

# *Managing the Film Budget*

Managing Film Production Series

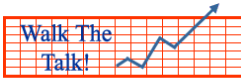
Like it or not, your performance is measured to some degree by how well you control the money. It's like "Directing", only you're "Directing" the money.



**Other Courses in the *Managing Film Production Series*:**  
Managing the Weekly Cost Report, Film Accounting 101, Managing \$ Controls

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## Managing the Film Production - Film Budgeting Basics

### INTRODUCTION - PURPOSE:

This course will show you practical applications to Directing-Managing Film Budgets. Examples, charts and practice drills are all based on real situations derived from my 21 years in film production. This course is not designed to teach you to use sophisticated budgeting software – that comes later. A hundred page film budget can be a daunting complication of numbers if you aren't familiar with the basics of managing film budgets. By the end of this course you will be ready for any professional film budgeting software application.

### FILM BUDGETING

Film Budgeting is a specialized process of **translating creative ideas (for example, a script) into costs**. This is true for any film project of any size – commercials, feature films, TV episodes, industrial training, etc. Just as any good translator would do, you need to ensure the concept of the script does not get lost due to budget restraints. Conversely, you don't want to start putting more money into the budget than the investor can accept. There are creative ways to pad your budget that is acceptable to investors. That is covered in the Above The Line Budgeting Section. Such a balancing act is what professionals are intuitive about. The creative side of film budgeting is not to be confused with the detailed grunt work.

### MANAGING THE FILM BUDGET

There are three practical stages to a film budget. The first is to raise financing, the second to make the budget more precise given the additional information at hand as the project is 'Green Lit', and the final stage is to provide a fixed standard (called The Final Approved Budget) from which all actual costs can be measured. The first stage requires that a professional looking budget be prepared from scratch; not the purpose of this course. The next two stages require a knowledge of budgets and an ability (the purpose of this course) to manage-direct the budgets. This is absolutely essential to good filmmaking.

1. Raise Financing - The Developmental Stage: In this stage the purpose for film budgeting is to raise the financing for your project. This is often referred to as a "Bottom Line Budget". The film budget must be a relatively accurate translation of the script into projected costs of shooting the various elements (stars and entourages, # of days shooting, # of hours of shooting per day, essential delivery requirements such as music/picture quality/etc.). In addition to the budget you must make clear what Quality of product the investor can expect for that budget (e.g. no car crashes, straight to DVD, Mega Stars, etc.). It is a budget that will make your target investors (a Hollywood Studio, a group of businessmen, a commercial house, your friends & relatives, etc.) willing to spend their money to create your film. They must be given the opportunity to assess your script and business plan and have enough confidence in you to say, "Yes, it's worth \$X to me and I hope like hell I'll make more than I'm investing." You simply need to make it clear what Quality of product the investor can expect for that budget.



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2. To Fine-Tune the Film Budget in the Prep Stage: The Prep Stage is the time period before the production starts and the project is ‘green lit’ by the financiers. Generally speaking the infamous “Bottom Line” has been established during the Developmental Stage. The budget that had been prepared by the producers during that stage may not have been entirely realistic. Very often it is in the Prep stage when the Line Producer, or Production Manager, see the budget for the first time. It is up to them to **balance the very practical demands of the Director, Producers, individual departmental budgets and the Financiers** to make the film budget workable but still stay within the “Bottom Line” of the budget. Managing the film budget in Prep is what separates the pros from the rookies.
3. Provide A Fixed Standard to Manage From - The Final Approved Budget: Just before starting to shoot the film a “Final Approved Budget” is agreed on and approved by all parties. This *is the budget* which is actually referenced into all financial deals, bank loans, tax credits, etc. It is also signed-off by all pertinent parties (Producers, Director, Production Manager, Accountant, etc.) as an attestation that all elements of the film can be completed for the Bottom Line. **To an investor your performance as a Filmmaker is measured by how well you ‘Direct’ the costs as compared to the Final Approved Budget.** This is true for any position on the film project, be it a Director, Producer or Department Head. Once the Final Approved Budget is fixed any “over-budget” costs can be offset by other categories, which can be made “Under-Budget”. This provides the Line Producer with management options to offset unexpected costs by making adjustments to any one of the departmental budgets, overall shooting hours for crew, reviewing the ‘on camera’ stunts and cast with the Director, etc. Again, managing this stage of the budget is daunting without some exposure and experience.

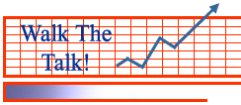
“Seriously, the final film product doesn’t have to be a masterpiece, it just needs to be completed for the amount agreed upon (The Final Approved Budget) and to the degree of Quality promised. You do that and you are assured success in the industry”.

### What If I Make a Mistake in the Budget? What Are Accountants For? Why My Fault?

No matter your skill in budgeting, you will always find that some costs will be greater than the Approved Budget. For example, construction costs may have gone up, creating an over-budget variance. In those cases it is up to you to find another area of the budget that will spend less than the Approved Budget. And, that is what this course is all about ~*Learn or Improve your skills in How To Manage Film Budgets.*

### **END RESULT OF THE COURSE:**

**A course graduate who can manage (read, influence, defend or challenge) the Above-the-Line and Below-the-Line elements of a Film Budget.**



## Managing the Film Production - Film Budgeting Basics

### SECTION A: All Creative Ideas Have A Cost

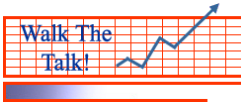
Before looking at the overall budget top-sheet (next section) I would like to introduce the concept of managing a film budget. The first principle of managing a budget is: All Creative Ideas Have a Cost – and it's up to you to 'Direct' those costs.

Let's look ahead to the point where you DO understand how to manage a budget and how you can use that knowledge. Let's look at some examples of 'Directing' the costs and how the budget was managed effectively.

1. Read: Think in terms of 'Directing' the costs ([Pg.18-20](#)) \_\_\_\_\_
2. Read: Example – Re-shoots ([Pg. 27-31](#)) \_\_\_\_\_
3. Read: Example – Crane Shot ([Pg. 27-31](#)) \_\_\_\_\_
4. Read: Example – Stunts ([Pg. 27-31](#)) \_\_\_\_\_
5. Practical Assignment: If you have worked in film production, write up an example of where you DID 'Direct' the costs and what the beneficial results were. \_\_\_\_\_  
Now write up another time where you feel you could have 'Directed' the costs better in the past. \_\_\_\_\_  
If you haven't worked in film production before make up examples where you would not be 'Directing' the costs, and where you would be 'Directing' the costs. \_\_\_\_\_

**In summary:**

- 1. All creative ideas have a cost, and a benefit, attached to them.**
- 2. The bosses, whether they are Studio Exec's, a Producer, a Production Manager, a Bonding Company representative, etc. all think in terms costs and benefits – however, their emphasis is on comparing the Approved Budget with the Actual Costs, regardless of what they say. If you don't speak in their terms you have lost a large degree of control over your creative contribution.**
- 3. And, most importantly, you must have the ability to know enough about managing a budget to be able to trade-off a cost savings in one area and apply it to another area of your choice. It's just a matter of learning and practice.**



## Managing the Film Production - Film Budgeting Basics

### **SECTION B: Budgets – Overall Review**

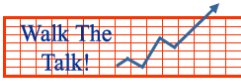
The purpose of this section is to present the ‘Budget Top-sheet’. This is the single page summary of the budget. The budget top-sheet is often the only page an investor will look at when you’re trying to raise financing. It’s imperative that you aren’t tongue-tied with the use of the terms used by filmmakers everywhere.

