and rehearsals and the final technical recce day(s).

The standby props and assistant standby props require a paid pre-call each shoot day as well as time at the end of the day to clean, sort and repack items to prevent loss. On any standard day this should be at least 15 minutes before breakfast, with any heavy props days flagged with the production manager well before for approval for extra paid time. On episodic productions the standby needs time to prepare for the upcoming block of episodes. Often this can be done by the assistant taking over on set for a period. If this is not possible due to the nature of the scenes or late availability of the script information, the standby needs to be paid to do this work outside normal filming hours.

Most standby props can reset set dressings that need to be moved during the day. However, if this risks jeopardising their main responsibilities, standby dressers and/or an on set art director are required.

### **Assistant Standby Props \*(Core)**

The assistant standby props' role is to assist and support the standby props. This person needs to become familiar with the props truck and its contents and establish a work method with the standby that best suits that production. This can mean taking on responsibility for specific areas such as setting up computers, phones or playback, food props or background extras. On episodic productions, the assistant should be prepared on occasion to take over the main duties to allow the standby time to prepare for the upcoming episodes. Usually this is arranged on a quiet day for on set props requirements.

### **Graphic Designer**

The graphic designer creates graphic images such as computer and phone screen content, newspapers, signage, websites, labeling and packaging. The wide range of output means that the graphic designer needs broad skills in editorial, advertising, product and web

design. They need an understanding of period design and graphic prop making, such as handwritten letters, diaries and book binding, to name but a few. They are often called on to generate graphic identity material for the production. While this is important, their main duty is producing the on screen graphics first.

Due to copyright requirements most productions need to create fictitious brand names and signage to avoid conflict with existing brands. To ensure this, the graphic designer should have a clear and consistent understanding of what is permissible to produce. (e.g. 'passing off', money and financial instruments etc as outlined in section 6.) The graphic designer creates information sheets for each design outlining sources of images and content within the graphics they produce. They should not proceed with designs that include elements that are not cleared. This means designs should be completely of their own creation, or includes only images, photos, artwork etc for which clearance to use has been obtained from the rights holder. They will work closely with the art department coordinator to provide this information to the production and their legal representatives as required.

### **Art Department Runner \*(Core)**

An art department runner will typically do pick-ups and drop-offs between set, art department and suppliers. They are required to have a valid driver's licence. There is often heavy lifting involved and longer hours. This is frequently an entry level position for someone with little or no professional experience. Experienced runners are highly sought after but hard to find as the best ones quickly move up into other positions in the art department. Qualities that a runner is expected to possess include; commitment to doing what is often a hard and menial job with care and a calm helpful demeanour, good communication skills, punctuality and an ability to keep track of their float and paperwork. It should be impressed on the runner that they must take extreme care with the items and people they deal with in their work. Long standing and valuable supplier contacts can be ruined by damage to items or rudeness.

Training or skills in a particular area such as computer technology, construction or prop making are usually advantageous. The art department coordinator manages the person in this role.

### **Concept Artist**

The concept artist works closely with the production designer and sometimes with the director and creative producers. Concept artists can work in a variety of media such as

conventional painting or drawing or in a range of ever-evolving digital programs such as 3D Max, Rhino, Photoshop, or a combination of all.

They generate detailed images of key scenes and sets that are used to brief everyone on the production. The concept artist's work is used to discuss a range of visual elements including design of the set, lighting, lens sizes and camera positions. The concept artist is not a storyboard artist, they work on the broad visual and conceptual elements of the design whereas the storyboard artist works on detailed shot by shot requirements. The two roles do collaborate to generate a cohesive visual manual for the production.

### **Concept Model Maker**

Concept models assist the designer communicate the look of a production by creating 3D models of sets, props, vehicles etc. This can help speed up the approval process for a design as they help those who may not have an ability to understand the scale and 3D nature of a set presented only in 2D plans and drawings. Models are produced either as accurate scale models of the intended build including colours and finishes or in white card and left uncoloured. Models are very valuable in production meetings. They communicate clearly to all the extents and layout of the set and are useful in locking down blocking and camera angles. They also communicate complicated design ideas to fabricators that are hard to visualise from the multiple sections and elevations required in set drawings. Concept model makers often work closely with concept artists.

### **Storyboard Artist**

A storyboard artist works for the director with information supplied by the art department in the concept models, illustrations and plans. They create a comprehensive visual reference document of shots and blocking that is of use to most departments. The value of accurate storyboards cannot be over emphasized as they streamline the shooting process of what are often difficult sequences. On some productions this role is part of the production department as opposed to the art department.

### **Swing Gang**

The swing gang is a group of casual labourers engaged to move sets, scenery and dressings. They assist with dressing and undressing locations under the supervision of the set decorator and dressers. The swing gang members often have a wide range of skills

that can accomplish a range of art department needs. It is useful to have amongst this group people with forklift, EWP, and truck licences. On a large production, there is often a permanent swing gang lead who is the organizer and coordinator of this group.

Members of the swing gang use their mobile phones and often their own vehicles and tool kits. As such their casual rate should reflect this when required.

### **Model Maker**

Model makers can produce a vast array of items for use on camera. Model makers may produce complete sets at reduced scale or forced perspective for instance. They may produce replica vehicles or most famously scaled sized space ships.

Most model makers possess skills in many types of fabrication. Their methods may include, but are not limited to, sculpting, 3D machining, 3D printing, welding, casting, fabricating, air brushing, painting, texturing, etc. Model makers may be employed by the art department, SFX department, props or in a separate model making department. Many overseas educational Institutions now train model makers but there is as yet no formal training in Australia. Many model makers are self taught with a background in hobby model building. Model making requires an aptitude which cannot be taught. There is a large area of cross over with the roll of prop maker, occasionally the prop makers and model makers work together using similar techniques. Some personnel fulfil both rolls simultaneously.

### **Armourer**

The armourer is a contractor often employed on a daily or weekly basis to supply and supervise firearms and other prohibited or restricted weapons such as certain types of knives, tasers, batons, replica guns, gun butts for holsters etc. Their responsibilities vary from state to state, for example in NSW they are also responsible for providing handcuffs. The armourer must be licensed in the state they are working in or be working in conjunction with one who is.

On set, they are responsible for the maintenance of the weapons and the safety of the actors who are using the weapons on screen. The armourer will work with the safety officer to double check the safe state of the weapon before handing over to the actors. An armourer is often required to train or familiarise actors in correct and safe handling prior to the shoot day. Whenever weapons are required, an armourer must be employed. These items cannot be provided or supervised by anyone other than a registered armourer.

## **Construction Manager**

A construction manager works closely with the production designer, art director and set designers. They are responsible for the timely and cost effective realisation of the designs. They provide the art director with detailed costs for builds based on the drawings they receive. Where appropriate, they should attend location recces, and production meetings. They oversee the whole team of people involved in construction, which includes but is not limited to: foremen or leading hands, carpenters, labourers, trade assistants, runners, steel workers, props makers, scenic artists, painters, set finishers and plasterers. They can either be on staff and set up a workshop specifically for a production or be contractors working from their own premises on a quote for build basis. When quoted, the costs should include build, set finishing, transport to site, erection, strike and disposal.

Construction managers working on site will often provide the bulk of plant and equipment required for the build. A fee for this needs to be negotiated on commencement of the job. (Outside contractors will include this cost within their quote.) The equipment provided should be in safe working order and tagged and tested. A full list of items should be provided to production for insurance purposes. The construction manager will ensure, through their foremen, that people operating machinery have the proper competencies, experience and guidance.

In all positions listed below, construction department personnel may be required to use their computer and CAD programs, vehicle, mobile phone and personal hand tools and should receive appropriate kit allowances and reimbursements.

## **Assistant Construction Manager**

This person assists the construction manager with the day to day functioning and management of the construction department team. The '2IC' will analyze in detail the set drawings provided by the art department and divide up the workload amongst the set builders and carpenters. Importantly, they manage the distribution of the drawings and track amendments, ensuring that their crew is working with the latest version of amended plans. The '2IC' will help costing set builds, managing crew recruitment, ordering materials, tendering set elements to outside contractors etc. The construction '2IC' is usually an extremely experienced member of the construction department.

### **Construction Coordinator**

The construction coordinator is responsible for the management of the construction department office. They handle most administration related to the department. Usually they will collate all construction crew time sheets, process all purchase orders, liaise with the production accountants, produce cost reports, distribute call sheets to relevant personnel in the department, advise personnel on schedule changes and deadlines, manage the vehicle pool, place orders, hire equipment, contact crew in regard to start dates, place of work, roles involved etc. Like most film industry coordinator positions this is a demanding, fast paced and highly skilled role.

### **Construction Buyer**

The construction buyer's role is to manage the procurement of all the various disparate items required by the department. They will source items at the best price through negotiation and experience. The construction buyer will liaise with the construction manager and the coordinator with regard to purchase administration and cost tracking. The construction buyer arranges the logistics and timely delivery of items required by their department. The buyer in association with the coordinator often manages the construction runner's daily workload.

### **Construction Foreman**

***(Title refers to male or female crew)***

There may be multiple foremen and there may be two tiers of foremen necessitating a supervising foreman. The roll of the construction foreman is to assist the construction manager and or '2IC' with the day to day running of the construction department. Usually the foremen will be assigned specific sets or a location to manage. They will often manage a specific portion of the construction crew e.g. the joinery shop, the fiberglass shop, the plaster shop, the steel shop or a more general set building crew, or a combination of them. They will, in consultation with the construction manager, break down the set drawings provided by the art department into various elements to be built by their specific crew. They have input into methodology and material choices. The foreman will often be responsible for arranging the hire of plant and machinery required for their build. The foreman usually takes responsibility for site safety, making sure that relevant crew are qualified and hold the correct licences or skills and experience to perform high-risk work. The construction foreman is usually a very experienced member of the construction department.

### **Construction Leading Hand**

The leading hand's role is to manage a site or task specific work group. They usually liaise with a specific foreman and the relevant set designer and art director for the set they are working on. They are practical workers as well and will spend the majority of their time working on the construction alongside their group of workers. They will further break down set drawings into specific elements such as flattage, joinery (e.g. windows doors architraves etc.) plasterwork, or fiberglass. The leading hand must attend to every detail making sure the set is built to a high standard and faithfully to the design. They will assign tasks to particular crew they are managing and attend to build timelines. They will also coordinate with other work groups such as plaster or fiberglass to unite all the elements of a set. Leading hands often also manage stock levels of things like timber and hardware reporting to the foremen for re-stocking. It is the leading hand's job to see their set through to a successful completion.

### **Set Builder**

Set builders are the construction crew that fabricate sets. A set builder is most commonly a carpentry based role but not always so, they may also be fiberglassers, steel workers or plasterers etc. Set builders are senior to carpenters and other regular trades persons and have film industry specific knowledge and experience not commonly held by regular industry tradespersons. Many set builders have specialised licences equipment like telescopic handlers, non-slewing crane, rigging, etc. Most set builders have many film credits.

