

# YOUR GUIDE TO GETTING STARTED



**filmmaker**  
**software**<sup>TM</sup>

SCHEDULING • BUDGETING • CONTACTS • REPORTS

[www.filmmakersoftware.com](http://www.filmmakersoftware.com)

P.O. BOX 5921

SANTA MONICA, CA 90409

PRODUCTION SOFTWARE FOR WINDOWS AND MAC.

**web:** [www.filmmakersoftware.com](http://www.filmmakersoftware.com) **email:** [info@filmmakersoftware.com](mailto:info@filmmakersoftware.com)

...**filmmakerssoftware™** was designed to provide the independent filmmaker with an inexpensive way to manage his/her film...

...You can use **filmmakerssoftware™** for scheduling, budgeting, contacts, daily reporting, and much much more...

...This guide will provide you with everything you need to know to get started. But before we discuss the nuts & bolts, we urge you to take a moment to open up the **filmmakerssoftware™** program (fmswin for Win or fmsOSX for Mac) and explore. Click with your mouse on the many buttons and tabs to get a general idea of all that **filmmakerssoftware™** has to offer. Then come back to this guide, and we will walk you through **filmmakerssoftware™** step-by-step. If you prefer to skip to specific sections, click on the appropriate bookmarks to the left.

# I. What You Will Need

The full **filmmakerssoftware™** package offers two essential programs:

1. the Production Board module, which handles your scheduling, and...
2. the Budget, Contacts & Reports module which handles everything else.

In order to run each part of **filmmakerssoftware™**, you will need the following:

<b>filmmakerssoftware™ for MAC OS Minimum Requirements</b>	
<b>PRODUCTION BOARD</b> (requires Microsoft Excel 5.0 or later)	<b>BUDGET, CONTACTS &amp; REPORTS</b> (no longer requires FileMaker Pro)
<ul style="list-style-type: none"><li>•Mac OS (preferably 68040 or faster).</li><li>•8MB or more of RAM.</li><li>•12 MB or more free HD space.</li><li>•Excel 5.0 or later.</li></ul>	<ul style="list-style-type: none"><li>•Mac OS (preferably 68040 or faster).</li><li>•8 MB or more of RAM.</li><li>•12 MB or more free HD space.</li></ul>

<b>filmmakerssoftware™ for WINDOWS Minimum Requirements</b>	
<b>PRODUCTION BOARD</b> (requires Microsoft Excel 5.0 or later)	<b>BUDGET, CONTACTS &amp; REPORTS</b> (no longer requires FileMaker Pro)
<ul style="list-style-type: none"><li>•Win 3.1, NT, 95 (486 or faster).</li><li>•8MB or more of RAM.</li><li>•12 MB or more free HD space.</li><li>•Excel 5.0 for Windows or later.</li></ul>	<ul style="list-style-type: none"><li>•Win 3.1, NT, 95 (486 or faster).</li><li>•8MB or more of RAM.</li><li>•12 MB or more free HD space.</li></ul>

A familiarity with FileMaker Pro® and Microsoft Excel® is recommended.

We also recommend some film-production experience. While it is our goal with this guide to explain the nuts & bolts of film scheduling and budgeting—our hope is that with just this guide you will be able to understand most of the important concepts involved—we can only stress that the more knowledge and experience you have in scheduling and budgeting films, the easier it will be for you to understand how to maximize the utility of this program.

If you intend to use the Production Board module of **filmmakerssoftware™**, you will need to have a script. If you haven't printed it yet, don't.

Filmmaking should be fun, and hopefully with **filmmakerssoftware™** it can be. Good Luck!

## II. Getting Started

For **filmmakerssoftware™** to work optimally, you will need to prepare your script as follows:

### A. Scene Numbers & Page Numbers

Make sure each scene and each page in your script is numbered sequentially from beginning to end according to the method explained in this chapter (The numbers you assign to each scene will be called Scene Numbers, and the numbers you assign to each page will be called Page Numbers.)

#### 1. The Importance of Scene Numbers

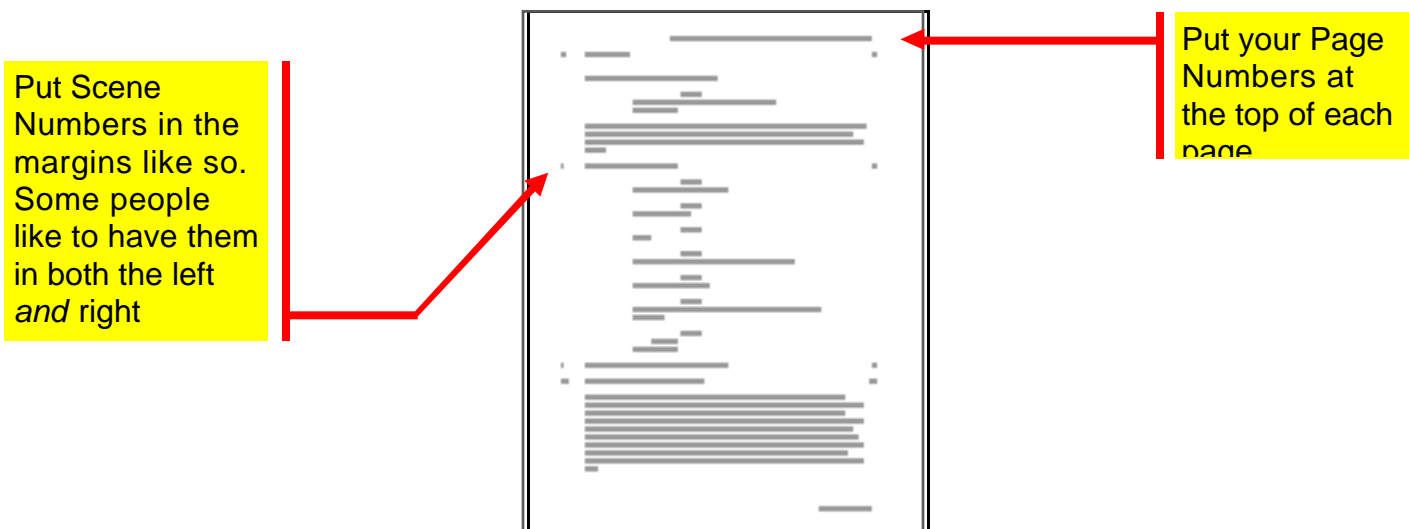
Scene numbers are like ID numbers for the scenes in your script. They distinguish each scene from all other scenes. Most feature-film scripts are comprised of many scenes. Everyone involved on your production will rely upon Scene Numbers when referring to the scenes in the script.

#### 2. How to Number Scenes

Numbering scenes is easy. Simply put a number at the beginning of each scene. Respectable screenwriting programs such as Final Draft® can automatically number the scenes in your script. They typically assign a number to each scene heading (or slugline). However, determining where a scene changes (or where to put a slugline) can be much more difficult. And no screenwriting software is yet savvy enough to do that. Software relies on the screenwriter and/or the producer to determine where to put the sluglines. How does the screenwriter and/or the producer decide? This is something that can only be accomplished by careful

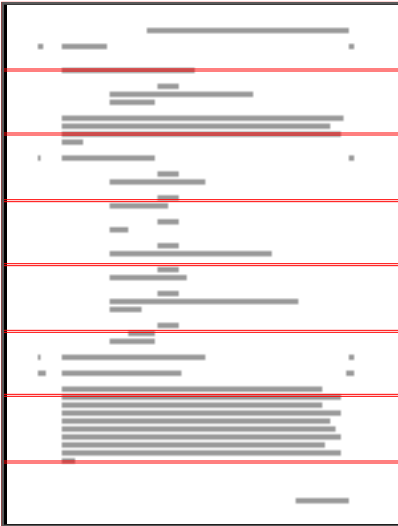
reading of the script. It's a dark and lonely job, but not one to be taken lightly. Intelligent scene ID-ing is key to effective scheduling.

The standard rule of thumb for detecting a scene change is to look for any change in location and/or cast. Each location change or cast change typically means a scene change, which means a new slugline, which also means a new Scene Number.



### 3. Dividing Pages into Eighths

After you have finished identifying and numbering your scenes, print a fresh hard-copy of your script and mark each script page with seven horizontal lines dividing each page into eighths, like this:



**This is standard procedure for breaking down most scripts. You can accomplish making the eighths-of-pages lines on your script in many ways, but here are three suggestions:**

- 1. Use your word processor (if it will allow you) to create a watermark of lines dividing each page into eighths for when you print your script.**
- 2. Use a graphics program to create the lines, and then print or photocopy it multiple times and use it as your paper stock when printing your script.**
- 3. Use a ruler and pencil and make your lines manually.**

**Once your script is divided into eighths and your scenes are numbered, you are ready to enter your scene information onto the Production Board.**

#### **4. Lock Your Script**

**After your pages and scenes are numbered and your script is printed and broken down into eighths of pages, you must “lock” your script. This means that any pages and scenes that you have already assigned page**

numbers and scene numbers to must never be reassigned new numbers. For example: If you need to add text to the bottom of Page 32, any spill-over must be typed onto a new page called “Page 32A”. It must not be added to the top of Page 33. Likewise, if you need to add a new scene between Scene 10 and Scene 11, the new scene must now be called “Scene 10A”. If you delete an entire page or an entire scene you must retire the numbers associated with either the page or scene. You must never use the same numbers for any two or more scenes or any two or more pages.

The reason for locking script pages is to minimize the number of pages you must reprint when distributing script revisions to your crew and cast. Most productions use different colored paper for each new set of revisions. This helps cast and crew distinguish from those pages that have not been changed.

Scenes are locked to avoid a potential scheduling disaster. As we mentioned earlier in this chapter, Scene Numbers are the ID numbers for each scene. If you alter a scene’s Scene Number, all previously recorded and discussed references to that scene are no longer valid. Then, if you were to assign another scene that scene’s ID number, you may find yourself preparing for one scene using the information of another.

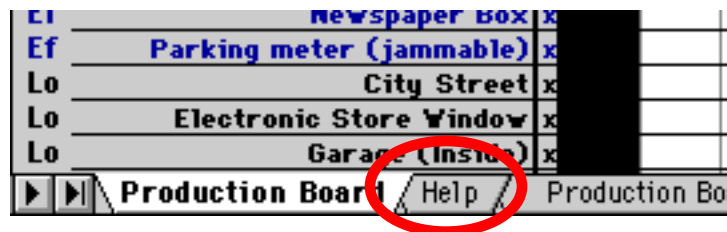


### III. Production Board

(Open "PrdBoard.XLS" • Requires Excel 5.0 or higher)

#### A. Your Password

To have your project name appear on all Production Board printouts, open up your Production Board (PrdBoard.XLS). Click with your mouse on the "Help" Tab at the bottom of the screen so that the Help Screen appears.



