

# your property in a starring role

what to expect when your home or business  
becomes a film set.



# TABLE OF Contents

---

Introduction	
<b>Getting Ready for Filming.</b>	<b>1.</b>
Why Rent Your Property To	
<b>The Film Industry?</b>	<b>2.</b>
Who Is The Film Industry And	
<b>Why Are They in Such A Hurry?</b>	<b>3.</b>
What Is	
<b>Scouting and Prep?</b>	<b>5.</b>
What Is	
<b>Production?</b>	<b>11.</b>
What Is	
<b>“It’s a Wrap!”</b>	<b>13.</b>
<b>FORMS, CHECKLISTS AND SAMPLES:</b>	
A. Location Worksheet	15.
B. Film Monitor Checklist	16.
C. Sample Location Contract	19.
C-1: General Provisions to Location Contract	20.
D. Sample Insurance Form (General Liability Special Endorsement)	21.
E. CFC’s Filmmakers’ Code of Professional Responsibility	23.
F. CFC’s Community ‘Good Neighbor’ Code of Conduct	24.

## INTRODUCTION

---

# gettingready for filming

Everyone knows that big-budget films and TV programs are shot at Hollywood studios. Or are they?

While a large percentage of entertainment is filmed on soundstages in Culver City, Hollywood, Los Angeles and the San Fernando Valley, the images you see on movie and television screens don't all come from studio lots. From natural landscapes to historical landmarks, from public spaces to private homes, the entertainment industry is always looking for unique locations.

While the State of California and other public entities offer a wealth of locations, your property may have that picture perfect look and that's why the California Film Commission (CFC) offers this booklet. We want to help you make your property available to the film industry and help keep production and jobs in our state.

Since 1984, the CFC has been helping people on both sides of the lens – professional filmmakers as well as property/business owners and community organizations. A full-service resource for information and assistance, the CFC promotes filming in California and helps foster a positive filming experience for everybody involved. The CFC also works with communities and all levels of government to ease barriers and resolve challenges before they occur.

Property owners often wonder how they can rent their home or business as a filming location for production companies. They have lots of questions: How disruptive will it be? Do I have to get my neighbors' permission? How much can I charge?

This guide offers easy-to-read information about the entertainment industry, explains the process of on-location filming, and introduces some of the people you are likely to meet during the process. You'll also find a checklist of questions to ask location managers who are interested in your property, sample contracts, insurance forms and other helpful information.

We hope this guide will remove some of the mystery about having your property used as a location. If you need further assistance, call us at (323) 860-2960 or visit our website at [www.film.ca.gov](http://www.film.ca.gov).

## WHY RENT YOUR PROPERTY TO

---

# the filmindustry?

The short answer is that the film industry will pay you for use of your property. Productions create other benefits as well, which we've listed below:

### **Property Improvement**

Numerous industry regulations govern how production companies treat your property. Like campers in the wild, they are encouraged not only to leave the site in the same condition as when they found it, but often film companies will leave property in better condition. Based on the needs of the production, and with your permission, experienced construction personnel might need to mend cracks in walls, give a room a fresh coat of paint or plant new landscaping. It's an unexpected way to give you property a fresh look!

### **Promotional Opportunities**

From the first use of your property – and your reputation in dealing with the crew – positive word-of-mouth can attract other film, television and commercial producers. Then there's the promotional or resale value in being able to say "My office building was featured in three episodes of CSI" or "they used my home as the hero's house" in a major Hollywood hit.

### **Regional Economy / Global Benefits to the State**

Major productions can be a boon for entire communities. Restaurants, hardware stores, caterers, new and used clothing shops and myriad businesses benefit.

Furthermore, money spent in California benefits the entire state economy. More than 250,000 Californians are employed directly by the entertainment industry, which contributes more than \$1 billion annually in state sales tax. The industry generates over \$34 billion annually in California.

If a company is denied use of a preferred property, it is forced to look somewhere else. Sometimes that means outside of California. And when productions leave the state, they take their checkbooks with them. We want to do everything we can to ensure that they stay, reinforcing California's image as a "filmmaker-friendly" state.

## WHO IS THE FILM INDUSTRY AND

---

# why are they in such a hurry?

The film industry seems glamorous to most people – until a film crew sweeps in and takes over their property. While there's a great deal of pressure to "get the shot" and move on, there's also a great deal of waiting around while equipment must be moved and people serviced. The same scene can be shot over and over until the director is satisfied. Days are long and tempers sometimes get short. It's just like any business, except suddenly it's in the midst of your home or office. Don't worry. If you know what to expect, you can minimize the impacts and enjoy the filmmaking process.

### Types of Productions, Schedules & Budgets

Locations for all entertainment projects are scouted and secured during the period before filming known as "pre-production." The time allowed for this can be as little as a few days, depending on the production. The main types of production most likely to be interested in your property are feature films, television and commercials.

### Feature Films

Feature films typically have a cast and crew size of 85-100 people. Budget range from less than \$1 million to over \$100 million, and preparation may begin up to 4 months in advance of the start of principal photography. During this time, budgets are set and locations are chosen. The average shooting schedule for a film is three months, and one location might be utilized for only a few days or for the entire production.