### **Carpenter**

Those employed as carpenters have trade experience and skills but may not always have specific set building experience. They work under the foremen, leading hands and set builders to build the sets.

### **Labourer or Trade Assistant (TA)**

Labourers and TAs are crew who assist around the workshop, studios or locations. They are generally classed as unskilled personnel but may have film specific experience and as such are not just casual labourers. Many hold forklift or truck licences for instance.

### **Stage Hands**

A stage hand is the construction crew equivalent of a removalist and storeman in one. They move set items from the workshop to the various places required e.g. paint shop, studio or location. They are expert in the packing, moving and transport of construction items such as large heavy finished set pieces, stacks of timber, pallets of paint, plaster etc. Most stage hands have a forklift licence, many have a truck licence. Stage hands attend to the general "housekeeping" duties, keeping workshops and studios clean, access ways clear, and the storage of stock, sets and equipment.

### **Scenic Artist**

The scenic artist is a specialist painter and set finisher who is in charge of the painters and brush hands within the construction department. They have comprehensive skills and experience in achieving any finish required and work in many media in addition to just paint. They provide painted backdrops if required and finishes on sets such as texture, ageing, wallpaper, marbling or wood-graining. Scenic artists may also provide original artworks as part of the set decoration.

### **Greens Person**

The greens person and their department are responsible for providing, installing and maintaining plants and other landscape or agricultural elements. They also provide ground covering materials like mulch, sand and gravel. They work closely with the set decorator. They may also be responsible, in conjunction with the construction department, for any earthworks.

### **Animal Wrangler**

Use of any animals requires a licensed animal wrangler on set, particularly in the case of native animals. The term "animal" includes all vertebrates, including birds and fish. They provide and supervise all animals – domestic, native and livestock to be used on screen and are responsible for their safety and wellbeing. The animal wrangler is also responsible for advice and supervision of the actors' interaction with animals, for example facilitating horse riding lessons. They may be required to work with actors in other animal handling training prior to the shoot day.

There is considerable paperwork to be completed and provided to bodies like the RSPCA regarding the intended use of the animals to get the necessary permits required. Some permits are site specific and take up to 10 days or more to process. This paperwork will be required to prove any claims in the end credits regarding the responsible handling and welfare of the animals used. The animal wrangler has the final word as to the welfare and use of animals on set. They are not permitted to and will not sedate animals for filming. Technically, animal handlers are not required for invertebrates such as crustaceans, insects and spiders, but should, in the course of responsible film making, be employed to handle these too.

An animal wrangler is usually a contractor employed on a daily or weekly basis and their rate reflects the responsibilities, preparatory animal training and expenses that their job entails.

### **Special Effects Department (SFX)**

Special effects (SFX) encompasses a range of physical effects such as fire, smoke, water, wind, explosions, pyrotechnics, bullet hits and rain. They oversee special builds and engineering required such as collapsing structures, gimbles and the preparation of vehicles for collisions and explosions. On set they provide and supervise these physical effects.

The structure of the SFX department will be informed by the script requirements and the budget of the production. Those employed must have all necessary qualifications, licences and insurance. Copies of these should be provided to production for their records prior to shoot. On set there should be someone identified as the SFX supervisor. The SFX supervisor and safety officer have the final say on safety of crew and performers when any physical effect is to be employed. They will keep the AD department informed of set up and reset progress, their requirements of time, safe clearance area and radio use restrictions.

On smaller productions, SFX work under the umbrella of the art department and their budget is usually an allocation within the overall art department budget. On bigger or SFX heavy productions, they can be an autonomous department. Either way, they work closely with the art director regarding their input and requirements.

Special effects source and obtain permits for their works as required. They should also make any necessary notifications to authorities such as police, fire brigades, CASA etc. It should be noted that these permits are time and location specific and require lead time to obtain. Last minute schedule changes can jeopardise the ability to shoot if these permits are not correctly in place.

## **Visual Effects Department (VFX)**

In collaboration with the production designer and concept artists, VFX help determine the boundaries between physical builds and any digital set modifications and extensions. They also consult with the production designer and SFX to achieve or augment any physical effects such as rain, smoke, atmosphere and explosions.

VFX fixes for problems encountered on locations are becoming more cost effective than any physical build could be, and often a better choice from a design point of view. As this interaction between the physical and virtual sets increases across all production genres, it is ever more important for the VFX team to work closely with the production designer to successfully achieve a unified aesthetic outcome. Much of the work of the visual effects department (VFX) is produced off site from the main production office and is added after principal photography is completed. The production needs to facilitate good access for the two departments to interact across the barriers of location and time. Designers need good access to the VFX supervisor during shoot and VFX need access to the designer in post production. This includes the costume and make up and hair designers where their work is being affected.

Some processes that were once the domain of VFX are becoming available to the post production house in the edit suite. Small cover ups and screen inserts etc can be achieved here. Often on set during shoot, it is promised that a problem is 'an easy fix in post'. To ensure this happens, the designer needs access to rushes to check for and document problems that will need correction in post.

## **Action Vehicles Department**

The action vehicle department supplies and supervises all vehicles being used on screen. This includes cars, buses, trucks, motorbikes etc. They may also be responsible for watercraft and aircraft. The action vehicle supervisor is responsible for ensuring all vehicles are transported to and standing by on set in good time, that they are fit for purpose, safe, reliable and roadworthy. They maintain and dress vehicles on set. (Petrol, jumper leads and number plates etc) The vehicle department is responsible for safely setting, resetting and positioning vehicles to shot. They liaise with stunts and SFX in the provision and preparation of vehicles for their input.

The action vehicles coordinator obtains all relevant permits and paperwork, such as unregistered vehicle permits. When sourcing vehicles, the coordinator should provide to production a list of vehicles and values for insurance purposes. They should condition report

all vehicles as soon as they become responsible for them. With production, they should create an agreement to be used for the hire of private vehicles that stipulates conditions of hire, complaint resolution and remuneration. When a vehicle is to be used in stunt work, they are responsible for the safety of cast and crew with the stunt coordinator and safety officer.

## **COSTUME DEPARTMENT**

### **Costume Designer \*(Core)**

The costume designer is the head of the costume department and is responsible for designing the look of all characters including extras. The costume designer and costume supervisor start before other members of the department so they can research the production requirements, generate script breakdowns and begin the budget process. The costume designer creates a visual guide, which includes costume drawings, references and costume breakdowns based on their interpretation of the script. These visual resources are key to achieving a cohesive overall aesthetic and are used to engage the directors, producers and actors in the conceptual development of characters.

The costume designer and costume supervisor work with the budget and script to determine staff, wages and on screen spend to achieve the costume design requirements. The costume designer goes on to manage the realisation of the costumes, which includes briefing the buyers and technicians and costume fittings with the actors. Costume fitting photos are presented for discussion and selection to the director and producers, executive producers, studio and network, as required.

The costume designer always endeavors to be on set to establish new costumes and new characters.

### **Costume Supervisor \*(Core)**

The role of the costume supervisor is to support the costume designer and manage the financial aspects of the costume department as well as the logistics of staff, materials and workflow. The role is parallel to that of the art director in the art department.

They work with the production accountant, production manager and line producers to manage the costume budget and solve budgetary and logistical problems. A costume supervisor starts at the beginning of the costume pre-production. They ensure that all the costumes are ready

and available for cast fittings, which they schedule in consultation with the costume designer, costume makers and the production coordinator. Once a costume has been approved, the supervisor will ensure that the costume is on set as required by the shooting schedule.

The costume supervisor also manages post-production – the packing up or 'wrap' of a production.

This position requires overtime when shooting as the supervisor prepares for the next shoot day and finalises extras requirements.

### **Assistant Costume Designer**

This role is usually required on big budget television productions and feature films where the volume and complexity of the costume requirements mean that the costume designer needs a creative assistant to achieve the brief. The assistant costume designer assists the designer with research and development, fittings, and briefing other members of the costume department on the continuing aesthetic.

### **Costume Illustrator**

A costume illustrator may be required on larger scale productions. They are employed to draw and interpret the costume designer's ideas to aid the communication process between departments. Depending on the production requirements, this role may be limited to pre-production however, on large scale productions it is a full time position.

### **Costume Coordinator**

A costume coordinator is required on large or complex productions. Their main role is to assist and support the costume supervisor in managing the logistical side of the costume department. It is an administrative position including management of paperwork and data entry required for budget management, sourcing materials and managing staff requirements, timesheets etc.

It is important to note that the person in this role does not manage the budget nor are they responsible for the workflow of the department. It is occasionally the practice to use the term 'costume coordinator' instead of 'costume supervisor' to save money on wages. This is not a fair cost saving measure as the difference in responsibility and skills is considerable.

### **Costume Standby \*(Core)**

The costume standby is the costume department's main representative on set. They take responsibility for correct appearance and functioning of each costume on screen. They track continuity and facilitate special effects, stunts, sex scenes, etc.

The costume standby also serves as a conduit of information to the costume designer and supervisor. They solve problems in real time and take care of both the costumes and the actors' wellbeing. A costume standby is often called upon to fix, alter, age or change a costume according to the director's wishes at the last minute. It is their responsibility to perform these functions as quickly and seamlessly as possible whilst maintaining the integrity of the design. A standby requires a thorough understanding of all other crew jobs on set and how the technical and practical demands of filming will affect a costume.

### **Key Costume Standby**

This role exists on large scale productions. Their responsibilities are the same as the costume standby but are limited to one or two characters where the needs of particular costumes and/or actors are so involved that a single person is required to maintain them.

### **Assistant Costume Standby \*(Core)**

This is the costume standby's assistant and is responsible for preparing and checking that all costumes are ready for filming as per the designer's instruction. A costume standby will always work with an assistant costume standby. They are required to prepare costumes ahead of schedule and make sure an actor travels to set wearing the correct costume in the desired way. They often help actors to dress if the costume is complex. This role is also required to undertake costume maintenance such as cleaning, ironing, steaming, mending and alterations. Costume maintenance can be a huge job if there is a lot of rain, mud or blood involved. The assistant costume standby will also go on set to assist the costume standby if their time permits and assistance is required.

### **Costume Buyer \*(Core)**

The costume buyer is responsible for procuring all materials and accessories required for a costume. They photograph, obtain samples, hire or borrow items and buy fabric and clothing according to the costume designer's brief. There is a strong creative sensibility

required for this role as they are required to think laterally and interpret the design brief according to what is available to purchase. Buyers work closely with the costume supervisor who monitors their expenditure and schedule.