As a veteran Line Producer once said to me, “Most of my job is selling ideas to Executive Producers.” She knew what she was talking about!

1. Read: Overall review of the Budget Top-sheet ([Pg. 39](#)) \_\_\_\_\_
2. Read: Above-the-Line Budget – Definition ([Pg. 51-53](#)) \_\_\_\_\_
3. Read: Shooting Period Budget – Definition ([Pg. 63-64](#)) \_\_\_\_\_  
(Note: the Shooting Period is sometimes referred to as Below-the-Line)
4. Read: Post Production (usually just called ‘Post’) ([Pg.76-77](#)) \_\_\_\_\_
5. Read: Other Budget Sections – Definitions ([Pg.76-77](#)) \_\_\_\_\_
  
6. Practical Assignment: Write for yourself a practical scenario where you are the Director/ Cinematographer/ Producer, etc. speaking to a Studio Exec. Ask the Studio Executive questions about the budget that involve the terms Above-the-Line and the Shooting Period/Below-the-Line  
Note: as mentioned previously, the term ‘Shooting Period’ is often called ‘Below-the-Line’, especially by old-timers. Review Figure 15.1 [Page 63](#) if you have any confusion about the use of these terms. \_\_\_\_\_

**On the next page are several examples of using the Budget Top-Sheet terms. They are real-life questions that I have heard Producers, Directors, Production Managers, Studio Exec’s, etc. voice.**

**Note: In my examples I am using the definition of Below-the-Line to mean the same as the ‘Shooting Period’ as in Figure 15.1.**



## Managing the Film Production - Film Budgeting Basics

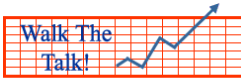
### SECTION B: Budgets – Overall Review (Continued)

- 1. What's the Above-the-Line budget? (i.e. how much of the overall budget is budgeted for Above-The-Line).**
- 2. How much of the ATL is for Stars? ... for Cast and Stunts?**

The stars are your first question. If you have a star interested in the script keep the amount real. If you're looking at an American market allow at least \$500,000 for the stars. Allow at least \$1,000/Day for each character and 1,500/Day for each stuntman, plus something for Overtime (OT). This is your chance to plug for more than necessary – investors often agree to more money for cast/stunts than for anything else.
- 3. What is the budget for Below-the-Line? (i.e. how much of the overall budget is budgeted for Below-the-Line).**

This category is also called the Shooting Period. When you know the amount of BTL budgeted compare it to the ATL budget. The BTL should be at least 1-½ times more than ATL. If it isn't, then make a further question about the disparity. A complicated show must have enough shooting days BTL. Regardless of the amount budgeted for BTL be sure to ask about the number of shooting days and the availability of BTL crew/drivers at that location.
- 4. Do you have enough BTL for a good Cinematographer/Camera Crew? (A good Dir. of Photog. is critical, especially for low budgets)**
- 5. How many shooting hours are you allowing for in the BTL budget?**

This is very important for hourly paid IATSE Crew (used throughout North America). Comment that a 13 hour work day is required, with more for the drivers and early call crew (Makeup/Hair/Costumers/etc.)
- 6. Do you have any 2<sup>nd</sup> Unit budgeted for in the BTL budget?**
- 7. Are the Stars and Cast drivers budgeted for Below-the-Line or Above-the-Line? Note: It's better to have costs associated with stars and cast budgeted for ATL as much as possible. ATL costs are normally considered non-discretionary; however, the BTL costs are scrutinized closely for any costs that could be cut.**
- 8. Can I look at the equipment and crane rentals allowed for in the BTL budget? (Actually ask to look at the detail lines in the budget – don't accept any lump sums – check the local rental costs yourself)**



## Managing the Film Production - Film Budgeting Basics

### SECTION C: Above-The-Line Budgeting

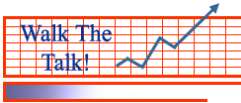
1. Reread: A closer look at ATL (Pg. 51-53) \_\_\_\_\_
2. Read: Discretionary/Non-Discretionary Expenses (Pg. 54) \_\_\_\_\_
3. Read: Using Non-Discretionary Costs (Pg. 55-59) \_\_\_\_\_
4. Read: A look at budget details-Stunts, Figure 13.1 on Pg.57-see below) \_\_\_\_\_

Note: see the definitions of 'X' multiplier, and Fringes (Fig. 13.1 is shown below)

Figure 13.1

A/C#	Account	Amount	Unit	X	Rate	Subtotal	Total
<b>"YOUR FILM"</b>							
<b>DAILY CAST/STUNT COSTS FOR THE "BRIDGE SEQUENCE"</b>							
<div style="border: 1px solid black; border-radius: 10px; padding: 5px; display: inline-block; background-color: yellow;">           A multiplier column—# of cast, stuntmen, etc.         </div>							
1482	<b>Cast - Day Performers:</b>						
	*** 10 Hours worked costs \$875 per day - see note below.						
	Pete	3	Days	1	875	2,625	
	Hilda	4	Days	1	875	3,500	
	Ford	4	Days	1	875	3,500	
	4 x Arguing Businessmen	2	Days	4	875	7,000	16,625
1484	<b>Stunt Performers:</b>						
	"Bridge Sequence"						
	5 x Car/Truck Drivers	4	Wks	5	875	17,500	
	6 x Karate Fighters	3	Wks	6	875	15,750	
	2 x Drunks in Fight	2	Wks	2	875	3,500	
	2 x Hookers entangled	2	Wks	2	875	3,500	
	Adjustments for Stunt Danger		Allow			4,000	44,250
					Subtotal	60,875	
1499	<b>Fringes:</b>						
	SAG Fringes	13%		1	60,875	7,914	
	Gov't Fringes	19%		1	60,875	11,566	19,480
	<b>TOTAL</b>					<b>\$ 80,355</b>	
	<b>COST OF A 12 HR DAY (Calculation Not Show Here)</b>					<b>\$ 107,136</b>	
	<b>AMOUNT SAVED-10HRS WORKED INSTEAD OF 12 HRS</b>					<b>\$ 26,781</b>	

5. Practical Assignment: Referring to the Stunt Example (Fig. 13.1 above), calculate for yourself how the 'Subtotal' column is the multiplication of 'Amount' x 'X Multiplier' x 'Rate' \_\_\_\_\_
6. Practical Assignment: Referring to the Stunt Example (Fig. 13.1 above), calculate for yourself how the 'Account Total' column is the sum of the subtotals for each account number. \_\_\_\_\_