### Made-for-Television Movies and Mini-Series

The average crew size for a mini-series or made-for-television movie (also called movie-of-the-week, or MOW) is similar to feature films. The budget per television movie is approximately \$3-8 million. Mini-series budgets can easily triple that figure. Pre-production for this format is usually 30 days. A two-hour MOW can be filmed in four weeks.

### Episodic Television

These are usually one-hour dramatic series that regularly shoot on the streets of Southern California and other California communities. Cast and crew sizes for television shows are slightly smaller than for features. Weekly drama series production has an average shooting budget of \$2 million per episode. They film an episode in eight working days, with three to four days per episode shot on location. Most action series average nine locations per episode. Episodic television and commercials almost always suffer from severe time crunches. Quite often, a series is given an approved script just days prior to production. In addition, episodic television often uses the same locations multiple times, creating a recurring source of revenue for the homeowner and the state.

### Commercials

Commercials have a very short turnaround time. They frequently shoot and edit in one week, and the spot is aired the following week. Often, if the advertising agency is from outside of Los Angeles (as most are), final decisions on locations are not made until these executives arrive.

## WHO IS THE FILM INDUSTRY AND

---

# why are they **insuch** a hurry? (continued)

For all types of production, the average filming day lasts twelve hours, often longer, and can cost a company \$100,000 or more. The scheduling of each shooting day is critical to keep the production on time and on budget. This includes allowing time for cast and crew to drive from the studio to the location; parking trucks, vans and trailers; unloading equipment; setting up lights, sets, props, etc.; incorporating lunch breaks for the cast and crew; and possibly moving the entire production to a secondary or adjacent location. Any deviation from a set schedule can potentially make or break a project.

### Personnel

Regardless of the size or type of production, the key players with whom you'll be involved will be similar:

#### **Location Scout**

Location Scouts are responsible for finding locations to match those in the script. They typically do not negotiate contracts or make final arrangements with the property owner, but instead turn those tasks over to either the location manager or production manager, depending on the type of production.

#### **Location Manager**

This department head is responsible for finding and finalizing the locations needed for the script. Location Managers negotiate location contracts, secure police and fire personnel, and oversee all aspects of the shoot while at the location. Since their job is to stay at least one step ahead of the production, they may not be present on the actual day of filming. However, a location assistant or other company representative will be on-site. The location manager and the location scout are often one and the same person. The location manager will also be the one who will most likely deal with you when the company finishes filming on your property.

You may also want to be familiar with the following types of crew members:

#### **Unit Production Manager (UPM) / Producer**

This is the executive in charge of all production arrangements, i.e., location contracts, negotiations and oversees the budget. The location manager reports to the unit production manager (features and television) or producer (commercials). On some productions, the UPM may not be at the location, but can be reached at the production offices.

#### **First Assistant Director (1st AD)**

The main job of the first assistant director (1st AD) is to work as an intermediary between the director and the cast and crew and manages the shooting schedule. The 1st AD is: in charge of the set and everything that happens on it; always on-set and one of your most important contacts on the day of filming; the first to arrive and usually the last to leave!

## WHAT IS

---

# scouting and prep?

Ding-dong... Hollywood calling! In most cases a location manager or scout will call or visit you to request the use of your property. Your first questions should include:

- What type of production is it (commercial, TV, feature)?
- What is the name of the production company and what is the title of production?
- Who is the contact person at the production company?
- How many shooting days will there be? Will there be nights, days or both?
- What will the hours of shooting be?
- Will there be any set dressing/prep days?
- Can you please provide a description of activity?
- How many people and vehicles will there be?
- Are there any pyrotechnics or stunts?

**If you do not recognize the production company's name, there are several ways to determine its credibility:**

- Ask for references from the company's last several locations
- Ask for the producer's or director's list of credits
- Check free Websites such as [www.imdb.com](http://www.imdb.com) for producer's credits.
- Ask for a contact with a parent company (sometimes independent movie companies will work out of a studio)
- Ask for proof of insurance
- Call the California Film Commission: (323) 860-2960 or (800) 858-4749

You can use **Form A**, the **Location Worksheet**, to record your answers to these questions.

**When considering the location request, take into account:**

- Inconvenience – If you are a landlord, for example, how do your tenants feel about filming?
- Accessibility – Can a camera, lights, and 30 people fit in the area?
- Safety – Is it safe to film there? Are there problems with existing fire regulations or building safety? The CFC has a representative from the State Fire Marshal's Office who can assist you with these questions.
- Are there children in the neighborhood and is it safe for them or will filming be disruptive?
- How will this disrupt your life if at all? Take into consideration family, pets, etc.

**Information to give the film company:**

- Turnaround time – when you can approve the use of your property and sign the contract
- Restrictions or conditions, if any, on the use of your facility
- Fees and personnel costs
- Local film permitting information (Most cities and counties have film permit requirements, including requirements for permitting private properties. The location manager will obtain permits prior to filming, but it's good for you to know about film permit requirements and the fee structure, if any.)
- Special requirements, e.g., only certain parts of the property are to be used, etc.

## WHAT IS

---

# scouting and prep? (continued)

### What Should You Charge?

You've decided to say yes, and now it's time to set the fees. How do you do this?

