



LIVERPOOL  
OFFICE FILM



METROMAYOR  
LIVERPOOL CITY REGION

# LIVERPOOL CITY REGION PRODUCTION FUND GUIDELINES

Issued: 16<sup>th</sup> June 2025 REVISION

Liverpool City Council, acting through its department the Liverpool Film Office, reserves the right to change these guidelines from time to time at its discretion. Please ensure that you have downloaded the latest version from our website.

Whilst the information and advice in these guidelines is at the time of going to press believed to be accurate, neither Liverpool City Council nor any of its partners shall be responsible for any loss attributable to errors, omissions or other inaccuracies in the information contained in these guidelines.

## OVERVIEW

Liverpool and its city region<sup>1</sup> has been home to hundreds of film and television productions over the years: from studio blockbusters such as *The Batman* and the upcoming *Fountain of Youth*, to acclaimed indie films such as *Yesterday* and *Film Stars Don't Die in Liverpool*; from renowned TV drama series *Peaky Blinders* and *Funny Woman* to award winning single dramas such as *Help*.

Producers and directors are repeatedly drawn to the region's world-class locations, its accessibility, and the expertise and can-do attitude of its crews and service companies.

Liverpool truly is The World in One City.

Liverpool Film Office, founded in 1989 by Liverpool City Council, was the UK's first dedicated film office. Its team of experienced film professionals provides a free service including location finding, permissions, liaison, traffic control, parking, and sourcing local labour and suppliers. The Film Office also manages [The Depot](#) – 2 x 20,000 sq ft purpose -built stages - and operates a bespoke introductory service for hotels and serviced apartments.

More information is available at <http://www.liverpoolfilmoffice.tv/>

View our latest showreel [here](#)

## WHAT IS THE LIVERPOOL CITY REGION PRODUCTION FUND?

The Fund was established by the Liverpool Film Office to help drive further growth of the region's production sector. Supported by Liverpool City Region Combined Authority, the Fund is discretionary and has already supported many outstanding productions including *This City Is Ours* (BBC/Left Bank), *GWED2* (ITV/Golden Path), *Time* (BBC/BBC Studios), *The Responder* (BBC/Dancing Ledge), *Help* (C4/The Forge) and *The Ipcress File* (ITV/Altitude) amongst others.

Open to local and national companies<sup>2</sup>, the Fund aims to increase the number, scale and range of scripted TV and feature films being made in Liverpool by investing in a diverse portfolio of high-quality productions.

It is expected that these productions will create significant opportunities for locally based above and below-the-line talent, encourage the use of local production facilities, studios, locations, and other services, and increase co-production opportunities or access to markets for regionally based producers.

We will prioritise projects that have some or all of the following characteristics:

- Deliver high multiples of local economic benefit relative to our investment;
- Demonstrate strong creative and commercial elements;
- Deliver ambitious training and professional development opportunities for locally based crew;
- Have a realistic prospect of generating a financial return on our investment;
- Increase the cultural visibility of the Liverpool City Region to audiences in the UK and internationally.

---

<sup>1</sup> Liverpool City Region covers the local authority areas of Halton, Knowsley, Liverpool, Sefton, St Helens and Wirral. You can find out if a particular postcode is in any of these areas at <https://www.gov.uk/find-local-council>

<sup>2</sup> See 'Who can apply' section of these guidelines.

As a public funder, we are committed to increasing on-and off-screen diversity in film and television. As well as broadening opportunity and representation, we believe that it can bring significant commercial benefits in terms of attracting wider audiences and higher revenues.

Whilst we do not require applicants to meet any particular diversity criteria in order to qualify for our funding, your application will be strengthened by a demonstrable commitment to improving diversity. We would therefore encourage potential applicants to consider resources such as [BFI Diversity Standards](#) and [Creative Diversity Network guidance](#).

Liverpool has ambitious plans to become a net-zero-carbon city by 2030 so we also ask applicants to demonstrate how they will minimise the environmental impacts of their proposed production through reducing its carbon footprint, minimising waste and developing more sustainable ways of working.

