



ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ, ସମ୍ବଲପୁର  
ODISHA STATE OPEN UNIVERSITY, SAMBALPUR

ଓଡ଼ିଶା ରାଜ୍ୟ ମୁକ୍ତ ବିଶ୍ୱବିଦ୍ୟାଳୟ,  
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Odisha State Open University  
Sambalpur, Odisha

JOURNALISM AND MASS COMMUNICATION (JMC)

# FILM STUDIES

Film Production





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Odisha State Open University, Sambalpur, Odisha  
Established by an Act of Government of Odisha.

# **Journalism and Mass Communication (JMC)**

**JMC-14**

## **Block-03**

### **Film Production**

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Unit-2 Technicalities

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Unit-3 People involved in the process

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Unit-4 Different sections of film budget

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## UNIT-1 MAJOR STAGES OF FILM MAKING

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## 1.1: Learning Objectives

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After going through this unit, the learners would be able to:

- Understand the concept of film making and its process;
- Describe and organize the different parameters of pre-production, production and post-production.
- Analyse and understand the structure of film making and uses of different sources in its production.

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## 1.2: Introduction

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Film making is a step from script to screen!

Film is an art, and it is also a product of the development of science and technology. Without science and technology, humans cannot have this magical art that can make our fantasies become reality. Throughout the history of film, every revolutionary technological advancement has dominated the development and direction of film. However, since 1960s, with the emergence of digital technology, the whole film industry entered a new era. People all over the world could experience an unprecedented pleasant amazement and audio-visual experience when they were watching films. Meanwhile, digital technology has become a powerful tool, allowing many filmmakers who have the great passion to make their own movies easier than before. Now, everyone can make “films”.

### 1.2.1: Definition

Filmmaking is an art of storytelling by audio-visual medium techniques to express feeling, idea, message or information. It is the process of making a film or cinema or motion picture for general or public exhibition.

Filmmaking is based on representation of scripted idea through the various stages of production.

### 1.2.2: History of Film Making

Joseph Niépce, Louis Daguerre, and William Henry are the three major inventors of photography during the first decades of the 19th century. A sequence method of photography enabled the making of multiple prints through the use of a negative. It is a technique that gave base to motion pictures used in the modern film industry.

In late 19<sup>th</sup> century, French brothers Louis and Auguste Lumière, invented a portable camera, the **Cinematographe**. This camera was also capable of projecting the finished film. In December 1895, the French made few motion pictures (each lasting about a minute) and exhibited it at the basement of a Paris café. These films were silent, but eventually, live musical accompaniment became common practice.

In 1896, Georges Méliès developed many kinds of special effects, including stop action, fadeouts, reverse motion, and slow motion. His film ‘A Trip to the Moon’ in 1902 is probably the most famous of his stories. Such storytelling became the new attraction for audiences, and they were ready to pay to watch more such films. During this period, almost all films up to this point were created with a fixed camera.

The history of the film making industry took another major turn with D. W. Griffith’s 1915 film, *The Birth of a Nation* (based on the 1905 novel *The Clansmen* by Thomas Dixon). He made motion pictures into a serious art form, giving it a language that was different from the language of the stage. He realized that the standard practice of setting up a camera and having actors move into and out of a steady shot was insufficient. He realized that the lens had much more potential than the simple framing of a continual space for acting. He used a wide shot of the full scene to establish a setting, provide close-up shots of individual elements of the scene to direct the audience's attention, and supply medium shots to establish greater intimacy between the audience and the actors. Griffith considered the basic element of moviemaking to be the individual shot rather than the entire scene. This forever changed the way movies were made. French and Italian filmmakers had created feature-length films several years earlier; they were basically film versions of stage plays with the camera playing the role of observer rather than interpreter.

During the 1910s, the star system began to emerge in America with actors, such as Charlie Chaplin and Mary Pickford, becoming bigger draws than directors. This occurred simultaneously with an increase in promotion and advertising that increased audience expectations for the films that they were going to see.

The first attempts to add synchronized sound to projected pictures used in film ‘*The Jazz Singer* (USA, 1927)’, which employed a separate record disc with each reel of film for the sound. This system proved unreliable and was soon replaced by an optical along the edge of the film. By the early 1930s, nearly all feature-length movies were presented with synchronized sound and, by the mid-1930s, some were in full color too.

The advent of sound secured the dominant role of Talkie films throughout the world. During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice weekly. The most highly regarded films of all time were created during this period, including Citizen Kane (1941), Gone with the Wind (1939), The Wizard of Oz (1939), and King Kong (1933).

### **1.2.3: Story**

Let us now proceed to know about the different forms of films such as documentary, short film, feature film, music video and so on. But all film needs a process of filmmaking, which consists of three stages: Pre-production, production, and post-production. But, before starting any filmmaking process, a story is required.

A story is a series of imaginary or real events. It is described or written or depicted in such a way that the listener or viewer experiences a meaning just by watching or listening. A story is a means of communication to exchange information, experience, event, point of view, message, idea, attitude or belief. Every story has a teller and a listener.

In films, the teller of a story is an author or writer who describes it in a narrative style. A story can be about anything. It can be fiction and nonfiction; of any topic, genre or style; of any time: past, present and future.

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## **1.3: Pre Production**

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Let us begin with the three stages of film making process. First to start with is the pre-production stage. The pre-production of a film is a key foundation to a successful film. The pre-production process starts with a story or script, and goes till rehearsals. Pre-production refers to the planning process and execution of every task that must take place before the start of production of the film.

Pre-Production include the advance work-flow chart of filmmaking project to make sure that when filming happens things can run in order as planned. There are various parts and phases of Pre-production in film making.

### **1.3.1: Film Project or Treatment**

Film Project is a summary of the film with a theme or concept. It is typically one to three pages in length, and covers the whole story from beginning to end. It is a narrative with story structure: the beginning, the middle, and the end.

### 1.3.2: Screenplay

A screenplay is a script or blueprint for a film which includes Characters' description, action, dialogue as well as stage direction, description and movement.

The screenplay is a common ground guide for Director, Producers, Actors, Crew members, and Editors to visualize exactly what will appear and sound on screen from start to finish of production. It explains each scene or needed location for shoot of the film. It also describes the required characters which help in film casting.

Screenplays have a specific format, but it varies as per the concept and theme of the story.

Some of the elements of Screenplay format are:

- **Scene Heading:** Description of the location, weather and day time of a scene. It should always be in CAPS.
- **Sub-header:** Generally used for same scene like for quick cuts.
- **Action:** The narrative description of things that can be seen and heard should be included.
- **Character:** Character introduction, description and action.
- **Dialogue:** Speech for each character on-screen or off-screen.
- **Extension:** Placed after the character's name explaining character's voice intensity.
- **Transition:** Used for transition scene or switching the characters' dialogue. Some of transitions are: CUT TO, DISSOLVE TO, QUICK CUT, etc.
- **Shot:** Explain the view-point for viewers. Some examples of Shots: ANGLE ON, EXTREME CLOSE-UP, PAN TO, TILT, WIDE ANGLE.

### 1.3.3: Storyboard

Storyboard is a 2D sketch or visual presentation of each scene of the screenplay for the director of a film. The black and white sketch of character placement and action, lighting positions, and elements of each scene are drawn in sequence order.

### 1.3.4: Shot List

It is shooting scripts for creating a visual interpretation of each scene for cinematographer detailing the composition, frame, camera movement, focus, exposure and location. This is your shot-by-shot breakdown of each scene, with a description of the framing and other details, such as camera movement, focus, exposure and location.

### **1.3.5: Breakdown**

Breakdown is a collection of detail sheets for every scene in the film. These sheets contain details of props, locations, makeup, crew members, wardrobe, camera and lenses, sound equipment, power source, cast into words. The shooting script is breakdown into series of lists and reports. This gives the clearer idea of what will be the budget for production, and everything needed in front as well as behind the camera.

### **1.3.6: Budget**

Developing a budget of filmmaking depends on entire pre-production, production, and post-production process. Even, the fund required for marketing and distribution of complete film is also added. These days, professional film-makers move forward for funding immediately after the story or script is finalized. Budget evolves over time in film making. Breakdown sheets help to keep it all straight and estimate the total costing. The budget can impact script if budget goes higher in production of certain scenes. Tiny expenses in film making process can impact a lot if budget is not estimated correctly like Location permits, copy-write, equipment rental fees or transportation, etc. The funding of film can come at any stage of film making if needed.

### **1.3.7: Location Scout**

It is a step of pre-checking, and finalizing the matching locations as per need of storyboard or screenplay. The environment, light and sound are also observed in location scout. The potential locations are shortlisted through snap or camera click. It also suggests the permission or property releases needed for the shooting in a particular location. The production costing of particular scene is estimated as per finalized location and added in budget.

When location scouting for each scene is physically done, the availability or arrangement of transportation, lodging and catering for crew members and production team is also checked and finalized.

The technical scouting is also done by the director, cinematographer, production designer, line producer, and additional director of a film after the location scouting. Technical scouting helps to explain the camera location and movement, scene setup, actor actions with other details.

### **1.3.8: Scheduling**

In film making, the timing and schedule of shooting for each shot and scene is pre-decided. After finalizing script and location, the schedule of production and post-production is done. Scheduling is done by the director of the film, and it varies on permission or property releases of location of shooting or actors availability.

Scheduling supports director or film-maker to get maximum output from crew member, location, rent, and other expenses like, shooting two scenes of day and evening in the same day. It helps to finish the shooting within the estimated budget. If the schedule of shooting does not go as planned, then it increases the production cost of a film. It helps to estimate the time frame needed to complete a film.

### **1.3.9: Casting**

Casting helps to find the right cast, one that can impact audience the way a film-maker wants. Casting directors of a film decides the suitable work force required in a film production process. Ultimately it is finalized as per director's specifications.

With the best script, if cast of any film is not good then it could be a big waste. Casting is done by scheduling auditions before the actual shooting. Casting checks the right actors who can play the specific role needed in the film. It also checks their acting skills, movement and voice quality for the required characters of the film.

Most of the times in film industry, the famous actors or stars are casted directly through their managers to get sponsorship or finance.

### **1.3.10: Production Design**

The production design helps to produce or arrange the things needed to give a real look and feel in a film. The preparation of set pieces, equipments, props, costumes and arrangement of anything that needed in shooting are done in production design. The production designer is responsible for all work required in production design.

Whether the shoot is at night or day, in a room or outside or in nature, production design helps to decide the visual theme and assist other department of film production in a pre-planned way.

### **1.3.11: Rehearsal**

The rehearsals before actual shooting of a film ensure that actors are ready for final performance as needed in a film. The time spent in rehearsals allows the actors to develop chemistry with other actors and crew members or production team.

The director or film maker of a film watches the rehearsal of casted actors, and suggests improvement. Even the other process of film making are rehearsed and coordinated before the start of production.

