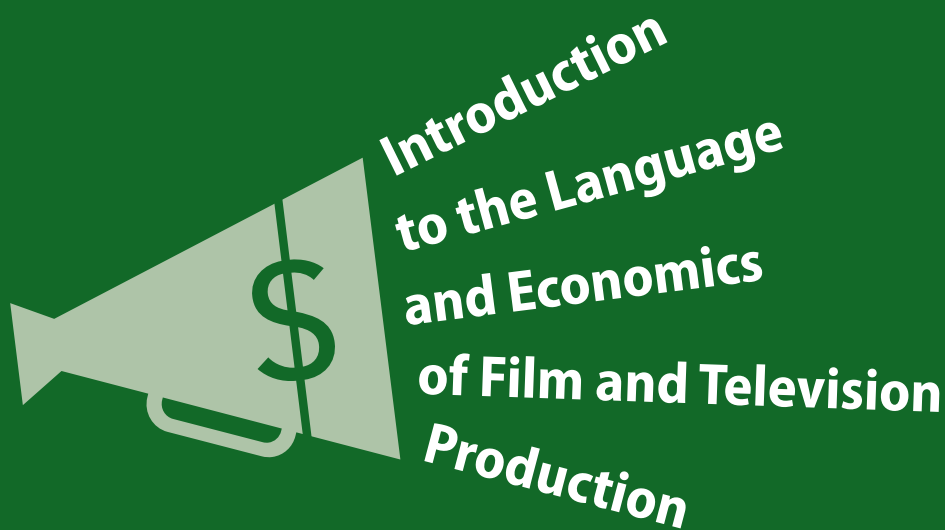


Magdalena Oleszkowicz-Gałka
& Lech Mikulski



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& Lech Mikulski

**Introduction to the
Language and Economics
of Film and Television
Production**



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Introduction

The book is designed as a series of introductory essays to familiarize students with carefully selected topics.

The publication starts with the language of film and television production. Next, it gives a broad perspective on the specifics of film production in the English-speaking world. Finally, it puts a spotlight on various aspects of the economics – both of film and television production.

This set of essays, together with the provided examples and cited case studies, should give the students essential knowledge on various aspects of film and television production.

PART I:

The Language of Film and Television.

Magdalena Oleszkowicz-Gałka

1.1. Voice and vision – introduction to the language of film.

Shots, sequences and scenes.

A shot, scene, and sequence together make up a larger dramatic narrative of the film. Scenes are composed of shots, sequences are composed of scenes, and films are composed of sequences.

A shot is the smallest unit of the film language. It is a continuous series of images, unbroken by an edit. Technically speaking, a shot is the footage generated from the moment you turn on the camera to the moment you turn it off; it is also called a camera take.

Shots can be as short as just a couple of frames or as long as your imagination will have it, at least until you run out of film, tape or flash memory.

Example: actually, the longest unbroken one shot film is “Victoria” directed by Sebastian Schipper. Produced in 2015, this feature was filmed in real time and the duration was two hours and eighteen minutes¹.

A sequence is an expressive unit made up of editing multiple shots together to define a unified action or event, passage of time, or place.

Each shot in a sequence builds on the previous ones, so that by arranging shots in a particular order (or sequence), you can contextualize each individual image to create meaning that is greater than the sum of its parts.

A scene is a dramatic unit in which the action ostensibly happens in a single unit of time and within a single location. A scene is usually composed of multiple shots which guide the audience’s attention. There are also principles of visual grammar that we employ in order to put these shots together so as to produce a coherent sense of time, space and action².

Example: the shower scene from Alfred Hitchcock’s “Psycho” has a special place in the history of cinema. There is a full-length documentary, “78/52”, that is

¹ Coletti Caio, The 10 Longest Unbroken Shots in Cinema History, online: <http://www.tasteofcinema.com/2016/the-10-longest-unbroken-shots-in-cinema-history/>, accessible: [20.11.2019].

² Hurbis-Cherrier M., *Voice and vision. A creative approach to narrative filmmaking*, Routledge/Taylor & Francis Group, New York & London, 2018. p. 45-46.

dedicated to this scene in which Janet Leigh is stabbed to death in the shower. The scene is composed of 78 setups and 52 cuts.

Frame and composition

A frame refers to a single image, the smallest compositional unit of the film structure, captured by a camera on a motion picture film strip, similarly to an individual slide in still photography. A series of juxtaposed frames shown in rapid succession make up a motion (or moving) picture. Frame also refers to the rectangular area within which the film image is composed by the film-maker – in other words – a frame is what we see (on the screen).

Example: film negative strip, showing a single rectangular frame or a box which contains the image that is projected. There are 16 frames per foot of a 35mm film.

Frame has two definitions:

- The physical frame is each individual still image captured on film or on video, which, when projected as a series, creates the illusion of motion.
- The compositional frame is a two-dimensional space defined by its horizontal (x-axis) and vertical (y-axis) dimensions.

The frame is your canvas, the rectangular space in which you determine the parameters of the viewers' perspective. We refer to each of the four edges of the frame as screen left, screen right, top, and bottom. The frame essentially crops the real world environment and determines what the audience can see or cannot see, referred to as off-screen. The way you frame your shot, determine what you want to show or hide is a significant decision you need to make³.

Frame rate

Frame rate (expressed in frames per second or fps) is the frequency (rate) at which consecutive images (frames) appear on a display.

Examples of fps standards:

- Cinema standard 24 fps (23.98)
- European Televisions 25 fps
- American Television 30 fps (29.97)

Aspect ratio

Aspect ratio describes the relationship between the width and the height of the frame. It is commonly expressed as two numbers separated by a colon, for

³ Ibid, p. 50.

example 16:9 (x:y, width:height). Generally read as „sixteen-nine“, „sixteen-by-nine“ or „sixteen-to-nine“.

For example, in a group of images that all have an aspect ratio of 16:9, one image might be 16 inches wide and 9 inches high, another 16 centimetres wide and 9 centimetres high, and the third might be 8 yards wide and 4.5 yards high. Thus, the aspect ratio concerns the ratio of the width to the height, not the actual size of an image⁴.

4:3 – 1.33:1

Examples: 35 mm film, 16 mm film, old standard definition broadcast video.

This aspect ratio is mostly a relic of the past, but if you work with archival footage, you will certainly come across it. Some filmmakers choose this aspect ratio from time to time for aesthetic purposes.



Source: Still image from *Ida*, dir. Paweł Pawlikowski, prod. 2013. 35 mm full frame 1.33:1

“Widescreen formats”:

16:9 -1.78:1

HDTV broadcast aspect ratio standard is 16:9, this is the most common HD shooting and display ratio.

1.85:1

The theatrical film release aspect ratio and D-Cinema theatrical projection (DCI-Digital Cinema Initiative) display standard is 1.85:1 (even wider). Typically used in commercially produced and distributed films.

⁴ Ibid, p. 50.

2.39:1

Additionally, both film theatrical release and D-Cinema projection enable an anamorphic (scope) aspect ratio of 2.39:1 (also 2.35:1), the widest of all the common aspect ratios⁵.



Source: Still image from *Manchester by the Sea*, dir. Kenneth Lonergan, prod. 2016. U.S. theatrical release 1.85:1



Source: Still image from *Twelve Years a Slave*, dir. Steve McQueen, prod. 2013. Anamorphic widescreen 2.39:1

Shot size

Shot size refers to the size of your subject in the frame. The size of your subject is determined by two factors:

- The proximity of the subject to the camera (the closer the subject is to the camera, the larger it will appear).
- The degree of lens magnification (the more your lens magnifies the subject, the larger the subject will appear)⁶.

⁵ Ibid, p. 51.

⁶ Ibid, p. 56.

Shot sizes:

- Extreme long shot or wide shot (ELS)

An extreme long shot or wide shot (ELS) is a shot that shows a large view of the location, setting or landscape. Even if there are people in the shot, the emphasis is on their surroundings or their relationship to their surroundings.



Source: Still image from *Parasite*, dir. Bong Joon Ho, prod. 2019.

- Long shot (LS)

A long shot (LS) is generally a shot that contains the whole human figure. It is a good choice when you need to show larger physical movements and activity.



Source: Still image from *Parasite*, dir. Bong Joon Ho, prod. 2019.

- Medium long shot (MLS)

A medium long shot (MLS) frames your subject from approximately the knees up. This shot is sometimes called a “cowboy shot” because, as legend has it, of the need to always see the cowboy’s gun belt in westerns. The French call this shot an “American shot” because of its frequent use in the movies of this genre from the 1930s and 1940s.



Source: Still image from *The Revenant*, dir. Alejandro González Iñárritu, prod. 2016.

- Medium shot (MS)

A medium shot (MS) frames your subject from approximately the waist up. This shot can show smaller physical actions and facial expressions, yet maintain some connection with the setting. However, location is clearly no longer the emphasis of the shot, as the viewer is now drawn closer to the subject.



Source: Still image from *The Revenant*, dir. Alejandro González Iñárritu, prod. 2016.

- Medium close-up (MCU)

A medium close-up (MCU) is generally from the chest or shoulders up. The emphasis of this shot is now facial expression, but some connection to the broader physical “attitude” of the body is maintained.



Source: Still image from *The Wolf of Wall Street*, dir. Martin Scorsese, prod. 2013.

- Close-up (CU)

A close-up (CU) places primary emphasis on the face or other part of the body. Small details in the features, movements, and expressions are the subject of this very intimate shot.



Source: Still image from *The Revenant*, dir. Alejandro González Iñárritu, prod. 2016

- Extreme close-up (ECU)

An extreme close-up (ECU) is a stylistically potent shot that isolates a very small detail or feature of the subject.



Source: Still image from *The Revenant*, dir. Alejandro González Iñárritu, prod. 2016



Source: Still image from *The Revenant*, dir. Alejandro González Iñárritu, prod. 2016.

- Two shots, three shots, and group shots

These are quite self-explanatory, a two shot includes two subjects, a three shot includes three subjects, and shots that include more than three people are referred to as group shots⁷.



Source: Still image from *The Wolf of Wall Street*, dir. Martin Scorsese, prod. 2013



Source: Still image from *The Wolf of Wall Street*, dir. Martin Scorsese, prod. 2013.



Source: Still image from *The Wolf of Wall Street*, dir. Martin Scorsese, prod. 2013.

Shot composition

When a filmmaker is designing the composition of a shot, they have a broad palette of aesthetic choices to make. Here are some examples:

⁷ Ibid, p. 56-67.

Closed and Open Frames

A closed frame means that all of the essential information in the shot is neatly contained within the parameters of the frame, and an open frame means that the composition leads the audience to be aware of the area beyond the edges of the visible shot⁸.



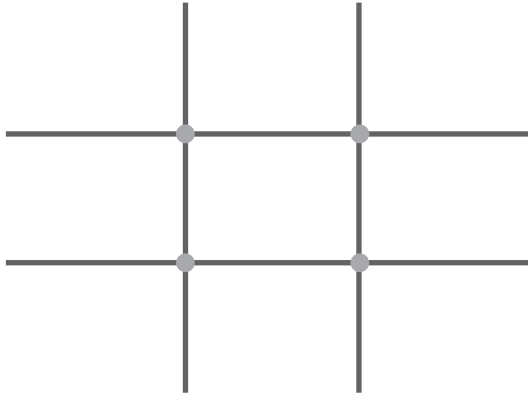
An open frame. Source: Still image from *Le Samourai*, dir. Jean-Pierre Melville, prod. 1967.



A closed frame. Source: Still image from *Stranger Than Paradise*, dir. Jim Jarmush, prod. 1984.

⁸ Ibid, p. 52.

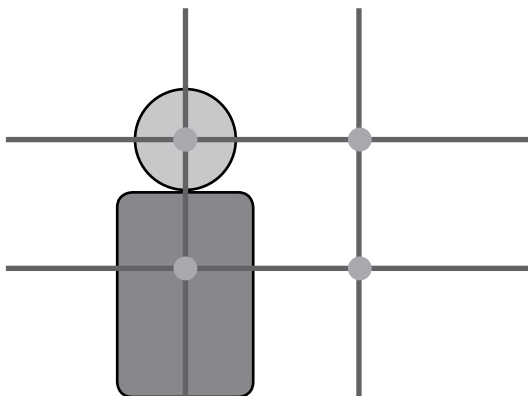
Rule of Thirds (Looking Room, Walking Room)



The rule of thirds is often used as a guide for framing human subjects and for composition in general. The rule of thirds creates compositional balance and harmony, yet it is not as overtly stylized as perfect symmetry.

We divide the frame into thirds with imaginary lines ("sweet spots") along the horizontal and vertical axes and then we place significant objects, focus points and elements of interest along these lines.

It is based on the *golden ratio* which is found in many arts beyond stills and video.



The rule of thirds uses 2 equally spaced horizontal lines and 2 equally spaced vertical lines to break up the frame into 9 parts. This extra vertical space, to one side or the other, is called looking room (or walking room for a moving figure). The rule of thirds is just a guide, a convention, and not really a rule at all, and while it is often employed and can be a useful starting point, it is by no means a requirement for a well-composed shot.

Camera angles

The camera angle is the angle at which the camera is placed relative to the subject. It has a dramatic effect on your image no matter what size the subject is in the frame.

High and low angles

- Eye-level (normal or straight angle): the camera is at eye level of the subject; the subject looks even with or equal to the viewer; the angle makes the viewer feel equal to the subject and may even cause the viewer to identify themselves with the subject (the lens of the camera is positioned at eye level with your subjects, regardless of whether they are sitting, standing or lying down);



Source: Still image from *Forrest Gump*, dir. Robert Zemeckis, prod. 1994.

- High-angle: the camera is looking down; the subject appears small, the angle creates an impression of weakness in the subject⁹;

⁹ Ibid, p.58.



Source: Still image from *The Lord of the Rings: The Fellowship of the Ring*, dir. Peter Jackson, prod. 2001.

- Low-angle: the camera is looking up, subjects looks large, the angle creates an impression of power in the subject.



Source: Still image from *Inglourious Basterds*, dir. Quentin Tarantino, prod. 2009.

Front to back angles

- Frontal: looking directly at the subject's face;
- Three-quarter frontal shot: an intimate perspective that can elicit strong engagement;
- Profile shot: a somewhat neutral point of view;
- Three-quarters back shot: shooting like this hides facial features;
- Directly behind: can create a sense of distance, remoteness or mystery¹⁰.

¹⁰ Ibid, p. 58.

The moving frame

There are two kinds of camera moves: stationary camera moves (pivot camera moves) and dynamic camera moves.

Pivot camera moves (also stationary camera moves) involve pivoting the camera, horizontally or vertically, from a stationary spot while the camera is running. This can be done on a tripod or with a handheld camera as long as the location of the camera does not change, just its horizontal or vertical angle.

- A pan scans the space horizontally by pivoting the camera left or right (pan left, pan right, panning from/to).

Example: you pan from the girl at her desk to the dog across the room.

- A tilt shifts the camera perspective vertically, with the lens facing up or facing down (tilt down, tilt up, tilting from/to).
- Pan with or tilt with (this move is also called low pan or follow tilt) – a pan or tilt that follows the subject as it moves within the space.

Example: the man at his desk thinks he hears a funny noise outside. We can pan with him as he walks from his desk to the window to look outside.

- Zoom in (track in) – move in closer to the subject while your camera remains in a stationary spot; to adjust the lens of the camera so that the image seems to be bigger and closer; to make the image of something or someone appear much larger and nearer;
- Zoom out (track back) – move farther away from the subject while your camera remains in a stationary spot; to adjust the lens of the camera so that the image seems to be smaller and farther away; to make the image of something or someone appear much smaller and further away¹¹.

Dynamic camera moves involve a mobile camera, which means literally moving the entire camera in space, horizontally (left or right), closer or farther (forward or backward), or even vertically (up and down). These moves can be accomplished with special camera mounting equipment or with a handheld camera.

- Tracking shot is a term used when you move the camera in order to follow or track with the subject. You can track left, right, forward or backward to follow along with the movement of the subject. A tracking shot can be accomplished with dollies, wheelchairs, vehicles, handholding the camera or with the use of the Steadicam system (tracking shot from/to).