Costume buyers are responsible for large petty cash floats, which they manage through the accounts department. Buyers are also expected to have access to a credit card, as many suppliers who loan items for fittings will only do so with credit card security. In addition to this there is an ever-increasing amount of sourcing and buying being done on line for which a credit card is essential. Many productions don't supply company credit cards, as a result personal credit card or cash card use is required. All credit card use procedures should be negotiated with accounts at the outset of the job and not after the event.

### **Costume Assistant**

This is an entry level role. A costume assistant is a general assistant who moves between office and set depending on which requires the most assistance. Jobs include basic costume maintenance, picking up and dropping off costumes and materials to set or specialist makers/retailers, maintaining a tidy work environment, restocking costumes into stock, tidying the fitting rooms, identifying shortages in materials, junior buying tasks and assisting with art finishing. There is often considerable driving involved, particularly when there is no costume runner in the department.

### **Costume Art Finisher**

This is a vital role in the costume department, helping the designer facilitate the unique aesthetic that a production requires. Art finishers possess specialty skills that include: dying fabric and specific color matching required for continuity purposes, aging techniques that are subtle and realistic, textile skills such as screen printing and felting.

These techniques combine to give a costume character, detail and believability on screen, something that is not achievable using new clothes either store bought or newly tailored. They also coordinate and communicate with industrial laundries about the technical details involved in stone washing, enzyme washing and large scale dyeing. Almost all productions require these skills to some extent. If the budget is tight, engaging an art finisher may only be possible for a limited period. Although usually based in a workroom at the production office, the art finisher also works from set to achieve a look in situ if the shooting schedule requires it.

An art finisher requires a kit allowance as most often the tools they require are not covered in a costume department set up such as dye vats, airbrush and compressors, specialty inks and dyes. There are also important WHS requirements for this role as the art finisher frequently uses chemicals and sprays to achieve their aesthetic brief. This requires the production to provide a well ventilated space with extraction fans as well as a toxic waste storage and disposal plan, washing machines, dryers and stand up dryers as well as a wet room with proper plumbing. On larger scale productions the art finisher will also require art finishing assistants.

### **Extras Costume Coordinator**

The extras costume coordinator is required when specific costumes or styling for the extras is part of the design. An often overlooked design requirement, extras help to create the world of a production and as such, controlling their aesthetic is as important as any other aspect of the design.

The extras costume coordinator works with extras casting to realise the brief from the costume designer and director. They liaise with the costume supervisor for all financial, logistical and practical aspects. They source costumes to be fitted and altered ahead of time and approved by the costume designer before they are due on set. The extras costume coordinator is required on set on the day of filming to facilitate the dressing process and do last minute fittings if numbers, casting or the brief change. On large productions this role requires assistant(s) and extras costume standbys

### **Costume Runner**

Costume runner is an entry level position in the costume department and as such usually does not require prior experience. The role is to perform the unskilled tasks to enable the skilled crew to concentrate on their particular jobs. A runner will typically do pick-ups and drop-offs between set and the costume department or suppliers. There is often heavy lifting and long hours involved. The costume coordinator or the costume supervisor manages this role. When a runner is specifically required for a workroom, they are answerable to the workroom supervisor.

### **Workroom Supervisor**

A workroom supervisor is required on large productions where costumes are manufactured in-house. The workroom supervisor manages the workflow, schedules and materials

purchasing for all the various costume makers. They ensure that the costumes are produced on time and are ready to fit, as needed. The workroom supervisor is required to manage financial aspects of the construction process under the instruction of the costume supervisor. Overtime may need to be negotiated for this role if the workload is heavy.

### **Costume Cutter**

A costume cutter works closely with the costume designer to create a pattern from which a costume is made. Their work examines technical aspects of the design including shape, fit, period techniques and material specifications to draft patterns and realise the costume design. A costume cutter is present in all fittings for costumes they cut. A costume sewer will usually work with a cutter to create the garment.

Levels of seniority, skill and experience in this role form the basis of pay rates.

### **Tailor**

A tailor is a more specialised costume cutter, specific to tailored clothing of both men and women's suits. The earlier in period a production is set, and the higher the class of the characters, the more tailoring is involved.

### **Costume Props Maker**

This is a specialty role that may be required on large scale productions. It is specific to items of costume that require sculptural elements. For example, pregnancy bellies, armour and sculptural jewellery.

### **Costume Sewer**

A costume sewer works closely with a costume cutter or a tailor to assemble a costume. There are various levels of costume sewers that are paid on a sliding scale defined by their experience and the complexity of the costumes to be made. This is usually a workroom position.

## **Headwear Department & Milliner**

A milliner in the headwear team makes hats, headpieces, helmets and any other specialty items designed to be worn on an actor's head and are usually required on large scale and period productions. They work closely with the costume designer to realise the headwear designs and attend fittings where they help the actor understand how a piece is to be worn.

Importantly the milliner also works closely with the make-up and hair department to ensure that each piece is worn correctly, particularly when worn in conjunction with wigs where an actor's head size and shape could differ from their normal measurements. Getting headwear right on screen is crucial to the believability of a character's look. A hat being worn at an angle that is even slightly wrong can distract a viewer's eye and make the whole costume seem unnatural. For this reason, a milliner is sometimes required on set to stand by on their work.

## **Shoemaker**

A shoemaker is usually required on large scale productions. They work with the costume designer to create the footwear. They are often required to create specialty shoes to help with specific needs, such as building heel lifts for short actors or creating shoes to represent something like a clubfoot or a deformity. The shoemaker is present in any fittings that involve their creations.

*\*Other specialty construction roles include, but are not limited to: leather worker, jewellery maker.*

# **MAKE-UP DEPARTMENT**

## **Make-up & Hair Designer \*(Core)**

The make-up and hair designer is the most senior member of the make-up and hair team and designs the look of all hair and make-up involved in the production. They are briefed by the producers, director(s) and studio representatives and collaborate with the production and costume designers to achieve a seamless aesthetic for a production.

The make-up and hair designer puts their team together based on the skill-set required for each production and decides who will work on each cast members on a daily basis.

Their responsibilities include cosmetic make-up, body make-up, facial hair, hairstyling, wig work and basic special make-up effects. Where 3D prosthetics are required, the designer consults with a Special Effects (SFX) make-up artist or studio to create the look and pieces required. There is considerable crossover between the SFX department and the make-up and hair department.

In addition to the design work, the make-up designer also oversees the budget, accounts, purchasing of make-up and hair materials and equipment, scheduling and booking of crew. They attend production meetings, collaborate with the stunt department, visual effects (VFX), SFX, costume, art department and extras casting to advise of any specific needs. The designer will also work closely with the assistant director department to prepare both the daily and advanced schedules and address any issues that may arise. On large productions some of the administrative tasks may be delegated to the coordinator or other crew members, but ultimately the responsibility remains with the designer.

### **Make-up & Hair Supervisor / Coordinator**

The make-up and hair supervisor/coordinator is responsible for supporting the designer. They manage administrative tasks that include monitoring financial aspects, communicating with the accounts department, sourcing and purchasing make-up and hair materials and equipment and tracking orders. They can also be responsible for ongoing stock-takes, general paperwork and booking additional crew. Depending on their skills, they will also look after cast hair and make-up.

### **Key Make-up Artist**

The key make-up artist is a position for a person with over 10 years' experience. They perform daily make-ups on lead cast members with the assistance of more junior members when required. The key always works to a brief set by the designer and will work along with the designer to execute especially complicated make-up designs.

The key make-up, as with other department members, works between set and the make-up bus/room throughout the shooting day to perform touch ups, repairs as well as changes to cast looks as dictated by the script or director. They stand by on set with their lead cast to maintain continuity and also prepare materials and equipment required for the following day's shoot. The key make-up artist is also responsible for maintaining their cast's facial hair as well as any artificial facial hair on wig lace

or hand laid and is required to remove make up, wigs and prosthetics at the end of each day.

All make-up artists are responsible for the continuity of their cast members and keeping individual continuity photographs and notes.

### **Key Hairstylist / Hairdresser**

The key hairdresser works under the make-up and hair designer. They execute the daily continuity hairstyles and look after the general condition of a performer's hair. This includes continuity haircuts and colours. However, specialist hair colouring is sometimes necessary.

The key hairstylist works with hairpieces, extensions, off the shelf and/or hand made wigs. They are responsible for fitting, colouring, and cutting for cast and stunt/picture double wigs. Key hair is also responsible for blocking, cleaning and resetting of wigs and hairpieces at the end of each day. This can sometimes take up to 2 hours after camera wrap.

They will stand by on set with their lead cast and maintain continuity throughout the day. If the wig requires repair work, it is returned to the wig maker.

**Note: The above roles can often be combined depending on the skills of an individual and the requirements of a production (i.e. key hair and make-up artist).**

### **Make-up Artist \*(Core)**

A make-up artist has a minimum of 10 years' experience and works under the position of the key make-up to execute the brief set by the designer.

They work with make-up and minor special effects techniques to create the looks required and are usually responsible for actors in supporting and minor roles. They assist the key and designer when required.

This position is generally required on set as a standby for supporting cast and extras, maintaining continuity.

### **Hairstylist / Hairdresser \*(Core)**

A hairstylist is an experienced artist with a minimum of 10 years' experience who works under the position of the key hairstylist to execute the brief set by the designer and is usually responsible for actors in supporting and minor roles. They assist the key and designer when required.

This position is generally required on set as a standby for supporting cast and extras.

**Note: The above roles can often be combined depending on the skills of an individual and the requirements of a production (i.e. make-up and hair artist).**

### **Make-up & Hair Assistant \*(Core) (Experience 1-10 years)**

A make-up and hair assistant has between 1 and 10 years' experience. They are required to assist make-up and hair artists as directed by the designer and look after minor cast and extras.

### **Trainee Hair & Make-up**

A trainee is someone with limited skills and experience, with a minimum of 1 year's make-up school training and up to 5 years' professional experience. They are fully supervised and trained on the job. They can also work as a personal assistant to the designer who will act as their mentor. A trainee can also come from a college on work experience.

### **Special Effects (SFX) Make-up Artist**

A special effects (SFX) make-up artist can be either a part of the make-up and hair department, an out-sourced specialist or a part of a SFX house/studio. They work to a brief given either by the make-up and hair designer, or by the director and production designer.

A SFX make-up artist has an understanding of sculpting, moulding and fabrication of prosthetic appliances and a sound knowledge of the chemicals being used. These pieces are generally applied to the skin of an actor and the SFX make-up artist maintains its integrity on set for the duration required. At day's end they are responsible for removing the piece, cleaning and preparing it for future use.

### **Wig Mistress / Master**

The wig mistress/master is responsible for all hand knotted wigs, hairpieces and facial hair. They are usually required on large productions where a significant number of wigs may be needed. They work to achieve the look as outlined by the make-up and hair designer.

Their primary responsibility is to set and maintain the wigs and mainly work off set.