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## **1.4: Production**

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After the pre-production the most important stage, i.e., the production stage starts. This is where the actual shooting of a film happens. The production process converts the script of a film into reality.

From the very first day of shooting, every member of the crew is given shooting schedule and their call sheet. Once the set is ready for shoot, actors are called to the set. The sets are built with lights, props, backdrop, etc., and cameras and microphones are positioned as per direction of the director or the director of photography. The production processes of a film consist of other engagement of actors like time spent in dress, costume, hair and make-up. The actors and supporting actors pre-rehearse their actions on set before final shoot of a scene. When the director is ready to shoot, an assistant director calls for silence in the set. The director instructs the cameraman and sound record artist to begin recording once he says “Action”. With ‘action’ sound the actors begin their performance as well and go on till director or film maker of a film says ‘cut’. It assists editors with merging sound and visual in post-production.

The scene and take numbers of each shot are recorded, and read out on clapperboard before every shot. The shoot continues until the director gets the best shot. As mentioned above, the production process of a film-making also has some basic elements. Such as:

### **1.4.1: Location Preparation**

For each scene of a script a location is decided in pre-production. These locations are prepared and unwanted elements are taken away or filled with supporting props. The unwanted crowd entry is also restricted for any disturbance while shooting. The source of electricity and equipment are bought in advance at the location. The location of shooting influences the mood and atmosphere of the film production process a lot. It is also transformed as per the need of scene mentioned in screenplay, like shooting for interiors/exterior or crowd/without crowd.

### 1.4.2: Props and Production Design

Items needed by the actors are known as props like watch, pens, eyeglasses, weapons, etc. The script indicates all props necessary for the scene and characters. They are prepared and designed prior to the final shooting and made available on location. The property master is a dedicated person under the supervision of the set designer for props during the shooting phase of a film. All the props elements should complement each other to develop the cinematic narrative of the character or actor.

The execution and production of designing, decoration, construction, illustration, painting and dressing of any Set location in production process of film making is known as Production Design. A team of artisans and craftsman like painters, carpenter, draftsman, greensman, location in-charge are part of production design and they work under the supervision of Production Designer. The production designer is responsible for the look of the scene or film.

### 1.4.3: Lighting and Camera

Lighting is the primary tool used to create a convincing three dimensional image of any set or character in a film making process. It provide cinematic look to any film. It helps the story to pop off the screen and gives real feeling. For this, various lights and lighting techniques are used in film making process. Such as:

#### (i). Basic Lights

There are two basic lights, viz., high key light and low key light.

- **High Key Light**

High light are the bright lights used in film making. It reduces the blacks and mid-range tones or shadows. It is used to adjust the mood and tone of a scene.

- **Low Key Light**

A hard source of light used to eliminate shadows of a scene. It adjusts the dark tones and shadows created by other lights.

#### (ii). Bounce Light

The light used from other source of light. It creates an evenly spread light in larger area. With different reflectors it can be used to create other forms of lights like soft light, fill light, top, side, or even backlighting.

### (iii). Lighting Techniques

Lighting is the most significant aspect of cinema as light only helps in visual recording. Basically three-point lighting is used in film making which is discussed in detail below:

- **Three-Point Lighting**

**Key lighting:** The main light source for a shot is called the key light. It exposes the key object or character, and produces hard shadows.

**Fill lighting:** It fills the shadows created by the key light and softening the shadows created by the lights present on the set. The intensity of fill light is lower than key light. It is placed mostly opposite of the key light, and does not create shadows.

**Back Light:** It separates the subject or character from background, and gives feeling of depth. Also known as a “hair light”, and positioned above or behind the subject.

### (iv). Natural Lighting

The light that is already available at any location of shoot. Like the light from sun or moon. Natural light changes hourly by the time or climate. Natural lighting technique modifies the natural light in other forms of light. It is also used by the help of bounce cards or flags or reflectors.

### (v). Camera

Camera is a medium by which the actual moments or actions are captured in film making process. There are two camera types which are used in film making like film camera and Digital camera. All cameras are basically the same which consist of Body, Lens, View finder, storage device (film or memory card), etc. Camera helps the director or film maker to capture the action of any film in different frame rate. The audio or dialogues are also recorded by camera while shooting. It helps the film editors in post production to add effects.

There are many camera techniques and shots by which different cinematic effects are added in a scene while shooting. Such as:

- Composition
- Extreme close-up, Close-up, Mid and Long shots
- Controlling Depth of Field
- Focus and Defocus
- Adjust Exposure
- White Balance

- Wide angle view
- Tilting
- Panning
- Zoom in and out

#### **(vi). Cinematography**

Cinematography is the art of visual storytelling. Cinematography ensures that the viewers can relate or understand the story of any film without hearing any of the dialogue.

The person who handles the cinematography in film production process is known as Director of Photography (DOP). While shooting DOP controls what the viewer sees and how the image is presented.

#### **1.4.5: Costume and Make-up**

The make-up, hair, costume and special effects influence an actor's on-screen appearance. The hair, make-up, and costume transform the actors into the characters they are playing in a film, and help audience to identify whether someone is poor, rich, funny, young, old, etc. or from a particular profession.

To give the cinematic feel to characters or actors, professional artists are assigned in costume and make-up process in the production, such as:

- Hair stylist is responsible for maintaining and styling the hair of characters or actors appearing on screen.
- Clothes alone can tell an audience a lot about a character. The costume designer is responsible for all the clothing and costumes of actors.
- Make-up artist is assigned to give the actual character look to actors. It supports to maintain the continuity of scenes from different ages or time period like adult turning to old.

#### **1.4.6: Lodging and Catering**

Lodging and Catering is an essential part of production process of film making. It ensures that the maximum work of film production can be done within the decided schedule. Lodging facilities are arranged and provided to all crew members in nearby hotels or temporary camps, the advance booking with catering service in each location of shoot are made.

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## 1.5: Post Production

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Post-production is the process of turning raw video footage captured while production into a finished film for screen. Post-production is an integrated part of the whole film making process. It may get affected if the previous process of pre-production and production did not go as planned. It is also used to enhance the cinematic presentation of whole story or script.

Post-production assembles the video designed by the writer and constructed by the director. It involves editing of raw footage, visual effects, voiceover, sound, music, animation, caption, trailer, credits and putting the whole thing together. Some of the post production processes are:

### 1.5.1: Film Edit

It is said that the film is made at two stages one while shooting and second at the editing table. The editing puts shots and sounds in perspective to produce the meaningful composition.

**1.5.1.1: Editing:** Editing is the process of taking the video and audio recorded during production and transforming them into a finished audio-visual program. It processes the unwanted shots from raw footages and keeps the best shots of production.

**1.5.1.2: Online Editing:** The on-line editing process is linking raw files after the edit is complete. The sequence settings locked before it is sent for color correction. It is used to create the editing list and instructions involving special effects.

**1.5.1.3: Coloring:** It is the process by which the colors in a film are adjusted and enhanced to give a cinematic look on a scene-by-scene basis.

Some of the main functions of Coloring are:

- Color correction
- Color and White balancing
- Exposure
- Contrast
- Visual theme setting

### 1.5.2: Visual Effects (VFX)

Visual Effects are produced by different trick photography techniques or by the use of computers to add to the meaning of the visual composition.

**1.5.2.1: Visual Effects:** The visual effects are special effects which did not really happen in the way it appears on screen. It enhances the message of the final film. It is made to attract audience, and catch their attention on particular scene or whole story.

These days, visual effects are pre-planned in pre-production as per need of story and budget.

**1.5.2.2: Compositing:** It is a process of combining two or more visuals into one. Compositing adds different events, characters or actions that never took place in the real world. The best examples of Compositing are sci-fi and animated films.

**1.5.2.3: Rotoscopy:** It is a technique that traces motion from a visual footage. It is used to produce realistic action by compositing two layers of visuals, one real and one virtual. It is commonly used in live-action films

**1.5.2.4: Matte Painting:** Matte painting is visual effect technique widely used these days in film making. It combines art and live action together to form impossible creations in a film.

Matte painting is a process of masking of background with a virtual creation. The chroma-shooting with blue or green background is the best example of matte painting works used in various films.

### **1.5.3: Sound/Music**

Sound complements the visuals. It adds to the understanding of the composition where the visual is not sufficient to present the desired effect. This section has been discussed under different sub-heads which are put below:

**1.5.3.1: Sound Designing:** Sound is a fundamental part of a film. Sound in film tells the story directly. It enhances the realism of any film visuals. The sound and visual together in a film draws specific attention of audience or viewers. It provides a form of continuity to each shot or scene of a film.

Sound Designing is process of post-production in which recorded sound of production, music, voice-over and constructed sound are utilized together, and synchronized with visuals of a film. It also helps to add effects of different themes like horror, suspense, comedy, etc.

**1.5.3.2: Dialogue:** Post-production work on dialogue consists of cleaning up the production sound and remove unwanted noise. Dialogue is edited in such a way that the audience perceives the audio in a continuous form. It ensures that audience anticipates with actor's dialogue.

It is very important that the actor's dialogues should be synchronized with actions and well lip-synced.

**1.5.3.3: Foley:** Foley is an artificial sounds effect associated with human actions, reaction, props sound, background sound, etc. It is recorded and added to draw more attention of audience. Some of Foley recorded sounds are footsteps, raining, thunderstorm, wind, car breaks, etc.

**1.5.3.4: Re-recording Mixing:** The re-recording mixing is a process of sub-mixing of different sound elements of a film in sub mixers to a re-recording mixer for the final sound track of the film. The function of re-recording mixing is to transform final soundtrack into mono, stereo or surround sound.

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## 1.6: Unit Summary

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Learners let us summarize what we have learned so far. First we discussed the film making process. The film making process is divided into three stages: pre-production, production and post-production. All these stages are inter-related, and depend directly on each other. A film making process starts from script and ends on screen. This whole process is a journey of various stages. In Pre-production, everything about the other stages is pre-planned and a rough storyboard is prepared with proper planning, scheduling and budgeting. During Production, the director or film maker executes and records the scripted words into live visuals. Finally, in post-production there is the editing, sound, music, titles, visual effects, mixing, color correction, etc. which comprise the finishing process and end product as a complete film.

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## 1.7: Check Your Progress

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1. What is Pre-production stage?

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2. What is Three-point lighting?

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3. Explain the importance of editing in the post-production stage?