Then type in the name of your project (typically the title of the film) in the Project Name field. (Leave the Password field as is.)

Leave this field as is.	<b>Password?</b> freedom
	<b>Project Name</b> Crack Potz (Example)
	<b>Crack Potz (Example)</b>

Type in the Name of your Project here.

When you click back to the Production Board, by pressing on its tab at the bottom of the screen, you will see the name of your production in the top left corner of your board. You are now ready to start working with your Production Board.

## **B. What is a Production Board?**

The Production Board is used by film producers and production managers as a tool for scheduling and managing films. Informed and skillful scheduling can be the key to keeping your production on time and under budget.

If time and money were not an issue, most directors would probably choose to shoot the scenes of their films in the order in which the scenes appear. A production manager must never lose sight of this. However, the production manager's first priority must be to schedule the shooting of scenes in the most efficient order. Efficiency hinges primarily on the minimization of variability. This often means shooting similar scenes (those with the same location, same cast and crew, or same props) consecutively. Typically, location is the biggest concern. This is because each location change often involves a full company move and a tremendous drain on crew, cast, time, and funds.

It's also important to try to minimize time-of-day changes, exterior/interior changes, cast and crew changes, and equipment and prop changes.

What makes scheduling most challenging are the numerous constraints that need to be considered, such things as location availability, cast and crew availability, equipment and prop availability, union rules, labor laws, holidays, weather, and hours in a day.

The Production Board provides a concise, easy-to-read, graphical representation of what each of your scenes require. It also provides you with a simple way to manipulate the order of your scenes so that you can

effortlessly determine the shooting schedule that is best for you.

## C. Conventions of this Production Board

The conventions of this Production Board are slightly different than most production boards. We believe you will find this board **BETTER**. It incorporates the critical-schedule features typically used by city planners and construction companies to keep track of massive projects that require careful coordination. Unlike other production boards, the **filmmakerssoftware™** Production Board requires no breakdown sheets. With **filmmakerssoftware™** you enter all your scene information directly onto the Board. Below is an example of what our Production Board looks like:

	B	C	D	E	F	G
3	Shooting Day					
4	dusk	dawn	DAY/NIGHT		D	D
5	goto		Scene #		1	2
6	E/I		EXT/INT		E	E
7	UNREGISTERED		Script Days			
	strip	DAY/EXT.	element			
	new	DAY/INT.	new			
	edit	NIGHT/EXT.	goto			
	find	NIGHT/INT.				
	bloud		keys on			
	divider	clear	keys off			
	export scene info		export elements			
	sort		unsort	filter		
	C	St	B	A	Ef	S
	W	M	Eq	Lo	No	
8						
9			No. of Pages			
10			EXPORT			
11	C		Joe		X	C
12	C		Samantha		C	C
13	C		Jacob		C	C
14	C		Elliot		C	C
15	Lo		Joe's Backyard		Lo	Lo
16	Ef		Joe's Grill		Ef	Ef
17	A		Other Friends		A	A

**Day 1**

Joe's Backyard - Guys at grill  
Joe's Backyard - Samantha meets Jacob

Each Strip represents a Scene.

Use Dividers as an aid to arrange your strips

If an element is needed in a specific scene, X the scene (strip) on the row of that element.

13 Element-Category Buttons

Enter your first Element here (col C, row 11).

Now, to explain how our Production Board works:

## D. Breaking Down your Script

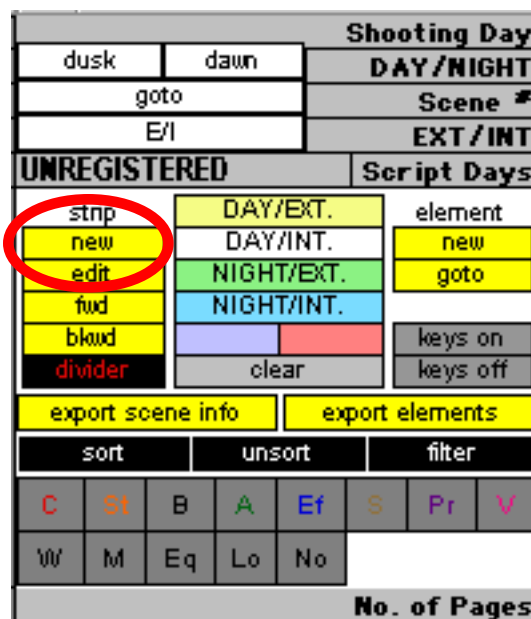
### 1. Making Strips

For each scene in your script you must create a strip on your Production Board.

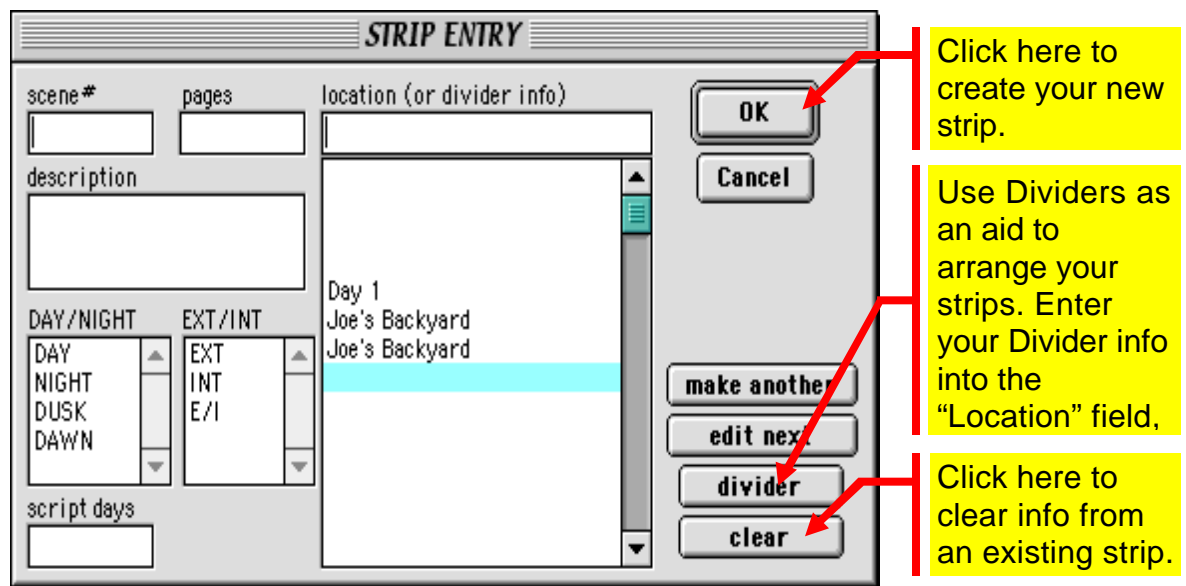
To create a new strip, open your Production Board (PrdBoard.XLS), then click with your mouse on the “Production Board” tab at the bottom of your screen so that the “Production Board” screen appears.



Click with your mouse on the **new** button under the word “STRIP” in the top left corner of your screen.



The “Strip Entry” dialog box appears.



The "Strip Entry" dialog box prompts you to enter your scene information into the following fields:

#### A. Scene #

What is the Scene Number? In order to break down your script properly, you will need to have already assigned each scene in your script with a Scene Number. (See chapter III)

#### B. Pages

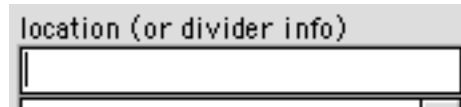
How many pages (in eighths) is this scene? Say Scene 1 is one and four eighths pages. Instead of typing 1 1/2, Type in:

PAGES  
1 4/8

#### C. LOCATION (or Divider Info)

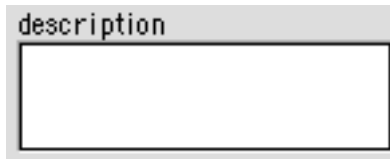
Where does this scene take place? If the location for this scene is one that you have already entered for an earlier strip, you can click on the pop-up menu to the right of this field to select the name of that same location again.

If you are creating a Divider, this is the field you use to type in your Divider information. Dividers are explained later in this chapter (Chapter IV: Arranging Your Strips).



#### **D. Description**

What is the main action in this scene? Enter a short sentence.



#### **E. Day/Night**

What time of day does the scene take place? Choose from either Day, Night, Dusk, or Dawn by clicking on the appropriate radio button.

#### **F. Ext./Int.**

Does your scene take place inside (interior), or outside (exterior)? Choose from either Ext. (exterior), Int. (interior), or E/I (exterior and interior) by clicking on the appropriate radio button.

#### **G. Script Days**

In the continuity of your film, what is the amount of time that passes during this scene?

When you finish entering all the information you want to for this strip, click with your mouse on the “Okay” button, and your new strip will be created. Or, if you want to create another strip, click on the “Make Another” button.

**You will need to create a new strip for each scene.**

## **2. Listing Elements**

**After you finish creating all your strips, you must then go back to the beginning of your script and carefully read each scene to form a list of ELEMENTS.**

### **A. What is an Element?**

**An element is any person, place, thing, or animal that brings dimensionality to a scene. For scheduling and managing your production, it is crucial not only to identify each element that appears in your script but also to determine in which scenes each element appears. If an element is not accounted for in advance, it may not be available on the day you plan to shoot a scene that requires it.**

**Imagine throwing a big beach barbecue for all your friends, and they are all starving because they've been saving room in their stomachs all day for the big meal you've promised them. You've got tofu dogs, soy burgers, potatoes, etc.. You're about ready to light up your grill and start cooking, when you realize you forgot to buy charcoal. No problem, right? You just get in your car and buy some more, right? But, now...imagine you're on Mars. Now, also imagine that the people you've invited are not all your friends. Sound crazy? Well, maybe a little, but you'd be surprised where movie crews find themselves without things they need. The point is, even if you aren't on Mars, trying to pull things together at the last minute while you are in the middle of shooting a film is a drag, not to mention a waste of time, money, and effort. That's why you want to account for EVERYTHING in advance.**

Elements are categorized on the production board as follows:

•Cast	•Effect	•Wardrobe	•Note
•Stunt	•Sound	•Makeup	
•Bit	•Prop	•Equipment	
•Atmosphere	•Vehicle	•Location	

Identifying most elements in a script is simple. But some elements are not so simply identified. Take a look at Example Scene 25 below. All that our screenwriter writes is:

**25. EXT. BASEBALL DIAMOND - NIGHT**

**Joe makes the pitch.**

From this seemingly simple scene, there are likely to be many elements to keep track of. Two obvious elements are the baseball diamond and Joe. However, there are many elements here that are not so obvious without a better knowledge of the script. For starters, one might ask: Who is Joe making the pitch to? The object of his pitch may be an element to track, yet what he is pitching may not necessarily be. If Joe is proposing to his girlfriend, she is certainly an element to track. However, his pitch, in this case, is simply a string of words, which are typically not considered elements, unless of course they are sung, in which case they typically are, especially if the song is copyrighted or accompanied by music. Let's assume we know Joe is actually pitching a baseball, and it's the tenth inning of the World Series, and the opposing team's homerun king is up at bat. In this scenario, there are multitudes of elements to consider. They may be as micro as Joe's glove, cap, and uniform or as macro as the other players, the officials,



the fans, the scoreboards, etc. They may all be elements that you need to consider for your scene. Your job is to determine what elements will be essential to capture the moment you are trying to create and to present the story you hope to tell.

