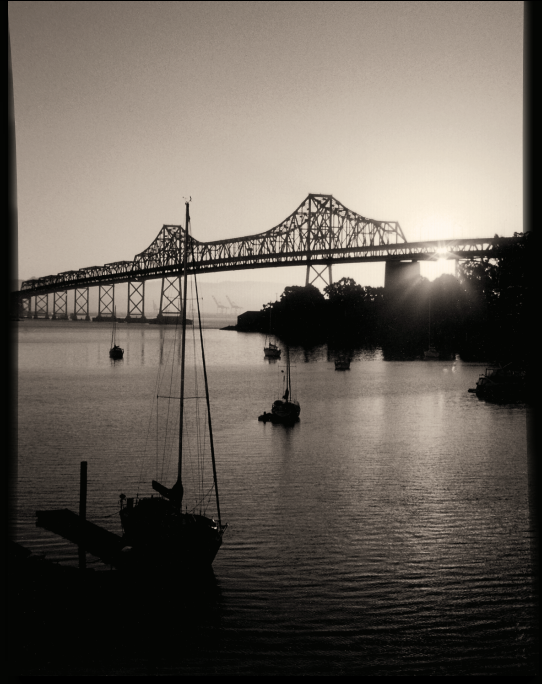
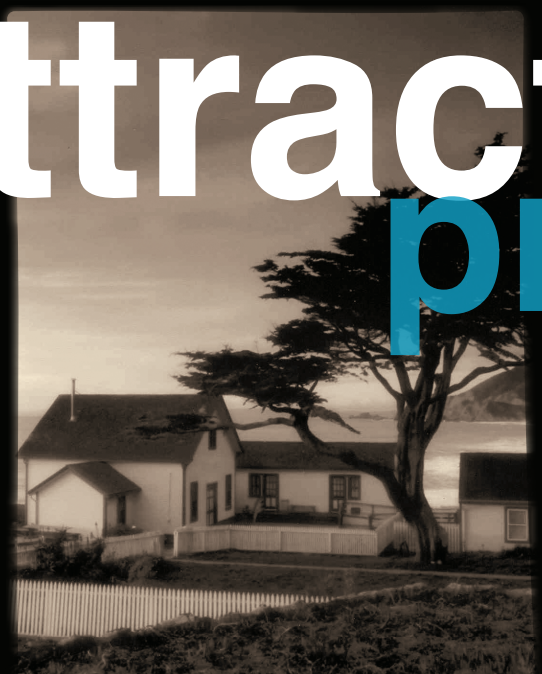


attracting film production

a guide to filming in your community



CALIFORNIA FILM COMMISSION

The California Film Commission (CFC) prepared this manual for the sole purpose of presenting educational materials to the Film Liaisons in California, Statewide (FLICS). Various authors have granted the CFC permission to use their materials
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All materials have been updated as of March 2006.

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- SAMPLE CERTIFICATE OF INSURANCE
- MODEL ORDINANCE & REGULATIONS
- ECONOMIC IMPACT QUESTIONNAIRE

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introduction:
what is film development?

The motion picture industry employs an estimated 250,000 Californians. However, competition from other states and countries is luring a significant portion of film production away from California. Runaway production is the term that describes those feature film, television and commercial productions that leave California to shoot in other states and countries.

Film production is a clean, non-polluting industry, and produces a quick injection of revenue to a local community. When a feature film production goes on a location requiring overnight stays, the cast and crew may remain for two to six weeks, or even longer. Generally, these productions are likely to spend in excess of $50,000 per day when shooting outside "the movie zone" (the Los Angeles region).

The impact of location filming on local businesses can be considerable. Today the average cost to create a feature film by a major studio is more than $64 million. These dollars are pumped into communities when filming occurs on location. For example, Sony Pictures Entertainment spent several weeks in San Mateo County, El Dorado County, and the Sacramento area filming scenes for *Memoirs of a Geisha.* The production company spent over $4 million dollars in those three counties alone.

Clearly, when filming comes to town, there can be huge benefits to local businesses and residents. Often a production company will bring only key crewmembers and hire locally, depending on the availability of qualified technicians. Car rental companies can anticipate the need for ten or more vehicles during the entire length of filming. Local dry cleaners and laundries will be required for both the personal requirements of cast and crew and the needs of the wardrobe department. Production companies will often call upon local financial institutions to deposit operating moneys and act as payroll companies. Gas stations, lumberyards, equipment rentals, communications providers, hardware stores and countless other businesses can expect a boost in business during film productions.

Producers are looking for realism in everything from feature films and reality television to orange juice commercials and department store catalogues. In most cases, the production manager, retained by the producer to hire staff and crew for a project, develops the shooting schedule and determines the necessity, cost and duration of a location shoot. Location scouts investigate possible sites, often with assistance from the local film commission. Then the director, producer and production manager review the selections and may scout the location again themselves.

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Feature Films (for theatrical release): Somewhere between 600 and 800 feature films are shot in the world every year. The average budget is over $64 million for studio features and production schedules are much longer than they are for television or commercials. Pre-production can be 30 to 100 days and during that time, locations are chosen and budgets are set. Smaller budget and independent films are often made for under $10 million, and digital cameras are also bringing down production costs.

Made for Television Movies and Miniseries: The budget per television movie is approximately $4 – 7 million and miniseries budgets can easily triple that figure. More often, television movies of the week are made rather than the big blockbuster mini-series (e.g., *Roots*) of the 1970s.

Episodic Television: There are more than 40 one-hour dramatic series that shoot on the streets of southern California and other California communities. This kind of production seldom ventures far from its California base because of tight shooting schedules and budgets, and has an average shooting budget per episode of $1.5 - $2.2 million.

Commercials: In 2002, the average cost of producing a 30-second television commercial was $358,000. Commercial schedules and budgets are much tighter than features or television. However, many commercials do have million-dollar budgets.

Most location decisions are based upon:
Cost: Is the cost of renting the location too high for the budget? Are accommodations, restaurants, prop and equipment rental and labor too expensive? Does the area offer incentives or rebates?

Appearance: Does the location closely match the requirements of the script?