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## **UNIT-2 TECHNICALITIES**

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#### **2.2: Introduction**

#### **2.3: Technicalities in Cinema**

#### **2.4: Composition**

#### **2.5: Shots**

##### **2.5.1: Based on Camera Distance**

##### **2.5.2: Based On Camera View Point**

##### **2.5.3: Based on Camera Movement**

#### **2.6: Lighting**

#### **2.7: Sets**

#### **2.8: VFX**

#### **2.9: Sound Design**

#### **2.10 : Editing**

#### **2.11: Unit Summary**

#### **2.12: Check your Progress**

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### **2.1: Learning Objectives**

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Learners after going through this unit you would be able to understand the basic nuances of composition. The learning can be put under the following objectives. This unit would make learner to:

- (a) understand the technicalities related to cinema;
- (b) describe the composition and different elements of composition which makes it meaningful; and
- (c) discuss in detail the various elements of composition, viz., shots, lighting, sets, VFX, sound design and editing.

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### **2.2: Introduction**

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Learners as mentioned earlier in the learning outcome section we would describe each and every aspects of the technicalities of cinema. Cinema is referred to as an audio-visual medium. Through this medium the director conceptualizes and projects an idea for the larger audience. Cinema is the extension of the theatre and thus incorporates many aspects of theatre into the cinema. When one communicates through this medium owing to its language and grammar it is comprehended by the art/cinema lover.

The extension of theatre can be seen in the context that the term *mise-en-scene* comes from the theatre which literally means staging, i.e., how all the elements of theatre are put on the stage to make a meaningful presentation. Different authors have defined these elements and the language and grammar of cinema. So, here we discuss each aspect one by one in detail. But before proceeding further let us briefly take account of technicalities of cinema.

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### 2.3: Technicalities in Cinema

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If cinema has a language and grammar of its own, so are the technicalities and technicians required to present the idea. These techniques are required for it is a technology which is needed to reproduce the real picture on screen with the moving effect. This moving effect and its effect is heightened with the combination of other effects like sound, VFX, and editing techniques to give meaningful composition. Let us first discuss what composition means.

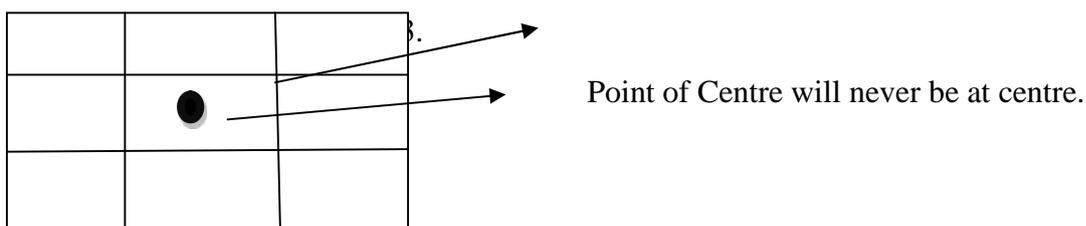
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### 2.4: Composition

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Learners, composition comes from the word *compose* to create something new. The term composition in the context of cinema means bringing all the elements of photography, storytelling, theatre, sound, light, art, painting together to make a meaningful shot/scene. Now two more terms are referred here, shot and scene. Before proceeding to discuss these terms in detail, first we need to understand the concept of golden rule of photography. Since cinema is the extension of photography hence this rule is a must to understand the idea of composition. The golden rule or the one-third rule of photography tells that in photography the object/subject which is being focussed should be at the one third position of a rectangular frame of the photo. When one divides a rectangular frame vertically and horizontally in three equal parts then the object should be around/ at the intersections of the vertical and horizontal lines.

#### Golden Rule of 1/3 of Photography



**Figure 1: Presentation of One-third Rule**

The point of centre would be always at  $1/3^{\text{rd}}$  of the frame, never at exact centre of the frame. T.V. screen is always rectangular because our vision range is rectangular. Let us now clear some terms related to photography and cinema.

- i. **Frame:** An area which we take out from a large canvas is known as Frame.



**Figure 2: Pictorial Representation of a Frame**

- ii. **Framing:** The way in which subjects and objects are framed within a shot produces specific readings. Size and volume within a frame speak as much as dialogue. So does the camera angles. Now, one can understand that all the things which qualify the property of the frame is called composition. The concept of composition comes from the theatre where all elements are put on stage to make a meaningful presentation. This process is called staging popularly known as mise-en-scene.
- iii. **Mise-en-scene**, originally a theatre term meaning ‘staging’, it crossed over to signify the film production practices involved in the framing of shots. Thus, first it connotes setting, costume and lighting, second, movement within the frame. It became endowed with a more specific meaning by Cahiers du Cinema group (established in 1951) who used it to justify their appellation of certain American film-makers as auteurs. Mise-en-scene is the expressive tool at the film-makers disposal which a critic can read to determine the specificity of the cinematographic work. That is, the critic can identify the particular style of a specific film-maker and thereby point to it as an authorial sign. Now let us understand the concept of shot and scenes.

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## 2.5: Shot & Scene

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Let us discuss the terms shot and scenes. Also further we would talk about the different types of shots. If one starts recording in a camera from the time counter 00:00:00 and stops recording at 00:00:10 time counter. Then everything that is recorded during that 10 seconds of time duration is **one shot**. The features of a shot are:

- \* A shot has time duration
- \* Content determines shot duration.
- \* A cut joins two shots.
- \* Several shots make a scene. Several scenes make a sequence and many sequences combines to form a film.

There are different kinds of shots. Let us discuss the different types of shots based on different considerations:

- Based on Camera Distance
- Based on Camera Movement
- Based on Camera Angle

First let us discuss the shots based on the camera distance.

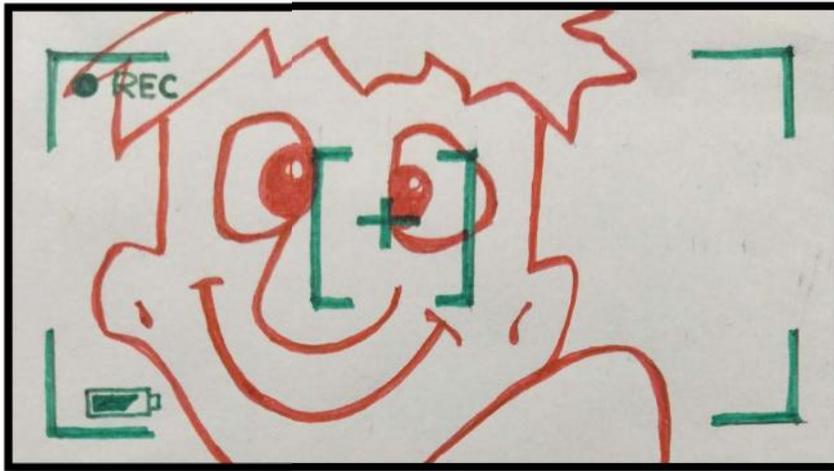
### 2.5.1 BASED ON CAMERA DISTANCE

In terms of camera distance w.r.t. the object within the shot there are basically seven types of shots:

#### i. Close-up/ Extreme Close-Up (CU/ECU)

##### **In this shot:**

- \* The subject framed by the camera fills the screen.
- \* Looking (observing) the object in detail.
- \* Connotation can be of:
  - Intimacy
  - Of having access to the mind
  - Or thought processes (including the subconscious of the characters)
- \* These shots can be used to stress the importance of a particular character at a particular moment in a film or place her or him as central to the narrative by singling out the character in close-up at the beginning of the film.
- \* It can signify the star exclusively (as in many Hollywood production of the 1930sand 1940s)
- \* Close-ups often have a symbolic value. **For Ex:** A character looking at her or his reflection in a mirror or in the water can have connection of duplicity (what we see is not true) or death (as in the dream or myth of Narcissus).
- \* Close-ups can be used on object and on parts of the body other than the face.
  - In this instance, they can designate imminent action (a hand picking up a knife, for example) and thereby create suspense.
  - Or they can signify that on object will have an important role to play in the development of the narrative.
  - Often these shots have a symbolic value, usually due to their recurrence during the film.
  - How & where they recur is revealing not only of their importance, but also of the direction or meaning of the narrative.



**Figure 3: Pictorial Representation of Close-Up/ Extreme Close-UP**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

**ii. Medium Close-Up (MCU)**

- \* Close-up of one or two (sometimes three) characters, generally framing the shoulders or chest and the head.
- \* The term can also be used when the camera frames the character(s) from the waist up (or down), provided the character is right to the forefront and fills the frame (otherwise this type of shot is a medium shot).
- \* A Medium close-up of two or three characters can indicate a coming together, an intimacy, a certain solidarity.
- \* Conversely, if there is a series of two and one shots, these MCUs would suggest complicity between two people against a third who is visually separate in another shot.



**Picture 4: Pictorial Representation of Medium Close-Up Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

**iii. Medium Shot (MS)**

- \* Generally, this shot frames the character from the waist, hips or knees up (or down). The camera is sufficiently distanced from the body for the character to be seen in relation to her or his surroundings (in an apartment for example).
- \* Typically character will occupy half to two-thirds of the frame,

- \* This shot is very commonly used in the indoor sequences allowing for a visual signification of relationships between characters.
- \* Compare a two-shot MS and a series of separate one shot in MS of two people.
- \* The former suggests intimacy, the latter distance.
- \* The former shot change in meaning to one of distance, however, if the two characters were separated by an object. (a pillar, a table, even a telephone for example)
- \* Visually this shot is more complex, more open in terms of its readability than the preceding ones.
- \* The character(s) can be observed in relation to different planes, background, middle ground and foreground. And it is the interrelatedness of these planes which also serves to produce a meaning.



**Picture 5: Pictorial Representation of Medium Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

#### iv. Medium Long Shot (MLS)

- \* Halfway between a long & a medium shot.
- \* If this shot frames a character then the whole body will be in view towards the middle ground of the shot.
- \* A quite open shot in terms of readability, showing considerably more of the surroundings in relation to the character(s).



**Picture 6: Pictorial Representation of Medium Long Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

v. **Long Shot (LS)/ Very Long Shot**

- \* Subject or characters are at some distance from the camera; they are seen in full in their surrounding environment.
- \* Relates the object (character) with the environment.  
(Range of shot sizes depends upon the viewpoint of the particular object or character or environment.)



**Picture 7: Pictorial Representation of Very Long Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

vi. **Extreme Long Shot (ELS)**

- \* The subjects or characters are very much to the background of the shot. Surroundings now have as much if not more importance, especially if the shot is in high-angle.
  - \* A shot lends itself to a greater or lesser readability dependent on its type or length.
  - \* As the camera moves further away from the main subject (whether person or object) the visual field lends itself to an increasingly more complex reading – in terms of the relationship between the main subject and the décor there is more for spectator's eye to read or decode.
  - \* This means that the closer up the shot, the more the spectator's eye is directed by the camera to the specified reading.
  - \* Andre Bazin (1967) in his discussion of depth of field greatly favoured what he termed the objective **realism** of the **deep focus** shot- generally found in a MLS or LS.
- Shots, therefore, in and of themselves have a subjective or objective value: the closer the shot, the more subjective its value, the more the meaning is inscribed from within the shot; conversely the longer the distance of the shot the more objective its value, the greater the participation of the spectator or reader in the inscription of meaning.
  - To avoid confusion with terms such as subjective camera it is better to think and speak of shots as being more or less open (MS to ELS) or closed (MCU to ECU) to a reading.



