A photograph of a film set outdoors. A large green screen is the background. In the foreground, a camera crane is mounted on a vehicle. A group of people, including crew members and possibly actors, are gathered on a grassy area. The sky is clear and blue.

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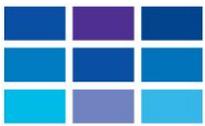
QUICK
GUIDE

WHAT TO EXPECT FROM FILM & TV PRODUCTION

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ANGUS, DUNDEE, FIFE, PERTSHIRE



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This is a guide to what we do and what to expect before, during and after productions use your location. It includes an outline on locations fees and location agreements and a checklist of information you should get about any film or TV project, whether feature film, advert, TV, news, music promo or other.

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Who is FifeScreen+TayScreen and what do we do?

FifeScreen+TayScreen is the screen office for the Councils of Angus, Dundee City, Fife and Perth & Kinross.

We see locations on TV and at the cinema all the time. Why do productions use one location or another? Some are obvious because of the need for a certain activity or because of the location of the story or item itself. Other projects can go anywhere, budget permitting, to find locations like castles, period houses, race tracks, landscapes, beaches, gold and ports facilities..... the list goes on.

Film and TV drama often hire location managers. Many TV projects might have someone on the project team find locations. Either way, they get in touch with council film offices, like TayScreen, or contact location owners direct.

We market direct to the global advertising, film and TV sectors and provide a free, specialist service to attract production, post-production and animation to the region. Our services include:

- Helping to find locations and other services such as hotels and studio space (and we always encourage projects to use a location scout if possible)
- Keep databases of locations and crew, services and information
- Photography
- Research for projects such as history, subject information and participants.
- Liaison with locations and services
- Helping to streamline any official permissions needed

As part of the procedure with each production we:

- Send a Production Code to every project
- Ask for copies of public liability insurance
- Send production notices to the police and other services
- Help to sort out parking arrangements
- Check on other aspects such as power and lighting, plans to work with children and special effects or stunts.

Projects get in touch from all over the UK and internationally when they are looking for locations for feature films, adverts and television projects from dramas to documentaries. Very often projects cast their net pretty widely so it is essential to respond quickly with suggestions that match their requirements or 'brief'. They may have other key considerations such as the availability of production studios and crew. There are facilities and a growing crew base in Fife and Tayside but it has to be remembered that the major film studios in the UK are in southern England (e.g. Pinewood).

Location owners can register with us for free. We are also a member of the Scottish Locations Network with Scottish screen so locations are also promoted for enquiries coming through them.

With the permission of location owners we photograph locations and keep all information in our databases. Inclusion in our database does not guarantee that a company will use your property; and realistically we will contact you fairly infrequently.

Production does cause disruption to any location to a greater or lesser extent. On the other hand it can be an interesting and informative experience to see a project being made at your location and may be useful publicity for other purposes such as if your location is also an accommodation or other business. It is possible to earn locations fees from production.

Before production

Recces – Location Visits

Many projects have a specialist location manager as part of the production team. Some projects will have the same person acting as both location and production manager. Location managers work according to the creative and practical demands of projects. They research and find possible locations. As part of this they contact FifeScreen+TayScreen and other screen commissions and offices in the geographic area of interest. For searches for

bigger productions they may look across Scotland, the UK or worldwide. At this stage they want to see as much photography as possible.

We may contact locations if there are special requests and we want to check if a location is interested in principle.

Once they have identified locations of interest, by agreement with owners, they conduct recce or visits to those locations and may do extensive photography for research purposes. They may also be preparing portfolios to discuss with directors, producers and production designers

Location Agreements

Get everything in writing.

If you agree to go ahead with the project you need to agree the terms on which this can go ahead including any location fees and other coverage of costs. It is also a good idea to agree an advance deposit that will not be refunded if the project cancels. Do not proceed without a location agreement in writing spelling out what can and cannot be done at your location including a requirement on the production company to pay for your additional insurance cover.

Make sure that you get full contact details for the project including for invoicing of any location fees or other costs.

Location Fees

Most projects pay location fees and cover other expenses.

Location fees are negotiated according to type of project (high budget feature or low budget TV drama or documentary), the type and rarity of a location (airport locations are fewer than mansion houses) and the length of the shoot at that location.