¹¹ Ibid, p. 61-62.

- Dolly shot is generally a moving shot in which the camera moves closer or farther away from the subject. To dolly-in/dolly-out means to move the camera closer to or farther away from, respectively.
Dolly – the wheeled apparatus on which we mount the camera to move it.
- Push in/pull out – to move the camera closer or farther away from the subject with a handheld camera (not with a dolly).
- Booming – lifting the camera up and down. This can be done with a handheld camera or mechanically with a boom or jib arm.
- Crane shot – is a shot in which the camera is raised very high in the air, certainly above the human subject's head. You need special equipment to do this, namely a crane¹².

Rate of motion

The manipulation of the rate of speed either faster or slower than “normal”, slow motion (or over-cranking) and fast motion (under cranking).

Shooting slo-mo or fast-mo footage is accomplished by changing the frame rate on your camera: faster frame rate than the standard 30 (24) frames per second creates slow motion.

The faster the frame rate, the slower the motion becomes, when played back at the standard 30 (or 24) fps.

Time-lapse photography is at the extreme end of fast motion. Actions that occur over long stretches of time, like sun setting or plant growing to maturity, are condensed into seconds by taking images at extremely slow rates (like 1 frame every 45 seconds). Conversely, shooting at frame rates slower than 30 (or 24) fps creates fast motion.

Audio basics

Location sound is any sound that is recorded in the same environment as the images.

Three broad categories of location sound can be distinguished:

- Synchronous sound (sync sound)
Sync sound is recorded simultaneously with taking the image, so the sound and picture correspond to each other with frame accuracy and are said to be “in sync” with one another.

In digital film production, we have two options for recording sync sound:

¹² Ibid, p. 63-65.

- o Single system sound – both audio and video are recorded on the same card by the camera.
- o Double system sound – video is captured by the camera and audio is recorded on a separate digital audio recorder.
- Wild sound (non-sync sound) – is audio that is recorded on location, but not simultaneously with the picture, and so has no corresponding picture.
 - o Location sound effects (also called spot sound effects).
 - o Ambient sound (atmospheric sound).
- Ambient sound (atmospheric sound): includes background sound and room tone (it is also a subcategory of wild sounds). Refers to the entire group of sounds and tonal qualities of a given recording environment¹³.

Production sound tools

Digital sound recorders

All portable digital sound recorders used for film production have microphone inputs, record level controls and meters, recording controls and audio outputs.

Portable field mixers

PFM (also microphone mixers) are small audio consoles that enable independent level control of multiple microphone inputs (usually four to six) which then output this audio as either a microphone or line signal to the camera.

Microphones

- stick mike (mic) or handheld mike (mic);
- lavalier microphone (also known as a lav, lapel mic, clip mic, body mic, collar mic, neck mic or personal mic);
- shotgun microphone;
- camera shotgun mics;
- boundary mic;
- large diaphragm condenser microphone.

¹³ Ibid, p. 367-369.

1.2. Basics of light and lighting

The fundamental objectives of lighting:

1. Get exposure (i.e. detail visibility).
2. Control depth and dimension.
3. Create visual and narrative emphasis.
4. Establish tone and mood.
5. Maintain consistency¹⁴.

The fundamental sources of light:

- Available light (natural light or artificial light).
- Mixed light (mix of natural and artificial light).

Three essential properties of light: intensity, quality and colour temperature

Intensity

Light intensity is the strength of the light emitted by a source. The intensity of artificial light depends on the wattage of the lamp used and on the reflector system (specular or diffuse). Examples:

1,000-watt light is called a 1K

2,000-watt light is called a 2K

1 K Fresnel with a colour temperature of 3,200 K

Quality

The texture of light – how hard or soft it is – is referred to as its quality. There are two types of quality of light: hard or directional light and diffused or soft light.

Colour temperature

Different sources of light favour different areas of the light spectrum. The specific spectral content of a light source (how much red, green and blue) is called its colour temperature, and it is measured with the Kelvin scale.

average daylight 5,600 K

tungsten (artificial) movie lights 3,200 K

¹⁴ Ibid, p.289.

White balancing

White balancing means adjusting the sensor's colour circuitry to match the colour temperature of the light source. Every digital camera has two easily accessible colour temperature presets for the most common lighting conditions.

Take care to white balance your camera each time you change location or lighting conditions¹⁵.

Fundamental lighting set up

The Standard 3-Point Lighting Technique:

- Key light is the main light. It is usually the strongest and has the most influence on the look of the scene. It is placed to one side of the camera/subject so that this side is well lit and the other side has some shadow.
- Fill light is the secondary light and it is placed on the opposite side of the key light. Used to fill the shadows created by the key. The fill will usually be softer and less bright than the key. To achieve this, you could move the light further away or use some spun. You might also want to set the fill light to more of a flood than the key.
- Back light is placed behind the subject and lights it from the rear. Rather than providing direct lighting (like the key and fill), its purpose is to provide definition and subtle highlights around the subject's outlines. This helps separate the subject from the background and provide a three-dimensional look.

1.3. Basics of postproduction – the art and technique of editing

Editing is the process (performed by a film editor) of selecting, assembling, arranging, collecting, trimming, structuring, and splicing (joining together) many separate camera takes (including sound) of exposed footage (or daily rushes) into a complete, determined sequence or order of shots (or film) that follows the script¹⁶.

The rules of editing

There are a lot of styles, traditions and personal touches in editing. The way we tell our story depends on our vision. However, there are some "rules" we should at least be aware of. When choosing the best shots for our motion picture, we should remember about: focus, framing and composition, exposure and colour balance,

¹⁵ Ibid, p. 289-294.

¹⁶ Dirks T., Film Term Glossary, online: [Filmsite.org/filmtermglossary](https://filmsite.org/filmtermglossary), accessible [10.01.2020].

screen direction, the 180-degree rule, the 30-degree rule, matching angles, matching eye-line, continuity of action, performance, continuity of dialogue/ spoken words, and audio quality¹⁷.

Screen direction

Subject movement out of the frame of one shot and into the frame of the next shot must maintain a consistent screen direction. To make this clearer, frame left is screen left and frame right is screen right when watching the images. The diegetic film space itself, the world in which the characters live and move, must be considered as real space, therefore it must comply with the same rules of left, right, up, down, near, far etc¹⁸.

180-degree Rule

This rule is directly connected with production teamwork. As long as they respect the axis of action or imaginary line while recording the coverage for various scenes, there should not be any problems. However, if they disregard this, it will have to be solved during editing. This guideline regards the relationship between a character and another character or object within a scene. By keeping the camera on one side of an imaginary axis between two characters, the first character is always frame right of the second character. When the camera is moved over the axis, it is called jumping the line or crossing the line. But if the axis of action is not respected, then, to the viewing audience, the spatial relationships of the subject will be flipped left to right or right to left¹⁹.

Continuity of action

The action performed by or around the subject in one shot should match, relatively exactly, the same performed action as seen in a different framing, angle and/or focal length within the same scene's coverage. This is called an action edit or continuity edit. Humans are very good at determining fluidity of motion. When things do not flow – when supposedly continuous actions do not match across a cut point – the audience will easily notice²⁰.

¹⁷ Bowen J. Christopher, *Grammar of the edit*, Routledge, New York & London, 2018, p. 56.

¹⁸ Ibid, p. 60.

¹⁹ Ibid, p. 61.

²⁰ Ibid, p. 66.

Selected concepts from the film editing glossary

Cross cutting is cutting back and forth quickly between two or more lines of action, indicating they are happening simultaneously.

Cut is a visual transition created in editing in which one shot is instantaneously replaced on the screen by another.

Dissolve is a gradual scene transition. The editor overlaps the end of one shot with the beginning of the next one.

Fade is a visual transition between shots or scenes that appears on screen as a brief interval with no picture. The editor fades one shot to black and then fades in the next. Often used to indicate a change in time and place.

Final cut is the finished edit of a film, approved by the director and the producer. This is what the audience sees.

Jump cut is a cut that creates a lack of continuity by leaving out parts of the action.

Matched cut is a cut joining two shots whose compositional elements match, helping to establish a strong continuity of action.

Rough cut is the editor's first pass at assembling the shots into a film, before tightening and polishing occurs²¹.

1.4. Film crew

The filmmaking team is the crew and the cast. The right group of people is of paramount importance to pull off the movie you are envisioning.

All film crews are divided up into departments. The size of the department/the crew size depends on the budget of the film²².

There is an accepted division of roles and departments in the film industry. However, this division occurs in various configurations.

Key Creative Team: producer, director, screenwriter.

The producer initiates, coordinates, supervises, and controls matters such as raising the funding, hiring key personnel, contracting and arranging for distributors. The producer is involved throughout all phases of the process from development to completion of the project.

The director is responsible for overseeing the creative aspects of the film, including controlling the content and flow of the film's plot, directing the

²¹ Dirks T., Film Term Glossary, online: [Filmsite.org/filmtermglossary](https://filmsite.org/filmtermglossary), accessible [10.01.2020].

²² M. Hurbis-Cherrier, *Voice and vision. A creative approach to narrative filmmaking*, Taylor & Francis 2018, p. 157.

performances of actors, selecting the locations in which the film will be shot, and managing technical details such as the positioning of cameras, the use of lighting, and the timing and content of the film's soundtrack.

Screenwriters or scriptwriters are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format, to the producers. They are almost always freelancers who either pitch original ideas to producers in the hope that they will be optioned or sold, or are commissioned by a producer to create a screenplay from a concept, true story, existing screen work or literary work, such as a novel or short story.

Production Department: executive producer, line producer, production manager, production coordinator, production secretary, production accountant, post-production supervisor, first assistant director, second assistant director, third assistant director, production assistant/production runner, script supervisor, stunt coordinator.

Script Department: story producer, script editor, script coordinator.

Location Department: location manager, location assistant, location scout.

Camera Department: director of photography/cinematographer, camera operator, first assistant camera (focus puller), second assistant camera (clapper loader), loader, camera production assistant, digital imaging technician (DIT), data wrangler, Steadicam operator, motion control technician/operator, video split/assist operator.

Sound Department: production sound mixer (sound recordist), boom operator (boom swinger).

Grip Department: key grip, best boy (grip), dolly grip.

Electrical Department: gaffer, best boy (electrical), lighting technician.

Art Department: production designer, art director, set designer, illustrator, set decorator, buyer, set dresser, props master, standby props, props builder, armourer, construction coordinator/construction manager, key scenic, greensman.

Hair and Make-up Department: make-up artist, hairdresser.

Wardrobe Department: costume designer, costume supervisor, costume standby, art finisher, buyer, cutter/fitter.

Post-Production Department: film editor, assistant editor, online editor, colourist, negative cutter.

Visual Effects (VFX) Department: visual effects supervisor, compositor, roto/paint artist, matte painter.

Post-Production Sound/Music Department: sound designer, dialogue editor, sound editor, re-recording mixer, music supervisor, composer, foley artist.

1.5. TV crew

“A good crew is far more important than the latest equipment. The crew will make or break the production. A great crew can make a boring event exciting. A mediocre crew can make an exciting event boring” – these words by producer Jim Owens, who has worked and taught in the video and television industry for over thirty years, show the importance of the TV crew in the production process²³.

Television production crews greatly differ in size. There is no “perfect” size for all crews. The type of the project and the preferences of the director influence the size of the crew.

Director in low-budget productions (or documentaries):

- Initiates the programme idea, writes the script and even pre-designs the settings.
- Casts and rehearses the performers, guides the production team, records the show and controls the post production.

Director in big-budget productions:

- Relies heavily on the production team to provide him or her with quality sets, lighting, sound, and camerawork.
- Can concentrate on directing talent and shot selection.
- Dramatic productions have traditionally used a larger crew.

Director in a “big picture” role:

- This type of project includes a number of separate stories or segments that are independently prepared by members of the production staff.
- The director is responsible for visualizing the production treatment that will coordinate the various components.
- This type of situation occurs in many magazine programmes, newscasts and current affairs programmes.
- In this type of production, members of the crew other than the director have a significant impact on various components of the programme.

In general, we have two types of projects in television: studio and field production, with the assumption that the programme is broadcast live or recorded²⁴.

²³ Owens J., *Television production*, Taylor & Francis, New York, 2016, p. 16.

²⁴ Ibid, p. 16-17.

Crew positions and responsibilities required for a studio production²⁵:

Producer: initiates the project and finds funding, organizes the production, plans the production and post-production, oversees the script, does budget and hiring, manages logistics (finish on time and within budget), attends to legal matters, supervises distribution and promotion of the programme.

Director: prepares the script for production, checks the script for timing and lengthen or trim, oversees casting, conducts production meetings, meets the shooting schedule, directs rehearsals and recording, calls the shots, schedules editing sessions.

Associate Director: helps the director with various tasks, times the production, arranges substitute assignments, jots down “critique notes” in rehearsals, notes all script changes, records continuity problems, communicates with crew members on production notes and script changes, makes sure that the talent receives proper cues from the stage manager, prepares to take over at any point as standby director, assists the director in scheduling editing sessions.

Stage Manager: communicates with the talent, relays instructions from the director to the talent, works with the talent on the director’s requirements, broadly supervises staging and light setups, directs studio traffic, distributes scripts, supervises the placement of props, coordinates with the director on the positions of equipment, makes sure the studio is left in a clean condition.

Camera Operator: readies the cameras for operation, adjusts cameras once lighting is set, understands the shots needed, frames and composes shots for the programme, follows instructions of the director during production.

Prompter Operator: checks the script for errors and controls the rate of the script on the prompter.

Lighting Director: positions lights and lighting instruments, executes any lighting effects needed.

Audio Engineer: makes sure the sound is audible and consistent, tests, selects, and positions appropriate microphones before recording, tests and cues music, sound effects and audio elements before recording, tests the intercom and IFB systems.

Graphics Operator: creates visuals and makes sure graphics are ready during production.

Technical Director: stands as head technical person on the set, ensures all equipment works, operates the switcher, oversees and assists crew members.

²⁵ Foust J.C., Fink E.J., Gross L.S., *Video production. Disciplines and techniques*, Routledge Taylor & Francis Group, New York and London, 2018, p. 35-36.

Recordist: checks proper cueing of playback recorded material, records the programme, plays back and/or records video segments, labels and files programme recordings.

Editor: pieces together different shots and scenes, assembles pre-recorded pieces to be shown during production, organizes and assembles footage for the final programme together with the director.

PART II:

Film Production in the English-Speaking World

Lech Mikulski

2.1 Introduction to film production

Stages of film production

Producing feature film or a documentary, short or full length – you always divide the process to several stages of film production. No matter what the budget is, if any of them is omitted, there is a risk, that all your production efforts may finish without the success.

Development

First and the most creative stage, on which the idea for the film appears. When it seems to be appealing and promising the work on it begins. The initial idea is being developed and filmmakers begin getting ready for making a movie on the base of it. Documentation begins and script is being written and bought. Also, if the idea is based on someone's else work - all the necessary rights will be secured and bought - rights to books, plays and music. With the final version of a script and after accepting it for the production, the Pre-production stage begins. It's possible that only one out of ten projects being developed is going to be produced.

Pre-production

The producer is getting ready for the production. Budget is being created and funding is being secured. The producer hires director, cast and crew – all contracts are prepared, negotiated and signed.

All the locations must be found, chosen and secured; necessary equipment has to be rented. If needed, set decorations will be built. The crew is getting ready for the production.

Production

The most crucial stage of film production. It includes a shooting period as all footage and audio has to be recorded at that time. Most often it lasts from

couple days, for a short movie, up to couple months for feature films with proper budget. Independent productions, usually with lower budgets, are being shoot during couple weeks. Type and genre of the film also determines the length of the shooting period.

Post-production

When all the filming is finished the post-production begins. First, film and sound must be edited. The director, together with film editor choose the best shots for the project and decide on tracks they are going to use. After several versions of so-called rough cuts, the final version is ready. Then all the songs and music must be composed, performed and recorded.

In the meantime, sound effects are designed and recorded. Also, all FX and 'visual' effects are digitally added. During post-production all sound elements are mixed into so called "stems" which are married to picture. When everything is ready, the fully completed film will be "locked".