## Managing the Film Production - Film Budgeting Basics

### SECTION C: Above-The-Line Budgeting (Continued)

**6. The Account Total for Cast is the total estimated fees for each of the cast: Pete, Hilda, Ford and 4 Arguing Businessmen = \$16,616. Note that this does not include the cost of their fringes (Union and Government benefits paid by the production).**

7. Practical Assignment: Referring to the Stunt Budget below, answer for your self the series of questions from a) through d). Note the answers are provided to assist you through this section:

You, the Director, have asked the Producer for the Stunt budget accounts. You were given the following table by the Unit Production Manager:

#### STUNT BUDGET

**Note: In this case the 'X' represents the number of stuntmen. It is a useful column in all film budgeting software which could be used as the number of trucks, the number of Riggers, etc.**

Account	Amount	Units	X	Rate	Subtotal	Total
Note: Rates are for 12 hours worked						
Diver-A Cl.	15 Days	3		2000	90,000	
Diver-B Cl.	10 Days	2		2000	40,000	
Diver-C Cl.	5 Days	1		2000	10,000	
Kung Fu	15 Days	3		2000	90,000	
Tae Kwan Do	10 Days	2		2000	40,000	
Jujitsu	5 Days	1		2000	10,000	
Add: Adjust'ts	1 Allow	1		40000	40,000	320,000
SAG Fringes	13.5 %	1		320,000	43,200	
Gov't Fringes	18.5 %	1		320,000	59,200	102,400
Agg. Fringe%	<u>32.0 %</u>					
<b>TOTAL STUNT LABOR BUDGET</b>						<b>\$ 422,400</b>

**I have included fringes here - you may have to specifically ask the accountant for this figure. Note is the Union & Gov't benefits paid by the production.**

7. Practical Assignment (Continued):

Answer the following questions:

QUESTION 7. a) If you could complete the stunt sequence without using the Diver Class B stuntmen, how much would you save? Did you include the 32% fringes?





## Managing the Film Production - Film Budgeting Basics

### SECTION C: Above-The-Line Budgeting (Continued)

Answer:

<b>7.a) The Diver B Class Stuntmen budgeted:</b>	<b>10Days x 2Divers x\$2,000/Day</b>	<b>= 40,000</b>
<b>Add 32 % Fringes:</b>	<b>32% of \$40,000</b>	<b>= \$12,800</b>
<b>Total saved by eliminating the Diver Class B stuntmen</b>		<b>= \$52,800</b>

QUESTION 7. b) If you, as the Director, could reduce the Kung Fu fighters by one day, how much would you save? Did you remember that there are 3 Kung Fu fighters?

Answer:

<b>7.b) There are 3 Kung Fu fighters budgeted for 15 days at \$2,000/Day for each fighter plus 32% fringes.</b>	
<b>The budget shows as 15Days x 3Fighters x \$2,000/Day</b>	<b>= \$90,000</b>
<b>Reducing the fighters by 1 day = 1Day x 3Fighters x \$2,000/Day</b>	<b>= \$ 6,000</b>
<b>Add 32 % Fringes:</b>	<b>32% of \$6,000</b>
<b>Total saved by reducing the fighters by one day</b>	<b>= \$ 7,920</b>

QUESTION 7. c) When budgeting for this category, in general, would you encourage more fighters, or fewer?

Answer:

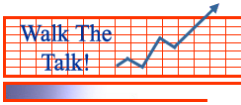
**7.c) In general, always encourage more money for stunts and cast. It's the one area where Producers and investors do not tend to skimp.**

QUESTION 7. d) If you, as Director, wanted to trade-off some savings from the Kung-Fu Fighters in 7. b) to your Opening Crane Shot, what are some questions you could ask the Accountant? (Of course, always defer to the Producer first - the Producer may want to take-up the questions with the Accountant personally.)

Answer:

**7.d) There are two main areas of questioning: (1) What is the estimated cost of the Crane Shot given your parameters, and (2) Is the savings estimated on the Kung Fu Fighters a real cash savings that can be off-set to the Crane Shot costs.**

- **Before committing yourself to any costs, keep in mind that you are balancing the Film Budget. Any savings that you have estimated is still only an ESTIMATE, and any additional shots that you are planning for may have unknown costs attached to them. Ask plenty of questions. Get involved in these major decisions and you will be "Directing" the money to getting your vision produced on budget!**



## Managing the Film Production - Film Budgeting Basics

### SECTION C: Above-The-Line Budgeting (Continued)

#### 7. Practical Assignment (Continued):

Answer:

##### **7.d) Continued**

- **First, check to make sure you have all of the savings possible in the Stunts and Cast area. For instance, are the cast & stunts budgeted for hotels and per diems? If so, reducing the number of days includes that savings. What about additional flights for those cast and stuntmen? Are there any other related cost savings like:**
- **Adjustments paid to stuntmen that have been saved due to your efficient use of the shot?**
- **Then estimate the cost for the crane shot. Request the Producer to have the Accountant make an estimate, then go over it and eliminate the fat (There WILL be fat there – I know because any accountant will put something there for unforeseen events).**

**Questions that I would ask are:**

**Did you include the fringes?**

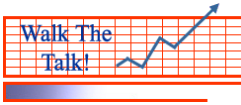
**At what rate?**

**Do we really need (riggers, as many grips, the type of crane, the Sound Mixer, the cast, etc.)**

**The idea is to have a buffer of about 10% less estimated costs than the estimated savings. Then, it's up to you to actually make the shot at a cost that is no more than the estimate.**

8. Practical Assignment: The Cast Budget below is similar to the Stunt Budget in the last Practical Assignment. Review the Cast Budget and answer the questions that follow. If you're unsure of your answers, you can bring this up in the instruction period. Call it to my attention, others will benefit from it.

You, the Director, have asked the Producer for the Day Performer Cast budget (as opposed to the Stars and the Support cast, who are usually paid a flat amount regardless of how many hours they work). You were given the following table by the Unit Production Manager:



## Managing the Film Production - Film Budgeting Basics

### SECTION C: Above-The-Line Budgeting (Continued)

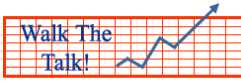
#### 8. Practical Assignment (Continued):

##### DAILY CAST BUDGET:

Account	Amount	Units	X	Rate	Subtotal	Total
Note: Rates are for 12 hours worked						
Fat Man	4	Work days	1	2000	8,000	
Fat Man	2	Hold days	1	700	1,400	
Old Lady	2	Work days	1	2000	4,000	
Bus Driver	5	Work days	1	2000	10,000	
Bar Guys	2	Work days	3	700	4,200	27,600
SAG Fringes	13.5 %		1	27,600	3,726	
Gov't Fringes	18.5 %		1	27,600	5,106	8,832
Agg.Fringe%	32.0 %					
<b>TOTAL DAILY CAST BUDGET</b>						<b>\$36,432</b>

Answer the following questions:

- a) If you could shoot the Fat Man in 2 days, with no Hold days, how much would you save? Did you include the 32% fringes?
- b) If you could reduce the Bar Guys by one day, how much would you save? Did you remember that there are 3 Bar Guys?
- c) When budgeting for this category, in general, would you encourage more Bar Guys, or fewer?
- d) If you wanted to trade-off some savings from this account to your Opening Crane Shot, what are some questions you could ask the Accountant? (Of course, always defer to the Producer first - the Producer may want to take-up the questions with the Accountant personally. Also it's good policy to keep the command channels in force. It's stressful enough; this helps keep the production running smooth.)



