



Paid Duty Officer guide to location filming in Toronto

You belong here

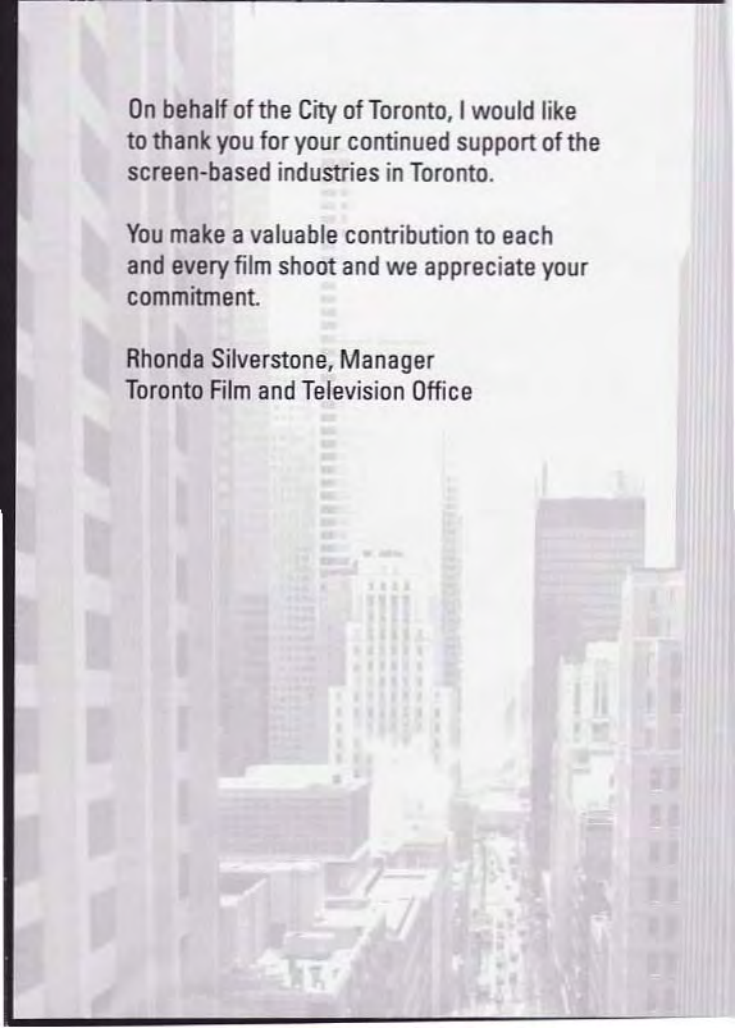
 **TORONTO** Film & Television Office



On behalf of the City of Toronto, I would like to thank you for your continued support of the screen-based industries in Toronto.

You make a valuable contribution to each and every film shoot and we appreciate your commitment.

Rhonda Silverstone, Manager
Toronto Film and Television Office



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Your Role

The issuance of permits for the purposes of filming in the City of Toronto is governed by the filming guidelines and by-law 170-1999. The location filming permit serves as a location agreement between the City of Toronto and the film company. Any changes to the permit requires the approval of the Toronto Film & Television Office (TFTO).

A film company must comply with the permit and it is up to you to enforce the conditions of the permit. If you give permission to a film company to do something not noted on the location filming permit you could be held accountable for the results.

You are required by Proc. 20-02 to read a copy of the location filming permit upon arrival at the film location. Please read the permit together with the Location Manager or the 1st Assistant Director. Discuss all activities covered in the permit and ensure that the conditions, restrictions, and directions are understood. Be sure to note the expiration date and time of the permit.



You are enforcing the permit to protect the concerns and interests of the jurisdiction while enabling the film company to film their project. Complaints may be filed. In most cases these complaints are simply due to the fact that the film permit has not been followed.

You may also be called upon to act as a liaison between the community and the film company.

The public may want to know what's going on when a production moves into the area. Please be courteous and provide basic information such as the production company name, project title, production type, (feature, TV movie, commercial) and how long filming is anticipated to take place.

If members of the public approach you with complaints, work with the location manager to mediate the situation. If you are unable to resolve the dispute, provide the concerned person with a copy of the enclosed Citizen Incident Report which, when completed, can be forwarded to the TFTO.


Your Checklist

- Confirm the permit is on site:**
No activity is to take place until the permit is on site.

- Review the permit:**
Read the permit upon arriving at the film location. Review parking and other details of the permit before filming begins.

- Confirm production vehicles are properly identified and parked where permitted:**
The film company is permitted a specific number of production vehicles at each location. The number of vehicles depends on the size of the production and is noted on the permit.


Ensure that production vehicles are parked within the areas defined on the permit and that they do not block driveway access/egress, sight lines, handicapped or emergency areas. Parking is **not** allowed before or after the time indicated on the permit. Trucks arriving early on location in residential areas may present a problem for the neighbourhood. Hold the trucks at the edge of the neighbourhood until the permit allows them to arrive.