### **WHAT CAN I APPLY FOR?**

We can support the production of:

- live action, animated and documentary feature films with an intended running time of no less than 69 minutes;
- scripted television programmes<sup>3</sup> of all genres with an emphasis on high end drama and comedy.

We are currently unable to support standalone development, distribution or promotional activity, the production of short films and other forms of TV or audio-visual production including unscripted television programmes, short-form web series predominately intended for self-distribution, or games.

To be eligible, your project must:

- be at an advanced stage of development or packaging;
- have at least 50% of its total funding already in place at the point of application, as evidenced by appropriate Letters of Intent/Heads of Terms. Please note that this 50% can include the relevant Audio Visual Tax Credit (AVEC) but if you are intending to apply for the Independent Film Tax Credit (IFTTC), you will also need to evidence other industry/market monies (ie: pre-sales, distributor/sales agents advances, other public/broadcaster funding) in addition to any offers of private equity or post production deals;
- be able to demonstrate a credible route to market, most typically through the formal attachment or clear written interest of an experienced international sales agent and/or UK distributor in respect of a feature film project; or a UK broadcaster and/or international streaming platform and/or international distributor in respect of a TV project; and
- be capable of fulfilling the relevant British Cultural Test or qualify via one of the UK's official bilateral co-production agreements if your finance plan includes one of the UK's audiovisual tax credits.

### **HOW MUCH CAN I APPLY FOR?**

---

<sup>3</sup> A television programme is defined as being intended for commercial distribution to the general public via any electronic mass communications medium, including but not limited to terrestrial broadcast, digital broadcast and streaming services.

We can invest up to £500,000 per project, with the minimum investment being £100,000.

In exceptional circumstances, such as a project offering outstanding economic and cultural benefits, we may vary this maximum following discussion with our funding partners.

We will not normally invest more than 20% of the total production budget.

Our investment in your project will typically be in the form of an equity investment which is recoupable from its subsequent commercial exploitation. We will also be entitled to a net profits participation.

We reserve the right to offer other forms of finance including loans or grant depending on the risk profile and particular circumstances of your project.

### **WHO CAN APPLY?**

We can only accept applications from a limited company registered and centrally managed in the UK.

Your company (and its principals) will be expected to demonstrate a strong track record of success in film and/or TV production and have no recent connection with company or personal insolvency or business failure.

Your company (and any intended special purpose vehicle set up to produce the film or television programme) does not need to be registered in or to relocate to the Liverpool City Region but it will be a contractual requirement of our investment that you maintain a staffed production base in Liverpool City Region for at least the duration of pre-production and principal photography.

Applicants who headquartered and/or registered outside of the Liverpool City Region may be required to enter into a meaningful co-production arrangement with a suitable Liverpool City Region-based producer as a condition of our funding.

### **WHEN CAN I APPLY?**

This is a rolling fund so there are no deadlines for applications.

We are unable to support projects that have already commenced formal funded pre-production prior to a full application being made or principal photography prior to our investment decision.

As it may take up to 6 weeks to process your full application and to reach an investment decision, you should ensure that the start dates of your project reflect this.

### **HOW DO I APPLY?**

We recognise that both preparing and assessing funding applications takes up a lot of time and resource. In order to help mitigate this and facilitate faster decision-making, we have decided to operate a two-stage application process for this Fund.

#### **Stage 1. EOI**

You will need to complete and submit a short Expression of Interest (EOI) form online. This captures the essential information about your project, allowing us to consider its eligibility and whether it is likely to deliver against the aims and objectives of the Fund.

The EOI form can be accessed via the 'Production Funding' tab on the Liverpool Film Office website or [here](#)

Following our receipt of your EOI, our Fund Advisor will contact you to discuss your project in more detail. She/he may also ask for further supporting information in order to help our review. Any feedback or advice given during this stage should not be considered an endorsement of your project nor a guarantee of funding.

Once the review is completed, the Fund Advisor will make a recommendation to the Head of Liverpool Film Office on whether to progress your project to a full application. Following further consultation with the Fund Advisor and other members of the Film Office team, her/his decision on such matters will be final.

The indicative timeline for this decision is within 10 business days of submitting your EOI.

Projects not progressing to Stage 2 will be declined by email stating that we have reviewed your EOI and are unable to consider it further.