The CFC recommends that you develop a sliding fee scale that takes into account various production budgets and the crew size. Don't forget to consider the time the company needs to dress (prepare) a location and strike (remove) the set dressing. You should charge a lesser fee (one-third to one-half of film day fees) for these days.

You should also consider the length of time that the film crew is there (some shoots may last only a half-day or less).

Additionally, if you are a small business (shop or service), you should be compensated for all lost business while your premises are closed for filming, in addition to a location fee. If you are a larger business (corporation, office building) and not necessarily put out of business for the filming day, but inconvenienced, base your price on the rate comparable businesses in your area charge film companies for similarly requested activities. Leave negotiating room for differing types of activity and impact.

You should also take into consideration your level of inconvenience. You may wish to have different fees for interior and exterior filming. Since exterior filming is less intrusive, we suggest you charge a lower fee.

If you are a property owner or manager, decide whether you will have an all-inclusive rate, which includes an on-site monitor, electrician and any other required building services or personnel, or a use-fee plus reimbursements. If the latter, then be prepared to provide estimates to the production company of the approximate cost of these services and personnel. Shortly after the production wraps, prepare an invoice for the actual costs.

On top of these considerations should be the actual costs associated with having a crew in your home or business, including phone calls, water, and power.



## WHAT IS

---

# scouting and prep? (continued)

### The Scout

Usually, only the location scout or manager will conduct the initial assessment of your property. If you have a list of written guidelines, provide him/her with them before the scout begins. If you don't have guidelines, you might want to create some.

The location manager or scout will consider the following:

- The "look" – does the location meet the needs of the script?
- Is there ample parking close by?
- Is there an area close by for the caterer to feed the cast and crew?
- Is there sufficient access to the facility – if needed, freight elevators, loading docks, etc.?
- If there are tenants, are they amenable?

If you are a business owner, guidelines should include your company's policies in the following areas:

- **Electrical** – Can a production company use the on-site power? Would this be an additional cost? If the production company needs to tie into building power, does a building electrician need to be present?
- **Maintenance** – Are there any regularly scheduled activities that may interfere with the proposed filming (e.g., housekeeping, gardening, watering schedules, window washing)? What about the crew using on-site trash receptacles? Who will be responsible for ensuring that the location is left in a condition acceptable to the management?
- **Parking** – Can the company park any or all vehicles on or near the premises? The average feature film will use 10 to 25 equipment trucks and 40 to 65 automobiles. The average commercial will use half that amount.
- **Management** – What types of insurance will be required? What type of contract? Who will be assigned as the principal contact? Who will actually work the shoot (if different)? How will charges be assessed – flat fee plus reimbursement or all-inclusive? Who will provide security, and access to the building after hours? Can the company use your public or private phones?

## WHAT IS

---

# scouting and prep? (Continued)

These are the conditions for filming which should be included in your contract with the film company. If you have tenants, it is important that they be asked how they feel about filming, and that you also work with them on the basic guidelines.

If you are a homeowner:

- For your property's protection, there should be NO EATING, DRINKING or SMOKING in the house (unless the script calls for it, on-camera only). You should have the production company place signs around the house to that effect, or have the company representative do so. You may wish to designate an area in the backyard for these purposes.
- Large trucks should not be allowed in the driveway because they tend to damage things like sprinkler heads. If you decide to allow this, make sure to do a walk-through after filming with the location manager to assess any damage.
- Vehicle and equipment parking should be planned in a way so as to avoid congestion on your street.
- Lights should be placed in such a way as to not scorch walls, ceilings, curtains, plants or trees. They should be checked periodically for safety.
- Nails, tape, pushpins, tacks, clamps, etc., should not be used on ANY wall, door, beam, or woodwork without prior approval.
- All floors should be covered in areas where crew will be walking. Power cords may be brought through the house, but only on floors protected by coverings or layout board.

Consult **Form B**, the **Film Monitor Checklist**.

## WHAT IS

# scouting and prep? (continued)

### The Survey

If the location works artistically and logistically for both the production and for you, the location manager will return with the director, first assistant director, unit production manager and the production designer or art director and other necessary personnel to conduct the ‘location survey.’ At this point, your property is under serious consideration and is competing with other, similar sites, which the production company will also be scouting in a narrowing-down process.

The director or production designer may ask if home furnishings, plants and other items can be added, moved or removed for the shot. They may also ask to paint or make other alterations. Be as flexible as you can – the director is trying to match your location to the script.

#### Final Approval

On your end, who gives the final approval? Who signs the location contract? If the person responsible for giving approval is unavailable, who may act in his or her place? Time is of the essence when a production company is making final arrangements for a location (known as "locking down"). Many times, locations have not been selected because approval could not be given to the company in time. Having an established set of guidelines that clearly outline the filming policies for your property can eliminate concerns, and enable you to more comfortably say "yes."

#### The Contract

This is the most important part of hosting film production. It is vital to include as much information in the location agreement/contract as possible – for everyone’s protection. The film company usually has a standard location agreement that you may use if you prefer, but attach your provisions/conditions to it.

A sample contract can be found in **Form C, Sample Contract**.