Local cooperation: Time is critical for any production company. Companies need quick, solid decisions made by local officials in order to stay on schedule. Consider the following: Can all of the activities called for in the script (e.g., stunt sequences) be accomplished with full cooperation of local officials? Is the business community receptive to the use of its business district? Are neighborhoods tolerant of the minor inconveniences filming may bring?

Accessibility: Is the site close to a major airport? What is the travel time from Los Angeles? Is it "in the zone?" This 30-mile "movie zone" is an area in Los Angeles County, where filmmakers can film without having to pay per diem costs for production workers. Hollywood is in the geographic center of "the zone."

In short, film development is a regional strategy for communities interested in attracting motion picture production.

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the californiafilm commission

Since its inception in 1985, the California Film Commission (CFC) has worked to enhance California's position as the premiere location for all motion picture and television production. The CFC is a one-stop shop for filmmakers, issuing permits for state-owned property and providing production and troubleshooting assistance within California.

cfc objectives

The California Film Commission focuses on attracting and retaining film production throughout the Golden State. California is the top film destination and is the home of the film industry. However, competition for this lucrative, environmentally friendly business is increasing as other states and countries also vie for a share of the pie. The CFC works to support motion picture production in California (including film, television and commercials), which, in 2002, generated some $34.3 billion through production expenditures (e.g., payroll and vendor expenditures) and directly employed more than 250,000 Californians.

A part of California's mystique and allure, the entertainment industry is a signature business for the Golden State, as well as a potentially endless source of tourism opportunities. Capturing a community's appeal on film can ensure a steady stream of visitors for generations to come. To underscore the great importance of the film business to California, the CFC works with communities statewide to introduce and reinforce the benefits of filming in their area, and also to showcase to the film industry the beauty, diversity and simplicity of shooting in California.

the cfc online (www.film.ca.gov)

The California Film Commission offers a myriad of services and programs relating to filming in California. The CFC has established two Internet websites in order to provide the public with easy access to this information. At www.film.ca.gov, Internet users can learn everything from how to get a film permit to how to seek financial assistance for film projects. The CFC also maintains CinemaScout® (www.cinemascout.com), a fully interactive website that features thousands of images of California locations available for filming.

cfc progrms

Location Assistance: At www.cinemascout.com, users can find the perfect California locations for their latest scripts. The CFC also has both a unique on-site Location Resource Center and a location specialist available to help scouts and filmmakers find the perfect film location in California.

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STAR: The State Theatrical Arts Resources (STAR) partnership offers filmmakers access to unused, surplus state-owned properties for low cost. These locations include historic homes, office structures, hospitals, vacant land, prisons, and other distinctive sites. Because STAR locations are often properties in transition -awaiting sale, demolition or renovation- the list of available sites changes frequently.

Permits: Filming on state-owned and operated property is coordinated through the CFC. The state has eliminated all use fees and can generally turn around a permit in 48 hours or less. The CFC will issue nearly 2,000 permits this year.

Film California First: The Film California First program reimbursed certain costs incurred by a qualified production company when filming on public land in California. The program is currently not funded, and there is no information available at this time regarding its future status.

Community Development: Film Liaisons in California Statewide (FLICS) is a network of in-state film offices and commissions that work cooperatively with the CFC to retain, attract and facilitate film production within designated jurisdictions in California. FLICS welcome project inquiries and offer a variety of services to help expedite and assist productions.

Outreach: The CFC staff regularly addresses film industry meetings, trade associations, chambers of commerce and other groups regarding the services and programs of the CFC. Outreach efforts such as speaking engagements, news releases, trade shows and other activities are ongoing.

Ombudsmanship: By working with production companies from start to finish, the CFC facilitates all aspects of the filmmaking process (including pre- and postproduction) and helps keep filming problems from occurring. The office fields more than 500 “assists” per month from production companies, local government and the private sector.

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creating a film development program

a. establish goals

The primary goal of your community will be to attract film production. Increased local revenues, temporary jobs and an increased use of local services and supplies are some of the direct benefits your community may experience. Secondary goals include strengthening local business and increasing exposure that may encourage other industries, such as tourism, to invest in local development. The goals of film development may be included with those goals your community establishes for other forms of temporary services such as fairs, special events, fundraisers, and convention business. Film development can also allow a community to revive weak businesses or use closed factories or warehouses.

community film development can:

- Provide temporary employment for local residents
- Generate local revenue
- Bolster local business
- Increase use of otherwise unused facilities

b. form a committee

Organize a Film Development Committee that includes local business people (particularly those involved with hotels and services), elected officials, environmental groups, governmental staffs (particularly permit administrators), police and sheriffs' departments, and other ancillary services.

A Film Development Committee primarily concerns itself with promoting your area to the film industry. To maintain clear and consistent communications and develop good working relationships with key people within the film industry, committee members should appoint a film development liaison to represent them.

Appoint a Liaison: One person should serve as liaison for all film activities and should be sponsored by the chamber of commerce, city council, board of supervisors, or convention and visitors bureau. The liaison will be required to make decisions as the community representative prior to and during filming, and should therefore have full endorsement and authority of the local municipality or jurisdiction.

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the liaison's duties should include:

- Contacting production companies and coordinating the marketing of your area.

- Responding to location requests from the film industry or the California Film Commission. This can include hosting a scouting tour of your region and sending photographs of sites requested by the production companies.

- Serving as film coordinator when film production is in your area. This includes coordinating film permits, accommodations, and production services. The liaison should be aware of any previous film production within the community and remain sensitive to local citizens' concerns.

- Collecting promotional materials which identify possible filming locations. A duplicate set of these materials should be sent to the California Film Commission for the Location Resource Library. This library is used regularly by the film industry.

Locate and Fund the Organization: Film development requires organization, planning, staff time and a base of operations. Film development offices are often part of another organization such as a chamber of commerce, convention and visitors bureau, city or county government.

Realistically, the liaison position for film promotion is not, in most communities, a full-time effort. Therefore, the liaison for film development usually has other responsibilities tied with tourism, special events or other economic development activities.

