

Professional Studies for Screen-Based Media

Budgeting – Exercise

The Situation

You are invited to tender for the production of a video programme about recycling as carried out by the Environment Agency. All proposals should consider the treatment below, paying particular attention to the spectrum of viewer and where it will be seen.

Treatment

A 7 to 8 minute factual and informative video to complement the display in the museum of recycled and recovered articles. The video will be looped and shown in a dedicated educational room to demonstrate what happens to our waste, what can be recycled and where to go for domestic recycling. It will also demonstrate the role of the Environment Agency.

The video will be eye catching and will grab the viewers' attention through a variety of innovative and dynamic video footage, supported by punchy up-beat music to give a lighter tone. The majority of the programme will be narrated by the founder of the museum, and he will also be used as a talking head. The video will also feature local waste sites and vox-pops of the public stating what they know about waste and recycling and what they currently do to contribute. The use of text and graphics may be included to re-iterate important factual information as necessary. Issues surrounding landfill sites will also be discussed and will form an underlying seriousness to the piece – it is important that viewers are made aware that landfill space is rapidly running out, and told what they can do to help.

The target audience will be predominantly schoolchildren, though adults will be visiting the centre, so the video will need to have universal appeal.

The overall message will be:

- Not all waste is dirty
- People must think twice before disposing of their rubbish
- There are things people can do to help reduce wastage
- Educate people on the role of the Environment Agency
- The issues surrounding landfill sites
- To show examples of what one person (the narrator) has done
- To inform people what the museum is about.

Suggested opening:

- An object/item is bought brand new from a shop
- The object is now old and is discarded/thrown away
- The object is seen in the bin/on a tip
- The object is taken from the tip
- The object is recycled/renovated and in use elsewhere

The opening may be shown as real-time footage, speeded up to visually narrate the story of the waste cycle, or may be represented as a photograph album with pages turning. After the

opening we hear the voice of the narrator introducing the video over visuals of the tip sites. The narrator will give factual information on what is waste and the true cost of waste.

Narration will then lead on to:

- Waste minimisation and what it means
- How to minimise waste – what to do
- Three R's – Reduce, Re-use, Recycle

This section will feature footage of the correct and incorrect ways in which everyday waste is treated. The narrator will then demonstrate and discuss his 'finds' and what he has done (the story behind the museum and how it was set up).

To follow with: the role of the Environment Agency and their involvement in recycling as well as issues regarding landfill sites. Footage of landfill sites will be shown (landscapes) and will be accompanied by a poignant music score.

Music and narration will flow throughout as appropriate and will crescendo to a conclusion as we see a montage of shots from the programme. A narrated summary will be given over the montage to include statements such as 'it costs less to recycle rubbish than it does to dump it' and 'so many people just put their rubbish in the bin and then want to forget about it' etc. At this point, concluding text and graphics may be used along with contact numbers/addresses for further information.

Closing titles and music.
Fade to black.

The Exercise – 1

Based on the treatment above, prepare a preliminary outline master budget for this production. Bear in mind crew requirements, interviewee requirements, transport, time scale, recces, research and preparation time, post-production elements, tape stock, resources, and remember to prepare for the unexpected.

Areas to consider

- Think about who is producing/directing the project and how much time they will need for pre-production, production and post-production – always allow a little slack in case you run into problems
- Think about when you will need your camera person and whether they will be doing lighting as well or if you will have a separate lighting engineer
- Is it necessary to use a production assistant and/or runner? For how many days?
- Will you be needing a production manager and if so how many days will they need to be employed?
- Will you be needing storyboards? If so, will you do these or will someone be employed to do them for you?
- Think about music – you will have to pay for the music if it is commercial, library music or originally composed, and there is a time factor to consider if you are going to commission original manuscript music.
- For post-production you need to think about vision and sound editing and whether this will be done by one person and over how many days.

- Will you be using a voice over artist?
- Do you need to pay any fees to people participating and if so do you have their permission to feature them?
- Think about kit – do you need to hire this? Does the camera operator have their own camera or would this be hired separately?
- Think realistically about how many days you will need to hire kit for – if you can't complete the shoot within workable daytime hours you may have to pay an additional day's fee to return the kit the following morning.
- Take into account transport costs in terms of hire cars and fuel
- When budgeting for catering, be realistic and ensure that the cast and crew are well catered for
- Budget for any overnight accommodation and parking if necessary
- Ensure that you budget accurately for consumables such as tape stock, batteries, discs etc.
- Allow for duplication, transfer and cover design/production and printing, as well as photographs and developing costs
- Allow a sum in the budget for graphics/titles if you need them specially commissioned.

Finally, always allow a section in the budget for contingency which can cover small unexpected expenses.

The Exercise – 2

Based on the above treatment and the budget you prepared in Exercise 1, draft a rough shooting schedule for the entire production to cover pre-production, production and post-production.

Areas to consider

- Use your time efficiently by visiting locations only once rather than doubling back
- Make the best use of people's time, e.g. schedule all sequences involving the same person together
- Always allow more time than necessary on your shoot days to account for the unexpected and for delays
- Make sure that you schedule in sufficient breaks
- Always check that interviewees are available on particular days and at what times before you begin to schedule your production
- Ensure that you are aware of any restrictions that may affect when you can shoot
- Allow sufficient time for traveling and setting up
- Carry out the recce before you begin scheduling as it may affect the way you shoot
- Be realistic – shoot days must be efficiently planned, but be careful not to schedule in too much or you will get behind with the schedule for the following day.