## B. Entering the Elements

Column C on your Production Board is where you list your elements (starting at row 11).

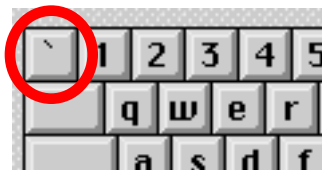
	C	St	B	A	Et	S	Pr	V			
8	W	M	Eq	Lo	No						
9	No. of Pages										
10											
11	C								Joe	C	C
12	C								Samuelia	C	C
13	C								Jacob	C	C
14	C								Elliot	C	C

When you come across a new element in the script, simply add it to the bottom of your list of elements. You can do this by either manually scrolling to the bottom of your element list, or by clicking with your mouse on the **new** button under the word “Element” in the top left corner of your screen.

dusk		dawn	Shooting Day	
			DAY/NIGHT	
goto		Scene #		
E/I		EXT/INT		
UNREGISTERED		Script Days		
strip	DAY/EXT.	element		
new	DAY/INT.	new		
edit	NIGHT/EXT.	goto		
fxd	NIGHT/INT.			
bkwd		keys on		
divider	clear	keys off		
export scene info		export elements		
sort		unsort		filter
C	St	B	A	Ef
W	M	Eq	Lo	No
No. of Pages				

When you get to the bottom of your elements list, type in the new element.

When a scene in your script calls for that element, click with your mouse on the cell that intersects that element's row with the column of the scene (or strip) that you need the element for. Then, press the [ ` ] key (above the [TAB] key) on your keyboard.



An "X" will appear at these coordinates. The "X" marries the element to the scene. For example, say we are entering information for Scene 1 of our script. It takes place in Joe's backyard, and Joe is hanging out with his friends. First we will need to add Joe to our list of elements (in Column C). Then, we will need to indicate that Joe will be needed in Scene 1. To do this, we must locate the Scene 1 strip and then scroll down the strip to

where it intersects with the row that we entered Joe's name on. The intersection is where we place the "X" (click with your mouse on the intersecting cell, then press the [ ` ] key). Now, whenever you look at the Production Board, you can quickly see that Joe will be needed in Scene 1. If you make a mistake, you can press the [ ` ] key again, and the "X" disappears. Navigate down a strip by pressing the [RETURN] key. Navigate across scenes by pressing the [TAB] key.

It is important to be aware of the fact that the scene in your script in which an element is first cited is not necessarily going to be the first scene in which that element appears. Nor should it necessarily be the FIRST scene to have that element listed on its strip. Example Scene 25 (above) reads that "Joe makes the pitch". What if in Scene 26 it says that Joe throws a strike, then kisses his lucky ring. Chances are, Joe's lucky ring was also present in Scene 25, and therefore should be included on Scene 25's strip. That lucky ring may have never been mentioned before Scene 26. However, it is the production manager's duty to consider whether or not it is supposed to be in previous scenes. Joe's lucky ring may be with Joe throughout the film. That means, Joe's lucky ring should be available for any scene that Joe is in. Indicating this is easy with this Production Board: simply scroll forward or backward across the board, looking for all the scenes that Joe is in and marking "X"s in the "lucky ring" rows.

### **3. Categorizing Your Elements**

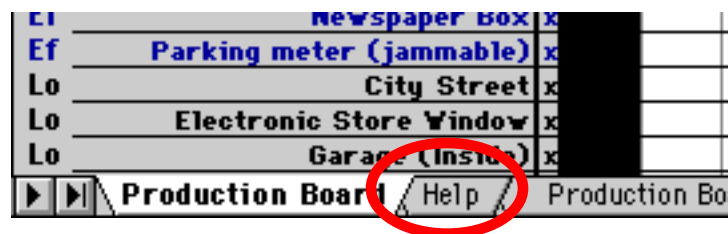
Categorizing your elements makes them easier to identify and sort. You can categorize them at any time. Simply click with your mouse anywhere on an Element's

row, then click on the appropriate category button in the top left corner of your screen.

C	St	B	A	Ef	S	Pr	V
W	M	Eq	Lo	No			

Now, on that element's row, whenever you press the [ ` ] key, the identifying abbreviation for the category you have chosen will appear, instead of an "X". You can recategorize an element at any time.

**PLEASE NOTE:** At the bottom left corner of your Production Board Screen is a "Help" tab.



If you ever need a quick reference to any button's function, and/or keyboard shortcuts for the **filmmakerssoftware™** Production Board, click with your mouse on the "Help" tab.

#### 4. Exporting Elements

Each element on your Production Board typically represents an expense to your Budget.

When you have finished breaking down your script and have listed all the Elements, you are ready to export your list of elements to your **filmmakerssoftware™** Budget so they can be transferred into Budget Line Items.

To export your list of elements, click with your mouse on the **export elements** button.

dusk		dawn	Shooting Day	
			DAY/NIGHT	
goto			Scene #	
E/I			EXT/INT	
UNREGISTERED		Script Days		
strip	DAY/EXT.	element		
new	DAY/INT.	new		
edit	NIGHT/EXT.	goto		
fxd	NIGHT/INT.			
bkwd		keys on		
divider	clear	keys off		
export scene info		export elements		
sort		unsort		clear
C	St	B	A	Ef
W	M	Eq	Lo	No
No. of Pages				

The exporting may take a few minutes. You will be asked, more than once, to save your export file as “Impline.TAB”. Click on “OKAY” each time. Be sure to save it in the “SupBoard” folder inside your “FilmMakr” folder.

When the exporting is finished, open up FilmMakr.FP3. In the Main Menu that appears, click with your mouse on the orange “Import Prod. Board Elements” button at the bottom right of the screen.

SCRIPT	Purchase Order		FORMS
PRODUCTION BOARD (EXCEL)	IMPORT PROD. BOARD ELEMENTS	IMPORT PROD. BOARD SCENE INFO.	

Then, follow the prompts from there.

Once your elements are successfully exported from the Production Board and imported into your Budget, see

Chapter V on how to budget for these elements, which are each now a line item in your budget.

Each exported element will automatically receive an “X” in Column D of your Production Board. Then, if more elements are added later, you can export the new ones without re-exporting the old ones.

To re-export an element, remove the “X” from Column D before you click on the **export elements** button. You can remove “X”s using the [ ` ] key on your keyboard.

## 5. Exporting Scene Information

The Daily Reports you generate during the course of your production (such as call sheets and daily production reports) rely on the scene information you enter onto your Production Board strips.

When you have finished breaking down your script and have created a strip for each and every scene, you are ready to export your scene information to your **filmmakerssoftware™** “Scene Information” file, to be used in your Daily Reports.

To export your scene information, click with your mouse on the **export scene info** button.

dusk		dawn		Shooting Day	
				DAY/NIGHT	
goto				Scene #	
E/I				EXT/INT	
UNREGISTERED			Script Days		
strip	DAY/EXT.			element	
new	DAY/INT.			new	
edit	NIGHT/EXT.			goto	
fxd	NIGHT/INT.				
bloud				keys on	
clear				keys off	
export scene info		export elements			
sort		unsort		filter	
C	St	B	A	Ef	S
W	M	Eq	Lo	No	
No. of Pages					

The exporting may take a few minutes. You will be asked, more than once, to save your export file as “ImpScene.TAB”. Click on “OKAY” each time. Be sure to save it in the “SupBoard” folder inside your “FilmMakr” folder.

When the exporting is finished, open up “FilmMakr.FP3” and at the Main Menu, click with your mouse on the orange “Import Prod. Board Scene Info” button at the bottom right of the screen.

SCRIPT	Purchase Order	FORMS
BOARD (EXCEL)	IMPORT PROD. BOARD ELEMENTS	IMPORT PROD. BOARD SCENE INFO.

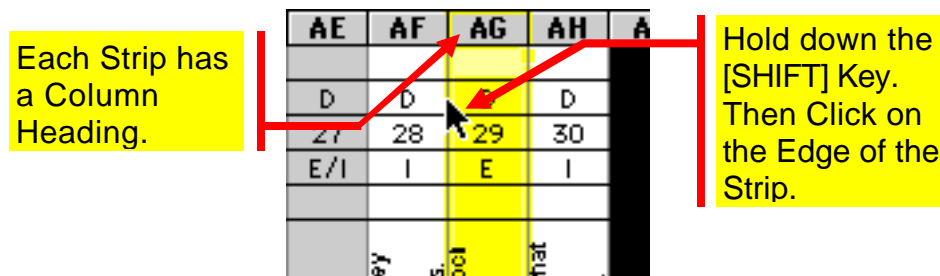
Then, follow the prompts from there.

Each exported scene will automatically receive an “X” in Row 8 of your Production Board. Then, if more scenes are added later, you can export the new ones without re-exporting the old ones. To re-export a scene, remove the

“X” from Row 8 before you click on the export scene info button. You can remove “X”s using the [ ` ] key on your keyboard.

## 6. Arranging Your Strips

One of the key functions of any Production Board (if not *the* key function) is its ability to allow the order of its strips to be rearranged so as to plan a shooting schedule. Excel makes this a snap. To move a strip to a new location on your board, select the column heading of the strip you wish to move, so that the entire column (or strip) is highlighted.



Then, while pressing down on the [SHIFT] key on your keyboard, drag your mouse to either the left or right edge of your strip so that your mouse icon becomes a thin black pointer (instead of a fat white plus sign). Then, click and drag. The column will remain highlighted. But, as you drag, a faint vertical gray line appears. When you get the gray line situated where you want the selected strip's new location to be, unclick the mouse. The strip will soon appear in the new location, and the other strips will shift right or left to make room for the moved strip.