They clean, block, and dress wigs once they have been removed from the head and prepare the wigs for collection for the following day's filming. This process may require them to work over night. They also perform minor repairs such as attaching new lace fronts.

### **Wig Maker**

A wig maker is an outsourced specialist hired to create wigs tailor made to fit an actor. This requires a wig wrap, pattern, scan or life cast of the actor's head to make a foundation of very fine HD lace according to each individual's head shape.

The wig maker works with the designer to custom blend human hair in the required colour which is then hand knotted, hair by hair, into the lace foundation base. This process can take 3-4 weeks from the wig maker receiving the original pattern. When the wig is near completion a wig hairline fitting on the actor is required before the wig is handed over to the make-up and hair designer. Once made, a wig can usually be cut, coloured, styled and maintained within the make-up and hair department for the duration of the shoot.

### **Colourist**

A colourist is an outsourced colour expert that is sometimes brought in for specialist work such as to change or match an actor's hair colour. This usually requires fortnightly to monthly maintenance.

# 6

## RECOMMENDED BASE REMUNERATION AND ALLOWANCES

Table 1: APDG Base Wage Guide

	FEATURE – OFFSHORE OR CO-PRODUCTION	FEATURE – DOMESTIC	FEATURE – LOW BUDGET	TVG – PER DAY	TV SERIES	TV SERIAL – ONGOING	TV REALITY	SHORT	COMPUTER	KIT FEATURE	KIT DAILY
<b>PRODUCTION DESIGNER</b>	\$4,000 - \$8,000	\$2,500 - \$4,000	\$0 - \$2,250	\$750 - \$1,500	\$2,000 - \$4,000	-	\$2,400	\$0 - \$1,600	\$100	-	-
<b>ART DIRECTOR</b>	\$1,200 - \$3,500	\$1,350 - \$3,000	\$1,200 - \$2,250	\$750 - \$1,100	\$2,000 - \$3,500	-	-	-	\$50/500 cap	-	-
<b>SET DECORATOR</b>	\$2,200 - \$2,700	\$1,500 - \$2,000	\$1,200 - \$2,250	\$750 - \$800	\$1,800 - \$2,000	-	-	\$0 - \$2,000	\$50/500 cap	-	-
<b>ART DEPT. CO-ORD</b>	\$1,800 - \$2,200	\$1,300 - \$1,500	\$350	\$350	\$1,400 - \$1,800	-	\$1,500 - \$1,750	\$1,500	\$50/500 cap	-	-
<b>SCENIC ARTIST</b>	\$2,800	-	-	-	\$2,000	-	-	-	\$50/500 cap	-	-
<b>BUYER/DRESSER</b>	\$1,300 - \$1,900	\$1,200 - \$1,650	\$400 - \$600	\$400 - \$650	\$1,200 - \$1,700	-	\$1,400 - \$2,500	\$1,250 - \$1,700	\$50/500 cap	-	-
<b>STANDBY PROPS(NO TRUCK)</b>	\$1,500 - \$2,250	\$1,700 - \$2,200	-	-	\$1,500 - \$2,100	-	\$1,700 - \$2,000	\$1,700 - \$2,000	\$50/500 cap	-	-
<b>CONSTRUCTION MANAGER</b>	\$1,750 - \$3,500	\$1850 - \$2,600	-	\$300	-	-	-	-	\$50/500 cap	-	-
<b>ART DEPT RUNNER</b>	-	-	-	-	\$1,000 - \$1,200	-	-	-	\$50/500 cap	-	-
<b>SFX SUPERVISOR</b>	\$3,500	\$2,500	\$2,000	-	-	-	-	-	\$50/500 cap	-	-
<b>COSTUME DESIGNER</b>	\$3800 - \$6500	\$2500 - \$4000	-	\$550 - \$750	\$2,200 - \$3,500	-	\$2,000	\$0 - \$1,400	\$50/500 cap	-	-
<b>COSTUME SUPERVISOR</b>	-	\$1500 - \$2600	-	\$550	\$1,800 - \$2,200	-	\$1,900	-	\$50/500 cap	-	-
<b>COSTUME STANDBY</b>	\$1,800	\$1,600	-	\$500	\$1,650 - \$1,900	-	-	\$1,200 - \$1,900	\$50/500 cap	-	-
<b>LEADING HAND</b>	\$1,850	\$1,650	-	\$500	\$1,300 - \$1,500	-	-	-	\$50/500 cap	-	-
<b>MU HAIR DESIGNER</b>	\$4,500 - \$6,500	-	-	\$800 (8 hours)	\$500 (10 hours) \$350 (5 hours)	-	-	-	\$50/500 cap	\$500 - \$1000	\$100 - \$250
<b>KEY HAIR AND MAKE UP</b>	\$2,400 - \$3,500	-	-	\$800 (8 hours)	\$500 (10 hours) \$350 (5 hours)	-	-	-	\$50/500 cap	\$100 - \$200	\$100 - \$200
<b>KEY MAKE UP AND HAIR</b>	\$2,400 - \$3,500	-	-	\$800 (8 hours)	-	-	-	-	\$50/500 cap	\$100 - \$200	-
<b>HAIR / MAKE UP + CO ORD</b>	\$2,000 - \$2,800	-	-	-	-	-	-	-	\$50/500 cap	\$100 - \$200	\$100 - \$250
<b>HAIR / MAKE UP</b>	\$1,800 - \$2,500	-	-	-	-	-	-	-	\$50/500 cap	\$100 - \$200	\$100
<b>SFX MAKE UP</b>	\$2,200 - \$3,000	-	-	-	-	-	-	-	\$50/500 cap	\$100 - \$200	-
<b>2ND UNIT HAIR / MAKE UP</b>	\$1,800 - \$2,500	-	-	\$500-\$800 (8 hours)	-	-	-	-	\$50/500 cap	\$100 - \$200	-
<b>WIG MISTRESS</b>	\$2,000 - 2,500	-	-	-	-	-	-	-	-	-	-
<b>HAIR / MAKE UP ASSISTANT</b>	\$1,400 - \$1,600	-	-	-	-	-	-	-	-	-	-
<b>HAIR / MAKE UP TRAINEE</b>	\$1,250	-	-	-	-	-	-	-	-	-	-
<b>PROSTHETICS/SFX ARTIST</b>	\$2,500 - \$2,800	-	-	-	\$650 (10 hours) \$450 (5 hours)	-	-	-	-	\$100 - \$200	-

The table was created using data collected from Art, Costume and Make-up & Hair Department professionals 2014 - 17

Table 2: Allowance – Art Department

	CAR	PETROL	TOLLS	COMPUTER	MOBILE PHONE	BOX / KIT	ACCOMMODATION / PER DIEMS	FLIGHTS*	COMPANION FARE**
PRODUCTION DESIGNER	✓	✓	✓	✓	✓	✓	✓	✓	✓
ART DIRECTOR	✓	✓	✓	✓	✓	✓	✓	-	-
ASSISTANT ART DIRECTOR / SET DESIGNER	✓	✓	✓	✓	✓	✓	✓	-	-
ART DEPARTMENT CO-ORDINATOR	-	-	-	✓	-	✓	-	-	-
SET DECORATOR	✓	✓	✓	✓	✓	✓	✓	-	-
BUYER/DRESSER	-	-	-	-	✓	✓	✓	-	-
SWING GANG	✓	✓	✓	✓	✓	✓	✓	-	-
PROPS MASTER	✓	✓	✓	✓	✓	✓	✓	-	-
PROPS BUYER	✓	✓	✓	✓	✓	✓	✓	-	-
STANDBY PROPS	✓ <i>(Truck)</i>	✓	✓	-	-	✓	✓	-	-
ASSISTANT STANDBY PROPS	-	-	-	-	-	✓	✓	-	-
GRAPHIC DESIGNER	-	-	-	✓	-	✓	✓	-	-
CONCEPT ARTIST	-	-	-	✓	-	✓	✓	-	-
ART DEPARTMENT ASSISTANT	-	-	-	✓	-	✓	✓	-	-
ART DEPARTMENT RUNNER	-	-	-	✓	-	✓	✓	-	-

Table 3: Allowance – Costume Department

	CAR	PETROL	TOLLS	COMPUTER	MOBILE PHONE	BOX / KIT	ACCOMMODATION / PER DIEMS	FLIGHTS*	COMPANION FARE**
COSTUME DESIGNER	✓	✓	✓	✓	✓	✓	✓	✓	✓
COSTUME SUPERVISOR	✓	✓	✓	✓	✓	✓	✓	-	-
ASSISTANT COSTUME DESIGNER	✓	✓	✓	✓	✓	✓	✓	-	-
COSTUME ILLUSTRATOR	-	-	-	✓	✓	✓	-	-	-
COSTUME CO-ORDINATOR	✓	✓	✓	✓	✓	✓	✓	-	-
COSTUME STANDBY	-	-	-	✓	✓	✓	✓	-	-
KEY COSTUME STANDBY	-	-	-	✓	✓	✓	✓	-	-
COSTUME ASSISTANT STANDBY	-	-	-	-	✓	✓	✓	-	-
COSTUME BUYER	✓	✓	✓	✓	✓	✓	✓	-	-
COSTUME ART FINISHER	-	-	-	-	✓	✓	✓	-	-
COSTUME EXTRAS CO-ORDINATOR	✓	✓	✓	✓	✓	-	✓	-	-
WORKROOM SUPERVISOR	-	-	-	✓	✓	-	-	-	-
COSTUME CUTTER	-	-	-	-	-	✓	✓	-	-
MILLINER	-	-	-	-	-	✓	✓	-	-
SHOEMAKER	-	-	-	-	-	✓	✓	-	-
RUNNER	✓	✓	✓	✓	✓	-	✓	-	-

**Table 4: Allowance – Make-up Department**

	CAR	PETROL	TOLLS	COMPUTER	MOBILE PHONE	BOX / KIT	ACCOMMODATION / PER DIEMS	FLIGHTS*	COMPANION FARE**
MAKE-UP / HAIR DESIGNER	✓	✓	✓	✓	✓	✓	✓	✓	✓
KEY MAKE-UP	-	-	✓	✓	-	✓	✓	✓	✓
KEY HAIR STYLIST	-	-	✓	✓	-	✓	✓	✓	✓
MAKE-UP SUPERVISOR / CO-ORDINATOR	✓	✓	✓	✓	✓	-	✓	-	-
MAKE-UP ARTIST	-	-	-	-	-	✓	✓	-	-
HAIR STYLIST	-	-	-	-	-	✓	✓	-	-
WIG MISTRESS	-	-	-	-	-	✓	✓	-	-
SFX MAKE-UP ARTIST	-	-	✓	✓	-	✓	✓	✓	✓
MAKE-UP / HAIR ASSISTANT	-	-	✓	-	-	-	✓	-	-
MAKE-UP / HAIR TRAINEE	-	-	✓	-	-	-	✓	-	-

\* 1st or business if flight over 3 hours – in line with heads of department    \*\* If away for more than 6 weeks    ✓ Essential    ✓ Not always necessary

## BOX / KIT

Box/Kit may include but is not limited to of the following items, and the payable amount should be negotiated accordingly:

- Computer
- Hand tools (hammers, staple guns, sewing machines, steam irons etc)
- Power tools
- Drawing equipment
- Reference books
- Printer
- Camera
- Sample books
- Breakdown kits
- Keep-warm kits

## MEAA MPPA RATES UPDATED FROM 1 JULY 2017

MEAA has updated the MPPA rates to reflect the Fair Work Commission's Annual Wage Review.