Funding for the liaison position could be partially or fully generated from municipal sources. The Transient Occupancy Tax has provided partial or total funding in many California communities operating film development offices. Excluding salaries, an operating budget of approximately $25,000 for direct mail, photographs, brochures and travel is typical. Other operating costs such as office space, copying costs and telephones are often covered through the sponsoring organization.

c. design strategy

The Film Development Committee and the liaison must develop a strategy to promote and accommodate film production within your community.

that strategy should:

Assess the benefits and drawbacks of production in your area: Film development is an economic development tool that can provide temporary jobs and substantial local revenue. Acknowledge community concerns and define community expectations. For example, who will benefit directly? Will local businesses be used? If a business is being used in the course of shooting, how long will it be closed and will that business be compensated? If streets must be closed temporarily or traffic stopped intermittently to film, how will the public react?

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Presumably, the fiscal and employment impact filming can bring to your community will outweigh any inconveniences. However, a film development strategy addressing the pros and cons of filming will minimize the inconveniences and maximize the advantages.

Develop filming procedures: Establish a film permit procedure for your jurisdiction. Remember to design a simple procedure that reflects all community concerns. A filming ordinance should also be adopted. The CFC's "model" ordinance is available from the CFC. Often, production leaves California because of tight film restrictions and costly permit fees. The state has eliminated its use fee for filming on state property. The millions of dollars lost annually to other states are ideal justification for charging minimum fees. Free permits can also be used as a free public relations tool that helps California compete with incentives offered in other states.

(Note: Per State law, when adopting written film policies, they must be shared 30 days in advance of adoption and given to the CFC for consideration and comment.)

Film companies, especially those producing commercials and televisions series, very often have short lead times. Rapid permit turnaround—that is, the amount of time it takes to issue a permit—is another one of the best incentives a community can offer.

Assess support services: Which businesses could benefit or expand through film development? Consider the existence or growth potential for the following:

- Hotel rooms for up to 150 production personnel
- Restaurants (especially those that open early or around the clock)
- Mobile catering services
- Equipment rental
- Air courier service
- Lumberyards
- Temporary services
- Car rental agencies

A film development strategy will also identify local support services required by the film industry for development or expansion. Keeping your community informed of potential filming possibilities will encourage local businesses to augment their services for location shooting. For example, when props for rent are not readily available in your region, businesses may arrange to stock certain items in advance once a company shows an interest in your community. If your community does not provide casting services, your film development committee may need to devise a plan for organizing local citizens when "extras" are needed.

Develop a marketing plan: Take stock of the unique regional qualities your area has to offer. Investigate all aspects of your community from the scenic to the industrial. Those local characteristics which may attract filming are often quite different from those which will attract other businesses or tourists.

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If your community is located far from the production centers, then determine what you have to offer that isn't available closer to them. Remember that, while California is competing with other states, you are competing with other communities within California, some of which have well-established and sophisticated film development programs. Innovative marketing combined with a supportive local climate for film development are the keys to attracting film production.

Feature sites in your marketing program that cannot be found elsewhere in the state, or that are characteristic of other times or places. Also, offering a site at no charge may encourage a film company to travel the extra distance to your community when a similar site closer to the studio is charging a use fee. Your community could reap benefits that more than offset the waived fee.

d. organize a film development office

Once a film liaison has been chosen and a strategy defined, a program can be developed.
To establish and maintain a good program, the office should do the following:

Make use of a film industry mailing list: Send out periodic mailers to the industry to let them know who you are and remind them to scout your area. The California Film Commission can supply you with these lists.

Compile listings of all local support services available for film production.

For example:

- Hotels, motels, inns
- Restaurants, catering services
- Transportation services, including rental cars, boats, planes
- Props, equipment rentals
- Retail stores, including hardware and costume rentals
- Banks
- Photo copying services

Establish and Maintain a Film Office Website: Virtually all state and local film offices today maintain a website that includes pertinent information for filmmakers. Often, filmmakers worldwide will email you with requests; having this information available online will help the industry obtain information on your area 24/7.

Build a photo library of all available locations: Represent your area with complete coverage of all sites. Include photographs of areas that could resemble locales not usually found in California. If possible, use a digital camera and maintain an online photo library. Be sure to understand how to send images via email. You can also customize compact disks with key photos to send to filmmakers interested in visiting your area.

What types of photos should you include? Action films may require cliffs, bridges, rivers, condemned structures slated for demolition or tall buildings for stunt sequences. Also, episodic

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television producers may write a script around a location that captures the production company's interest. Closed plant facilities can provide an unusual backdrop or location for filming. Marketing a closed plant site should include the preparation of a photo essay with details on square footage, facilities, and any equipment remaining.

The CFC maintains the Location Resource Center with tens of thousands of catalogued photographs and a bank of computers available for your location research. The photos are organized by subject and category, and then by counties within one of four regions throughout the state. The Library has become an invaluable tool for companies looking for almost any location statewide. You can call the CFC Location Resource Specialist directly at (323) 860-2960 x 123 for more information.

Keep abreast of industry developments: Your area may be perfectly suited for a specific film's needs, but the company is unaware of what your community offers. Consider subscribing to *Daily Variety* or *The Hollywood Reporter* for full news coverage and weekly production reports.

Daily Variety
5700 Wilshire Blvd.
Los Angeles, CA 90036
www.variety.com

The Hollywood Reporter
5055 Wilshire Blvd.
Los Angeles, CA 90036
www.hollywoodreporter.com

(If you prefer not to subscribe, then make it a point to pay a daily visit to these publications online. Both of these publications operate extensive websites and provide useful information for anyone interested in the film business. There are also other internet sources that provide development leads.)

Coordinate with towns and regions within your area: A strong network may garner more production. If a company scouts your area and cannot find an exact location, recommend a neighboring county. If your area has the desired location but accommodations are limited, know what is available nearby. Regional marketing will attract more filmmaking now and in the future.

e. become a member of FLICS (Film Liaisons in California, Statewide)

FLICS was organized by the California Film Commission to offer the film industry a network of local film liaisons who are well-trained, knowledgeable and professional. The more local film liaisons know about production, the better prepared they are to meet the needs of the production company and address the concerns of the community.