**PLEASE NOTE:** It is extremely important to keep your finger on the [SHIFT] key while you are arranging your strips. By keeping the [SHIFT] key pressed, you are instructing the computer to simply move the selected strip. Not holding the [SHIFT] key down instructs the

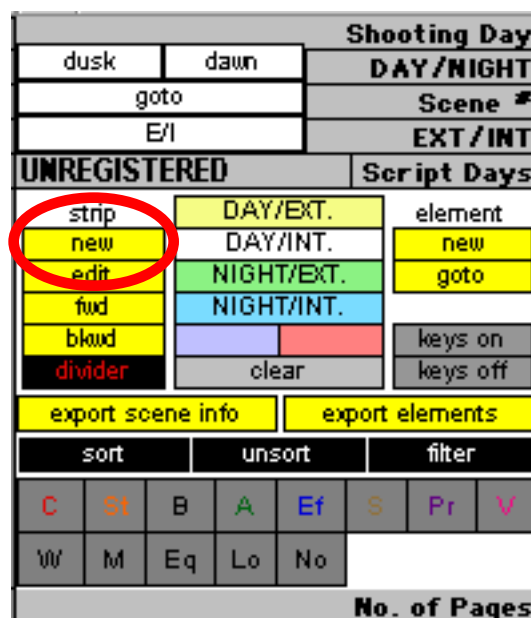


computer to replace one of your other strips with the selected strip (you will probably never want that). We will take this opportunity to remind you to save your work frequently.

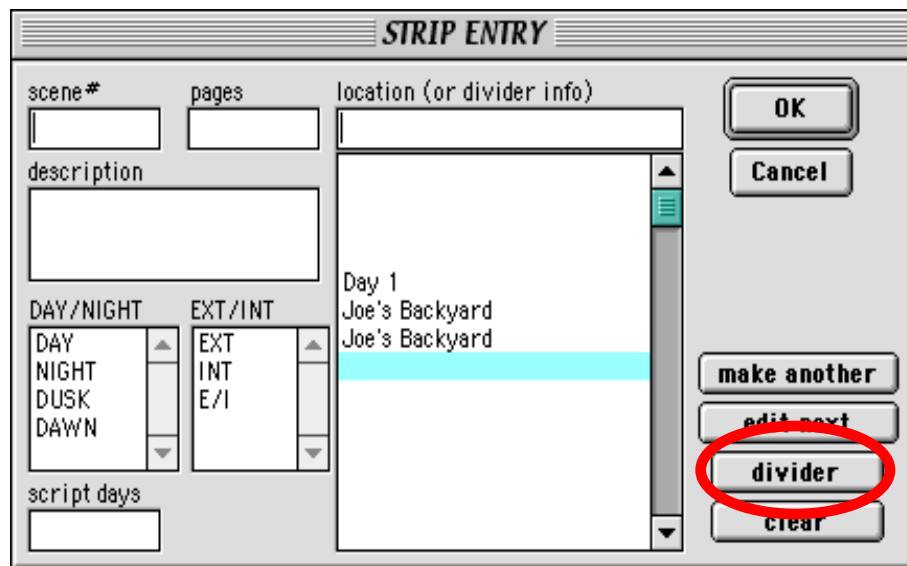
## 7. Dividers

Dividers are black strips (about the same width as your other strips). However, unlike your other strips, they do not each represent a scene. The purpose of Dividers is to aid you in grouping your scenes. For instance, say you want to arrange your scenes based on the days you plan to shoot them. If your plan is to have a five day shoot, you would make five dividers: Day 1, Day 2, Day 3, Day 4, and Day 5. You would then shift all the strips of the scenes you plan to shoot on day 1 so that they line up after your Day 1 Divider. Do the same for day 2, day 3, day 4, and day 5, and, soon, your Production Board becomes much easier to read.

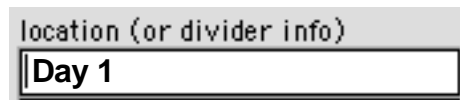
To create a Divider, click with your mouse on the new button under the word “STRIP” in the top left corner of your screen.



The “Strip Entry” dialog box appears.



If you want to label the divider, type the label text into the “LOCATION” field before pressing the ‘Divider’ button. For example, you may want your divider to say “Day 1”. Type it in as shown below.



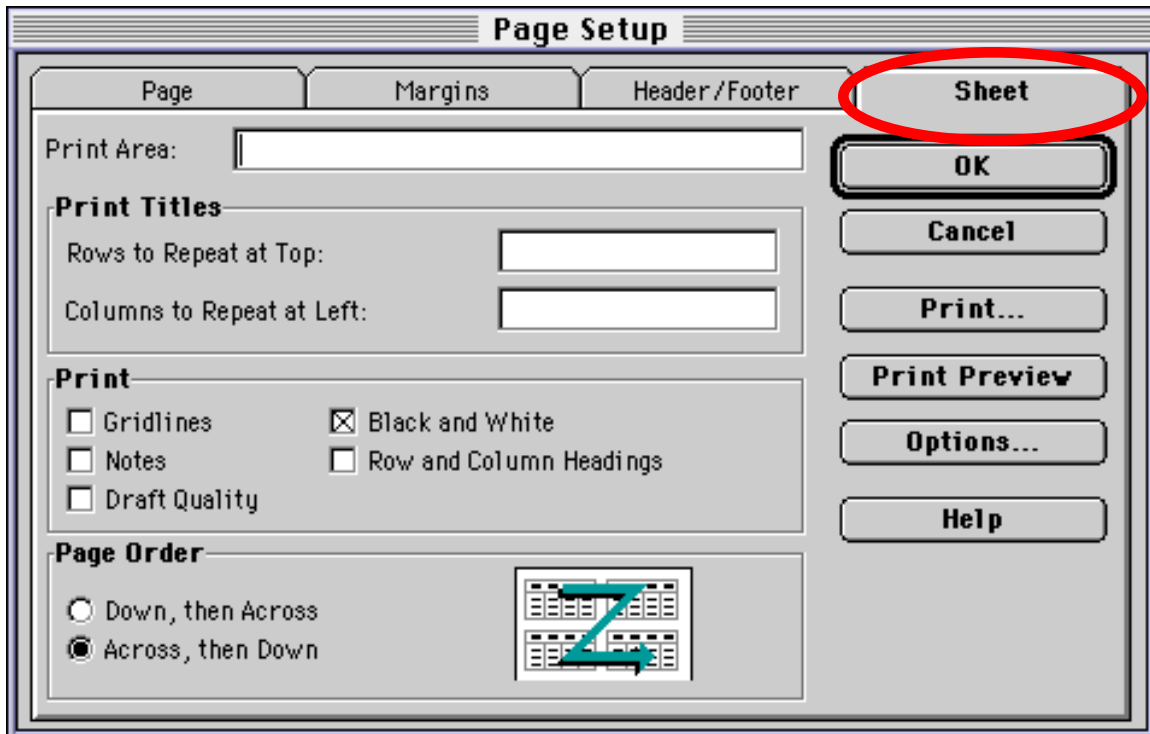
Click with your mouse on the “Divider” button at the bottom right of the dialog box.

Another dialog box will appear, showing you your Divider label. Make sure it reads the way you want it to, then click on the “Okay” button.

## 8. Printing Your Production Board

When you are ready to print your Production Board, we recommend you take a moment to define some of your Excel® Page Setup parameters. Select “Page Setup” from the File Menu at the top of your screen.

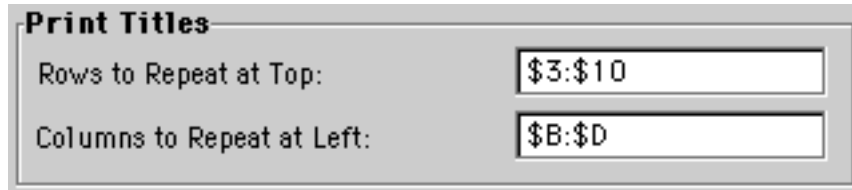
In the “Page Setup” dialog box, click with your mouse on the “Sheet” tab.



The first field in this section is labeled “Print Area”. Here you will determine the area of the Production Board that you would like to print. Excel® allows you to go to your Production Board and, by clicking and dragging, select the area that you would like to print. Before you decide what your print area is, look below the “Print Area” field to the “Print Titles” section.

The “Print Titles” section allows you to decide whether you want certain rows to appear at the top of each page and certain columns to appear along the left of each page. For example, if your Production Board is too big to fit on one page, you may want to subdivide the printed board so that the Scene Numbers and their descriptions appear across the top of each page and that the

**Elements and their categories appear down the left side of each page. To do this, type in (exactly as you see here):**

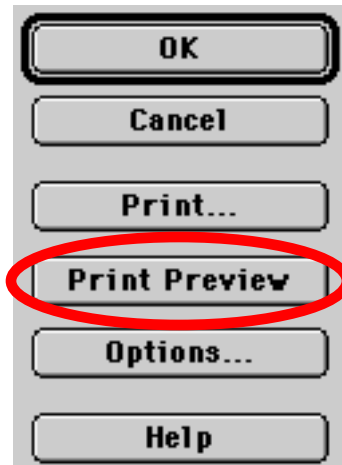


Print Titles	
Rows to Repeat at Top:	\$3:\$10
Columns to Repeat at Left:	\$B:\$D

**Rows 3 through 10 will appear across the top of each page, and columns B through D will appear down the left side of each page. By including these rows and columns on each page, each page will be able to be read independently of the other printed pages. If you choose to include these rows and columns on each page, you will not need to include them as part of your print area selection. If you do not choose to have these rows and columns on each page, then you will most likely want to include them as part of your print area.**

**Another Page Setup option to consider is whether you want to print your board in color or black & white. If you have a fast color printer, we highly recommend you print in color, otherwise, print in black & white. If you have a high quality black & white printer, you might choose grayscale.**

**Click on the other tabs in the “Page Setup” dialog box to see if you would like to modify any other parameters. We recommend clicking with your mouse on the “Print Preview” button to take a look at your layout before you print.**



## IV. The Budget

(Open “fmswin for Win or fmsOSX for Mac”)

**filmmakerssoftware™** is designed to aid you in creating and tracking your film’s budget.

Film budgets are typically made up of a varying number of Line Items, each representing a specific expense. More often than not, anything that goes into the making of your film, represents an expense. A cast member is an expense. A crew member is an expense. A prop, a piece of equipment, a location permit, insurance, a pencil, and a photocopy are all expenses that need to be accounted for as line items in your budget.

By entering projected-cost information for each one of these expenses (or Line items) into the **filmmakerssoftware™** Budget database, you will soon be able to determine the budget for your film.