**Picture 8: Pictorial Representation of Long Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

### 2.5.2 BASED ON CAMERA VIEW POINT

Other factors influence the readability of a shot –primarily Angle of a Shot/Camera Viewpoint.

A high or low camera angle can denaturalize a shot or reinforce its symbolic value. For ex: An ELS that is shot at a high angle, this automatically suggests the position of someone looking, thus the shot is implicitly a point of view shot. In this way some of the objective value or openness of that shot (which it would retain if angles horizontally at 90 degrees) is taken away, the shot is no longer ‘naturally’ objective. The shot is still open to a greater reading than a CU, however; although the angle imposes a preferred reading (someone is looking down from on high).

- \* In terms of illustrating what is meant by reinforcing symbolic value, the contrastive examples of a low- and high-angle CU can serve here.
- \* The former type of shot will distort the object within the frame, rendering it uglier, more menacing, and more derisory; conversely when a high angle CU is used, the object can appear more vulnerable, desirable.
- \* These are of course preferred readings or readings that adhere to the codes & conventions of traditional cinema.
- \* Film-makers do not necessarily abide by these rules, however.
- \* And it is in their ‘breaking’, bending or subverting of cinematic rules regarding making film-making in general (shots, editing, soundtrack, etc.) that their films can be said to have their individual hallmarks.

i. **HIGH ANGLE**



**Picture 8: Pictorial Representation of High Angle Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

ii. **LOW ANGLE**



**Picture 9: Pictorial Representation of Low Angle Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

iii. **EYE LEVEL**



**Picture 10: Pictorial Representation of Eye-Level Shot**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

- Camera viewpoint would be either at the Eye level, High Angle and Low Angle.

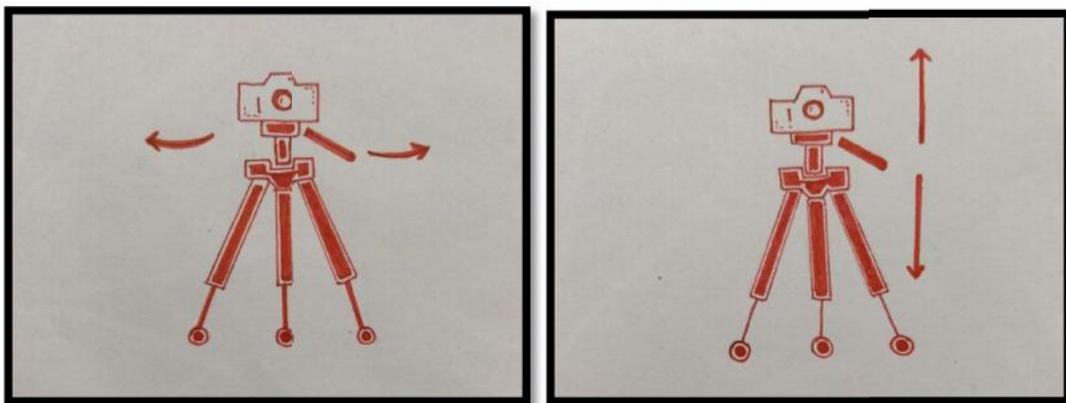
- In a scene, there is a relationship between a person and other persons and environment. And camera viewpoint give meaning to that relationship. So that the viewer understands the relationship and meaning of the scene.
- Every object or person has a shape and camera angle gives it meaning. E.g. in the film, Gandhi, the main character thrown out from the train and in the film, Ivan the Terrible, Ivan standing on the mountain top.

### 2.5.3 BASED ON CAMERA MOVEMENT

Let us discuss some of the shots based on camera movement. Camera movement is another important aspect in giving meaning to the composition.

- Movement of Camera to its right or left is called **PAN**. (Tripod is stationary)
- Movement of Camera to its up and down is known as **Tilt**. (Tripod is stationary)
- When tripod moves along with camera, it is called **Tracking** (Trucking). Track movement, either forward, backward or sideways. **E.g.** Roshmon (Director: Akira Kurosawa) in the jungle when the woodcutter walks, the camera also moves along with him. Camera movement depends upon the **character of the lead** (in the film) and **imagination** and **decision** of the directors.

Some examples of camera movement are horse riding shot in the film, Junoon (Shyam Benegal). And in Samapti by Satyajit Ray, Amulya's onward journey and Amulya's return journey.



**Picture 11: Pictorial Representation of Pan and Tilt Shots**  
(Sketches by Shubhangi Priya, Central University of Jharkhand)

### Tracking Shot/ Travelling Shot/Dollying Shot

- Terms used for a shot when the camera is being moved by means of wheels:
  - On a dolly (a low wheeled platform on which a film camera is moved)
  - On tracks (hence tracking shot)
  - In a car or even a train. Example In the film Sholay, train sequence where dacoits chase the train.
- The movement is normally quite fluid (except perhaps in some of the wilder car chases)

- Depending on the speed this shot has different connotations (e.g.: like a dream or trance if excessively slow, or bewildering and frightening if excessively frenetic).
- A tracking shot can go backwards, forwards, from left to right or from right to left, and the way in which a person is framed in the shot has specific meaning (e.g.: if the camera holds a person in the frame but the person is at one extreme or other of the frame, this could suggest a sense of imprisonment).

Some other shots like reverse angle shot, two shot, three shot, crane shot, POV shot, hand held camera shots and many others used as per the requirement.

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## 2.6: Lighting

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Lighting is most significant element of film making or composition. It illuminates the object to be presented with the right gradient of brightness, contrast and colour to produce a particular meaning. Lighting is very important for visual experience. Basically three-point lighting is used in film making which is discussed in detail below:

### Three-Point Lighting

- a. Key lighting:** The main light source for a shot is called the key light. It exposes the key object or character, and produces hard shadows.
- b. Fill lighting:** It fills the shadows created by the key light and softening the shadows created by the lights present on the set. The intensity of fill light is lower than key light. It is placed mostly opposite of the key light, and does not create shadows.
- c. Back Light:** It separates the subject or character from background, and gives feeling of depth. Also known as a “hair light”, and positioned above or behind the subject.

Apart from these one more light is used to illuminate the background in order to separate the subject/ object from the background. This lighting is termed as **background light**. But mostly the three-point lighting is referred to by the professionals.

The masters like Satyajit Ray, Steven Spielberg, Ingmar Bergman and Andrei Tarkovsky are known for their usage of light. Some of the examples of best usage of lighting are:

- Ivan the Terrible (Sergei Eisenstein)
- Throne of Blood (Akira Kurosawa)
- Moondram Pirai (Balu Mahendra)
- Pather Panchali (Satyajit Ray)
- Megha Dhaka Tara (Ritwik Ghatak)

Apart from the three-point lighting some other lighting techniques like natural lighting, experimental lighting, bounce light, high key light and low key light are also used. Susan Hayward explains that “images are not real but they appear real. The images are made in order to imply certain elements in the image. So when we understand the lighting we can easily enjoy the films and scenes.”

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## 2.7: Sets

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Set design is another important element of composition. It comes under the Art direction. Sets, costume and make-up gives the real treatment and establish the context/setting in which the whole story is established. It helps in giving the real treatment to the character/s, events, and the environment. Whether a film is a fiction or a documentary, docu-drama or a period film, costume drama or a historical film/ biographical film, the context in terms of space, time and socio-cultural-political aspects are cleared by the sets. It is the art design which gives the real effect to the whole film and the audience is able to connect to the film and the story in the most authentic way. In the film Mughal-e-Azam one can see the grandeur of set and its effect. Same effect was recreated in the film Baji Rao Mastani when the character Mastani dances in the Sheesh Mahal. Films of Sanjay Leela Bhansali are known for the big set designs. One remarkable set design is in the film Ram Leela-Goliyoin Ki Ras Leela.

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## 2.8: VFX

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Learners let us understand what does the VFX means. Visual Effects (VFX) are produced by different trick photography techniques or by the use of computers to add to the meaning of the visual composition. Visual effects are special effects which did not really happen in the way it appears on screen. It enhances the message of the final film. It is made to attract audience, and catch their attention on particular scene or whole story. These days, visuals effects are pre-planned in pre-production as per need of story and budget. Some techniques used in the visual effects are compositing, rotoscoping, and matte painting. Some of the examples of the Vfx are:

- Aamir Khan running in front of the train in the film Ghulam (*10-10 ki Daud*).
- Salman Khan leaving the bicycle while crossing railway line in front of the train in the film, Kick.
- The films like Kick, Dhoom, Singham, Dilwale, and other Rohit Shetty films employ Vfx to create larger than life impact.
- Film of Marvel Studios and DC comics like Avengers, Batman, Wonder Woman, Ant-man, Aqua Man, Superman, Captain America, Iron Man, Thor, etc.

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## 2.9: Sound Design

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Sound complements the visuals. It adds to the understanding of the composition where the visual is not sufficient to present the desired effect. Sound is a fundamental part of a film. Sound in film tells the story directly. It enhances the realism of any film visuals. The sound and visual together in a film draws specific attention of audience or viewers. It provides a form of continuity to each shot or scene of a film.

Sound Designing is process of post-production in which recorded sound of production, music, voice-over and constructed sound are utilized together, and synchronized with visuals of a film. It also helps to add effects of different themes like horror, suspense, comedy, etc.

**Sound Design includes** cleaning up the production sound and remove unwanted noise. Dialogue is edited in such a way that the audience perceives the audio in a continuous form. It ensures that audience anticipates with actor's dialogue. Dubbing and looping is done. Actor's dialogues should be synchronized with actions and well lip-synced.

Foley sounds associated with human actions, reaction, props sound, background sound, are included. Some of foley recorded sounds are footsteps, raining, thunderstorm, wind, car breaks, etc. The re-recording mixing is done. The function of re-recording mixing is to transform final soundtrack into mono, stereo or surround sound. Music composition and special sound effects are also included.

Audio	Visual
Hear	See

It is said that sound is more important than visual. Therefore, film is called Audio-Visual medium. But it should be visual-audio composition as visual is more important than Audio. Audio complements or clarifies what the visuals and emotions cannot explain. Sounds can express the mental condition.

There are four types of sound used in films:

- \* Human speech
- \* Effects sounds
- \* Music ( Songs, Instrumental)
- \* Silence (absence of sound)

Sounds can be used in either of these compositions.