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes

The Shooting Period (A.K.A. Below-the-Line) – Crew Labor and Fringes

1. Read: 3<sup>rd</sup> Paragraph Pg 63 [\(Pg. 63\)](#) \_\_\_\_\_
2. Read: Budgeted # of Worked Hours.
  - The 13<sup>th</sup> Hour worked is costly [\(Pg.64-65\)](#) \_\_\_\_\_
  - See Table 15.2: Work out for yourself how the 13<sup>th</sup> hour is roughly 18% of the labor cost for the day. [\(Pg. 65\)](#) \_\_\_\_\_

3. Practical Assignment: You wanted to have a good idea of the crew labor cost for your film production. You checked with the accountant and you found out the following information (also see the table on next page):

There are about 100 crew working on the set.

The average hourly rate is about \$28/Hour.

The crew are almost all paid overtime in the following way:

The first 8 hours are paid at straight time

The next 4 hours at 1-½ times

Any further hours are usually calculated as triple time (some unions are double time, but the additional cost of meal penalties results in a net cost of approximately triple time for everyone).

Also, you need to add 32% for all government and union “Fringes” – that is, the contributions the Producer needs to make to the various gov’t/union plans.

Crew Labor Cost 100Crew.

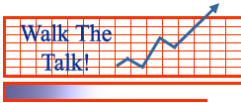
Account	Amount	Units	X	Rate	Subtotal	%
<b>CREW LABOR COST FOR 100 Crew</b>						
1st 8Hrs	8	Hours	100	\$28 x 1	\$ 22,400	47%
Next 4 Hrs	4	Hours	100	\$28 x 1.5	\$ 16,800	35%
13th Hour	1	Hours	100	\$28 x 3	\$ 8,400	18%
					\$ 47,600	100%
Add:Fringes	32	%	1	\$ 47,600	\$ 15,232	
					\$ 62,832	

Note: Most budgets show this calculation in terms of Pay Hours, calculated in the following manner:

The 1st 8 Hrs is paid at x1 = 8 x 1 =	8	PayHrs
The 9th-12th hrs are at x 1.5 = 4 x 1.5 =	6	PayHrs
The 13th Hr is paid at x 3 = 1 x 3 =	3	PayHrs
The sum of the Paid Hrs =	17	PayHrs

Then take 17 PayHrs x 100 Crew x \$28/Hr = \$ 47,600

**(Note the Weekly PayHrs = 17PayHrs/Dy x 5Days/Wk = 85 PayHrs/Wk)**



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

#### 3. Practical Assignment (Continued):

To demonstrate how Budgeted savings can be applied, **let's assume that the Approved Budget is the table above.** Work out the following costs and savings based on our example above:

QUESTION 3. a) What is the budgeted labor cost for one day?

Answer:

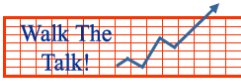
**a) The budgeted labor cost for one day is \$47,600 + Fringes of \$15,232 for a total of \$62,832.**

QUESTION 3. b) If you shot 14 Hrs, what would the estimated Labor Cost be?

Answer:

**b) If we shot 14 hours, the estimated Labor Cost would be:**

The 1 <sup>st</sup> 8 Hrs is paid at x 1	= 8 x 1	= 8 Pay Hrs
The 9 <sup>th</sup> -12 <sup>th</sup> Hrs are at x 1.5	= 4 x 1.5	= 6 Pay Hrs
The 13 <sup>th</sup> & 14 <sup>th</sup> Hrs are at x3	= 2 x 3	= 6 Pay Hrs
<b>Total Pay Hrs</b>		<b>= <u>20 Pay Hrs</u></b>
Take the 20 Pay Hrs x 100 Crew x \$28/Hr		
		= \$56,000
Add: 32% Payroll Gov't/Union Fringes		
32% of \$56,000		= <u>\$17,920</u>
<b>The estimated Labor Cost for 14Hrs worked</b>		<b>= <u>\$73,920</u></b>
-----		
An easier way to calculate the cost of a 14-hour day would be to calculate the cost of just the 14th hour and add it to the previously estimated cost of a 13-hour day:		
The 14th Hr is at x 3= 1 x 3= 3 x 100 Crew x \$28/Hr		= \$ 8,400
Add: 32% of \$6,000		= <u>\$ 2,688</u>
	<b>Subtotal</b>	<b>= \$11,088</b>
<b>Add the previously estimated cost of a 13Hr Day</b>		<b>= <u>\$62,832</u></b>
<b>The estimated Labor Cost for 14Hrs worked</b>		<b>= <u>\$73,920</u></b>



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

3. Practical Assignment (Continued):

QUESTION 3. c) If you shot 14 Hrs, what would the Over-Budget Variance be?

Answer:

**c) If we shot 14 Hrs, the Over-Budget Variance would be:**  
**We have assumed that the Budget is \$62,832, based on a 13Hr worked day.**

**In b) above we estimated the labor cost to be \$73,920 if the crew worked a 14-hour day.**

**So, the over budget is simply the difference:**

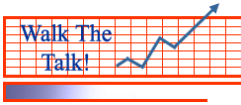
<b>Crew Labor Budget for 13 Hrs Worked</b>	<b>= \$62,832</b>
<b>Estimated crew labor cost for 14 Hrs Worked</b>	<b>= \$73,920 Over-Budget</b>
<b>Variance for crew Labor</b>	<b>= <u>(\$11,088) Over-Budget</u></b>

QUESTION 3. d) If you shot 12 hours per day for 10 days, what would be the estimated Labor Costs?

Answer:

**d) If we shot 12 Hours per day, the cost would be:**

The 1 <sup>st</sup> 8 Hrs is paid at x 1	= 8 x 1	= 8 Pay Hrs
The 9 <sup>th</sup> -12 <sup>th</sup> Hrs are at x 1.5	= 4 x 1.5	= 6 Pay Hrs
<b>Total Pay Hrs</b>		<b>= <u>14 Pay Hrs</u></b>
Take the 14 Pay Hrs x 100 Crew x \$28/Hr		= \$39,200
Add: 32% Payroll Gov't/Union Fringes 32% of \$39,200		= \$12,544
The estimated Labor Cost for 12Hrs worked		= <u>\$51,744</u>
The estimated labor cost for 10 days at 12 Hrs	= \$51,744x10Dys	<b>= <u>\$517,440</u></b>
-----		
<b>An easier way to calculate the cost of a 12-hour day would be to calculate the cost of just the 13th hour and subtract it from the previously estimated cost of a 13-hour day:</b>		
The 13th Hr is at x 3= 1 x 3= 3 x 100 Crew x \$28/Hr		= \$ 8,400
Add: 32% of \$6,000		= <u>\$ 2,688</u>
<b>Subtotal</b>		<b>= \$11,088</b>
Subtract from the estimated cost of a 13Hr Day		= <u>\$62,832</u>
The estimated Labor Cost for 12Hrs worked		= <u>\$51,744</u>
The estimated labor cost for 10 days at 12 Hrs	= \$51,744 x 10 Days	<b>= <u>\$517,440</u></b>



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

3. Practical Assignment (Continued):

QUESTION 3. e) What would be the Budgeted Labor cost for 10 days?