The 2017 review was issued on 6 June 2017 and set an increase of 3.3%, to apply from 1 July 2017.

The next review will take place in the first half of 2018 and take effect from 1 July 2018.

	40 HOUR	50 HOUR
LEVEL 1	814	1119
LEVEL 2	874	1202
LEVEL 3	918	1263
LEVEL 4	982	1351
LEVEL 5	1046	1439
LEVEL 6	1131	1555
LEVEL 7	1234	1698
LEVEL 8	1351	1858
LEVEL 9	1408	1935
LEVEL 10	1487	2045

## MPPA ALLOWANCES UPDATED

MPPA allowances are updated on 1 January each year in line with the adjustment in the relevant CPI category for the preceding 12 months. All references refer to the Motion Picture Production Agreement 2010.

### Meal Break Allowances (Clause 26)

BREAKFAST	LUNCH	DINNER	SUPPER
\$16.70	\$18.90	\$28.90	\$18.90

### Travelling Allowances (Clause 30)

WHERE AN EMPLOYEE RECEIVES THE MINIMUM RATE OF PAY AND AGREES TO PROVIDE THEIR OWN TRANSPORT BETWEEN THE EMPLOYER'S USUAL PLACE OF BUSINESS AND A LOCATION WITHIN THE 20 KM RADIUS	WHERE AN EMPLOYEE RECEIVES THE MINIMUM RATE OF PAY AND IS REQUIRED TO DRIVE A VEHICLE MORE THAN TWO TONNES TARE
\$7.40 per day	\$5.20 per day

### Mileage Allowance Per km

MOTOR CAR	MOTOR CYCLE
\$0.85	\$0.42

---

### Accommodation Allowances (Clause 30)

PRIVATE HOME OR SHARED ACCOMMODATION	CARAVANS OR SEWERED MINING CAMPS	SHEARER'S QUARTERS, ROUGH MINING CAMPS, CAMPING
\$11.90 per day	\$23.60 per day	\$46.90 per day

---

### Clothing Allowance (Clause 31)

LAUNDRY/CLEANING
\$13.90 per day

---

# 7

## AREAS OF MUTUAL LEGAL OBLIGATION

### EQUALITY IN OUR WORKPLACES

The Sex Discrimination Act 1984 gives effect to Australia's international human rights obligations and promotes equality between women and men. The Act also protects people from unfair treatment on the basis of their sex, sexual orientation, gender identity, intersex status, marital or relationship status, pregnancy and breast-feeding. It also protects workers with family responsibilities and makes sexual harassment against the law.

[www.humanrights.gov.au/our-work/legal/legislation#sda](http://www.humanrights.gov.au/our-work/legal/legislation#sda)

[www.humanrights.gov.au/our-work/sex-discrimination/sex-discrimination-international-activities](http://www.humanrights.gov.au/our-work/sex-discrimination/sex-discrimination-international-activities)

**IN THE FOLLOWING SECTION WE EXPLAIN, IN THE BROADEST SENSE, SOME OF THE LEGAL REQUIREMENTS THAT DESIGN DEPARTMENTS MAY COME ACROSS ON A PRODUCTION. HOWEVER, THE APDG IS NOT OFFERING LEGAL ADVICE, RATHER THE SECTION COVERS COMMON AREAS AND IS A TOOL TO REMIND PRACTITIONERS OF THE NEED FOR VIGILANCE. AS ALWAYS, THE DETAILS OF ANY REAL LIFE SITUATION WILL DIFFER AND SPECIFIC LEGAL ADVICE SHOULD ALWAYS BE SOUGHT IF THE DESIGNER OR CREW MEMBER IS CONCERNED ABOUT A SITUATION.**

### NEGLIGENCE

On any production there is a large scope for human error that can, in turn, cause damage to people and property. For the majority of cases it is the production company that is responsible for the loss and /or damage that occurs in an incident. This is clearly the case when the HOD and all crew members of a department are engaged by the production company on a PAYE (employee) basis. The production can terminate the contract of a HOD if they believe that poor management was the cause of an accident, but the HOD is not able to be held directly responsible for the accident and thus cannot be directly sued for loss incurred.

The same principle applies to those HOD and contractors working as a company so long as the contract of service or employment is directly with the production company and the crew member's contract is not provided by the designer/HOD's company. If the designer were a 'full service' company and employed crew as part of their company, they would be liable to be sued for an act of negligence by their crew member.

It is also important to remember that a production requires companies and sole traders to have up to date and comprehensive insurances.

## **WHS / DUTY OF CARE**

It is a legal requirement of the production company to ensure that all WHS criteria are met across the board on a production and any dangers and potential risk factors are mitigated as soon as they are identified. To this end specific crew members will be given the responsibility within the department to oversee the implementation of best practice WHS. However, if employed directly by the production company these crew members would not be legally liable for any accidents or damage that might occur.

One important issue to mention however is an HOD's duty of care to their crew members. It is not unusual for there to be a culture of long hours and unpaid, undeclared overtime in the costume, make-up and hair and art departments. It is particularly important for an HOD not to encourage this culture as they could potentially be held responsible for any fatigue related accidents or injury that result from the long work days. Most productions navigate this issue by requiring that all overtime be approved by the production manager or line producer ahead of time. This however doesn't always occur and crew members will frequently work the hours to 'get the job done' and not declare it. Sometimes this is because they feel pressured by the work culture of their department. As such an HOD who is considered to have encouraged or created this type of environment could be held to account for any incidents that may result.

## **CONFIDENTIALITY**

In most cases the copyright ownership of any material produced for a production is straightforward – the production company owns copyright on everything created for their production. However, when publishing images of work produced for a production, it is important to credit or acknowledge the production and the crew involved accurately.

Publishing photos online that have been taken on set, or with elements of a production appearing in the shot, before the release date is usually considered a breach of the confidentiality agreement signed at the start of a production. This is also the case for online portfolios or personal websites – get permission from the production company if you want to publish an image before the official release date. Photos or images that are used in hard copy portfolios are similarly constrained by the confidentiality agreement, however as their audience is usually more limited and controlled, their publication is sometimes viewed more leniently by a production. If in doubt, check.

## **BRAND NAMES, COPYRIGHT & CLEARANCES**

Copyright permission/clearance should always be sought from the rights-holder before their 'property' is used on screen. This includes found images that are to be re-used 'as is' such as magazines, newspapers and other printed ephemera, paintings and original art works, t-shirt or garment graphics for costume, and tattoos for the make-up and hair department.

Company logos, current and historic, should always be cleared, along with any photos of people.

There can be considerable difference between Australian and U.S. productions when dealing with this process and the evidence of permission granted that is required. Australian productions are more liberal in allowing branded products to appear on screen; their determination is usually made on the nature of how it will be shot. Things that are background and not referred to are generally considered safe to use without permission. Problems arise when background suddenly becomes foreground, a not uncommon problem. Branded products are generally considered 'safe' when they are being used as intended and not shown in a negative light, for example using a household cleaning product for housework – not bomb making. Permission should still be sought though as the product owner may not want to be associated with your production in any context.

While this has been acceptable in the past on some Australian productions, it is not acceptable on U.S. and UK productions. For these a paper trail of permissions requested and granted must be kept on file and handed over at the end of production for their records. All identifiable products must have permission from the rights holder granted prior to shoot. Some production companies have written protocols for this process which should be examined and discussed with the legal department early in pre-production.

Whilst most Australian productions have been more relaxed about copyright, these permissions should really be sought for all artworks, brand logos, and products being used on screen. This is not always straight forward, for example, a vinyl record and cover – the music, logo and graphic art all have separate right-holders and these should all be contacted and permission sought before use on camera.

There is a widespread notion that if altering work by 10-25% it is no longer covered by copyright and it becomes your own artwork. This is a very dubious notion and a difficult one to quantify. Each production will differ on what it will accept and it is recommended design departments seek approval from the production's legal advisor or whomever the producers deem appropriate.

When choosing and clearing an actual product for use on screen, always keep the production department informed so that they can check with the end broadcaster or distributor about any conflicts they may have. For example, it would not be possible to use mainly 'Ford' vehicles and provide an on-screen credit on a show that may be sponsored on air by 'Holden'. Also, parent companies of many production companies have associations that may require you to use some brands and not others.

Please also see the ABC's guidelines on the sourcing and use of branded products. They have requirements based on how you obtain the products (product placement) as well as guidelines around showing a broad range of brands within a category so that there is no implied endorsement on the part of the ABC Corporation of any one product. For example, using a range of phone brands, technology brands, and vehicles.

## PASSING OFF

*'In common law countries such as England, Australia and New Zealand, passing off is a common law tort which can be used to enforce unregistered trade mark rights. The tort of passing off protects the goodwill of a trader from a misrepresentation. The law of passing off prevents one trader [in our case the film company] from misrepresenting goods or services as being the goods and services of another, and also prevents a trader from holding out his or her goods or services as having some association or connection with another when this is not true.'* (**'Passing off' definition from Wikipedia – <https://creativecommons.org/licenses/by-sa/3.0/>**)

This is a delicate judgment call about how closely the appearance and name of a fictitious brand that we produce can be to an existing brand, and what we are implying about that existing brand. Designs that have the possibility of infringing in this area should be provided to the production's legal department for their consideration.

## **MONEY & STAMPS**

Direct reproduction of any country's currency, bonds, share certificates or stamps is illegal. However, there are guidelines for producing facsimiles which the Reserve Bank of Australia provide on their website. See online resources page for web address.

## **ALCOHOL**

Using alcohol brands with the manufacturer's permission is usually allowed. Care should be taken when seeking permission from alcohol companies to be clear about the portrayal of their product. For example, problems would arise if an alcohol brand was linked to a character being drunk, violent or driving under the influence. When a negative portrayal of alcohol is intended, it is best to create a fictitious brand and product and use a generic package/bottle shape. This is also the case when the target market for the production is under legal drinking age. Most responsible manufacturers would not grant permission for use in a PG production. Again, flag any permissions being sought early with production so they can inform the end broadcaster/distributor. When working for the ABC, alcohol should always be first cleared with the manufacturer and then purchased. Any free product placement can be seen as advertising and against their charter.