If you manage or own a building, you need to determine what your role will be when companies are using only tenant space and no common areas. The CFC recommends that, when the common areas of the building are not directly affected by the filming activities (such as production using a ground floor restaurant with access to the street, or shooting stills in a conference room), no contract be executed with the building itself. If the entire property is tenant occupied, then the entire agreement should be with the tenant. If you generally have a "no sublease" clause in your leases, you may want to exclude filming/location use.

It is wise to require payment or partial payment before the shoot is scheduled to begin. If you plan to request a damage deposit, make sure this information is included in the guidelines you establish, so the company can prepare the necessary paperwork.

## WHAT IS

---

# scouting and prep? (continued)

### Insurance

Most insurance policies for filming on location cover liability up to \$1 million. Make sure that your name, the name of your company or business, and your employees are named as "additional insured" and that the policy covers the planned activities and the correct dates. Ask the location representative for your copy of the company's insurance policy, with these provisions, prior to filming.

**See Sample Insurance Form D.**

### Prep Days

Once you and the company have "locked down" the shooting schedule, the company will most likely need a prep day or two before the shoot to dress (prepare) the set.

#### Preparation may include:

- Covering existing signage
- Placing gels or other covering over windows
- Removing/rearranging/adding furniture
- Painting leaves and foliage or adding foliage and greens
- Erecting flats (i.e., wood panels, which are painted to resemble walls)
- Adding tabletop props and wall hangings
- Removing/replacing doors
- Clearing parking spaces on the street by posting "no parking" signs 48 hours in advance, or by bagging meters, or placing company cars in spaces to reserve them.

#### **Don't Forget to be a Good Film Neighbor**

Before filming begins, hand your location manager the CFC's Filmmakers' Code of Professional Responsibility for filming and ask that the crew follow it to ensure that more filming will be welcome in your community. You, too, need to be a good neighbor, landlord or property owner. Also, be sure to contact anyone who will be impacted in advance by the filming, working closely with the location manager for proper notification.

See CFC's **Filmmakers' Code of Professional Responsibility**, CFC's **Community "Good Neighbor" Code of Conduct, Attachments E & F**, respectively.

## WHAT IS

---

# production?

### The Shoot

Before the scheduled day's work is to begin, you should arrange to meet with the location manager and/or the first assistant director and any other critical personnel to run through the day's shoot. This meeting should be held prior to the arrival of equipment as the placement of vehicles is critical. The purpose of this "pre-filming meeting" is to make sure everyone is clear on what was agreed upon, and what both parties expect.

For smaller film companies, there may be only a van or two and a few private vehicles. For larger companies the equipment trucks will arrive first, and include:

#### Parked closest to the location:

- 35-foot, 5 or 10-ton electrical truck (contains all lighting equipment)
- 35-foot grip truck (contains other equipment)
- 60-foot, 10-ton production truck (may include generators at rear of tractor)
- 20-foot camera van (camera equipment)

#### Space permitting, this equipment also needs to be parked as close as possible to the location:

- 30-foot, 5-ton set dresser's truck (contains props, flats, greenery)
- 30-foot, 5-ton special effects truck (if required, contains material/props for stunts, special effects)
- 30-foot crane (if needed, a large crane on wheels)

#### Parked nearby:

- 65-foot dressing room – toilet unit (commonly called a "honey-wagon")
- 30-foot pick-up truck with wardrobe trailer
- 30-foot catering truck
- Motor homes 8 x 25 feet (two or more), for actors or director
- 15-foot maxi-van (for shuttling crew, cast)
- Production cars – 2-3 vans (for errands, runs to studio)

In addition, there may be "picture vehicles" – cars/trucks used within the shot. The trucks will be unloaded and the first set will be "set." This takes about 1-1/2 hours. Then the cast will arrive.

## WHAT IS

---

# production? (continued)

### **The role of the On-Site Monitor**

If you are a business owner or manager, it is important to have someone monitor the filming throughout the day. Your monitor should be very familiar with your company's particular guidelines and should have the authority to approve or deny any filming requests as they arise. If you need to find the location or production manager, find a crewmember with a radio and have them paged.

Some possible last-minute reasons why your property won't be used:

#### **Weather – Cover Set**

The most common reason for change of location on short notice during shooting is weather. Some companies will have a "cover set" (alternate interior location) but will need to reschedule.

#### **Schedule**

The company may get ahead of or behind schedule and the shooting schedule may call for a location that was previously set for another date.

#### **Cast (Illness, Conflicts, Not Scheduled)**

An actor in a particular scene scheduled for that day's shooting may be ill, which would mean a change to another location at the last minute.

#### **Script Rewrites**

Script rewrites occur quite often and can create location changes.

#### **Equipment Breakdown or Non-Arrival**

The breakdown of equipment such as cameras and generators can bring about last-minute changes in the location schedule.

## WHAT IS

---

# “it’s a wrap!”

### Clean-Up

After the last shot is completed, the cast will leave and the crew will “wrap out” (close out the production). The assistant directors and the location manager will stay until the last truck has left. Make sure the film company employees leave your location the way they found it! All trash should be removed and all furniture, signs, etc., should be restored to their original places. Make sure that you have in writing a provision that the film company must restore your property to its original condition.

