

HASHTAG



DETAILED ESTIMATES FOR THE CREATION OF FILM AND VIDEO PRODUCTION

The main financial document. It stands for each position, in detail to paint all the project costs. It is on the basis of a detailed estimate is an estimate summary.

In this sample estimates, for example, painted all expensive items arising from the creation of the estimates, the characteristics and calculation rules, as well as observations from my own experience that can not be taken seriously, but then remember...



SCENARIO COSTS

1.1 the Script and musical score

1.1.1 Scenario costs – take into account the following points:

- the fee of the author of the script. Usually determined by negotiation based on complexity of work and the approximate total project budget. The fee of the author of the script for the script infomercial – 100-1000 USD, the script of the feature film – up to 15,000 USD, but not more than 15% of the budget of the film;
- The speed of writing the script. If the order requires immediate execution, we can expect the requirements to increase compensation for urgency". In case of urgency require more than 5-10% – to send immediately. On average, in order for the author of the script gave the first two to three version of the script of the commercial or the music video you need 2-4 days maximum. If they say it's impossible – not a problem, find another. After approving the idea, it is possible to give a few days, depending on the circumstances, for revision and more detailed study of the script. It is advisable at this stage the connection to the work of the whole group of authors of the project;
- "Name" writer. If the order on the script writing gets famous, with a "name" writer, which is sometimes a condition of the customer, you need to be prepared for the logical, but not always acceptable, overstatement of fees. When working with the writer "named" to be ready for surprises – like creative crisis "something is...", etc. to Stop firmly and immediately. Remember that is hired, we subordinate staff.

1.1.2 the score of the Music is created usually, for commercials, radio commercial, or feature film. Necessary



for the understanding of General music project and is a "draft" of the main musical theme, sound logo, etc. the Cost of musical scores – advance composer involved in the work on the project. The fee of the composer cannot be more than the amount of the fee the author of the script. Ideally, it can be equal to or less than the fee of the artist-Director.

1.1.3 other expenses – at this stage may incur expenses related to the organization of the work of the group of authors of the project (writer, Director, cinematographer, composer) – providing space, power, etc. Besides office supplies, payment for services of printers or copy shops (in the case of a large paper volume and transportation costs. In addition, it should accord to pay for a storyboard artist for feature.

2. STAFF

2.1 remuneration of actors

2.1.1 the Actors who play the main roles, there are two options for payment (by arrangement). First – pay actor per day of shooting. Such a system can afford on smaller projects – music videos, commercials, or in the case of involvement in the project of actors-stars, whose professionalism is no doubt. In other cases, it is recommended to set up an accord payment system – actor receives a fee for the entire scope of the work upon its execution. Possible advance, but not more than 50%.



Remember that actors are stars sometimes a lot of problems – require "their" the make-up artist or costumer, special food, transport, etc. try to perform most, a reasonable compromise. Be prepared to disrupt two to three days through the fault of actor-stars – guaranteed. At the same time, when something with the 3rd year acting students requires the "Evian" of oranges and think that this role is required at all? Directors in this sense, people are too sane, they also have the problem with actors is not needed.

2.1.2 Actors, the performers of the second plan, as a rule, the fee per day of shooting, although it is possible the "chord" of the agreement. Special problems does not arise.

2.1.3 Payment of extras – non-professional actors (usually), or the students of the first-second courses of art schools (if you need a costume extras, such as capturing historical slozhnosostavnyh projects). The average payment from 50 to 500 rubles a day.

Cattle trench!!! To drive mercilessly! When you try disobedience – intelligent to beat the face, or drive right away!!!

