

LMF

DEVELOPMENT SESSIONS

PRODUCING 4/6

Sourcing,
Insurance, & Kit.

Crew,

What will we cover today?

- i. Above the Line v Below the Line
- ii. Consequences of Choices: How making decisions as a producer impacts the production.
- iii. What Crew you may need for a no budget shoot.
 - iv. Where you might find Crew.
 - v. How to Negotiate.
- vi. What Insurances are needed and why.
- vii. What, and where, to get kit from in Liverpool.
- viii. What to do for applications around these things.
 - ix. Questions and Answers.

CREW

Above the Line vs Below the Line

Above the Line: Crew members who are heavily involved with the creative decision making of the film and guide the vision. Usually fixed sum.

Producers, Directors, Writers, Principal Cast.

Below the Line: Crew who are hired to achieve the vision of the project. Usually hired on a day rate rather than a bulk payment.

Director of Photography, Camera department, Sound, Art etc.

Consequences of Choices

Starter Exercise to begin thinking about what choices we make as producers and how it impacts our productions. On a well funded short film.

Game in pairs:

Aim of the game: Pick what below the line crew, kit, and insurance you want for your production. Stay under budget.

Restrictions: 1 day shoot.
2 cast in a pub scene with extras.

For Crew: Budget: 2k. Who do you need?

For Kit: What would you want?

For Insurance: What Insurances may you need?

Everything else is covered including cast and extras, all crew must be paid.

Write down what you would pick, allocate budget, and think about the consequences of them decisions. We'll discuss after.

What would I do?

Crew List

DOP £250, AC £200, Gaffer £200, Sound Mixer £250, AD £200, Script Supervisor £200. Makeup £200, Production Designer £200, Van Driver £122, Runner £122. **TOTAL: £1994.**

Insurance:

Public Liability



Kit Insurance



Employers Liability Insurance



Motor Liability Insurance? – Maybe.

Production Indemnity?

Kit: Decisions have consequences, the more kit, the more problems are involved.

BFI Require minimum wage for all cast and crew so let's budget for that as of April 2025:

For a 10-hour day, not including expenses:

10 CREW MEMBERS: £1221

Every member is £122 a day

Some productions offer a flat rate for all crew regardless of experience and role on set. This can be a useful way to negotiate people lower, saying to people we're in this together doing it for the fun, but with a gesture of pay.

BECTU Rates:

These are based on union minimum rates from different bands on tv and film. This is a rate card for professional productions not short films but can be a good guide to see what a crew member may be paid in their day-to-day job and explains why people can't always commit if a better paying job comes up.

<https://members.bectu.org.uk/advice-resources/library/3101>

What Crew?:

If your shoot is unfunded and you must do it on favours what are the absolute necessities and how do you go about negotiating rates?

You NEED:

SOUND MIXER

DIRECTOR OF PHOTOGRAPHY

INVEST IN:

1ST ASSISTANT CAMERA

GAFFER

AD

PAY YOUR:

VAN DRIVER – Insurance won't be covered otherwise.

Offer a flat fee for HOD's, expenses for unpaid crew, and pull favours where you can, but make sure you invest in the right places if possible.

Where to Find Crew:

There is no one place to find crew, but there are places to look that can be beneficial if you have no connections, but making connections is how this industry works, so let's talk about it:

Networking Events

LMF Creative Mixer
Liverpool Locations New Crew Night
Scratch Networking.

Local Short Film Credit Lists

Manchester Northwest Shorts Category
Sandbox Showcase
Vimeo/Omeletto/Short of the Week

Databases

Liverpool Film Office Database
FB Group: Liverpool Filmmakers Network
Mandy
Creative England – Directory

WHO DO YOU ALREADY KNOW?

We're working on a short film database for the Area and want your help to form it, what would be useful to you as producers?

Exercise:

Convincing Crew that your project is a good one to work on, for a reduced or expenses only rate, is hard. How do you do this?

Write up a convincing first message to send to an experienced crew member in pairs and we will come round and talk about what could work and what might not.

Use your current project as a base so we can help develop your work! What can you offer someone as a new producer?

**INSU
RANCE**

Public Liability:

This covers you in case anyone is hurt, or the location is damaged. It's absolutely the number 1 thing needed as a producer before filming. You won't be able to get kit or locations without proving you have it before hand so get it!!!

How much do I need?

You might see 2 million, 5 million, and 10 million.

You need a minimum of 2 for most filming, some places will require 5 million. Check with the location before you go for it. 10 million may be useful if it's a high risk production. You need it for BFI films.

Short Term vs Annual Cover?

If you are only planning to do one shoot this year, get short term, it will be slightly cheaper and be more specific. But if you are doing multiple or have events/corporate shoots/want to rent out equipment to others, get annual, it's cheaper long term and covers you for the year. Less to worry about.

Use an Entertainment Insurer and get a certificate on file.

Kit/Equipment Insurance:

If you are hiring equipment or own equipment you will want to get it insured. Some cameras cost upwards of 70k, and you won't wanna pay that. Accidents happen. If you are hiring it, the rental company will require proof that you have kit insurance that covers the amount it would cost to replace the kit being rented.

What is Excess?

When you get kit insurance, they will give you an option to set an excess amount, this is the amount up to that you are willing to pay before the insurance covers it. For example, £2000. If a light breaks worth £600, in this case, you won't get anything. The lower the excess the more the insurance costs.

FACTOR THIS INTO CONTINGENCY.

If you hire a DOP or Soundie, they may have equipment, and their own insurance. This can reduce your costs massively, but factor in that you may have to rent off them at a higher rate.

Employers Liability Insurance:

This is required by law even if you are hiring freelancers.

This protects your employees from illness or injury if they are hurt or can't work. Public is covered, but accidents happen even to experts.

Extras?

Production Indemnity:

Protects your film budget in case of unexpected events where you lose a day of filming that is out of your control.

Specific Problems:

Do you have fire? Filming in water? A drone? Animals? You may need extras. Look into them and add what is needed for your shoot.

Some Places to go to:

www.filmlondon.org.uk/resource/media-insurance-companies

KIT

EXERCISE:

**In pairs Research for a production in Liverpool:
Where to get: A camera, lights, sound, and grip equipment for a
shoot next week.**

Must be from Liverpool, not Manchester.

Work with people who have their own kit right now. Liverpool isn't a great hub for kit hire yet, but that doesn't mean it isn't coming.

There are a few places:

**FAT LLAMA
NO DRAMA
SUNBELT RENTALS
STUDIO LAB**

A CHAT WE WANT TO HAVE IS AROUND KIT WITH YOU:

MANCHESTER has loads, so if you can afford a van, a driver, and the time to get it, then do that, some places deliver. Media dog deliver, some other companies deliver, but this is all costly and the more you want the more it is.

Questions you may have:

Should I buy kit?

Should I have a company?

Should I work for free as a producer?

Do I need funding?

Should I move to Manchester/London?