



Activity Assessment – Photography, filming and sound recording

Effective from 4 October 2017

Objective

To provide guidance on assessing photography, filming, sound recording and associated remotely operated vehicle (drones and remotely operated vehicles (ROVs)) activities within the permission system.

Target audience

Primary: Great Barrier Reef Marine Park Authority officers assessing applications for permission.

Secondary: Groups and individuals applying for permission; interested members of the public.

Purpose

1. Permission decisions contribute to achieving the objects of the *Great Barrier Reef Marine Park Act 1975*.

Related legislation / standards / policy

2. Refer to the [Permission system policy](#) for a full list of related legislation, standards and policy.
3. The key pieces of legislation governing the Great Barrier Reef Marine Park (Marine Park) are:
 - a. [Great Barrier Reef Marine Park Act 1975](#) (the Act)
 - b. [Great Barrier Reef Marine Park Regulations 2019](#) (the Regulations)
 - c. [Great Barrier Reef Marine Park Zoning Plan 2003](#) (the Zoning Plan).

Context

Description of the activity requiring permission

4. The Regulations define photography, filming or sound recording as the recording of images or sounds in a way that has, or is likely to have, negligible impacts on the Marine Park. See the section on [Zoning and legislation](#) for more information.
5. Throughout these guidelines, the term 'recording' is used to refer collectively to photography, filming and sound recording.
6. These guidelines cover recording for all purposes – commercial, non-commercial, documentary, television, film, research and education, news, marketing, recreational and artistic.

Importance

7. The Marine Park has been the subject of numerous films, documentaries, commercial and marketing sequences as well as private recreational filming. The diversity of environmental values and multiple use aspects of the region provide a huge variety of potential film and photographic material.
8. Past major productions that have needed a Marine Park permission include:
 - a. Television documentary - *Sir David Attenborough's Great Barrier Reef* (2015-2016) – Reef-wide
 - b. Movie - *Pirates of the Caribbean 5: Dead Men Tell No Tales* (2015) – Whitsundays
 - c. Television series - *Sea Patrol* (2006-2011) – Cairns and Mission Beach
 - d. Movie - *Fool's Gold* (2006-2007) – Port Douglas, Cairns, Whitsundays.
9. Recording is also important for scientific research and monitoring programs.
10. Increasingly, remotely operated vehicles (drones and ROVs) are being used to replace the need for people to be physically present at a site or to closely approach wildlife.

This technology provides significant benefits to researchers and filmmakers but also poses some unique risks which need to be considered.

Zoning and legislation

11. The [Zoning Plan](#) allows recording without permission in most zones, if it is conducted in a way that has, or is likely to have, negligible impacts on the values of the Marine Park. See the section on Low impact recording for guidance on whether permission is needed in these zones:
 - a. General Use Zone
 - b. Habitat Protection Zone
 - c. Conservation Park Zone
 - d. Buffer Zone
 - e. Scientific Research Zone
 - f. Marine National Park Zone
 - g. Commonwealth Islands Zone.
12. Permission for recording in Preservation Zones is unlikely to be granted, as the objective of the Preservation Zone is to maintain areas which are generally undisturbed by humans.
13. **Restricted Access Special Management Areas** may have special rules or policies related to recording. See the [Location-specific assessment guidelines](#) for more information.
14. Recording in **Planning Areas** must comply with all relevant regulations, including limits on vessel and group sizes. See the [Location-specific assessment guidelines](#) for more information.
15. The Authority cannot grant permission for recording in Maritime Cultural Heritage Protection Special Management Areas unless it will improve public education about, or understanding of, cultural heritage (Section 109 of the Regulations). Refer to the [Maritime cultural heritage SMA guidelines](#) for more detail.