### Stage 2. Full Application

If your project progresses to Stage 2, we will email you the full application form for you to complete and submit, together with an introduction to our Film Office and Skills teams.

We strongly encourage all potential applicants to liaise closely with these teams prior to submission as they can provide objective advice on locations, studios, local crew and facilities as well as skills and training support that may be available. This will help to strengthen your application as well as better inform your estimate of the project's local spend and jobs.

Guidance on what constitutes qualifying local spend ("LCR Qualifying Expenditure") is also provided in Appendix 2 of these guidelines and you will be asked to provide a detailed breakdown of your estimate as part of your supporting materials.

In addition to your completed application form, you will need to send us various supporting information. A submission checklist is included in Appendix 3 of these guidelines.

Appendix 1 of these guidelines also gives details of the standard terms and conditions for the Fund. Please ensure that you have read these before submitting a full application.

Completed application forms together with all supporting information should be submitted to [productionfund@liverpool.gov.uk](mailto:productionfund@liverpool.gov.uk)

Following submission, you will receive an email confirming that we have received your application, together with a tracking number to be used in all correspondence.

All applications are checked for eligibility against the guidelines. If your application is incomplete or ineligible, we will send you an email informing you why. We are unable to progress incomplete or ineligible applications.

### ASSESSMENT PROCESS

Complete and eligible applications will be assessed by our Fund Advisor and other members of the Liverpool Film Office team, as appropriate.

We may also use external industry assessors and/or consultants from time to time. Such assessors will be required to sign a Non-Disclosure Agreement and to confirm that they have no actual or perceived conflict of interest with either you or your project.

Our assessment will consider inter alia:

- The extent to which the project responds to the priorities of the Fund as set out in these guidelines, including the likely economic, cultural and social benefits of the project to the Liverpool City Region.
- The creative merits/strengths of the project.
- The abilities and track records of the core team (director, producer and writer) and any identified partners, and their creative, technical and managerial capacity to deliver the project.
- The viability of the proposed budget, schedule and finance plan.
- The market potential of the project, and the likelihood of recouping the Fund's investment and generating a financial return.
- The need for our public funding and the levels of additionality delivered by the requested investment.
- The availability and levels of other monies leveraged by the Fund's proposed investment, together with the terms and conditions of such.
- The extent to which the project contributes to the skills and talent development needs in the region.
- The extent to which the project makes a demonstrable contribution to greater diversity, equality, inclusion and environmental sustainability.
- The levels of our uncommitted funding and the degree to which the project would be a positive addition to the Fund's investment portfolio.

We may request a meeting with you or seek additional information in order to complete our assessment and to carry out the necessary corporate and financial due diligence. We will inform you if these steps have a material impact on our decision-making timescales.

### **DECISION MAKING PROCESS**

Once we have completed our assessments and due diligence, we will either decline your application or make a recommendation for support to the Investment Advisory Panel<sup>4</sup>.

The Investment Advisory Panel will meet to consider the recommendation before a final investment decision is taken by Liverpool City Council's delegated authority for the Fund.

The Investment Advisory Panel meets on an "as needed" basis and you will be advised of the outcome as soon as possible after the relevant decision is made.

We expect a high demand for this Fund and we have a finite amount of money to invest. Even if your application meets all of our assessment criteria, we may not necessarily be able to invest in your project.

We will offer feedback to unsuccessful applicants if requested.

### **SUCCESSFUL APPLICATIONS**

---

<sup>4</sup> The Investment Advisory Panel will consist of representatives from Liverpool City Council, Liverpool City Region Combined Authority and the Local Enterprise Partnership as well as a number of suitably experienced independent film/TV professionals with relevant backgrounds in production, sales, distribution, finance and legal. All members of the Panel will be required to sign a Non-Disclosure Agreement and to confirm that they have no actual or perceived conflict of interest with either you or your project.

If your application is successful, we will send you a formal Offer Letter which sets out the level of our investment as well as any specific terms and conditions relating to matters such as the required level of LCR Qualifying Expenditure, employment of local crew and agreed number of local trainees. This Offer Letter needs to be agreed and executed before we can confirm our funding.

