

The **Above-the-line crew** is the essential members of your crew that you will need to hire before pre-production can begin. Film crew might be members of unions, they might also have agents or their own daily working rates.

**The producer** can be the highest paid crew member, they are typically the first person to get hired and the last to leave a project. As such, they can receive up to 5% of the production budget.

**Screenwriters** get 2% of the film's production budget, their payment will need to be negotiated before you start work on the film. Depending on the project, story rights may also need to be obtained.

**Your director** is the creative force and vision behind your film. You will need to decide how many prep days you will be paying them for and what their rate will be during post-production where they will supervise the edit.

**The Director of Photography (=DOP)** is traditionally put below-the-line, however, they are an integral part of the production. They also tend to have higher wages than the rest of the crew and need to be hired during early pre-production.

Now you have a basic layout of how many days you will be shooting, how many actors will be needed, and what crew you are going to hire. There are also some extra costs that might arise during **pre-production**.

**Production Department Costs** – such as hiring out an office, internet, general paper and printer costs.

**Reconnaissance and Prep** – You will need to consider paying for any prep days for key crew members who will be attending recon/tech scout meeting.

Rehearsals – The director might need several rehearsal days with the actors

**Production Design** - You may need to book extra time during pre-production for the visuals in your film to be sourced and gathered.

**Post-production Costs** is likely to be the most expensive phase of filmmaking (e.g. if any computer effects are needed.) On many sets, the editor or assistant editor will be cutting footage alongside the shoot, creating dailies (rushes) for the producer, director and DOP to look over every night.

**Editor** – The wage of your editor (working independently or as part of a company) will likely be the largest cost during post-production.

**Assistants** – Post-production personnel such as visual effects editors and colorists may be needed.

**Hard Drives/Office** – You will likely need to purchase several hard drives for your film. You may also need to hire out an office space for your post-production team.

**Music Composer/Music Rights/Sound Design** – You will need to have permission for all music used (Gaining the rights to well-known songs and music is expensive). Music composers can be hired as well as sound designers.

## The Ultimate Film Budgeting Guide – Part II

(source :<https://nofilmschool.com/film-budget-template>)

Whilst hiring your **Below-the-Line Crew**, consider if additional prep time is needed for each role during pre-production. The size of your budget will determine how big a crew you can afford to have.

This list is a list of key crew members you should consider :

**Camera Department** – Camera assistants, Key Grip, Grip assistants, Continuity

**Lighting Department** – Gaffer, Lighting assistants

**Sound Department** - Sound Mixer, Sound assistants

**Art Department** - Production Designer, Art Director, Art Department assistants

**Assistant Directors** – 1st AD, 2nd AD, on set Runners

**Production Department** – Line Producer, Production Manager, Production assistants

**Makeup Department** – Make-Up Artist, Makeup assistants

**Costume Department** – Costume Designer, Costume assistants

**Additional** – special effects supervisors, stunts coordinators, transport, drivers

Film crew members might have their own daily working rates and guidelines can be found on union websites. A typical film production day is 12 hours long, for overtime you will need to pay additional wages. At the very least you need to be honest with your crew on what they should expect in terms of working hours and breaks.

The bulk of your budget (unless you are shooting a CGI-heavy film), will go towards the **production costs**.

**Equipment/Insurance** – Film equipment is expensive as such make sure you get the proper insurance needed to cover you if anything breaks. You might be renting, buying or hiring crew with their own equipment. You will need to find camera, lighting and grip equipment. You will also need to make sure you have high-quality sound equipment.

**Locations** – Obtaining and gaining permission for locations can be expensive. If using fake guns and weapons in a public space you will need to inform the local police before you shoot.

**Production Design** – Set design is often overlooked on indies but can make all the difference on screen.

**Costume** – Every actor appearing in your film will need costumes bought or made for them. The cost of costume will once again depend on the genre of the film.

**Hair and Make-up** – You will need a make-up artist for applying basic cover-up and for keeping the actor's continuity in check.

**Catering** – How many heads are you feeding?

**Transport and Accommodation** – You will need to pay for any transport costs of cast and crew. This includes fuel if crew members make long trips back and forth during production.

Typically, the **distribution costs** of a film are not included in the budget breakdown. However, if you are an independent filmmaker you don't want to get caught out later on in the filmmaking process. Having a distribution plan before making your film is ideal, perhaps surprisingly the costs of making a film don't end once the film has been completed.