FLICS membership affords an area the opportunity to attend workshops on production and scouting, share valuable information, and participate in location resource efforts.

If you are interested in applying for FLICS membership, please contact the California Film Commission (CFC).

To recap, a film development strategy requires developing the following key actions:

ESTABLISH GOALS: Your community should agree on the pursuit of film production.

FORM A FILM DEVELOPMENT COMMITTEE: The Film Development Committee should include government and private sector representatives having an interest in or affected by local film development. Appoint and/or hire a film development liaison to help coordinate community preparation for local filming with visiting film production companies.

DESIGN A STRATEGY: The Film Development Committee should plan an organized approach for attracting the film industry into the community.

ORGANIZE A FILM DEVELOPMENT OFFICE: The liaison should monitor industry events, develop an industry mailing list, a listing of all local services available and a photo file. The liaison should also assist in standardizing a permit policy.

BECOME A MEMBER OF FLICS (Film Liaisons in California, Statewide): FLICS is the official statewide network of local film development programs. The California Film Commission (CFC) certifies organizations that have provided the appropriate documents and completed the training program.

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promotion

The film industry must become familiar with your community to call you when they need a location.

1. **PRODUCTION GUIDE:** A community committed to film development should also develop location material (particularly photographs) and produce a packet or manual of promotional materials for the film industry. A packet of information should include the following:

A letter of welcome from a community leader: (e.g., mayor or chamber of commerce president).

Pictures: Preferably color, depicting your community's best assets.

A listing of all production services:

- Aerial equipment
- Caterers, dry cleaners
- Trailer rental, portable housing equipment
- Charter services; bus, plane, car, limousine or cab
- Hotels, motels (including distance from airport and number of rooms)
- Restaurants
- Casting companies
- Location scouts
- City/county officials or permit office
- Permitting requirements, if applicable
- Equipment rental and hardware
- Crop reports
- Weather conditions year-round (including temperature, average rainfall and snow information)
- Calendar of events
- Secretarial, photocopying services

Samples of promotional materials can be requested from the California Film Commission. Copies of all materials should be mailed to the California Film Commission for the Location Resource Center.

2. **PERSONAL CONTACT:** Personal meetings with filmmakers and/or their representatives are an effective way to attract the film business to your area.

3. **DIRECT MAIL:** A brochure or production manual can serve as your community's initial contact with production companies. Direct mail is essential for maintaining high visibility with film industry decision makers. All materials should include your website

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address and should be periodically reviewed and updated. Glossy pieces are not necessary. The key is regular mailings that provide glossy benefits.

4. **THE COOPERATIVE MARKETING AGREEMENT:** This agreement in the past has provided funds for joint marketing ventures for the CFC and FLICS. Contact the CFC for updated information regarding this program.

5. **ADVERTISING:** If there is money in your budget to advertise, some consider the two film and television industry trade papers, *Daily Variety* and *The Hollywood Reporter*, to be good buys. However, a half-page color ad can run $5,000 or more. Though expensive, the exposure in these well-read newspapers can be worth the investment. There are several directories and magazines that are also appropriate. Contact the CFC for more information.

6. **MEDIA:** Use the press to expose your area as a viable film location. Issue news releases when your committee is formed and a liaison has been chosen. Be sure to emphasize the benefits of location filming. This serves both to inform your community of steps you have taken to attract filmmaking and to emphasize your commitment to accommodating the film industry. More information on press as a promotional tool follows in a later section.

7. **SITE LOCATION ASSISTANCE:**

Producers and location scouts learn of California locations through:

- Outreach materials
- Meetings with film commissioners
- Familiarity with the state
- Visibility on Internet websites
- Community marketing programs
- Other Industry members
- Photo files and referrals provided through the California Film Commission Location Resource Center

Once a production company has indicated an interest in knowing more about your area, the film liaison should:

- Provide the company with detailed profiles of locations and photographs of requested sites, preferably via email.
- Send a list of all available accommodations and services.
- Follow up with the company's representative (production manager or location manager) and offer to organize an area scouting trip. Offer free accommodations and transportation and provide meals if possible.

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When a location scout has a choice of suitable sites, community attitudes coupled with available production and support services become key elements in a production company's final decision.

8. **FAMILIARIZATION TRIPS:** "Fam trips" can be an effective way to introduce your area to location managers and scouts. Typically, a group of 10 to 12 film, television and commercial industry representatives attend a two-day tour of your area, providing you with an opportunity to "sell" your community for filming. Call the CFC for more information on how to arrange a familiarization tour.

9. **PRODUCTION ASSISTANCE:**

When a company decides to use your area for location filming, the film liaison should:

- Confirm the company's credibility through the California Film Commission.
- Provide the company with detailed information about accommodations and support services and offer to make all arrangements for the company's stay.
- Ask the company to produce a certificate of insurance naming your city or county as additionally insured to cover liability.
- Coordinate the issuance of required city, county and state property use, fire and law enforcement permits. Offer police support during filming to insure that public safety concerns are addressed.

While the company is filming, the liaison must serve as a coordinator for the company as well as an advocate for the community. The liaison should keep the community informed of the company's progress prior, during and after actual shooting. Constant contact with businesses involved in filming will allow for accommodation of last minute changes made in the shooting schedule. The liaison must both encourage the community to be sensitive to production delays and ensure the company is adhering to its agreements.

The California Film Commission has developed a companion guide for property owners and managers called *Your Property in a Starring Role*. This booklet should help you and your location representatives in arranging for film production.

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how to publicize success

Good public relations are the film liaison's ongoing responsibility. Publicizing filming activities will help prepare your community to welcome production company arrivals.

PRINTED MEDIA

Initially, the liaison should ask the production company's unit publicist for permission to publicize the production. Many filmmakers do not want publicity prior to the release of the film. However, the press will undoubtedly cover the filming, if it is being done in a public area. Therefore, the liaison should be able to respond with accuracy concerning details of the shoot while honoring the wishes of the filmmaker.

With the production company's consent and often with the publicist's help, the liaison should write press releases and feature articles about filming activities for local papers and trade publications. Such announcements encourage public anticipation and cooperation. It is important to emphasize the mayor's, city council's or business community's support of the filming.