Answer:

**e) The budgeted labor cost for 10 days would be:**  
**The budgeted labor cost for a 13-hour day x 10 Days**  
**\$62,832/13Hr Day x 10 Days = \$628,320**

QUESTION 3. f) How much would you save comparing d) and e)

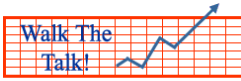
Answer:

**f) By comparing d) and e) above we are comparing:**  
**the estimated labor cost over 10 days assuming an average shoot day of**  
**12 hours/day**  
**with a budgeted labor cost over 10 days assuming an average shoot day of**  
**13 hours/day**

<b>10 Days shooting at 12 Hrs/Day</b>	<b>= \$517,440</b>
<b>10 Days budgeted at 13 Hrs/Day</b>	<b>= <u>\$628,320</u></b>
<b>Savings as compared to budget</b>	<b>= <u>\$110,880</u></b>

4. Review [Figure 9.2](#) in *Walk The Talk*. [Pg. 40](#) (See below) \_\_\_\_\_

<u>Description</u>	<u>Amount</u>	<u>Units</u>	<u>X</u>	<u>Rate</u>	<u>Subtotal</u>
<b>ELECTRICAL</b>					
Chief Lighting Technician	\$248/8Hrs	\$31/Hr			
Prep: Work 10Hrs/Day (8 + 2x1.5)= 11 Pay Hrs/Day					
Shoot: 13Hrs/Day (8+4x1.5+1x2)= 16 Pay Hrs/Day					
<b>BUDGET</b>					
Prep	3.4 Weeks		1	1,705 \$	5,797
Shoot	11.4 Weeks		1	2,480 \$	28,272
Holiday	4 Days		1	248 \$	992
Wrap	1 Week		1	1,705 \$	1,705
					<b>\$ 36,766</b>



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

QUESTION 5. Practical Assignment: Referring to Figure 9.2, work out how I arrived at 55 Pay Hours a week during Prep and 80 Pay Hours a week during the shooting period.

Answer:

**#5.**  
**In Prep we usually assume that the crew will work a maximum of 10 hours a day. The pay hours usually are x 1 in the first 8 hours and x 1.5 in the next 4 hours. So, 10 Hrs/Day of worked time breaks down as Pay Hrs as follows:**

8 Hrs x 1	=	8 Pay Hrs
2 Hrs x 1.5	=	3 Pay Hrs
<b>Total Hours 10 Worked Hrs=</b>		<b>11 Pay Hrs x 5 Days/Wk = 55PayHrs/Wk</b>

**The 13 Hrs/Day worked time during shoot breaks down as:**

8 Hrs x 1	=	8 Pay Hrs
4 Hrs x 1.5	=	6 Pay Hrs
1 Hr x 2	=	2 Pay Hrs
<b>Total Hours 13 Worked Hrs=</b>		<b>16 Pay Hrs x 5 Days/Wk = 80PayHrs/Wk</b>

(Note: In this real example we are budgeting the 13<sup>th</sup> hour at x2, whereas in the earlier example we were budgeting the 13<sup>th</sup> hour as x3. Check with your local union to see what the convention is for the overtime rate in the 13<sup>th</sup> hour).

QUESTION 6. Practical Assignment: Referring to Practical #3 above, how many more Pay Hours/Wk did we estimate for the shooting period than in Figure 9.2?

Answer:

**#6. Practical: Referring to Practical #3 above, how many more Pay Hours a week did we estimate for the shooting period than I did in Figure 9.2?**

**The pay hours per shooting week in Figure 9.2 were calculated as follows:**

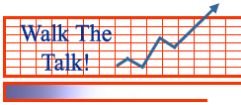
8 Hrs x 1	=	8 Pay Hrs
4 Hrs x 1.5	=	6 Pay Hrs
1 Hr x 2	=	2 Pay Hrs
<b>Total Hours 13 Worked Hrs=</b>		<b>16 Pay Hrs x 5 Days/Wk = 80 Pay Hrs/Wk.</b>

**Whereas the pay hours per shooting week for Practical #3 were calculated as:**

8 Hrs x 1	=	8 Pay Hrs
4 Hrs x 1.5	=	6 Pay Hrs
1 Hr x 3	=	3 Pay Hrs
<b>Total Hours 13 Worked Hrs=</b>		<b>17 Pay Hrs x 5 Days/Wk = 85 Pay Hrs/Wk.</b>

**The 13<sup>th</sup> hour has been budgeted as x3 to allow for meal penalties and another penalty called a Forced call, or a Turnaround penalty.**





## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

#### 6. Practical Assignment (Continued):

**TIP: If a crewmember doesn't get a specified amount of rest over night, the Producer needs to pay that crewmember a penalty, called a "Forced Call" or "Turnaround Penalty". In Figure 9.2 we didn't allow for that, but in Practical #3 we did allow for it. I have seen budgets prepared both ways and that 5 hours a week per crewmember working on the set can add up to a lot. If you can, allow for those additional penalties, either as an additional Pay Hour, or as a flat 10% allowance within each budgeted account that is affected.**

7. Practical Assignment: Referring to Practical #3 above we assumed that all set crew started and ended at the same time. In reality, that is never the case. Usually there are early calls for Makeup, Hairstylists, Costumers, etc. In our examples we have assumed that everyone is budgeted for 13 Worked Hours a day. It's important that more budgeted Worked Hours are provided for such categories. Write a scenario where you convince a Producer that it is vital to allow for more than 13 pay hours a day for the Make-Up and Hair crew.

Answer:

**#7. Practical: Convince a Producer that it is vital that more than 17 Pay Hours a day is required for Make-Up and Hair on-set crew.**

**Let's do a simple schedule before trying to write a scenario. When dealing with payroll costs, small worksheets scratched on a piece of paper is much more convincing than a diatribe.**

#### **Purpose:**

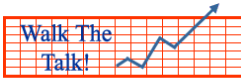
**Keep in mind that we're trying to convince the Producer that more should be budgeted for the Make-Up and Hair crew. Our argument is that they will be called earlier than the normal 'Crew Call' and will need to stay after 'Camera Wrap' (the end of the shooting day) to remove the make-up and wigs from the actors. With that purpose in mind let's make some basic assumptions to 'prove' to the producer that we know what we're talking about.**

#### **Assumptions:**

**a) The regular shoot day will be 12 hours a day, with a provision for an additional hour to allow the crew time to set up in the morning and to pack their equipment at the end of the day.**