## **CIGARETTES**

The use of actual cigarette brands in productions has almost disappeared, but may be required for certain period productions. In this case permission needs to be sought from the copyright holder to reproduce the packaging and banding. All tobacco products used in a production must be purchased. Tobacco companies cannot provide product placement as this is a breach of the tobacco advertising laws in Australia. It is important to consult your production company's legal advisers with regard to other government advertising restrictions on showing cigarette brands.

## **TELEPHONE NUMBERS**

It is unwise to use randomly selected or actual telephone numbers for use on screen. This can lead to unwanted and intrusive calls to the number's owner. ACMA has a list of cleared numbers and number prefixes for use in film and theatrical productions. See the online resources page for web address.

## USE OF ANIMALS

If animals are to be used, please consult the two sites listed below. Quotations below are taken directly from these codes and guidelines.

[www.dpi.nsw.gov.au/animals-and-livestock/animal-welfare/general/codes-of-practice/film-theatre/code](http://www.dpi.nsw.gov.au/animals-and-livestock/animal-welfare/general/codes-of-practice/film-theatre/code)

[www.dpi.nsw.gov.au/animals-and-livestock/animal-welfare/general/codes-of-practice/film-theatre/safety-guide](http://www.dpi.nsw.gov.au/animals-and-livestock/animal-welfare/general/codes-of-practice/film-theatre/safety-guide)

*'State and territory legislation generally makes it an offence to be cruel to animals. The Prevention of Cruelty to Animals Act (NSW 1979) is typical, making it a criminal offence to commit acts of cruelty or aggravated cruelty (as defined, but including killing) to any animal or to be a party to such offences.' 'Animal' means any live member of a vertebrate species, including any fish, amphibian, reptile, bird or mammal other than a human being.'*

*'Companies and persons using animals in film and television productions are advised to familiarise themselves with the relevant act in each state and territory.' 'Ultimate responsibility for ensuring the welfare of the animals and compliance with the Code rests with the Producer or the Producer's authorised agent, whether such person is on the set or not.'*

Use of any animals requires an experienced animal handler on set, particularly in the case of native animals. They provide and supervise all animals – domestic, native and livestock to be used on screen and are responsible for their safety and well-being. Handlers are not permitted to and will not sedate animals for filming. ( See Code 10.1)

There is considerable paperwork to be completed and provided to bodies like the RSPCA and Animal Welfare League regarding the intended use of the animals to get the necessary permits required. Some permits are site and date specific and take up to 10 days or more to process. This paperwork will be required to prove any claims in the end credits regarding the responsible handling and welfare of the animals used on that production. Technically, animal handlers are not required for invertebrates such as crustaceans, insects and spiders, but should, in the course of responsible film making, be employed to handle these too.

## WORKING WITH CHILDREN

A production company that is an authorised employer of children is required to develop a Child Safe Code of Conduct. A code of conduct outlines the minimum expected behaviours between workers and children employed on the production.

As an employee in a design department who may have to deal with children, you will be provided with a copy of this code of conduct. It sets out behaviours that need to be followed and behaviours which are not appropriate and/or need to be reported.

You may be required to read, date and sign this document which would then be stored in your personnel files.

# 8

## BUDGETING GUIDELINES FOR DESIGN DEPARTMENTS

**THE AIM WHEN CREATING A BUDGET IS TO BALANCE FISCAL REALITIES WITH CREATIVE OBJECTIVES. IT IS IMPERATIVE TO ENSURE THERE IS ENOUGH MONEY TO SERVICE THE SCRIPT REQUIREMENTS AND REALISE THE AESTHETIC VISION OF THE DESIGN.**

Writing an accurate budget requires extensive experience and research. The breakdown of a script is the starting point so that each requirement can be itemized and costed individually. This is a time consuming process as no two productions are the same and therefore the budget for art department, costume, make-up and hair and the process of how that is structured is always different. The design and crew level requirements of an international feature or TV drama are inherently different to those of a reality show, a small feature or a TV commercial. Even within a category, no two films or TV shows will have the same combination of design elements. With experience comes an ability to accurately forecast costs and highlight potential problems.

There are two main ways preparing a budget can be approached. Most likely, the producers will have already have a complete production budget based on the funding they have been able to obtain from a network, funding body and/ or investors. They will then provide the designer with the script and bottom line figures, roughly broken down into amounts for crew and the major design areas, and ask you to confirm that you can achieve the project for that fixed amount. Even when you are presented with a design budget bottom line, it is unrealistic to expect producers to be aware of all the cost elements involved in your design department. Often these initial budgets are based on a template that is not specific to the production and can include wage levels that are out of date. When the budget allocated falls short of your figures, you will need to present well-reasoned and costed arguments to try to get the money added to your budget from their contingency funds.

A major impediment to providing an accurate budget is often the state of the script. Even when preproduction has begun, the script can still be undergoing major changes. This is to be expected as the director and producers will be taking on the suggestions of their creative departments and making script cuts to fit the budget. This is also a time when you are likely to receive a request from production to claw back an amount from your budget to cover some other unforeseen cost. Preproduction budget changes are usual, but ensure

there is time and information for the preparation of new cost forecasts. This will involve providing costed options for cuts the production can choose from.

In the other scenario, you may be asked to provide a budget estimate based on a script without this breakdown and bottom line. When doing this it is important to get some idea of the scale of the production, even if the budget has not yet have been set. You may be involved at such an early stage of development that the funding has not yet been sourced and the scope of the project not yet determined. Your contribution may be part of a funding proposal. But even in this case, an experienced producer will have an idea of the size of the project. If you can get an indication of the overall projected budget, you can tailor your design thinking to find a realistic figure for your department. A lot of time can be wasted if you are writing a "blue skies" budget only to find out when you submit it that you have exceeded the producers' cost expectation several times over. Conversely, you may fall out of consideration for a job if you under quote your budget forecast, as you may be perceived as lacking in the expansive creative vision they are looking for.

Another problem when providing a budget from scratch can be that you are providing a lot of information, initial design work, time and expertise and you may not get the job if it goes ahead. Hopefully the producers have opted for a different approach from yours, rather than using all your input but implementing it using someone else. When dealing with unfamiliar producers, you will have to weigh up the possibility of this happening with the potential of a new, ongoing collaboration. When you anticipate that there could be a very large commitment of time and skills, you should raise the subject of being paid for your input if it has not already been offered.

## DEPARTMENT SPECIFIC NOTES

### **Art Department**

Experienced art directors and production designers bring important prior knowledge to the budget process, such as the general per metre costing for flattage or the daily hire for action vehicles etc. This experience serves to make financial projections more reliable. The process relies on a thorough script breakdown that identifies all its elements. Those elements then need to be at least partially designed before an accurate calculation of costs can begin.

A production designer will endeavour to create designs that are appropriate for a production's budget. Problems occur when there are significant discrepancies between a script's requirements and the art department budget allocation. The production designer

is frequently able to assist in the efficient resolution of these problems if they are engaged early on in the pre-production process.

Specialist props, such as rare, region or culture specific items require special consideration in the budget. These are time consuming to source and are frequently prohibitively expensive. The earlier a period the fewer items exist outside a museum and those that do are usually too old to be used on screen. Similarly difficult to source are props for genre productions and the budgets of productions that include these elements need to reflect the fact that they largely need to be constructed or manufactured.

The 'strike' at the end of a production, where sets need to be removed and locations restored, is another important cost consideration when creating an accurate budget.

When you have been given a budget that has been divided between crew and materials, keep the production manager informed of any changes to the balance of these two amounts. Increasing the labour budget by taking money from materials may be required, but will affect the amount of money the production will need to allow for to pay the fringes on wages. In general, the wages budget will always be double or more than the materials costs. The factor varies between departments. In construction, timber is cheap, but you will require three or four times that amount in labour to turn it into a set.

Budgeting has to be done in consultation with the contractors and crew that are going to realise the designer's brief such as the construction manager, props makers and set finishers. They will be up to date with latest techniques and materials and their costs. For example, CNC cutting and 3D printing can save time and labour costs while achieving outcomes beyond what was previously possible, but they will require extra staff to generate the CAD drawings.

A thoroughly prepared budget, made with all the relevant information and closely monitored in light of periodic cost reports, will be a document that can be used with confidence to successfully achieve the project's design requirements.

### **Costume Department**

The costume budget varies greatly for each production. Each script has different requirements, as does the creative vision and aesthetic choices arrived at by the director and designer in the design process. These intangible elements of a production are difficult to quantify in templates or guidelines, as they require different resources. In addition to these individual design elements, prices for materials and labour change regularly, prices go up consistently and they vary depending on location (e.g. city vs. rural, freight/postage

costs, exchange rates etc.) These variables need to be factored in, as does the setting and demographic represented in the script (e.g. rich vs. poor).

There are some rules of thumb, however, that should be considered and factored in when creating a budget. For example, a 'recent' period production requires a 25% increase in all materials and labour from a contemporary benchmark with a 40% increase for pre 1950. The older things are, the harder to come by and thus more expensive, as well as not being in the condition that is usually required for a production. It is worth remembering that even 10 years ago is a period requiring extra resources. Other specific genre productions have similar cost implications.

Specialty costumes such as uniforms – military, sporting teams, police etc. all require additional money. These are more expensive again as you go back or forward in time. An often overlooked cost is costuming extras, although often expected to bring their own clothes this is generally unreliable and not possible particularly when there is a specific aesthetic brief that comes from the designer and the director. Period/genre extras also need to be included in the budget as they always need to be dressed by the costume department as do specific requirements such as black tie, corporate, homeless etc.

Stunts and special effects (SFX) also require additional money, a minimum guide would be a stunt or SFX requires 4 x the cost per main cast costume.

Whilst it is the responsibility of the costume designer and costume supervisor to work within each production's budget restraints, it is also behoves a producer to responsibly allocate their limited resources according to commercial realities, script requirements and director's vision. Where there is a major discrepancy between the script and budget, a costume designer will use their experience and expertise to carefully explain what compromises need to be undertaken in the script and staging pertaining to costume, to achieve the desired outcomes.

### **Make-up & Hair Department**

Make-up and hair budget considerations are not dissimilar to those of costume and also require additional money for period and genre productions. Once a production moves away from a naturalistic, contemporary make-up and hair design there are immediate financial implications which include; an increased number of crew required to perform the make-up and hair designs on a daily basis, an increased amount of time for each actor in the chair and often an increase in the materials required, particularly when wigs, body/ facial hair and SFX are involved. The make-up and hair department is often under a

lot of pressure to perform complex specialist tasks such as wigs or tattoos in unrealistically short amounts of time. The application time required is something that cannot be 'cheated' as it invariably ends in a poor result on screen.