Finally, the producer will have the colour-graded image and steams, separate audio outputs for dialogues, music and sound effects (DME). If required, the sound will be both prepared in stereo (2.0) and Dolby Surround (5.1) version.

Distribution

Final stage of production. Finished movie is made available to the public. Successful distribution makes it possible for the producer to regain invested money and hopefully - get some additional profit out of it. Successful movies can even bring more than ten times more it was invested on previous stages of production.

The most common forms of film distribution include theatrical release (movie houses), home entertainment release (film available on DVD or Blu-ray Disc), television broadcast (TV), digital distribution (various VOD types), mobile distribution (mobile personal devices).

Production crew

Production crew (pion produkcyjny) may be bigger than the same part of the crew in Poland. Here are the jobs listed, starting from the most powerful and the most responsible position. The term in polish, given in brackets is mostly translation but, in some cases, it refers to duties or position similar to it in Poland. In that case, there will be an asterisk (*) next to it.

Producer (producent)

Co-producer (koproducent)
Executive Producer (EP) (producent wykonawczy)
Associate Producer (producent towarzyszący / współproducent*)
Production Supervisor (producent nadzorujący / szef produkcji*)
Assistant to the producer (asystent producenta)
Line Producer (producent liniowy, similar to: pełnomocnik producenta*, szef produkcji*, kierownik produkcji*)
Production Manager (PM) (kierownik produkcji)
Unit Manager or Unit Production Manager (kierownik produkcji części prac lub zdjęć or: II kierownik produkcji*)
Set Manager (kierownik planu)
Floor Manager (kierownik planu w TV)
Production Office Coordinator (koordynator pracy w biurze / kierownik produkcji* / II kierownik produkcji*)
Location Manager (lokacje, II kierownik produkcji "od obiektów" *)
Production Assistant (in Poland: asystent kierownika produkcji*)
Production Secretary (sekretarka pionu produkcyjnego)
Production Coordinator (koordynator produkcji, II kierownik produkcji*)
Post-production Supervisor (kierownik postprodukcji)
Script Supervisor (skript)

Film budgets

Movies can have various budgets, starting from \$0 up to hundreds of millions of dollars. Even those with no budget at all, or basing on low budget, can be organised in a professional way. It differs them from amateur films (or videos).

No-budget film, as the name indicates has no budget, but it doesn't have to mean lack of everything. A well-equipped group of filmmakers can decide to make a film together using gear that they have or are able to borrow somewhere usually for free. Filming will be done very often in the city where they live, to avoid additional costs, and it may happen that the producer is going to pay only for food, or will find a sponsor for that (local pizzeria, restaurant or catering company).

Low-budget film is a film that has budget, but it covers only the most basic expenses. Usually, crew members and actors would be working for free and this what is not possible to organise for free will be paid.

Here are some examples of low-budget films:

\$7 000 – El Mariachi (1992), dir. Roberto Rodriguez (earned: \$2 040 920)

\$10 000 – Brother (1997), dir. Aleksei Balabanov (earned: unknown)

\$15 000 – Paranormal Activity (2009), dir. Oren Peli (earned: \$193 355 800)

\$27 000 – Clerks (1994), dir. Kevin Smith (earned: \$3 894 240)

Budget films – will be all movies produced with budget that lets to cover all the expenses and salaries. Among them we can find budget movies (usually minimum between \$4-10 million), high-budget (over \$100 million) and blockbusters (with even bigger budgets). **Blockbusters** are believed to be successful long before the opening night – the audience is waiting for them for various reasons (e.g. Star Wars, James Bond movies etc.).

Other film types

Indie film – independent film, but usually with lower budget than independent film. Often the style of it and the issues it tells about don't belong to the mainstream.

Independent film – any movie, no matter with how big or small budget, that was not produced in or by a big production studio. The director had more freedom to make movie as he or she wanted. Some famous examples include:

– Sex, Lies, and Videotape (1989), dir. Steven Soderbergh, \$1.2 million budget

– Rambo: First Blood (1982), dir. Ted Kotcheff, \$15 million budget

Micro-budget film – a film or movie produced for some money, but too small to be considered a low budget. Movies of that type are usually produced for couple hundred dollars, appear on some festivals and rather have no further distribution.

Entry level film – a movie that is intended to start someone's career. Usually its topic can be provocative, form innovative and it can have special form of narration. The main purpose of it is to be spotted on some film festivals, hopefully bring some awards and start career of a director or some other crew members. They are made to prove that a filmmaker is ready to make some bigger projects. More often they are short, not feature length.

Film Durations

The shortest films, considered movies, are 1 minute long. They tell simple story, often provocative and sometimes they may shock or present special sense of humour. They belong to a separate category, although looking at their length – they are shorts.

Typical short film is between 1 and 15 minutes, but in fact, if the film is too short to be called a feature film – than it must be a short film. It may vary, but mostly

feature films usually last for 80 – 210 minutes. In some countries, for example in Poland, minimum length of a feature film equals 70 minutes.

According to the Academy of Motion Picture Arts and Sciences, American Film Institute, and British Film Institute, a feature film runs for 40 minutes or longer, while the Screen Actors Guild states that it is 80 minutes or longer.

Durations may also be adjusted to TV time slots. Producing a film with intention to distribute it in a particular country, it is better to check the requirements of the local market. For example, in Poland, a short film, which is 30 minutes long, should also be available for television as 25 minutes long. Mid-length film, 60 minutes long, being presented on TV, should have 52 minutes. For Polish television, any film over 60 minutes, will be considered feature film, while the most popular lengths for cinema distribution are still 70 (minimum), 90 or 120 minutes.

Looking at the running time of American movies, it is visible that they will be longer than European productions as very often their length is over two hours.

Nevertheless, it is also very common that the same film – will have different durations. For example, the same documentary may have 70' or 90' version for theatrical release and 45' or 52' version to meet the demand of TV broadcasters.

2.2 Film promotion and distribution

Although the technique of movie production changed, the most common distribution model is still the same. The filmmakers want to get to the audience with their movie. If they don't plan to do it on their own, like in the old days, they will need promotion and distribution. The aim is the same, finding the biggest audience possible, but the scale became bigger. Instead of showing a movie, like at the beginning of the twentieth century in local cinema, very often being the investor of it, the movies are being distributed globally, mostly by companies specialising in that. As the budgets grow higher, number of screens get bigger (and film copies as well) and the total amount of film premiers is increasing – the way of promoting a film had to change.

Approximately eight hundred movies have their theatrical release in the USA and Canada (so called domestic market) every year. As this number is so extreme, meaning that statistically over two movies are being premiered every day, not all of them are going to reach mass audience. To make it more possible, film promotion nowadays lasts longer and starts earlier.

Movies are not only promoted during theatrical distribution, but during all production process, starting early from announcing the plan to make a movie

and revealing who is going to star in it. Nowadays promotion lasts during pre-production, production and distribution.

Mostly, apart from traditional media coverage, the most crucial promotion is done on-line with extensive social media usage. Which is often the case, the actors promote their work on their own Twitter accounts or via Instagram. It may be supposed that they have it included in the contract. To make it work well, some detailed restrictions can be applied. The number of posts per day or week can be precisely described. Having defined groups of followers, the actors can directly access their fans, who in the end, are going to form a queue to the box office.

Distribution models

The most obvious way to deliver movie to the audience is doing that by theatrical release. It was the only model before the invention of television. As it become popularised, after cinema run, movies were shown on small screens. It was a linear model working for years and changed when VHS tapes and video players became standard.

Distribution was still linear and a movie after being screened in movie theatres was sold on VHS tapes, later replaced by DVDs and Blu-rays, to finally be shown on TV.

Later, to this distribution line - VOD (Video On Demand) distribution was added. It could seem at the beginning that it will only prolong the movie life, but with the broadband internet becoming standard, it changed the way movies are being distributed.

Before the Internet era film festivals and film markets were very important as they could influence buyers (programmers and distributors) and determine whether the film was able to reach the audience (and pay off) or not. It was still true, even when linear model was changed to instant model. In the same time movies were released to movie theatre, on DVD or BD and on VOD. Finally, after some time (usually two-three years) they were sold to television.

As the internet promotion and distribution became the most important, the VOD become more significant than ever and movie festivals and movie markets became less relevant. Some of them are still prestigious, but it is possible to distribute a movie without them, using this what the Internet may offer. Impressive number of movies, successfully promoted on-line, are doing well in the cinemas, but they will never be shown on any film festival.

On the other hand, still theatrical release is important, but there is growing number of movies that are not going to be distributed in cinemas and even TV at all, but they are going to be successfully delivered on VOD platforms first and later on DVD or BD.

It is also worth mentioning that DVD release lets prolong movie life, as very often we have DVD edition, DVD insert and finally DVD SE – special edition. Sometimes there are numbers of them issued – with additional materials, prepared for special occasions or anniversaries and finally sold in slates (like film trilogies or other collections of various types).

2.3 Pitching film idea

“In the film industry, pitching is the process which you as a writer, director or producer, use in order to impart your passion for your project to others – cast, crew or financiers.”

Elliot Grove, Raindance Film Festival
producer of short and feature films

It is said that every movie ever made, was pitched. Without pitching your idea for a movie – it is not possible to make your dream come true. No matter if you know it or not, whenever you decide to tell someone about your genius idea for the next box office hit – you are trying to pitch this person. You do that to find interest and support (of a friend or family member), co-worker (another filmmaker) or investor (producer, sponsor). When you do your best to achieve your aim, which is to see your movie on a big screen – you pitch someone.

In film industry mostly screenwriters and film directors pitch their ideas to producers. The last – pitch to other decision makers (even from the same production company) or other producers (looking for co-producers). Pitch can be verbal, which is the most common, but it can also be written in the form of a treatment of your film.

Here are some possibilities to pitch:

- Pitching forums,
- One-to-one meetings or on-line (e.g. via Skype),
- Film festivals and film markets,
- E-mails,
- On the phone,
- At a party.

In fact, you can pitch everywhere, but pitching on-line, using Skype or some pitching platforms, that allows you to submit a video of you presenting your idea for a movie, are becoming more and more popular nowadays.

Pitch meeting is always very short, often up to 10 minutes. It's not a typical conversation, so it is advised to stay focused. The person listening to you, is a busy person, looking for a great idea, meaning – interesting and probably profitable, when the movie is successful.

When you pitch someone – respect the chance you have. Never read anything from your notes. Keep eye contact and make it short. It is said that it should be “twenty-five words or less”. If it will be interesting – you will have a chance to say something more or to answer some questions, but this number of words provokes you to make it clear and intriguing.

It may happen that even after a perfect pitch, you will hear “no”, although you did your best to hear “yes”. It's possible that you get rejected because someone is already involved in a similar project to yours. In that case – have two or three other pitches prepared. If this what you say is not interesting for a producer, it is likely possible that you will be asked for some other projects – just to make use of ten minutes that were scheduled for you. The idea that you intended to pitch, can be interesting to someone else or maybe you need to change something in your pitch.

Presenting your idea to group of decision makers, e.g. during pitching forum, will be a little different, as it is more like a presentation and additionally it should have a teaser and very often a lookbook - a set of photos, images and colours, to let the audience visualise your story.

Additional resources:

<https://filmmakermagazine.com/66393-the-image-comes-first/>

<http://www.greenlightmymovie.com>

<https://industrialscripts.com/how-to-pitch-a-tv-show/>

<https://www.raindance.org/important-art-of-the-pitch/>

<https://www.raindance.org/pitching-essentials-for-filmmakers-and-screenwriters/>

https://www.stage32.com/sites/stage32.com/themes/two/pdfs/happy-writers/Stage_32_Pitching_Guidebook.pdf

https://sydfield.com/syd_resources/the-art-of-pitching/

2.4 Pros and Cons of co-production

When one decides to look for a co-producer, the production changes totally. If finally, co-production agreement is made – nothing is as it was before that. The entire process may speed up as usually, as the most visible benefit, production budget is completed (locked) or higher and very often some production or postproduction services are secured owing to that. Apart from that, producer's financial risk gets lower, as it will be now joint risk of a producer and co-producer.

Signing the co-production contract both (or more) parties agree on percentage share that describes how much each of them is going to put into the movie, how much will possibly earn or lose – which should also be remembered.

Here are some pros and cons of co-production. They may vary from one movie to another, but in general deciding on a co-production we gain an experienced partner. It would be rather common that smaller company, an emerging producer or less experienced is looking for an established partner.

Also, when part of the movie is going to be shoot abroad it will be natural and reasonable to look for a business partner in that country. The know-how he brings is priceless. Hopefully, he may know law regulations, local customs and culture, as well as local film market and industry specialists who can join the crew.

In many countries, if not most, there are also special tax refund programs. They let to save even up to 20 % of Taxes paid in a particular country under several conditions. It is common that among them is having a business partner from that country and spending part of the budget in it. The minimum expenditure limits can be defined to make it possible to obtain some Tax refunds.

As part of the co-production deal, some distribution rights or markets can be secured. It is common practice, that each of the co-producers can be interested in keeping the rights for their national markets. It is easier for a company from particular country to plan distribution in it.

As for the cons, there are also usually named a few to consider. Having a co-producer, the initial producer cannot keep all the copyrights as they are going to be shared. It is possible that cooperation itself may generate some additional expenses, e.g. travel expenses, lawyers, translating and interpreting. Probably the whole production will last longer, but it is partly connected with the budget of the film. Usually movie productions that require founding on proper level will be prepared in advance. Sometimes, especially when producers decide to apply for some founding to various institutions, it may add minimum 2 or 3 years to the production.

Finally, what can be both advantage and disadvantage, having a partner abroad may require traveling or partly working abroad. It depends on personal preferences if it will be considered as an argument for or against co-production. It will also vary from one film project to another.

The decision to look for a partner can be made on any stage of production. Some producers may prefer to start filming and after the shooting period – look for co-producer. It is also possible to find one even having a rough cut of a film and being unable to do the post-production without additional support. That will be very often the case with documentaries, that had to be filmed at once, without completing the whole budget or when for various reasons – expenses during production went overbudget. It may also happen that part of the budget is lost as one of the co-producers resigned for various reasons.

Before the decision to start production without the locked budget is made, it is recommended to consider finding a co-producer at that moment, as it may be easier than after the concept of the film is somehow set. Some co-producers prefer to be involved in production, as creative producers, instead of being just investors.

2.5 Feature film script and documentary film script basics

A feature film script basics

What makes a good movie is definitely a great script and an interesting story it tells. Before we see the final version of it on screen, there is a lot of work done by a screenwriter (or scriptwriter) and very often by a group of them.

Everything starts from Early Draft, which is the most basic version of the idea for a movie. It is a script written by the initial screenwriter and it will be usually not that perfect as the final one used to make movie out of it.

When it is finished it will be read by someone from the industry – another screenwriter, script doctor, rather not by the producer. The author gets some feedback from the reader, pointing out strong and weak points. Some suggestions may appear and on the base of them – the author decides to make some changes.

This way he gets a Revised Draft. It is supposed to be better than the Early Draft. Sometimes, it can be the result of implemented changes, but it may also happen that it will be fully rewritten.

This version can be presented to a potentially interested producer. Now, after reading, it is possible that some changes will have to be made, including producer's suggestions. The producer will sign the initial contract with a screenwriter.

After making some changes, the script will get the number. From that moment it will be called the First Draft. Is it believed to be still not finished and very often the screenwriter will get support of another screenwriter, also working for the producer, or some other specialists – script doctor or a dialogue writer.

Each version prepared and presented to the producer (or his representative) after the changes, will get the succeeding number - Second Draft, Third Draft (etc.). They are next versions of the script. It is possible that there will be about 8-10 of them, sometimes even more. When the last numbered copy is considered finished, it becomes the Final Draft. This version is going to be prepared for the production. It doesn't mean that it will be produced. It is possible to find information that one out of ten movie projects being developed is finally produced.

After a decision to produce a movie on the base of Final Draft, the script will become a Shooting Script. Traditionally, it was a copy of a script signed by the producer on the cover and with scene numbers added by him. Earlier versions of the script never had scene numbers, only Shooting Script had. Nowadays some computer programs generate all script versions with scene numbers.

