



Glasgow City Council

**Economy, Housing, Transport and
Regeneration City Policy
Committee**

Report by Director of Regional Economic Growth

Contact: Kevin Rush

Ext: 74613

Item 2

15th August 2023

GLASGOW FILM OFFICE PROGRESS REPORT

Purpose of Report:

To inform Committee on the ongoing work of the Glasgow Film Office.

Recommendations:

It is recommended that Committee considers the content of this report and the success achieved by the city in the implementation of Council policy in support of film and television production.

Ward No(s):

Citywide: ✓

Local member(s) advised: Yes ☐ No ☐ consulted: Yes ☐ No ☐

1. INTRODUCTION

- 1.1 This report provides an update on the work of Glasgow Film Office (GFO) and a summary of activity in Glasgow over recent years.

2. BACKGROUND

- 2.1 GFO is the Film Office, also known as Film Commission, for the city of Glasgow. The Association of Film Commissioners International defines a film commission as a specialised office under the authority of a government entity, or administrative office, with the purpose of promoting the region through the development of film, video, and multimedia production activity within their area. Film commissions are an established and necessary part of the global film and television industry. Production companies, and in particular the locations team within a production, consider it normal practice to liaise with national and regional film commissions when considering a certain area for film, television or commercial work.
- 2.2 GFO was established in 1997 and, until 2008, it was funded through a combination of funding from GCC, Glasgow Development Agency and Scottish Enterprise, and European Regional Development Funding via Strathclyde European Partnership. The period of European funding allowed GFO to undertake a wide range of activities including bespoke business advisory services to production companies and facilities providers, training grants for freelance crew and production funding for projects filmed in Glasgow. Investments made by Glasgow Film Office, and also Glasgow Film Fund and Glasgow Film Finance, continue to see returns and all monies are paid to Glasgow City Council.
- 2.3 Also established in 1997 was the Film Charter for the City of Glasgow (Appendix 1). The charter forms the Council's pledge to promote Glasgow as an attractive 'film-friendly' city. The charter outlines the Council's five commitments to film and television producers:
- GCC inter-departmental and ALEO co-ordination;
 - facilitation of parking and traffic management issues under the appropriate statutory requirements of road traffic legislation;
 - facilitation of meetings with key external agencies;
 - a fee structure which seeks only to recoup costs; and
 - a policy of non-interference regarding script content.
- 2.4 Since 2013, the two full-time members of GFO staff are based in Economic Development within the Chief Executive's Department. GFO's total annual budget including salaries is just under £166k, of which £45k was designated to grants, £7k for marketing and advertising and approx. £3k on subscriptions.

3. OVERVIEW

- 3.1 Glasgow is the centre of the film and television production industry in Scotland. In the past decade up to 2022, film and television production activity on location in Glasgow is estimated to have delivered £209m into the city economy.
- 3.2 Since its formation, GFO has helped the city to host many major international productions for high impact shoots, including *Indiana Jones and the Dial of Destiny*, *The Flash*, *The Batman* and *Fast & Furious: Hobbs & Shaw*. Glasgow also hosted Warner Brother's *Batgirl*, which shot entirely on location in the city. Despite this project never being released, its filming activity was immense and helped to deliver a significant contribution to the city economy.
- 3.3 Major television productions filmed in Glasgow have included primetime dramas *Shetland*, *Guilt*, *Crime*, *Vigil*, *Annika*, the yet to be broadcast dramas *Rebus* and *Night Sleeper* and also the large-scale Sony/Starz production *Outlander*, now in its 7th season.
- 3.4 A recent report by Screen Scotland¹ estimated that in 2019, the last full year which could be accurately assessed before Covid19, the screen sector in Scotland contributed £567.6million to Scotland's economy, of which Glasgow is estimated to comprise £181.5m (32%) of the total contribution. The sector also provided 10,280 full time equivalent jobs with Glasgow representing 3,200 (31%) of the FTEs.
- 3.5 The report suggests that most of the employment generated within the Glasgow cluster is due to development and production; however, Glasgow also accounts for significant shares of employment in GVA in other sub-sectors, particularly TV broadcast, distribution, exhibition and festivals. In fact, with the exception of screen tourism, and education and skills development, Glasgow was Scotland's leading centre of economic activity within the screen sector.