The Offer Letter will remain valid for a specified time – typically 3 months - in order to allow you time to secure any outstanding funding or attachments for your project. If legal and financial closing has not commenced prior to the expiry of the Offer Letter, we may decide at our sole discretion to extend the Offer or to let it lapse. This is to ensure that our funds are not tied up on projects that are not proceeding expeditiously to production.

Once legal and financial closing is formally underway, we will instruct our lawyers to issue a full production funding agreement which will incorporate our standard terms and conditions of funding as per Appendix 1.

### **RESUBMISSION**

We can only accept re-submissions for projects that have previously been declined if there have been significant and substantial changes or major new elements have been secured since the last application. All re-submissions must be discussed and agreed with us in advance.

We will accept re-submissions for projects where a previous Offer Letter has lapsed, and we have confirmed in advance that we remain interested in the project.

### **FEEDBACK**

We endeavour to make the application, assessment and decision-making processes as fair and transparent as possible. We welcome constructive feedback on any of our processes and procedures.

### **SPECULATIVE SUBMISSIONS**

We regret that we are unable to read scripts or consider projects that have not been formally submitted through our application process.

### **RETENTION OF APPLICATION MATERIALS**

In order to comply with our audit processes, we will retain copies of the application form and supporting materials for declined applications for a period of 3 years and for successful applications for a further 10 years after which time they will be destroyed.

### **COMPLAINTS**

Our funding is discretionary and our decision in all matters concerning the assessment and selection of projects for investment is final.

You can make a complaint if you have good reason to believe that the correct procedures, as published in these guidelines, have not been followed or have been applied in such a way as to prejudice the outcome of your application.

A copy of our complaints procedure is available on request from the Head of the Liverpool Film Office.

### **FREEDOM OF INFORMATION**

As a public body, we may be required to publicly disclose certain information concerning your application in accordance with the Freedom of Information Act 2000. During the process of deciding whether or not to publicly release some or all information requested by a third party, we may contact you and ask you to comment on the proposed release. Your comments will be taken into account in the decision on whether to publicly release, or withhold information, but the decision on whether to release the information ultimately rests with Liverpool City Council.

### **DATA PROTECTION AND PRIVACY STATEMENT**

We require some personal information about you/your company in order to consider your application for investment. If you would like to see a breakdown of the personal information we require, why it is required, what we do with that information and how long we keep it, please refer to the Liverpool City Region Production Fund Privacy Notice available online [here](#).

We may share your personal information with third parties to comply with the law and/or for our legitimate interests and/or the third parties concerned.

Where the personal information you have provided to us belongs to other individuals, please refer to the above Privacy Notice. You must share this Privacy Statement and Privacy Notice with the respective individuals.

You have some rights in relation to the personal information that we hold about you under the General Data Protection Regulation. Information on how to exercise these rights is contained in the Privacy Notice.

If you have any concerns about how we process your personal information, you should contact the Head of the Liverpool Film Office in the first instance. If you are still dissatisfied, you can submit a complaint to the Information Commissioner's Office.

## APPENDIX 1

### LIVERPOOL CITY REGION PRODUCTION FUND

#### STANDARD TERMS & CONDITIONS OF FUNDING

If you are successful in securing an investment from the Liverpool City Region Production Fund, you will be required to enter into a production funding agreement with Liverpool City Council ("LCC") that sets out the terms and conditions of its investment. These will include amongst others:

1. LCC will pay its investment to a separate dedicated production account in the name of the applicant company or, if applicable, to another limited company set up by the applicant company specifically for the production of the project. It will be a requirement of LCC's investment that the investee company maintains a staffed base in the Liverpool City Region for at least the duration of pre-production and principal photography.

2. LCC will advance its funding in accordance with an agreed cashflow. LCC will not commence cash flowing until all necessary legal agreements relating to the financing, sales and distribution of the project have been executed and all commitments and conditions precedent required for financial and legal closing have been satisfied. LCC may hold back up to 10% of its investment until formal delivery and completion of the project, to include a final certified audit statement.

3. LCC's funding is an equity investment in the project and is recoupable from net revenues as defined in the principal financing and distribution agreements. LCC will also be entitled to a share of net profits from the project, with such share to be agreed on a case-by-case basis.