## **WAGES & CREW**

Departmental wages are part of the budgetary discussion with producers. Autonomy in the setting of staff wages differs between the design departments. The art department usually has the most flexibility in defining the allocation and structure of wages, followed by costume and then make-up and hair. However, producers and production managers do not like to pay more to fill job position than they did on their last production. Unfortunately, their benchmark was often set a decade ago and may not reflect the experience or talents of the person wanted for the role and ever rising living costs. Within the parameters allowed by a production, it is the responsibility of the designers, art directors and supervisors to advocate for the wages, positions required and structure of their department. Production companies should trust their design department heads' assessment of factors that influence the staffing of their departments. Things they must consider include whether a production is period, genre, action/stunt/SFX heavy, whether specialist crew members are required (e.g. armourers, animal wranglers, wig makers, tailors etc.) and the experience of the individual crew members available at the time.

It is important to ensure that there is constant review of wages. The responsibility for this lies with all practitioners as well as producers and designers. Though it can be a contentious topic, increasing wages is imperative for the longevity of the industry and maintaining a pool of experienced people within the design disciplines.

# 9

## TRAINING PATHWAYS FOR NEW PRACTITIONERS

**THE APDG IS COMMITTED TO FOSTERING PROFESSIONAL OPPORTUNITIES FOR YOUNG AND EMERGING DESIGNERS, IN AN INDUSTRY WHERE THERE ARE PRESENTLY FEW FORMAL PATHWAYS FOR RECENT GRADUATES AND YOUNG DESIGNERS. WE ENCOURAGE INDUSTRY BODIES TO WORK WITH US TO DEVELOP PROGRAMS THAT PROVIDE THE ESSENTIAL EXPERIENCE AND THE REFINING OF SKILLS THAT ONLY A 'HANDS ON' WORK ENVIRONMENT CAN PROVIDE. THESE PATHWAYS ARE OUTLINED AS FOLLOWS:**

### ERADICATE UNPAID WORK EXPERIENCE

We aim to eradicate the potential exploitation of goodwill and free labour that less formal volunteer and work experience systems can foster. We understand that it is unreasonable to expect young people, many with graduate and post graduate qualifications, to work for free to gain experience. This outdated expectation places an unreasonable financial burden on an individual to work multiple jobs to support themselves or skews entry to those from higher socio economic backgrounds whose families can help support them. Any resulting lack of diversity in those entering our design disciplines chokes the creative lifeblood of our industry as a whole.

### MENTORSHIP

The APDG has established the MENTORAPDG program that pairs up emerging designers with experienced practitioners outside the work environment. The mentor helps advise and guide the mentee through the many challenges that present themselves at the beginning of a career. This is a volunteer position for the mentor. It does not provide unfettered access to established designers nor is it free trainee labour for under resourced productions. It is a valuable way for emerging designers to develop their skills, make informed career choices and become involved in a network of established professionals. The mentor is given the opportunity to meet emerging industry professionals who can introduce them to new ideas and challenge their established practices, potentially expanding their network of new talent to draw from.

## **INTERNSHIPS**

The APDG is exploring the provision of paid internships in collaboration with other industry bodies. In future, the APDG hopes to offer career building programs similar to those run by other Guilds.

## **ASSISTANT ROLES**

The APDG also encourages, with the aim to make common practice, the engagement of assistant designers on complex and demanding productions, particularly those employing international designers. We will continue to work with the funding bodies and production companies to make this a reality. Both the emerging designer and production can benefit from this arrangement. It gives crucial local knowledge to international designers whilst providing the local assistant designers with a great breadth of experience. This in turn would boost the future vitality and health of our Australian industry.

News of the development of these pathways will be available on our website.

# 10

## PROFESSIONAL BODIES, COMPANIES AND ONLINE RESOURCES

### PROFESSIONAL BODIES

**ORGANISATION:** Australian Production Design Guild (APDG)

**WEBSITE:** [www.apdg.org.au](http://www.apdg.org.au)

**ORGANISATION:** Screen Australia

**WEBSITE:** [www.screenaustralia.gov.au](http://www.screenaustralia.gov.au)

**ORGANISATION:** ACMA

**ABOUT:** The Australian Communications and Media Authority is committed to making media and communications work for all Australians. They do this by fostering an innovative communications and media environment that balances the needs of both industry and the Australian community through regulation, education and advice. ACMA provides a list of telephone numbers that are cleared for use in theatrical and screen productions.

**WEBSITE:** [www.acma.gov.au](http://www.acma.gov.au)

**ORGANISATION:** MPPA

**WEBSITE:** <https://screenproducers.org.au/assets/Uploads/4.6-Pay-Rates-Allowances-Motion-Picture-Production-Certified-Agreement-MPPCA.pdf>

**ORGANISATION:** SPAA

**ABOUT:** SPAA is the Screen Producers Association of Australia and is in discussions with the MEAA and the APDG about the ongoing development of the screen design industry in Australia.

**WEBSITE:** [www.spaa.org.au](http://www.spaa.org.au)

**ORGANISATION:** MEAA

**ABOUT:** The Media, Entertainment and Arts Alliance (The Alliance) is the Australian trade union and professional organisation that covers the media, entertainment, sports and arts industries. Its 24,000 members include people

working in TV, radio, theatre and film, cinemas, entertainment venues, recreation grounds, journalists, actors, dancers, sports people, cartoonists, photographers, orchestral and opera performers as well as people working in public relations, advertising, book publishing and website production; everyone who works in the industries that inform or entertain Australians.

- WEBSITE:** [www.meaa.org](http://www.meaa.org)
- ORGANISATION:** NSW Film Office  
**WEBSITE:** [www.screen.nsw.gov.au](http://www.screen.nsw.gov.au)
- ORGANISATION:** SA Film Corp  
**WEBSITE:** [www.safilm.com.au](http://www.safilm.com.au)
- ORGANISATION:** TAS Film Corp  
**WEBSITE:** [www.screen.tas.gov.au](http://www.screen.tas.gov.au)
- ORGANISATION:** VIC Film Corp  
**WEBSITE:** [www.film.vic.gov.au](http://www.film.vic.gov.au)
- ORGANISATION:** QLD Film Corp  
**WEBSITE:** [www.screenqueensland.com.au](http://www.screenqueensland.com.au)
- ORGANISATION:** WA Film  
**WEBSITE:** [www.screenwest.wa.gov.au](http://www.screenwest.wa.gov.au)
- ORGANISATION:** Location NSW  
**CONTACT:** Lisa Scope  
**EMAIL:** [lisa.scope@screen.nsw.gov.au](mailto:lisa.scope@screen.nsw.gov.au)  
**WEBSITE:** [www.screen.nsw.gov.au](http://www.screen.nsw.gov.au)
- ORGANISATION:** CASA  
**ABOUT:** The Civil Aviation Safety Authority is the Australian national aviation authority, the government statutory authority responsible for the regulation of civil aviation.  
**WEBSITE:** [www.casa.gov.au](http://www.casa.gov.au)
- ORGANISATION:** Roads & Maritime NSW  
**WEBSITE:** [www.rms.nsw.gov.au](http://www.rms.nsw.gov.au)

**ORGANISATION:** VIC Roads  
**WEBSITE:** [www.vicroads.vic.gov.au](http://www.vicroads.vic.gov.au)

**ORGANISATION:** South Australia Roads  
**WEBSITE:** [www.sa.gov.au/topics/driving-and-transport](http://www.sa.gov.au/topics/driving-and-transport)

**ORGANISATION:** Roads WA  
**WEBSITE:** [www.transport.wa.gov.au](http://www.transport.wa.gov.au)

**ORGANISATION:** Roads QLD  
**WEBSITE:** [www.tmr.qld.gov.au](http://www.tmr.qld.gov.au)

## COMPANIES

**ORGANISATION:** Engineering Reports  
**WEBSITE:** [www.eventengineering.com.au](http://www.eventengineering.com.au)

**ORGANISATION:** Asbestos Inspections  
**WEBSITE:** [www.asbestossafety.gov.au/asbestos-information](http://www.asbestossafety.gov.au/asbestos-information)

**ORGANISATION:** Skillset.org  
**WEBSITE:** [www.creativeskillset.org/who\\_we\\_help/young\\_creative\\_talent](http://www.creativeskillset.org/who_we_help/young_creative_talent)

## ONLINE RESOURCES

**ORGANISATION:** BREA  
**WEBSITE:** <https://screenproducers.org.au/assets/Uploads/4.6-Pay-Rates-Allowances-Motion-Picture-Production-Certified-Agreement-MPPCA.pdf>

**ORGANISATION:** MPPA  
**WEBSITE:** <https://screenproducers.org.au/assets/Uploads/4.6-Pay-Rates-Allowances-Motion-Picture-Production-Certified-Agreement-MPPCA.pdf>

**ORGANISATION:** Australian Copyright Council  
**WEBSITE:** [www.copyright.org.au](http://www.copyright.org.au)

**ORGANISATION:** Reserve Bank of Australia  
**WEBSITE:** [www.banknotes.rba.gov.au/legal/reproducing-banknotes](http://www.banknotes.rba.gov.au/legal/reproducing-banknotes)

**ORGANISATION:** RSPCA  
**ABOUT:** When using animals on set for filming purposes  
**WEBSITE:** [www.rspcansw.org.au/contact/film-tv-notification-forms](http://www.rspcansw.org.au/contact/film-tv-notification-forms)

**ORGANISATION:** Material Safety Data Sheets  
**WEBSITES:** [www.msdsonline.com/?utm\\_source=bing&utm\\_medium=cpc&utm\\_campaign=Brand&utm\\_term=msds&utm\\_content=Brand](http://www.msdsonline.com/?utm_source=bing&utm_medium=cpc&utm_campaign=Brand&utm_term=msds&utm_content=Brand)  
[www.safeworkaustralia.gov.au/sites/swa/whs-information/hazardous-chemicals/sds/pages/sds](http://www.safeworkaustralia.gov.au/sites/swa/whs-information/hazardous-chemicals/sds/pages/sds)

**ORGANISATION:** Art Departmental  
**WEBSITE:** [www.artdepartmental.com](http://www.artdepartmental.com)

**ORGANISATION:** The Costumer's Manifesto  
**WEBSITE:** [www.costumes.org](http://www.costumes.org)

**ORGANISATION:** Clothes on Film  
**WEBSITE:** [www.clothesonfilm.com](http://www.clothesonfilm.com)

**ORGANISATION:** The Production Book  
**WEBSITE:** [www.productionbook.com.au](http://www.productionbook.com.au)

**ORGANISATION:** International Movie Data Base  
**WEBSITE:** [www.imdb.com](http://www.imdb.com)

**ORGANISATION:** Showreel Finder  
**WEBSITE:** [www.showreelfinder.com](http://www.showreelfinder.com)

## AUSTRALIAN SCREEN DESIGN COURSES

**THE FOLLOWING COURSES IN AUSTRALIA PROVIDE A RANGE OF QUALIFICATIONS THAT APPLY TO THE DISCIPLINES OF DESIGN FOR THE SCREEN MEDIA INDUSTRY:**

**Note:** This list is a guide and is not comprehensive. Only those courses with a specific screen design focus have been included.