2.2 Creative and technical staff

2.2.1 the Director is the author of a work, the key "player" of any visual project. Only fee payment system. In the case that the Director is unknown, and we work with him for the first time – payment only upon delivery of the work to the customer. In other cases, you can advance to start the work, but not more than 30%. The rest of the fee after completion of the work to the customer. The fee of the Director on commercials, music video, usually is the amount from 500 up to 2.500 US dollars. The fee of the Director on a feature



project to 25–40.000 US dollars (and possibly more). Global experience of working with Directors on feature film projects: "fee + % from rental," in Russia, almost "not working" due to the lack of a national rental at all. Remember that the Director is accountable to You, as well as from any member of the crew must strictly enforce the deadlines and production schedules. If You sit on the neck – throw is almost impossible. You cannot become dependent on the Director. And always remember that Director can be replaced prior TO filming. In the future – only to the detriment of the quality of the product. Never start shooting unless You are sure that you will do the Director. One of two people who can smoke in the pavilion. He can even, terrible to say, drink!!! If there is a benefit...

2.2.2 Director of photography – the author – the person to whom the Director BOTHERS to make a MOVIE!!! one of the key "players" of any project. As a rule, appears "paired" with the Director. The level of the operator is determined by viewing a demo cassette, and usually the level is seen, therefore, in the case of the operator employ the following system of payment. 30–40% of the fee – an advance of the first day of work of the operator on the project (not to be confused with the day of the shooting, refers to the stage of development!), the rest after inspection work and acceptance of its Director. Advertising or music video royalties the operator is 400 – 2.000 US\$. The fee of the operator for ease of calculation, you can count on taking 25–30% of the remuneration of the Director. The resulting amount is the subject of bargaining. Typically, the operator calling services the amount of his fee, is ready to "move up" 10 percent minimum. With the exception of operators with the name: Ilya Demin, Maxim Osadchy, etc.



As a rule, the most peaceful and conflict-free members of the crew. Remember that any operator wants on "all the light there, and two of the instrument, which had not been invented...", so you must wise to limit technical queries, of course, is not to the detriment of the project. Horses in midstream does not change – it is about a Director of photography. Change of operator during the project impossible, because everyone has their "handwriting". The same frame two operator will charge differently . The second person to smoke in the pavilion. And yet – he can argue with the Director, so if you need to push any idea – share it with the operator, he will do it faster and more efficiently than you. The operators of the "old school", as a rule, people drinking, but not on the court – is excluded, and at home. Therefore give them enough time to rest.

2.2.3 production designer – the author, one of the key players of any project. Maybe "protégé" Director, can be hired separately. The fee is determined during negotiations, based on the level of previous works, the complexity of the forthcoming work, etc. For the convenience – fee art Director, usually 25-30% less than the fee of a Director of photography. Possible advance payment before work starts – no more than 30-40 %, the rest – either after inspection of the work or after the completion of the work to the customer. Possible options: after passing scenery paid some portion of the fee, etc.

The most unstable film. It is important to firmly establish and strictly monitor the schedule of work on construction of scenery, because all the time to pay the rent. Getting the timing can be very painful. Basically – no problems.

Remember that to build scenery, as well as writing music for years. The construction of the scenery is not an act, this state. It can be finished, it can just stop! Also, remember



that the artist in film the artist in advertising – two completely different specialties. If advertising of the artist to take full meter – get a 1.5 hour infomercial.

2.2.4 the composer – the author of the work. Ideally, the composer connects to work, especially when creating full-length films, from the first day of work of the group of authors of the film. Creating musical score – the main theme of the film requires from the composer at this stage. When working on commercials – composer performs work on sound, music and noise clearance of the roller. The composer's fee is 10-15% lower than that of the artist-producer (hardly happens that an artist "young", and the composer's name, then his fee may be higher than the fee of the artist, but there can be more fees.

The main ambush – time. NOT it HAPPENS that a composer's work is submitted in time. Therefore, always 3-7 days temporary backlash must have. Composer – the most brilliant representative of the creators – the so-called "boys", therefore, logical stories about what your time is too tight, the customer is like a wolf howling, etc., they are not perceived at all. Will beat the ruble will remain without music. Will shout on a daily basis – will go into depression... So just caress and tenderness can make the composer able to training!

2.2.5 the Second Director – "chief of staff" of the Director. Appears on very complex organizational promotional video or music video and feature film projects. Starts and terminates almost simultaneously with the Director. From his work depends very much, first and foremost – implementation of the shooting schedule. The second Director is a production schedule of filming, monitors the work of the entire creative team of the film. Is 100% subordinate to the Director. The



fee, typically the salary in a month (500-2.\$ 500), on short projects – fee, "accord".