Apart from giving succeeding numbers to each following script versions, it is also common practice that scripts are also dated, which lets verify best which version is the last. Additionally, some colours can be used to differ versions from each other. For example, the shooting script of Paramount's Rocketman is described as "Blue Rev. (07/31/18) White Shooting".

To read some example movie scripts go to:

<http://script-o-rama.com/table.shtml> - a webpage set up in 1995, listing and collecting movie scripts from various sources. Probably the oldest script collection, still being updated.

<https://www.imsdb.com/> - The Internet Movie Script Database (IMSDb). Up-to-date, contains a lot of awarded movie scripts.

Script title page format

Professional movie scripts follow several rules that should be known to any screenwriter – to write well and to a producer – just to let him easily recognise a promising work from the others.

Title page of a script is an industry standard. They are supposed to look the same, still as if they were typed on a typewriter. At the top of it, in the centre of the page, there will always be the movie title, the name of the author and if the script is based on a novel it will be also placed there.

At the bottom, on the left, you can find contact information to the author or screenwriter's agent. When the script was bought, instead of them, there will be rightsholder named. If the script was anyhow registered by any guild or institution, a copyright registration data will be reviled. The date or number of a script version will be also placed on the title page. Mostly – at the bottom or in the centre below the author of the script.

Professionally written script suits the industry standards. Twelve Point Courier Typeface is a must as Courier New 12 resembles the typewriter font. The most popular length of a script is between 90 and 120 pages. It is assumed that one page of a script equals one minute of a film on screen. It is important, as when you plan the production, you should be able to calculate (or predict) how much time you need during shooting period.

It is also important to remember that all page numbers are placed in the upper right-hand corner of the script page. The ones with numbers anywhere else are considered not professional ones.

If you took time to see any movie script, you could observe that each scene starts with so called Scene heading. It describes general scene location – using INT. for interior and EXT. for exterior. The location name, which is sometime descriptive, is also given here and the time of the scene – day or night – is suggested.

For example:

INT. JOHN'S HOUSE – NIGHT

EXT. BUS STOP – DAY

Scene Headings do not contain any other full stops or punctuation marks. They pass on basic information – where the filming will take place (inside or outside) and when.

Naming the location, the same way in the script, makes it easier to plan the shooting period. Hopefully, if it was possible, all the scenes happening in the same location, should be scheduled on the same shooting day (or days). If the same location was named differently, it would be treated as another, separate location. Thus, some problems and complications could arise during filming. It is as important as naming the characters the same way. It happens to beginner scriptwriters that the same character has two names (e.g. AN OLD LADY and MARRY), which also makes it more difficult to plan shooting.

Finally, indication when the action is happening (DAY or NIGHT) is considered as a suggestion. It is up to the director on which part of the day he is going to set the action of the particular scene. Any precise description like EARLY IN THE

MORNING or LATE EVENING may suggest the producer that the script is written by an inexperienced author.

Just below the Scene Heading, the Scene Description can be found. As its name indicates, using visual language, it lets the reader imagine this what can be seen on screen. It is believed that each sentence here, should refer to one shot visible on screen, but even if it will not be so strict, there should be no sentences claiming that the character is for example thinking about something, as this cannot be shown on screen. Also, in well-written script, there should be no so-called paper directing. What the actor does or how camera moves should never be there as it will be up to the director, DOP and actors how the scene is going to be shown.

Nowadays, it will be common practice that after Scene Heading and Scene Description, the dialog begins and lasts up to the end of the scene. If you decide to read some classic scripts from the 40', 50' or 60' you will see the difference here. In older scripts some additional description was given between the lines of characters conversation.

Although the way scripts are written changes over the years, the spacing between each part of the script is still the same. At present to have proper look, screenwriters use computer software (e.g. Fade In, Final Draft, Page 2 Stage, Scrivener) or some web based solutions (e.g. Caltex, Writer Duet), but there are also some, who prefer to use simple word processor with formatting set manually.

The exact spacing values can be found in almost any book on screenwriting or even as a "script format guide" prepared by Raindance.

(direct link: <http://www.raindance.co.uk/Docs/ScriptFormatGuide.pdf>)

As a producer to be, having read several awarded film scripts, which is highly recommended, you will be able to see if the script you are reading is by a professional writer or an aspiring novice.

Syd Field's Paradigm

As you are going to decide soon if the script is good and worth producing, it is advised to know Syd Field's Paradigm. It has some similarities to ancient tragedy, as it has Act I, Act II and Act III, but used as a form (not formula) can be very helpful both writing the script and deciding if it is worth producer's time and money.

It states that each movie has beginning, middle part and the ending, but not always in the same order. Between them – we have two plot points, that are turning points for the story. The paradigm sets exact proportions between each part of the movie and shows how good it will be. You can get to know how important it

is by listening to Audio Lecture “A Brief Introduction: The Paradigm” by Syd Field and checking the examples given on his webpage - https://sydfield.com/syd_resources/the-paradigm-worksheet/.

Script doctoring

It is common practice that a screenwriter needs help and assistance of a script doctor. It may vary who will pay for the service – at the beginning the author, but after finding the producer – rather the last. In general, the idea of hiring a script doctor is to make the movie better, or at that stage – the script.

It is possible to consult the treatment or story outline (from \$150), as well as the first five pages of a script (also from \$150). Of course, the whole script can also be read and revised by a script doctor (from \$350 to \$650) as well as next versions of it (starting from \$250).

Each time the author is supposed to get defined number of pages of notes and opportunity to consult the script for a definite time – in person or on the phone. Working with script doctor can speed up the writing process and help to master the structure of the script.

It is common that screenwriter gets support from producer in the form of script doctoring. It is also general practice, that the final version of a script is done by another scriptwriter. After several script versions it may be good to have someone to take a fresh look at the script. All in all, for the producer, the script is the most important.

Protecting the script

Industry legend says that when the movie script was finished it was copied, of course on a typewriter, as it was before computers were invented, and a copy of it was closed in an envelope. Then the author mailed it to himself, via so called snail mail, and after receiving the package – didn't open it as long as he had problems with his idea for a script being stolen by one of the producers who got the copy of it.

Later, after replacing snail mail with e-mail services, the authors used to send an electronic copy of their script to themselves, just to be on the safe side, before they send the script to some producers. In case of any problems or copyright infringement it was possible to prove this way, whose idea was and when the script was finished.

Although those two methods would still work well, it is possible to register script in more professional way with Writers Guild of America West (<https://>

www.wga.org/) on a special website set for that purpose. On <https://www.wgawregistry.org/> a script (but not only) can be registered for \$20 (or \$10 if you are a WGA member).

The final version of a movie script can also be registered with the U.S. Copyright Office in Washington (<https://www.loc.gov/>) via page <https://www.copyright.gov/>.

Additional resources:

<https://www.bbc.co.uk/writersroom/> - check: Script library

<http://downloads.bbc.co.uk/writersroom/scripts/screenplay.pdf> - Script format

<https://www.finaldraft.com/learn/> - see: Learn Screenwriting

<https://industrialscripts.com/>

<https://industrialscripts.com/script-doctor/>

<http://www.scriptdoctor.net/prices.html>

A documentary film script basics

Thinking about a film script for a documentary, it is not possible to avoid the basic question – should documentaries be scripted at all? Well, as long as you direct and produce your own documentaries it is possible to start filming without a script.

Situation will be different when you decide to apply for some founding for your film project or decide to find a producer, just to avoid the need of doing everything on your own. Then, you will definitely need a script. It may sound simple, but it is likely possible that someone is going to point out that documentaries, are supposed to deal with true events, observe life and that they had to catch a moment that is unique.

It is partly true, at least for some documentaries, but writing a script for a documentary may have several ideas behind. It is not possible to get founding, as long as our script is not accepted. It should let the reader imagine what he or she is going to see on screen. No matter which form you decide on, it should allow that. When it will be too technical – it will be difficult for a reader to go through it. What is more, in that case the story or the plot may be lost, which should never happen. They are the most important and all technical aspects are just going to be used to tell the story you have in mind.

As you rather do not know who and how experienced is going to read your work, it is recommended to concentrate on the story. If a decision maker, whoever that person is, has bigger experience than you – he or she will have no problem to imagine this what they are reading. Using their own experience – they will also,

somehow in the background of the reading process, will be able to think about possible technical solutions that can be necessary to tell your story. Reading the script, an experienced filmmaker or producer is able to imagine not only this what will be on screen, but also how much time, effort and money it may require.

The other type of decision makers are people who lack experience but are in power to decide. It will be true for less talented filmmakers or people having strong political background. Reading about technical aspects of your idea can be too difficult for them. It is much better for you and your project when they can concentrate on the story only.

The story should be descriptive, even contain dialogs or at least indicate what the characters are going to talk about. If you are thinking of making so called talking heads documentary, probably you know what you are going to ask your interviewees. Supposedly, you know what to expect from them. Who may support the topic, who can be against it or who may surprise you with this what that person is going to say on camera. In general, when you know why you want to have that person or another in your film – it should also be clear for someone reading the script.

The situation will be a little different with so called observatory documentaries. As you know your characters, to some point you can predict what they may say or how they are going to behave in a situation that you have for them. If so, put that in your script. Of course, we may not predict with one hundred percent accuracy what will happen, or what someone is going to do, but at that moment it is not important.

The version of a script that you have now is called the **Pre-shoot script** and apart from finding funding it allows you to organise your own thoughts and very often lets you look at the structure of your story. It is important as nowadays there is a tendency, that the language typical for feature films is being used in documentary storytelling.

Your next version will be called the **Shooting script** as on the base of it you are going to make your film. In fact, it can be prepared in various moments of your work. Some filmmakers have a solid version of it when they start shooting, while others are going to make some changes in their script during filming process and in that way, they rethink the project again and again. It gives them better control over their work and allows to record something additional that is maybe missing, right in the shooting period. Owing to that, they will probably not need any additional shooting days and their final version of the Shooting script will be finished when they finish shooting.

Watching the recorded raw material, the director decides what to take and what to abandon. Those decisions lead to creating the **Post-shoot script**. It may have two important functions. Firstly, it is necessary to have it as probably it is required by decision makers who produce or finance (or co-finance) the film. Secondly, it gives the editor some clues on how to edit the material into a full documentary. Of course, some of them will prefer to watch the material themselves and try to organise it the way they see it, but others will appreciate having it.

This version of a script is more detailed than the first. It even includes exact dialogues transcripts. After the shooting it is possible to use them instead of those that were in the first script version.

Sometimes it may also be required to have the final version of a script as the **Post-edit script**, which will be prepared when the film is finished and on the base of it. The purpose of it, is to archive it alongside the film masters and deliverables. Also, on the base of it, the translation is done, and language versions are prepared. It is also required by some boards or funds that supported the production. On the base of it a dialogue list, required by the film festivals, is going to be prepared.

Script form

The documentary film script will have at least one of those three forms.

The first of them is a kind of description of a film. It is the least professional and not as detailed as the other forms. It will be minimum one page long, but usually contains a couple pages. It mostly gives the impression of the film. It may be helpful when we apply for funding. It is a minimum, though it is not a script itself, sometimes it can be enough.

Another version of a script resembles feature film script. The story is divided into scenes. Each of them starts with scene heading and follows with a scene description. It may also contain some suggestions concerning the dialogs, or describes this what characters are saying, as well as some Voice Overs added. For someone who is less experienced, it is easier to read this form of a script.

The most traditional form of a script will look like a table. Traditionally, it was a **two-column script**, but it evolved into a three-column script. Traditionally, we are going to describe this what we can see in one column, while this what we hear in the other. It works especially well when we have someone talking, who after being visible on the screen, is going to be covered with some, very often archive, footage. This way, for example, in one column we have transcript of this what someone is talking and in the second column we have the footage visible on screen.

In a **three-column script** we additionally apart from Narration (dialogues) and Visuals (video) we also have Sound (music and special effects). It will work better for more complex projects.

| VIDEO | AUDIO |
|--|---|
| <p>This what we see.</p> <p>Lorem ipsum dolor sit amet enim. Etiam ullamcorper. Suspendisse a pellentesque.</p> <p>Maecenas malesuada elit lectus felis, malesuada ultricies. Curabitur et ligula.</p> | <p>This what we can hear.</p> <p>NARRATOR (v.o.)</p> <p>Quisque lorem tortor fringilla sed, vestibulum id, eleifend justo vel bibendum sapien massa ac turpis faucibus orci luctus non.</p> |
| <p>Ut molestie a, ultricies porta urna. Vestibulum commodo volutpat a, convallis ac, laoreet enim. Phasellus fermentum in, dolor.</p> <p>Pellentesque facilisis. Nulla imperdiet sit amet magna. Vestibulum dapibus, mauris.</p> | <p>CHARACTER 1</p> <p>Integer ultrices posuere cubilia Curae, Nulla ipsum dolor lacus, suscipit adipiscing. Cum.</p> <p>CHARACTER 2</p> <p>Nullam wisi ultricies a, gravida vitae, dapibus risus ante sodales lectus blandit.</p> |

Example of a two-column script.

| NARRATION | VISUALS | SOUND |
|---|--|--|
| <p>This what we can hear.</p> <p>NARRATOR (v.o.)</p> <p>Quisque lorem tortor fringilla sed, vestibulum id, eleifend justo vel bibendum sapien massa ac turpis faucibus orci luctus non.</p> | <p>This what we see.</p> <p>Lorem ipsum dolor sit amet enim. Etiam ullamcorper. Suspendisse a pellentesque dui, non felis.</p> | <p>Any additional sounds – FX or music.</p> <p>MUSIC: Distant violin tune.</p> <p>FX: knocking at the door</p> |

Example of a three-column script.

Additional resources:

To learn more about the structure and documentary storytelling, refer to an e-book by:

Das Trisha, *How to Write a Documentary Script*,

http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/programme_doc_documentary_script.pdf

2.6 Getting ready for film festival or film market

Although it may seem that film festivals, in general, are becoming less important, there are still some that are very prestigious. Especially so called “A” film festivals, the most important ones. Very often they will be accompanied by some film markets – more or less important.

When you decide to submit your film there are several aspects that should be considered. First of all, you should be aware how good or average film you have. Hopefully, bad ones should never be sent to any festival. Knowing that, you have to decide where to send your film. Some of the most important festivals will require the film to be global or international premiere. For others national will be enough while less important festivals will not have this requirement.

Planning the festival strategy, you should consider if it is worth waiting for a bigger festival or maybe it is better for your film to start from something small, but more possible and in your range. On bigger festivals the chances are smaller to get your film qualified. For example, one of the festivals that gets over 2500 films, selects around 200 films or another getting 1000 selects 30, so in fact more than 90 percent of the submitted films will be rejected. As this festival gets so many applications, it needs more time to decide if the film is going to take part in the competition. As there is plenty of hours that festival programmers need to watch it may take up to half a year before you get the answer (still, chances are bigger that it will be “no” than “yes”). In the meantime, several smaller festivals will finish their application and selection process. So, after being rejected by the “A” festival, you will have to wait till the next year selection to submit your film to “B” and other festivals. All things should be considered, as usually film may live for 2 to 3 years, but some festivals may require it to be not older than a year.

There are several tools that can help you master your festival strategy. They can help you plan festival route and deal with deadlines.

Check:

Festival focus – <https://www.festivalfocus.org/>,

EDN Calendar – <http://edn.network/resources/docalendar/>.

On most festivals you are going to submit your film on-line via specialised platforms like FilmFreeway (<https://filmfreeway.com/>). Platforms like that make it easier for filmmaker to choose several festivals and submit directly to them. For festival programmers they make it easier, to select, group and mark watched films.

They also make it possible to generate various lists of films – for example: to be considered, maybe, to be taken or accepted.

Some other services include:

Click for festivals – <https://www.clickforfestivals.com>

Short film depot – <https://www.shortfilmdepot.com>

Fest home – <https://festhome.com>

Two well recognised are no longer available – Without a box (<https://www.withoutabox.com>) which changed the way films are submitted nowadays, was working from 2000 to 2019, when it was closed by the current owner (An Amazon Company). The second – Reel port (<https://www.reelport.com>) was linking filmmakers and festival organisers from 2004 – 2019, but at the moment all festivals listed here are currently closed for submissions. Owing to that, FilmFreeway, as the biggest player here, appears to be the first choice to submit your film to over 8000 film festivals.