4. You will be required to include in your production budget a Fund Management Fee of 8% of LCC's investment, together with LCC's reasonable pre-agreed external legal costs. These will be treated as first day payments on financial close. The Fund Management Fee is a contribution towards LCC's reasonable management costs and overheads in relation to the Fund (as it receives no other public funding for these).

5. LCC will exercise certain rights of approval over your project as Conditions Precedent including (but not limited to): the key elements (writer, director, individual producer, principal cast and key crew); the script(s); the production budget; cash flow schedule; production schedule; insurance policies; the identity and terms of all other finance; the identity and terms of appointment of the sales agent and/or distributor(s); and all other production and financial documentation prepared in relation to the project.

6. During production, LCC will require access to all relevant information about your project including production reports, cost reports and dailies, and the right to attend, at its cost, all stages of production. As a public funder, LCC will require meaningful consultation rights over all cuts of the project and, in respect of a feature film, a shared right of approval over the final cut alongside other financiers, if appropriate.

7. You will be required to meet any commitments made in your application with regard to the Liverpool City Region. This may include a specified number of filming days, proposed expenditure on locally based goods and services ("LCR Qualifying Expenditure"), the number of jobs and skills/training roles to be created during the project for people permanently resident in the Liverpool City Region. You will be required to comply with LCC's monitoring and reporting requirements to evidence and certify these outputs. Failure to meet these outputs may result in a reduction in LCC's investment. You will also be required to provide on-going monitoring information as may be reasonably required by LCC and its relevant funding partners in order to measure the impact and outcomes of LCC's investment including data for LCC's Net Zero strategy.

8. You will be required to demonstrate a commitment to training and skills development through the engagement of suitable local interns and/or trainees, and to participate, where reasonable and feasible, in any accredited apprenticeship schemes. In addition, the producer, writer and director may be required to make themselves available, subject to professional commitments, to provide mentoring and/or industry training as LCC may reasonably request.

9. You will be required to comply with LCC's branding guidelines. These include providing LCC and the Liverpool City Region Combined Authority with appropriate onscreen credits on your project as well as a credit in all related materials. In certain circumstances, LCC may also have an Executive Producer credit. In the case of broadcast TV, such credits will be subject to the applicable broadcaster credit guidelines.

10. You will also be expected to co-operate with LCC and its relevant funding partners in any PR and press activity relating to your project and LCC's investment in it, as reasonably required. You may also be asked to provide access to

the production, or the completed project, for other LCC activities such as education or screenings and/or from time to time make yourself and other members of the production or applicant company available (on reasonable request and subject to professional commitments) to provide local industry training and mentoring.

11. You will be required to provide certain delivery materials to LCC including but not limited to a ProRes 422 (HQ) Quicktime of final project, copies of master stills, EPK and all publicity materials including promos and trailers. The cost of these should be included in your production budget.

12. You will be required to procure that LCC and Liverpool City Region Combined Authority are entitled to use the LCC delivery materials to publicise their involvement in the production for their internal purposes and for the general promotion of LCC and Liverpool City Region Combined Authority by way of, inter alia, use of clips in their corporate videos, websites and promotion materials. In the case of broadcast TV, LCC and Liverpool City Region Combined Authority will exercise such rights in compliance with the relevant Commissioning Agreement(s).

13. LCC will usually expect there to be customary security and other takeover arrangements in place for your project in order to ensure its completion and delivery in accordance with the approved screenplay, budget and schedule. Depending upon the level of investment being offered by LCC and the risk profile of the production, LCC reserves the right to take additional contractual and legal protections on specific projects on a case by case basis.

14. You will need to evidence a clear chain of title to your project and demonstrate that you have or can acquire the rights necessary to produce and fully exploit your project throughout the world by any means and in all media. Your production budget should allow for the clearance of appropriate rights from all individuals and organisations who are contributing to or whose material is featured in the project subject to any relevant union, guild or collective bargaining agreements.

15. You will be required to ensure that your project is produced in accordance with the requirements of all unions and guilds having appropriate jurisdiction and all legislative requirements including those concerning National Minimum Wage.