If the entire crew HATES the second Director, so everything is in order, and, most likely, disruptions are not expected.

The second Cerberus, chasing everyone. A good second – a rarity. If you were able to find this, be sure to try to negotiate with him for the money. The second level of Marina Malyukova has, Olga Alimovoy – generally the only ones, but they also cost accordingly. But sometimes even you want to kill her!

2.2.6 the Assistant Director (assistant Director) – the "right hand" the second Director. In addition to the "bring-bring", performs the filling in the process of filming shot lists are essential in feature films while working with film. The man with the swatter. Provision of all necessary Director, ranging from office and personal chair, to tea-coffee. Usually appears either in tandem with the Director, or paired with a second Director. Payment per month – 300-700 dollars. "With chalk to comrades in the leg!" – her motto, because parika often woman, and to make notes for the actors is also her duty. Wooden stage before the second Director, so their functions sometimes overlap. It depends on the mood the Director that is important, and the climate at the site overall, which is very important. Don't hurt pokrajac – they are good, and so goes to the most!

2.2.7 the Second operator – usually comes in tandem with an operator-postanovschikom. Duties include working with light, responsible for the selection of the right exposure of the film. Required on all projects that shoot on film, or on slozhnopostanovochnye videos. Subject to the operator-Director. Usually, but not always, it can also perform the duties of a second camera operator or assistant



on the focus. On feature projects set salary per month – 1.200 – 2.000 US\$, on rollers and clips – 200 – 350 USD per day. Processing not paid.

The second – person, which determines the correct exposure of the film, therefore, communicates on the court with him, and, as a rule, he never yells. Mostly – sane people, future operators-film Directors (though not always!), so keep these in mind, don't lose contact.

2.2.8 Cameraman, cinematographer second camera. In the West it is a normal scheme of work, in Russia – sometimes, but rarely, when the cinematographer himself is not sitting behind the camera and watching the shooting through the Director's monitor, carrying out the management process. A similar scheme is justified especially when filming in HD, since the monitor the operator can see the real "picture". In such cases, hiring a so-called cameraman (the person seated directly behind the camera). Payment is negotiable, but not more than the 2nd operator. In the case of the multi-camera shooting possible involvement of the operator of the second camera in the case that this function does not assume the second statement. Payment of the operator of the second camera – the rate per month, if multi-shot is carried out during the whole process, the rate of day – if the second camera appears only for a few days.

A Cameraman comes onto the court with a Director of photography. Often it becomes second operator. If you don't know where to get the operator on the second camera may ask a Director of photography, he will call his friend – he's got a million of them, and so, with jokes and rhymes, the problem will be solved...and for minimum money.

2.2.9 Assistant camera or focus – responsible for the transfer of focus while filming. Subject to the



operator-Director. Payment for game projects – the rate per month 600 – 1,500 USD on advertising and clips – 100 – \$ 250.

Professional joke: "to translate the Focus – not the focus, focus money for it!"

2.2.10 the Assistant cameraman on the film – as a rule, is only used on large feature projects, commercials and music videos its duties or a second operator or assistant focus.

Subject to the second operator. Responsibilities – control over the expenditure of the film, the account balances, tracking the availability of the film on the site, the relationship with the lab charging and discharging of cassettes. Payment – rate per month, up to \$ 600.

Among them there are unique people who have worked with the aforementioned Lumiere Brothers, Gerasimov and Eisenstein! Many interesting things can tell...And there are absolutely non-unique students of Cinematography... I can't tell...to do as a rule, too...but for a cigarette run and The Best!

2.2.11 Operator Steadicam (stedicam). Steadicam – a special device damping when driving with a camera that allows you to run, jump, etc. Steadicam Operator – the person working with the Steadicam if the operator-Director independently from a Steadicam is not working. Subject to the operator-Director. Payment shifts, from 100 to 300 dollars a day, depending on the complexity of the project and work experience.