Management

Low impact recording

16. To meet the definition in the Zoning Plan of ‘negligible impacts on the values of the Marine Park’, the Authority has developed guiding principles to explain what types of recording equipment and methods are considered to cause negligible impacts on the values of the Marine Park.’ These are referred to as ‘low impact recording’.
17. The following principles describe low impact recording:
 - a. Equipment or props are free-standing or hand-held. No equipment or props are fixed in place or left unattended, even temporarily.
 - b. Free-standing equipment (such as tripods) or props do not come into contact with coral.
 - c. The recording activity does not restrict public access or public use of a location.
 - d. Non-endemic plants, animals or biological materials are not used.
 - e. Approach distances for cetaceans (dolphins and whales) comply with Part 9 of the Regulations.
 - f. Plants or animals are not taken, touched, handled, manipulated, fed, attracted with food or otherwise disturbed.
 - i. When recording nesting marine turtles and hatchlings - the recording does not involve the use of a light, approaching turtles from the front (direct line-of-sight vision of animal) or any physical interaction with the turtles (for example, moving hatchlings to improve the recording).
 - g. Non-living materials (sand, rocks, etc.) are not intentionally moved or manipulated beyond what is likely to be naturally restored within 24 hours.

EXAMPLES

1. Creating a message on a beach by etching in the sand or moving small pebbles is usually acceptable, as the tide would be expected to remove the message within a day.
2. Moving large rocks to form an artistic display is unlikely to be ‘low impact’, as tides and winds would be unlikely to return the area to a natural state within a day.

- h. Pyrotechnic effects, such as simulated explosions, are not used.
 - i. Unusual lighting is not used, for example strobe lighting, very high intensity lights or extended night lighting at a single location.
 - j. Autonomous vehicles (for example robots) are not used (see *Definitions* section of this document).
 - k. Managed vessel or aircraft are not used (see *Definitions* section of this document).
 - l. Support vessels, equipment or platforms have legal authority to operate in the Marine Park for the intended purpose (for example, chartered vessels hold a valid Authority's permission to conduct a non-tourist charter operation).
 - m. Where using remotely operated vehicles (such as drones and ROVs):
 - i. Aerial units weigh less than five (5) kilograms (including equipment).
 - ii. Surface or submarine units weigh less than 25 kilograms (including equipment).
 - iii. Aerial units do not operate within aircraft exclusion areas (see Location-specific assessment guidelines).
 - iv. Units do not approach closer than:
 - 20 metre radius from marine turtles;
 - 30 metre radius from crocodiles;
 - 30 metre radius from dugongs;
 - 75 metre radius from seabirds.
 - v. Requirements and guidelines under other legislation are adhered to, including:
 - For aerial units -- [Civil Aviation Safety Authority](#) (CASA)
 - For surface and submarine units – [Australian Maritime Safety Authority](#).
18. A recording which cannot comply with all of the above principles is likely to require permission for this activity to take place in the Marine Park.

Recording for the purpose of research

- 19. A wide range of video and audio recordings are allowed without permission when operating under research accreditation. Refer to the Authority's [Guidelines on managing scientific research](#).
- 20. In some cases, it may be necessary to differentiate between recording for legitimate research purposes and recording for the purposes of education, information or entertainment.

EXAMPLES

1. If a researcher wanted to record images along a transect in order to later review the footage to count fish or determine other scientifically relevant information, this would be classified as recording for research purposes.
2. If a commercial filmmaker wants to record a researcher tagging marine turtles as part of a weekly television series, this would not be recording for the purpose of research and would not generally be allowed under the researcher's permit. Rather, the filmmaker would need their own permit to conduct filming (unless the recording complies with the principles for low impact recording).
3. If a freelance photographer wants to photograph a research project in order to sell the photographs, this would not generally be allowed under the researcher's permit. Rather, the photographer would need their own permit to conduct photography (unless the recording complies with the principles for low impact recording).

Whales and dolphins

- 21. Section 105(2) of the Regulations requires that if an application relates to recording involving cetaceans, the Authority must consider whether the conduct will adversely affect a cetacean, the conservation status of a species of cetacean or a population of a species of cetacean. Refer to the [Assessment guidelines](#) for more information. This only applies where the recording requires permission, that is, when it does not comply with the principles for low impact recording.
- 22. Part 9 of the Regulations limits interactions with cetaceans, such as approach distances.