- Human Speech / Effect Sounds
- Human Speech / Music
- Effect Sounds / Music
- Human Speech /Effect Sounds / Music

**Example of contribution of sound to films are:** Kwaidan (Director: Masaki Kobayashi), Pather Panchali (Satyajit Ray), Meghe Dhaka Tara (Ritwik Ghatak), Junoon (Director-Shyam Benegal, Music: Vanraj Bhatia, Sitar: Ustad Imrat Khan)

There are basically two kinds of sound:

- \* On Screen Sound: When source of sound is on screen.
- \* Off Screen Sound: Not on the screen but in background.

We see and then hear so as to understand the film. So it is visual-audio combination and makes sense in connecting. Another aspect of sound design is verbal language reflected in the form of speech and script. The usual verbal language provides greater flexibility to the concrete cinematographic language. The dialogues and sounds provide meaning to the visual so, it is important for better understanding of the film, to hear sound & correlate it with visuals.

Convention of songs into films comes from our musical theatre. At point of high dramatic interests prose turns to lyrics or songs. Example: Ayodhya Ka Raja (Director: V. Shantaram), CID (Raj Khosla; Music: O.P. Nayyar), Pather Panchali (Satyajit Ray; Music: Pt. Ravi Shankar), Cries & Whispers (Ingmar Bergman). Musical composition enhances relationship. Examples are: Bombay, Roja, Aashiqui 2. Then there is theme tune known as Liet Motif. One repetitive music tune comes time and again in the film to heighten the emotion in the film. Ex: The Apu Trilogy [Pather Panchali (1955), Aparajito (1956), Apur Sansar (1959); Director: Satyajit Ray, Music: Ravi Shankar]

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## 2.10: Editing

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It is said that the film is made at two stages one while shooting and second at the editing table. The editing puts shots and sounds in perspective to produce the meaningful composition. Editing is the process of taking the video and audio recorded during production and transforming them into a finished audio-visual program. It processes the unwanted shots from raw footages and keeps the best shots of production. **Coloring** is also done in a film. It is adjusted and enhanced to give a cinematic look on a scene-by-scene basis. In coloring, Color correction, Color and White balancing, Exposure, Contrast and Visual theme setting are done.

Some of the basic editing tools are:

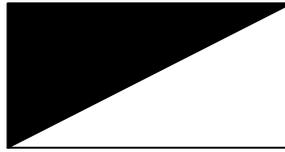
- i. **Cut:** Method of joining two shots. Cut is the instant replacement of one shot by the next shot.



- ii. **Fade:** Say for example when a face becomes dark from bright, then it is **Fade out.**



Fade out signals end of the sequence and when a face comes out from a dark into bright, then it is **Fade In**. Fade in signal beginning of the sequence.



- iii. **Dissolve:** Outgoing and incoming pictures joins for a while, this is Dissolve. It denotes the passage of time from one scene (shot) to another. Dissolve suggests Flashback.

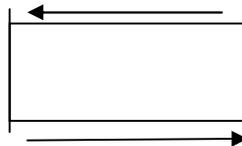


Examples are:

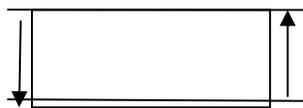
- Sahib Biwi Aur Ghulam (Abrar Alvi). Gurudutt goes into flashback. Dissolve was used. Dissolve suggests visual similarity. Dissolve ties up shots softly.
- Pather Panchali (Satyajit Ray): Waking up of Apu ↔ Brushing Teeth ↔ Gets ready for school ↔ Leaves for school with his sister.

- iv. **Wipe:** Wipe comes in different shapes and sizes.

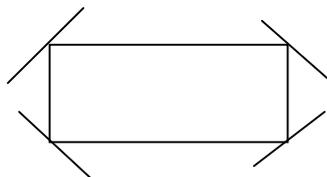
- Horizontal: Right to left/left to Right.



- Vertical: Top to Bottom/ Bottom to Top.



- Diagonal



Likewise in the case of sound the editing is done. Sound Cut, Sound Fade In, Sound Fade Out and Sound Dissolve.

Editing creates a new event. It compresses the scene and makes it smarter. If a real time shot was of 30 seconds duration. It can be edited and shortened to film time of 13 seconds. So, it creates new space for our perception. With the advent of technology and advanced editing softwares, the film production, has become more technical and professional. Now we have more sophisticated tools for editing to bring the desired effect or result. Softwares like Adobe Premier Pro and Final Cut Pro are some examples.

Some of the editing terms are:

- **CUT AWAY:** A cut to something that did not appear in the previous shot.
- **EYELINE MATCH:** A cut bases on the direction a character is looking off-screen toward another character.
- **MATCH CUT:** A cut in which a character's movement is perfectly aligned in both time and space from one shot to the next.
- **REVERSE SHOT:** A cut to a shot that mirrors the framing of the previous shot (opposite).
- **REACTION SHOT:** A cut to a shot based on a character's response to the dialogue or action.
- **CUT-IN:** A cut that provides a closer view of some element seen in the previous shot.
- **CUT ON ACTION:** A cut that masks the edit by using the movement in one shot to draw the viewer's eye into the following shot.
- **PARALLEL CUT or CROSS-CUT:** Cutting that is often used to imply that two (or more) events are occurring simultaneously.
- **FLASH CUT:** Cutting to shots only few frames long to present brief images from the past or future that is almost subliminal.
- **OVERLAP CUT:** Editing sound and picture so that the actor's lines are heard while something else appears on screen.
- **SOUND FLASHFORWARD:** Editing sound and picture so that sound from the next shot is heard in the previous shot.

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## 2.11: Unit Summary

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Learners we have come to the end of this unit referring to different technicalities of cinema. Let us summarise what we have learned so far. First we introduced the concept of composition. In doing so we defined the frame, shot, scene and sequence. Further we discussed the types of shots like, close-up/ extreme close-up, Medium Close-up, Medium Shot, Medium Long Shot, Long Shot and extreme long shot. We also discussed the types of shot based on camera view point, high angle, eye level and low angle. As well as we discussed the type shot based on the camera movement like Pan, Tilt, Tracking, Dolly, etc. we also described the three-point lighting and referred to the importance of lighting in film making process. Further we talked about the usage of sets in the films.

We referred to the film of Sanjay Leela Bhansali. We also analysed the need of VFX in the films and what are the tools used in the film making. We also discussed the techniques and significance of sound design in a film. Towards the end we talked about the editing tools used in the visuals as well as in the sound.

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## 2.12: Check Your Progress

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1. Explain composition with an example.

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2. Why set design is so significant in the film making process?

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3. Discuss the different basic editing tools.

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## 2.13: References

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## **UNIT-3 PEOPLES INVOLVED IN THE PROCESS**

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### **3.0: Unit Structure**

- 3.1: Learning Objectives**
- 3.2: Introduction**
- 3.3 Directors**
- 3.4: Actors**
- 3.5: Cameraman**
- 3.6: Editor**
- 3.7: Sound engineer**
- 3.8: Choreographer**
- 3.9: Music Director**
- 3.10: Unit Summary**
- 3.11: Check your Progress**

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### **3.1: Learning Objectives**

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After going through this unit, the learners would be able to:

- understand the role of different people involved in the making of a film;
- analyse their role and contextualize it in the present scenario; and
- discuss the examples of different to different techniques and the person involved.

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### **3.2: Introduction**

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Learners this unit would to explain you the role of different persons/ technicians involved in the making of a film. A film is a collaborative art where different artistes come together to make the final product with the aesthetical value. It is this film which is referred to as the seventh art which combines space and time. It is a synthesis of five ancient arts: architecture, sculpture, painting, music and poetry. Later on after the addition of dance the cinema became the seventh art which combined all. It is this combination leads to requiring specialized professionals to produce a film. The prominent persons are director, actor, cameraman/ cinematographer, editor, sound engineer, choreographer, and music director. Apart from these, many other technical persons are involved in the making of a film. All these persons and their role will be discussed in this unit. In doing so we would also refer to different examples of persons who are/were considered best professionals in their area of work. Let us move forward and discuss these topics one by one.

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### 3.3: Directors

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A film director is one of the most important persons in film making. It is the vision of a director who transforms the script into a full length cinema. He is someone who is in charge of making sure that every component of a movie runs smoothly. Generally, these directors work on a movie from its conception stage to its delivery stage. They have a say in how the scenes unfold, what props are going to be used, how the characters should look, and who should play specific parts. Directors also work with individuals in charge of lighting, scenery, writing, and so forth, to make sure that all of the elements come together. The director is in charge of the three main phases, which are pre-production, production and post-production. Generally, he or she does not actually do the work for post-production, but is in charge of overseeing it.

A film director controls a film's artistic and dramatic aspects, and visualizes the script while guiding the technical crew and actors in the fulfilment of that vision. In addition to having control over nearly every aspect of the movie, film directors also have a large role in technical aspects. They read over the script to make sure that it makes sense, and they decide where the actors are going to stand and how they will move. Directors also help the actors to truly understand the characters. They might explain the characters' motivation for a particular action or their back-story. One of the goals of a director is to push the actors to do their best work.

Once the editing team gets to work, the film director has the final say as to how the shots look and how they should be blended together. The movie director can also decide that the crew needs to do another take of a particular scene or scenes. They also decide when one scene should fade into the next.

A film director also has the responsibility of handling most of the budgetary concerns of a film. He or she will have to figure out how to make the movie work on the allowable budget. This might involve hiring actors who will work for lower pay, asking family members or friends to help out with some of the behind-the-scenes work, or coming up with less expensive strategies for executing an idea. Some of the examples of best directors in the world are Satyajit Ray, Ritwik Ghatak, Ingmar Bergman, Andrei Tarkovsky, Sergei Eisenstein, Akira Kurosawa, Yashijiuro Ozu.

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### 3.4: Actors

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“Don't think for a moment that I'm really like any of the characters I've played. I'm not. That's why it's called 'acting'.” This quote from the famous actor Leonardo Dicaprio is enough to summarize what acting is and what an actor does.

An actor is a person who portrays a character in a performance. The actor performs "in the flesh" in the traditional medium of the theatre or in modern media such as film and television. As a director visions, the work of an actor is to display that on screen. Once the cinema hits the silver screen, an actor becomes the most celebrated part of the cinema. A movie is remembered for many things, but for acting - the most.

The actor's interpretation of their role—the art of acting—pertains to the role played, whether based on a real person or fictional character. Interpretation occurs even when the actor is "playing themselves", as in some forms of experimental performance art.

There are hundreds of examples where acting has made audience both cry and smile, as it becomes next to real. Either we talk of Sri Devi's acting in Sadma or the dialogue delivery style of millennium star Amitabh Bacchan in movies like Deewar, Zanjeer, Shehanshah to name a few.