After the film is concluded, a follow-up article showcasing either human interest aspects (such as a local actor's participation in the film) or a business event (such as a local landmark being used in the film) informs the community that filming is finished. It also immediately highlights the positive experience that hosting a production company can provide. Another article can focus on the revenue and employment opportunities provided throughout the filming process.

The liaison should clip and keep all articles related to the filming and email copies to the California Film Commission.

PRESS CONFERENCES

A press conference can be scheduled when the production company arrives in your community and may involve interviews with the actors or the directors. The liaison should deal directly with the production company's unit publicist to schedule a press conference. Please note, however, that many production companies will not want press conferences until the filming is completed.

SPECIAL EVENTS

As an alternative to the press conference, perhaps presenting the film's director with a key to the city could celebrate the production company's presence within your community. Again, make sure the company welcomes the attention.

Once the film is completed, planning another special event will encourage your community to demonstrate its appreciation toward the production company. It is also a tool to provide additional press for your community and encourages the production company to consider filming there again in the future.

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Also, discuss with the production manager and publicist the feasibility of arranging for a special screening of the film in your community or a premiere with the actors in attendance. If the project is a television show or commercial, publicize the air date.

LOCAL TELEVISION

Coverage of the production company by local television stations should be included before, during and after filming has concluded. Local coverage serves to keep everyone abreast of all filming activities. A tally of the economic and employment benefits your community has derived provides solid information for a good follow-up story. Again, make sure to do this in cooperation with production company representatives.

CREATIVE PUBLIC RELATIONS

Provide facts and figures to your chamber of commerce, city council or county board of supervisors on the amount of local revenue attributed to your community's organized film development strategy.

Thank those who participated locally in the filming. The Film Development Committee may, for example, present a movie "still" of the local drugstore to its owner with an official note of thanks for the owner's participation in the filming and for helping boost community awareness and pride.

Elicit letters of support from the production company after shooting has ended. These can be effective tools for your marketing campaign. In addition, letters can prove to local officials that the production company appreciated their efforts.

Request that a thank-you acknowledgement be included in the film's closing credits.

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summary

Film production in your community can be a lucrative and exciting experience. In order for your area to benefit fully from this experience, it is important to be prepared to accommodate the production company while maintaining the interests of your community. In order to do this:

Form a committee and select a liaison to work with your region on local film production.

Develop local filming policies. Contact the CFC for additional assistance and to ensure your community follows state law and shares newly developed film policies 30 days in advance of adoption.

Market your area to the film industry (develop a photo file and promotional materials).

Respond expeditiously to location requests from the industry by utilizing your committee and other local contacts.

Track the number of productions and their economic impact on your local community.

Join FLICS (Film Liaisons in California Statewide).

The California Film Commission appreciates your interest in film development. We hope this guidebook has answered many of your questions. If you wish to explore this special avenue of economic development, please contact the CFC.

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filmindustry terminology

personnel terminology:

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

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

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

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

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

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

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

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

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

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

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

CAMERA – See Director of Photography

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

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

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

CINEMATOGRAPHER – See Director of Photography.

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

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

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

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

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

DIRECTOR – The person with the overall responsibility for all the creative aspects of the production. Formulates and is responsible for the execution of the story requirements as set forth by the Producer. Directs the efforts of the Talent, the Camera Operator, and the Editor, plus all the rest of the production company. In features, the Director has artistic control. In commercials, the Director must work within the framework of the storyboard created by the advertising agency.

DIRECTOR OF PHOTOGRAPHY – Also known as DP. Responsible for the operation of the cameras and associated hardware, and is also responsible for their mechanical condition. Selects

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the film stock for the picture, supervises the lighting of the scenes, selects camera positions, and works with the Director. Makes exposure readings, focuses the camera, composes the shot, and chooses any necessary filters. Oversees lab processing of the film.

DRIVER CAPTAIN – See Transportation Coordinator.

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

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

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

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

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

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

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

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

GRIP – Skilled laborer who assists the camera and lighting and art departments by moving or lifting equipment pertaining to that department. Grips load and unload equipment, build camera platforms, dig holes for camera placement, push the dolly and move the set walls.

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

JUICER – Lighting technician who works under the Gaffer.

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

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

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

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

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

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

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

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

PRODUCTION ASSISTANT – A person working for the production manager, handling a variety of tasks. May be assigned to non-skilled tasks on the set such as preventing people from walking through a shot, or picking up litter. Frequently an entry level position. Also called PA.

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

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

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

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

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

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

RIGGER – Crewmember responsible for the construction of scaffolding (rigging) on a set, and the placement of lights and equipment on that rigging.

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

SECOND ASSISTANT DIRECTOR – Helps organize and move large numbers of extras in crowd scenes. Takes direction from the First AD.

SECOND UNIT DIRECTOR – Directs sequences which do not involve the principal actors. Scenes may include stunts, driving shots, inserts, or backgrounds, and often do not include synchronized sound.

SET DECORATOR – The person who arranges the furniture, places the props, hangs the curtains, and otherwise dresses the set to create ambiance to fulfill the overall themes set by the Designer.

SET DESIGNER – The person who plans the construction of the sets based on drawings and details provided by the Art Director. Responsible for the overall visual impact of the film, including color schemes and ambiance design themes.

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

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

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

STUNT PERSON – Member of the cast who performs dangerous, or potentially dangerous, actions. Includes stunt doubles, who resemble the principal actors.

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

TALENT – A term that covers all performers, including animals.

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

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

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

UNIT MANAGER – See Production Manager.

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

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

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otherfilm terminology

ABOVE THE LINE – The "creative" members of the production team (such as Director, Writer, Actor, Producer). The cost of their services appears on the top half of a budget summary (top sheet), above a heavy line which divides the page.

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

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

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

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

AVAILABLE LIGHT – Filming using only naturally occurring light.

BACK LOT – Studio property that includes exterior sets, such as Western towns, New York streets, houses, etc., used for locations without going on location.