**So, the budgeted work day is a 13 hour day, with pay hours calculated as follows:**

<b>8 Hrs x 1</b>	<b>=</b>	<b>8 Pay Hrs</b>
<b>4 Hrs x 1.5</b>	<b>=</b>	<b>6 Pay Hrs</b>
<b>1 Hr x 3</b>	<b>=</b>	<b>3 Pay Hrs</b>
<b>Total Hours 13 Worked Hrs=</b>		<b><u>17</u> Pay Hrs</b>



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

#### 7. Practical Assignment (Continued):

b) The Make-Up and Hair crew will need to be on set 1 ½ hours before the other on-set crew, and will be ½ an hour longer at the end of the day, resulting in 2 more hours of work for each shooting day.

c) Those 2 hours will be at the highest rate of overtime possible, probably adding to meal penalties and infringement of their minimum rest requirements enforced by their local union, resulting in more penalties. (Note: the rest infringement penalties are usually referred to as 'Forced Calls' or as 'Turnaround'.) Let's assume, then, that the Pay Hours are:

$$2 \times \text{Triple OT rate} = 2\text{Hrs Worked} \times 3 = 6 \text{ Additional Pay Hours.}$$

d) The pay rate for a Key Makeup/Hair person is usually at least \$36/Hour. The 2nd Assistants make anywhere from \$26/Hr to \$33/Hr. If more than the keys and 1st assistants are required they're usually hired at the local union's scale rate (depending on where you are, let's guess that's \$24/Hr). Just to keep things simple, but within range, let's use a round dollar value of \$30/Hr as the representative pay rate.

#### Scenario:

Now you're set up to create a scenario with a sound argument.

**Remember that you are, essentially, dealing with a banker.**

The Producer's future hangs in a delicate balance between creating a viable product (that is, a product that makes money) and finishing the film on time and on budget. Use costs and benefits wherever possible. Here are some pointers that I would use:

Open with a good hook; something like, "We're going to be embarrassed with labor overages in the Make-Up and Hair Department."

Follow up with some solid information, like:

- At least 4 Makeup & Hair crew will be over-budget by 2 hours a day; all at x3.
- That's about (2Hrs x 4Crew x \$30 x 3) = \$720/Day, or \$3,600/Week.
- Add on fringes (32% of \$3,600) = \$1,200.
- That's almost \$5,000 over-budget for every week of shooting!

Conclude with a proposal to the Producer that he slim down his private reserve to offset this over-budget category (regardless of what the Producer says, all Producers keep an account or two with a bit of a 'pad' to provide a cushion against unforeseen costs). If all else fails, you could propose ways to shoot fewer hours on stage days, etc., provided the solutions you offer you can make come true.



## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

#### 8. Practical Assignment:

You are about to direct a Movie-of-the-Week to be shot over a 20 day period. You want to have a good idea of the crew labor cost for your MOW. You checked with the accountant and you found out the following information (also see the table below):

There are about 75 crew working on the set.

The average hourly rate is about \$28/Hour.

The crew are almost all paid overtime in the following way:

The first 8 hours are paid at straight time

The next 4 hours at 1-½ times

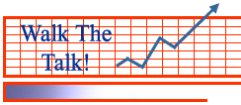
Any further hours are usually calculated as triple time (some unions are double time, but the additional cost of meal penalties results in a net cost of approximately triple time for everyone).

Also, you need to add 30% for all government and union “Fringes” – that is, all the contributions the Producer needs to make to the various gov’t/union plans.

#### CREW LABOR COST 75 CREW:

Account	Amount	Units	X	Rate	Subtotal	%
<b>CREW LABOR COST FOR 75 Crew</b>						
1st 8Hrs	8	Hours	75	\$28 x 1	\$ 16,800	47%
Next 4 Hrs	4	Hours	75	\$28 x 1.5	\$ 12,600	35%
13th Hour	1	Hours	75	\$28 x 3	\$ 6,300	18%
					<u>\$ 35,700</u>	<u>100%</u>
Add:Fringes	30	%	1	\$ 35,700	\$ 10,710	
					<u>\$ 46,410</u>	
<p>Note: Most budgets show this calculation in terms of Pay Hours, calculated in the following manner:</p> <p>The 1st 8 Hrs is paid at x1 = 8 x 1 = <span style="float: right;">8 PayHrs</span></p> <p>The 9th-12th hrs are at x 1.5 = 4 x 1.5 = <span style="float: right;">6 PayHrs</span></p> <p>The 13th Hr is paid at x 3 = 1 x 3 = <span style="float: right;">3 PayHrs</span></p> <p style="padding-left: 40px;">The sum of the Paid Hrs = <span style="float: right;"><u>17 PayHrs</u></span></p> <p>Then take 17 PayHrs x 75 Crew x \$28/Hr = <span style="float: right;"><u>\$ 35,700</u></span></p> <p><b>(Note the Weekly PayHrs = 17PayHrs/Dy x 5Days/Wk = 85 PayHrs/Wk)</b></p>						

Assume that the budget for crew labor is \$46,410/Day for 20 days.



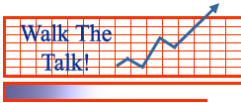
## Managing the Film Production - Film Budgeting Basics

### SECTION D: Below-The-Line Budgeting For Crew Labor and Fringes (Continued)

8. Practical Assignment: continued

**ADVANCED:** This is an advanced section only for those who want to learn to become detailed budgeting with professional software. If you get stuck you can email me. On my weekend seminars I will take this up if time allows (or after the seminar). When answering the following questions refer to Practical #3, Section D, above.

- a) If you shot 14 Hrs/Day (that is, 20 PayHrs/Day), how much would the over-budget labor costs be? Did you add 30% fringes?
- b) If you shot 12 Hrs/Day (that is, 14 PayHrs/Day), how much would the under-budget labor cost-savings be? Did you add 30% fringes?
- c) If you could manage to shoot 10 days in 12-hour days, and the remaining 10 days in 13-hour days, how much cost-savings would you estimate? Did you include Fringes?
- d) You, as the Director, propose using that cost-savings to enhance the quality of the film. Thinking in terms of film budgets, how would you propose the utilization of those cost-savings, and what are some of the objections can you expect? (Hint: see Section C #7.d).



## Managing the Film Production - Film Budgeting Basics

### SECTION E: Below-The-Line Budgeting For Rentals and Expenses

The Shooting Period (A.K.A. Below-the-Line) – Rentals and Expenses

1.Read: Review Chapter 18 of Walk The Talk, “Some Suggested Questions and Answers” \_\_\_\_\_  
[\(Pg.74 – 75\)](#)

2.Read: Review the following ‘snap-shot’ of Lighting Rentals from a typical budget. \_\_\_\_\_

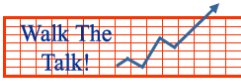
A Typical Lighting Rentals Budget – Prepared early In Prep

Note the number of Shooting Days budgeted are 50 (with 45 on stage and 5 on location).

