

FILM BUDGET AND PRODUCTION BUDGET FORM

BUDGET: A plan that shows how much money you have and how you will spend it. Production manager has to see all aspects of the budget. Production manager does budgeting; he should be skilful in realizing whether the department is going over budget. If small changes such as expenses, go up it is the duty of the production manager to make decisions so that it does not affect the budget. It is important to handle the budget with great flexibility because shooting a motion picture doesn't happen quickly after the first schedule. Therefore a budget should be made up to date as possible. The production manager should not get involved with the task of the production accountant. Even for a low budget film the production manager should hire a production accountant to take care the dispensing of cash, location, pay roll, cost controls and book keeping based on daily bases

PRODUCTION BUDGET PROCESS:

After the producer and director have discussed the shooting schedule, the production manager will create the budget. After discussing all the things like scene, type and number of vehicles and prop required and shooting ratio, the production manager will give an estimate budget. Until all the negotiation and contracts are finalized the budget is then estimated. These estimates cover the possible over shoot or under cutting of the cost. It is very difficult to estimate the cost because of the equipment and technical aspects are being developed all the time. The production accountant must keep track of daily or weekly expenses of the film and try to maintain the extent of over views.

CREATE A PRELIMINARY BUDGET:

A budget process always remains the same whether done on paper or with the assistant of a computer. Pricelist of various services must be obtained. Production manager sometimes commit disservice by cutting cost and coming up with a low budget to pleasure the producer. Though this favors the production, these cut cost should not be included in the budget.



REVISING AND FINALIZING THE BUDGET:

Software programs are very useful for budgeting especially if there are many changes to be made. If the budget is done on paper, calculations and estimates should be done on scrap paper before they are actually typed into the production form depending on the screenplay and production involved. The production manager, eventually the director and producer, must sign on the final budget.

PRODUCTION BUDGET FORMS:

Production budget form can be quite big, up to 30 pages or more in length.

CASH-FLOW SHEET:

Once the production manager has established the final budget, he or she may be asked to work out a cash-flow chart, particularly in low-budget productions in which a production accountant will not be hired until the shooting actually begins. The production manager is free to design one, to meet the production's specific needs. The cash-flow chart details the expenses and financial requirements of the entire production period, usually on a weekly basis.

Film Production Workflow

- Production Phases There are five phases of production common to most professionally produced motion pictures. These are: Development Pre-production Production Postproduction Distribution
- Production Phases We will concern ourselves with three of these: Pre-production Production Postproduction Development Distribution
- The preproduction phase encompasses all aspects of preparation that are performed before the camera starts to roll. Some aspects of preproduction include: Screenwriting Storyboarding Funding Assembling a crew Casting Costume Design Location Scouting Set Design Properties ("props") Scheduling
- Preproduction Phase Screenplay/Script: The screenplay supplies the general plan for the production of a film. There are two types: The "spec" script The "shooting" script
- Preproduction Phase The "Spec" (Speculation) Script is the version of a screenplay that writers distribute to producers in the hope that it will be "optioned" (i.e. considered for production). It primarily contains: Slug-Line (brief description of the setting, e.g. "INT.



- ROOM – DAY ” which means the interior of a room during the day) Business (descriptions of characters/action) Dialog (the lines intended to be spoken by the actors)
- Preproduction Phase The Shooting Script is a much more detailed version of the spec script that includes numbered scenes, specific camera angles and other technical information. An example of a page from a shooting script can be seen on the next slide.
 - Preproduction Phase Storyboarding: A storyboard is a series of drawings intended to represent how the film will be shot, including how each frame will be composed and how subject and camera motion will occur. The storyboard articulates the mise-en-scene of the film. Mise-en-scene : All of the elements that compose the shot.
 - Preproduction Phase Funding: Films are generally expensive to produce. Even small independent productions with unknown actors can cost hundreds of thousands of dollars. Because of the level of investment involved, most films rely on either production companies (“Hollywood” films) or independent investors (“Independent” films).
 - Preproduction Phase Assembling a Crew: A crew is the group of workers on a film set who are responsible for facilitating production (as opposed to acting). Although large productions may employ many crew members in many different departments, there are only a few basic positions which are detailed later in the production phase.
 - Preproduction Phase Casting : Choosing actors to play roles. Costume Design : Choosing or designing the clothing/costumes that the actors wear. Location Scouting : Choosing the locations where the film will be shot. Set Design : Constructing sets where the film will be shot.
 - Preproduction Phase Properties (“Props”) : Choosing the tools and objects used in the film. Scheduling : Coordinating all aspects necessary to the production.
 - Production Phase The production phase refers to the period of time when the film is actually being shot. Some aspects of production include: Direction Camera operation Lighting Sound recording Acting
 - Production Phase During production, these roles are usually delegated to the production departments listed on the next two slides.
 - Production Phase Production Departments Direction Director (oversees all aspects of the production) Assistant Director (drives the set) Second Assistant Director (works with the actors) Camera Cinematographer or DP (oversees camera operation) Camera Operator (operates the camera) Camera Assistants (loads camera, pulls focus) Clapper/Loader (loads film and slates scenes) Lighting Cinematographer (oversees lighting design) Gaffer & Electricians (control the lights) Key Grip & Grips (control the shadows and do special rigging)
 - Production Phase Production Departments (continued) Sound Sound Mixer (records the sound) Boom operator (positions the microphone) Clapper (displays the clap slate for the camera) Talent Actors (perform before the camera) Miscellaneous Production Coordinator (scheduling) Continuity “script girl” (watch for continuity errors) Make-up Artist (apply make-up to actors) Production Assistant (various jobs)



