

# Guide for systematic work on location in film and drama-production

# Sustainable locations

*This guide is produced to help film- and drama production to work in a systematic manner on location. This guide can be used to create a good dialogue with location owners and permit holders. The guide can also be used as a toolbox to overview scope, content and expectations in all stages of production. The guide is scalable and general. It can be used on both large locations such as industries and large commercial buildings or smaller places such as private houses, apartments et cetera. Film shoots are both fun and logistical challenges. They create good publicity and help locations in the branding of their destination. Film productions often generate positive economic effects and are a part of the export success that Sweden has gone through the last 15 years. Filmmakers and production companies help promote and develop our cultural heritage. By using Swedish locations the industry includes location owners and permit holders into the traditions of making films and the methods of the industry. This is an easy and sustainable way of making sure that we have sustainable locations that can be used now and in the future.*

## **Our most valuable resource**

Swedish locations are a valuable resource and a necessity in order to produce film- and drama series. A sustainable approach towards using them is a key factor in order to keep them in the future. It lies on each and everyone who works in film production to cherish them, both in terms of material and immaterial values.

Every shoot is different from the other. It can vary from being a three person team to 100 persons with camper vans, electric generators, extras, actors, camera crew and more. Regardless this has to be made clear to those about to give out permits.

In the same way, every location is different from the other. Close by construction sites or a band rehearsing in the apartment next door are not suitable for a filming location. The production needs to make sure it knows the prerequisites of every location.

Not all permit holders are used to hosting film productions. Many of them have their own businesses that should not to be affected by a potential production. The production needs to be aware of this and take measures in order for a business to not be affected. Please remember that film productions are only guests visiting the location for a short while.

This guide is meant to act as a help for those involved in production, both in the production side as well as on the location side. This guide can be used by helping the two parties to easier communicate and therefore contribute to a more sustainable way of handling locations. Do you have thoughts, questions or would like to suggest an improvement for this guide? Please contact the local film commissioner or film office.

/Daniel Chilla, Stockholm Film Commission, Film Stockholm AB

/Susanne Lundberg Ottosson, production coordinator, Film i Väst

/Vilhelm Jegerhjelm, Gotland Film Commission, Film Gotland

/Mikael Svensson, Film Commissioner, Southern Sweden Film Commission

/Jim Lindmark, production coordinator, Gothenburg film office

/Emma Karlsson, production coordinator, Filmpool Nord



## Approaching locations

Make sure to inform all involved on what is going to happen - Be thorough, correct and make sure that location owners, permit holders and others potentially affected are informed and included in the process. It is often a good idea to let them know what kind of scenes are being shot and how their specific place will be presented. But, make sure that you have found out what you can disclose about the production you are working with. Keep in mind that it is not only the location itself that might be affected by your work but also the surroundings. This properly done is a key factor in making sure that other shoots can take place in the same location in the future. Help making all involved feeling a sensation of pride having been a part of film- and drama production.

- Be there in good time: The location process can include sealing the location, attached logistics, potential rescheduling and thereafter conducting necessary communication with relevant crew and location owner.
- Make professional contracts and avoid last minute changes.
- One contact! Make sure that the production has one contact person in charge of dealing with all communication regarding the location with the location owner. The changing of this person needs to be preceded by communication making it clear to the location owner who is next in charge.
- Location manager needs to make sure what kinds of insurances that apply for the specific circumstances and what kinds of contracts that have been written.
- Do not be understaffed!
- Visits on set: Schedule visits on set for location owners, permit holders and others that have been externally contributing to include them in the production.
- Meetings: make sure to schedule proper meetings with location owners both before and after the production.
- Make a follow up: Inspect the set after wrap. Make sure all are happy, if not make sure there is a solution.

# SUGGESTED CONTENT

The Idea is that the list below is made by the production representative and the location owner. The list is to be considered a starting point and requires that those involved add and remove parts that might be needed or that are not applicable to the kind of production that you are about to conduct. Please consider all parts before excluding them in your contract. Make sure that you have everything in writing and go through your contracts in good time.

## General information

Location/permit holder information:

- Name on location owner / permit holder / company / other
- Organization number
- Invoice and postal address
- Name of and contact info to primary contact person
- Contact info to alternative person after primary contact

Production company information:

- Production company name
- Organization number
- Invoice and postal address
- Name of and contact info to primary contact person. Generally the location manager or the individual that is present on site or at least reachable at all times during the shoot.
- Name and contact info to production manager, producer or similar in case location manager can not to be reached.
- Short description on what the company does
- Production company makes sure that there is ONE contact person from them as a company that is communicating with the location owner.

Production information:

- Project title
- Production type (commercial, feature, tv-show, drama series, educational or other)
- Client (channel, streamer, company et cetera)
- Contact information to person in charge of production at the company
- Short background, purpose and story.