As a rule, a physically healthy man. Don't fight – slapped, will not find it! Although often very kind and peaceful people. Crammed into a Steadicam similar to the Colorado potato beetle, eating to satiety... Requires double portions of



lunch, because running with a 40-killogramovy the camera – pleasure is not easy.

2.2.12 Foreman lighting – senior team of illuminators working at the site. Subject to the second operator. Monitors available on site lighting and other necessary equipment, oversees the work of teams of illuminators and grow. Payment in full-length projects – the rate per month 900 – 1200 USD, but not more than the 2nd operator, advertising and commercials – \$ 70–80 per shift (8 or 10 hours by agreement), processing is 10–15 dollars per hour. To drive with great force! And the main thing – to monitor the sobriety. Just noticed that tipsy – drive to the site immediately, because voltage – 380 W, as a rule. Drunk – kill himself, burn down the scenery...you need It? By the way, you know how much to give as a bribe to the fireman at the Studio? No??! And the glory of God. If they knew, would not have engaged in this thankless task...)

2.2.13 the grip is accountable to the foreman of electricians, executes the instructions of it and the second operator. Working with lighting fixtures. Payment as a rule, the rate of change is 45–60 USD, processing – 10–15 USD per hour. On large projects bid per month, but the amount is not more than the rates of the foreman of the illuminators. It should be remembered that the lighting "old school", being a very experienced staff who are prone to drinking during working hours.

The problems are the same as with the foreman. For drunkenness – to drive with pad and beat. Immediately and mercilessly!!! Re –drive to the project!



2.2.14 Service GRIP, in a conversation – "gripy, so that the lights only working with GRIP equipment. Subject to the second operator.

Mostly young and energetic. Problems rarely occur. I eat a lot!

Supertehniki 2.2.15 (camera crane, dolly, etc.) – technical staff operator technique. Depending on the number and type of camera equipment is determined by the number of supertechnical. With a tap, as a rule, are three men with a truck or two, etc. Payment – identical lighting.

Always check with the operator, with someone from supertechnical he would like to work, and, if possible, materialize these wishes. Especially if we are talking about the maintenance of the crane arrows. Roll the truck – also an art. And difficult. And tap control.

2.2.16 set designer – "right hand" of the artist-Director, responsible for the embodiment in the material ideas of the art Director. Directs the work of choreographers, painters, props and other permanent and occasional staff. Responsible for production time scenery. Payment – a bet shall not exceed the rate of the second operator.

The young tend to consider themselves much better art Directors people. Without any problems.

2.2.17 Directors – General laborers-rounders, able to all. Obey the artist-decorator. Directly with your hands embody conceived by designer decorative-technical solution of the project. Payment on major projects – the rate is per month, about 500-1.\$ 100 on music videos and commercials – \$ 50-60 per day. Processing – by agreement.



Drink and eat a lot. In the event of a problem – perhaps a stage artist. The threat not to take on your next job often enough...

2.2.18-up Artist – performs all the preparatory work and the daily work on site on all types of make-up. In his charge – make-up, makeup, hairstyles and pastizh, prosthetics of any complexity, etc. Rate per month up to 2,000 USD, or on commercials and advertising – pay per day 50-150 USD, depending on experience and complexity of the project.

Processing – by agreement.

Very often – a sort of "mother" of the crew. There is always tea in the dressing room, chocolate, biscuits, bagels, crackers, etc. is Very valuable from the point of view of the atmosphere at the site. To make sure that the function "mother" was not to the detriment of duties. And then: "Where the whole band?!!" – a group in the dressing room, jokes poison...

2.2.19 Assistant makeup artist – involved as appropriate in the case of a large amount of work. Payment – rate per day, 30-60 USD. As a rule, every makeup artist has his own assistant.

2.2.20 costume – performs all the preparatory work and the robot on the Playground, making, renting and selection of costumes all working "in the frame" of the actors. Payment – rate per month up to 2,000 USD, or, on rollers and is – 50-150 \$ per day including the preparation period. Often arguing the case (on the costumes) with the Director, and often turns out to be right.