- **Production Phase All of the departments and positions described on the last two slides serve one goal: to capture the sound and image necessary to tell the story. Although going into every detail of production is far beyond the scope of this course, let's consider the "nuts and bolts" that go into filmmaking.**
- **Production Phase Sound Recording In traditional film production, sound is recorded separately from the image. This is known as "double system" sound recording. Generally speaking, there are at least four soundtracks in any feature length narrative film: 1 – the dialog track. 2 – the room tone track. 3 – the music track. 4 – the sound effects track.**
- **Production Phase Sound Recording Dialog In order to record dialog in "double system" film production, it is necessary to synchronize the movement of lips with the sound of voices. Simple as this may seem, achieving it requires precision instrumentation. Most modern film sound is recorded digitally, but earlier films made use of a "crystal" synchronized analog tape recorded referred to as a "Nagra" (manufacturer's name) which kept the speed of the tape constant so that no "drifting" occurred between the picture and the sound track.**
- **Production Phase Sound Recording Dialog (Continued) The function of the "clap slate" or "sticks" (see the slide after next) is to supply a marking point for when the synchronization between picture and audio begins, allowing the editor to accurately align picture with sound later during post production. The first film credited with synchronized sound is *The Jazz Singer* (1927).**
- **Production Phase Sound Recording Dialog There are a series of steps that are taken on a film set in order to ensure the proper coordination of picture and sound track: 1: The director says "quiet on the set" and "roll sound." 2: The sound mixer says "sound speed" when the tape is running at the correct speed for recording synchronized sound. 3: The director calls out "roll camera." 4: The camera operator says "speed" when the film is running at sound speed (24 frames per second). 5: The director calls out "slate" or "marker" 6: The clap slate indicating roll, scene, and take is placed before the camera and read out loud (e.g. "Roll 1, Scene 1, Take 1"). 7: The slate is clapped and removed. 8: Finally, the director calls "action" to cue the actors.**
- **Production Phase Sound Recording Room Tone Room tone is recorded silence. Normally, once all of the dialog is recorded, the sound mixer asks for about a minute of quiet to record the sound of silence in the particular setting. The reason for recording room tone is that all recordings have a low level of "noise" in the background and, during the editing process it is sometimes necessary to fill in gaps so that there is not an abrupt change in the tone of the background noise.**
- **Production Phase Sound Recording Sound Effects For the most part, sound effects are obtained separately by a "foley" artist who coordinates sound effects in synchronization with the onscreen action through a process known as "looping" – where a portion of the film is repeatedly played to perfect the timing of the sound effects. This is considered to be part of post-production which we will cover next. Alternatively, for low-budget**



productions, libraries of prerecorded sound effects can be used or sounds can be recorded during production by the sound mixer and boom operator.

- Production Phase Sound Recording Music Film music is either purchased (if it is not in the “public domain”) or scored specifically for the production. Music that is scored is done in similar fashion to foley sound in the sense that film is playing during the recording session to enhance timing.
- Postproduction Phase The postproduction phase refers to the period of time after the film is shot, but before it is released in its final form. Postproduction includes: Processing and printing of film Transferring film to video Synchronizing picture and sound Paper edit (creating an EDL) Creating a rough cut Creating a online edit Final audio mix OLD SCHOOL Conforming the original negative Adding optical effects and transitions Creating release prints NEW SCHOOL Film out & release prints
- Postproduction Phase Processing, Printing, and Transferring. The first few steps of postproduction are routine, requiring more technical knowledge than creative decision making: Processing: Developing the camera negative. Printing: Creating dailies on DVD or a work print for the director and crew to see Transferring: Film transfer or “Telecine” to video for editing
- Postproduction Phase Synchronizing and Assembling Synchronizing Information from the slate and recorded on the audio tracks is stored at the beginning (“head”) of each take to allow the scene/take to be easily identified. To synchronize picture with sound, the editor aligns the beginning of the sound for a given scene/take with the beginning of the picture for that take, using the sight and sound of the slate as a reference point.
- Postproduction Phase Synchronizing and Assembling. Assembling The footage is captured to the editing system from the video tape or transferred from the hard drives if it is a digital workflow Once the footage is captured, the editor assembles a rough cut for timing and to make sure all necessary footage is present
- Postproduction Phase Creative License Between the rough cut and the online edit is where all of the creative decisions are made. Rough Cut: Places the film in rough sequence from beginning to end according to the screenplay. Dialog is in place, but sound effects, and music are incomplete. Online Edit: All of the final editing decisions and the final soundtrack mix are complete. The film is ready for final output.
- Postproduction Phase Getting from Rough Cut to Online Edit. Editing is the arrangement of imagery and sounds into a sequence that tells the story of the film. An editor may arrange based on different aesthetic styles depending upon the needs of the story. For example: Invisible editing. Montage editing.
- Postproduction Phase OLD SCHOOL - Conforming the negative Once all of the editing decisions have been made, the original “camera” negative is brought to a “negative cutter” who uses cement splices and A/B rolling in order to conform the negative based on the decisions of the final cut of the workprint.



- Postproduction Phase Creating a release print. Once the negative has been conformed to an A/B roll, a married print is created and joined with the final audio mix which is inscribed at the edge of the film optically. For the purposes of distribution, an “internegative” is then created from the married print for the sake of striking positive “release” prints that are shipped to theaters.
- Postproduction Phase NEW SCHOOL – Once the edit is “locked” or final, the footage is transferred back to film in a process called a “film out”. For distribution, an “internegative” is then created from the “film out” for the sake of striking positive “release” prints that are shipped to theaters.
- Postproduction Phase NEW SCHOOL – As more theaters become able to project films digitally, film prints will become obsolete and will be replaced with reusable hard drives that are easily shipped from studio to theater. The hard drives can be pre-programmed only to play the film a proscribed number of times saving the studios billions of dollars a year in lost revenues and in film printing costs.

