



PAT SUPPORT GUIDE

Production Elements that Impact Filming Budget/Schedule

This document is not meant to 'cover' all production elements and SFTV policies – only to provide quick information, budgeting and a timeline guide for common elements that we believe will be of value when planning and budgeting a film. Students should budget other non-LMU desired crew appropriately through research and negotiation – i.e., Casting Director, Composer, Costume Designer, Make-Up artist.

Cars/Driving (also see Permitting section):

<https://sftvproductionhandbook.lmu.build/index.php/2021/06/07/dialogue-in-moving-vehicles/>

- 1) SFTV insurance coverage does not include vehicles – students will need to make sure that their vehicles are insured or will need to purchase insurance for picture vehicles or any camera car that would be required.
- 2) I think you will note in the Cars section link above and in the LOCATIONS section on this document, that moving car work will usually require police support @ **approximately \$1,000 per officer for a full day - \$600 for an 8-hr minimum. Rarely are less than 2 officers required – usually 3-4 for control.**
- 3) **No actor will be allowed to drive a car with exterior camera mounts on an open public street without a police escort. Production Administration will consider each request on a case-by-case basis.**
- 4) Handheld shots **may be permitted** on an open public street, depending on the scene and the action. **The camera operator must be secured with a safety belt and the camera must be secured by a safety line.** Production Administration will consider each request on a case-by-case basis.
- 5) Exterior camera mounts **may be permitted** on either private or controlled public streets, depending on the action. Production Administration will consider each request on a case-by-case basis.
- 6) If you request exterior camera mounts, Production Administration will need to approve your key grip to ensure that he or she has the required level of experience to perform the job safely. **OR YOU WILL BE REQUIRED TO HIRE A PROFESSIONAL FOR YOUR CAR WORK -assume approximately \$300/day + kit.**
- 7) **NO STUNT DRIVING WORK WILL BE APPROVED.**

Stunts: <https://sftvproductionhandbook.lmu.build/index.php/2021/06/09/stunts/>

- 1) Stunt Coordinator **can range from \$300 - \$500. /day**
 - a) A Stunt Double is required if deemed so by the Stunt Coordinator.
- 2) If a fall, trip to the ground, push, punch or weapon use is planned to be seen in a wide shot at full speed, a Stunt Coordinator will most likely be required.
 - a) Depending on the action, close shot work can be designed safely, of course, but if the sequence does not work without a wide shot at full speed, a Stunt Coordinator will most likely be required.

Minors: <https://sftvproductionhandbook.lmu.build/index.php/2021/06/03/minors-policies/>

- 1) Hours allowed on set posted in the above link.
- 2) ALL MINORS WORKING ON YOUR SET ARE REQUIRED TO OBTAIN A [MINOR WORK PERMIT](#).
- 3) No matter what day of the week or season your shoot is in, a Studio Teacher is required.
 - a) **Expect to pay \$250-\$300 per day.** At this time availability is a challenge – you will need to book this person in advance. REMEMBER >NO STUDIO TEACHER – NO MINOR ON SET.
- 4) Please ensure that your location provides a separate and private space for your minor actor, Studio Teacher and/or parent(s) to seclude for school and rest breaks.
- 5) ALWAYS remember – A PARENT cannot GIVE PERMISSION for their child actor to work more hours than outlined by the state, nor allow less rest or school time - NO ONE CAN.

Animals/Trainers: <https://sftvproductionhandbook.lmu.build/index.php/animals/>

- 1) Please review the above link. ALL animals must use a professional animal trainer. A minimum of 2 weeks lead time is required for Risk Management Approval.
- 2) You will need to provide a detailed description of the work you expect from the animal to receive a bid from a professional trainer.
- 3) Animal work is required to be noted on your permit application. Often FILMLA will require city animal personnel on your set.