2.2.21 Costume designer – assists with the work of costume designer, monitoring the safety and condition of costumes



and accessories. Payment – rate per month or rate per day 50–100 dollars. Processing – by agreement.

"Hanging out" together, a makeup artist, "mother-2"...

2.2.22 Canteen – carries out the selection, purchase or rental of necessary game props, in accordance with the Director's script. Oversees the timely delivery of props to the site. Responsible for its condition and safety. Payment – rate per month or rate per day 50–100 dollars. Processing – by agreement.

If you can explain to him that "...the pin, we will not buy and bring home," and he will be your enemy for life – all in norm.

2.2.23 the Property-specialist manufacture of props. Mainly working at the preparatory stage, rarely required his presence on the set. Payment – by agreement.

One of the most enigmatic professions. You know how from old coats, insulation foam, Newspapers and the two buttons make genuine bull head? No?! Me too... so bargain, but not much. The work of the props is expensive, but the result is...!!!

2.2.24 the Photographer performs during the preparatory phase of the technical shooting required the Director, the operator and the artist, shooting actors casting, shooting for the further manufacture of the PR-products of the project, archive footage. Payment by agreement, often a fee.

Explain to the photographer what to shoot after the command "Action!" with a flash as something bad, the type of the operator to obtain not childish... of Course, this does not apply to a professional "cinematic" photographers. Try to get exactly this.



2.2.25 Pyrotechnics – provide the necessary for shooting pyrotechnic effects, from the simplest forms of smoke, open fire, etc., to complex pyrotechnic effects, "bookmarks", simulating the penetration of bullets, explosions, etc. Work closely with the stunt Directors. Payment – rate per month or rate per day. As a rule, the rate of the day not higher than 60-100 USD, processing – 15%.

Important: only work with professional, experienced pyrotechnics! All, without exception, terrible people that require thorough and constant monitoring. Otherwise all living things die... a Desire for something to take off, so much so that in the dust – in the blood, and no logical arguments are not valid! Total control!!!

PS Pyrotechnics of the Yalta film Studio – all living things die in any case...there is no salvation.

2.2.26 Sound – provides sound design product in strict accordance with the directorial concept. Responsible for everything associated with sound – primary sound recording on set, sound design, dubbing, library noise, recording in the required format, sound, etc. Payment – the fee, up to 5,000 – 7,000 USD for a full meter. On advertising and music videos, as a rule, absent.

Every engineer, as the engineer – thing-in-itself. Absolutely quiet and unobtrusive people doing a great job. Recording audio on the site requires a discipline all of the crew – absolute silence after the command "Action!", so let's just keep him quiet – and he's happy! Eat a little, almost never drinks... and maybe LISTEN to the SILENCE!..

2.2.27 the Engineer – someone directly involved in the primary recording live sound on set. Payable – rate per month for full meter – 50-70% rate of the second operator. On music videos and commercials need rare.



If during shooting, you heard the wild cry of the operator: "Stop!(... foul language...)!!! A microphone in the shot!!!" - you know, the "blame" he, the engineer, or his assistant, working with MIC-a fishing rod. It happens, and there's no getting away from that...but, to honor these men, is rare! Almost does not drink.

2.2.28 Assistant engineer - assists the engineer to work with audio recording equipment. Rate per month - no more than 400 \$ on the clips and is not needed.

2.3. Other technical and support staff

2.3.1 Drivers - what they do is understandable. There are drivers in their cars, there are hired cars group. In addition, the machine of machinery (Light-vagen, Camer-vagen), etc., also have drivers that are in addition to the direct functions, performs the functions of the people servicing this equipment. Payment - negotiable. If You have the actors-the stars, be prepared that star needs a machine to deliver his finest carcasses to the site, and transported her home. In addition, if you remember who's in charge - it would be nice to get and bring the Director, and sometimes the operator.

2.3.2 Working on the "chord" of the work - mainly needed for the early construction stage decorations for loading and unloading, carrying, lifting, etc. In the business - hire local. Payment - the contract (from bottles, to small amounts of money).