23. Under Section 188 (1)(b) of the Regulations, a person may be given an exemption to the approach limits as part of a permission for recording. Cetacean exemptions are assessed on a case-by-case basis in accordance with legislation.

Protected species

24. A permission is only required if the recording constitutes the 'take' of a protected species under the Zoning Plan or does not otherwise comply with the principles of low impact recording. Refer to Authority's [Policy on managing activities that include the direct take of protected species](#) for more information on how the Authority manages take of protected species. The take of the certain protected species for recording may be considered appropriate for permission only if it is demonstrated that the take will not risk harm to the animal. See the [Risk assessment procedure](#) for information about how to conduct a risk assessment. In most cases direct take is not supported because alternative options are available.
25. If take is permitted for the activity of recording, all attempts must be made to ensure the animal is not harmed in any way. The replacement of the animal back to the location of its collection, as soon as is practical after the recording and before the permission expires, is likely to be a requirement of the permission.

Common assessment considerations

Remotely operated, unmanned and autonomous vehicles (e.g. drones, ROVs, AUVs, etc.)

26. The use of drones and ROVs may not require permission if it meets the requirements for low impact recording, as described in these guidelines.
27. If permission is required, the assessment considers the same matters as for general recording, and also:
- The purpose of the filming – use of a drone that poses a greater risk (of a larger size or in a sensitive area) will generally only be considered if the filming will significantly enhance scientific understanding or public appreciation of the Marine Park or a specific value.
 - Any requests for landing(s).
 - The operator's qualifications and experience, including their knowledge of the proposed location.
 - The risks posed by the device should it contact sensitive habitats or species or breach exclusion limits.
 - The risks posed by the device should it be lost (for example, whether the device may leach toxic chemicals or break into pieces).
 - The disturbance posed by noise relative to the proposed approach distances and species of interest.

Queensland considerations

28. The Queensland government has specific requirements for commercial filming and photography in Queensland Parks and Wildlife Service's managed areas. [Queensland's Operational Policy on commercial filming and photography](#) provides more information.
29. Where the activity is proposed to be conducted partly in Queensland only jurisdiction (for example, island national parks and intertidal zones), it will usually be managed under a Commercial Activity Agreement negotiated between the State of Queensland and the proponent. In these cases, permission may still be required from the Authority for activities that are proposed to be undertaken in the Marine Park, in support of the terrestrial component. The Authority's assessment for such permissions would require consideration of the conditions imposed in the Commercial Activity Agreement to ensure any permission granted remains consistent with the relevant agreement.

Links to other values

Social values

30. Recording can substantially enhance people's understanding and appreciation of the Great Barrier Reef. The activity therefore has the ability to provide positive social impacts. Some types of filming however, such as for a television series or movie, temporarily affect how other people may use an area of the Marine Park and this is a potential negative impact. In general, public advertising will be necessary for any proposal involving the restriction of public access to the Marine Park. Refer to the [assessment guidelines](#) which outline the public information package assessment approach.
31. Such requests will generally only be approved by the Authority if the applicant demonstrates that restricted access is necessary to ensure public safety or the security of property or people. Examples might be:
 - a. Stunts or special effects, where public access may endanger both the public and crew
 - b. High profile cast or crew who may reasonably require special security measures
 - c. Facilities or vessels fixed in the Marine Park for the duration of filming which may need an exclusion zone for public safety and property security reasons.
32. Restricting access to avoid interruptions or public interest must be minimised to the shortest time period possible and may not be approved by the Authority unless the applicant can demonstrate that the filming will significantly enhance scientific understanding or public appreciation of the Marine Park. Keep in mind that the Great Barrier Reef Marine Park is a multiple use area. If restrictions are needed for more than a few hours, the applicant may wish to consider a filming location outside the Marine Park.
33. Refer to the [Social value assessment guidelines](#) for more information about the considerations and potential impacts to social values.