4. OBJECTIVES & ACTIVITIES

- 4.1 Production companies make decisions to film in a particular location based on a number of reasons. First and foremost, the location must meet the needs of the script. However, the immediate response of a city's film office, particularly to a large-scale filming request with numerous locations and logistical challenges, is of primary importance in securing productions for the city.

Recognition of this has broadly shaped GFO's two main objectives:

Objective 1 - Provide a co-ordinated and efficient production liaison service.

Objective 2 - To market Glasgow as an attractive and viable production base both nationally and internationally.

¹ Screen Scotland: Economic Value of Screen Sector in Scotland (2019) Available at: https://www.screen.scot/binaries/content/assets/screen-scot/funding-support/research/final_economic_value_of_screen_sector_in_scotland_report_23.6.22.pdf

- 4.2 GFO acts as a one-stop shop for productions filming in the city. It signposts enquirers to the correct sources for necessary permissions and facilitates introductions and meetings with the appropriate agencies, location owners and GCC departments and ALEOs. Larger productions, those that are shooting for 5 days or more in the city, can be issued with a Code of Practice (Appendix 2), an advisory document outlining minimum standards of good practice. The Code of Practice² is available to view on and all productions in the city, regardless of their duration, are advised to adhere to the basic principles of the Code.
- 4.3 GFO works closely with other council departments, Police Scotland and productions to ensure that filming activity takes place with the minimum necessary impact on the everyday life of citizens and businesses of Glasgow while delivering the maximum economic impact. GFO does not charge for its services to productions but filming activity often employs the services of other GCC departments and ALEOs, some of whom charge for their services.
- 4.4 It should be noted that filming itself is not a licensed activity and there is no specific permission required for filming. Glasgow Film Office does not authorise permits for filming and has no power to enforce its Code of Practice beyond its purpose as an advisory set of guidelines. Permissions which may be required for filming to take place, similar to other events or works taking place in the city, can include parking dispensation, traffic orders, traffic management, road and footpath occupation permits, etc.
- 4.5 In addition, permission is always required from location owners whose properties have been hired for filming. This will include privately owned or GCC owned properties and GCC owned/managed sites that are generally perceived as public areas, such as parks and open spaces (including pedestrian precincts, squares and other public realm spaces).

5 PARTNERSHIPS AND SPONSORSHIP ACTIVITIES

- 5.1 GFO is a member of the Scottish Locations Network (SLN), an informal organisation made up of Scotland's 5 film commissions and 13 council based film liaison officers. The film commission department of Screen Scotland acts as a central administrative and organisational point for the network, leading on all international marketing and promotion of Scotland as a whole. The SLN acts a forum for discussion and knowledge sharing with peers from other Scottish Local Authorities and offers potential opportunities for lobbying at Scottish Government level.
- 5.2 Film commissions are driven by local aims but due to the worldwide nature of the film and television industry, must have a national and international outlook. The existence of the SLN means that a cohesive global marketing of Scotland has been possible; the entire network works together to deliver a clear message that Scotland is 'film-friendly'. Screen Scotland also books a stand annually at Focus, the only UK based international trade event aimed at the promotion of

² Available at: www.glasgowfilm.com

location filming, allowing all SLN members to attend and represent their own jurisdictions within Scotland.

- 5.3 GFO also attends quarterly meetings of Film Offices: UK (FO:UK). Members of this group are publicly funded Film Offices and agencies from across the UK. The meetings provide a forum which allows the group to share knowledge and best practice as well as discuss industry trends and live production enquiries, ensuring the best possible service is given to the Film and TV industry in the areas committed to providing dedicated support.
- 5.4 GFO works closely with BECTU Vision's Screen Sustainability Manager (SSM), a post which is part funded by GCC. The overall aims of the SSM is to:
- Inspire and empower the screen sector in Scotland to reduce emissions and waste;
 - Better use screen as a tool to help bring about culture change in society in relation to the climate & ecological emergency; and
 - Ensure actions in the sector contribute to a just transition.

GFO works with the SSM to provide practical information regarding filming on location within Glasgow and how existing Council facilities or services to other industries and sectors that are aimed at achieving net zero targets can be adapted or utilised by production companies. We have also contributed to workshops run by Sustainable Screens Scotland (SSS) network which connects the Scottish film and television production industry, screen sector stakeholders, and academics across disciplines to promote the screen industry's transition towards net-zero. The network, which is a collaboration between BECTU Vision, Screen Scotland and University of Glasgow, aims to help establish Scotland as a global leader in sustainable, 'green' production practices and screen-industry infrastructure.

