BUDGET

I am unsure if this is supposed to relate to my film as if I am making it on a small scale myself, or as though it were being made on a larger level. From my mentoring sessions, it has been made to seem smaller scale, but from the book it seems like it is meant to be treated as a larger production.

On a smaller scale, the film is very inexpensive. It contains very few locations, little special effects, and no animation or graphics necessary. The film would need very little funding to get it off the ground. With my own funds saved, and a few hundred cushion dollars from sponsors and investors, the film could be up and running with little to no issue.

From previous endeavors, I have created many connections with larger and local businesses that have come to see that I follow through with my word. They started with sponsoring my high school teams, to teams I coached, to contributing to major fundraisers for the cancer society, and perhaps now, they would be willing to take a step in a more personal direction for me. With the ground funds, I would create a small promotional-like video and package and present it to them. Explain the specific situation and relate to myself more closely since I have already established groundwork with them. Coming from a small town makes raising money much easier. As everyone knows everyone, and wants to invest in the community in any way possible. Luckily, I graduated from a high school with an above-average media program, who have pledged to help me time and time again because of my time invested and the money I have raised or won for the team. On multiple occasions, they have lent me production equipment from green screens, lights, cameras, mics, all the way to the students themselves as crew. With those expenses being ruled out, the cushion money from the sponsors can be used to rent any equipment not provided or already owned. Thus allowing for the maximum quality outcome with a low budget film. Connections are everything. The book reads that sometimes you have to be ruthless to get what you want, but in my experience all I’ve had to be is reliable.

At this point, we have equipment and a little bit of money. Moving onto talent. Fortunately the basis of the film is young adults and teenagers. The main character being a young woman, a year or two from graduating college. Fortunately, that is my age range. With some connection with old teachers and friends (and not to mention social media), I can likely put myself back in touch with many of the theatre/drama students that left high school to pursue that for their career. And if they are not interested, they most likely can put me in touch with someone who is. And by chance I have no hits with networking, I am within driving range of 4 colleges, to whom I can contact the drama departments. During my short time in college, I learned that there was a page for all arts students to go to if they wanted some volunteer experience. Many people took advantage of that. My hope would be that some aspiring young talents would also be interested in a free addition to their portfolios with some investment of their time.

Because this is unpaid, and purely voluntarily, there is little to no need for workers insurance. Which I will cma (cover my ass) with by the use of a written agreement.

If the project is successful and goes on to become something well-built and worth sharing, we can take the finished project and proof of other sponsors/investors to a larger investor or bank and request more financing in order to lock in some e+o to safely distribute the film.

I am not the greatest with learning about money or numbers out of a book, but I am halfway decent at strategizing. In the situation that I were staring down the barrel of a major motion picture, I would likely hire or partner with someone that can ensure I do not make any financial mistakes.