**Budget Guidelines for the APA budget**

**Front Page**

* You need to fill out the relevant information re: agency & production company.
* In conjunction with the PIBS you should fill out the inclusions and exclusions.

**A/B - Pre-Production**

* Scouting – if you are shooting on location, you need to find locations with a location scout.
* Director’s scout – there are also lines for where the director would look at a shortlist of locations with the scout, producer and ideally production designer.
* Tech scout – happens with HOD’s and the director, producer and scout.
* Depending on lighting set up, you may need a Pre-Light.
* Also covers researchers who help with treatments for the pitch, office costs and storyboards.

**Casting**

* For the talent in the script
* The budget is broken down into 2 parts for the casting director – you should have both parts for each session except possibly the recalls where you can put the £819. The prep is £410
* Casting studios – For these, the budget is broken down into hours. Each session is usually 4-5 hours. Make sure to allow enough for the hourly rate. Do you need to do specialist casting?

**Accountant**

* This is standard for 1 day in a budget for a lot of companies.

**C – Cast**

* Usually covered by the agency for all talent costs, however, sometimes needs to be taken on by the production company.
* You may need a casting PA/Co-ordinator.
* Any other crew to include? Eg. choreographer or animals.

**D/E – Salaries Production**

* This is a daily rate for the director and producer, which usually corresponds to the number of shoot days.
* If it is a heavy production, you may add more days.
* Salaries for crew – this is broken down into Studio and Location. Choose one, unless your shoot is both location and studio.

**Crew**:

|  |  |
| --- | --- |
| Production Manager | Right hand person for Producer – Production crew now get overtime. |
| Production Co-ordinator  | If you need them and it is a large job. |
| Production Assistant | For a large job with lots of talent & crew you may need more than one. |
| Runners | Needed for prep before the shoot day – maybe at casting or in the office. On the shoot they will be needed by production, agency & the 1st AD as set runners. |
| 1st AD | Runs the floor and gives direction to the crew and talentSome are hight than APA, and this rate will need to be included depending on the director. If you have a DGA director, you will need a DGA 1st AD (specifics related to this). |
| 2nd AD | Looks after talent. |
| 3rd AD | For when you have a lot of extras/crowd. |
| Location Manager | You will have them for shoot days and any prep/dressing days.They are the first in and last out.They may need an assistant depending on the number of locations for the shoot. If your unit base is far away, you may need one or security.  |
| Location Assistant | Needed if you have multiple locations. |
| Continuity | Keeps notes on the takes and lenses. Often used for US productions & if you have a lot of post. |
| DOP | The cameraman. Often more than the APA rate in the budget. |
| Camera Operator  | If you have more than 1 camera or your DOP does not operate.  |
| Focus Puller (1st AC) | Pulls focus on the lenses. Responsible for the camera & lenses. |
| Clapper Loader (2nd A/C) | Right hand person to the Focus Puller. If shooting sound, they operate the digislate. If shooting film, they will load the film magazines. |
| DIT | Needed if you shoot HD, to wrangle all the data. They will often need extra O/T. |
| Dolly Grip | Needed to handle the base for the camera. Legs, Heads, Dolly, Crane etc. |
| Crane / 2nd Grip | If you have a crane, you always need a 2nd grip. |
| Crane Operator | If you have a crane, you would need this, as well as dolly and 2nd grip. |
| CCTV Op (Playback) | They oversee the monitors, and the live feed viewed on monitors by the director and agency.If you have multiple cameras, you may need more than one operator. |
| Sound Recordist | Looks after recording sound & putting microphones on the talent. |
| Boom Operator | Works with the sound person and holds the boom. |
| Make Up | Does Make up on the talent, if have celeb talent they may need a separate Glam squad. |
| Hairdresser | Does Hair, but only if specific to the script. Otherwise, you can use Make upAssistants – if you have a lot of talent. |
| Gaffer | Right hand person to the DOP – In charge of lighting department. |
| Best Boy | Works with Gaffer and on larger lighting jobs. |
| Electricians | Work with the gaffer and are responsible for the lighting set ups. |
| Generator Operator | The person who brings the generator to location/set and looks after it. The electrical department often need a **pre-light** depending on the lighting set up. |
| Rigger | They are responsible for the rigging of lights or black outs or similar. Fall under BECTU rates. |
| Home Economist | They prepare any food if specified in the script. |
| Security | If you have dressed or prepped a location in advance of the shoot you will need security. They also do road prepping and block out spaces in advance. |
| Paramedic | You should have a qualified 1st Aider, Nurse or paramedic on set. |
| Vet | If you have animals on set, you will need a vet’s letter and a vet on set. |
| Animal Handlers | This covers the people that bring the animals to set for the shoot day.In section **C** the training of the animal and the animal itself is broken down – you may need both. |
| Drivers | If you have minibus or set drivers need to include vehicle as well. |
| Action Vehicle Driver | If you have a vehicle being driven on screen. |