<i><b>The Big Deal</b></i>	
Director: Your Name	Location:
Producer: John Gaskin	Shoot: 50 Days (45 Days on stage)
Unions: IA, SAG, DGA, WGA	Start date:
Post: 20 Weeks, 2 Previews	Budget Dated:
Currency: USD	Prepared By:

<u>Acct#</u>	<u>Description</u>	<u>Amount</u>	<u>Units</u>	<u>X</u>	<u>Rate</u>	<u>Subtotal</u>	<u>Total</u>
<b>3200</b>	<b>LIGHTING</b>						
3217	RENTALS						
	Package (Excluding Generator)	10 Weeks	1		12,500	125,000	
	Generator - Main	10 Weeks	1		2,500	25,000	
	Generator - Fuel	10 Weeks	1		1,200	12,000	
	Night Work	1 Allow	1		17,000	17,000	
	Stage Package	1 Allow	1		10,000	10,000	
	Add'l Lighting - House	1 Allow	1		15,000	15,000	
	Rigging Package	10 Weeks	1		1,500	15,000	
						<u>\$ 219,000</u>	\$ 219,000

3.Practical Assignment: The above ‘snap-shot’ budget is a generic early budget estimate that I typically see early on for Lighting Rentals. Work out various ways of questioning this account. You want to be able to challenge, or defend, the balance budgeted for this account with the Producer. Once you’ve exhausted your own creative ways of challenging, or defending, the Lighting Rentals, read below.



## Managing the Film Production - Film Budgeting Basics

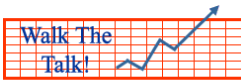
### SECTION E: Below-The-Line Budgeting For Rentals and Expenses (Continued)

**#3. Practical: The thrust of any questioning is to ensure that the Gaffer, after consultation with the Cinematographer, has prepared notes to the packages. You want to make sure that the Producer, or the Unit Production Manager, aren't just using budgeted figures from their last show, or just leaving the budgeted number as proposed by the Studio because they haven't analyzed the shots yet. If you are the Director, or an AD, this is your opportunity to see if the equipment for your favorite shots is actually being provided for in the Film Budget. If you know that there are things like "Lightning Strikes", or dimmers for the built sets on stage, etc. you can question where the equipment is budgeted. With that said, here are some suggested questions:**

- a) Can I see the DP's and Gaffer's lists of equipment?**
- b) Has the Gaffer broken down any additional equipment needed for specific locations? (If not, ask him to do that, even if it's a 'best guess').**
- c) If the Stage shooting is being held as weather cover, are we planning to pay for the stage package from the first day through to the last day of shooting?**
- d) What is the breakdown for the "Additional Lighting - House"? If there isn't one, what is the general plan for that equipment? (That is, have the Gaffer give you an idea if that's more than enough, not enough, etc.)**
- e) Will a 2nd Generator be needed for night work (especially if any pick-up, or mini-unit, shots are planned for).**
- f) What is the breakdown for "Night Work"? (Again, if there isn't any breakdown, have the Gaffer give you an idea what this will buy and why - is it enough, not enough?)**

**Defending the budget is now a simple matter of understanding the responses you received from your questioning above. This process of simply clarifying the film budget by department. will open a vista of possibilities for the Director, AD, Department Head, etc. enhancing one's control over one's career.**

4.Read: Review the following 'snap-shot' of Wardrobe Purchases & Rentals from a typical budget.



## Managing the Film Production - Film Budgeting Basics

### SECTION E: Below-The-Line Budgeting For Rentals and Expenses (Continued)

A Typical Wardrobe Purchases and Rentals Budget – Prepared Early In Prep

#### *The Big Deal*

Director:	Your Name	Location:
Producer:	John Gaskin	Shoot: 50 Days (45 Days on stage)
Unions:	IA, SAG, DGA, WGA	Start date:
Post:	20 Weeks, 2 Previews	Budget Dated:
Currency:	USD	Prepared By:

<u>Acct#</u>	<u>Description</u>	<u>Amount</u>	<u>Units</u>	<u>X</u>	<u>Rate</u>	<u>Subtotal</u>	<u>Total</u>
2900	COSTUMES						
2916	PURCHASES						
	Purchases/Rentals	1	Allow	1	40,000	40,000	
						\$ 40,000	
	EXPENDABLES						
	Expendables	10	Weeks	1	750	7,500	
	Supplies	1	Allow	1	2,500	2,500	
	Research	1	Allow	1	500	500	
						\$ 10,500	\$ 50,500

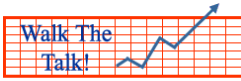
5. Practical Assignment: This budget is a generic-early-budget estimate that I typically see early on for Wardrobe Purchases & Rentals. Work out various ways of questioning this account. You want to be able to challenge, or defend, the balance budgeted for this account with the Producer. Once you've exhausted your own creative ways of challenging, or defending, the Wardrobe Purchases & Rentals, read below.

#### **#5. Practical:**

**Again, the thrust of any questioning should be made to the Wardrobe Supervisor (or, directly to the Costume Designer on a smaller show). You want to make sure that the Producer, or the Unit Production Manager, aren't just using budgeted figures from their last show, or just leaving the budgeted number as proposed by the Studio because they haven't analyzed the shots yet. If you are the Director, or an AD, this is your opportunity to see if the wardrobe you envision has actually been budgeted for. If you know that there are specific period costumes to tailor, or to rent, now is the time to question where those costumes are budgeted. Here are some suggested questions:**

**a) Can I see the Costume Designer's list of costumes? Where are those costumes budgeted for?**

**b) Will any specific 'breakdowns' be required? (Note: breakdowns are the work that the costumers need to do to give the wardrobe a certain aged, worn, shiny, etc. look). If so, where is that budgeted for?**



## Managing the Film Production - Film Budgeting Basics

### SECTION E: Below-The-Line Budgeting For Rentals and Expenses (Continued)

#### 5. Practical Assignment (Continued):

**c) Has the Costume Designer searched locally for wardrobe, or is she/he buying/renting from places they know, at greater expense to fly and to stay in hotels?**

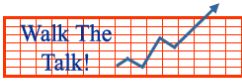
**Note: it is often asserted by Costume Designers that the on-location area doesn't have the wardrobe they need. I've heard that complaint from Costume Designers shopping in Orlando, in Montreal, in Toronto and even in New York. Go figure. These are all cosmopolitan areas unknown by that particular Costume Designer, so they chose to go to the cities where they have already established contacts, rather than develop new contacts locally. This very lazy approach wastes limited budgeted funds needlessly.**

6. Practical Assignment: The Camera Rentals Budget below is similar to the purchase & rental budgets above. Work out various ways of questioning this account. You want to be able to challenge, or defend, the balance budgeted for this account with the Producer.