All permitted vehicles require a **red location filming vehicle card** and a copy of the **Freedom of Information (FOI) permit** displayed on the dash. The FOI copy of the permit is provided by the City to ensure access to information and privacy in compliance with the Municipal Freedom of Information and Protection of Privacy Act.

- Control traffic:**
Ensure that permit conditions are adhered to and that filming impact on traffic is minimized. Enforce speed limits and ensure that staging areas do not interfere with regular traffic. Traffic stoppages are allowed for no more than **three-minute** intervals unless otherwise specified on the permit.

Picture vehicles (vehicles used in the film) may travel only as outlined on the permit. Picture vehicles travelling slower than regular traffic should do so intermittently to allow regular traffic to pass through the shot and avoid congestion.

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- Ensure minors and animals on set are supervised:**


Minors and animals on set require specific supervision. A minor requires a parent, legal guardian or an appointed chaperone. Animals must have an animal trainer or "wrangler". Refer your questions or concerns to the Location Manager or TFTO.

- Ensure pedestrian traffic is not obstructed:**

Pedestrian traffic should be unobstructed unless otherwise specified on the permit. Cables crossing the sidewalk should be contained within "cable mats". Pedestrian "holds" should not last for more than **three minutes**.

- Check approval for street closures:**


Approval is required and noted on the permit for street closures. Street closures are requested when filming is taking place on both sides of the street, when equipment is needed in the roadway or when the script is depicting a different era. A closure may last from a couple of hours to a couple of days.



Emergency vehicle access points must always be maintained.

- Check approval for lane closures:**
Approval is required and noted on the permit to allow parking or stopping of production vehicles in a rush hour lane. Unless a lane closure is specified on the permit under PDO supervision, crews will not park or stop vehicles in rush hour routes.

- Check approval for removal of road signs:**
Removal of road signs must be approved **before** a permit is issued because fees are involved and the work must be carried out by City of Toronto staff. The date and place that road signs will be removed and replaced is determined at a site meeting with TFTO and Toronto Transportation Services Staff ahead of filming and is noted on the permit.



Provide security:

Your presence may deter theft and provide the production company with added protection. During the course of filming you may be asked to provide security for the valuable film equipment. Assistance of this nature is appreciated.

Ensure proper supervision of pyrotechnics:

The permit establishes whether pyrotechnics are permitted. Special effects involving any explosion using black powder require the presence of an Explosive Disposal Unit (EDU) officer from the Emergency Task Force (ETF). The use of squibs, sparks or blanks requires the presence of a Police Explosive Technician Assistant (P.E.T.A.) officer from the ETF. Failure to comply with these guidelines is cause to revoke the permit. If you have any questions regarding the use or storage of the pyrotechnics discuss your concerns with the designated ETF officer. Remember, your safety and that of the public, cast and crew is of the utmost importance.

Problems

Failure to consult: If the film company is acting beyond the provisions of their permit, speak with the Location Manager, Production Manager or another person in charge to ensure that actions are taken to comply with the permit. Report the situation to your division or the TFTO.

Revoking a permit: Police Officers have the authority to revoke permits issued by the TFTO under municipal code chapter 459. Such action should only be taken after all attempts to rectify the problem have failed and the officer is unable to contact the TFTO for direction. A Paid Duty Supervisor or road supervisor should be consulted before action is taken to shut down the production.

Ticketing: If a company vehicle is parked illegally bring it to the attention of the location manager, first assistant director or the offender. Attempt to resolve the situation without issuing a ticket and then only issue a ticket if the safety of the company or the public is at risk.



Public relations: The location filming permit issued by the TFTO allows the production company to operate in a specific area. Attempts to disrupt production activity by third parties should be addressed and discouraged. Try to mediate the situation on site to allow a reasonable solution that satisfies all parties. The citizen incident report accompanying this brochure can also be obtained from the location manager. Provide a copy to any concerned third party. The completed form can be forwarded to the TFTO for resolution.

If outside mediation is necessary or if you have any questions or concerns, call your division or the TFTO.

Contact Info

Toronto Film & Television Office

Toronto City Hall, 100 Queen Street West
Main Floor, Rotunda North
416-338-FILM (3456)

Office hours: 08:30 to 16:30, Monday to Friday

www.toronto.ca/tfto
filmtoronto@toronto.ca

Glossary

Camera/Insert car: a stationary or moving vehicle specifically engineered for the mounting and manning of cameras and other equipment for the purpose of photography. The vehicle should be safety checked daily before and after use by qualified, experienced personnel. Items such as brakes, tires, the electrical system and towing equipment should be included in this check.

Director: is responsible for all creative aspects of the production and holds ultimate control on the set.

Drive-aways: involve a car driving away from a stationary camera located off the road on the shoulder, or in a parking lane. Filming may be repeated several times to get the shot, so it is important to encourage the safe movement of the vehicle back to its starting point. This may require an officer to hold traffic in order to set the camera back into its original position.