### Damages/Claims

If you can spot damages as the company is wrapping out, bring it to the attention of the location manager or assistant director. They will either fix them at that time or schedule a day to complete repairs. If damages are extensive, present them in writing as soon as possible to the location manager or the unit production manager, who may then file an insurance claim. While on location, a film company is adequately insured for property and injury. This also includes personal damage if, for example, a crew member backs his rig into the neighbor’s car.

### Invoices

As mentioned, the CFC encourages payment, or partial payment, be requested before the company leaves the location. If this does not happen, invoice the company immediately. If you have any problems, please contact the CFC.

---

## summary

The Golden State offers a wealth of public spaces for filming – but your home or business may be the exact golden location for a given production.

Please remember: the CFC is available to assist you with location shooting and we also work in cooperation with 55-plus local in-state film commissions to attract and retain film production here. California has a wealth of resources. For more information, call the CFC or visit our website at [www.film.ca.gov](http://www.film.ca.gov) for more information.

For additional copies of this or other publications visit our website or contact:



The California Film Commission  
7080 Hollywood Blvd., Ste. 900  
Hollywood, CA 90028  
(323) 860-2960 • (800) 858-4749

The following documents are representative samples and should not be construed as legal documents. These are supplied for information purposes only.



# FORM A

## Location Worksheet

PRODUCTION COMPANY: \_\_\_\_\_

TITLE: \_\_\_\_\_ DATE: \_\_\_\_\_

TYPE OF PRODUCTION: ( ) FEATURE ( ) TV SERIES ( ) TV MOVIE ( ) COMMERCIAL ( ) MUSIC VIDEO

( ) OTHER: \_\_\_\_\_

CONTACT: TITLE: PHONE: \_\_\_\_\_

STUDIO/ADVERTISING AGENCY: \_\_\_\_\_

FILMING DATE(S): TIME: DAYS: \_\_\_\_\_

AREA: INTERIOR/EXTERIOR:  
REQUESTED: \_\_\_\_\_

PREP/CONSTRUCTION: \_\_\_\_\_

DESCRIBE ACTIVITY:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

NUMBER OF PEOPLE  
CREW: \_\_\_\_\_ CAST: \_\_\_\_\_ EXTRAS: \_\_\_\_\_

PYROTECHNICS: \_\_\_\_\_ ANIMALS \_\_\_\_\_

SCOUT DATE: \_\_\_\_\_ TIME: \_\_\_\_\_

IN ATTENDANCE \_\_\_\_\_

SURVEY-  
DATE \_\_\_\_\_

TIME: \_\_\_\_\_

IN ATTENDANCE: \_\_\_\_\_

FEE: \_\_\_\_\_

APPROVALS:  
\_\_\_\_\_

NOTIFICATIONS:  
\_\_\_\_\_  
\_\_\_\_\_

CONTRACT EXECUTED: \_\_\_\_\_



# FORM B

## Film Monitor Checklist

Production Company: \_\_\_\_\_ Date of Shoot: \_\_\_\_\_

Production Title: \_\_\_\_\_ Monitor: \_\_\_\_\_

### ON SET TODAY (names) :

Location Manager: \_\_\_\_\_

Craft Service: \_\_\_\_\_

1st AD: \_\_\_\_\_

First Aid: \_\_\_\_\_

Transportation Captain: \_\_\_\_\_

Special EFX: \_\_\_\_\_

Fire Safety Officer: \_\_\_\_\_ Police Officer: \_\_\_\_\_

Other (stunt coordinator, greens, as required): \_\_\_\_\_

Total # Cast & Crew: \_\_\_\_\_

# Vehicles-Production: \_\_\_\_\_ Non-Production: \_\_\_\_\_

Monitor Arrival Time: \_\_\_\_\_ Departure Time: \_\_\_\_\_

- ( ) Review the location agreement with the location manager, ensuring compliance with all provisions before allowing vehicles and production personnel into the facility.
- ( ) Ask to see the applicable municipal permit and confirm any requirements or restrictions (i.e., fire safety officer, number of CHP officers, etc.).
- ( ) Introduce yourself to the Transportation Captain and discuss any rules, regulations and agreements pertaining to vehicles operation within the facility or on the grounds. Be sure to address speed limits, and any other concerns.
- ( ) Assist in the placement of vehicles and equipment on property allowing for normal vehicle traffic by tenants and visitors.
- ( ) Make sure that vehicles and equipment are in safe, non-fire hazard areas. If you have any questions, consult with the fire safety officer, if one is present.
- ( ) Introduce yourself to the 1st & 2nd AD and advise them that all provisions of the agreement will be adhered to and that any deviations from the agreement must be discussed and approved in advance. Any problems you have during the day will be resolved with the 1st AD or his designated representative.
- ( ) Establish a crew meal area.
- ( ) Introduce yourself to the craft services person to ensure they know that litter, cigarette butts, etc., are their responsibility and are an ongoing task rather than to be cleaned up when the production has wrapped.