- 5.5 GFO also sponsors the publication of the annual Glasgow Short Film Festival (GSFF) catalogue. GSFF is Scotland's flagship short film event and the largest annual showcase of emerging Scottish film talent. Its catalogue is a vital resource in promoting up-and-coming Glaswegian filmmakers on the international festival circuit.
- 5.6 Additionally, GFO works with Visit Scotland in the creation of material directed at the growing film tourism market, such as printed movie maps and dedicated websites. Recent research undertaken by Visit Scotland³ suggests that one in ten of all leisure visitors to Scotland made their decision to visit the country after viewing a travel feature, TV programme or film about Scotland.
- 5.7 GFO has also been invited by course leaders of practical filmmaking courses in Glasgow's colleges to deliver information sessions to students about the practicalities of filming in the city.

³ Visit Scotland: The Outlander Effect and Tourism, December 2019 – Available at: <https://www.visitscotland.org/binaries/content/assets/dot-org/pdf/research-insights/the-outlander-effect-tourism.pdf>

6. PERFORMANCE

- 6.1 A key to Glasgow's success as a production centre is its strong reputation as a 'film-friendly' city. This is due to successive productions' experiences of filming in the city and working with a co-operative local authority that understands the requirements of location filming. Feedback from productions includes:

"I have always been a fan of the architecture and more importantly the people of Glasgow and over the years have been excited to offer it up as location for World War Z, Fast & Furious 6 and more recently The Batman and Indiana Jones. Jennifer, Hamish, Chris and all the team in Glasgow have always been accommodating and their help on The Batman was essential and invaluable with our filming in the Necropolis and the surrounding streets. Always there for us whatever the hour and whatever the question Glasgow Film Office are among the best location support offices in the UK and I can't wait to get back there."

David O'Reilly, Location Manager, *The Batman* and *Indiana Jones and the Dial of Destiny*

"All who we dealt with in the city were enthusiastic and positive about the feasibility of our plans. I was overwhelmed by the patience, support and the welcome we received from the residents of Glasgow. I would particularly like to thank Jennifer Reynolds and Chris McCairns for their professionalism and effort"

Tom Asquith, Location Manager, *Fast & Furious: Hobbs and Shaw*

"Glasgow is a fantastically diverse city to film in. Our experience from filming both The Wife and Churchill in Glasgow was excellent, and the support from Jennifer and the Glasgow Film Office was extremely helpful, and echoed the welcome that the city gave us"

Piers Tempest, Producer, *The Wife and Churchill*

"The principle reason for coming to Glasgow is the welcome that the city gives to filmmakers. We are overwhelmed by the support and encouragement we have received from everyone in the city."

David Brown, Scottish Line Producer, *Cloud Atlas* and Producer, *Outlander*

"The co-operation we had from the Glasgow Film Office and indeed from across the city council made it all possible, and the people of Glasgow were incredibly welcoming. It's been a very successful shoot here."

Jeremy Kleiner, Producer, *World War Z*

- 6.2 GFO reports the level of filming activity in the city by recording all production enquiries to the Office. Most enquiries are direct enquiries to GFO however, enquiries can also be received via Screen Scotland and, to a lesser extent, the British Film Commission, the UK Government agency with a remit to support the production of international feature film and television in the UK.
- 6.3 It must be noted that not all film and TV productions that shoot in Glasgow will contact GFO for assistance and, therefore, reported figures should always be seen as a healthy indication of overall production activity and not a comprehensive assessment of the city's production industry. For example, River City is filmed entirely in the BBC Scotland studio in Dumbarton and there are many shows filmed in BBC Studios at both Pacific Quay and Kelvin Hall that have no location filming. None of these productions require any assistance from GFO and, therefore, do not generate an enquiry in our database. Their contribution to the local economy cannot be quantified by GFO although we would expect their value to the city to be significant. For example, the long running US series Outlander is based in a studio facility in Cumbernauld and while it employs Glasgow crew, uses Glasgow based facilities and services, and films occasionally at locations within Glasgow, the local spend derived from it cannot be quantified fully by GFO.
- 6.4 The following table shows the level of enquiries to GFO, actual productions in the city and direct local expenditure to the city economy for the five years up until 2022.