Projects like short films and certain TV factual or entertainment programmes do now allow for location fees at all but will credit your location or other service, especially if you ask for this. You have to take a view on whether the promotion might be worth it, even if there is no up-front fee. But it's always worth asking if a location fee is possible, even if only as a donation to a charity or other good cause.

Projects pay lower fees if they only want to use exteriors but the disruption may also be less. If locations are needed for a period of a week or a month, it would be appropriate to negotiate a package deal rather than a multiple of a daily rate. Remember to include a fee for preparation and de-rigging time.

Location fees in Scotland range from £200 (exteriors only) to £1500 per day – but this would be for a location of high value to a particular project. At any time, for a given location, there will be competition from other location owners. So delay your discussion of fees until you have established what the project is looking for, how interested they are in your property and their budget for the project and for locations.

The Historic Houses Association (www.hha.org.uk) provides this guide to fees:

Daily fees	Interiors	Exteriors
Feature Film	£1,800 - £4,000	£1,200 - £2,000
TV Drama/Feature	£1,600 - £3,000	£900 - £1,600
TV Light Entertainment	£900 - £1,600	£400 - £1,000
Documentary	£400 - £800	£200 - £600
Educational/Children	£400 - £800	£200 - £600
Factual/Current Affairs/News	£0 - £360	£0 - £360
Adverts/Corporate	£1,800 - £4,000	£1,200 - £3,000

During Preparation, Production and De-Rigging

To quote the Scout Movement: **Be Prepared.**

Production Arrangements

After you agree to a project, arrange to go round the location with the Production or Location Manager. Make a list of the rooms they want to use whether for filming or preparation areas.

Try to be flexible. Crews are expected to work very hard and despite this schedules can change and overrun the agreed time. But keep in mind the need to protect your family, employees and property.

If you have agreed to any set decoration or installation to green screens, take photographs of your property prior to production. These will help in ensuring re-instatement after production is complete.

Project Information List

To be checked as early as possible – TayScreen usually obtains this information also:

- Production Company - name and address
- Project Title
- Project Type
- Producer – name and contact information
- Project Outline – consider asking for a script
- Production requirements:
 - Number of crew
 - Vehicles
 - Security provision
 - Catering and toilets
 - Power supplies – their own or yours
 - Large lights, including total maximum wattage – be aware of potential damage from strong lights.
 - Grip equipment such as metal track with wagons for transporting cameras – ensure adequate, protective floor coverings.
- Production period and daily production hours
- Parking facilities and loading areas to be used
- Documents or copies that show the production company has adequate insurance cover.
- Inform your own insurance company about the project.

People, Equipment and Vehicles

Projects can range from crews of 5 to over 100 people and they bring with them equipment and transport. This could be a couple of cars or at the other extreme might involve generator trucks and cranes.

There will be disruption at some level. If the location you own is a private residence, it might be worth negotiating a fee to cover alternative accommodation while the project is on site. If you do go away, however, it is worth having someone you trust available at the project every day. Whoever is there, they will have to keep a balance between reasonable supervision and allowing the crew to get on with the job.

Drama projects, in particular, may need to dress or decorate your location in some way. Part of the agreement with them would usually include a requirement to re-instate the location to its original condition.

Certain projects may bring large green screens to a location. These are used so that, in effect, a location can be combined with a blank canvas to which the production may add different images, locations or special effects.

De-rigging and location re-instatement

Once production is complete, it should be part of your agreement that your location is restored to its previous condition. This means removal of all production items such as equipment, props and sets and re-instatement of decoration to its previous state and condition. You may prefer to keep any decoration and that is usually an option.

Make sure that you inspect your location with the location manager to ensure that you are satisfied. It is also important to be reasonable in your expectations.

After Production

If you have any concerns about the project's use of your location out with your agreement, it is important that you document this in writing as soon as possible.

Ensure that you submit invoices as quickly as possible and generally within no more than a month of production.

Many projects use a special purpose company and will need to pay costs before the books are closed on the project. If you do not submit invoices quickly, there is a risk that there will be no remaining budget to cover payment.

More help or information

If you need any help with a project or further information, please get in touch.

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