# Form B

## Film Monitor Checklist (continued)

- ( ) Introduce yourself to the greens people (if applicable) to explain the policies on use of greens, disposal, and protection of existing plants and landscaping.
- ( ) Establish smoking areas and ensure they are equipped with butt cans with approximately 2 gallons of water. Advise 1st AD that failure to comply with the smoking guidelines will result in termination of the smoking privilege.
- ( ) Discuss emergency procedures, i.e., injuries, nearest emergency facilities, etc., with the First Aid person assigned to the shoot (if applicable). If not, discuss this with the location manager or 1st AD.
- ( ) Review that the permit agrees with the proposed activity. If you have any further questions, call the State Fire Marshal Film Liaison at (626) 960-6441.
- ( ) Check all areas of activities, including parking lots and crew meal areas to ensure they are cleaned and returned to their original condition at completion of filming.
- ( ) Inspect all areas for any damage and report to the 1st AD.

Damage (describe):

---

---

---

Reported to: \_\_\_\_\_ Title: \_\_\_\_\_

Action Taken:

---

---

---

Comments:

---

---

---

Signed: \_\_\_\_\_



# FORM C

## Location Contract

NAME OF PRODUCTION: \_\_\_\_\_

PRODUCTION COMPANY: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

TELEPHONE: \_\_\_\_\_ FAX: \_\_\_\_\_

THE UNDERSIGNED AS OWNER AND/OR AGENT HEREBY GRANTS TO \_\_\_\_\_ (HEREINAFTER REFERRED TO AS "LESSEE") THE EXCLUSIVE USE OF THE PROPERTY AND ADJACENT AREA LOCATED AT \_\_\_\_\_ TOGETHER WITH ACCESS TO AND EGRESS FROM SAID PREMISES, WITH ITS PERSONNEL AND EQUIPMENT, FOR THE PURPOSE OF ERECTING AND MAINTAINING TEMPORARY MOTION PICTURE SETS AND STRUCTURES, AND/OR RECORDING SOUND FOR SCENES AS LESSEE MAY DESIRE.

THE UNDERSIGNED HEREBY GRANTS TO THE LESSEE, ITS EMPLOYEES, AGENTS, CONTRACTORS AND SUPPLIERS THE RIGHT TO ENTER AND REMAIN UPON THE PROPERTY WITH PERSONNEL, EQUIPMENT, SETS AND FACILITIES COMMENCING ON OR ABOUT \_\_\_\_\_ AND ENDING ON OR ABOUT \_\_\_\_\_. COMPANY PRESENTLY INTENDS TO USE THE PROPERTY APPROXIMATELY \_\_\_\_\_ DAY (S) FOR PREPARATION, \_\_\_\_\_ DAY (S) FOR FILMING, AND \_\_\_\_\_ WRAP UP DAY(S) , (SUBJECT TO CHANGE ON ACCOUNT OF WEATHER CONDITIONS OR CHANGES IN PRODUCTION SCHEDULES).

AS COMPENSATION FOR USE OF SAID PROPERTY, LESSEE AGREES PROMPTLY UPON COMMENCEMENT OF SUCH INITIAL USE TO PAY THE SUM OF \_\_\_\_\_ FOR EACH SHOOTING DAY OR PART THEREOF ON WHICH LESSEE MAKES USE OF SAID PROPERTY. THE LESSEE FURTHER SHALL PAY \_\_\_\_\_ FOR EACH DAY OF DRESSING OR STRIKING. THE LESSEE MAY AT ANY TIME ELECT NOT TO USE THE PROPERTY BY GIVING THE OWNER WRITTEN NOTICE OF SUCH ELECTION, IN WHICH CASE NEITHER PARTY SHALL HAVE ANY OBLIGATION HEREUNDER.

LESSEE, ITS SUCCESSORS, ASSIGNS, AND LICENSEES, SHALL OWN ALL RIGHTS OF EVERY KIND IN AND TO ALL PHOTOGRAPHS AND RECORDINGS MADE BY IT ON OR ABOUT SAID PROPERTY AND SHALL HAVE THE RIGHT TO USE SUCH PHOTOGRAPHS AND/OR RECORDINGS IN ANY MANNER IT MAY DESIRE WITHOUT LIMITATION OR RESTRICTION OF ANY KIND. LESSEE AGREES TO USE REASONABLE CARE TO PREVENT DAMAGE TO SAID PROPERTY, AND WILL INDEMNIFY AND HOLD HARMLESS FROM AND AGAINST ANY AND ALL DAMAGE AND LIABILITY FOR INJURY TO OR DEATH OF PERSONS AND FOR DAMAGE TO OR DESTRUCTION OF PROPERTY OF THE OWNER OCCURRING DURING LESSEE'S USE OF SAID PROPERTY AND CAUSED BY LESSEE OR ANY OF ITS EMPLOYEES IN THE CONDUCT OF LESSEE'S MOTION PICTURE OPERATIONS UNDER AND PURSUANT TO THIS AGREEMENT, PROVIDED, HOWEVER, THAT LESSEE'S LIABILITY UNDER THIS CLAUSE SHALL BE LIMITED TO THE AMOUNT OF ITS COMMERCIAL GENERAL LIABILITY INSURANCE. IN THIS CONNECTION, OWNER AGREES TO SUBMIT TO LESSEE IN WRITING, WITHIN FIVE DAYS AFTER THE TERM, A DETAILED LISTING OF ALL CLAIMED PROPERTY DAMAGE OR PERSONAL INJURIES FOR WHICH LESSEE IS RESPONSIBLE, AND ALLOW LESSEE TO INSPECT THE PROPERTY SO DAMAGED.