### A. The Main Menu

When you click open “FilmMakr.FP3”, you will be greeted by the **filmmakerssoftware™** Main Menu:

Project  
Crack Potz (Example)

Production Company  
FilmMaker Productions

Start: 12/4/97 Finish: 1/3/98 Script Dated:

ENTER GENERAL PRODUCTION INFO

ENTRY LIBRARY FOOD RECEIPTS LIST DAY-OUT-OF-DAYS

BUDGET

Script & Rights Producer Director ABOVE-THE-LINE

Cast Prod. Dept Crew Equipment Art Location Stock & Transfer PRODUCTION

Editing Sound Lab BUDGET REPORTS POST

Office Overhead CAST, CREW, CONTACTS OTHER

bart start FIND A LINE ITEM GRAND TOTAL

CALL SHEET DAILY REPORT SCRIPT SUPERVISOR REPORT LIST

REPORTS

Cast Call Times Extras Call Times Equip. Props Special Instructions Scene Schedule Advance Schedule Cover Set Transpo. Crew Call Times

3 FIND DAY NUMBER Shooting Schedule FORMS

ENTRY CAST LIST CREW LIST CONTACT LIST QUICK LIST CONTRACTS

CAST, CREW, CONTACTS

ian FIND CONTACT Cast Time Cards Crew Time Cards Cast Time Card FORMS

FOOD NON-FOOD PETTY CASH POs CREW CARDS CAST CARDS RECEIPTS

136 FIND CHECK NUMBER

bubba FIND RECEIPT Purchase Order FORMS

EXPORT/IMPORT SCENE INFO. PRODUCTION BOARD (EXCEL) IMPORT PROD. BOARD ELEMENTS IMPORT PROD. BOARD SCENE INFO.

If you are in any section of the Budget, Contacts & Report module and wish to return to the Main Menu, simply click with your mouse on the “Script” pop-up menu at the very top of your screen, scroll down, and select “Main Menu”.

Shortcuts	
ScriptMaker™...	
Main Menu	1
Open Budget	2
Open Contacts	3
Open Reports	4

You will be brought back.

(From the “Shortcuts” pop-up menu you can also go directly to your budget, your contacts, or your reports.)

## **B. General Production Information**

You may want General Production Information such as project name, production company name, address, phone numbers, start date, finish date, and date of script to appear on your production printouts.

From the Main Menu, click with your mouse on the orange “Enter General Production Information” button.



ENTER GENERAL PRODUCTION INFO

The screen that appears will prompt you for the name of your project, its start date, its finish date, and the date of your script. You can also fill in your production company’s name, production manager’s name, production address, and phone numbers.

At the bottom of the “General Production Information” screen, you may import your company logo. This logo will be printed on all the checks you cut using **filmmakerssoftware™** (See Chapter VIII). For computer performance and print-quality purposes, we recommend keeping the graphic element of your logo as simple as possible.

After you enter information into these fields, click with your mouse on the “Main” button and you are back to the Main Menu. General Production Information can be edited at any time; simply repeat the steps outlined above.



## C. Budget Numbers Explained

Each Budget Number in **filmmakerssoftware™** is 5 digits long. The first two digits indicate the CATEGORY to which the Line Item belongs. The last three digits indicate the SUBCATEGORY to which the Line Item belongs. CATEGORY digits are consistent for all **filmmakerssoftware™** Budgets. They are as follows:

### ABOVE - THE - LINE

**10000 Script & Rights**  
**11000 Producer**  
**12000 Director**

### PRODUCTION

**13000 Cast**  
**14000 Prod. Dept.**  
**15000 Crew**  
**16000 Equipment**  
**17000 Art**  
**18000 Location**  
**19000 Stock & Transfer**

### POST

**20000 Editing**  
**21000 Sound**  
**22000 Lab**

### OTHER

**23000 Office**  
**24000 Overhead**

While different production companies vary in their budget numbering schemes, Budget Categories tend to be relatively standard from production to production.

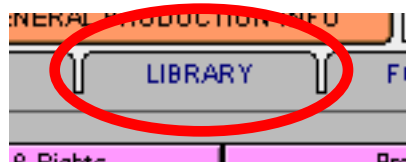
In **filmmakerssoftware™**, SubCategory digits can be altered, and new SubCategories can always be added. While we recommend that you stick with the SubCategories provided in the Line Item Library (explained below), there may be situations when creating new SubCategories are necessary.

## D. Budget Line Items

To determine your film's budget, you will first need to determine what your expenses will be. This can be difficult, since most films comprise a multitude of varying expenses. It is your job to predict all your expenses and then translate them into Line Items. While this process is never easy, **filmmakerssoftware™**, at least, makes it easier—and hopefully a lot more enjoyable.

### 1. Start at the Library (the Line Item Library)

The hardest part of putting a film budget together is getting started. Usually, it's the confusion. There are so many things to consider, it's hard to know WHERE to start. We created the Line Item Library to offer suggestions of typical budget items to consider. Click with your mouse on the "LIBRARY" tab.



The Line Item Library will then appear.

Script & Rights			Producer			Director			ABOVE-THE-LINE								
Cast		Prod. Dept		Crew		Equipment		Art		Location		Stock & Transfer		PRODUCTION			
Editing			Sound			Lab			BUDGET			REPORTS			POST		
Office			Overhead						MAIN			CAST, CREW, CONTACTS			OTHER		
															GRAND TOTAL		
ENTRY			LIBRARY			FOOD			RECEIPTS			LIST			DAY-OUT-OF-DAYS		

Category:

<input type="checkbox"/>	Budget #	Sub Cat	Position/Item	<input type="checkbox"/>	<input type="checkbox"/>	Budget #	Sub Cat	Position/Item	Name/Description	<input type="checkbox"/>
<input type="checkbox"/>	16000	R Camera	Camera Pkg.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	16000	R Camera	Camera Pkg.	Camera, Lenses	<input type="checkbox"/>
<input type="checkbox"/>	16010	R Sound	Sound Equip.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	16010	P Sound	Sound Equip.	Cardiod Mics	<input type="checkbox"/>
<input type="checkbox"/>	16020	R Electric	Generator	<input type="checkbox"/>	<input type="checkbox"/>	16040	P Grip/Electric	Expendables		<input type="checkbox"/>
<input type="checkbox"/>	16020	R Electric	Lighting Pkg.	<input checked="" type="checkbox"/>	<input type="checkbox"/>	16000	R Camera	Camera Pkg.	Film Changing Tent	<input type="checkbox"/>
<input type="checkbox"/>	16030	R Grip	Dolly/Crane	<input type="checkbox"/>						
<input type="checkbox"/>	16030	R Grip	Grip Package	<input type="checkbox"/>						
<input type="checkbox"/>	16040	P Grip/Electric	Expendables	<input checked="" type="checkbox"/>						
<input type="checkbox"/>	16040	R Grip/Electric	Special Equip.	<input type="checkbox"/>						
<input type="checkbox"/>	16050	P Craft	Equip.	<input type="checkbox"/>						
<input type="checkbox"/>	16060	R Transport	Car	<input type="checkbox"/>						
<input type="checkbox"/>	16060	P Transport	Gas/Oil	<input type="checkbox"/>						
<input type="checkbox"/>	16060	R Transport	Truck	<input type="checkbox"/>						
<input type="checkbox"/>	16070	Other	Other	<input type="checkbox"/>						

Just below the “LIBRARY” tab is a pop-up menu of all the categories in your budget.

Category:

<input type="checkbox"/>	Budget #	Sub Cat	Position/Item	<input type="checkbox"/>
<input type="checkbox"/>	16000	R Camera	Camera Pkg.	<input checked="" type="checkbox"/>
<input type="checkbox"/>	16010	R Sound	Sound Equip.	<input checked="" type="checkbox"/>

Select one of the categories from this menu. The list that appears down the left side of the screen is the list of Line Item possibilities from the Line Item Library for you to choose from for this category. Down the right side of the screen is the list of Line Items you currently have in your budget for this category. If you see a Line Item in the left

list that is applicable to your film, “X” it by clicking on the red box to the left.

Mark the Line Items you want imported to your Budget with an “X”.

<input type="checkbox"/>	10000	R	Camera	Camera Pkg.	X
<input type="checkbox"/>	16010	R	Sound	Sound Equip.	X
<input type="checkbox"/>	16020	R	Electric	Generator	
<input type="checkbox"/>	16020	R	Electric	Lighting Pkg.	X
<input checked="" type="checkbox"/>	16030	R	Grip	Dolly/Crane	
<input checked="" type="checkbox"/>	16030	R	Grip	Grip Package	
<input type="checkbox"/>	16040	P	Grip/Electric	Expendables	X
<input type="checkbox"/>	16040	R	Grip/Electric	Special Equip.	
<input type="checkbox"/>	16050	P	Craft	Equip.	
<input type="checkbox"/>	16060	R	Transport	Car	
<input type="checkbox"/>	16060	P	Transport	Gas/Oil	
<input type="checkbox"/>	16060	P	Transport	Traffic	

Blue “X”s on the right side signify Line Items that have already been imported to your Budget.

Check out all the other categories. When you have finished “X”ing your selections, click with your mouse on the “Import Xs” button.

Import Xs

In a moment, your selections will be imported into your Budget. They will all appear in list view.

If you prefer, you can import entire categories or the entire Line Item Library. Do this by clicking with your mouse on either of the two orange buttons at the bottom right of the Line Item Library screen.

**filmmakerssoftware™** will indicate with blue “X”s which Line Items in the Library have already been imported into the budget. However, you can import any Line Item from the Library as many times as you want.

## 2. Importing the Elements from your Production Board into the Budget

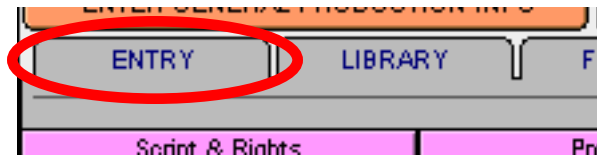
If you created your Production Schedule using the **filmmakerssoftware™** Production Board, you may still need to import your elements. Follow the directions offered, earlier, in Chapter IV.

### 3. Entering Specific Budget Information

After you have imported your Line Items from the Line Item Library and you have imported the elements from your Production Board, you are ready to enter budget information for each Line Item.

Each Line Item (or expense) has its own Record in the **filmmakerssoftware™** Budget database.

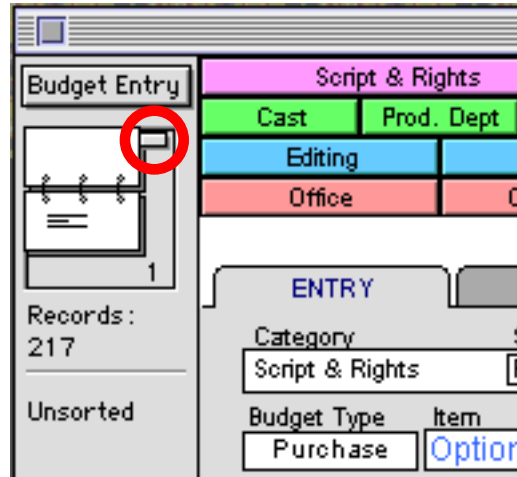
From the Main Menu, click with your mouse on the “Entry” tab



so that the “Budget Entry” screen appears.