16. You will be required to put in place all customary production insurances including errors and omissions with LCC named as a named insured or, in the case of errors and omissions, as an additional insured).

17. You will be required to comply with LCC's reasonable requirements as regards procurement, equalities, diversity, environmental impacts (including carbon measurement) and document retention.

18. You will be required to ensure that your project achieves BAFTA albert certification which includes developing a carbon action plan, submitting pre- and post-production carbon calculations and paying to offset any remaining unavoidable emissions at the end of production.

19. Depending upon the nature of your production, you will be required to pay the recommended contribution to the Film Skills Fund, HETV Skills Fund, Children's TV Skills Fund, Animation Skills Fund or Unscripted Skills Fund.

20. All investments made through the Fund must be compatible with Subsidy Control law. You will be required to confirm to NES that the financing and production of your project is structured to be compliant with the UK's Subsidy Control Act 2022 and any other relevant subsidy control rules and regulations, as required by the UK Government.

21. All revenues from the project must be collected by an independent collection agent, or by a recognised television distributor in respect of a broadcast television project, with LCC having right of approval over their identity and terms of engagement. LCC will typically require direct reporting from the distributor in respect of broadcast TV programmes and you should factor this into your negotiations with such parties.

22. You will be expected to fully cooperate with the Liverpool Film Office and to abide by its [Code of Practice](#) in relation to filming in the region. You may be asked to participate in the marketing of the Liverpool Film Office and the Liverpool City Region's production services and locations offer, and to provide access to the production, or the final film/programme by way of screenings or clips, in order to help us promote Liverpool and the city region, as reasonably required.

## APPENDIX 2

### LIVERPOOL CITY REGION PRODUCTION FUND

#### CHECKLIST OF SUPPORTING DOCUMENTS TO BE PROVIDED WITH FULL APPLICATION

(\* indicates a required document)

- One page synopsis.\*
- Latest (dated) screenplay, or first episode script and series bible for a TV series, or extended treatment for a documentary feature.\*
- Creative Statement (no more than 500 words), detailing the creative vision for the project and how you plan to realise it. (For TV series, we would expect this statement to be from the relevant creative lead) \*
- Strategic Statement (no more than 500 words), detailing the production methodology and commercial vision for project including financing, intended audience and sales/distribution/festival strategy.( For feature films', the latter should be prepared with input from the UK distributor and sales agent. For TV series, with input from the broadcaster/streaming platform and international distributor)\*
- LCR Impact Statement (no more than 500 words), detailing the intended economic, cultural, skills and career development impacts of your project in the Liverpool City Region. How will your budget be spent in the region and what impact will it have on the local screen sector and wider economy? What provision have you made for local skills, talent and company development and how will it help to strengthen our regional workforce? How will your production pro-actively address equality, diversity, inclusion and environmental sustainability at a regional as well as national level? How will your project present the region on-screen and how might that impact local, national and international audiences?
- Mood boards and any other visual or presentation materials (if applicable).
- Latest (dated) production budget (in MMB PDF format).\*
- Latest (dated) production schedule/timeline.\*
- Latest (dated) finance plan and draft recoupment schedule.\*
- Latest (dated) sales estimates from the sales agent or international distributor.\*
- Latest (dated) revenue projections from UK distributor (if applicable).
- Estimate of Liverpool City Region Production Expenditure (in MMB PDF format) \*
- CV's of producer(s), director(s), writer(s) and any other key creative personnel.\*
- Relevant deal memos/agreements/letters of intent from other financiers, sales agent, distributors, broadcasters and any other market attachments (if applicable)
- Cast deal memos/agreements (if applicable).
- Summary list of Chain of Title documents.\*
- Copy of letter of comfort or interim certificate from BFI Certification Unit in respect of relevant Cultural Test (if applicable).

- Completion Guarantor letter of intent (if applicable).
- Co-production heads of terms/agreements (if applicable).
- Copy of Applicant company's registration certificate, memorandum and articles of association or other governing instrument. \*
- Copy of Applicant company's latest annual accounts (if available).