323-860-2960 • 800-858-4PIX (4749) • [www.film.ca.gov](http://www.film.ca.gov)

# FORM C

# Location Contract (continued)

THE UNDERSIGNED WARRANTS THAT HE/SHE IS THE OWNER OR THE AGENT FOR THE OWNER OF SAID PROPERTY, THAT HE/SHE IS FULLY AUTHORIZED TO ENTER THIS AGREEMENT AND HAS THE RIGHT TO GRANT LESSEE THE USE OF SAID PROPERTY AND EACH AND ALL OF THE RIGHTS HEREIN GRANTED. OWNER ACKNOWLEDGES THAT LESSEE HAS DESCRIBED TO OWNER ANY UNUSUAL OR UNLIKELY MANNER IN WHICH THE PROPERTY AND/OR THE NAME OF THE PROPERTY MAY BE USED BY THE LESSEE, AND OWNER HEREBY CONSENTS TO ALL SUCH USES SO DESCRIBED TO THE OWNER.

AGREED TO AND ACCEPTED INCLUDING PROVISIONS CONTAINED IN "GENERAL PROVISIONS" ATTACHED:

BY:

COMPANY REPRESENTATIVE

PRINTED NAME

TITLE

DATE

OWNER AND/OR AUTHORIZED AGENT

PRINTED NAME

ADDRESS

PHONE/FAX/PAGER

DATE



. 323-860-2960 • 800-858-4PIX (4749) • [www.film.ca.gov](http://www.film.ca.gov)

# FORM C-1

## General Provisions to Location Contract

Activities, areas of use, dates and times of filming, will not be modified without express written approval of the manager, owner or designee.

All areas of the property not specifically included in this agreement are off-limits to all cast and crew.

Tenants, public, staff, and visitors will not be restricted except during actual filming, unless otherwise agreed.

Areas of production company use are to be kept continually free of trash, litter, etc., and are to be maintained in a safe manner. Cables, dolly track, and other potential hazards are to be shielded. If interiors are permitted, floors and walkways will be protected from excessive dirt or water. Landscaped areas are to be undisturbed unless otherwise agreed.

No person and/or animals are to be brought on the property.

### Check and/or initial the items below which apply to this contract:

Production company is to furnish own - \_\_\_\_\_ electricity \_\_\_\_\_ trash receptacles \_\_\_\_\_ sanitary facilities \_\_\_\_\_ phones

Areas of filming will be cleared of hazards at the end of each day's filming or a set guard will be provided by the production company. This set guard will follow the guidelines set by the owner and/or agent.

No overnight storage of equipment or vehicles.

No smoking permitted.

Smoking permitted only in designated areas, which are properly equipped with butt cans.

No interior filming or activity.

No activity, including arrival of vehicles and/or personnel will occur before \_\_\_\_\_ a.m. or after \_\_\_\_\_ p.m.

Crew meals will be set up as follo \_\_\_\_\_

Except as otherwise designated, no food or drink is permitted in the interior of the property.

Parking of vehicles and equipment is as follows:

Generator Location : \_\_\_\_\_

Production Vehicles

Number & Type: \_\_\_\_\_

Location: \_\_\_\_\_

Other Vehicles

Number & Type: \_\_\_\_\_

Location: \_\_\_\_\_

Any set construction, removal or covering of signs, painting, nailing, taping, or any other alterations to the property are prohibited unless specifically described below:

Other: \_\_\_\_\_



323-860-2960 • 800-858-4PIX (4749) • www.film.ca.gov

FORM D

# General Liability Special Endorsement

(Sample Insurance Form)

1. Endorsement: \_\_\_\_\_

2. Issue Date: \_\_\_\_\_

3. Producer: \_\_\_\_\_

4. Insured: \_\_\_\_\_

5. POLICY INFORMATION:

Carrier:

Policy Number:

Policy Period:

COVERAGE TRIGGER (check which) : ( ) Occurrence ( ) Claims Made

LOSS ADJUSTMENT EXPENSE: ( ) Included In Limits In ( ) Addition to Limits

6. ( ) Deductible ( ) Self-Insured RETENTION (check which) of \$ \_\_\_\_\_

with an Aggregate of \$ \_\_\_\_\_ applies to \_\_\_\_\_ (which)

coverage. ( ) Per Occurrence ( ) Per Claim

7. APPLICABILITY:

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

INSURED AGREEMENTS/PERMITS

8. TYPE OF INSURANCE: General Liability—

\_\_\_ Commercial General Liability \_\_\_\_\_ (Retroactive Date)

\_\_\_ Comprehensive Form

8A. COVERAGES:

Liability Limits In Thousands \$  
Ea. Occurrence                      Aggregate

- \_\_\_\_\_ Premises/Operations
- \_\_\_\_\_ Underground & Collapse Hazard
- \_\_\_\_\_ Product/Completed Operations
- \_\_\_\_\_ Contractual
- \_\_\_\_\_ Independent Contractors

9. OTHER PROVISIONS:

\_\_\_\_\_  
\_\_\_\_\_

10. 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:

(General Liability Special Endorsement continued)

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

12. **SEVERABILITY OF INTEREST.** This insurance applies separately to each insured against whom claim is made or suit is 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.