To follow six eye!!! So as not stolen, not drunk, not dropped again so as not stolen, not drunk, etc. if possible - to minimize their use at all! Categorically do not use unloading equipment!!!



2.3.3. Other personnel (workers, cleaners, etc.) – like, everything is clear. Payment is negotiable. If the budget allows – take a barmaid who can pour tea, coffee and make sandwiches. This way you will save yourself from the huge number of plastic cups all over the ground, and from a situation where "someone there, because he ran for water"... in the end, it is also a question of respect for the crew.

3. THE FILMING AND CAMERA TECHNIQUE, LIGHTING EQUIPMENT

3.1 production equipment

3.1.1. Camera (kit) – kit hire of filming equipment can cost from \$ 200 per shift for Arriflex III, up to \$ 900 per shift for Arriflex 535 BL.

The set of cameras comprises:

Film camera – Arriflex 535 from III to BL (Germany), rare – Panavision (USA). Russian masterpieces-type Kinor", "Union", etc. currently practically not used;

Set of optics (usually 7-10 discrete lens, the 1-3 lens with a variable focal length called Zoom);

- Head tripod – Cartoni, Sachtler;

- Legs – large, medium and small ("frog");

- Compendium – fixture, fixed front lens, designed to protect the front lens element from the light

rays-"parasites", as well as for mounting a spectacular and correction filters;

- Follow-focus (get-focus) – fixture for smooth and comfortable control of the focus.

- Electric zoom, full focus.



- Rapidne console (for cameras not equipped with speed change function mode), allowing you to "drive" the camera to the required speeds.
- Power supply – batteries and charger.
- Video + playback – to control the filming and simultaneous record on VHS
- Equipment if exposure meter Flash meter and Spot meter
- tools of the second operator is designed for light measuring and brightness, respectively. Desirable – Color-meter – instrument to measure color temperature and determine the necessary corrective filters.

In General, the set of cameras can be much more is the Foundation necessary minimum. With the camera comes a specially trained person who carries full responsibility for serving it during filming, but he can carry the camera, to install, assemble and disassemble it. Everything else, except the operator, and the second "magician", and even then, only during shooting, the camera to touch the forbidden. From a mechanic to a large extent depends on the stability and reliability of the cameras. Almost every camera is "fixed" for a particular mechanic.

Mechanics – quiet, silent, sometimes not drinking at work people.

To deliver the necessary transport of the camera, when filming on location or on a business trip – special vehicles – "camera", equipped specifically for the transport and maintenance of the camera. Loading and unloading the camera, and it takes about 5-7 heavy hard saddlebags, carries himself a mechanic, one not allowing it.

3.1.2 video Camera (kit-ENG) – hire professional kit videoshemales equipment currently usually costs about



100-150 dollars per shift. It is important to know the set and format of the necessary equipment.

The camera kit consists of:

- actually, a video camera (Camcorder). The main producers are Sony - all formats Betacam: SP, SX, Digital, and DV CAM and DV; "Ikegami" - Betacam SP, Digital S. in addition, there are professional-level video camera "Panasonic" and "Phillips" but it's more exotic.
- Tripod and tripod head - there are quite light (sequential), and more severe, more convenient for Studio and staged shots;
- Monitor, usually no more than 9-11 inches, to control the material;
- Wide-angle lens attachment (Converter);
- Zvukosnimateli equipment - microphones reporter, pelicci etc.
- On-camera light, powered by batteries, camera, or from your own remote;
- Set of rechargeable batteries and a charger.

Comment is nothing special - it's simple, and familiar to all. Similarly, people come, just behind the camera is responsible... it is Important to accurately clarify the operator-Director configuration and requirements for the equipment for shooting films - all neatly record, not trying to understand, and word for word to convey to the people from the rental company. Further - their concern. Camera High Definition (HD) is a separate issue, as face - discuss. They also have their pros and cons.

