

Below-the-Line Kosten

Englisch: Below-the-Line

PRODUKTION/BEGRIFFE

Die technischen/Crew-Positionen in der Filmproduktion, deren Kosten in traditionellen Budgetformaten unter der Linie stehen. Dies sind typischerweise Stunden- oder Tagessatzpositionen einschließlich Kamera, Beleuchtung, Grip, Ton, Produktionsmanagement und Support-Personal.

Definition Below-the-Line (BTL) bezieht sich auf alle technischen Crew-Positionen und operativen Kosten in einer Filmproduktion. BTL ist typisch: Stunden/Tages-gebunden (nicht pauschale Verträge wie ATL) Variable Kosten (mehr Tage = höhere Kosten) Union-reguliert (IATSE, SAG-AFTRA, etc.) "Ausführend" statt "leitend" (folgen Anweisungen) BTL-Budgetstruktur Hauptkategorien

BELOW-THE-LINE BUDGET A. PRODUCTION MANAGEMENT - Unit Production Manager (UPM) - Assistant Production Manager - Production Coordinators B. CAMERA DEPARTMENT - Director of Photography (als BTL-Bezahlung) - Camera Operator - 1st AC (Focus Puller) - 2nd AC (Clapper Loader) - Steadicam Operator C. LIGHTING/GRIP - Gaffer (Lighting Head) - Best Boy (Gaffer's Assistant) - Electricians (8-12 per day) - Grip (Key Grip) - Dolly Grips - Best Boy (Grip Assistant) D. SOUND - Boom Operator - Sound Mixer - Wireless Mic Operator E. LOCATIONS - Location Manager - Location Scouts - Location Assistants - Permits & Insurance F. ART DEPARTMENT - Production Designer (als BTL wenn small budget) - Set Decorator - Props Master - Art Department Assistants G. SPECIAL DEPARTMENTS - Stunt Coordinator - Special Effects Supervisor - Makeup/Hair Department - Animal Wrangler (wenn needed) H. PRODUCTION LOGISTICS - Transportation Coordinator - Drivers - Catering - Production Assistants - Security Typische BTL-Raten nach Position Camera Department Position Daily Rate (Low) Daily Rate (Union) Notes DP (as BTL rate) \$400-600 \$800-1200 Wenn nicht ATL deal Camera Operator \$300-500 \$600-900 Leads camera movement 1st AC \$250-400 \$500-800 Focus critical 2nd AC \$200-350 \$400-600 Claps, organizes media Steadicam Op. \$500-800 \$1000-1500 Specialized equipment Monthly Rate Calculation: Daily Rate $\times$ 6 days/week $\times$ 4 weeks = Monthly Example: Union Camera Operator: \$700/day $\times$ 24 working days = \$16.8K per month Lighting/Grip Department Position Daily Rate (Low) Daily Rate (Union) Notes Gaffer \$400-600 \$800-1200 Lighting head, critical role Best Boy (E) \$300-450 \$600-900 Gaffer's right hand Electricians \$200-350 \$400-700 Multiple per day Key Grip \$350-550 \$750-1100 Camera movement specialist Dolly Grip \$300-450 \$600-900 Operates dollies/cranes Crew Size Variation: Small Budget: 4-6 electricians, 2-3 grips Mid-Budget: 8-10 electricians, 4-5 grips Large Budget: 12-15 electricians, 6-8 grips Sound Department Position Daily Rate (Low) Daily Rate (Union) Notes Sound Mixer \$300-500 \$600-900 Recording quality control Boom Operator \$200-350 \$400-600 Microphone placement Wireless Mic Ops \$200-300 \$400-500 Multiple if needed Other Key BTL Positions Position Daily Rate Notes UPM/PM \$400-800 Management/coordination Location Manager \$300-500 Location logistics Production Coordinator \$200-350 Office/admin Stunt Coordinator \$1000-2000+ Specialized, high-risk Special Effects \$500-1500 Explosions, pyro Key Makeup/Hair \$300-500 Each Production Assistant \$100-200 Entry-level BTL Budget Calculation Example: 40-Day Shoot, Mid-Budget CAMERA DEPARTMENT (20 days shooting, not every day) - DP Rate (BTL): \$800/day $\times$ 40 = \$32K - Camera Operator: \$700/day $\times$ 40 = \$28K - 1st AC: \$600/day $\times$ 40 = \$24K - 2nd AC: \$500/day $\times$ 40 = \$20K CAMERA SUBTOTAL: \$104K LIGHTING/GRIP (40 days) - Gaffer: \$900/day $\times$ 40 = \$36K