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

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

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

BELOW THE LINE – The production staff and technical elements of a project, the cost of which appears on the bottom half of the budget summary (top sheet), below a heavy line which divides the page. These costs include non-talent personnel, equipment and services.

BLACKOUT CLOTH – Heavy, densely woven cloth used to cover windows and doors to facilitate "day for night" filming.

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

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

BOX RENTAL – A fee or allowance paid to crewmembers for providing their own equipment or some other item to be used for the production.

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

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

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

BUTTERFLY – Net that can be stretched over an outdoor scene to soften sunlight.

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

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

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

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

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

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

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

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

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

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

COVERAGE – The more detailed shots of indeterminate number which are filmed to be intercut with the "master" shot.

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

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

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

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

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

DOLLY SHOT – A shot accomplished while the camera is moving as opposed to a "pivotal" pan shot where the camera remains stationary.

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

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

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

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

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

ESTABLISHING SHOT – A long shot, usually at the start of a scene, which establishes the place, time and other important elements of the action. It can be either interior or exterior. Also called Master Shot.

EXTERIOR – Any scene shot outside a structure.

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

FIRST UNIT – Principal people on the set, including the director and actors for filming dialogue, and other scenes requiring the actors.

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

FLAG – See Gobo.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

LIGHTING EQUIPMENT, TYPES OF – Lighting equipment falls within three categories: the illuminators themselves, the stands (e.g., century stands), and the diffusers (e.g., barn doors, gobos).

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

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

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

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

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

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

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

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

MOS – Abbreviation for “Mit Out Sound,” a term describing a scene shot without sound.

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

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

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

ND – Abbreviation for Non-Descript. Can designate vehicles or extras who add realism to the scene.

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

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

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

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

PAN – Pivotal camera movement in a horizontal plane. Sometimes used when describing pivotal camera movement in other planes.

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

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

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

PICTURE CAR – The vehicle actually being filmed.

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

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

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

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

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

PREP DAY – Work day preceding filming. Can include set construction or dressing, or rigging for stunts or special effects.

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

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

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

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

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

PROPS – Moveable objects on the set normally handled by actors. Also called properties.

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

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

REPORT TO – A call that requires the crewmembers to report directly to a location rather than to a studio for the filming day. Generally, the work day starts when the crew arrives at the location.

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

RIGGING – Scaffolding for lights.

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

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RUN BYS – Shots where a moving vehicle passes a stationary camera position. Also called Drive Bys.

RUNNING SHOT – Shot where a moving camera films a moving vehicle.

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

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

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

SETUP – Each change in position of the camera as well as the actual scene being filmed.

SHINY BOARDS – Reflectorized metal boards used to reduce the difference between light and shaded areas by bouncing sunlight into the darker area.

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

SLATE – See Clapper Board.

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

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

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

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

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

SQUIB – See Bullet Hit.

STICKS – A term for a camera tripod.

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

STORY BOARD – A series of drawings as visual representation of the shooting sequence. Sketches represent the key situations in the scene.

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

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

TAKE – A scene or part of a scene recorded on film and/or sound tape from each start to each stop of the camera and/or recording. Each shot may be repeated in several takes until a satisfactory result is achieved.

TECH SCOUT – Also called Technical Scout. Visit to an identified location by a group including all department heads. This will include the Director, Director of Photography, First AD, Location Manager, Transportation Coordinator, along with technicians and special effects or stunt people. The purpose is for each to look at the site to solve logistical problems before filming begins. Could result in minor scheduling changes.

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

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

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

WILD TRACK – Sound recording not tied to picture, such as composite sound effects with background noise.

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

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

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

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addendum

Standardized Photography/Filming Permit

Sample Certificate of Insurance

Model Ordinance & Regulations

Economic Impact Questionnaire

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PHOTOGRAPHY/FILMING PERMIT

Date: _____ Permit #: _____

Company:
_____
_____
_____

Project Title:
_____
_____
_____

Address:
_____
_____
_____

Production Type:
_____
_____
_____

Phone/Fax/Pager#:
_____
_____
_____

Location Manager:
_____
_____
_____

Production Manager:
_____
_____
_____

Other Contact:
_____
_____
_____

Date	Time	Location and Activity	F/C/S*

Total Personnel: _____ Total Vehicles/Equip.: _____

Generator: _____ Cars: _____

Motorhomes: _____ Other: _____

Pyrotechnics: _____
_____
_____

Special EFX Permit #: _____
_____
_____

Personnel Required:

Number of Officers: _____ Number of Firemen: _____ Number of Other Personnel: _____

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Approvals:

Name of Officers:	Name of Firemen:	Name of Other Personnel:
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Other Provisions:	Attachments:
_____	_____
_____	_____

This permit must be canceled by _____ or permittee will be charged approximately $ _____ for personnel costs.

Insurance Company:	Expiration Date:
_____	_____
_____	_____

Permittee agrees to all the terms and conditions of this permit including provisions on the reverse side of this form and any attachments.

Company Representative: _____

Representative of: _____

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terms and conditions

Permittee waives all claims against the City/County, its officers, agents and employees, for loss or damage caused by, arising out of or in any way connected with the exercise of this permit. Permittee also agrees to save harmless, indemnify and defend the City/County, its officers, agents and employees caused by, arising out of or in any way connected with exercise by permittee of the rights hereby permitted, except those arising out of the sole negligence of the City/County.

The City/County shall have the privilege of inspecting the premises covered by this permit at any or all times.

This permit shall not be assigned.

The City/County may terminate this permit at any time if permittee fails to perform any covenant herein contained at the time and in the manner herein provided. The City/County agrees it will not unreasonably exercise this right of termination.

The parties hereto agree that the permittee, its officers, agents and employees, in the performance of this permit shall act in an independent capacity and not as officers, employees or agents of the City/County.

No alteration or variation of the terms of this permit shall be valid unless made in writing and signed by the parties hereto.

Permittee will not discriminate against any employee or applicant for employment because of race, color, religion, ancestry, sex, age, national origin or physical handicap.

Permittee agrees to comply with the terms and conditions contained in the attached Exhibit(s), which terms and conditions are by this reference made a part thereof.