Table 1: Enquiries, productions and local spend in Glasgow 2018-22

	2018	2019	2020	2021	2022
No. of enquiries	348	264	n/a	150	223
No. of productions	165	167	n/a	75	156
Direct local spend	£19.1m	£12.5m	£6m	£42.2m	£57.7m

(Note: Figures sourced from GFO database)

Direct local expenditure reflects production costs on crew, services and facilities – equipment hire, security, location fees, traffic management, etc. as per the headings on most standard production budgets. This will also include local accommodation, travel and *per diems*. Figures are either gathered directly from the production or funder, or a standard daily spend estimate (devised by Creative England and used throughout the UK) is used with specific amounts relating to the type of production e.g. low budget feature film, mid budget TV drama, TV light entertainment, documentary, children's TV, etc.

- 6.5 2021 and 2022 both show exceptionally high figures for local spend and each can be explained. 2021 contains several projects that were halted during 2020 due to Covid-19 restrictions and, under regular circumstances, would have appeared in the previous year giving both 2020 and 2021 average annual spends of £20-23m. 2022's total spend is the highest ever recorded due to the large-scale Warner Brothers' production Batgirl, with estimated production spend increased by 36% from 2021, and an almost 200% increase from local

spend in 2018. The economic contribution to the city, through the hire of local crew, hire of local services, hotel accommodation, purchase of local materials and supplies, is immense. However, the production's impact on a location must also be considered and the experience of Batgirl filming in the city has helped reshape the approach to city centre filming, and has prompted greater engagement between productions and local community councils.

- 6.6 The introduction of regional production funds in both Liverpool and the North East Screen region (covering North East England) means that Glasgow can't remain complacent in its success as a regional production centre. GFO aims to develop a grant for productions filming in the city that will subsidise the cost of hiring facilities and suppliers that offer sustainable filming practices. The work with the BECTU Vision Screen Sustainability Manager will help to inform the development of this grant which will be drawn from existing budget funds.

7. CONCLUSIONS

- 7.1 GFO has utilised every opportunity to build upon Glasgow's 'film-friendly' reputation and the city continues to perform well in securing large scale film and television production in a very competitive market.
- 7.2 The achievement of GFO's objectives relies on the continued support and co-operation of GCC departments, ALEOs, and city partners. This will ensure that GFO can focus on providing a first class production liaison service and targeted marketing of Glasgow as a fully serviced filming centre of excellence.
- 7.3 We will initiate a review of the Film Charter over the course of the coming year, addressing issues around existing policy of charging fees to productions. We aim to undertake a benchmarking exercise of filming charges in cities of a similar size and level of production activity (Edinburgh, Liverpool, Bristol, Manchester) to see how Glasgow's existing charging structure compares.

8. Policy and Resource Implications

Resource Implications:

<i>Financial:</i>	All costs met from existing budget
<i>Legal:</i>	No direct legal resource implications
<i>Personnel:</i>	No direct personnel implications
<i>Procurement:</i>	No direct procurement implications

Council Strategic Plan: The report supports grand challenge 2: INCREASE OPPORTUNITY AND PROSPERITY FOR ALL OUR CITIZEN

Mission 2: Support the growth of an innovative, resilient and net zero carbon economy by ensuring that the growth and success of Glasgow's film and TV industry contributes to the local economy with local business, training, and employment opportunities.

Equality and Socio-Economic Impacts:

Does the proposal support the Council's Equality Outcomes 2021-25? Please specify.

Glasgow Film Office activities broadly support GCC's Equality Outcomes 2021-25.

What are the potential equality impacts as a result of this report?

The facilitation of production activity in the city will allow opportunities for training and employment in the sector for Glasgow residents

Please highlight if the policy/proposal will help address socio-economic disadvantage.

As above

Climate Impacts:

Does the proposal support any Climate Plan actions? Please specify:

GFO works with BECTU's Screen Sustainability Manager to help the production industry make the transition to a net zero waste and carbon economy.

What are the potential climate impacts as a result of this proposal?

The potential climate impacts are:

Infrastructure: production activity should be facilitated in a way that is both low impact and leaves a positive legacy for the industry and economy overall.