Intimacy on Set: <https://sftvproductionhandbook.lmu.build/index.php/2021/07/29/intimacy-coordinators/>

- 1) If you have written explicit scenes, prolonged nudity and scenes simulating sex, you want to budget an Intimacy Coordinator to work with you, your AD, and your cast on set. USE THESE [WORK FLOW CHART](#) TO DETERMINE IF YOU MAY NEED AN INTIMACY COORDINATOR ON YOUR SET.
- 2) SFTV follows the emerging industry model of requiring [Intimacy Coordinators](#) on some productions when nudity, simulated sex, or other intimate scenes are required. Intimacy Coordinators are trained and accredited professionals who protect the safety of actors by ensuring scenes of intimacy are performed to previously consented upon choreography and blocking. They assist filmmakers and performers in achieving their highest artistic goals in a safe and non-coercive environment.
- 3) COST: During COVID scenes involving intimacy and close contact were discouraged. We suggest you reach out to the professionals who do this work: <https://www.intimacydirectorsofcolor.com/>
<https://www.idcprofessionals.com/>

Mechanical FX : <https://sftvproductionhandbook.lmu.build/index.php/2021/06/03/special-effects/>

- 1) Ranging from Fire FX to Wind FX to Smoke/Dust FX – we suggest you budget any Mechanical FX sequence completely if it is key to your story. ANY FX mentioned will require a Practical FX professional who will charge for their safety expertise/certifications, time, travel, and a large kit. For safety, rarely do they work as a crew of one. Assume \$500- \$1,000 a day with kit, travel and shoot time.
 - a) Often this work will require LA Fire Safety Oversight – See Permitting section for FSO rates.
 - b) Since we live and work in CALIFORNIA, where many places are high-risk fire danger zones, do not assume that any open flames will be approved. If they are a comprehensive fire safety plan will need to be outlined – including safety professionals notes above.

Filming out of the 30-mile zone: <https://sftvproductionhandbook.lmu.build/index.php/30-mile-radius/>

- 1) If your travel to and from set, and scheduled work would require over a 12.5-hr day, you will be required to find housing (hotel/motel) for your cast and crew near your out of zone location. Each person should be provided their own bed.

Location Rental Fees:

<https://sftvproductionhandbook.lmu.build/index.php/2021/07/07/factors-to-consider-when-selecting-a-location/>

- 2) Depending on the location – we are finding home locations and other basic locations – i.e., offices range from **\$50/hr- \$100/hr.**
- 3) It would be prudent to budget approximately \$1,000/day for LA location work on a student film. This does not include a specialty or period location.

STANDING SETS: <https://sftvproductionhandbook.lmu.build/index.php/2021/07/07/standing-set-alternatives/>

- 1) **Options – especially for shared partner sets – PROD 550. The link above provides a list of Standing Set alternatives – all come with a fee.**

Permitting – popular locations, challenging regions, additional expenses, timelines and tips

I. PARKS (i.e.: Westchester, Griffith, Del Rey Lagoon, Echo Park, etc)

1. Students will need to apply for a park reservation along with a FilmLA permit.
2. **Parks require a monitor at \$38/hour w/4-hr minimum plus \$72 for travel.**
3. Lead time: At least a week.
4. Cost of permits may vary depending on what you are doing there.

2. BEACHES

1. *Need to apply for a permit reservation first. This can be done on the FilmLA website. Directions state: You may fill out a Beach reservation request form on our website (you must specify the tower numbers) and e-mail it to reservations@filmLA.com. This is the only way to put beaches on hold without submitting a permit application. You may put up to 3 beaches on hold for a total of 5 days per beach. If you receive confirmation that we received your reservation and that there are no conflicts you can go ahead and submit your permit application to us. **The use fee for filming on County Beaches is \$400.00 per day** in addition to your regular permit fees. They will usually waive this fee for student films. If you are shooting at a beach within another City's jurisdiction you may need to obtain a dual filming permit from that City.*
2. When scouting your location please note the "Lifeguard Tower Number" you want to shoot near as this will help FilmLA identify the area on your permit.
3. If anyone goes in the water (even a toe) it will require a Lifeguard.
4. Lifeguard rates vary but currently **are \$190/hour with a 4-hour minimum**. It becomes an 8-hr minimum when hiring during off hours between (10pm-6am). Dept of Beaches and Harbors will bill you directly for these personnel fees.
5. **VENICE BEACH & BOARDWALK:** This permit is treated like a park permit. You have to go through the Department of Parks for a reservation to film there. You will still apply through FilmLA. The cost of the permit even for a small crew could start at \$150. It may also require a monitor **at \$38/hour w/4-hr minimum plus \$72 for travel.**