During the silent era, when there was no sound in cinema, it rested totally upon the shoulders of the actors. How can one not remember Charlie Chaplin! He was one man who had the potential to create hysteria among his audience, just with his expressions. Rowan Atkinson, very well known as Mr. Bean has driven cinema on his single shoulders. In the Indian context actors like K.L. Saigal, Ashok Kumar, Himanshu Rai, Dilip Kumar, Zohra Sehgal are all stalwarts of cinema.

The work of the actor is to slip into the roles so smoothly that the real image is over shadowed with the character. Actors are mainly the protagonist, but there is always an antagonist to complete the cinema as every coin has two faces. There have been times when villains have stolen the shows. Who would have thought that the antagonist of film Deewana, 1992, Shahrukh Khan would turn out to be the Baadshah of Bollywood with his romantic image. Pran, Prem Chopra, Danny, Amjad Khan, Amrish Puri are not the same persons in their real lives as they are on-screen. Lalita Powar was so real in her characters that she became a synonym for wicked mother-in-laws in India.

There are yet other set of actors who are not seen very often on screen. But once they come to the show they leave a mark. Om Puri, Naseeruddin Shah, Nawazuddin Siddiqui, Irrfan Khan, Pankaj Tripathi, Rajkumar Rao are few such names who have paved a different road to fame in cinema.

Talking about the female actors, Deepika Padukone, Kangana Ranaut, and Priyanka Chopra's name cannot be missed out who has become a well known celebrity. Actors remain to be the face of cinema.

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### **3.5: Cameraman**

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A picture is worth thousand words. This saying goes well with the art of holding the lenses. Capturing the scenes from the most appropriate angle to depict the perfect picture is very important while shooting a film. Here comes the role of a cameraman. A camera operator, or depending on the context cameraman or camerawoman, is a professional operator of a film camera or video camera as part of a film crew. He is the one person responsible to capture the scenes from the most perfect angles. And the one who heads this group of cameraman working on one film is known as Cinematographer/ Director of Photography.

In filmmaking, the cinematographer or director of photography (DP or DoP) is sometimes called lighting cameraman or first cameraman. The DP may operate the camera themselves, or enlist the aid of a camera operator or second cameraman to operate it or set the controls.

The first assistant cameraman (*1st AC*) or focus puller is responsible for maintenance of the camera, such as clearing dirt from the film gate and adjusting the follow focus. A second assistant cameraman (*2nd AC*) or clapper loader might be employed to load film, slate scenes, or maintain the camera report (a log of scenes, takes, rolls, photographic filters used and other production data).

A camera operator in a video production may be known by titles like television camera operator, video camera operator, or videographer, depending on the context and technology involved, usually operating a professional video camera.

Some of the important camera operator skills include choreographing and framing shots, knowledge of and the ability to select appropriate camera lenses, and other equipment (dollies, camera cranes, etc.) to portray dramatic scenes. The principles of dramatic story telling and film editing fundamentals are important skills as well. The camera operator is required to communicate clearly and concisely on sets where time and film budget constraints are ever present.

Nanook of the North, a 1922 film has exhibited some extremely over the top camera skills while shooting in the snow, where everything reflects. Another such handling of the camera was in the song ‘Pyaar Kiya to Darna Kya’ from Mughal-e-Azam where the backdrop was a glass house. Showing someone important to minimizing their characters on-screen is all in the hands of the cameraman. A film which is captured well on camera according to the situations never fails to impress the audience. The use of lights and camera in Alfred Hitchcock’s Psycho, 1960 created a thriller film to remember in all times. Some of the prominent cinematographers are: Kazuo Miyagawa, Vittorio Storaro, Wally Pfister, Janusz Kaminski, Emmanuel Lubezki, Santosh Sivan, Balu Mahendra, Shaji N. Karun and Subrata Mitra.

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### **3.6: Editor**

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Film editing is both a creative and a technical part of the post-production process of filmmaking. The term is derived from the traditional process of working with film which increasingly involves the use of digital technology.

The film editor works with the raw footage, selecting shots and combining them into sequences which create a finished motion picture. Film editing is described as an art or skill, the only art that is unique to cinema, separating filmmaking from other art forms that preceded it, although there are close parallels to the editing process in other art forms such as poetry and novel writing. Film editing is often referred to as the invisible art because when it is well-practiced, the viewer can become so engaged that he or she is not aware of the editor's work.

On its most fundamental level, film editing is the art, technique and practice of assembling shots into a coherent sequence. The job of an editor is not simply to mechanically put pieces of a film together, cut off film slates or edit dialogue scenes. A film editor must creatively work with the layers of images, story, dialogue, music, pacing, as well as the actors' performances to effectively "re-imagine" and even rewrite the film to craft a cohesive whole.

Editors usually play a dynamic role in the making of a film. Sometimes, film directors (auteurs) edit their own films, for example, Akira Kurosawa, Bahram Beyzai and the Coen brothers.

With the advent of digital editing, film editors and their assistants have become responsible for many areas of filmmaking that used to be the responsibility of others. For instance, in past years, picture editors dealt only with just that picture. The other editors like sound, music, and (more recently) visual effects editors are dealing with the practicalities of other aspects of the editing process, usually under the direction of the picture editor and the director. However, digital systems have increasingly put these responsibilities on the picture editor. It is common, especially on lower budget films, for the editor to sometimes cut in temporary music, mock up visual effects and add temporary sound effects or other sound replacements. These temporary elements are usually replaced with more refined final elements produced by the sound, music and visual effects teams hired to complete the picture. Examples of some of the best editors of the world are: Michael Kahn, Arthur Schmidt, Francis Ford Coppola, William Goldenberg, Thelma Schoonmaker, A Sreekar Prasad, Namrata Rao, and M. S. Shinde.

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### 3.7: Sound Engineer

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The advent of sound in cinema changed its face and approach. Since then sound engineers have played a vital role in the film industry. Sound engineers, also known as audio engineers, mix, reproduce, and manipulate the equalization and electronic effects of sound. By controlling microphones, sound levels, and outputs, sound engineers combine their well-trained ears with their knowledge of acoustics to produce the best quality of sound for a variety of purposes. In addition to the music industry, sound engineers might work in film, radio, television, computer games, theatre, sporting events, and corporate events. There are four distinct steps to commercial production of a recording including recording, editing, mixing, and mastering. As a result, there are other types of sound engineers with particular roles and specializations.

**Monitor sound engineers:** This type of engineer takes care of the sound a band hears on their monitors on stage. A band member who asks something along the lines of, "Can you turn down my guitar a little bit?" is talking to the monitor sound engineer.

**Systems engineers:** They take care of setting up amps, complex PA systems, and speakers for bands and the other sound engineers.

**Studio sound engineers:** They work in studios to make high-quality recordings of music, speech, and sound effects.

**Research and Development Audio Engineers:** They invent new technologies, equipment, and techniques to enhance the process and art of audio engineering.

**Wireless Microphone Engineers:** They are responsible for wireless microphones during theatre productions, sports events, or corporate events.

**Game Audio Designer Engineers:** They deal with sound for video and computer game development.

India has a celebrated sound engineer in the world, Resul Pookutty, who has got Oscar nominations and award. Other notable persons are H. Sridhar, Eric Pillai, Aslam Khan, Clinton Cerejo and Ashok Shukla. In the world, George Martin, Tom Down, Trina Shoemaker, Bill Porter and Phil Ramone are notable names.

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### 3.8: Choreographer

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Dance and music have been an inevitable part of cinema after the end of the silent era. Music evolved even before dialogues in cinema and dance became a part of cinema. The art of creating and arranging dances is known as choreography, and the person who designs these dance forms is the choreographer.

Dance forms became such an important part of cinema that noted choreographer, Uday Shankar had written and directed a feature film in 1948 in the name of *Kalpana*. This movie was a complete dance-drama film. *Kalpana* was the first film to present an Indian classical dancer in the leading role such was the importance of a choreographer.

Sitara Devi was another eminent name in the list of choreographers. Born in 1920 she became one of the greatest choreographers of all times with her classical Kathak style of dancing. She was the recipient of several awards and accolades, and performed at several prestigious venues in India and abroad, including at the Royal Albert Hall, London (1967) and at the Carnegie Hall, New York (1976).

Pandit Birju Maharaj is another leading exponent and torch-bearer of Kathak dance form. He is the only son and disciple of Shri Achhan Maharaj and a familiar face of Indian Kathak dance all over the world. His constant attempt to take Kathak to a whole new level fructified when he managed to make people take note of this dance form, not only in India but in the western countries as well.

Gopi Krishna, nephew of Sitara Devi, received the title of Natraj (King of dancers) at an age of 15. In addition to Kathak, Gopi Krishna learned Bharatanatyam from Mahalingam Pillai and Govind Raj Pillai. He happened to be the youngest choreographer at an age of 17 when he choreographed Madhubala for Saqi and three years later he appeared in the iconic Jhanak Jhanak Payal Baje as the lead. A film based on dancing career. He set a world record for the longest continuous Kathak dance at 9 hours and 20 minutes.

As cinema travelled further, dance forms also changed. The influence of western cinema could be clearly seen with item numbers being added to lighten the tragic and action cinemas. Helen Ann Richardson, commonly known as Helen came with some different dance forms (cabaret) taking choreography away from Indian classical dance.

In late eighties, a new name emerged in Indian cinema in the name of Nirmala Nagpal, popularly known as Saroj Khan. Saroj Khan had started her career as a child artist in 1950 when she was just three. As she grew up she developed her interest for dancing and in 1974 she was an independent choreographer who became famous for her *Hawa Hawai* in 1987. She did not stop since then. She became a perfect amalgamation of classical and modern dance forms. *Ek do teen* from Tezab won her the Filmfare. She has choreographed more than 2000 songs and is known as "The Mother of Dance/Choreography in India". Saroj Khan was the first recipient of the filmfare Best Choreography Award.

Today choreography is not stuck to one pattern and style. Choreographers like Prabhu Deva, Farah Khan, Ganesh Acharya, Ganesh Hegde, Remo D'souza, Terence Lewis, Vaibhavi Merchant, Geeta Kapoor are experimenting and bringing new dance forms everyday and taking choreography to another level.

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### 3.9: Music Director

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Good music is considered to be the soul of cinema and a music director, musical director, or director of music is the person responsible for the musical aspects of a performance, production, or organization. The lyrics are just words until they are dipped in a bowl of good music.

The work of a music director is to supervise and direct the music selected for a film or music documentary. The term 'music director' is commonly used for the composer and music producer of the songs and score used in the film. Their roles also entail arranging, mastering, mixing and supervising recording of film music with conducting and orchestration. This music director is often also the vocal coach, may also be involved in arranging material for new works, or collaborate on underscoring.

There are numerous movies which are just remembered for their excellent music. One such great name in the list of music directors happens to be of Naushad. Sticking to his classical forms of music, he added music to films like Mother India which reached till Oscars. Mughal-e-Azam is another musical hit, a movie of which music can never be left unsung. He gave music for film like Baiju Bawra which was solely dependent on music. Ravi, Madan Mohan, SP Balasubramaniam, SD Burman, RD Burman were the music directors of the transitional phase of cinema in India.