3.2 operating and auxiliary equipment

3.2.2. Dolly (set) - the most common "Espase" (Italy) and its modifications, "Goblin" (Russia) - modification one. The cost



per shift – from 60 – 70 USD for "Goblin" (the thing with the same name can not be more expensive!), up to 100–300 dollars per shift for the "Espase" or "Sirio". Set of trucks consists of the truck Assembly, rails, rigging (ties, wedges, etc.) and electric drive. There are carts with a computer control SuperCool – but they still aren't talking. It is important to know that if you need to travel a lot around the turns – not take "Goblin", he turns goes very bad (shaking and Bouncing). Smooth movement can be obtained only with the "Espase". A complete circle of rails – 6 metres in diameter, six rotary clubs. Remember that the display rail panoramas need time, especially shooting on location. Staff – 2 people.

By the way, is very revealing... the Americans made the Dolly and called her "Dolly" – it is beautiful... the Italians did a Dolly and called them "Sirio" and "Espase" – romantic...In Russia Dolly is called "Goblin"... – no comments.

3.2.2. Camera crane – can be roughly divided into the tap-taps of the arrow and the landing of the operator on the platform to the top of the boom.

Tap the arrows are varied from 1.5 to 30 metres. As a General principle, control of the movements of the boom manually, the camera control and the camera head remotely with the remote control by means of actuators. Chamber heads are two-position and three-position (the number of "working" surfaces). With the crane with the arrow keys are controlled by three people. It is long, so the loading and unloading, the installation Assembly requires a considerable time.

Operator cranes with landing operator, usually based on the operator's trucks ("Super Espase", "Cine Gib"), or, according to the old Soviet tradition – heavy truck type "Ural". The largest of the currently available cranes – Minsk



"Supergran", with a reach of about 30 meters. Try to find an operator who volunteered to climb...very scary... but also to shoot...

The cost of renting cranes and crane-arrows – from 70 to 1,900 dollars a day, depending on the type, size and tasks. Very often the desire of the Director or the operator to be shooting from a crane – Ponty, is not dependent on either the creative, not technical necessity. Require evidence that the crane is absolutely necessary, and evidence of reasonable and logical. "It will be beautiful!" – not an argument, and does not roll absolutely... Counter question: "And everything else as is?!! Ugly?!!" usually it is enough...

3.2.2. Steadicam – a device for the implementation of the shooting "movement." Worn directly on a Director of photography, or on a specially prepared statement, "stadiummk". The necessity of using Steadicam is determined by the DP and Director on the stage of the preparatory work on the project. The cost of renting a Steadicam depends on the type of cameras in which it was designed. Rent a Steadicam under the Betacam will cost 75-110 dollars, Steadicam for cameras from \$ 150 per shift. It is important to remember that the Steadicam deficit, and must be requested in advance.

Remember that any precedent of using a Steadicam needs to be justified. Besides the fact that the art of shooting with a Steadicam own units, and it is still long enough. And expensive. And in General, there are many other ways to capture motion... but shooting with the Steadicam still super!!!

3.2.3. Special equipment – devices, specially ordered or manufactured for certain types of shooting. The rent is very diverse – from 50 to 5000 dollars per shift. Everything –



from the boxes, allowing you to shoot under water and throw the camera with a 30-meter height (and you thought it was a one-time operator jumps?!), to devices for shooting from a car, helicopter, airplane, space craft (just not "Columbia"), etc. In short, all sorts of Fennec, which the operator begins the epileptic attack of unbridled joy, and you, knowing how much it is worth, cry 33 jet...

3.3 Lighting equipment

3.3.1 Lighting equipment (light). Basic universal classification – light temperature distinguish between "white" and "yellow" light. The most common firms that produce lighting devices – "Desisti" (Italy) and ARRI (Germany). Soviet "Jupiter" in Kiev production, and other dinosaurs that once lived in the area of CIS not covered for aesthetic reasons. One of the characteristics of light – light temperature. Measured in Kelvins. Measure it with a special device – kolormetal. That's all you need to know. Although this is not necessary... and actually, why you read all this?!!! To sleep! To sleep immediately!!!