3. LAUSD SCHOOLS

1. If you are filming at any LA Public School they **charge \$1500 just for the school location fee.**
2. You will need to apply for a FilmLA permit.
3. You may be required to hire a FSO (Fire Safety Officer) if you are filming interiors. **FSO rates are \$109/hour for a 4-hr minimum plus 1 hour of travel time.** These rates may increase without notice.
4. The school may have you hire a security officer, too. The cost for that would be determined by the school if necessary.
5. In order to film **at any Public-School** facility, both a license agreement with the applicable school district and a film permit must be obtained. For public schools located in the City of Los Angeles, a film permit must be obtained by completing the online permit application via FilmLA's Online Permit System (ops.filmLA.com) a minimum of four full business days prior to your first shoot date. For public schools located in other cities, a film permit must be obtained from the corresponding regional film office, such as the City of Burbank, the City of Glendale, or the City of Norwalk.

4. NATIONAL PARKS & DESERTS. [UPDATE as of JAN '22 – low impact filming is less restrictive](#)

1. **How do I get a permit to film or take commercial photographs in a California state park?**
Permits are required to film, video or photograph for any commercial or potential commercial purpose in a state park. The initial permit is with the California Film Commission, which can be applied for online on the [Commission's website](#). Commission staff will then help you coordinate with local state park staff for a second permit issued by the park. There may be fees to recover costs to state parks. For more information on film or photography in state parks, please [click here](#).



2. You need to give at least 2-3 weeks lead-time as they are sometimes slow to process and there is a specific insurance certificate that will be required.
3. Depending on which state park you would then have to apply for a permit in that jurisdiction. For example: Joshua Tree would be Inland Empire Film Services.

5. SENSITIVE NEIGHBORHOODS

1. **Hancock Park** - Filming is permitted between the hours of 7:00 a.m. and 10:00 p.m. Filming is not permitted during other hours, or on weekends and holidays (federal, state and religious) No production vehicles are allowed to arrive prior to 7:00 am and must depart area "tail lights" by 10:00 pm. Signatures from neighbors within a 300 ft radius is required – this means going door-to-door for signatures.
2. **Pacific Palisades** – no filming on weekends. Cost is expensive for week days and requires permission from HOA and a monitor and more than likely signatures from surrounding neighbors.
3. **Hawthorne** - This is expensive and not a recommended place to film even for a 200, 379, 500 (small class projects). Even if you live in the house/apt they will require **at least one police officer at \$88 / hour** with a 4-hr minimum. Permit fee for the city will depend on size of crew/cast and what the filming activities are.
4. **Beverly Hills** - Are somewhat student friendly. You must apply through the city and the cost of the permit is \$70.
5. **FILMLA in some cases may require a FilmLA monitor to be on your set in certain neighborhoods.** This rate varies but starts at about \$154.

6. OUTSIDE OF FILMLA

1. Manhattan Beach – Must give 2 weeks lead time. Not super student friendly.
2. Long Beach – Student friendly. Need to give them 3-5 business days and you have to go pick up the permit in person. Cost is \$35
3. Inglewood – As part of the City permit packet you have to have the owner of the location sign the film office's form that they give permission for you to film there. Give yourself at least 10-14 days to get this permit.
4. Glendale – At least 3-5 days in advance. Permit fee is \$150 unless you are on public/city property, the fee is \$404/day.
5. El Segundo – 5 days in advance. If filming on private property no fee. If filming in public \$750/ day.
6. Burbank - 3–5 days advance notice. Fees waived for students.
7. West Hollywood – Must go through the city of WeHo. The contact is Eddie. They will usually waive the fee. **They do not allow more than 2 days of filming.**
8. Malibu – if you are filming in a private residence or property, they usually do not require a permit. Any exterior filming requires permits.
9. There are other areas outside of FilmLA / Los Angeles – too many to list but simply by googling you can usually find the filming application & requirements.