## Costs & agreements

- Rental fee (per day, hour etc.) Even if there is no charge this needs to be in the agreement.
- Delays & changes. What is possible and what are the requirements if the production needs to extend deadline or change agreed times? What are the absolute deadlines?
- Unforeseen events on site after agreed work hours. What is the procedure? Agree on potential extra costs if location owner or permit holder needs to make extra visits on site.
- What possibilities are there for the production to make changes. Times, dates, shoot order et cetera.
- Extra costs affiliated with cleaning, garbage, electricity, water, parking gaurds etc.
- What insurances apply? Does production or location cover? How are deductibles handled?



## **Information needed daily and on every location**

- When is shoot taking place? Dates & times including preparation and reset.
- Place of shoot. Room/area/address? If required, make a map of the location. Be specific. If interiors, describe what room(s) you will use. If exterior, describe where the shoot is taking place including all aspects.
- When and where is inspection taking place both before and after shoot?
- Document location before by taking photos before in order to be able reset location after shoot.
- Short info on planned scenes and potential sensitive subjects. Be honest about what is being shot. Location owners might not want to be associated with all subjects.
- Is location manager on site said day? If not, who takes his/her place.
- Description on other potential shoots in the vicinity to avoid sound leakage, parking problems et cetera.
- A description of other potential problematic activity in the house or vicinity that might affect shoot.

### **Production:**

- Number of team members on site? Do not forget to include cast and extras.
- Describe all space used on set. Not just in camera. Include rooms for extras, make-up, lunch, tech and more.
- What changes to location are to be performed? Moving of furniture? Repainting? Moving of sensitive objects?
- What in terms of light is being done? What is to be lit?
- Is there smoke, guns or anything else that might draw attention in the scenes? If smoke, what kind? Is there a risk for smell or damage in inventories? Does the fire alarm need to be shut off? If so, are their protocols that need to be followed for fire safety? Will the production need to alert fire & rescue? Will there be animals on set?
- If necessary, conduct risk assessment.

### **Availability, health and safety:**

- Is there a need for personnel from the location owner to be on site?
- Describe routines for opening and closing the location.
- What routines do the production have to prevent the location from being damaged?
- What are the routines to make sure unauthorised persons do get access to the location?
- Is there a need for surveillance on set?

### Logistics

- What is needed in terms of water, electricity, internet connection/wi-fi et cetera?
- Does the production require help from the location regarding electricity, ventilation or with other practical issues?
- Is there a need to seal off houses, roads, parking lots? Describe extent and purpose.

### Communication:

- In what ways will the location be affected? Will the shoot affect tenants, public, building sites, parking lots or other?
- How will the production make sure that all affected on location and in the vicinity will get information about the upcoming shoot? In what ways will these be affected? Sound from generators? Will authorities such as police or the fire department need to be contacted?

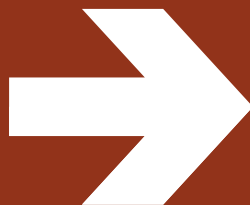
### Post production:

- In what way will inspection of the location be conducted? Cleaning and resetting of location. Extra costs of cleaning not included in rental fee?
- Recycling and garbage? Get descriptions and agree on the terms. Is there a need for extra disposing garbage?
- When where and how will inspection take place?

## Documents

Suggested documents that seal the agreement on the location and that are good to have at hand.

- Agreement
- Risk assessment
- Synopsis
- Screenplay
- Storyboard and floor plans
- Confidentiality agreement



# FILM COMMISSIONERS & FILM OFFICES

## **Stockholm Film Commission - Film Stockholm AB**

Daniel Chilla - Film Commissioner

Cell: +46 70 238 67 08, E-mail: [daniel.chilla@regionstockholm.se](mailto:daniel.chilla@regionstockholm.se)

<https://www.filmstockholm.se/stockholm-film-commission/>

## **Southern Sweden Film Commission - Film Skåne**

Mikael Svensson - Film Commissioner

Cell: +46 70 716 32 02, E-mail: [mikael@filmiskane.se](mailto:mikael@filmiskane.se)

<https://filmiskane.se/sv/southern-sweden-film-commission>

## **Gotland Film Commission - Film Gotland**

Ville Jegerhjelm - Film Commissioner

Cell: +46 70 421 75 90, E-mail: [vilhelm.jegerhjelm@gotland.se](mailto:vilhelm.jegerhjelm@gotland.se)

<https://filmgotland.se/produktion/film-kommission/>

## **Filmpool Nord**

Emma Karlsson - Production coordinator

Cell +46 70 513 0016, E-mail: [emma@fpn.se](mailto:emma@fpn.se)

<https://filmpoolnord.se/>

## **Gothenburg film office**

Jim Lindmark - Film coordinator

Cell: +46 72 855 46 02 E-Mail: [filmkontoret@kultur.goteborg.se](mailto:filmkontoret@kultur.goteborg.se)

<https://goteborg.se/filmkontoret>

## **Film i Väst**

Susanne Lundberg Ottosson - Production coordinator, production advisor

Cell: +46 707-73 16 99, E-mail: [susanne.lundberg@filmivast.se](mailto:susanne.lundberg@filmivast.se)

<https://filmivast.se/>