- Best Boy E: $\$700/\text{day} \times 40 = \28K - 8 Electricians: $\$500/\text{day} \times 8 \times 40 = \160K - Key Grip: $\$800/\text{day} \times 40 = \32K - 3 Grips: $\$600/\text{day} \times 3 \times 40 = \72K LIGHTING/GRIP SUBTOTAL: $\$328\text{K}$ SOUND (40 days) - Sound Mixer: $\$700/\text{day} \times 40 = \28K - Boom Op: $\$500/\text{day} \times 40 = \20K SOUND SUBTOTAL: $\$48\text{K}$ PRODUCTION MANAGEMENT (60 days including pre/post) - UPM: $\$600/\text{day} \times 60 = \36K - Assistant PM: $\$400/\text{day} \times 40 = \16K - Coordinators: $\$300/\text{day} \times 60 = \18K PM SUBTOTAL: $\$70\text{K}$ LOCATIONS (40 days + scouting) - Location Manager: $\$500/\text{day} \times 50 = \25K - 2 Scouts: $\$300/\text{day} \times 20 = \12K LOCATIONS SUBTOTAL: $\$37\text{K}$ OTHER BTL - Makeup/Hair: $\$400/\text{day} \times 40 = \16K - Production Assistants (8): $\$150/\text{day} \times 8 \times 40 = \48K - Transportation: $\$300/\text{day} \times 40 = \12K - Catering (100 people): $\$1000/\text{day} \times 40 = \40K OTHER SUBTOTAL: $\$116\text{K}$ TOTAL BTL: $\sim\$703\text{K}$ BTL als Prozentsatz des Gesamtbudgets Budget Size % BTL % Post % Contingency % \$500K (Indie) 45% 45% 5% 5% \$5M (Studio) 36% 40% 20% 4% \$50M (Blockbuster) 28% 32% 25% 15% Observation: Größere Budgets = höherer Post-Production % (wegen VFX) BTL-Kostenoptimierung Strategien Strategy 1: Shorter Shooting Schedule Normal Schedule: 50 Tage $\times \$100\text{K}/\text{day} = \5M Production Optimized Schedule: 40 Tage $\times \$100\text{K}/\text{day} = \4M Production Saving: $\$1\text{M}$ (20%) How? - Better Scheduling (location blocks) - Efficient Set-Ups (less time on light setup) - Clear direction (fewer takes needed) - Well-rested crew (less inefficiency) Strategy 2: Reduced Crew Size Normal Crew: - 12 Electricians, 6 Grips, 25+ support staff Lean Crew: - 8 Electricians, 4 Grips, 15 support staff Cost Saving: - $\$600\text{K}-\800K over 40-day shoot - Trade-off: Longer shooting days (10-14 hours instead of 12) Strategy 3: Equipment Rentals vs. Purchase Scenario A: Rent all equipment from vendor - Daily rental: $\$50\text{K}$ - 50 Days: $\$2.5\text{M}$ Scenario B: Negotiate ownership/buyout - Equipment purchase: $\$1.5\text{M}$ - Daily rental for specials: $\$10\text{K} \times 50 = \500K - Total: $\$2\text{M}$ - Saving: $\$500\text{K}$ But: Must store/insure equipment post-production Strategy 4: Union vs. Non-Union Union Crew (SAG-AFTRA/IATSE): - Higher rates: $\$600\text{K}-\$1000/\text{day}$ - Strict rules: max 10-hour days - Benefits: Pension, healthcare - Total 40-day: $\sim\$1.2\text{M}$ for crew Non-Union Crew: - Lower rates: $\$300\text{K}-\$500/\text{day}$ - Flexible: 12-16 hour days possible - No benefits - Total 40-day: $\sim\$600\text{K}$ for crew - Saving: $\$600\text{K}$ Tradeoff: Quality, experience, crew morale Union Regulations und BTL-Kosten SAG-AFTRA (Actors/Talent) Daily Rates (rough): Union Scale: $\$1,000\text{K}-\$3,000/\text{day}$ Higher for A-List through negotiation Overages: Time-and-a-half after 8 hours IATSE (Crew) Typical Union Rules: Standard Day: 10-12 hours max Overtime: After 8-10 hours, premium rates Turnaround: 12-hour rest minimum between calls Per Diem: If work > 100 miles from home Example Overtime Cost: Normal Rate: $\$600/\text{day}$ 12-hour day (2 hours overtime): $\$600 + \$300 = \$900$ 14-hour day (4 hours overtime): $\$600 + \$600 = \$1200$ Annual Cost Impact: One extra hour/day $\times 50$ shooting days $\times 20$ crew = Additional $\$600\text{K}$ BTL-Positionen und ihre kritischen Funktionen Camera Department Critical Path: DP ? Camera Op ? 1st AC ? 2nd AC Poor DP = Bad-Looking Film Bad 1st AC = Shots out of focus Bad 2nd AC = Lost/damaged media Investment Value: Worth paying top rates, directly impacts final product quality Lighting/Grip Critical Path: Gaffer ? Best Boy ? Electricians Poor Gaffer = Dim/flat lighting Slow Grip = Long setup times = Fewer shots per day Dangerous Grip = Safety risks Cost vs. Speed Trade-off: Experienced Gaffer = Faster setups = Fewer hours needed = \$ savings Inexperienced = Slow = More hours = More money BTL-Budgetierung Best Practices 1. Line-Item Detail Each position should have: Title Daily Rate Number of Days Working Total Cost Example: - Gaffer: $\$850/\text{day} \times 40$ days = $\$34,000$ - Best Boy (E): $\$600/\text{day} \times 40$ days = $\$24,000$ - Electricians (10 avg): $\$500/\text{day} \times 10 \times 40$ days = $\$200,000$ 2. Department Budgets Group by Department: Camera Dept Total Lighting/Grip Dept Total Sound Dept Total Production Management Total 3. Contingency per Department 10% contingency per major department for: Equipment failures (backup rentals) Crew illness/replacement Overtime spills 4. Tracking During Production UPM should provide weekly BTL reports: Actual vs.