Traditional Owner heritage values

34. Consider the potential presence of Traditional Owner cultural heritage values, including the rights of Aboriginal and Torres Strait Islander people to own and control their cultural heritage, and how they are portrayed (such as in images, film or sound recordings). Indigenous Cultural and Intellectual Property (ICIP) refers to Traditional Owner interests in their cultural heritage, including traditional songs, music, dances, stories, ceremonies, symbols, languages and designs.
35. The Australian Government's [Ask First: A guide to respecting Indigenous heritage places and values](#) may be a useful guide when recording in proximity to Traditional Owner heritage places and values.
36. Where recording in the Marine Park involves capturing such content, discussions with the relevant Traditional Owners are strongly encouraged to determine appropriate management arrangements and use.
37. Refer to the [Traditional Owner heritage impact assessment guidelines](#) and the [Woppaburra heritage assessment guidelines](#) for more information on Traditional Owner heritage values and relevant considerations.

Biodiversity values

38. Impacts on the biodiversity and geomorphology values of the Marine Park are considered where the recording does not comply with the low impact recording principles outlined above. The exact impacts vary depending on the value being considered and an appropriate assessment of those impacts will be required.
39. Refer to the relevant [value assessment guidelines](#) for more information.

Historic heritage values

40. Recording may carry a risk of impacting historic sites and features, particularly if it occurs underwater. This is because the operator's attention must be divided across multiple considerations and they usually aim to get as close as possible to the site to capture the best recording.

41. Consideration should be given to the qualifications and experience of the crew, including their knowledge of conditions at the site. Where possible, spotters should assist the primary crew member to help avoid damage to sites from kicks, bumps, or dangling or dropped equipment. The use of temporary props may be advisable to provide a stable recording platform without contacting the site itself.
42. Other possible impacts to consider include:
 - a. Bright lights can damage some artefacts.
 - b. Some activities, or the way the recordings are used, may be seen as disrespectful by people who are closely related to, or highly value, the historic heritage.
43. Documentaries and research filming can contribute positively to our understanding and appreciation of historic heritage. However, it is also important to consider whether sharing the images may increase visitation to the site, thereby creating more impacts. If there are concerns, consider presenting the information without identifying a specific location.
44. Refer to the relevant guidelines for more information, such as: [Historic heritage guidelines for places of significance](#), [Historic heritage guidelines for light stations](#), [Guidelines for assessment of impacts to WWII features and shipwrecks](#).

Hazards, mitigation and monitoring

45. If permission is granted, site supervision by the Authority may be required (through permit conditions) in the following cases:
 - a. access to Restricted Access Special Management Areas (such as Raine Island, Moulter Cay and MacLennan Cay)
 - b. interactions with protected species, including cetaceans
 - c. use of significant props, equipment and temporary facilities
 - d. use of significant special effects or pyrotechnics
 - e. use of new or relatively untested equipment or techniques
 - f. the activity may temporarily affect how other people use a location
 - g. crew that are inexperienced with the location.
46. [Table 1](#) summarises possible impacts and mitigation measures. These are intended as examples only and may not apply in all circumstances.

Table 1: Summary of hazards, possible impacts and possible mitigation measures

Hazard	Possible Impact (effect on value)	Possible avoidance, mitigation and monitoring measures
Artificial light or change in natural light	<ul style="list-style-type: none"> • Night lighting for extended periods (including on vessels) may disorient nesting and hatching turtles or impact on coral spawning. • Night lighting may cause unnatural aggregations of predators. • High intensity lights may dazzle, disorient or injure animals. • High intensity lights may damage heritage sites or artefacts. • Artificial light may impair the visibility of stars and constellations in the night sky, impacting on Traditional Owner cultural practices, observances, customs and lore. 	<ul style="list-style-type: none"> • Avoid using high intensity or night lighting. • Limit night lighting to the minimum required. • Use infrared lighting at night. • Limit the number of artificial lighting sources and time of use. • Do not shine lights head-on towards animals (approach from back or side). • Shade lights to limit leakage outside the area requiring illumination. • Use night vision enabled equipment rather than artificial lighting.
Change in current or future human use pattern	<ul style="list-style-type: none"> • Limiting public access may disturb other users or disrupt traditional owner activities. • Exceeding the group size limit of a Plan of Management. 	<ul style="list-style-type: none"> • Potential to require public advertising depending on length of exclusive use. • Consult with Traditional Owners, other users or nearby residents to plan activities to minimise disturbance.