Before you go

There are several points worth considering before you go to a film festival. First, it should be clear what you want to achieve and how. Do you go to festival just to present your film to the audience or do you intend to sell it? Knowing the film genre and its length you have to decide who your audience is and how to reach it. In fact, when you realise that, it will be also easier to choose festivals (or film markets) to submit it, as there is no point in submitting to all. They also have their profiles and are interested in particular types of films.

Thinking about festival strategy, we should consider where it is possible to find our audience and who can potentially be interested in our film. Looking for buyers we need to know how we want to sell our film, and which form of distribution can be the best for it. The most common to choose from are theatrical release, TV broadcast, VOD, internet download and DVD or Blue Ray. Each form is suitable for different buyer. For example, a film for teenagers, being sold only on DVD will probably make an impressive flop, while being sold to a popular streaming service it can be successful and popular among the young audience.

Possible Target Audience

If we think about the film as a product, although it can be a piece of art, we are trying to interest with it at least three groups.

Those who will:

- watch the product
- buy & sell the product
- promote the product

It is necessary to know well each of them, as the best sale would be to all those groups, although it may be the case that with a difficult artistic movie, it is better to start “sale” from the last group that can influence the others.

Let’s look closer at each of those groups. Those who will watch the product are final customers. They decide to spend their own money for possibility of experiencing something during screening. We should know viewer’s gender, age, education, income, religion, race, occupation and location as they all may influence their decision.

The second group – people or institutions that buy & sell the product will consist of distributors, acquisition agents, video buyers and content providers. They all play the part of a middleman. If the first group was not interested, they would also resign from buying the rights for the film. They calculate the risk and possible outcome of their investment.

Finally, we should remember about those who promote the product in any way. Among them we can find professional journalists, publicists (so called media people) and festival programmers but also passionate bloggers and podcasters, who as influencers can build and support interest for a movie.

Representatives of all those groups are equally important, although the first – will be primary to the others. Without it, the existence of them, as well as making movies itself, doesn’t make much sense.

Example film festivals & markets

Here is the list of some sample festivals and film markets that are worth checking for various reasons.

- Sundance Film Festival (January) <http://www.sundance.org>
- Marche du film – Festival de Cannes <http://www.marchedufilm.com/en/services/booths>
- East Silver Market & Jihlava International Documentary Film Festival (October)

<https://dokweb.net/activities>

- Hong Kong International Film & TV Market (FILMART) (March)
<http://m.hktdc.com/fair/hkfilmart-en/Hong-Kong-International-Film---TV-Market--FILMART-.html>
- Thessaloniki IFF – Doc Market (March) <https://www.filmfestival.gr/en>
- Mercado de Cine Iberoamericano en Guadalajara (March)
http://industria.ficg.mx/public_html/gfm/en
- Catalan Films & TV – <http://catalanfilms.cat/en/markets>
- Toronto International Film Festival (September) <https://www.tiff.net>
- Asian Film Market, (Busan, South Korea, October)
<http://www.asianfilmmarket.org>
- GZDOC, (Guangzhou, China, December)
http://www.gzdoc.cn/about/index_1440.aspx?years=*
- American Film Market (November) <http://americanfilmmarket.com/buyer>

Film market – essentials

No matter if you are going with your film to a big market, or to a small one, there are several essentials that you should have prepared in advance. Only the scale of the event and so the demands will be bigger or smaller.

Being present on the biggest markets will be quite costly as you must pay for the market space and build your stand, which is also a part of promoting your film. On smaller markets there will be no such option as there will mostly be some computers with a database of films to be accessed. Probably because of that participation is than free while on bigger markets it may cost producer thousands of dollars for the fee and additionally for the space. Apart from that, each screening, which has to be booked in advance, will cost additional hundreds of dollars or euros for every full hour o screening.

The regulations are strict, and time spend in the screening room is limited. For example, during Marché du Film (part of the Festival de Cannes):

“Screening rates are for feature films of 110 minutes length maximum. Films with a running time between 110 and 140 minutes will be invoiced at a pro-rata increased by 25%. Above 140 minutes, the Participant will have to reserve and pay for two consecutive screening slots.

In the case where a company would like to set up a test before the first screening, the Marché du Film will invoice it at a fixed rate of 25% of a screening fee and the

test will not last longer than 20 minutes. If the company chooses to have a test longer than 30 minutes, it will be invoiced as a full screening slot.”

(source: <https://www.marchedufilm.com/rules-and-regulations/>
see: Services at Marché du Film)

Apart from DCP copy for screenings, matching strict technical regulations described on festival page, going to the festival and film market, it is essential to have those items listed below as probably all of them will be useful.

Film market – essentials:

- posters, roll-ups & cardboard standees.
- flyers (leaflets).
- Press Kit & Reviews (printed and in electronic version).
- business cards.
- DVD screeners (with sale information).
- trailer and teaser (very often on your tablet but should also be online).
- web page + social media.

All listed above may help sell the film and make it more successful. Additionally, when there is only a chance to do that, it is recommended to book meetings with possibly interested decision makers. They should be selected on the base of profile information given in market app, on the webpage or in the catalogue. It is very often suggested what kind of movies a particular buyer is looking for on the market.

Approaching with something totally out of his or her interest is rather pointless and shows lack of respect. For that reason, before you go to the market, or on the first day, it is important to get to know who can potentially be interested in our movie and if possible – book meeting with that person.

2.7 Selling your film

When the film is finished, it is time to look for the way of getting to the audience with it and to start earning on it. The most comfortable way would be by doing that with a professional help of a sales agent. Sounds easier than done, as not all the films are able to find a sales agent. Even not because they are worse than the

lucky ones, but as there is too many films being produced, not all of them can be widely distributed.

Generally speaking, if as a producer, you will not have a sales agent, than it will be your task to find film distributors (traditional and on-line), TV buyers and festival programmers so it would rather be better to do your best to hire a sales agent.

Sales agent

A high-class specialist, having proper contacts in the industry is a perfect middleman linking you – filmmaker or producer – with those who provide films and movies to the public. The profession of a sales agent is very demanding, as partly from his work depends the success of the film or financial flop.

Every year, a typical sales agent (or sales agency) looks for about 20-25 new films. Such small number allows them (as typical sales agent works with a team of co-workers), to represent those films and sell them the best way it is possible.

Duties of an agent involve taking your film to film markets, organizing screenings, offering the film to film distributors and finally – negotiating deals with distributors. It may vary, but most often films will be sold to a particular market or being more precise – the rights to distribute and gain profit from them. A single country will be usually treated as a market, but it is also possible, that because of the same (or similar) language spoken in two or more countries, the deal will be negotiated for them together, treating them as one single market. It is also the case that traditionally the United States of America and Canada are treated as a so-called domestic market for the US and Canadian films.

It is also possible that the Internet will be treated as a single territory, with its various VOD platforms. It may also happen that even in the same country one company will distribute the film in movie theatres while another will benefit from selling it to television broadcasters.

It should also be pointed out that the situation of European movies, being distributed worldwide, will be different than American ones. The last will be very often distributed globally by the same venture, which may be a part of the same bigger production or media company. For example, a movie produced by Walt Disney Pictures will probably be distributed by Walt Disney Studios Motion Pictures and both are owned by The Walt Disney Company. It will not be typical only for this studio but also for others. The reason for that is strictly economical. It is much better for the company to control both the production and distribution. That way, the whole profit that movie makes, will belong to the same big media company,

without the need to share it with any external film distribution company. In American distribution model it will be also important, that every movie produced by a studio has a secured future, as the distribution scheme is known and controlled. While European productions, to make their way to the market, need to find a final distributor interested in them. Because of that situation of the movies produced overseas, seems more stable.

Cooperation with a sales agent

Everything begins when a sales agent is interested in representing the film. After signing the contract between the producer and a sales agent the film has to be delivered. It is estimated that the cost for a feature film can reach between \$50 000 – \$100 000 as a minimum. For those money all the deliverables, in required formats being industry standard, are going to be prepared. Generally speaking, the producer should prepare everything that a sales agent may need to deliver film to a distributor after signing the contract for distribution.

Sales agent is responsible for film promotion on pro level, meaning interesting with the film possible distributors (not the audience yet). Usually, on the base of a typical agreement, he is going to report his achievements to a producer after attending every film market or industry event that could lead to film sale. The producer should also get reports every quarter and hopefully after every bigger contract being signed.

The sales agent is responsible for negotiating the deals with all parties and signing the contracts with them. There is no such thing as a distribution contract or one typical licence, as even the lengths are going to vary from five years up to thirty-five years. The price of a licence has to be negotiated taking this under consideration and a territory that interest a distributor. Some of them, as more profitable, will be more expensive than others.

Also, the details of a contract between producer and a sales agent will vary. Some agents are going to be paid monthly. They get so called MG (Minimum Guarantee). Apart from it, all sales agents get commission after selling the film, but it will be lower for those on MG than for ones who only benefit from selling the film. Typical commission will be between 15% to 30% of the contract.

After signing the contract with a distributor, a sales agent is responsible for delivering film to the distributor. Next, having the contract finalised and paid, the agent keeps the commission and pays the producer.

As the film from its premiere is the most attractive, as a product on the market, for about two sometimes three years it is crucial to have a good sales agent. To secure own interests and partly minimize risk, producers signing the contract may include condition describing which result should be achieved during the first half of a year or a full year. If a desired aim (e.g. licencing rights to the film to X territories) will not be achieved, than the contract is going to be cancelled and the producer will again have a chance to look for another sales agent, who hopefully will be more successful. As this kind of situation would be quite risky, finding a new agent may be difficult or even impossible. An established relation between a producer and a sales agent is also very important for the success of a movie.

Additional resources:

<http://deckert-distribution.com/>

<https://magdaolchawska.com/sales-agents/>

<https://www.tayloranddodge.com/>

2.8 Film delivery

Depending on the final way the film is going to be distributed, the list of deliverables may vary in several aspects. Final format for theatrical release will be different than the one for the purpose of a television broadcaster or a VOD platform. Nevertheless, most of the distribution package will be the same.

Deliverables

1. DPX files – final edit of your movie in 2K or 4K as raw data. DPX should be in the highest resolution you have, as it is possible to downgrade it if needed. From 4K you are able to get 2K or Full High Definition (FHD), but from a DPX of lower resolution it is not possible to get one of a higher resolution. Although DPX will be prepared after colour correction but sometimes it can be also required before the image postproduction.
If possible, it is better to have those two versions.
2. High resolution master of your film – 4K, 2K and FHD, depending on the source material.
3. ProRes 4444
4. ProRes 422 HQ (both locked movie and textless file)
5. High quality H.264
6. High quality H.265

7. Festival screener, up to 2 GB, as a QuickTime .mov file (will be of a lower quality comparing to the above points)
8. Festival screener, up to 2 GB, as an .mp4 file (will be of a lower quality comparing to the above points)
9. Near Field 2.0 Stereo Mix
 - Sample Rate: 48 KHz
 - Bit Depth: 24-bit
 - Channel Mapping:
 - Channel 1 – Stereo Left
 - Channel 2 – Stereo Right
 - Should include:
 - Full mix – all stems (Lo/Ro or LT/RT)
 - Dialogues (separate Lo/Ro or LT/RT)
 - Music
 - FX
10. Near Field 5.1 Surround Mix
 - Sample Rate: 48 kHz
 - Bit Depth: 24-bit
 - Channel Mapping:
 - Channel 1 – Left
 - Channel 2 – Right
 - Channel 3 – Centre
 - Channel 4 – LFE
 - Channel 5 – Left Surround
 - Channel 6 – Right Surround
 - Should include:
 - Full mix – all stems (mixed together)
 - Music
 - Effects (FX)
 - M&E Music and Effects
 - Dialogues
11. Trailer (usually 1 minute)
12. Teaser (usually 3 to 5 minutes)
13. Key art (e.g. Poster – PDF, with layers)
14. Stills (min. 10) & some grabbed frames
 - Most often minimum 30-50 stills will be required, but sometimes also over 100. The more the better. As grabbed frames can only be used online, the

professional stills of high quality, are a must. All the stills must be approved by the talent ahead of time.)

15. Photo of the director and other photos including cast on set and behind the scenes.
16. Transcript of dialogues (as SRT files) – an exact transcription of dialogues, together with time code
17. Shooting script
18. Press Kit
19. Reviews
20. EPK – Electronic Press Kit
21. Music Cue Sheet
22. Chain of Title (copies of all contracts to prove the rights to sell the film together with any copyright information)
23. Full Credits List
24. DCP (Digital Cinema Package)
25. Digital BETACAM, (also known as Digi Beta, less common nowadays)
26. Blu-ray (as a screener)
27. DVD (as a screener)

It is very important to remember that dialogues (both in 2.0 and 5.1) should be separated from music and special effects (FX) as in some countries e.g. in France, Germany, Spain and Italy the movie will always be dubbed. In other countries it will have subtitles added.

Also because of the need of creating language versions key art should have editable layers. This way it is possible to have the poster, looking the same, though in various languages.

The list of deliverables may vary from one distributor to another, so hoping to cooperate with one, it is advised to ask in advance for the full list of required deliverables. In additional resources you can find some deliverables listed by the BBC, Netflix and Raindance. They contain more technical details than the above list.

This what is suggested here, secures you as a producer, as in most cases it will be enough to have those Deliverables listed here.

Additional resources:

<https://www.amwa.tv/as-11>

<http://www.bbc.co.uk/commissioning/>

<https://www.bbc.co.uk/commissioning/tv/delivery-timeline>
<https://www.cinematiq.com/dcp-demystified/>
<https://indiefilmhustle.com/dcp-digital-cinema-package/>
<https://isdcf.com/dcnr/> – DCP by Digital Cinema Naming Convention
<https://kinofreund.com/dcp-naming-tool.php?lang=en> – DCP naming tool
<https://partnerhelp.netflixstudios.com/hc/en-us/articles/214806618-Netflix-Originals-Delivery-Specifications-v3-3>
<https://www.raindance.org/film-delivery-requiremeny-requirements/>
<https://www.thedpp.com/> (formerly: <http://www.digitalproductionpartnership.co.uk/>)
<http://wearecapture.com/blog/2011/4/6/dcp-demystified>

2.9 On-line distribution

When during Festival De Cannes in 2012 a panel of filmmakers and industry specialist was asked about digital opportunities for film distribution, among the channels named by them VOD was mentioned. They agreed that new distribution models should take into account “changing audience behaviour (content anytime, anyhow, anywhere)”. (All quotations here come from https://ec.europa.eu/commission/presscorner/detail/en/MEMO_12_752)

New trend was being observed at that time. This what may seem standard and obvious today, 8 years ago – wasn’t. “Direct competition does not necessarily exist between cinema, on the one hand, and DVD and/or VOD, on the other. The roundtable supported experiments with simultaneous or near-simultaneous releases of films (VOD and cinema) that have taken place in some countries.”

After those couple years distribution model was changed from so called “window model” (a movie was distributed only using one of the distribution channels at once) to simultaneous distribution model that provides “content anytime, anyhow, anywhere”. Today VOD (Video On Demand) may seem to have an established position and it is difficult to imagine a film distribution without it. The number of companies, changing their business models over years is growing. Visible example can be Magnolia Pictures (<http://www.magnoliapictures.com/>) that makes movies available to the audience simultaneously. On their web page the audience can simply choose to watch a movie “in theatre” or “watch at home”.

They announce and promote distributed movies by categorising them:

- Coming soon
- In Theatres [date of the premiere]
- Now in Theatres
- Now in Theatres and on Demand
- Own it on Digital HD | DVD [date of the premiere]

What may be considered interesting, it is possible to pre-order an HD or DVD copy of a film, pay in advance for VOD screening or a ticket to traditional cinema. Some of the movies, usually because of the topic, are going to be distributed on-line only (e.g. art documentaries or ones with possibly limited audience). Sometimes a movie can be a couple days ahead on VOD before appearing on a big screen.