Production processes: equipping productions with information and potential subsidies towards hire of low impact suppliers and services, benefiting both production companies, crew, and low impact enterprise in Glasgow.

*Will the proposal
contribute to
Glasgow's net zero
carbon target?*

GFO's proposed sustainability grant will help productions in the city to reduce their carbon footprint

**Privacy and Data
Protection Impacts:**

Are there any potential data protection impacts as a result of this report

None.

If Yes, please confirm that a Data Protection Impact Assessment (DPIA) has been carried out

9. Recommendations

It is recommended that Committee considers the content of this report and the success achieved by the city in the implementation of Council policy in support of film and television production.



FILM CHARTER FOR THE CITY OF GLASGOW

**GLASGOW FILM OFFICE, EXCHANGE HOUSE
231 GEORGE ST, GLASGOW G1 1RX**

In order to support the City of Glasgow's effort to facilitate the service to the film and television industries, Glasgow City Council and its Arms Length External Organisations (ALEOs) have adopted the following procedures. The procedures apply to all film and television productions working within the City boundaries.

1. Inter-departmental co-ordination

All initial contact by qualifying film productions should be made directly with the Glasgow Film Office. Any department or ALEO contacted by a production should enquire if the production has registered with the Film Office and, if necessary, assist the production to do so. The Film Office will establish necessary links with production personnel, will analyse the film script and shooting schedule, and will determine in conjunction with production personnel which departments and/or ALEOs are likely to be impacted by the production. Each department or ALEO will have a nominated liaison person to respond to consequent filming requests. All departments, ALEOs and officials are expected to be as co-operative as possible in dealing with these requests. Provision should be made for an alternate staff member to handle these duties when the designated liaison is on leave or otherwise unavailable.

2. Parking, traffic management, and exterior filming

This is the most common area of interaction between public services and filmmakers. Police Scotland and the relevant Council departments and/or ALEOs each have a key role to play. The designated liaison officers will be provided with information from the production regarding all aspects of exterior filming within their jurisdictions and will be expected to co-operate on an inter-agency level to provide a co-ordinated service. In addition the Police liaison will be expected to provide guidance with respect to the staging of crimes, accidents or use of firearms.

3. Pre-production meeting

Where the level of film activity will have a significant impact on the general public or on departmental activity the Film Office will arrange for a pre-production meeting to take place involving key personnel from the production and the appropriate departmental or ALEO liaison officers. The purpose of the meeting will be to agree a schedule that can be serviced by all parties and to prepare contingencies for potential schedule changes. Emergency services will be involved where street closures are planned, and the Scottish Fire and Rescue Service specifically where uses of fire hydrants, special effects, fires or pyrotechnics are planned.

4. Location Agreement, Fees and Indemnities

Council and ALEO policy is that the basis of charging of fees for film productions must reflect only actual costs that cannot be readily absorbed into a department or ALEOs operating budget. An estimate of any and all such charges must be presented to the production company prior to final agreement. Following filming a complete breakdown of charges must be presented to the production company for payment, a cost breakdown template can be provided by the Film Office. Departments and ALEOs must indemnify themselves against errors or omissions by the production company and, therefore, use the standard filming location agreement as drafted by the Council's Legal Services department. The Film Office will provide ongoing advice on these matters.

5. Use of Council Locations and Script Review

Other than exceptional circumstances and unless a law is being violated, no Council or ALEO official shall refuse to permit production companies the use of public facilities because the official does not approve of the script. Specifically included in the exceptions are Social Work residential day units and fieldwork offices containing confidential information, and Council or ALEO locations where there is a judicial process. Otherwise the review of scripts by Council or ALEO officials will be for the purposes of production co-ordination and assistance only. The Film Office will give any official seeking guidance on this matter assistance. No production which may bring the Council or ALEOs into disrepute shall be permitted to use Council or ALEO locations.

Each production which approaches the Film Office to shoot in the City will be obliged to abide by a Code of Practice. The Code of Practice commits the production to responsible and courteous behaviour and practice in its dealings with Council departments and ALEOs, other public services, the general public, the business community and owners of private locations. Each departmental or ALEO liaison person should be familiar with the Code of Practice and inform the Film Office of any violations. Through a process of appraisal and review we aim to achieve the highest standard of filmmaking practice.

We look forward to a successful partnership between the Council/ALEO and the production community leading to economic growth in the city.