Drive-bys: same as drive-aways, except that vehicles are driving towards the camera.



Drive-ups: the picture vehicle travels along a roadway and arrives at a location necessary to be identified for the film. The camera is often stationed on the side of the road or across the street.

First Assistant Director (1st AD): works as an intermediary between the director and the cast/crew. The 1st AD is in charge of everything that happens on the set and is one of your most important contacts on the day of filming.

Lighting: night filming on the roadway often requires the use of lighting. As the PDO, you should be sure lights are directed in a way that they do not interfere with oncoming traffic.

Location Manager: is responsible for all location details including finding, selecting, and finalizing the locations needed for the script. This person is also responsible for hiring police and is often your primary contact on the set.



Picture vehicle: can be thought of as a member of the cast. It could be an antique or classic car, a military, police, ambulance or fire vehicle, bus, motor home, horse-drawn carriage, boat, tractor, taxi, motorcycle, scooter, etc. If the film is a period piece, the production company may request that businesses/residents remove all present day vehicles. Provisions will appear on the location filming permit for this purpose.


Producer: develops the project from beginning to end and is responsible for business decisions on the production, including hiring the director, actors, writers etc.



Production vehicle: any vehicle that transports equipment and serves as a mobile workshop for cast and crew working at the location.

Running shot: the camera is mounted on top of the camera/insert car. The camera may be mounted on a boom that can extend upward or to either side of the camera/insert car. There can be 8-10 people aboard the camera/insert car, including the director, soundman, assistant director, cameraman, operator, makeup director, script supervisor and grip.

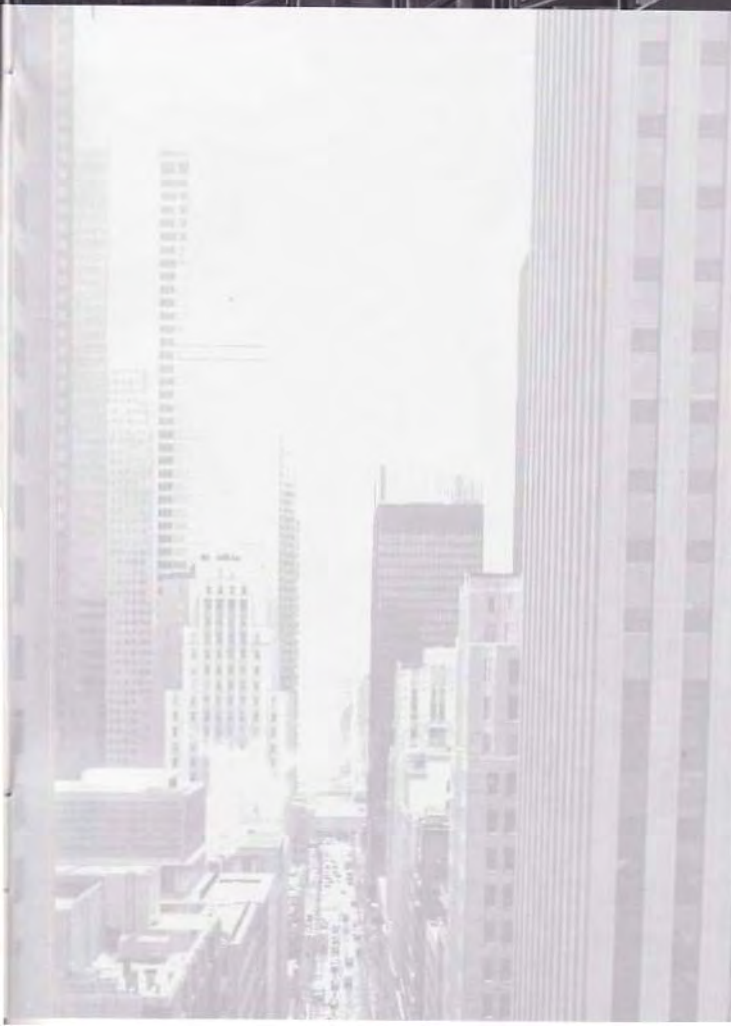
Stunt Coordinator: handles all stunt planning and execution and outlines all stunt activity prior to the shoot. All stunt activity should be spelled out clearly in the permit.



Tow shot: involves picture vehicles with a camera mount and/or camera/insert cars with the director, camera man, lighting and sound crew on a tow-rig travelling on city streets.

Transportation Captain: is one of the first to arrive on location and coordinates vehicle movement, parking of trucks, cast and crew cars, stunt cars etc. All drivers must check-in with the Transportation Captain.

Unit Production Manager (UPM): the on-site executive most closely involved in the production decisions and is in charge of all production arrangements. The Location Manager reports to the UPM or Producer. On some shoots the UPM may not be on location.



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