### APPENDIX 3

#### LIVERPOOL CITY REGION PRODUCTION FUND

##### LCR QUALIFYING EXPENDITURE GUIDANCE

*NB: Liverpool City Region covers the local authority areas of Halton, Knowsley, Liverpool, Sefton, St Helens and Wirral. You can find out if a particular postcode is in any of these areas at <https://www.gov.uk/find-local-council>*

LCR Qualifying Expenditure is defined as expenditure on LCR-based cast, crew and suppliers during pre-production, production and post-production of your project.

We advise potential applicants to consult with the Liverpool Film Office team in the first instance if they are unsure whether any cast, crew or supplier counts towards LCR Qualifying Expenditure.

With respect to cast and crew, we count individuals who are permanently resident in and/or whose usual place of employment is in the LCR region (ie: where the individual spends the majority of their time) as Qualifying Expenditure.

All productions are advised in first instance to consult the Liverpool Film Office Crew Database where many (but not all) LCR-based crew are already registered. - <https://liverpoolfilmoffice.tv/production-guide/>

In certain circumstances, we will also consider so-called “diaspora” as Qualifying Expenditure, particularly principal cast who may no longer be based in the region but who carry significant cultural weight. All such cases must be discussed and approved by the Liverpool Film Office team in advance.

With respect to suppliers, we count businesses whose principal trading address is in the LCR region or national/international companies which already have a substantive (i.e. leased and permanently staffed) base in the LCR region as Qualifying Expenditure.

**The following is a list of expenditure that is classed as LCR Qualifying Expenditure in line with the above criteria:**

##### Development/Script/Rights

Wages, fees, employer NIC, pension contributions, allowances, expenses and per diems for writers, rights holders, script editors, development producers etc.

##### Above-the-Line Cast and Crew including directors, producers, artistes, stand-ins, stunt players, background artistes, walk-ons, chaperones, technical consultants, intimacy coordinators and V/o artistes)

Wages, fees, employer NIC, pension contributions, allowances, expenses and per diems. When these individuals are working outside the LCR, only wages, fees, employer NIC, pension contributions will be calculated as eligible spend, not allowances, expenses or per-diems.

##### Below-the- Line Crew

Wages, fees, employer NIC, pension contributions, allowances, expenses and per diems. When these individuals are working outside the LCR, only wages, fees, employer NIC, pension contributions will be calculated as eligible spend, not allowances, expenses or per-diems.

### Production Equipment

Lighting, camera, grip & sound equipment, walkie talkies hardware and software, consumables hired or bought.

### Materials – Art Department

Art department purchases, construction costs, props/set dressing hire, SFX, action vehicles, etc.

### Materials – Wardrobe /Hair/Make Up

Wardrobe and make up purchases/hires including alterations and cleaning, prosthetics, etc.

### Studio/Locations/Other Production Facilities

Studio hire, location fees, unit bases, location equipment/facilities, craft services, office rental and equipment rental, security and police, parking, traffic management and road closures, cleaning, waste management, skip hire, etc.

### Travel / Transport

50% of the cost of air or rail transport return between either home base in the UK or point of entry into UK and LCR location(s) for non-resident cast and crew. Local car/van/minibus hire including drivers. Local taxis, bikes and courier services, fuel (if purchased in LCR), etc.

### Hotel / Living

Local accommodation costs for non-resident cast & crew whilst staying in LCR, per diems and local meal allowances, location catering from suppliers based in the LCR, office subsistence, etc.

### Health and Safety

H&S advisors, on-set medics, first aid course, COVID testing, sustainability coordinators, etc.

### Picture/Sound Post-Production

Rushes management, edit and post-production facilities in Liverpool City Region including offline and online editing and sound mixing dubbing and VFX, graphics & titles, local test screenings, post-production scripts, other deliverables, etc.

### Music

Music composition if composer is based in LCR, music recording if carried out in LCR, music supervision, etc.

### Insurance / Finance / Legal

Fund management fee paid to LCC, any legal firm used and based in LCR, insurance premiums and fees to be paid to any insurance company used and based in LCR.

### Other

EPK production if using LCR crew/facilities, stills photography, publicist(s), etc.

### Production Fees/Production Overhead

Fees/overhead for a production company that has a permanently staffed trading base in the Liverpool City Region.