**F/G – Equipment**

* This section covers camera, grip, lighting, sound, playback, DIT equipment.
* You will get a camera and lighting list from your DOP after the tech scout, so for the budget you need to cover yourself with equipment. We will go through this.

**H – Art Department**

* This is both Studio & Location.
* It covers both crews and then art department costs like props, wardrobe etc.
* Props for the shoot – They are hired and purchased. From this section you will give the Production Designer their budget.
* Wardrobe – This is for the talent in the script. Try and break it out accordingly. It is from this that you will give your budget to the costume designer.
* You need to allow days for car and mobile for the HOD’s in this section.

**Art Department Crew:**

|  |  |
| --- | --- |
| Production Designer | in charge of dressing sets/locations. Will oversee the crew that hire/buy props. Often works with an assistant. |
| Assistant Art Director | Works alongside Production Designer. |
| Prop Buyer | Gather the props for the shoot from hire companies or shops. |
| Stylist | Dresses the sets/locations. |
| Runners | Work with art department team. |
| Props #1 | Main prop person. They log in and out all the props and complete a prop list. |
| Scenic Artist | If you need a backdrop painting or specialist painting (Mainly in studios). |
| Costume Designer | Mainly the line we use for wardrobe person. They hire or buy or design the wardrobe for the talent. They often need assistants. Allow for buying, fitting and returns. |
| Tailor/Seamstress | Often used at fittings if you need clothes altered. |
| Special Effects Supervisor | (This can be in D/E section) If you have any effects in the shoot, you will need SFX people. Sometimes one but usually a small team depending on what is needed. |
| Model Maker | If you have something specific that needs to be made in advance of the shoot. |

**I – Studio Construction – Rental & Costs**

* This is broken into construction and rental costs.
* You will need to get a cost for the studio depending on the size you will need. Based on the script/treatment it’s worth getting a breakdown from a Production Designer/Art Director.
* Remember if you are building sets you will need to get strike the set and get rid of flats if not hired. It is worth hiring rather than buying props where possible.

**J – Location – Rental & Costs**

* This section is for everything on location. It allows for the rental of the locations & Unit bases – it is best to break these out clearly for the agency producer and cost controller.
* Catering is per person. You need to allow for overtime here. They will need to be on location a few hours before anyone to prepare food. The location Manager will let them in. We can talk through the other lines. You will need a lot of them.

**J – Location – Travel & Accommodation**

* Mainly for when you need to travel somewhere and overnight the crew.
* It covers hotel, per diem (to cover food), and travel, whether that is mileage, flights, trains etc.

**K – Stock Negative & Processing**

* This section is listed more for shooting on film.
* From this section, if you are shooting HD, you will need hard drives. You should allow for a main drive and a backup for each day. Or a larger drive for the duration + a backup.

**L/M – Post Production**

* Editing – this section covers the editing on the film.
* You will need to get a quote in advance from the editor. You can then add that to this section, adding lines if need be. It is best to break this section out if you can, so it is clear for the agency & cost controller.
* You don’t really need other sections, unless you are covering the post production costs and not the agency.

**N – Insurance**

* This is calculated by the budget. It corresponds to the % on the front page of the budget.
* Make sure to check you are covering insurance or if the agency/client has their own wrap around insurance. In which case, the % will need to be amended.
* Check if you need specialist insurance for driving, stunts etc.

**O – Sundries**

* This has a line for accountancy – sometimes this is in **D/E**. It covers visas / DGA and any other miscellaneous costs.

**P – Music Composition**

* This is usually covered by the agency, but if not, it can be added in here. You would need to allow for recording time and possible orchestra costs.

Remember that the budget will have costs already allocated – worth checking these and not taking them for granted if there is something specific.