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Hazard	Possible Impact (effect on value)	Possible avoidance, mitigation and monitoring measures
	<ul style="list-style-type: none"> • Disturbing other users or nearby residents. • Props, vessels etc. lead to cluttered, non-natural appearance of area which impacts on other people's experience. • Use of special effects, dyes etc. leads to short-term changes in appearance of an area. • Noise, stunts and pyrotechnics may reduce amenity and enjoyment for other users or disturb Traditional Owners. 	<ul style="list-style-type: none"> • Avoid high use tourism or recreational areas. • Confirm use is consistent with zone objective. • Comply with group size limits set out in relevant Plans of Management. • Limit the numbers or size of vessels that can access the site. • Limit the numbers of people who can visit the site. • Limit the size or numbers of props used. • Site supervision. • Public liability insurance in place.
Change in noise	<ul style="list-style-type: none"> • Drones, ROVs or other equipment disturb wildlife or people. • Pyrotechnics or special effects create explosive sounds which disturb wildlife or people. • High-speed vessels or low-flying aircraft disturb wildlife or people. • Installing facilities or equipment creates underwater noise which interrupts natural behaviour of animals. • Idling vessels, equipment or generators disturb wildlife or people. • Large numbers of people and crew create noise and disturbance. 	<ul style="list-style-type: none"> • Comply with Low impact recording principles. • Plan noise-creating activities at times to minimise disturbance to wildlife and other people using the Marine Park. • Use noise buffering on equipment where possible. • Avoid noises within the hearing range of species likely to be in the area. • Consult with Traditional Owners, other users or nearby residents and/or inform them when noisy activities are planned. • Limit the number of people on site to minimise noise. • Minimise or buffer idling equipment. • Use solar power or battery arrays rather than motorised generators.
Change in sedimentation	<ul style="list-style-type: none"> • Sediment is moved intentionally or unintentionally, affecting plants and animals living at the site. • Sediment is stirred up by vessels or people, smothering nearby corals or seagrass or reducing visibility. 	<ul style="list-style-type: none"> • Avoid using vessels at low tide in shallow areas. • Limit beach landings to vessels under 12 metres in length. • Large-scale movement of sediment (for example, dredging or seabed levelling) should not generally be allowed for recording purposes. • Avoid kicking or standing in sandy patches within coral.
Contamination of air	<ul style="list-style-type: none"> • Pyrotechnics or special effects release gases or particles into the air, affecting wildlife. • Large numbers of vessels or generators produce fumes or smoke which affects wildlife or people. 	<ul style="list-style-type: none"> • Restrict the type of material used (e.g. toxicity level). • Avoid use of potentially toxic compounds near sensitive sites. • Brief crew before start of operation. • Site supervision. • Store fuel and chemicals in appropriate containers within bunded areas. • Establish an incident response plan and carry required response equipment. • Minimise idling equipment • Use solar power or battery arrays rather than motorised generators.