**This Charter was formally adopted by
Glasgow City Council on 29 November 2012**

APPENDIX 2 – Code of Practice



Glasgow Film Office
Exchange House
231 George Street
Glasgow G1 1RX
Tel: +44 141 287 0424
Fax: +44 141 287 0311
email: info@glasgowfilm.com
www.glasgowfilm.com

CODE OF PRACTICE FOR FILMING IN GLASGOW

Any filming undertaken and any liability therefore is the sole responsibility of the production company and its employees. Production companies are advised to use the service of a professional Location Manager who will be fully aware of this Code of Practice and protect the interests of both the production company and the location owner. This Code of Practice should be signed before first day of principal photography and returned to the Glasgow Film Office. This will ensure the full co-operation of the Glasgow City Council and Police Scotland under the Film Charter for the City of Glasgow.

PERMISSIONS AND INFORMATION

No filming activity should take place until permissions have been granted by all the relevant parties. The production company must ensure that all those affected by filming have been consulted and informed of arrangements. Wherever possible notice of at least two weeks should be given.

1. Glasgow City Council must be informed of all filming activity taking place on public or private property within its area. The production company's first point of contact is the Glasgow Film Office. The Film Office will require copies of the shooting script and the schedule at the earliest opportunity. The following will also be required by the Film Office, the Department of Roads and Transportation and relevant departments:
 - (a) the name of the production company, the type of production and a contact person and telephone number;
 - (b) the scale of the production in terms of numbers of personnel and vehicles;
 - (c) the removal, alteration and disguising of street furniture and carriage way markings;
 - (d) the use of cranes, aircraft, cherrypickers, track, low-loaders, 'A' frames and other potentially hazardous equipment in a public place;
 - (e) the parking of production vehicles on yellow lines, in meter bays or residents' bays;
 - (f) the use of special effects, rain or snow machines, wet downs and stunt work on public footways or carriageways;
 - (g) productions which depict subjects of a controversial nature; and
 - (h) filming involving children or animals.
2. Police Scotland, Head of Operations must be informed of filming activity and advised which police divisions will be affected by filming. In addition to advising the police of points 1(a)-(h) above, special guidance should be sought with the following:
 - (a) the staging of crimes, accidents or use of firearms; and
 - (b) the dressing of artistes in police uniforms. It is an offence to impersonate a police officer and cast should be asked to cover such uniforms in between takes.

PERMISSIONS AND INFORMATION

3. Emergency Services should be notified of filming activity and access for emergency vehicles must always be maintained during location filming. Where relevant the Emergency Service should be duly advised of:
 - (a) any likely disruption to traffic due to road closures during filming
 - (b) use of fire hydrants, special effects, fires or explosions (Fire Brigade)
 - (c) the impersonation of fire officers or use of pseudo fire tenders (Fire Brigade) and
 - (d) the impersonation of ambulance staff or use of pseudo ambulances (ambulance service)
 - (e) where occupied premises are used as film locations all fire precautions must be complied with unless previously agreed by the Fire Brigade.
4. Film makers should ensure that location owners are:
 - (a) kept fully informed of the intentions of the production company whether they are used for filming or not;
 - (b) given a reasonable site rental in accordance with the budget of the film;
 - (c) issued with an approved location contract which clearly states the terms agreed between themselves and the production company; and
 - (d) given details of any art department requirements including dressing and construction.
5. Proof of adequate public liability insurance and any other relevant insurances should be made available on demand to anyone affected by the location filming activities of the production company.
6. The Glasgow Film Office should always be advised of any filming activities taking place within Glasgow and its environs.
7. The Filmmaker agrees to complete and return a Regional Production Expenditure Form to Glasgow Film Office, upon completion of filming.

HEALTH & SAFETY

It is the responsibility of the production company to ensure that employees are in compliance with current Health & Safety regulations when filming on location.

8. All locations must be assessed for risk and hazard. When necessary a Health and Safety professional should be consulted. Glasgow City Council's Health and Safety Manager should be consulted when filming on Council property.
9. A person qualified in first aid should always be present during filming.

ACCESS TO FILMING

10. Glasgow City Council requires that access to filming activity in Glasgow and its environs shall be afforded to a representative of Glasgow Film Office; such access not to be unreasonably withheld.
11. The representative of Glasgow Film Office will bring to the attention of the production non adherence to any aspect of the Code of Practice, especially in relation to Health and Safety. Only where resolution cannot be achieved will the matter be passed to the statutory body for consideration.