Budgeted Identified overages Projected end-of-production costs Recommendations for adjustments
 BTL-Kosten-Überläufe und Ursachen Problem Cause Typical Cost Impact Prevention Overtime Poor
 scheduling 10-30% overrun Better prep, realistic schedule Crew Illness No backup planned 5-10%
 Cross-train crew, have alternates Equipment Failure Age/poor maintenance 5-15% Regular equipment
 checks Location Changes Permits delayed 10-20% Secure permits early Schedule Overages Longer shoot
 needed 20-50% Contingency time-buffers Union Penalties Rule violations 5-15% Train UPM on rules
 BTL-Einsparungen Real-World Case Study: Saving \$200K in BTL Original Plan: 50-day shooting
 schedule 15 electricians, 5 grips, 20+ support Daily BTL: ~\$100K Total BTL: \$5M Optimized Plan:
 40-day shooting schedule (better prep) 10 electricians, 3 grips, 15 support (lean crew) Daily BTL:
 ~\$95K Total BTL: \$3.8M Savings: \$1.2M (24% reduction) How: Better location blocks (-5 days) More
 efficient set-ups (-3 crew/day) Pre-production optimization (fewer takes needed) Below-the-Line
 ist die operative Realität einer Filmproduktion – wo kreative Vorsätze auf tägliche Crew-Realität
 treffen.