This permittee hereby agrees to comply with all the rules and regulations of the facility or institution subject to this permit.

Permit must be kept on site at all times.

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GENERAL LIABILITY SPECIAL ENDORSEMENT

Endorsement #: _____ Issue Date: _____

Producer: _____ Insured: _____
_____ _____

Policy Information:

Carrier:	Policy Number:	Policy Period:
_____	_____	_____
_____	_____	_____
_____	_____	_____

Coverage Trigger (check one): ☐ Occurrence ☐ Claims Made

Loss Adjustment Expense: ☐ Included in Limits ☐ In Addition to Limits

☐ Deductible ☐ Self-Insured (check which) Retention of $ _____ with an Aggregate of $ _____ applies to _____ coverage.
☐ Per Occurrence ☐ Per Claim

APPLICABILITY:

This insurance pertains to the operations and/or tenancy of the named insured under all written agreements and permits in force with the City/County unless checked here ☐ in which case only the following specific agreements and permits with the City/County are covered:

CITY/COUNTY AGREEMENTS/PERMITS

Type of Insurance:

General Liability:
☐ Comprehensive Form _____
☐ Commercial General Liability (Retroactive Date)

Coverages	Liability in Thousands	
	Each Occurrence	Aggregate
☐ Premises/Operations	$ _____	$ _____
☐ Underground & Collapse Hazard	$ _____	$ _____
☐ Products/Completed Operations	$ _____	$ _____
☐ Contractual	$ _____	$ _____

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☐ Independent Contractors $ _____ $ _____

☐ _____ $ _____ $ _____

Other Provisions:
_____
_____

Claims – Underwriter's representative for claims pursuant to the insurance:
_____
_____

In consideration of the premium charged and notwithstanding any inconsistent statement in the policy to which this endorsement is attached or any endorsement now or hereafter attached thereto, it is agreed as follows:

ADDITIONAL INSURED – The City/County and its respective officers, agents and employees are included as additional insureds with regard to liability and defense of suits arising from the operations and uses performed by or on behalf of the named insured.

SEVERABILITY OF INTEREST – This insurance applies separately to each insured against whom claim is made or suit brought except with respect to the company's limits of liability. This inclusion of any person or organization as an insured shall not affect any right which such person or organization would have as a claimant if not so included.

CANCELLATION OF NOTICE – With respect to the interests of the City/County this insurance shall not be cancelled, or material reduced in coverage or limits except after thirty (30) days prior written notice to the City/County.

Except as stated above, nothing herein shall be held to waive, alter or extend any of the limits, conditions, agreements or exclusions of the policy to which this endorsement is attached.

Authorized Representative: ☐ Broker/Agent ☐ Underwriter ☐ _____

I _____ (print/type name), warrant that I have authority to bind the above-mentioned insurance company and by my signature hereon do so bind to this endorsement.

Signature _____
(original signature required on copy furnished to the City/County)

Telephone ( ) _____ Home ( ) _____ Work

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modelfilming ordinance

I. DEFINITIONS:

A. "Motion picture, television, still photography" shall mean and include all activity attendant to staging or shooting commercial motion pictures, television series, television movies, and commercials to the taking of single or multiple photographs for sale or commercial use where the photographer sets up stationary equipment in any one location for longer than five consecutive minutes.

B. "Charitable films" shall mean commercials, motion pictures, television, videotapes, or still photography produced by a nonprofit organization, which qualifies under Section 501(c)(3) of the Internal Revenue Code as a charitable organization. No person, directly or indirectly, shall receive a profit from the marketing and production of the film or from showing the films, tapes or photos.

C. "News Media" shall mean the photographing, filming or videotaping for the purpose of spontaneous, unplanned television news broadcast or reporting for print media by reporters, photographers or cameramen.

D. "Studio" shall mean a legally established and certified, commercial, motion picture/television/still photography, place of business where filming activities (motion or still photography) are regularly conducted inside a studio/stage.

E. "Student Films" shall mean motion picture, television, or still photography produced to satisfy a course or curriculum requirement at an educational institution. The student filmmaker must supply proof that he/she is currently enrolled.

F. "Family Videos" shall mean the filming or videotaping of motion pictures solely for private-family use.

II. PERMITS AND EXEMPTIONS:

A. PERMIT REQUIRED: No person shall use any public or private property, public right-or-way, facility or residence for the purpose of taking motion pictures, television pictures or still photography without first applying for and receiving a permit from the officer designated by the city/county.

B. EXEMPTIONS: The provision of this section shall not apply to News Media, Charitable films, Studio Filming, and Family Videos.

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III. RULES AND REGULATIONS:

A. CHANGE OF DATE: Upon the request of the applicant, the issuing authority shall have the power, upon a showing of good cause, to change the date for which the permit has been issued, provided established limitations are complied with in respect to time and location.

B. RULES: The designated city/county officer is hereby authorized and directed to promulgate rules and regulations, subject to approval by resolution of the Council, governing the form, time and location of any film activity set forth within the city/county. He/She shall also set forth the procedures for the issuance of permits. The rules, regulations and procedures shall be based upon the following criteria:

1. The health and safety of all persons;
2. Avoidance of undue disruption of all persons within the affected area;
3. The safety of property within the city/county
4. Traffic congestion at particular locations within the city/county.

IV. APPLICANTS AND ISSUANCE:

Any person desiring a permit under the provisions of the City or County Ordinance shall make application on the appropriate form provided by the City or County's designee. The form must be signed and accompanied by all required fees, deposits, and insurance certificates required by this Ordinance before it will be processed.

A. ISSUING AUTHORITY: The person or body responsible for issuing permits under the City/County Ordinance shall be designated by the City Manager or County Chief Administrator.

B. ISSUANCE: The City Manager's or Chief County Administrator's designee shall issue, conditionally issue, or not issue a permit as provided for in this Ordinance after consideration of the application and from such other information as may be otherwise obtained. The decision of issuance will be final unless appealed in writing within five (5) working days of the decision by requesting a meeting with the City Manager/County Chief Administrator and/or the City Manager's/ County Chief Administrator's designated appeal officer at his/her earliest convenience.