As dance was being influenced by the western world, music was also not left untouched. RD Burman's Padosan was a good display of fusion. Apart from using classical music instruments, music directors had showed a lot of interest in western musical instruments also. This is clearly audible in the music of RD Burman, and Bappi Lahri.

In new cinema, AR Rahman, was another music director who had set the parameters high for music directors. The music of Roja and Khamoshi are still quoted for best compositions. Another prominent name, whom even A. R Rahman respects a lot, is Ilaiyaraaja.

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### 3.10: Unit Summary

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Cinema is never one person's effort or story. It is a combined effort of the script writers, directors, actors, music composers, lyricists, editors and producers. Pre-production, production and post-production work is equally important. A good cinema has all its ingredients in perfect amount to etch it in the heart of the audience. To produce a memorable film it becomes important to treat it well according to its genre. Where there are movies like 'The Sound of Music' and 'August Rush', there are also movies like 'The Wolf of the Wall Street'. In India, a film like 'Sholay' is difficult to be made again. A story writer's story becomes the vision of the director.

The vision of the director becomes the character of the actor. The character of the actor is polished by singers, music composers and lyricist. These efforts together become the task of the editor to elevate and make something worth watching. And then the producer comes into action to distribute the movie to the cinema theatres. So, in this unit we read about the roles of different technicians and persons involved in the making of a film. In doing so, we analyzed their role and contextualize it in the present scenario. Also we discussed it in the examples for clear understanding.

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### 3.11: Check Your Progress

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1. Watch any movie of your choice and enlist the director, actors, cinematographer/s, Sound engineer, music composer, choreographer and editor's name.

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2. Who is an actor?

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3. What is the work of a Sound engineer?

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### 3.12: References

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## UNIT-4 DIFFERENT SECTIONS OF A FILM BUDGET

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### 4.0: Unit Structure

#### 4.1: Learning Objectives

#### 4.2: Introduction

#### 4.3: Film Budgeting

#### 4.4: Different sections of a film budget

##### 4.4.1: Above-the-line (creative talent)

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- 4.4.1.2: Producers
- 4.4.1.3: Directors
- 4.4.1.4: Principle cast
- 4.4.1.5: Supporting cast
- 4.4.1.6: Stunts
- 4.4.1.7: Above-the-line travel and living
- 4.4.1.8: Above-the-line fringes

##### 4.4.2: Below-the-line (direct production cost)

- 4.4.2.1: Production staff
- 4.4.2.2: Background talent
- 4.4.2.3: Camera
- 4.4.2.4: Grip and set operations
- 4.4.2.5: Electric and set lightings
- 4.4.2.6: Production sound
- 4.4.2.7: Transportation
- 4.4.2.8: Art
  - 4.4.2.8.1: Set construction
  - 4.4.2.8.2: Set dressing
  - 4.4.2.8.3: Property
- 4.4.2.9: Wardrobe
- 4.4.2.10: Make-up- hair
- 4.4.2.11: Location expenses
- 4.4.2.12: Music

##### 4.4.3: Post-Production cost

- 4.4.3.1: Editing
- 4.4.3.2: Visual Fx
- 4.4.3.3: Publicity

##### 4.4.4: Miscellaneous

- 4.4.4.1: Insurance
- 4.4.4.2: Contingency

#### 4.5: Unit Summary

#### 4.6: Check your Progress

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## 4.1: Learning Objectives

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After going through this unit, the learners would be able to:

- (a) Understand the most important part of film making, i.e., film budgeting;
- (b) Differentiate between the above-the-line and below-the-line budget;
- (c) Describe the post-production cost and other miscellaneous cost associated with the film making.

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## 4.2: Introduction

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Film budgeting is the most important aspect of film making. A decent budget decides the production value and the quality of the film. It is during the pre-production phase when the ideation and treatment is decided it automatically hints towards the kind and extent of budget would be required to justify that idea and its treatment. The budget could increase and decrease manifold depending on many elements of production, the talent hired for the production, or the location (indoor, outdoor, or abroad), costume and set depending on the theme. There are many more costs related to the film production process which we will be discussing one by one.

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## 4.3: Film Budgeting

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Making movies whether it's a high budget film or a low budget film needs a lot of attention on every point of film making. A film production identifies the costs for each phase of making the film, from development, pre-production, production, post-production through marketing and distribution. Film Budgeting is said to be the foundation of the film. In this process the line producer, unit production manager, or production accountant prepares for a film production. It is the most crucial aspect of film process. Film production requires a lot of different responsibilities throughout the planning and execution of the film. It will include the expenses of the various aspects included in the making a movie. A production budget helps assist the directors, managers, and producers. They can use it to decide the budget they need in the pre-production process.

This unit would help the readers in understanding the concept of film budgeting, its importance in film making and line system in film budgeting. It will help the students in knowing the planning process of costs in each phase of film making.

In a film budget, there is a top sheet, followed by the line items of each category. The top sheet is simply the summation of all the line items in all the categories throughout the entire budget. A budget will start out with the “Above the Line” expenses. Above-the-line refers to producers, directors, writers, cast (including name actors/movie stars, etc.), and stunt cast/personnel. So “Above the Line expenses” would refer to all of those positions, expenses, and personnel. “Below the line” then refers to every expense that isn’t considered Above the Line.

Above the line are film’s producers, directors, writers, cast, etc that includes all the things and people that are paid more than everybody else due to their position, talent, fame, or uniqueness and/or value they represent to the film’s success or getting it funded or distributed. If we imagine a line drawn in on a budget page then Above that line are one’s that gets paid more than everybody else due to their position like film producers, directors, writers, cast, etc. And Below that line are the workday crew and costs which make up what’s typically the bulk of a film’s number of costs.

This unit would help the readers in understanding about the different sections of film budgeting in brief.

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## **4.4: Different sections of Film Budget**

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Let us discuss the different sections of budget one by one. This section has been put into four sub-sections, viz., Above-the-line, below-the-line, post-production cost and miscellaneous. Learners let us proceed to deal with these topics one after the other.

### **4.4.1: Above-the-Line (Creative Talent)**

As we have discussed earlier that Above-the-line costs are those determined or spent prior to filmmaking and may include screenplay rights and salaries of top talent (actors, directors, producers), casting director, screenwriter and others involved in the high level financial and creative direction of the film. Usually this is everything that has to be in place before principal photography can begin. We will be discussing about each of the Above-the-line talents in brief. The main points to be discussed under the head of Above-the-line are: Writer/Screenplay/Story, Producers, Directors, Principle cast, Supporting cast, Stunts, Above-the-line travel and living and Above-the-line fringes.

**4.4.1.1: Writer-** Writers play a very crucial role in giving a storyline to the film. This is the line item that is for entire writing budget in the film. It includes the writers, writer assistants and/or the budget to secure any underlying rights to the story material. The main work of writer is to tell the story in a simple way adhering to the characters of the movie and dialogues according to the situation in the movie. The famous scriptwriters of Bollywood cinema are **Saleem Khan** (Sholey, Deewaar, Bodyguard), **Javed Akhtar** (Andaz, Haathi Mere Saathi, Seeta Aur Geeta), **Anurag Kashyap** (Black Friday, Gulal, Gangs of Wassepur), **Himanshu Sharma** (Tanu Weds Manu, Raanjhanaa, Tanu Weds Manu Returns), **Vishal Bhardwaj** (Haider, Omkara, Maqbool). **Abhijat Joshi** was paid in Crores for the script of 3 Idiots which he co-wrote with the director, Raj Kumar Hirani.

**4.4.1.2: Producers-**These are specially related to the fees and salaries to be paid in the production and other purposes. This is the line item for producer salaries, producer fees, and/or fees paid to studios or production companies for their services. Note that no fringes are listed here, typically, as those are relegated to the Above-The-Line Fringes line item. Some of the biggest producers of Hindi cinema are **Sajid Nadiadwala** (Nadiadwala and Grandson Entertainment), **Aditya Chopra** (Yash Raj Films), **Karan Johar** (Dharma Productions), **Ekta Kapoor** (Balaji Telefilms), **Shah Rukh Khan** (Red Chillies Entertainment) etc. According to reports of famous Bollywood websites, **Sajid Nadiadwala** is the richest producer of Bollywood. Aamir Khan has also started his own production house and initiated his stint as a producer of the film, Lagaan.

**4.4.1.3: Directors-**They are one of the most important creative talents of the film. They provide direction to the film. Above-the-line list include the director's salary or fees. Some of the **highest paid** directors of Bollywood are **S.S. Rajamouli, Rohit Shetty, Anurag Kashyap, Kabir Khan, Karan Johar, and Rajkumar Hirani**.

**4.4.1.4: Principle Cast-** Salaries and/or fees for the main cast are included in this. The famous movie stars or named actors fill this category, and this category may contain their per diems, travel, and other expenses, even though that information could alternatively be listed in the specific A-T-L travel (Above-The-Line Travel) line item. The rates of lead actors and actresses are getting very high. **Akshay Kumar, Salman Khan, Aamir Khan, Shah Rukh Khan and Hrithik Roshan** are among the highest paid actor of Bollywood. According to the report of The Indian Express the net worth of Akshay Kumar is 40.5 million dollars. According to the reports of DNA, a trade analyst has revealed that "Aamir pocket almost 70

percent of the profits while Aditya Chopra will keep the remaining percentage (30 percent for the film Dhoom3).” **Kangana Ranaut, Deepika Padukone and Priyanka Chopra Jonas** is among the highest paid actress in the Bollywood.

**4.4.1.5: Supporting Cast-**It includes the cast that aren’t the big names or stars or leads featured as the principle cast. These are the day players, weekly players, or cast members. They very much could be named actors, but they’re typically distinguished from the ‘stars’ or ‘leads’ on the film for a variety of reason either due to political and financial reasons. They play an important role in establishing the principle cast of the film. The amount paid to the supporting cast depends on the total budget of the film. It also depends on the importance and role of the character in the movie. Best supporting cast of Bollywood movies are **Anupam Kher, Divya Dutta, Kirron Kher, Annu Kapoor, Sanjay Mishra, Vijay Raaz, Paresh Rawal, and Boman Irani.**

**4.4.1.6: Stunts-** The dangerous action scenes are only possible through the stunt men. They add the flavour of action factor in the movie with their breathtaking stunts. Stunt personnel (Body Double) are considered and specialised cast, and they are paid and treated as such, with many of the same perks, benefits, and drawbacks that the non-stunt cast is paid. Stunt people, however, do get paid a different rate. It’s similar to the non-stunt rate, but is usually a bit higher due to the dangerous scenes they’re asked to shoot. This line item also includes their material and prep costs that is required during the stunt scenes, as well as additional crew. **Rohit Shetty** is more inclined towards difficult stunts in his movies and invest a lot in stunts and stuntmen. His movies like **Simmba, Singham, Chennai Express and Golmaal series** had many stunt sequences in it which consists of a large sum of money into it.