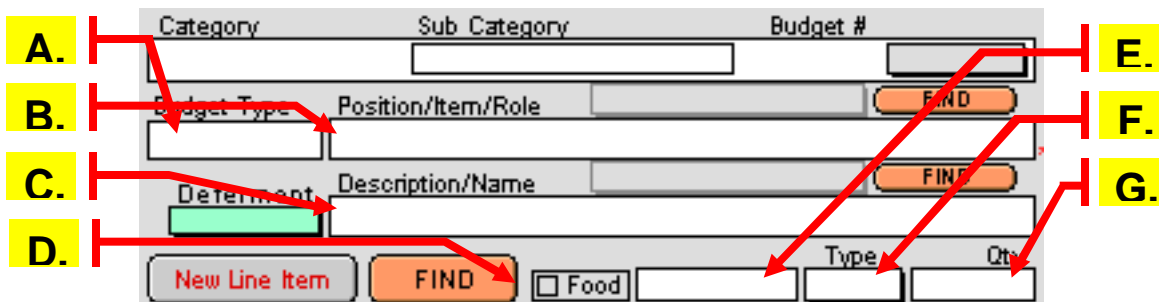


Also, make sure you are on the first Line Item record. You can do this by dragging the lever—which indicates the record you are on—as far up as it will go. Like so:



Then, use the [TAB] key to navigate through the fields of each record.

To complete the information needed for each Line Item, we recommend that you navigate through the Entry Process as follows:



## A. Budget Type

How should the Line Item be accounted for? For instance, is it a cast member, an employee, a purchase, or a rental? Choose among:

- Cast
- Stunt
- Xtra

- Employee
- Purchase
- Rental

## **B. Position/Item/Role**

**What is it?** This field asks you to define what your Line Item is. If it is an employee, what is his/her position? Is s/he the gaffer, the director, the producer, an assistant? If it is a thing, is it a prop, a practical, a dolly, a crane? If it is a cast member, what role is s/he playing? When you tab onto this field, a list of choices appear. This extensive list is from the Line Item Library. There are times, such as when you are entering a cast member's role, when you will actually need to type in your entry. If you press the [ESC] key on your keyboard, the list disappears, and you can begin typing.

## **C. Name/Description**

**Describe it?** This field asks you to give a short description of your Line Item. For example, if it is a dolly, what kind of dolly? Is it a doorway dolly or a wheel chair? Many productions call for two or more different types of dollies, and you will want a way to distinguish among them. This field enables you to do that. This is also the field where you enter the names of cast and crew members.

## **D. Food**

If a crew or cast member Line Item requires food, you must check this off. For each day this person works (determined later), food money will be automatically budgeted to him/her.

## **E. Cost/Rate**

**How much?????** If the Line Item is a purchase, you must determine how much it will cost. If the Line Item is a



rental, an employee, or a cast member, you must determine what his/her/its rate will be. The next field (Type) will enable you to specify whether it is a Daily rate or a Flat rate.

#### F. Type (Rate Type)

If the Line Item is a rental, an employee, or a cast member, you will need to specify whether his/her/its rate is a Daily Rate or a Flat Rate. A Daily Rate will be multiplied by the number of days this Line Item is in use. A flat rate will carry over, as is, to your totals.

#### G. Qty (Quantity)

How many of this Line Item will you need?

The screenshot shows a software interface with two main sections: 'Taxes & Fringes' and 'Days'. The 'Taxes & Fringes' section has a table with three columns and three rows. The first row is labeled 'Tax'. The 'Days' section has three rows labeled 'Pre', '\* Shoot', and 'Post'. Below these is a 'NOTE' section with a text area and two arrows (up and down). Red arrows point from labels H, I, and J to specific fields: H points to the first row of the 'Taxes & Fringes' table, I points to the '\* Shoot' row of the 'Days' section, and J points to the up arrow in the 'NOTE' section.

Taxes & Fringes			Days	
Tax			Pre	
			* Shoot	
			Post	

NOTE

↑

↓

#### H. Taxes & Fringes

You have three sets of fields to enter in percentages, such as taxes and fringes, which then get applied to your Line Item's total.

#### I. Days

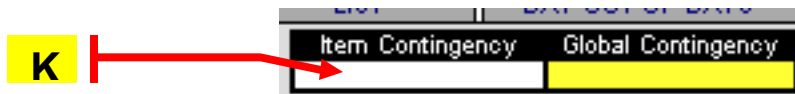
You have three fields to enter in the number of days your Line Item will be in use. There is a field for days before the Shoot (Pre), days of the Shoot (Shoot), and days after the Shoot (Post). For the days of the Shoot, you can either enter in the number of days directly, or you can have **filmmakerssoftware™** add up the number of days from your Day-Out-of-Days (discussed later in this chapter).

#### J. Note

This field is for you, for making any further notes about your Line Item. It can be a useful place to write in formulas. For instance, say you have to determine how much film you will need and how much it will cost per foot. It may help to record this process here so you can refer to it later.

#### K. Contingency (optional)

You have two entry fields for contingency. The first contingency field (“Item Contingency”) is for assigning a percentage contingency for the specific item. The second field (“Global Contingency”) is for assigning a percentage contingency to the entire budget. This percentage will show up the same in each record. If there is a number entered into both contingency fields, **filmmakerssoftware™** does not compound the two percentages. Instead, it applies only the larger of the two.



Once you have filled out the fields above, your Line Item is almost complete. There are just a few more things left:

#### 4. Assigning Budget Numbers

In order for a Line Item to be accounted for accurately, it needs to be assigned a Budget Number. While the Line Items you import from the Line Item Library come with Budget Numbers, the elements you import from your Production Board do not.

To narrow down what Budget Number to assign to a particular Line Item, it helps to have the Line Item’s BUDGET TYPE and POSITION/ITEM/ROLE field filled out.

If they are, take a moment to look at the bottom of your “Budget Entry” screen, to the dark gray area.

From Line Item Library:					From Crack Potz (Example) Budget:				
Position/Item: <a href="#">Expendables</a>					Position/Item: <a href="#">Expendables</a>				
Bdg#	Category	Sub Cat			Bdg#	Category	Sub Cat	Dscrp/Name	
<input type="radio"/> 16040	Equipment	Grip/Electric	X	<input checked="" type="radio"/>	<input type="radio"/> 16040	Equipment	Grip/Electric		<input checked="" type="radio"/>
<input type="radio"/> 17090	Art	Other		<input type="radio"/>					
<input type="radio"/> 20070	Editing	Supplies		<input type="radio"/>					
Budget Type:									
Bdg#	Category	Sub Cat							
			X						

This is your reference area. It contains three different lists:

1. A list of Line Items from the Line Item Library that match the Position/Item/Role of your current Line Item.

From Line Item Library:				
Position/Item: <a href="#">Expendables</a>				
Bdg#	Category	Sub Cat		
<input type="radio"/> 16040	Equipment	Grip/Electric	X	<input checked="" type="radio"/>
<input type="radio"/> 17090	Art	Other		<input type="radio"/>
<input type="radio"/> 20070	Editing	Supplies		<input type="radio"/>

2. A list of Line Items from the Line Item Library that match the Budget Type of your current Line Item (applicable only for Cast, Stunts, and Extras)

Budget Type:			
Bdg#	Category	Sub Cat	
			X

3. A list of Line Items from your Budget that match the Position/Item/Role of your current Line Item.

From Crack Potz (Example) Budget:  
Position/Item: [Expendables](#)

Bdg#	Category	Sub Cat	Dscrp/Name	
<input type="radio"/> 16040	Equipment	Grip/Electric		

These lists are designed to help you determine what Budget Number to enter into the Budget Number field. In most cases, you will want to categorize similar items together, i.e., assign them the same Budget Number.

To the left of each item in your lists is a round gray button that, when clicked on, will take you to the entry screen of that particular Line Item in case you want to check out the rest of its information.

To the right of each item in the lists referencing the Line Item Library is a round red button that, when clicked on, pastes the referenced Line item's Budget Number into the Budget Number field of your current Line Item.

If you prefer, you can enter the Budget Number for your Line Item directly into the "Budget #" field at the top of the screen, or choose a Budget Number from the pop-up menu next to the "Budget #" field.

## 5. **Supplier/Personnel**

This red section is linked to your **filmmakerssoftware™** Contacts File.

This Field is reserved for the Top

This is the list of potential suppliers or personnel.

The screenshot shows a software window titled "SUPPLIER/PERSONNEL". At the top, there are two input fields. The first field is labeled "Supplier/Personnel" and has a "GOTO" button to its left. The second field is labeled "Phone Number" and has an "ENTER" button to its left. Below these fields is a list of entries. Each entry consists of a text field for the name and a light-red button to its right. The light-red button is used to make a contact the top contender.

This Pop-up menu lists already entered

It lists the pool of available suppliers or personnel for your Line Item. The top left field of this section is reserved for the supplier or person whom you determine to be the top contender for the job. Names of employees and cast members entered into the “Name/Description” field above this section are automatically entered into the top contender field. In order to enter these names into your “Contacts” File (See Chapter VII for more on Cast, Crew & Contacts), you must click with your mouse on the orange “Enter” button.

Clicking on the light-red button to the right of each listed contact makes that listed contact the top contender.

By clicking on the gray “Goto” buttons to the left of each name in this section you can go to a particular contact’s entry screen (See Chapter VII for more on Cast, Crew & Contacts).

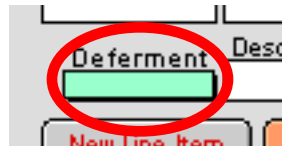
Suppliers or other contacts that relate to your Line Item can be entered directly into this list. Each entry creates a new contact in your contacts file. However, you will need to go to each contact’s entry screen in order to enter or modify anything beyond the contact’s primary phone number. In order to do so, click with your mouse on the gray button to the left of each name.

## 6. Deferments

On low budget films, it is not unusual for crew members, cast members, or vendors to accept deferred payment

for the goods and/or services they provide. A deferred-payment employee or vendor is defined as someone who agrees not to receive payment for his or her goods or labor until the production turns a profit.

In order to account for this type of arrangement, click on the light-green pop-up menu marked deferment.



From the menu, choose whether you want the deferred item to be entered into the budget or not. If you choose “D - DON’T BUDGET”, the item will not be entered into the budget. If you choose “d - BUDGET” the item will be entered into the Budget. The projected total cost of “D - DON’T BUDGET” Line Items will be calculated in brown but will not be calculated in your Budget totals.

**CONGRATULATIONS!!!** You have completed a Line Item. When you are done entering the other Line Items, let’s talk about food.

