

Film Production Management

Third Edition

Bastian Clevé



AMSTERDAM • BOSTON • HEIDELBERG • LONDON • NEW YORK • OXFORD
PARIS • SAN DIEGO • SAN FRANCISCO • SINGAPORE • SYDNEY • TOKYO

Focal Press is an imprint of Elsevier



Contents

	Introduction	ix
1	The Production Manager	1
	The Production Manager's Job	2
	The Process of Production Management	4
	Practical Tips	6
2	The Business of Film	9
	Development	9
	Preproduction	12
	Production (Principal Photography)	12
	Postproduction	19
3	Preparing for Production	23
	Script Breakdown	23
	Shooting Schedule	42
4	Special Tips for Low-Budget Productions	55
	What Makes a Movie Expensive?	56
	Making Deals	64
5	Locations	67
	Location Survey	67
	Film Commissions	70

Permits	73
Foreign Shoots	82
6 Unions	85
Screen Actors Guild and Screen Extras Guild	85
Directors Guild of America	96
The Union/Nonunion Debate	98
7 Cast and Crew	101
Hiring Procedures	101
Crew Duties	106
Actors and Agents	110
8 Contracts, Agreements, and Working Permits	113
Staff, Crew, and Actor Agreements	114
Other Agreements	128
Immigration Laws and Working Permits	133
9 The Budget and Production Budget Forms	141
The Production Budget Process	142
Production Budget Forms	145
10 Insurance	161
Types of Insurance	162
Guild- and Union-Required Insurance Benefits	170
11 Completion Bonds	171
Completion Bond Contract	174
12 Film Festivals and Markets	191
13 Film Schools	195

Appendix 1: Selected Addresses	199
National Guilds	199
Producers' Organizations	200
Government Offices	200
Location Scouting and Permit Services	200
State Film Commissions	201
Appendix 2: Example Agreement Forms	205
Unit Production Manager and Assistant Director Deal	
Memorandum—Film	206
Location Agreement	207
Location Information Sheet	209
SAG Taft/Hartley Report	210
SAG Daily Contract (Day Performer) for	
Theatrical Motion Pictures	211
Cast Deal Memo	212
Crew Deal Memo	214
Index	215

Introduction

Five years have passed since the second edition of this book was published. Technological changes have been dramatic since then, most notably the arrival of digital filmmaking. There is hardly a motion picture nowadays that does not use computer generated or altered images. Whole features have been shot not on film but on High Definition HD Video—whole features have been shot without real live actors or sets—yet they look convincingly realistic.

Well-established directors and producers such as George Lucas have been at the forefront for many years in advancing the medium, and rely completely on digital artistry—and movies such as the *Lord of the Rings* trilogy are virtually impossible but for the wizardry of computer generated special effects. The entertainment industry is in the midst of a technological revolution that changes the way theatrical motion pictures are produced and—more seriously and with yet unknown consequences—the way motion pictures will be distributed throughout the world.

Nevertheless, the basic standards and procedures of how filmmaking is being organized, how locations are chosen, how actors are made ready for shooting, those and most other related procedures for getting the film in the can—or getting the video digitalized—remain the same.

Wherever possible I have tried to provide fresh and updated information. The consequences of digital filmmaking have been incorporated into the text whenever it affects procedures in preparing, shooting and finishing a movie. Other areas—such as the use of the Internet—have been deleted from this edition; I don't think there is anyone any more who is not highly sophisticated in using this medium; it has become standard, just as knowing how to read and write. Also the section on film festivals has not been expanded. There are film festivals on almost any day of the year throughout the world, catering to

specific filmic interests, and filmmakers should find out for themselves which festivals suit their individual purposes the best. There is a vast amount of information on this topic on the Internet and the information will and does fill a variety of books.

Bastian Clevé