– White light – lighting producing a light flux with a temperature of 5500 K. the same temperature has a solar light. By name, lamps used in devices white light is the name of these devices – HMI. Lighting equipment HMI is much more "yellow" light from 20 to 1,200 dollars per shift for a single instrument, depends on the capacity... To each device attached this box – starter. The box is heavy, but if you need a meter with a capacity of 16 kilowatt that way – it's a pipe. It weighs about 75 kg and a diameter of...with the Executive Director of video production services SAV-Kinotavr"... in addition, the white light is very sensitive to network capacity and voltage surges. When lack of power, white light can not just start shooting thwarted, the group



was happy, you cry... With the slight jump in voltage white light can "pass out"... the take will be ruined. In addition, white light sometimes for unknown reasons, science, and more often from-for developed of the life of the lamps, appears the so-called flicker effect. Say: "the Device flechet the light slightly trembling, as if inside a small spilecki in equal, very short periods of time. Be treated by replacing the lamp the starter... or the foreman of the illuminators. But white light is needed, without it sometimes does. So listen to operators, they know everything. Operators generally should be friends... if he likes you, he will save a lot of money.

- Yellow light - lighting producing luminous flux light temperature of 3200 K. the same temperature has a household incandescent light bulb. These are the bulbs they used. Unpretentious, inexpensive, virtually trouble-free lighting equipment. Cost of one device depending on power from 1 to 50 U.S. dollars per shift. Yellow is unpretentious to the network, allows power surges... all in all, it's easier. In addition, the light is directed ("lens"), and diffused. To the marking devices of the scattered light is added bourgeois word soft.

In the device of directional light a light before lighting someone's brilliant face, passes through the focusing lens which directs the light rays, making them almost parallel to the axis of the device and to each other. Ambient light pounding in all Ivanovo, in all directions...

Light - based movie. Try not to skimp on the light and it will be immediately seen in the picture. Light can do wonders - from the freak to make a handsome man, and Vice versa. The art of the operator consists precisely in the art of "writing" with light. In short, knowledge is light, learn, what for you is the lighting equipment necessary!!! In practice, will understand.



3.3.2 GRIP. Grip comes from the bourgeois of the word "fastener, to fasten". Accordingly, the basic meaning in the title. In addition, historically, people gripe also engaged in a spectacular filters and stuff for effective and convenient work with light. Set grip equipment consists of:

- Set of filters of the various compensation filters allowing to change the color temperature and intensity of light, bold, color filters, and so-called "Rostov" - special filters, diffusing light flow - as if on a table lamp to pull a nylon stocking - luminous flux immediately become much "softer" and thus will become less dense shadows.
- Mounting tripod (sistency), as well as other mounting equipment and accessories - ranging from clans (special heat resistant tape) and clothespins, ending contraptions, like extenders, heads, etc. - the list goes on. This includes rostovye frame.
- Adaptations to changes in the size or character of the light flow - flags (blacks), grid, and frosty ("removing 1, 0.5 or 0.25 of the aperture"), cookies are fanerki with holes, etc.

In short, if you need something to pin or break is to the Directors, but if you need to attach something to gripa... Povorchu, but you will.

The grip kit can cost anywhere from 50 dollars to 150 dollars per shift, depending on the number of items ordered.

3.3.3 electricity supply is a very important moment. The easiest thing in the pavilion, where light no problem and up to 100 - 200 kW of electricity "removed" easily. Worse when shooting in our room with the home network it is rarely possible to remove Belle 15-20kW. On location - quite hard, but in this case come to the aid of brothers-the



generators - of course, not free. There are little "brothers-generators, portable, power from 5 to 15 kW, the average brothers-generators with a capacity of 40-60 kW, as a rule, on the basis of the trailers. Big brothers-generators - a vehicle type ZIL in the back which installed a normal diesel generator, confidently issuing more than 100 kW. Perfect, but the most expensive option. Rent is almost \$ 300 per shift. Plus payment of the Solarium, where the elder brother consumes insane. It is important to remember that if you have to take light HMI, it is desirable to have a reserve of power 5-7 kW, otherwise the light can not start...will be dark and sad...

Sincerely,
Porchnik Andrey