## **E. Your Food Budget**

Determining your Daily Food Budget PER PERSON can be very tricky. Unfortunately, it is something neither **filmmakerssoftware™** nor any other budgeting program can figure out for you. It often requires doing research on local food prices (both at restaurants and grocery stores) and developing an understanding of what people like to eat when they are working and what they consider a full meal. You will need to strike that delicate balance between what your cast and crew truly need and what you can afford. Furthermore, it is always important to

remember that on a low budget film (and even a not-so-low-budget film), food can make the difference between a happy, productive crew and an unhappy, dysfunctional crew. Talk with other independent producers and production managers who have been in charge of feeding casts and crews and find out what they have done to make this very important aspect of filmmaking work. Try and get “in-kind” deals with local restaurants and stores. That is, they give you bargains on food for an end credit in your film. Find a way to nickel & dime on other things so you can afford to do less nickel & diming here.

Once you have determined your Daily Food Budget per Person, and once you have entered in the amount of days each person on your production is working, **filmmakerssoftware™** makes calculating your TOTAL Food Budget costs very easy.

### 1. Entering the Daily Food Budget Per Person

From the Main Menu, click with your mouse on the “Food” tab, so that your Food Budget screen appears.



You may need to wait a few moments as your computer makes a few calculations. The number that finally appears in the bottom right of the dark gray boxes may surprise you, but that is the Total Number of Daily Food Rations Needed for your Production. Say Tim works 10 days, Bob works 8 days and Eliot works 20 days, The sum of all their days, 38, is the total number of daily food rations that will be needed to serve these people during

the entire shoot. So, when you determine the amount of money you will need to spend per person, per day, enter it into the entry field in the center of the Food Budget screen.

	Food Days	Avg. Number of People Eating Per Food Day	Total Number of Daily Food Rations Needed
PRE	4.0	10.5	42.0
PRODUCTION	7.0	39.9	279.0
POST	4.0	5.8	23.0
To Determine your Food Budget Enter AMOUNT/PERSON/DAY		\$12.00	344.0

It will then be automatically multiplied by your Total Number of Daily Food Rations Needed, giving you your TOTAL Food Budget.

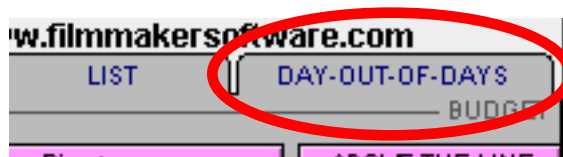
In the example above, your daily food costs per person is \$12, and the Total Number of Daily Food Rations Needed is 344. So, your Total Food Budget calculates to \$4,128.00.

## F. Day-Out-of-Days

Instead of directly entering the number of Shoot Days a Line Item is needed into the Shoot Days field of your Budget Entry Screen, you may prefer to schedule certain Line Items in a Day-Out-of-Days table, especially if you are interested in printing out Day-Out-of-Days schedules for members of your cast and crew.

From the Main Menu, click with your mouse on the “Day-Out-of-Days” tab so that the “Day-Out-of-Days Headers” screen appears.





## 1. Day-Out-of-Days Headers

On the “Day-Out-of-Days Headers” screen you can edit the Day# and Date fields. These edits will be made globally for all of your Line Items, representing the days of your shoot.

Enter Day Numbers here.

Enter Dates Here.

Days 1 - 25  

Day#	1	2	3	4	5	6	7
Date	4/10	4/11	4/12	4/13	4/14	4/15	4/16
Day	Thu	Fri	Sat	Sun	Mon	Tue	Wed

Enter Code Letter and Portion of Day Here.

## 2. Day-Out-of-Days Entry

In the white boxes, enter the specific Day-Out-of-Days schedule information for the current Line Item.

When you tab (using the [TAB] key on your keyboard) onto each white box, **filmmakerssoftware™** provides a pop-up list of code letters:

R - Rehearsal	H - Hold
S - Start	T - Travel
W - Work	F - Finish
C - On Call	X - Break

The numbers following each letter in the pop-up list represent the portion of the day for which the Line Item is budgeted to be used. For example, if the Line Item is scheduled to work a full day, you would enter a “W1”, or if s/he is rehearsing for half a day, “R.5”. The numbers you enter here will be totaled in your “Shoot Days” field in your Budget Entry screen.

**PLEASE NOTE:** Numbers entered directly into the “Shoot Days” field on your Budget Entry screen override your Day-Out-of-Days calculation. So, to calculate your Day-Out-of-Days information in your totals, you must delete any numbers you might have entered into the “Shoot Days” field.

### 3. Day-Out-of-Days Lists

To view your Day-Out-of-Days Lists, click with your mouse on the red buttons with the ranges of days on them.



If you prefer, you can enter each line item's Day-Out-of-Days information in the List views.

## V. Daily Reports

Use **filmmakerssoftware™** Reports to create Call Sheets, Daily Production Reports, and Script Supervisor Reports. To get the most functionality and information out of **filmmakerssoftware™** Reports, we recommend that you have your Scene Information and Budget Information already entered.

### A. Entering Your Scene Information

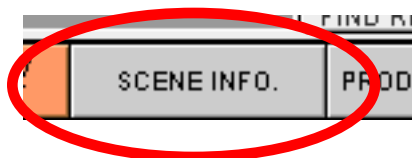
Your Scene Information can be entered in two ways. You can enter it directly, or you can import it from your **filmmakerssoftware™** Production Board.

#### 1. Importing Scene Information

If you have already Imported your Scene Information from your **filmmakerssoftware™** Production Board, your Scene Information is already complete. If you used the **filmmakerssoftware™** Production Board, but have not yet imported your Scene Information, you can do it now. (Read Chapter IV to learn how it is done.)

#### 2. Entering Scene Information Directly

Enter your scene information directly by using the following procedure: From the Main Menu, click with your mouse on the big gray “Scene Information” button at the bottom left of the screen so that the “Scene Information” window appears.



With your script at your side, create a new record for each scene, and use the [TAB] key on your keyboard to navigate through each record. (Read Chapter III on how to break down your script.)

## B. Have You Finished Entering Your Budget Information?

Many fields in the **filmmakerssoftware™** Reports section have Pop-Up lists and automatic entry that rely on the information you have entered into your Budget.

Therefore, if your Budget is not complete, the Pop-Up lists and auto-entry fields will be less useful. We strongly recommend completing your budget before continuing with your reports (See Chapter V).

## C. Filling Out Your Reports

### 1. The Call Sheet

On most Productions, before each shoot day, each crew and cast member is typically issued a Call Sheet. The call sheet is similar to an itinerary. It informs cast and crew of the what, when, where, and how of the upcoming shoot day so everybody can be as fully prepared as possible.

From the Main Menu, click with your mouse on the light-orange “Call Sheet” tab in the center left of your screen so that the “Call Sheet•General” screen appears.



If you want to create a new Call Sheet, click on the “New Call Sheet” button in the bottom left of your screen, and a new Call Sheet record will appear.



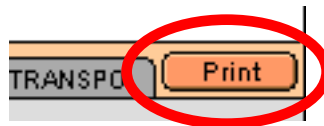
## A. Filling Out the Call Sheet

To fill out a Call Sheet completely, click on each gray tab from left to right and fill out each screen as completely as possible. Use the [TAB] key on your keyboard to navigate through each screen.

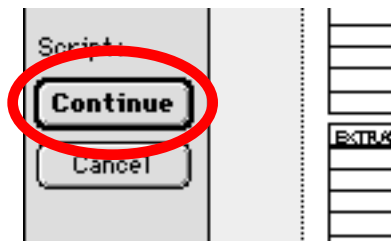


## B. Printing the Call Sheet

Once you have filled out each Call Sheet Screen as completely as possible, click with your mouse on the orange “Print” button at the top right of the screen.



**filmmakerssoftware™** will show you a preview of the Call Sheet, at which time you can adjust your Page Setup. When you're ready, click on the “Continue” button on the center left of your screen to Print.



Your call sheet is two pages.

**TIP:** With each Call Sheet, we recommend your providing a map with directions to each location for that Shoot Day. If you have access to the World Wide Web, check out MapQuest® “[www.mapquest.com](http://www.mapquest.com)”. If you give

MapQuest® two addresses in the USA, MapQuest® will generate maps and written door-to-door directions for getting from one address to the other.

## 2. The Daily Production Report

At the end of each Shoot Day, you will want to fill out a Daily Production Report to keep track of film stock, sound stock, cast and crew hours, scenes completed, and weather. **filmmakerssoftware™** makes filling out a Daily Production Report very easy.

From the Main Menu, click with your mouse on the light-orange “Daily Report” tab in about the center of your screen so that the “Daily Report•Scenes Completed” screen appears.



### A. Filling Out the Daily Production Report

Each shooting day's Daily Production Report information is entered into the same record that comprises that day's Call Sheet Information. Flip through your Records to get to the Shoot Day you are reporting.

As on your Call Sheet, in order to fill out the Daily Production Report, click on each gray tab from left to right and fill out each screen as completely as possible. Use the [TAB] key to navigate through each screen.



**On the “Daily Report•Scenes Completed” screen, you will see the same lists of scenes you made up for your Call Sheet. Simply check off the scenes you completed for this Shoot Day. If you completed scenes from your Advance Schedule or your Cover Set Schedule, check those off too.**

The screenshot shows a window titled "SCHEDULED SCENES SHOT". It contains a table with three columns: "X SC. #", "SCENE NAME", and "PGS". The first two rows are populated:

X	SC. #	SCENE NAME	PGS
<input checked="" type="checkbox"/>	1	Joe's Backyard - Guys at the grill	1 4/8
<input checked="" type="checkbox"/>	2	Joe's Backyard - Samantha meets	2/8
<input type="checkbox"/>			

A red arrow points from the left yellow box to the first column header. Another red arrow points from the right yellow box to the "PGS" column header.

**When you get to the “Daily Report•Top” Screen, you will notice some yellow highlighted fields, which are global fields, NOT navigable with the [TAB] key. You can enter information into these fields on any Daily Report record, and they will be made the same for all your Daily Report records. These fields are provided for your reference and should be filled out as completely as possible. They are as follows:**

## 1. The Scheduled Days Fields

PRODUCTION DAYS		SCHED DAYS	ACTUAL DAYS
LOCAL LOCATION	X		
REHEARSAL DAYS	<input type="checkbox"/>		0
STUDIO DAYS	<input type="checkbox"/>		0
L. LOCATION DAYS	<input type="checkbox"/>		0
HOLIDAYS	<input type="checkbox"/>		0
IDLE DAYS	<input type="checkbox"/>		0
DISTANT LOCATION	X		
REHEARSAL DAYS	<input type="checkbox"/>		0
LOCATION DAYS	<input type="checkbox"/>		0
HOLIDAYS	<input type="checkbox"/>		0
IDLE DAYS	<input type="checkbox"/>		0
TRAVEL	<input type="checkbox"/>		0

Enter the breakdown of scheduled Production Days in terms of what type of day each day of your Production is. How many Rehearsal Days are there? How many Studio Days? How many Location Days, etc. You can also further break down your Scheduled Days by Local Work and Distant Location Work. When you have calculated how many Scheduled Days you have of each type, enter the information into the yellow squares.