RESPECT FOR RESIDENTS AND MEMBERS OF THE PUBLIC

Film makers on location are visitors and should be sensitive to the community in which they are working. Members of the Public should be treated with courtesy and consideration at all times.

12. All neighbouring residents and businesses affected by filming should be notified in advance by letter, of filming arrangements in their area.
13. Noise should be kept to a minimum, especially during unsocial hours (normally 10pm to 8am). Generators should be baffled or integral with the location vehicle.
14. Crew members should aim to dress decently at all times in all weathers. Dress codes imposed on particular locations for religious or other reasons must be adhered to.
15. Crew and cast should refrain from using lewd or offensive language
16. Crew members should keep access to homes and businesses clear at all times.
17. Lighting and other equipment must not cause a hazard to the general public. Cables should be flown to a height of 2.6m above the footway and 5.2m above the carriageway or covered with matting when crossing pavements. Where appropriate warning cones and hazard tape should be used.
18. No danger or annoyance should be caused by the dazzle of lights.
19. If filming activity blocks a footway, an alternative safe and supervised route for pedestrians must be provided.

OBSERVING DESIGNATED AREAS

Film makers' activities should be limited to areas and times for which permission has been granted.

Production vehicles should be parked where agreed at pre-arranged times. Engines should be switched off on arrival. Cast and crew should not park in the immediate vicinity of a location unless spaces are provided.

20. Drinks and meals should be taken only in designated areas.
21. No smoking areas must be observed. Where smoking is allowed cigarettes must be extinguished in the ashtrays provided by the company.
22. Crew members must not trespass onto neighbouring property or enter areas of a location which the owner has stipulated may not be used for filming.

CARE OF THE LOCATION

Film makers are guests on a location and must treat both public and private property with the utmost respect.

23. Rubbish bins should be made available by the company and must be cleared regularly.
24. Protective materials or dust sheets should be provided where appropriate to cover furniture and flooring for interior filming.
25. Objects belonging to the location must not be moved or removed without the owner's express permission.
26. All signs or property removed or disguised for filming purposes must be reinstated upon completion of filming. All signs posted to direct the company to location must be removed.

27. The company must make good any damage caused by its activities immediately after filming and must notify all parties concerned.
28. Whenever necessary the company must ensure that the location and its environs are protected by security staff.
29. The crew members responsible for the location should check it thoroughly before departure to ensure that the property has been restored to its original state and that any evidence of filming activity has been removed.

In certain circumstances the local authorities, police, emergency services or location owners may deem it necessary to impose additional stipulations on production companies by mutual agreement.

Title: _____ Production Company: _____

Address: _____

Tel: _____ Contact Email: _____

Producer: _____ Production Manager: _____

Location Manager: _____ Shoot Dates: _____

No. of Crew: _____ No. of Vehicles (both unit & facilities) _____

	YES / NO / MAYBE	DAYS SCHEDULED	DATE (S) IF KNOWN
Removal, alteration or disguising of street furniture and carriageway markings.			
Use of cranes, aircraft, cherrypickers, track, low-loaders, 'A' frames or other potentially hazardous equipment in a public place.			
Use of special effects, rain or snow machines, wet downs and stunt work on public footways or carriageways.			
Filming involving children or animals.			
Staging of crimes, accidents or use of firearms.			
Dressing of artistes in police uniforms. (It is an offence to impersonate a police officer and cast should be asked to cover such uniforms in between takes.)			
Disruption to traffic due to road closures during filming.			
Use of fire hydrants, special effects, fires or explosions.			
Impersonation of fire officers or use of pseudo fire tenders or the impersonation of ambulance staff or use of pseudo ambulances.			

If yes to any of the above, please forward relevant information to Glasgow Film Office.

Please also provide proof of adequate public liability insurance and any other relevant insurance to Glasgow Film Office.

I/we agree to adhere to the Code of Practice set out above.

PRODUCER
(please print name)

SIGNED

DATE

Issued by Glasgow Film Office, Exchange House, 231 George Street, Glasgow, G1 1RX
Phone: 0141 287 0424: Fax: 0141 287 0311 Email: info@glasgowfilm.com www.glasgowfilm.com