7. NIGHT WORK

1. Night Work is considered shooting outside of regular filming hours in any neighborhood: Monday to Friday from 7:00AM – 10:00PM, and on weekends (Sat/Sun) 9:00AM-10:00PM. Filming outside of these hours will require getting signatures from neighbors within 300 ft of the location.
 - a. Additional factors of night work: Generator use (noise) is a disincentive for neighbors to approve late night shooting without compensation.
2. Filming ON CAMPUS any night work must end at 11:59pm – tail lights. If you are given permission to film after hours in a certain location like UHall you will be required to hire a **DSP officer for your shoot. The rate is \$21.78/hour if you give DPS 72-hrs notice. The rate is \$32.67/hour if you give them less than 72-hrs notice.**

8. OPEN FLAME / FIRE / SMOKE EFXS

1. There are no open flame / candles allowed on campus.
2. There is no smoke or fog allowed on campus except with approval from DPS on one of our stages.
3. Smoke effects off campus is allowed and must be put on your permit. If you are using Atmosphere in a Can or Dry Ice those are both acceptable but we must know that you are using these and in what capacity.
4. If you are going to use a candle or fire or open flame OFF campus you must put this on your permit and LAFD will determine if you need an FSO (Fire Safety Officer). **The officer rate is \$109/hour with 4-hr minimum plus 1 hour of travel time.** These rates may increase without notice.

9. CAR WORK – BOTH ON & OFF CAMPUS

1. If you have a scene driving on a street, FilmLA may require the use of a police officer for traffic control. Depending on the shot you may need more than one and an ITC (Intermittent Traffic Control) Police officer. **Rates are \$64-\$75/hour with an 8-hr minimum. (1.5x after 8 hours / 2x after 12 hours)**
2. If you are doing a drive up and drive away shot in a residential (not business or busy street), FilmLA can also determine if an officer is required. The scope of what you are doing would play into this.
3. If filming on campus what you are doing will determine what will be needed. A film shoot may require a DPS officer that would be paid for by the student. **The rate is \$21.78/hour if you give them 72-hrs notice and \$32.67/hour if you give them less than 72-hrs notice.**

10. MISCELLANEOUS

1. Playa Vista Campus (Brickyard) – For detailed information on filming within the 2nd Floor, any exterior on the Brickyard property and areas outside of the Brickyard property, please visit the SFTV Production Handbook [here](#). If filming in the parking lot, a parking attendant may be a requirement to direct traffic. The cost is determined by the size of the production and the amount of time needed.
2. **Skateboarding** – on and off campus. Depending on what and where you are skating will determine the protocols for the permit and possible police or DPS officer. This would have to be someone that is very skilled at skating. Not just your actor saying they can skate. Too many accidents and broken bones have occurred from falls off skateboards. Also, there are DISMOUNT ZONES on campus where no skateboarding is allowed.
3. **TRUCK PARKING** – if you are not able to return your PRODUCTION TRUCK to LMU for overnight parking, you may need to find a secure overnight parking lot with appropriate security.
4. Filming on campus in **classrooms during the week** is a challenge and more than likely not doable.
5. Filming in LOT I (next to Xavier) is not allowed on Sundays due to mass and not allowed during the week. Saturdays are possible if requested with enough time to see if an event is happening requiring that lot.
6. **Dining Halls** are on a case-by-case basis and must go through Sodexo for approval. Sodexo has a form to fill out for this request that needs to be attached with your permit request.
7. Parking sites in DTLA – assume \$20 - \$30 per vehicle per day.