<i>The Big Deal</i>			
Director:	Your Name		Location:
Producer:	John Gaskin		Shoot: 50 Days (45 Days on stage)
Unions:	IA, SAG, DGA, WGA		Start date:
Post:	20 Weeks, 2 Previews		Budget Dated:
Currency:	USD		Prepared By:

<u>Acct#</u>	<u>Description</u>	<u>Amount</u>	<u>Units</u>	<u>X</u>	<u>Rate</u>	<u>Subtotal</u>	<u>Total</u>
3300	CAMERA						
3317	RENTALS						
	MAIN PACKAGE						
	Includes a Second Camera	10 Weeks	1		18,000	180,000	
	Add-On's Allow	1 Weeks	1		50,000	50,000	
						\$ 230,000	
	ADD'L CAMERA EQUIPMENT						
	Additional Lenses	10 Weeks	1		2,400	24,000	
	Additional Equipment	10 Weeks	1		2,000	20,000	
	Remote Head Equipment	15 Days	1		1,500	22,500	
						\$ 66,500	\$ 296,500





## Managing the Film Production - Film Budgeting Basics

### SECTION F: Budgeting For A Small Unit    Read: Review Chapter 17 ([Page 68](#))

Figure 17.1

#### BUDGETING FOR A SMALL UNIT

**Purpose:** The purpose of this schedule is to estimate the cost of a small unit to shoot "New York Back Alley" where the camera will start from 30 feet up and swoop down to the alley gutter and through to the busy street

**Assumptions:**

1. It's assumed that a sound mixer and boom operator won't be required and there won't be any cast.
2. It is assumed that the travel and shooting will take 12 hours.
3. It is assumed that approximately 4,000' of film will be shot.
4. Some minimal lighting and rigging will be necessary, with a generator & operator on hand.
5. Some crowd control will be necessary to handle gawkers. Also, a 27' Titan Crane & operator will be used.

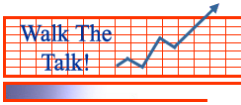
Acct#	Description	Amount	Units	X	Rate	Subtotal	Total
	1st Assistant Director		1 Day	1	1,200	1,200	
	2nd Assistant Director		1 Day	1	1,200	1,200	
	Key Set PA		1 Day	1	150	150	
	Set P.A.'s		1 Day	3	130	390	
	Parking PA's			4	90	360	
	Payroll Fringes	30.0%		1	3,300	990	4,290
	Director of Photography		1 Day	1	1,200	1,200	
	Camera Operator		14 Pay Hrs	1	55	770	
	1st Assistant Cameraman		14 Pay Hrs	1	39	546	
	2nd Assistant Cameraman		14 Pay Hrs	1	26	364	
	Camera Equipment (borrowed from Main Unit package).						
	Payroll Fringes	31.2%		1	2,880	899	3,779
	Raw Stock	4,000	Feet	1	0.72	2,880	
	Developing	4,000	Feet	1	0.15	600	
	Printing	4,000	Feet	1	0.32	1,280	4,760
	Gaffer (Chief Lighting Tec		14 Pay Hrs	1	35	490	
	Best Boy Electric		14 Pay Hrs	1	31	434	
	Electricians		14 Pay Hrs	2	29	812	
	Generator Operator		14 Pay Hrs	1	35	490	
	Lights and Cable Rentals		1 Day	1	1,200	1,200	
	Payroll Fringes	31.2%		1	2,226	695	4,121
	Key Grip		14 Pay Hrs	1	3	42	
	Best Boy Grip		14 Pay Hrs	1	31	434	
	Company Grip		14 Pay Hrs	1	29	406	
	Crane Operator		14 Pay Hrs	1	35	490	
	Techno Crane - 30'		1 Day	1	750	750	
	Delivery+Pickup of Titan		1 Allow	2	150	300	
	Frames/Gels/Scaffolding		1 Allow	1	750	750	
	Payroll Fringes	31.2%		1	1,372	428	3,600
						\$ 20,549	

Note that the \$3,300 is the sum of the labor

Note: this indicates 2 Electricians are working.

Do you see the wrong rates in this section? (Hint: look for highlighted rates)- See Pg. 70.

Do you see a labor category missing?- See Pg. 70.



## Managing the Film Production - Film Budgeting Basics

### SECTION F: Budgeting For A Small Unit (Continued)

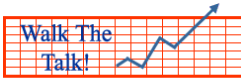
2. Practical: Referring to [Page 69 and 71](#), correct the highlighted areas in Figure 17.1. \_\_\_\_\_

3. Practical: The principle of actually testing the budget (before its final approval) applies to anyone who has responsibility for costs in any area of the film production. However, if you're not the Director or Producer, the chances are very high that you will be denied access to the Budget. So, it's especially important that you make your own budget for your area and place it in the hands of the Production Manager with a copy to the Accountant.

Prepare a small unit budget similar to Figure 17.1. Choose a facet of filmmaking that you're either interested in, or familiar with. For example:

- Take a small unit to the ocean shore to shoot waves crashing.
- Take a small unit to an open field to shoot dawn .
- Take a small unit to shoot a swooping crane shot from a housetop to the top of the pond.

At the top of your schedule, make a clear statement of the Purpose of the schedule and a list of your Assumptions – see the example in Figure 17.1. Not only is it professional, it reduces confusion and inspires assistance from others.



## Managing the Film Production - Film Budgeting Basics

### SECTION G: FILM BUDGETING TEMPLATES

1. Any related suggestions, comments you would care to send me is welcomed. Please let me know if you feel you could apply this information to advance your career. If you feel you need more drilling on budgeting, get in touch through my website: [www.talkfilm.biz](http://www.talkfilm.biz)
2. You can visit my web link for film budgeting templates for your personal use. I sincerely hope that you can use them to further advance your career. I have prepared PDF files for those of you who do not have advanced budgeting software, to give you some familiarity.

NOTE: I deliver seminars using the Movie Magic Budgeting© software. Please email me if you do not already have your copy. Discounts apply to course attendees.

#### Excel Film Budget Templates:

- [Full Budget Template](#) (with sample data)
- [Below-the-Line Budget Template](#) (sample BTL data only)
- [Blank Budget Template](#) (no sample data)

#### PDF Film Budget Templates of the Excel Files Above:

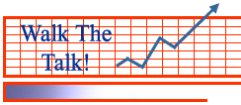
- [Excel format of a Full Budget Template](#) (with sample data)
- [Excel format of a BTL Budget Template](#) (BTL data only)
- [Excel format of a Blank Budget Template](#) (no sample data)

#### Show Biz Budgeting Templates© Templates

- [Full Budget Template](#) (with sample data)
- [Below-the-Line Budget Template](#) (sample BTL data only)
- [Blank Budget Template](#) (no sample data)

#### Movie Magic Budgeting Templates© Templates

- [Full Budget Template](#) (with sample data)
- [Below-the-Line Budget Template](#) (sample BTL data only)
- [Blank Budget Template](#) (no sample data)



## Managing the Film Production - Film Budgeting Basics

Thank you for attending this course. I'm truly proud to be involved with all of you in the Film Production arena. My aim is to lend support and insight into the world of "Directing Costs". Control the money and you control your career. I look forward to seeing you on the next Film Management Course. If you have any questions left unanswered contact me through my website.

I am available with many resources at your disposal; to network, assist with troubleshooting your projects – in development, production or distribution.

**A final thank you to MEDIA SERVICES for their continued support of grass roots projects in our Film Community.**

Be sure to register with us at [www.TALKFILM.com](http://www.TALKFILM.com) for articles, new on-line courses, training certificates, financing tips and training, up and coming work, etc.

Best wishes, John