### NSW

**ORGANISATION:** Australian Film, Television and Radio School (AFTRS)  
**COURSE:** Diploma in Design for the Screen (online course)  
**WEBSITE:** [www.aftrs.edu.au/award-courses/diploma-in-design-for-the-screen/5684](http://www.aftrs.edu.au/award-courses/diploma-in-design-for-the-screen/5684)

<b>ORGANISATION:</b>	Australian Film, Television and Radio School (AFTRS)
<b>COURSE:</b>	Introduction to Production Design (short course)
<b>WEBSITE:</b>	<a href="http://www.aftrs.edu.au/short-courses/introduction-to-production-design/D528">www.aftrs.edu.au/short-courses/introduction-to-production-design/D528</a>
<b>ORGANISATION:</b>	Australian Film, Television and Radio School (AFTRS)
<b>COURSE:</b>	Introduction to Costume Design (short course)
<b>WEBSITE:</b>	<a href="http://www.aftrs.edu.au/short-courses/introduction-to-costume-design/D529">www.aftrs.edu.au/short-courses/introduction-to-costume-design/D529</a>
<b>ORGANISATION:</b>	Australian Film, Television and Radio School (AFTRS)
<b>COURSE:</b>	Masters Degree in Screen Production Design
<b>WEBSITE:</b>	<a href="http://www.aftrs.edu.au/award-courses/2017_master_of_arts_screen%3A_production_design/1856">www.aftrs.edu.au/award-courses/2017_master_of_arts_screen%3A_production_design/1856</a>
<b>ORGANISATION:</b>	Charles Sturt University
<b>COURSE:</b>	Bachelor of Stage & Screen (Design)
<b>WEBSITE:</b>	<a href="http://www.csu.edu.au/courses/stage-and-screen-design">www.csu.edu.au/courses/stage-and-screen-design</a>
<b>ORGANISATION:</b>	National Institute of Dramatic Art (NIDA)
<b>COURSE:</b>	Bachelor of Fine Arts (Design for Performance)
<b>WEBSITE:</b>	<a href="http://www.nida.edu.au/courses/undergraduate/design">www.nida.edu.au/courses/undergraduate/design</a>
<b>ORGANISATION:</b>	National Institute of Dramatic Art (NIDA)
<b>COURSE:</b>	Bachelor of Fine Arts (Costume)
<b>WEBSITE:</b>	<a href="http://www.nida.edu.au/courses/undergraduate/costume">www.nida.edu.au/courses/undergraduate/costume</a>
<b>ORGANISATION:</b>	National Institute of Dramatic Art (NIDA)
<b>COURSE:</b>	Master of Fine Arts (Design for Performance)
<b>WEBSITE:</b>	<a href="http://www.nida.edu.au/courses/graduate/design-for-performance">www.nida.edu.au/courses/graduate/design-for-performance</a>
<b>ORGANISATION:</b>	TAFE Sydney
<b>COURSE:</b>	Entertainment Design & Production
<b>WEBSITE:</b>	<a href="http://www.sydneytafe.edu.au/careers/entertainment-design#pager">www.sydneytafe.edu.au/careers/entertainment-design#pager</a>
<b>ORGANISATION:</b>	TAFE NSW – Enmore Design Centre
<b>COURSE:</b>	Certificate IV Design
<b>WEBSITE:</b>	<a href="http://www.tafensw.edu.au/course/CUV40311-01V02-15DCE-003/design">www.tafensw.edu.au/course/CUV40311-01V02-15DCE-003/design</a>
<b>ORGANISATION:</b>	TAFE NSW – Enmore Design Centre
<b>COURSE:</b>	Diploma of Live Production & Technical Services CUA50415
<b>WEBSITE:</b>	No link available

**ORGANISATION:** TAFE NSW – Enmore Design Centre  
**COURSE:** Advanced Diploma Live Production & Management Services CUA60213  
**WEBSITE:** No link available

**ORGANISATION:** TAFE NSW – Ultimo  
**COURSE:** Diploma of Live Production & Technical Services CUA50415  
**WEBSITE:** No link available

## QLD

No specialised courses available.

## VIC

**ORGANISATION:** Swinburne University  
**COURSE:** Certificate IV in Design  
**WEBSITE:** [www.swinburne.edu.au/study/courses/Certificate-IV-in-Design-CUV40311/local](http://www.swinburne.edu.au/study/courses/Certificate-IV-in-Design-CUV40311/local)

**ORGANISATION:** Victorian College of the Arts (VCA)  
**COURSE:** Master of Production Design for Screen  
**WEBSITE:** [www.vca.unimelb.edu.au](http://www.vca.unimelb.edu.au)

## WA

**ORGANISATION:** Western Australian Academy of Performing Arts (WAAPA)  
**COURSE:** Diploma of Live Production & Technical Services CUA50415  
**WEBSITE:** [www.ecu.edu.au/degrees/courses/diploma-of-live-production-and-technical-services](http://www.ecu.edu.au/degrees/courses/diploma-of-live-production-and-technical-services)

**ORGANISATION:** Western Australian Academy of Performing Arts (WAAPA)  
**COURSE:** Advanced Diploma Live Production & Management Services CUA60213  
**WEBSITE:** [www.ecu.edu.au/degrees/courses/advanced-diploma-of-live-production-and-management-services](http://www.ecu.edu.au/degrees/courses/advanced-diploma-of-live-production-and-management-services)

## SA

**ORGANISATION:** TAFE South Australia  
**COURSE:** Diploma of Live Production Design  
**WEBSITE:** [www.tafesa.edu.au/xml/course/aw/aw\\_TP00663.aspx](http://www.tafesa.edu.au/xml/course/aw/aw_TP00663.aspx)

# 11

## REPORT: APDG SURVEY

### **APDG SURVEY OF DESIGN PRACTITIONERS REGARDING WORKING CONDITIONS, WAGES AND STATE OF THE SCREEN INDUSTRY IN AUSTRALIA.**

#### **AIM**

The APDG distributed a survey to screen design practitioners across Australia to examine current working conditions, pay rates, general attitudes and concerns of people working across all screen design departments. It was open to both APDG members and the wider design community. The aim of the survey was to identify issues and areas of concern and collect suggestions for future improvements.

Survey results guided the content and direction of this document, The APDG Manual for Screen Design Practices.

#### **SCOPE**

The survey consisted of 60 questions regarding feature film, short film, documentary, TV series, TV miniseries, tele-movies and commercials. Questions covered pay rates, conditions, allowances, contractual arrangements and negotiations and looked at how these had changed, or not, over the past twenty years. Included were questions regarding the education of new design practitioners and sought suggestions as to how training could be improved. Also canvassed were the sentiments of those within the industry and their feelings about the future of our industry.

Despite allowing participants to respond anonymously, 97% of respondents opted to provide their names.

The survey elicited 180 responses from professionals with careers spanning from 1 to 40 years. 90% of respondents had worked in feature films, 85% in TV series and 81% had worked on commercials. As a result there was a breadth of valuable experience reflected in the answers and comments supplied. 71% were from the art department, 16% from costume and the remaining 13% from a variety of disciplines including make-up and hair, visual effects, contractors, etc.

## SUMMARY OF MAIN ISSUES RAISED

### **Wages**

Of major concern was the perception that there has not been sufficient growth in wages over the past 10-20 years. Some respondents said their rates had not changed in 10 years or more and that in some cases, they were being offered less than they were getting 10 years ago to do the same job. Suggestions included the creation of an indexed, industry standard sliding scale of wages based on experience and scale of production. This would need further industry consultation, facilitated by the APDG.

### **Unpaid overtime and conditions**

68% of respondents felt that they do an unreasonable amount of unpaid overtime. Most people who mainly work off set are either on flat rate contracts, where overtime has been 'bought out', often based on unrealistically low estimations of the time that will be required or simply feel expected/ pressured to work unpaid overtime.

46% felt that working conditions had been eroded over the last 10 years.

### **Budgets**

70-75% of respondents reported that design budgets had decreased in the past 5 years for film, television and commercial projects, while expectations of production values had increased. This has led to fewer people having to achieve more with less money, less paid time and relying on more unpaid time.

### **Promotion of understanding of design processes**

There is a concern that the input of designers and other members of the art, make-up and hair and costume departments is not understood. This stems from the reality that the majority of our work is done away from the main shooting crew and is therefore not readily observed. Thus the complexity, magnitude, difficulty and time required is often unappreciated.

### **The role of the APDG**

The desire is for the APDG to take its place among the other long-standing professional groups and guilds such as the ADG, ACS, AWG and SPA. This will provide a credible platform from which to inform producers of the issues and collective concerns of design departments.

The APDG would facilitate discussion on an indexed, industry standard scale of wages, based on experience and scale of production.

### **New practitioners**

The survey identified a need to provide more practical training for new practitioners and those seeking to enter design departments. It was suggested that through the APDG and its sub-committees, input into the curriculum of training institutions be provided to ensure best outcomes for and employability of graduates.

# 12 ACKNOWLEDGEMENTS

**The APDG Screen Committee:**

Scott Bird APDG

Fiona Donovan APDG

Tim Ferrier

Xanthe Heubel

**The Screen Committee wishes to thank the following people for their support.**

**Without their contributions this document would not have been possible:**

Danielle Alexander, Marko Anttonen, Justine Baker, Lara Jade Birch, Rosie Boylan, Natalie Bracher, Jo Briscoe, Mark Campbell, Stephen Curtis APDG, Nancy Dentice, Mel Dykes, Caitlin Flett, Leonie Grace, Jane Healy, Kerry Heubel, Clayton Jauncy, Emren Kara, Aphrodite Kondos, Jodee Lenaine-Smith, George Liddle APDG, Julie Lynch APDG, Simon McCutcheon, Michelle McGahey APDG, Wizzy Molineaux, Peter Owens, Joanna Mae Park, Alison Parker, Gail Pearce, Damir Peranovic, Adam Pinnock, Tess Schofield APDG, The Hon. Dr Jocelynn A. Scutt, Peter Sheenan APDG, Tobhiyah Stone Feller, Christina Validakis, Lesley Vanderwalt, Diaan Wajon, Graham Ware Jnr, Daniel Willis, Margot Wilson APDG.





**THE AUSTRALIAN PRODUCTION DESIGN GUILD**

PO Box 605 Broadway 2007

[www.apdg.org.au](http://www.apdg.org.au)

ABN: 51138715367 ACN: 138715367