Another company, Dogwoof (<https://dogwoof.com/>) apart from mentioned above, organises additional events, also sold as pre-order. For example a documentary Cunningham (<https://dogwoof.com/blogs/cunningham-previews>) is promoted by set of “previews + Q&As”. For couple days after the screening in the cinema there is going to be meeting with the director, Alla Kovgan, everyday accompanied by someone else from the crew – choreographer, musician, producer. Without on-line presence and distribution, it would be difficult to organise pre-orders for such meetings. It is also worth pointing out, that the opening night for this documentary is planned just after those preview screenings wit Q&As.

Using on-line promotion and distribution made it easier for the audience to watch movies. From the distributor web page, after watching the trailer, someone can immediately buy the movie or pay for the access to it. As the time between making decision, compulsive “I want to see that movie” and the moment of paying for it shortened. Before VOD era, it was possible that someone even seeing the trailer and making the same resolution, didn't get to the cinema for various reasons. Now as the shopping decision and action can happen one by one, immediately, we can get access to the movie in three clicks, which reminds one of the most crucial rules of on-line shopping.

The same model is used by YouTube, being also a film distributor, not only provider of a video content. On their channel (YouTube Movies, link bellow) it is also possible to watch the trailer, buy a film and start watching it immediately.

Although the prices may seem not very encouraging, usually couple times higher than the price of a cinema ticket, the channel is being subscribed by about 105 million users from around the world. There is no such cinema or even TV station that may interest potentially that big number.

VOD types

During last years, VOD evolved and now by this term we describe various VOD systems. Among them we can define the ones bellow.

TVOD – Transactional video on demand – Someone willing to watch a movie pays once, for a single title to watch it. It can be rented for 24, 48 or 72 hours, or bought with unlimited access time. The examples of TVOD are Apple's iTunes and Amazon's video store.

SVOD – Subscription VOD – This model requires payment for a monthly subscription. Viewers don't pay for one title, but for the access to rich database of films. For example, Netflix, Amazon Prime and Hulu work as SVOD.

AVOD – Advertising video on demand – This model doesn't require any payment from the audience, as the third party is going to pay for the service. Instead of watching a movie for free, viewers are expected to watch several commercials before and during watching. YouTube, as a video platform is a good example of AVOD.

NVOD – Near video on demand, a pay-per-view – It will be typical for live sporting events. Someone pays for watching a program or a film being broadcasted at the moment. Because of that, probably this is the least convenient VOD system.

Push VOD – a client of a cable TV, usually gets a PVR (Personal Video Recorder) together with the service. It offers the possibility to rent a movie from the base of a cable TV provider. Number of them can be included in a monthly fee while others can be paid additionally. When ordered, a movie is downloaded to PVR from a kind of cloud service and after watching it, the movie will be removed from client's PVR.

New distribution

Without broadband internet connection not only VOD wouldn't be possible but also some new forms of distribution as well. Two services seem to be interesting because of this what they may offer.

First of them is Gathrfilms under the domain <https://gathr.com> (previously on <https://gathr.us>, which was a nice play on words "gather us"). The idea behind this service, is to allow filmmakers organise a screening of their movie. They are supposed to promote the event and when the proper number of people buys tickets, the service rents the cinema and screening happens. Very often they will be accompanied by the Q&A with the authors or special guests. One of the successful documentaries that was distributed this way, was Matt D'Avella's "Minimalism. A documentary about the important things" (now available on Netflix).

According to the service founders it is a TOD platform (Theatrical On Demand®) and maybe it describes best its purpose.

The second service is Tugg (<https://www.tugg.com/>). Its idea is similar, everyone can organise a screening in a local cinema, using this platform. They offer a limited, though still growing, number of feature movies and documentaries in their database to choose from. When enough people buy tickets in pre-sale, the screening will be organised.

Aggregators

The VOD platforms wouldn't exist without fresh content, but as the number of film productions is growing, the need of a middleman between filmmakers and the platform appeared. Companies like that, called the aggregators, knowing the requirement of any VOD platform can prepare a movie to on-line distribution. In fact, it is not possible to propose content to VOD platform without using the service of an aggregator. One of such companies is Quiver (others are listed on iTunes partner web page below).

A typical aggregator charges a flat fee of over \$1000 for first film platform delivery. In the case of Quiver, it is \$1395. Every next platform will cost additional \$225. Number of VOD platforms and language versions will have impact on final price.

The service offers that the movie will be technically checked and prepared for any platform of interest. It will be also submitted to a VOD service as a proposal, but it doesn't mean that it will be accepted. Quiver and other aggregators get paid for the service and if the film is accepted and a contract signed, they do not get any additional revenue.

How much filmmakers make on the deal? It depends and is mostly secret. In some sources it was possible to find such numbers, but there is no chance to verify them.

It is said that iTunes splits profit by 70/30 for EST sales (purchase) and by 60/40 for VOD sales (rental). It keeps bigger number, leaving filmmaker 30 or 40 percent, depending on the sale type. Hulu – is supposed to share adds revenue with filmmakers, offering them 50% of its profit. Amazon Prime Video – is believed to keep 50 % for itself and giving 50 % to film producer. As for Netflix, this what is sure is that it pays filmmakers a license fee for their film. Probably there will be no flat licence fee, but reliable numbers are not revealed.

It is visible that somehow the type of VOD business model determines the way a VOD platform pays filmmakers for the licence for their film. Probable future of on-line distribution (if not distribution at all) lays in good cooperation between filmmakers, aggregators and VOD platforms.

Additional resources:

https://ec.europa.eu/commission/presscorner/detail/en/MEMO_12_752

<https://ec.europa.eu/digital-single-market/en/european-film-forum>

<https://itunespartner.apple.com/en/movies/partnersearch>

<https://www.quiverdigital.com/>

https://www.youtube.com/channel/UCIgRkhTL3_hImCAmdLfDE4g

(15th March 2020)

PART III:

The Economics of Film Production

Lech Mikulski

3.1 Introduction to the economics of film production

During our meetings we are mostly going to concentrate on American production model as the economical aspect of it is crucial there. European movies and documentaries are partly, if not mostly, produced with the use of public money. No matter if they come from any film institute, film found or any kind of commission or bord – all those institutions are beneficiary or sometimes only distributors of public funds.

As European market is not united – national productions are mostly available in national languages and very often only in the country of production. Because of that, even distribution of European movies is supported (at the moment by The MEDIA sub-programme of Creative Europe).

As the cost of production is high (judging on the base of total budgets) and distribution possibilities and chances limited – by local language, local topics and sometimes hermetic storytelling – probably a huge number of movies from the start has no chance to pay off.

Last year's Polish productions that costed more than 20 million PLN had no chance to pay back. Knowing how profits from the tickets sold in cinema are divided (let's assume that half of the price goes to producer) it is possible to calculate how many tickets would have to be sold, so that the whole production cost was returned.

According to press information one of the distributors earned in 2016 from cinema film distribution 84 450 783,86 PLN selling 10 million tickets. On average, if it really was 10 million tickets sharp, the distributor earned 8,45 PLN on each ticket.

If we divide the production cost (20 million PLN) by this number (8,45 PLN) it shows that 2 366 864 people would have to go to the cinema to make this production cost returned. Well, but if you visit official Polish box office, you can check that only one movie was close to this result with 2 389 082 tickets sold.

Even, going back to our example, if the producer earned 10 PLN on each ticket sold, it would still need 2 million viewers interested in this movie. Is it achievable? In the same 2019 box office we can see that only 5 movies had the audience over

1 million. Almost half, out of 40 movies listed here, went over 200 000 viewers. Over 2 million – only one.

The 20-million-movie used here as the example finished distribution with less than 500 000 viewers. Even if the producer would earn 10 PLN on each ticket, there are still a lot of millions missing. If similar situation would happen on American market, a movie would earn less than 25 percent of the money spend on production, it would be a spectacular flop.

Let's assume that majority national productions are too expensive to pay off. On the base of box office, from last year and previous years, it is possible to calculate how big is our local film market. It is possible to calculate; how many people may go to the cinema and how much a movie may cost to be profitable. Unfortunately, such calculations are mostly not taken under consideration, especially when part, sometimes a huge part of the production costs is covered from public funds.

Thus, talking about the economics of film production, it will be better to have a closer look on movie production in American production system. As there is no public support for the industry, every dollar spend, must be at least earned, though in fact, it has to bring additional profit – the bigger, the better. We can come across opinions that movies produced in the USA has too big budgets. Of course, not all of them, but some. Maybe, but even if this claim is true, as long as they earn more, than the producer spends, everything is, as it should be. And that is the economics of film production.

Additional links:

<http://boxoffice-bozg.pl/>

<https://ec.europa.eu/digital-single-market/en/media-sub-programme-creative-europe>

<https://www.money.pl/gospodarka/wiadomosci/artykul/kler-dystrybucja-kino-swiat,249,0,2416889.html>

<https://pisf.pl/box-office/>

<https://pisf.pl/podsumowanie-2018/>

3.2 Film budget – introduction

To have a look at the budget and its categories, first we'll need a budget. As this publication is limited in size and a typical budget has a dozen pages, download a sample budget from <https://quickfilmbudget.com/> (go to: View sample film budget) or other professional sample budget.

The first thing you are going to see is that it consists of the front page and other pages containing plenty of detailed categories. The top page is very important as here we can see total for main categories of the production costs. It is supposed to let verify the costs quickly, without being too detailed.

The top page resembles traditional budgets, made simply on a sheet of paper by listing the expenses and totalling them. From those times, when computers were even not invented yet, comes also traditional ATL and BTL categories. Above The Line (ATL) lists payments that are at the top of the list, Below The Line (BTL) – lists those at the lower part of the page.

Traditionally, when producer wanted to calculate the cost of production, he took a piece of paper, drew a horizontal line somewhere over the middle of the page and started making calculations. Everything what was supposed to be paid before the production started, like for example rights for the script was listed above the line on paper. In our example we have:

- Story and screenplay
- Producer
- Direction
- Cast
- Travel and living

It was possible to start production only when all the ATL costs were paid or at least secured. The rest of the budget was organised on the go or it could happen, that some people had to wait to get paid till film was finished.

Nowadays, although it is rather a standard to start production when all the money is collected and secured, those two categories are still important. It is because of the need to control the cash flow during production (see below).

At the end of ATL and BTL we can find categories called Fringes. The term describes additional costs for producer, that must be paid because of hiring some people. Fringes may include any fees and Taxes required by state and federal laws as well as costs of insurance or retirement plans.

Fringes are always included in ATL Total or BTL Total and also summed up at the end of the budget, as Total Fringes. In our example, they cover about 3,5 % of the Grand Total, while usually may have 4-5 %.

The way Grand Total is calculated is also interesting. We have Total Above-The-Line, as one number and Total Below-The-Line, which consists of Total Production, Total Post-production and Total Other. On the base of Total ATL and Total BTL, together, we calculate Contingency (additional money kept to be used in any unpredictable situation), which is usually about 10 % of ATL&BTL TOTAL. To the listed here we also add Total Fringes and finally get Grand Total. It includes true production costs, fringes and contingency.

Dealing with the budget it is also important to read category numbers properly. On the top page we have only main categories so because of that the numbers finish with 00 e.g. 1100 or 1200.

The first number indicates the main category. Almost each of them includes several subcategories. They are also grouped according to importance and traditionally the moment they got paid.

For example, when the production starts, crew members whose main categories start with "2" will be paid as the first group, after those, already paid, belonging to ATL categories.

Here they are:

2000 PRODUCTION STAFF

2100 EXTRA TALENT

2200 SET DESIGN

2300 SET CONSTRUCTION

2500 SET OPERATIONS

2600 SPECIAL EFFECTS

2700 SET DRESSING

2800 PROPERTY

2900 WARDROBE

Number "2" indicates second category, and next digit, here from 0 to 9, indicates new subcategory. If we look closer at each, we will be able to see that in each subcategory, crew members are going to be numbered, starting from the third digit – "01", "02" and so on. E.g.:

2001 UNIT PRODUCTION MANAGER

2002 1st AD

2003 2nd AD

2004 2nd 2nd AD

Knowing that, we can easily recognise that number, e.g.:

5402 LAB PROCESSING

Indicates, that Lab Processing belongs to Category 5, which is post-production, this position is in 4th subcategory, which is 5400 OPTICAL EFFECTS, and 02 indicates that this is second position (or as some say 2nd sub-sub-category).

If any term in budget is not clear or mysterious – refer to the glossary on <http://www.quickfilmbudget.com>.

3.3 Film production cash flow

The ability to recognise which category particular position of the budget belongs to may appear crucial, especially when some unpredictable situations appear or when the production started without locked budget.

What may also happen, because of any unpredictable situation, production lost part of the founding. The reason at the moment is not important, as anything may happen, but let's assume that during production, that is already running, instead of \$12 million we suddenly have \$10 million. It means that we need to look closer at the budget and first realise what is already paid and what is going to be paid next. If we know that, we can calculate how much we are going to need soon and how much time producer has to organise missing final \$2 million or maybe do some cuts if it is not possible.

It is important to know, on daily basis, how the production cash flow looks like. If we control it every day, we can say how much money we need for the next day. If someone is going to be paid, let's say the next day, we should know how much from the estimated total he or she already got, and how much we are still supposed to pay that person.

Traditionally, most of the cast and crew members were paid on weekly basis, of course in cash. Because of that, in the budget you can still find that some calculations will be done for hours, days but some still for weeks. Now as transfers go on-line it is easier, but it may still be the case that the biggest amount of money is needed on Friday. Like in the old days, though producer doesn't have to carry big amount of cash on him.

It is very important to make daily reports on expenses. Every company has their own formula, but even a simple table would be enough. They should contain information who on particular day, got which amount of money, on the base of what (receipt number) and for what.

It is also recommended, apart from daily reports, to have an extensive Excel file, just to control the cash flow. To make it work, next to every budget position, put all the expense under the date. Additionally, they all should sum up vertically and horizontally, to make it visible if we are still on budget or over it (hopefully not). In fact, it will look a little bit like a budget with a calendar attached to it on the right.

Another way of controlling the production expenses is suggested bellow.

In a typical budget we have such information included:

| ACCT | DESCRIPTION | # | UNIT | x | RATE | BUDGET |
|-------------|------------------------|----|------|---|-------|----------------|
| 5000 | CAMERA | | | | | \$7 500 |
| 5010 | DP Camera Operator | 10 | Days | 1 | \$400 | \$4 000 |
| 5020 | "B" DP Camera Operator | 5 | Days | 1 | \$200 | \$1 000 |
| 5040 | Camera Package Rental | 10 | Days | 1 | \$250 | \$2 500 |

Excerpt from a budget.

Next to it, in the same lines, in an Excel file, we should add those columns.

| PREVIOUS COSTS a/o 03/08/2020 | COSTS THIS MONTH March 2020 | ACTUAL COST TO DATE | COMMITTED COSTS | ESTIMATE TO COMPLETE | ESTIMATED TOTAL | VARIANCE UNDER / (OVER) |
|----------------------------------|--------------------------------|---------------------|-----------------|-------------------------|-----------------|----------------------------|
| \$3 000 | \$750 | \$3 750 | \$1 800 | \$2 800 | \$ 7 550 | (\$50) |
| \$2 000 | \$500 | \$2 500 | \$500 | \$1 000 | \$4 000 | \$0 |
| \$0 | \$0 | \$0 | \$800 | \$800 | \$800 | \$200 |
| \$1 000 | \$250 | \$1 250 | \$500 | \$1 000 | \$2 750 | (\$250) |

Excerpt from a cost report.

All those columns should be next to each other, row by row, in the same line, but it is not possible to set them like that on vertical page here. Usually cost report will exist only as a file, there will be no need to print it.

From the given example of this part of the report we know that production went \$50 over budget. Why? Let's look at each category of the budget.

5010 – from planned \$4 000 for DP Camera Operator, there was \$2 000 already paid and this month \$500 as well, so actual cost to date is \$2 500. Committed cost (to be paid soon) is \$500 so estimate to complete, equals \$1 000, as this we will have to pay till the end of production. Estimated total will be the same as planned in the budget, which is \$4 000. Because of that variance is \$0.