Hazard	Possible Impact (effect on value)	Possible avoidance, mitigation and monitoring measures
Contamination of sediment or water	<ul style="list-style-type: none"> Pyrotechnics or special effects release dyes, particles or chemicals into the water. Fuel or chemical spill from a vessel or facility. Sewage discharge. Inappropriate disposal of food scraps, waste or accidental loss of equipment. 	<ul style="list-style-type: none"> Restrict the type of material used (e.g. toxicity level). Avoid use of potentially toxic compounds near sensitive sites. Brief crew before start of operation. Site supervision. Store fuel and chemicals in appropriate containers within bunded areas. Establish an incident response plan and carry required response equipment. Ensure appropriate waste management procedures in place.
Direct damage, removal or destruction of non-living things	<ul style="list-style-type: none"> Installing tripods or other equipment may damage or disturb sand, rocks or other non-living components of the Marine Park. Unintentional damage to a heritage site or feature by touching, kicking, bumping, standing, entering or otherwise disturbing. Displacement of other Marine Park users. Damage or disturbance of cultural heritage values (such as disturbance to sacred sites). Misrepresentation of Indigenous or historic cultural heritage. 	<ul style="list-style-type: none"> Select site to minimise disturbance. The Authority site supervision for larger equipment. Adequate engagement with Traditional Owners. Design and secure equipment/facilities to withstand currents and weather conditions at the location. Brief crew on values of site and low impact methods. Attend equipment at all times and remove at the end of each day. For longer term installations, regularly inspect equipment. Mark equipment with permission information (e.g. permit number).
Direct death or removal of living things, including vessel strike	<ul style="list-style-type: none"> Vessel strike. Handling or disturbance of wildlife may lead to death. Plants or non-sessile animals (such as corals or clams) are destroyed by propeller damage, trampling, or other physical disturbance by vessels, people or equipment. Removing wildlife to another location (such as a holding tank or laboratory) to assist in filming. 	<ul style="list-style-type: none"> Establish Go Slow zones. Brief crew on risks and procedures to minimise risks. Avoid using vessels at low tide in shallow areas. Avoid sensitive habitat and species. Ensure drone operators are suitably qualified and experienced. Comply with limits on take set by QLD Fisheries and the Authority's Protected Species policy. Film <i>in situ</i> with minimal disturbance whenever possible. Source specimens from permitted harvest fisheries or other sources rather than taking directly from the Marine Park. Replace specimens at location of collection as soon as possible after recording. Comply with cetacean limits set by Part 9 of the Regulations.
Direct injury or disturbance of living things, including translocation	<ul style="list-style-type: none"> Touching, pursuing, or otherwise disturbing wildlife. Moving wildlife, for example to improve a shot. 	<ul style="list-style-type: none"> Avoid sensitive habitat and species. Ensure drone operators are suitably qualified and experienced. Comply with limits on take set by the Authority's Protected Species policy. Avoid touching or pursuing wildlife.

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Hazard	Possible Impact (effect on value)	Possible avoidance, mitigation and monitoring measures
		<ul style="list-style-type: none"> • Film <i>in situ</i> with minimal disturbance where possible. • Comply with cetacean limits set by Part 9 of the Regulations.
Exotic species or diseases	<ul style="list-style-type: none"> • Vessels, equipment or people introduce exotic pests to the site. • Use of animals or plants during filming introduces exotic pests or diseases to the site. 	<ul style="list-style-type: none"> • Pest assessments of introduced props. • Limit or avoid the use of plants or animals. • Hygiene and biosecurity measures and treatments for plants and animals and their containers. • Vessels and equipment and machinery to be subject to biosecurity measures. • Crew to follow biosecurity measures. • Non-native species not used in the Marine Park. • Any introduced wildlife to be securely contained when not being filmed, and controlled by animal handlers only. • Limits on type of feed that can be used for attracting wildlife. • Site supervision.
Marine debris	<ul style="list-style-type: none"> • Packaging or waste released into Marine Park. • Entanglement of wildlife. • Ingestion by wildlife. • Bioaccumulation of plastics in the food chain. • Aesthetic impacts. 	<ul style="list-style-type: none"> • Props to be attended at all times and removed as soon as practicable. • Entanglement response team and equipment on call. • Removal of props at end of each day where feasible and after completion of filming. • Restrictions on type of material use (e.g. prohibit polystyrene). • Permit the removal of rubbish such as debris, fishing line, nets provided the removal of the rubbish does not impact on the values. • Site supervision. • Adequate waste disposal procedures in place.