**4.4.1.7: Above-the-line travel and living-** Typically the travel and living cost are included in this section. This line item on the topsheet represents the total spent on the living and travel expenses of everyone, but for Above-the-Line personnel only. This category range from plane travel to hotels to car service to car rentals, food, per diems, and a few more key ingredients required to keep the above-the-line (A-T-L) personnel housed, fed, and doing their jobs properly.

**4.4.1.8: Above-the-line “Fringes”-** “Fringes” are everything one has never read on the paycheck: Taxes taken out, labour union dues, medical, social security, payroll fees. This topsheet line item sums up all of those fringes, paid to the A-T-L personnel only.

## ACTIVITY: 1

Learners let us perform an exciting activity related to this unit. You can take help of internet to find out your answers.

- Answer the following questions by giving real examples from your favourite Bollywood/ Hollywood movie:
  - List down the names of ‘Above the Line’ talents.
  - Search more on the work of director associated with your favourite movie.
  - List down five films of both actor and actress of your selected movie.

### 4.4.2: Below-the-Line

In this section, we will be discussing about below-the-line budget. It includes the costs and salaries of support staff and talent and all production costs - catering, studio, lighting and many more.

Below-the-Line costs are more fixed as compared to above-the-line. A brief description on below-the-line in the following paragraphs will make the readers clear on the concept and items that are included in this list. Below-the-line includes: Production staff, Background talent, Camera, Grip and set operations, Electric and set lightings, Production sound, Transportation, Art (Set construction, Set dressing and Property), Wardrobe, Make-up-hair, Location expenses and Music. Let us discuss one by one.

**4.4.2.1: Production staff-** It includes the production office and expenses such as copies, courier services, radios -all the things the production department needs to do its work. Production staff consists of Production Coordinators, Production Assistants that play a very crucial role in the making of film.

**4.4.2.2: Background Talent-** This is basically the topsheet line item for extras or stand-ins and all expenses the work might incur. It includes agency fees, travel, costuming, casting, there could be SAG extras, or they could be non-union depending on the size of the film.

**4.4.2.3: Camera-** The role of camera in film production is very well known by everyone. This line item includes all the items that are related to the camera

department in making a film. It consists of the Director of Photography, assistant camera personnel the camera package itself, expendables, and many more.

**4.4.2.4: Grip and Set Operations-** This line item is what grip crew is responsible for. Flags, silks, c-stands, apple boxes – all the equipment that’s not a light or a light stand comes under this section. Trucks to carry the grip gear, personnel, dollies etc.

**4.4.2.5: Electric and Set Lighting-** Either we discuss about the great Bollywood movies of Sanjay Leela Bhansali or Hollywood movies, electric and set lighting plays a very crucial role in making the set glowing and beautiful. Depicting the ancient halls or the different scenes of day and night, lighting equipment does it all. It includes lights, globes, stand, generators, cables as well as trucks and personnel.

**4.4.2.6: Production Sound-** It includes all the items that are related to sound production. Sound plays a very prominent role in making a connection with the audience. This line item consists of the sound recordist and their boom operators (mic operators) as well as their gear and expendables.

**4.4.2.7: Transportation-** It refers to the transportation of the cast, talent, technicians and the equipments for the shoot. Also it is basically responsible for all the trucks and vehicles on a picture. Picture cars (e.g. police vehicles, tanks, classic cars, or even contemporary cars). The budget for transportation depends on the kind of film, for example; if the movie is totally an action genre then more vehicles will be shown in the movie. **Rohit Shetty’s** movies like **Dilwale (2015), Chennai Express (2013), Singham (2011) or Golmaal Series** is known for fancy cars and extravagant bike and car stunts in his movies.

**4.4.2.8: Art-** The practical look and the complete design of the film plays an important role in developing a mark into the minds of people. It is said that art department is the domain of the production designer and crew. They are responsible for the design and look of the overall film.

This line items includes the department's crew as well as their expenses, such as materials and drafting expenses. Following departments that typically fall under this department includes: Set construction, Set dressing and Property.

- ✓ **Set construction**-It includes everything that requires for set construction. It includes skilled or unskilled labourers, expenses on set construction, hauling, materials purchasing etc.
- ✓ **Set dressing**- This could include rentals of furniture, rugs, lamps, or mad scientist laboratory devices, or totally original fabrications.
- ✓ **Property**- This department is responsible for all props, purchases, rentals, crew, and other expenses.

**4.4.2.9: Wardrobe**-This include of the most fantasizing element of movies that is the wardrobe section. This line item consists of the wardrobe crew (typically a Wardrobe Designer or Key Costumer), support crew, rentals of costumes, creation of costumes, and/or purchasing costumes It also includes the cost of maintenance, cleaning, and repair. **Bhanumati Annasaheb Rajopadhye**, later Bhanu Athaiya won the **Academy Award for Best Costume Design** (shared with John Mollo) for her work in the movie **Gandhi** (1982).

**4.4.2.10: Make-up and Hair**- The make-up and hair of principle and supporting cast can go from exotic to simple. It includes the cost of make-up or 'kit-rentals' for the cast. It adds glamour to the artist according to their roles. Sometimes it is the make-up effects that help the cast in making the character more real. Make-up effects like foam latex masks or prostheses, cuts, burns, gore, blood, aliens, etc.). **Christien Tinsley and Dominic Till** won National Film Award for Best Make-up Artist for the movie '**Paa**'.

**4.4.2.11: Location Expenses**- This line item include the expenses on location of the movies. Location rentals, porta-potties, catering, permits, police and fire-personnel- it covers all the expenses of a film company's day-to-day logistics and operation cost whether it is on set in a studio or on location.

**4.4.2.12: Music**- In a movie, music plays a very significant role in connecting the story with the audience.

This line item includes the music composer or sound supervisor or both. It consists of song placements, original score, fees of recording studio, and musician hires. **A. R. Rahman** won two Academy Awards for his original score and original song ‘Jai Ho’. According to the report of ‘Cine-tales’, **A.R. Rahman** earns Rs. 1.5-2 crores per movie approximately. **Shreya Ghoshal**-The Singing Angel takes home about Rs. 18 to 20 lakhs per song.

## ACTIVITY-2

Now it's time to perform the second activity of this unit. You can answer the following question with the help of internet or books mentioned in the further reading section below.

- Can you state two major differences between “above-the-line’ and ‘below-the-line’.
- List down the ten advantages of film budgeting.

### 4.4.3: Post-Production Cost

Post-production cost includes all the expenses that are used after the production part of the movie is done. It includes the cost required for editing, visual effects and publicity.

#### 4.4.3.1: Editing

When the production of a movie is done, the next step to this is the **editing** process. It plays an important role in including the important or significant matter of the film and cutting down of the items that are less important. Post-production sound package fees and expenses, such as ADR, sound editing, sound mixing, mastering, timing, delivery, are also part of the editing expenses. Editors are considered as the second director of the film who put the visuals and sound in a meaningful manner. Pooja Ladha Surti is one of the prominent editors of Bollywood who edited Badlapur and Andhadhun. David Dhawan was earlier an editor who shifted towards direction.

#### 4.4.3.2: Visual Fx

Various movies of Marvel are incomplete without the **visual effects**. This is the line item that comprises all the costs of Computer-Generated Imagery (CGI), whether one is doing it at Industrial Light and Magic or hiring a small team of professionals. India is one of the important hubs for producing Vfxs for the films. Whether it is the live action films or animation films everywhere one requires

Vfx. Films like Jurassic Park, Matrix, Gravity, Avengers or Rohit Shetty's Actions, Robot, 2.0, Bahubali, RaOne in all these films Vfxs are used to enhance the impact.

#### 4.4.3.3: Publicity

It plays a very crucial role in the promotion of the film. It includes all the expenses on PR firm or the marketing cost. For example **Shah Rukh Khan, Salman Khan** and **Aamir Khan** work a lot for the publicity of films especially films of their own production houses. They know the real importance of the publicity section of the film. Shah Rukh Khan's production house, **Red Chillies Entertainment** has always paid extra attention into the publicity of the film. For example, in the movie **Chennai Express**, 'Thalaivar song' gained good publicity for the movie. In the same way, 'Chammak Challo' song performed by Akon was a splendid idea for the promotion of movie '**Ra.One**'. On the other hand, **Salman Khan** (Salman Khan Films) has adopted a different strategy for making good money from his films. He has made it a trend to release his movies during festivals like Eid and Diwali. Mr. Perfectionist of Bollywood, **Aamir Khan**, has also opted unique methods for the promotion of his films. During the promotion of his movie 'Ghajini', Aamir gave haircut to his fans. He even roamed on the streets of Varanasi and other towns in disguise for promoting his movie, 3 Idiots. Khan has described this as an 'Alternative Reality Game' (ARG) of Three Idiots, wherein fans would be able to locate and find him through a series of subtle clues about the city or town he is in and the get up he would be in - without outrightly giving away his whereabouts. Today, movie promotions are not only limited to unique ideas but several famous television shows like **The Kapil Sharma Show and Big Boss** invites celebrities for their movie promotions on TV. Even in the daily soaps of different T.V channels film stars come to promote their upcoming movies owing to its popularity among the larger audience.

#### 4.4.4: Miscellaneous Costs

Miscellaneous cost consists of other miscellaneous expenses that are needed in film budgeting like insurance and contingency.

- **Insurance-** All the policies like Errors & Omissions (E&O), general liability, etc that the film requires are budgeted under this line item.
- **Contingency-** This line item is typically set at 10%. That is, it's a built-in assumption that the budget is going to go at least 10% over.

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#### 4.5: Check your Progress

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After finishing this course study you will be able to answer the following questions:

1. What is Film Budgeting?
2. Match the column

**A**

- a. Above-the-line
- b. Below-the-line
- c. Post-Production cost
- d. Miscellaneous

**B**

1. Wardrobe
2. Insurance
3. Director
4. Publicity

3. State True or False.
  - a. Above-the-line includes the creative talent.
  - b. *Art department includes set construction and set dressing cost.*
  - c. Below-the-line is not the direct production cost.
  - d. Publicity and visual effects cost comes under miscellaneous cost.
  - e. Film Budgeting is said to be the foundation of the film

## Further Readings

- Paula Laundry, *Scheduling and Budgeting Your Film: A Panic-Free Guide*.
- Deke Simon, Michael Wiese, *Film and Video Budgets*.
- Suzanne Lyons, *Indie Film Production: The Craft of Low Budget Filmmaking*.

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## 4.6: References

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