5020 – in this category it was possible to save \$200, as equipment was rented for 4 not 5 days.

5040 – in this category we are \$250 over budget as the equipment was rented for one additional day.

All in all, we are \$50 over budget.

In Excel it is also possible to use colours to indicate information quickly. Usually positions still in the planned budget are in green, while those over budget are in red. This kind of tool never has a finished version, as it may keep changing every day during production. Using it, we not only know how much we are committed, but also it allows us to stick to the budget and avoid being over budget for the Grand Total amount.

At the beginning of this chapter, there was an example used of a production that suddenly lost \$2 million. On the base of the budget we can calculate the average production cost per one shooting day (divide Grand Total by number of shooting days) or production cost of one minute of a movie (divide Grand Total by number of minutes / film script pages). If we know, that there is no chance to find additional founding, maybe the only solution can be shortening the shooting period, as each day is pricy or shortening the story, which can be brutal, but sometimes it is better to save the production this way. Or maybe it is possible to speed up some processes, to find savings. Instead in four days do something in three, just to save some money on that.

Before the final decisions are made, production cost per day, cost of a minute and the cash flow must be known. By checking what is still left to be paid, we can decide if it is possible to do any savings on that, as on this what was already paid – it is not possible.

3.4 Box office and its secrets

In this chapter we are going to use data that is given on Box Office Mojo (<https://www.boxofficemojo.com>) and on The Numbers (<https://www.the-numbers.com>).

If you decide to visit any of those services you are going to find detailed data for all movies that are being screened on, so called, domestic film market. By this term are described cinemas located in The USA and in Canada – looking from that perspective, domestic market.

Each statistic is updated daily and data that is visible here, comes directly from the box offices in the cinemas. Data for domestic market is reliable, but for international markets, especially for movies that are not distributed in the USA, they can be late or incomplete.

As the example here, we are going to use data for *Joker* (2019) by Todd Phillips, produced by Warner Bros. as the main producer (full production details, link below). Estimated budget for *Joker* is \$55 000 000.

Let's see what kind of data comes from box offices.

First, the Grosses:

Domestic (31.2%) \$335 451 311

International (68.8%) \$738 700 000

Worldwide \$1 074 151 311

From here it is visible that the film was very successful. It definitely paid off and was not a flop, but a smash hit. After the investment of \$55 000 000, the movie made impressive \$1 074 151 311 worldwide.

Over 30% of the total gross comes from the USA and Canada, while almost 70% form international market. We can see how well it did in particular countries (<https://www.boxofficemojo.com/releasegroup/gr4123480581>) and from the data given here, we know that it went extremely well in the United Kingdom making \$72 700 000 gross but there are also some countries, that did surprisingly well. All in all, film was a success and there will be no surprise, that when you visit director's profile on [imdb.com](https://www.imdb.com), we can see that *Joker 2* is announced.

Let's have a closer look at the movie itself. It is 2 hours and 2 minutes long, that is 122 minutes long. As the budget was \$55 000 000, dividing this by the number of minutes, we get that production cost per minute was \$450 820. If we calculate the gross per minute, the same way, we may learn that every minute of this film earned \$8 804 519. It means that from the investment on the level of \$450 820 there was \$8 804 519 gross per minute. It also means that every single dollar

invested in this production, brought \$19,53 (\$1 returned, \$18,53 earned), which is impressive gross.

This production was successful, but if you do the same calculations for the movie that made a flop you will get totally different results. For example, you can check *Welcome to Marwen* (2018) by Robert Zemeckis with \$39 000 000 budget and \$13 061 491 worldwide gross, or *The cats* (2019) with \$95 000 000 budget and \$74 125 250 worldwide gross.

Interesting case to study can be *Dumbo* (2019) by Tim Burton. With a budget of \$170 000 000 finally made \$353 284 621 worldwide gross. In fact, from the beginning it was visible that there was going to be a disaster. Though it was premiered to 4 259 theatres and even started opening weekend on Thursday, it finished it with gross of \$45 990 748 and dramatic decrease of interest. Looking at the Daily Box Office Performance, you can see that it is mostly red, to indicate losses.

Going back to *Joker*, its Daily Box Office Performance is also mostly in red, but with some breaks and if we check the dates it will be visible, that from Monday (or Sunday) to Thursday – the interest was decreasing. While on Fridays and Saturdays – it was again high. Even on 17th January 2020, the number of sold tickets increased for 916%, as it was just after the Oscar nominations announced on 13th January 2020.

An interesting observation on the base of similar data can be made for *Parasite* (2019) by Joon-ho Bong. With the budget of \$11 800 000, starting only from 3 theatres during opening weekend and with 33 after a week, it started growing in numbers to reach, as maximum, over 2000 theatres and after 150 days \$269 618 936 worldwide gross.

Comparing it to *Joker*, it is obvious, that *Parasite* earned less, but looking at it as the investment, every dollar spent, brought \$22.85, which is more than *Joker* did. Of course, those two movies are totally different and with various potential. *Joker*, telling a story of a well-recognised pop culture character, could have been more expensive at the beginning, as there was a demand for it. Though financial risk was higher at first sight, because *Joker's* budget was 4.66 times bigger than *Parasite's*, in fact it was lower. Opening week proved that. *Joker* closed it with \$96 202 337 gross and over 4000 theatres.

Those two movies show different ways and methods of distribution and earning money on movies. Started from different level, financially succeeded and gained festival recognition. They also respected the rules of the economy and were produced according to the economics of film production.

Additional resources:

https://www.boxofficemojo.com/title/tt7286456/?ref_=bo_rl_ti – Joker, Box Office

<https://www.hollywoodreporter.com/news/dumbo-box-office-tim-burtons-pic-fails-soar-1198418> Dumbo, article

https://www.imdb.com/title/tt7286456/?ref_=fn_al_tt_1 – Joker, general information

https://www.imdb.com/title/tt7286456/companycredits?ref_=tt_dt_co – Joker, production details

<https://www.nytimes.com/2019/03/31/movies/dumbo-box-office-us.html> –Dumbo, article

[https://www.the-numbers.com/movie/Dumbo-\(2019\)#tab=box-office](https://www.the-numbers.com/movie/Dumbo-(2019)#tab=box-office) –Dumbo, Box Office

[https://www.the-numbers.com/movie/Joker-\(2019\)#tab=box-office](https://www.the-numbers.com/movie/Joker-(2019)#tab=box-office) – Joker, Daily Box Office

<https://variety.com/2018/film/news/welcome-to-marwen-steve-carell-box-office-1203095464/> – Welcome to Marwen, article

(15th March 2020)

PART IV:

Economics of TV Production

Magdalena Oleszkowicz-Gałka

4.1. Introduction to television production

Before we begin our journey into television production, it is good to find an answer to the following question: what television actually is.

The encyclopaedic definition is television (TV, tele, telly) is a telecommunication medium used for transmitting moving images in monochrome (black and white), or in colour, and in two or three dimensions with sound. The term can refer to a television set, a television programme ("TV show"), or the medium of television transmission. Television is a mass medium for advertising, entertainment and news.

More complex definitions are offered by people who make TV happen. With 30 years of experience in American media across traditional television and digital platforms, Chris Pizzuro said: "Television was never the box – it was the programming that was on the box". Chief International Anchor for CNN, Christiane Amanpour, puts a lot of hope in television: "I believe that good television can make our world a better place". Frank Beacham, in turn, TV director and producer, defined TV as "Any programme, at any time, on any device, at any location"²⁶.

Areas of work in television production²⁷

- Planning and performance

To create a smooth-flowing live television production, we need to remember about three important things: the director needs to understand the event, the performers and crews have to work according to the production schedule, which is based on the script and action, and dialogues should be rehearsed, which will allow the production team to check their camera shots, lighting, set sound levels, rehearse cues and so on.

- Shooting the action

You can shoot action in several ways:

- o As a continuous process (live-to-recorder or tape, disc), recording everything that happens.

²⁶ Owens J., *Television production*, p. 1-2.

²⁷ Ibid, p. 6-10.

- o Dividing the entire action into a series of separately recorded sequences (scenes or acts).
- o Analysing each action sequence, putting them into a series of separately recorded shots with variations in viewpoints and/or subject sizes.
- Cameras

Nowadays, cameras range from large network cameras with huge lenses to lightweight designs that can be adapted to field and studio use. For documentaries and newsgathering even a small handheld camera can be useful.
- Video recording

Picture and sound are usually recorded on a hard drive, disk or flash memory (in some situations, sound may be recorded on a separate audio recorder, too).

The video recorder may be:

 - o Often integrated into the actual camera unit.
 - o In a separate nearby portable unit, which is connected to the camera by cable.
 - o Housed in a central video recording area in a remote van or nearby room.
- Additional image sources

Additional image sources such as graphics, animations, still shots, digital video effects (DVEs) and other picture sources may be inserted into the programme during production or added to the final project recording during the postproduction editing session.
- Programme sound

Typically, a microphone is clipped to the speaker's clothing, handheld, or attached to a sound boom or other fitting. Music, sound effects, commentary and the like can either be played into the programme's soundtrack during the main taping session or added later during postproduction.
- Lighting

Lighting can significantly contribute to the success of a presentation, whether it is augmenting the natural light or providing fully artificial illumination. Lighting techniques involve carefully blending the intensities and texture (hardness or diffusion) of the light with selectively arranged light direction and coverage to bring out specific features of the subject and/or scene.
- Sets and scenic design

Scenic design, or providing appropriate surroundings for the action, creates a specific ambience for the programme. The setting may include an existing location, sets that are built for the programme, or virtual sets that can be used to simulate a specific environment.

- Make up and costume (wardrobe)

In larger productions, these areas are overseen by specialists, but in smaller productions the responsibility for these areas may be given to someone else, such as a production assistant.

- Editing

There are two forms of editing:

- o Live editing occurs during the actual performance.

A technical director, or vision mixer, cuts or dissolves between video sources (multiple cameras, graphics, etc.) using a production switcher (vision mixer) directly to air or to a record medium.

- o Post-production editing occurs after all the programme materials (video, audio and graphics) have been compiled.

- Post-production audio

In addition to the natural sound from the action, productions may include music, sound effects, and narration received from a variety of sources.

As with picture editing, the audio may be selected and mixed live during the actual production. Alternatively, the final soundtrack may be built during the post-production session.

- Distribution

Today, the whole concept of television has changed. Viewers are able to watch almost any programme they want, on any viewing device that may be nearby, at any time.

- The audience impact

Programme making is a persuasive craft, same as marketing, advertising, and all other presentational fields. Learning how to control and adjust production techniques to achieve the kind of impact you need is one of the director's primary skills. The viewer is concerned only with the effectiveness of the material: whether it holds his or her attention, whether it is interesting, amusing, stimulating, gripping, intriguing, entertaining and so on²⁸.

²⁸ Ibid, p. 10.

Production format

Non-fictional programme: content that is reality-based and there is no fiction or epic.

Types of non-fictional programmes:

NEWS

- Most common programme format in non-fictional category.
- Supposed to be reality-based.
- These days, news channels are showing lots of content that is recreated with the help of drama.

NEWS PROGRAMME

- News channels present these kinds of programmes.
- All types of current affair programmes.
- Programmes based on discussion and debate.

Newscasts, newsbreaks, and headlines. Programmes reporting on local, regional, national, and international events. Such programmes may include weather reports, sportscasts, community news, etc.

DOCUMENTARY

- All documentaries depict reality.
- A documentary may be related to tourism, environment, history, science, technology, etc.
- There may be many kinds of documentaries based on the topic and its treatment.

Nowadays, there are channels dedicated to documentaries only (Discovery, National Geographic Channel, History Channel, Animal Planet)

REALITY SHOW

- A television show in which members of the public or celebrities are filmed living their everyday lives or undertaking specific challenges.
- There are two major subcategories in reality shows: game show and talent hunt show.

VARIETY SHOWS

- Also known as variety arts or variety entertainment.
- Programmes containing primarily (i.e. more than 50%) performances of mixed character (e.g. not exclusively music or comedy performances) consisting of a number of individual acts, such as singing, dancing, acrobatic exhibitions, comedy sketches, monologues, magic, etc.

- These programmes are a kind of mixed variety entertainment performed on stage.

LIVE SHOWS

- Television channels telecast sports and some important events live.

Fictional programme: based on any story, play, novel or fictional work comes under this category.

Types of fictional programmes:

SOAP OPERA

- The most common fictional programme format is soap opera.
- It is an ongoing drama serial on television or radio featuring the lives of many characters and their emotional relationships.
- The term “soap opera” originated from radio dramas that used to be sponsored by soap manufacturers.
- A television show which makes up a single continuous story. Usually on every day of the week instead of once a week. Can go on for over 20 years.

SITCOM

- Situational comedy, usually a light-hearted genre which features characters that have to deal with odd or uncomfortable situations or misunderstandings.
- In this format, the characters remain the same but they create a different story in each episode.
- Comedy serial.

SERIES

- In series, the main character and environment of the theme remains the same, but the story changes in every second or third episode.
- A series contains the same characters throughout, but each episode tells a different story.

SERIAL

- A television show which is a single continuous story. Each episode picks up from where the last one left off. The story may shift with a new season (single story broken into episodes).

TELE FILM

- Films made especially for television.
- Usually the duration of video films is 90 minutes.

CARTOON SHOW

- Cartoon shows are very popular among children.
- All cartoon shows are based on stories and the basic difference lies in the style of presentation only.

ADVERTISEMENT

- Most of the ads are fictional in nature, as every ad has a story and fictional characters.

Basic factors that influence the production format

- Whether the production takes place in a studio or on location.
- Whether it is to be transmitted live or recorded for transmission later.
- Whether the action can be repeated or is a one-time opportunity that has to be captured the first time around.
- Any restrictions due to limitations in time, equipment and space.
- Whether there is an audience.

4.2. Television production facility

Production methods

The way to develop a production depends on a number of factors:

- Whether the show is live or whether you are recording the action for subsequent post-production.
- Whether you shoot continuously, in the order in which the action will be seen, or selectively in an order arranged to suit the production efficiency.
- Whether you are able to control and direct the action you are shooting or whether you are required to grab shots whenever you are able to do it²⁹.

Venue

Television productions are shot under a variety of conditions:

- In a fully equipped television/video studio;
- In an extemporized studio, set up just for occasion;
- On location, in an existing interior (such as public building);
- On location, in the open air³⁰.

²⁹ Owens J., *Television production*, p. 31.

³⁰ Ibid, p. 33.

Television Studio

Studios are designed to handle a variety of productions with their wide-open spaces and their ability to hang and supply power to lights anywhere in the space.

Studios are ideal, because they protect productions from the impact of weather, they are independent from the time of day and they enable sound control.

Although in practice television studios vary from modest ones to purpose-built giants, all somehow seem to share a certain indefinable atmosphere³¹.

Television Studio Control Room

It is the brain from which the director, accompanied by a support group, controls the production. Control rooms can be segmented into separate rooms or areas. Sometimes known as galleries in Europe.

The studio production centre. Lighting, audio and camera signals are sent to the control room. The mixed signal is then recorded or transmitted live.

The director needs to review the graphics, listen to the assistant director and direct and respond to the audio personnel, video shaders, playback, technical director and sometimes the producer.

The director usually sits in the television control room watching a large group of video monitors called the monitor wall.

There are usually two larger screens:

- The preview monitor – the director's "quality control" monitor, allows him or her to assess the upcoming shots, video effects, combined sources and the like.
- The "on air" or "programme" monitor which shows what is actually being broadcast or recorded.

The director instructs the production team and floor crew through an intercom (earphone and microphone). Some directors may prefer to switch for themselves, but most directors use a technical director (TD). TDs are responsible for switching between various video and graphic inputs on the switcher³².

Services and support areas in television studios

Studios typically have:

- Make-up rooms;
- A green room with restrooms, where the talent or guests can wait during production breaks.

³¹ Ibid, p. 34-36.

³² Ibid, p. 36-41.

- Dressing rooms;
- Prop and storage space;
- Technical storage: all the portable technical equipment is housed here ready for immediate use, such as camera mounts, lighting gear, audio equipment, monitors, cables and so on³³.