13. **CANCELLATION OF NOTICE.** With respect to the interests of the insured this insurance shall not be canceled, or material reduced in coverage or limits except after thirty (30) days prior written notice to the insured.

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.

14. **AUTHORIZED REPRESENTATIVE:** \_\_\_\_\_ Broker/Agent \_\_\_\_\_ Underwriter \_\_\_\_\_ Other \_\_\_\_\_

15. I \_\_\_\_\_ (print/type name), warrant that I have authority to bind the above-mentioned insurance company and by my signature heron do so bind this company to this agreement.

Signature \_\_\_\_\_  
(original signature required on copy furnished to the insured)

Telephone: ( ) \_\_\_\_\_ Date Signed \_\_\_\_\_





## FORM E

# Filmmaker's Code of Professional Responsibility

Welcome, and thank you for choosing to film in California! California's communities look forward to welcoming film industry personnel as guests when filming on location. To help ensure a positive experience for all concerned, the California Film Commission (CFC) has developed the following guidelines:

1. When filming in a neighborhood or business district, proper notification should be provided to each merchant or resident who is directly affected by the company. This includes parking, base camps, and meal areas. The filming notice should include: \*name of company \*name of production \*company contact \*kind of production \*type of activity & duration
2. Production vehicles arriving on location in or near a residential neighborhood should not enter the area before the time stipulated in the permit, should park one-by-one, and turn off engines as soon as possible. Cast and crew should observe designated parking areas.
3. Do not trespass onto neighbors' or merchants' property. Please remain within the boundaries of the property that has been permitted for filming.
4. Moving or towing of the public's vehicles is prohibited without the express permission of the municipal jurisdiction or the owner.
5. Cast and crew meals should be confined to the area designated in the permit. All catering, craft service, construction, strike and personal trash must be removed from location.
6. Removing, trimming and/or cutting of vegetation or trees is prohibited unless approved by the permit authority or property owner.
7. All signs erected or removed for filming purposes will be removed or replaced upon completion of the use of that location unless otherwise stipulated in the permit.
8. Please keep all noise levels as low as possible.
9. Observe designated smoking areas and always extinguish cigarettes properly.
10. The cast and crew should not bring guests or pets to the location, unless expressly authorized in advance by the company.
11. All sets and props should be removed upon completion of use.
12. The Production Company will comply with the provisions of the permit at all times.
13. Production companies will refrain from using lewd or offensive language within earshot of the general public.



323-860-2960 • 800-858-4PIX (4749) • [www.film.ca.gov](http://www.film.ca.gov)

## FORM F

# Community “Good Neighbor” Code of Conduct

**TO RESIDENTS AND MERCHANTS:** If you plan to host filming at your property, you will become an ambassador from your community to the production company, and from the production company to your neighbors and the community at large. By encouraging the production company to treat the community with care, you can help ensure that the filming experience is a positive one for all concerned, and that this company and others will be welcome to return. To this end, the California Film Commission (CFC) has developed the following guidelines to assist you in your role as host:

1. When hosting filming in a neighborhood or business district, residents and merchants choosing to allow production at their property should do their part to be "good neighbors."
2. Neighbors' concerns should be properly addressed to ensure the shoot goes smoothly and is a positive experience for everyone involved.
3. Every effort should be made to ensure that production company members do not disturb your neighbors, especially if hosting filming requires preparation days involving construction to "dress" your property prior to actual shoot days.
4. It is a good idea to introduce yourself to your neighbors and personally notify them that filming will be taking place at your property or place of business. Many jurisdictions issuing film permits require notification to affected residents and/or merchants.
5. Discuss the company's parking plans prior to the shoot and convey any concerns voiced by your neighbors. This will avoid problems like blocked access to driveways or roads that can cause ill will between you and your neighbors.
6. When appropriate, with advance approval and coordination with the filming company, invite neighbors to view the filming or have lunch with the crew. This will go a long way to promote positive neighborhood relations.
7. Hosting filming frequently can take a toll on your neighbors who may not receive the direct financial benefits that you enjoy. You may want to consider ways you can give something back to your community for the inconvenience, such as support for local organizations or simply hosting a backyard barbeque.
8. When filming occurs at night, excessive bright lights and noise may disturb your neighbors. Prior to filming, be certain to discuss such activities with your neighbors who may be adversely impacted and make sure the production company addresses their concerns. People want to feel that they have been included in decisions about activities that may directly affect them.
9. If a location service company asks to represent your property for a percentage of the location fee, you should know that State law requires the company to have a real estate broker's license. You may want to request a copy to ensure you are dealing with a reputable service.



323-860-2960 • 800-858-4PIX (4749) • [www.film.ca.gov](http://www.film.ca.gov)



**The Art Institute  
of California™-Orange County**

Graphic design services for this California Film Commission Brochure were donated by students and faculty of  
The Art Institute of California-Orange County.

Designers:  
Michael Alvarez  
Sarah Mitchell  
Cally Keo  
Edder Grimaldo