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C. APPLICATIONS: The following shall be included in the application:

1. The name of the owner, the address and telephone number of the place at which the activity is to be conducted;

2. The specific location at such address or place;

3. The inclusive hours and dates such activity will occur;

4. A description of the proposed filming activities;

5. The name, address and telephone number of the location manager, production manager, producer, or other persons in charge of such filming activity;

6. The estimated number of personnel to be involved;

7. Use of any animals or pyrotechnics;

8. The exact amount/type of vehicles/equipment to be involved;

9. The location of a base camp for the production, if any.

D. NO USE FEES ARE REQUIRED.

E. REIMBURSEMENT FOR PERSONNEL (Cost Recovery): The production company shall reimburse the city/county for any personnel provided to the company (e.g., police, fire, traffic) for the purpose of assisting the production.

V. LIABILITY PROVISIONS:

A. LIABILITY INSURANCE: Before a permit is issued, a certificate of insurance will be required in an amount not exceeding $1,000,000 naming the city/county as an additional insured for protection against claims of third persons for personal injuries, wrongful deaths, and property damage and to indemnify the City/County for damage to City/County property arising out of the permittee's activities. The city/county officers and employees shall be named as additional insured. The certificate shall not be subject to cancellation or modification until after thirty days written notice to the city/county. Such insurance shall be evidenced by the standard General Liability Special Endorsement Form mandated by the California Film Commission. A copy of the certificate shall remain on file.

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B. WORKERS COMPENSATION INSURANCE: An applicant shall conform to all applicable Federal and State requirements for Worker's Compensation Insurance for all persons operating under a permit.

C. HOLD HARMLESS AGREEMENT: An applicant shall execute a hold harmless agreement as provided by the city/county prior to the issuance of a permit under this ordinance.

D. SECURITY DEPOSIT: To ensure cleanup and restoration of the site, an applicant may be required to post a refundable deposit (amount to be determined) at the time the application is submitted. Upon completion of filming and inspection of the site by the City/County, the deposit may be returned to the applicant.

VI. VIOLATION:

If an applicant violates any provisions of this ordinance or a permit issued pursuant thereto, the city/county may cancel the permit. Violation of the terms and conditions of the film permit is considered a misdemeanor.

VII. FILMING REGULATIONS:

A. ADVANCE NOTICE FOR APPROVAL: An applicant will be required to submit a permit request at least one working day prior to the date on which such person desires to conduct an activity for which a permit is required. If such activity interferes with traffic or involves potential public safety hazards, an application may be required at least two working days in advance.

B. CLEAN UP: The permittee shall conduct operations in an orderly fashion with continuous attention to the storage of equipment not in use and the cleanup of trash and debris. The area used shall be cleaned of trash and debris upon completion of shooting at the scene and restored to the original condition before leaving the site.

C. FILMING ON PRIVATE PROPERTY: An applicant is required to obtain the property owner's permission, consent, and/or lease for use of property not owned or controlled by the city/county.

D. FLOOD CONTROL: When filming in a flood control channel, a permittee must vacate channel when permit indicates because of water releases. Please note that when filming in or on flood control properties, the agency must be named as additional insured.

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E. PUBLIC WORKS DEPARTMENT (Road and Streets): If the applicant must park equipment, trucks, and/or cars in zones that will not permit it, temporary "No Parking" signs must be posted by the city/county. The applicant must also obtain permission to string cable across sidewalks, or from generator to service point.

F. TRAFFIC CONTROL: For filming that would impair traffic flow, an applicant must use California Highway Patrol (CHP), County Sheriff or Local Law Enforcement Personnel and comply with all traffic control requirements deemed necessary.

1. An applicant shall furnish and install advance warning signs and any other traffic control devices in conformance with the Manual of Traffic Controls, State of California Department of Transportation. All appropriate safety precautions must be taken.

2. Traffic may be restricted by lane closures and/or stopped intermittently. The period of time that traffic may be restricted will be determined by the city/county, based on location.

3. Traffic shall not be detoured across a double line without prior approval of the appropriate department representative.

4. Unless authorized by the city/county, camera cars must be driven in the direction of traffic and must observe all traffic laws.

5. Any emergency road work or construction by city or county crews and/or private contractors, under permit or contract to the appropriate department, shall have priority over filming activities, unless prior approval can be obtained.

VIII. FIRE SAFETY:

Fire safety officers or advisors assigned from a local jurisdiction may be required. Special effects, indoor filming, large crews, projectile pyrotechnics and filming during fire season or in fire-sensitive areas are examples of activities that may warrant fire safety office or advisor assignment.

IX. PARKING LOTS:

When parking in a parking lot, a permittee may be billed according to the current rate schedule established by the city or county. In order to assure the safety of citizens in the surrounding community, access roads to beaches, which serve as emergency service roads, must never be blocked. No relocation, alteration, or moving of beach structures will be permitted without prior approval.

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economicimpact questionnaire

These questions can be used to determine the expenditures of a production company that has shot on location in your area. The unit production manager will be able to provide the most complete and accurate information needed.

How much did your production company spend on the following items?

1. Hotel rooms $ _____ # of rooms _____ # of days _____
2. Car rental $ _____ # of cars _____ # of days _____
3. Catering and other food items $ _____
4. Hardware and lumber supplies $ _____
5. Office rental $ _____
6. Secretarial personnel $ _____
   Equipment $ _____ Photocopying _____
7. Dry Cleaning $ _____
8. Gasoline $ _____
9. Location Fees: Public $ _____ Private $ _____
10. City/County & other government permit fees $ _____
11. Local extras hired $ _____ # of people hired _____ # of days _____
12. Local drivers hired $ _____ # of days _____
13. Local security hired $ _____ # of days _____
14. Other local hires: (Carpenters, painters, electricians, etc.):
    $ _____ # of days _____
15. Other rentals: $ _____ # of days _____
16. Other purchases:

_____

_____

_____

17. Total amount spent: $ _____
18. Total number of days on location: _____
19. Major locations used (towns, residences, schools, etc.):

_____

_____

_____

20. Did you encounter any problems?

_____

_____

_____

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