Production switcher

Allows the director to edit live between various programme sources. Today's switchers are quite varied, from high-end broadcast switchers, computers based on one-piece units, to limited-ability video switchers available as an app for tablets and some mobile phones.

Basic transitions on the production switcher:

- Cut or take
This instant change from one image to another is the most used transition during production. It is said that 99 percent of all transitions are cuts.
- Dissolve
Dissolves are gradual transitions from one image to the next and are usually used to show a change of time or location.
- Wipe
The wipe is a novel transition that can take many different shapes. It shows a change of time, subject or location. Although the wipe can inject some fun in the sequence of shots, it can be easily overused.
- Fade
A fade signifies a dissolve transition to or from black³⁴.

Examples of source signals in the video switcher:

- Video cameras;
- Graphics;
- Electronic still store;
- Digital video effects;
- Recorders/Players;
- Remote feeds;

Chromakey

Utilizing the production switcher, the director can replace the specific colour (usually green or blue) with another image source (still image, live video, pre-

³³ Ibid, p. 39.

³⁴ Ibid, p. 42.

recorded material, and so on). Chromakey can simulate total reality or create magical, stylized, decorative displays³⁵.

Remote production facilities

As not every event can happen in a television studio, mobile units have been designed to go on the road and capture the event where it is happening.

They are really just mobile, self-contained television production control rooms. Basically, they are the same as the control rooms found within studios.

Remote production truck

Remote trucks, also known as outside broadcasting vans or OB vans, not only contain the control room, but also storage for cameras, microphones and other related production equipment. These units can take many different shapes and sizes, all depending on the need.

Sports production units have a tendency to be very large, requiring large crews. Remote news production units are generally small and can be run by a few people.

Portable flypack control systems

Remote units do not always have to be contained in a truck, sometimes they come in shipping cases. Flypacks or portable control rooms that can be shipped or flown into a location can take a number of different shapes. Can be shipped to any location, avoiding the issues of driving a large mobile unit to the location³⁶.

4.3. Production process

"If it doesn't look as if it's going to work on paper, then it probably won't work. Put enough effort into planning and then communicate those plans to everyone" – these words by Clarie Popplewell, Senior Producer and Director (BBC), were cited by Jim Owens who knows the production process inside out³⁷.

Most TV productions go through three main stages:

Stage 1: Planning and preparation

Stage 2: Production

Stage 3: Post-production

Which stage is the most laborious in the production process?

³⁵ Ibid, p. 43-44.

³⁶ Ibid, p. 40.

³⁷ Ibid. p. 47.

Ninety percent of the work on a production usually goes into the planning and preparation stage.

Stage 1: Planning and preparation³⁸

- The first step is always the idea! We have to start with a concept.
- Setting the goals and objectives.
What do you really want your audience to know after they have viewed your production?
The answer to this question is essential, as it guides the entire production process.
- Target audience.
Whether your programme is a drama, sitcom, a news programme, a commercial or sports production, it is essential to determine who the programme is for and its chief purpose.
 - o Who is the viewing audience? (senior citizens, teens, children)
 - o Is it for the general public, for a specific group or for a local group?
 - o What level of content is required: basic, intermediate or advanced?
 - o Is any specific background, qualification, language or group experience necessary for the audience?
 - o Are there specific production styles that this audience favours?
How will your audience view your production?
 - o Television screen;
 - o Large screen;
 - o Cell phone/small screen device.
- Budget.
Every production has budget constraints. You have to be financially savvy in order to stay within the budget constraints. It is important to understand what you have available financially at the beginning of the project.
Example categories of the budget:
 - o Transportation;
 - o Staff/crew;
 - o Talent/actors;
 - o Script;
 - o Equipment costs (rental or purchase);
 - o Post-production;

³⁸ Ibid, p. 48-61.

- o Props;
- o Permits;
- o Food;
- o Lodging;
- o Supplies.

It is important to begin tracking each expenditure. This enables you to keep an eye on the categories, as well as the overall budget.

If you go over in one category, it means that you have to take money from a different category – or you will go over budget.

Building a track record of being able to stay within budgets will increase the trust that clients have in you, knowing that you can create productions responsibly.

- Limitations/restrictions
 - o Budget restrictions;
 - o The amount of time available;
 - o Legal issues;
 - o The time of day or season;
 - o Weather;
 - o Limitations or shortages of equipment or personnel;
 - o The experience and adaptability of the talent;
 - o Local intrusions as location noises.

- The production plan

Although some live events cannot be scripted, a production plan is still a necessity. After reviewing various possible outcomes of the event, it is important to come up with enough contingency plans that will allow you to continue covering the event, no matter what happens.

- Production methods
 - o The unplanned method, in which instinct and opportunity are your guides.
 - o The planned method, which organizes and builds a programme in carefully arranged steps.

- Schedule

The schedule should include the essential deadlines:

When does the script need to be completed?

When do locations need to be chosen?

When does the talent need to be selected and contracted?

Deadlines are also selected for the crew, equipment, rehearsals, graphics, props and rough production and postproduction schedule.

- Building a programme outline

The programme outline begins with a series of headings showing the main themes that need to be discussed. The next stage is to take each of the topic headings and note the various aspects that need to be covered as a series of subheadings.
- Research

Some programmes need to complete research in order to create the programme content or make sure that the existing content is accurate. Research is time-consuming and may affect the production budget. Especially if a content expert wants an appearance fee or flights and lodging are included for the crew or the guest.
- Coverage
 - o What are the content areas that need to be covered?
 - o Is the subject best seen from specific angles?
 - o Would the addition of graphics help the audience understand the content of the production?
- Thinking through the shots

Interviews, panel discussions, instrumental performances, singers, newscasts – these various productions use a number of different shots.
- Treatment breakdown

Everything has to be planned, arranged and learned.

Example:

Returning husband enters door, wife has an unexpected guest.

SHOT 1: Husband enters door, hangs up hat...

Medium shot shows who it is and orientates the audience.
- Developing the camera plan

Even the biggest productions can be analysed into shots or sequences. The director may need to determine the type of lens required for a specific type of shot.
- Storyboards

A storyboard is a series of rough sketches that help the director visualize and organize his or her camera treatment. It is a visual map of how the director hopes to arrange the shots for each scene or action sequence.
- Production aspects
 - o Select and obtain locations;
 - o Determine camera locations;
 - o Select and contract the talent;

- o Select and hire the crew;
- o Create and implement the audio plan;
- o Design and implement the graphic plan;
- o Equipment must be chosen and contracted.

- The production meeting

Production meetings are an essential part of the planning process. These meetings should include representatives from each of the production areas listed previously, as well as engineering, the production manager and location personnel.

- Remote location survey (Reece)

We have two types of shooting conditions: base location or remote location. A remote location is anywhere away from your normal shooting location. It can be outside, in a vehicle, down in a mine or in someone's house.

The preliminary visit to the location is generally called a remote survey, site survey or location survey. It can become anything from a quick look around to a detailed survey of the site.

- Setup

All the production equipment must be set up early enough to leave time for troubleshooting. This means that the set up usually begins hours before it is needed. If everything works, then the crew gets a break before the production begins.

- The rehearsal

Rehearsals give the director, crew and talent a chance to see how everything flows, whether the equipment works the way it was planned and whether changes need to be made. When the rehearsals are complete, it is generally time to begin the production.

Stage 2 Production³⁹

Director during the production

Visually interprets the script or event, motivates the crew to do their best work and guides the talent to get the best performances.

Producer during the production

Most of the time he or she has to keep an eye on the budget and the production schedule and ensure that the production meets the originally stated goals.

³⁹ Ibid, p. 62-63.

Creating the show

Images and sounds are used to create different productions (examples):

- You can report events simply, undramatically and unobtrusively.
- You can use staging to provide a quiet, sympathetic background to the performance (an opera, an interview)
- You can arrange as much “hype” as possible: flashing, swirling light effects, arresting colour and unpredictable cutting.

Tools

The camera and microphone do not behave like our eyes and ears, they just substitute for them.

Selective techniques

Good production techniques provide a variety of scale and proportion, of composition pattern, of centres of attention and changing subject influence. You achieve these things by varying the shot size and camera viewpoint, by moving the subject and/or the camera or by altering the subject that is seen.

Screen transforms reality

The camera and microphone can only convey an impression of the subject and scene. Whether you aim to convey an accurate account (newscast) or to conjure up an illusion (drama), the screen will transform reality.

Interpretative production techniques

It is one of those production paradoxes that although your camera can show what is happening, it will often fail to convey the atmosphere or spirit of the occasion.

You can often achieve more convincing representative results by deliberately using selective techniques than by directly shooting the event.

Stage 3 Post-production

Everything that was shot is now assembled together in a sequential fashion. Mistakes can be corrected and visual effects, sound effects and music added.

The goal is a final show that is polished without any noticeable production issues. If the production meets the originally stated goals, then it is a success⁴⁰!

⁴⁰ Ibid, p. 64.

4.4. Budgeting

The process of budgeting has changed a lot in the recent years. Nowadays, we budget TV or film projects using software. There are several budgeting software programs on the market, but one of the most popular ones is EP Budgeting (also known as Movie Magic Budgeting) which works on both PC and Macintosh platforms. Even though software is an indispensable tool for preparing project budgets, you have to learn all the principles of budgeting and all the elements that need to be taken into consideration⁴¹.

Basic principles of budgeting

There are three main documents necessary for film production – the three main blueprints:

- Script;
- Schedule;
- Budget.

Each of these is dependent on the others. Example: If the budget requirements change, we will have to adjust the script or schedule to accommodate that change. When the script changes, it also changes the schedule and the budget.

There are four levels of budget construction:

- Topsheet – the summary of all the levels of the budget that follow it. It lists all the accounts or major areas of the budget, such as script, cameras and extras.
- Account level – opens up the budget to more detailed work. Each Account contains several Detail accounts.
- Detail account level – contains the lines of detail that make up the core of the budget.
- Fourth level of detail lines – behind each line of detail, with greater detail than the Detail accounts allow.

The three main areas of the budget form are:

- Above the line;
- Production;
- Post-production.

⁴¹ Koster R.J., *The Budget Book for Film and Television*, Focal Press Taylor&Francis Group, New York and London, 2013.

These are reflected on the Topsheet or in the main summary document of our budget.

There could be a fourth area, Other, which covers all those elements that do not fit naturally into the big three budget items mentioned above, such as legal fees, insurance, and publicity expenses.

Three main elements to budget for each account are:

- Personnel;
- Tools;
- Material.

Example: The Wardrobe Department needs personnel, such as a Wardrobe Supervisor for men and one for women. The tools include sewing machines, needles and thread, washing machines and the like. Materials, such as the fabric that makes up the costumes themselves on which we use the tools to alter them for use in the picture. The tools are generally the personal property of crewmembers in each department, whereas materials are usually rented or purchased individually for each film and returned or sold after the production is finished.

Three main phases of production are:

- Pre-Production or “Prep”;
- Production or “Shoot”;
- Post-Production or “Wrap”.

Here we should remember that the budget must reflect the proper amount of “prep” and “wrap” time, as necessary. Example: The Wardrobe Department needs plenty of time before filming to fit the costumes to the cast. The actors must come to the office for fitting long before the first day of filming, so the Director and Producer can see the results and make adjustments, if necessary. Nothing is worse than having this kind of problems on the first day of shooting⁴².

4.5. Budget of a TV programme

In television, the budget is usually prepared by the Producer, the Line Producer/ PM or someone with relevant expertise⁴³.

Apart from budgeting software, a spreadsheet is also an effective budgeting tool. In the USA and in Europe, some standard formats are established for different

⁴² Ibid.

⁴³ The Production Guild, Production Accounting Know-How, online: <http://productionguildaccounting.com/development-and-pre-production/budgeting-and-scheduling/accessibile> [10.02.2020].

genres of programmes and many of the broadcasters use similar formats. However, it is worth ascertaining exactly what format is acceptable to the broadcaster/funder for whom the production is made⁴⁴.

Here is an example of a TV Production Budget Summary Sheet.

| TV Production Budget Summary Sheet | | |
|--|----|----|
| Name of Programme: | | |
| Number of TV Episodes & du- ration: | | |
| Previous funding | | |
| Development | \$ | \$ |
| Production | \$ | \$ |
| | | |
| TV DEVELOPMENT/SCRIPT | | |
| Concept&Rights: | \$ | \$ |
| Research: | \$ | \$ |
| Story/Script/Writers Fees: | \$ | \$ |
| Other (specify): | \$ | \$ |
| Development Subtotal | | \$ |
| | | |
| TV PRODUCTION | | |
| Producer Fees (total incl. EP) | \$ | \$ |
| Director Fees (total): | \$ | \$ |
| Presenters/Actors/Talent: | \$ | \$ |
| Production Staff &Crew: | \$ | \$ |
| Studio/Locations: | \$ | \$ |
| Equipment Hire: | \$ | \$ |
| Wardrobe/Make-up/Art Depart- ment: | \$ | \$ |
| Travel/Accommodations/Living: | \$ | \$ |
| Production Office/Admin: | \$ | \$ |
| Other (specify): | \$ | \$ |
| Production Subtotal | | \$ |

⁴⁴ Ibid.

| TV POST PRODUCTION | | |
|------------------------------------|----|----|
| Music & Copyright: | \$ | \$ |
| Library Footage & Copyright: | \$ | \$ |
| Film/Tape Stock: | \$ | \$ |
| Picture Post Production: | \$ | \$ |
| Audio Post Production: | \$ | \$ |
| Titles/Graphics: | \$ | \$ |
| Post Production Labour: | \$ | \$ |
| Other (specify): | \$ | \$ |
| Post Production Subtotal | | \$ |
| | | |
| TV MARKETING & ADMINISTRATION | | |
| Marketing/Delivery: | \$ | \$ |
| Administration/Overheads: | \$ | \$ |
| Legal: | \$ | \$ |
| Insurance: | \$ | \$ |
| Sundry (e.g. Finance, ACC etc.) | \$ | \$ |
| Other (specify): | \$ | \$ |
| Marketing/Admin Subtotal | | \$ |
| | | |
| Total Above the Line: | | \$ |
| | | |
| Total Below the Line: | | \$ |
| | | |
| Contingency: | | \$ |
| Production Company Overhead: | | \$ |
| | | |
| TOTAL TELEVISION PRODUCTION BUDGET | | \$ |
| | | |
| Total Cost per Episode | | \$ |

Production expenses

As you can see, the above production expenses are categorized as either above-the-line or below-the-line.

The above-the-line costs are the salaries and benefits of the top creative people who make key decisions and shape the production: producers, directors, writers, name talent, and sometimes others who are well-known for their crafts and can negotiate top salaries.

The below-the-line costs are for both people and fixed costs, including the salaries and benefits of the technical crew, rental of sound stages and equipment,

supplies, such as scenery and make-up, and other non-creative costs, such as craft services (food)⁴⁵.

Pay rates

The television industry tends to hire freelance cast and crew by the hour, day or project. However, sometimes people are hired on a more permanent basis, usually referred to as staff position. Staff people usually receive less pay per hour than freelance people, but they are guaranteed steady employment and benefits, while their freelance counterparts must constantly seek new jobs⁴⁶.

Facilities and equipment

If a programme is produced in-house, so it has its own studio, the cost of facilities and equipment could be considered next to nothing. When a producer rents an outside facility, the costs are real and can be easily budgeted. Most organizations that rent out studios or equipment have a rate card listing the cost for a fully equipped studio ("full facilities" or "full facs") or for the various pieces of equipment that the client might wish to use⁴⁷.

Budget overruns

The producer is the one who must solve problems with the budget. Sometimes, when too much money is spent, the producer can raise additional money to cover the shortfall. In some cases, the producer can convince the director to work faster. Other times, some element of a programme needs to be cut to save money. Budgeting is a difficult process. The costs must not be exaggerated or people will not be willing to undertake the production. But sufficient money must be provided so that the programme can be successful⁴⁸.

⁴⁵ Foust J.C., Fink E.J., Gross L.S., *Video production*, p. 45.

⁴⁶ Ibid, p. 45-46.

⁴⁷ Ibid, p. 46.

⁴⁸ Ibid, p. 49.

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