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Film + Video Budgets 5th Edition

Deke Simon

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#975233 in Books Michael Wiese Productions 2010-05-01 Original language: English PDF # 1 9.08 x 1.14 x 6.04l, 1.45 #File Name: 1932907734477 pages | File size: 60.Mb

Deke Simon : Film + Video Budgets 5th Edition before purchasing it in order to gauge whether or not it would be worth my time, and all praised Film + Video Budgets 5th Edition:

1 of 1 people found the following review helpful. Great Resource For Film Makers - Highly Recommended! By C. Hill
The 5th edition of "Film + Video Budgets" is exactly what we needed for our small business as we branch out into producing corporate instructional and informational videos. We have been producing our own instructional videos for some time but really had no idea how to position ourselves, from a cost perspective, when approaching other

companies and bidding on production jobs. This book is very well organized and the sample budgets are realistic. There are also on-line templates that make it easier to follow along with the given examples. I am very pleased to have stumbled into this book as it has likely saved me from overlooking several key items that we would have under-priced or not planned on bidding at all, which would have been a costly mistake for us once the taping started. I also like that professional terms and titles are clearly defined so we can use the correct vernacular when talking with more seasoned professionals. Highly Recommended!

CFH10 of 11 people found the following review helpful. Mmm.... Not so much

By Janice Brabaw I've worked as a payroll accountant for almost ten years and am an expert on labor laws, payroll, and especially how people are paid in the film industry -- this guy is not. I'm like two chapters in and my book is covered in notes in the margins saying "not true!," "no!," and "how does this guy get paid to write a book on this?!" Industry standard is to pay on tenth of an hour - not quarter. And that choice is dictated by the IA agreement - not the whims of a line producer. You also do not WANT to pay on quarters of an hour because it ends up costing more and makes doing the payroll harder. He says the teamsters are in the IA -- um, no. Teamsters are NOT. He states that IA PHW is always certain percentages -- it's not. It varies by your budget, your contract, your location. It's infuriating! There is so much misleading information in this book and I'm not even that far in. If you are a college kid or a wannabe indie filmmaker it will teach you the bare minimum but if you are working in the real world -- not so much. Anyone with real budgeting, production accounting, or line producing experience is going to throw this book out. As I think I probably will. I bought the book to hone my budgeting experience as I move toward line producing and I've learned two things -- I know more than I think I know and that I'd write a hell of a better book so maybe that'll be my next project haha

0 of 0 people found the following review helpful. Save time and effort by buying this book

By Phil It's hard to be all things to all people. It's also hard to tackle this topic given the various size and types of productions. I bought this book after someone expressed an interest in investing in one of my productions. The book saved me a lot of time by quickly pointing out that, to prepare a budget properly, you need to know with some specificity the delivery format. Knowing this fact alone saved me a lot of time. It is helpful that Mr. Simon puts telephone numbers to contacts (like an insurance agency) to businesses supporting film/video production. Also nice tips such as leasing (i.e., not proposing the purchase of any) equipment for grant proposals. Although I may have missed it, I would have appreciated it if he addressed specifically capitalization/depreciation issues (e.g., set creation in serial television) and how such nonrecurring costs play in budgeting a cost per episode. Overall, this is a very good book that gets into the grimy detail about how to go about preparing a budget for a film/video production.

The fifth edition of this all-time standard includes new material on preproduction and High Definition as well as an update of all budgets.

About the Author Deke Simon is a writer/producer/director of documentary, dramatic, and informational programs for television and education. His work has been honored with numerous awards, including two L.A. Emmy Awards, and four L.A. Emmy nominations. His credits include series and specials for MCA/Universal, Turner, Discovery, Fox, Fox-Health, Paramount, ESPN, and PBS. More recently, Simon has produced programs for social change, with a focus on people in recovery from alcohol and drug addiction, including prison inmates and parolees and their families. These curricula are used by thousands of public and private treatment centers and by virtually every state and federal prison in the U.S. He also teaches classes in production management at Loyola Marymount University.