Assessment information

47. Additional information may be required depending on the type of activity. This is outlined based on the assessment process. Refer to the [Application guidelines](#) for more information on how assessment processes are determined.
48. Depending on the type and scale of recording, the following information may also be needed:
- a. Frequency and duration of filming activities (preferably an itinerary or schedule).
 - b. Locations where the activity is proposed and alternative or back-up locations (for example, in the case of bad weather).
 - c. Details of any vessels, aircraft, materials, equipment, structures and machinery to be used.
 - d. Planned interaction with wildlife including species, type of interaction, duration, locations and measures proposed to mitigate potential impacts.
 - e. Details of any live plants or animals proposed to be brought on set to be used for filming. Relevant import permits, including details relating to how/where the animals will be contained whilst not being filmed and where animals will be kept when not on set.
 - f. Numbers of cast, crew, and extras.
 - g. Whether a location manager or similar officer will be used.
 - h. Proposed special effects, props, stunts, pyrotechnics to be used including a schedule relating to the use of such, and planned clean-up of related debris.

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- i. Expected type, level and duration of noise (such as sound propagation, acoustic signature, sensitive receivers).
 - j. Details of facilities to be installed, including approved drawings and the nature and timing of installation. Where facilities proposed for use are already permitted, details of the permit(s) for the facilities.
 - k. Details of any moorings planned to be used to fix facilities to the seabed.
 - l. Types and size of drones and remotely piloted aircraft (RPAs) to be used, licenses held for these and if known, level of noise emitted, flight plan, duration of use and proposed altitude.
 - m. Any requests or requirements for restricting public access, including the reasons, location (radius), specific times, and how this is proposed to be managed.
49. For larger scale recording, an environmental management plan may be needed to detail potential impacts and proposed avoidance and mitigation measures.

Implementation

50. These guidelines will be reviewed and updated at least every three (3) years.
51. The [Permission system policy](#) and other assessment guidelines are available which provide further detail on how the Authority assesses, decides and manages specific aspects of the permission system and application process.
52. For actions that are wholly or partially outside the Marine Parks, the Authority will continue to liaise with the Commonwealth Department responsible for the *Environment Biodiversity and Conservation Act 1999*. Where a bilateral agreement exists between the Australian Government and the Queensland Government, depending on the terms of the agreement the Commonwealth Department's role may be delivered by the Queensland Government. The Authority will work with both levels of government according to agreed procedures, such as a Memorandum of Understanding, to provide advice on matters that may affect the Great Barrier Reef.

Definitions

Refer to the [Permission System Policy](#) for a list of general definitions relating to the permission system.

Aircraft

Has the meaning given in Part 3 of the *Great Barrier Reef Marine Park Act 1975*.

Autonomous vehicle

Means a vessel, aircraft or other vehicle which is not directly controlled by a human operator; typically operated using robotics and programmed algorithms, removing the need for direct human piloting; the most common types are autonomous underwater vehicles (AUVs).

Drone

A popular term for a remotely operated vehicle (ROV); most commonly used to refer to remotely piloted aircraft (RPA).

Managed vessel or aircraft

Has the meaning given in section 24 of the *Great Barrier Reef Marine Park Regulations 2019*.

Remotely operated vehicle (ROV)

Means a vessel, aircraft or other vehicle which is directly controlled by a human operator who is not located in or on the vehicle; may or may not be physically connected to the operator by a cable or tether; most commonly used to refer to underwater vehicles, but also includes remotely piloted aircraft.

Remotely piloted aircraft (RPA)

Has the meaning given in the *Civil Aviation Safety Regulations Part 101*; this term replaces the previous term 'Unmanned Aerial Vehicle' (UAV); also popularly called a 'drone'; require a human operator to control their movements.

Supporting information

1. Christiansen et al. (2016). [Noise levels of Multi-Rotor Unmanned Aerial Vehicles with Implications for Potential Underwater Impacts on Marine Mammals](#). *Frontiers in Marine Science*. Vol 3. Article 277.
2. Civil Aviation Safety Authority. [Flying drones in Australia Conservation Drones for Seabird Monitoring](#) – summary from ConservationDrones.org.
3. Hordam, J and Doyle, E (2015). [Perspective: Six factors to consider when deciding whether to use drones to enforce your MPA](#). MPA News. Vol. 16, No. 4.
4. [Indigenous Cultural and Intellectual Property](#) – information from Arts Law.
5. Victorian Department of Environment and Primary Industries. [Guidelines for filming in Victoria's protected areas](#).

Further information

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