## 2. The Page and Scene Information Fields

SCRIPT LOG	PAGES	SCENES	TAKES SCENES	RETAKEN SCENES	MINUTES
SCRIPT TOTAL	116 2/8	34			
SHOT BEFORE	3 3/8	3			03:22
SHOT TODAY					
TOTAL SHOT	3 3/8	3			03:22

If your Scene Information File is complete (by this point it should be), you can automatically import the Total Pages and Total Scenes information by clicking with your mouse on the buttons above the two yellow highlighted squares.



IT AFTER LUNCH	LAST SHOT OF DAY		
LOG	PAGES	SCENES	ADDED SCENES
TOTAL	18 2/8	34	
BEFORE	3 3/8	3	

### 3. The Stock Label Fields

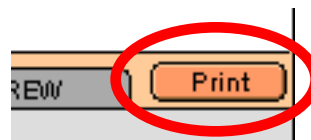
	FILM					STILLS		SOUND	
	DRAWN	EXP.	PRINT	NO GOOD	WASTE	35mm	POLAROID	DATS/ ROLLS	WILD TRAX
BEFORE									
TODAY									
TO DATE									

These fields are prelabeled for the typical film project. However, your project may require different labels.

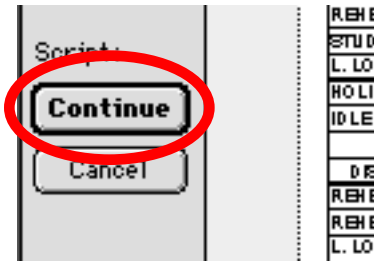
**PLEASE NOTE:** The “Daily Report•Top” screen will take a few moments to appear on your screen as the numbers are calculated. So please be patient.

#### B. Printing The Production Report

Once you have filled out each Daily Report Screen as completely as possible, click with your mouse on the orange “Print” button at the top right of the screen.



**filmmakerssoftware™** will show you a preview of the Daily Production Report. Here, you can adjust your Page Setup. Then, when ready, click on the “Continue” button in the center left of your screen to Print.



**Your Daily Production Report will be three pages.**

### **3. The Script Supervisor Report**

The Script Supervisor Report can be filled out on the computer, but it is meant to be printed blank and given to your Script Supervisor at the beginning of the day for him/her to fill out and make notes. At the end of the day, collect it, signed, from him/her so you can fill out the top portion of your Daily Production Report. As you enter this information into your Daily Production Report, **filmmakerssoftware™** will simultaneously enter it into your Script Supervisor Report Screen.

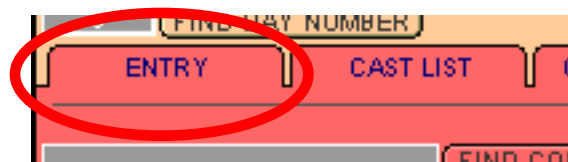
**Your Script Supervisor Report will be one page.**

## VI. Cast, Crew, Contacts

**filmmakerssoftware™** Cast, Crew, Contacts is a contact database designed specifically to be used in connection with your film project. It will probably seem similar to other contact databases. However, with it, you can quickly and easily generate Cast Lists, Crew Lists, Contact Lists, Cast and Crew Deal Memos, Loanout Agreements, Rental Agreements and Travel Forms. Meanwhile, it is integrated with your Budget for easy access to and from related Line Items.

### A. Entering & Editing a Contact

From the Main Menu, click with your mouse on the red “Entry” tab, two thirds of the way down on the left side of your screen, so that the “Contact Entry” screen appears.



#### 1. Creating a New Contact

In order to create a New Contact, click with your mouse on the light-gray “New Contact” button at the bottom center of the screen.



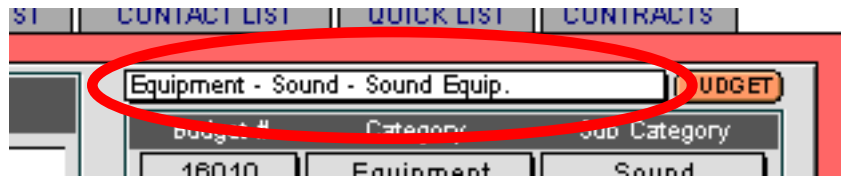
Navigate through the Entry screen using the [TAB] key on your keyboard.

You can also create New Contacts while creating your Budget. (See Chapter V.) However, you will need to go to

the contact's Entry screen if you wish to fill in more than just the Contact name and phone number.

## 2. Integrating Contacts with Budget Line Items

To attach a contact to a particular Line Item on your Budget, click with your mouse on the white pop-up menu at the top right of the "Contact Entry" screen to get a list of your Budget Line Items.



Then, unclick on the Line Item you would like to attach it to. You can attach your contact to more than one Line Item (simply press and hold down the [SHIFT] key on your keyboard as you click on the Pop-Up Menu Bar to select your next Line Item, then unclick). The first Line Item chosen will be the only one that shows on your Contact Entry, however you can verify that both (or all) Line Items are selected by looking through the list again to see if they have been checkmarked. When you click on the orange "BUDGET" button next to the Pop-Up Menu Bar, you will be transferred to all the Line items in your Budget that are linked to that contact.

## B. Cast Lists, Crew Lists, Contact Lists, and Quick Lists

Once you have entered the information for all your Contacts and have Integrated them with their appropriate Budget Line Items, viewing and/or printing your lists is easy.



### 1. Cast List

If you want to view your Cast List, click on the “Cast List” tab.

### 2. Crew List

If you want to view your Crew List, click on the “Crew List” tab.

### 3. Contact List

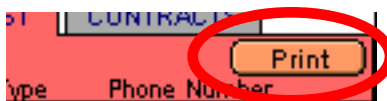
If you want to view your general Contact List of outside vendors, etc., click on the “Contact List” tab.

### 4. Quick List

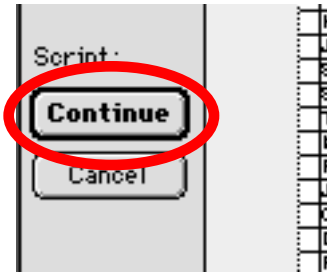
If you just want to view a simple quick list of phone numbers for all (or a specific subset) of your contacts, click on the “Quick List” tab.

### 5. Printing Lists

If you want to print any of the lists above, click on the orange “Print” button.



**filmmakerssoftware™** will give you a print preview. Here, you can adjust your Page Setup. Then click on the “Continue” button on the center left of your screen to Print.

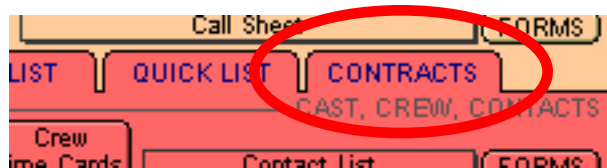


## C. Contracts

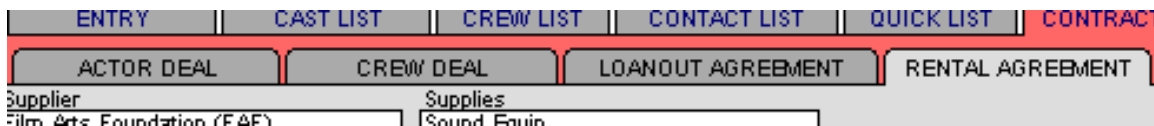
**filmmakerssoftware™** helps you generate four different types of Contracts:

- Actor Deal Memo
- Crew Deal Memo
- Loanout Agreement
- Rental Agreement

From the Main Menu, click with your mouse on the red “Contracts” tab at the center right of your screen.



**filmmakerssoftware™** will automatically select a Contract Entry screen. If you wish to switch to another contract, click on any one of the “Contract” tabs.

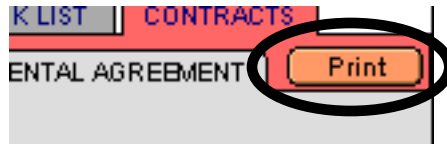


### 1. Filling Out a Contract

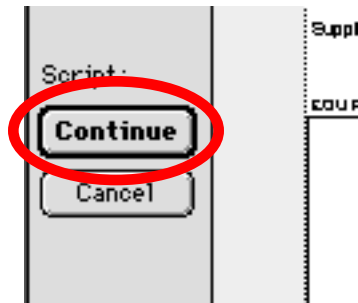
To fill out a contract, navigate through the entry screen using the [TAB] key on your keyboard and filling out each field as completely as possible.

## 2. Printing a Contract

To print a contract, click with your mouse on the orange “Print” button.



**filmmakerssoftware™** will provide you with a preview of the printed contract. Here, you can adjust the Page Setup if you need to. Then click on the “Continue” button on the center left of your screen to Print.

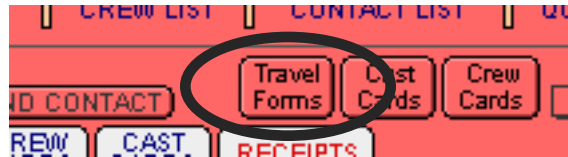


**PLEASE NOTE:** The Contracts provided in **filmmakerssoftware™** are basic contracts. We recommend that ALL CONTRACTS you plan to execute be looked over carefully by an attorney and that ALL CONTRACTS be printed and signed by all parties involved.

## D. Travel Forms

There may be times during your production when traveling will be necessary. Use the **filmmakerssoftware™** Travel Forms to keep track of and account for all scheduled trips.

From the Main Menu, click with your mouse on the red “Travel Forms” button in the center of your screen.



Use the [TAB] key on your keyboard to navigate through the “Travel Form” screen, making sure to enter the starting point and destination point into the “From” and “To” fields respectively.

In the “Depart” and “Return” sections of the Travel Form screen, there are three rows available for the travel information of three different carriers. Each row allows you to enter information for up to three different vessels. Each row in these two sections will ultimately result in the purchase of tickets. Therefore, the appropriate accounting information for each of these rows will be automatically transferred into new records in your “Receipts Log” (The Receipts Log is discussed in Chapter VIII.) Prices are not calculated in the “Receipts Log” records until you click with your mouse on the gray button at the right of each row.

VF#	PHONE
432	800-555-1115

If you wish to view related records in the Receipts Log of any row in your “Depart” and “Return” sections, click with your mouse on the gray “Receipts” button underneath the “Price” and “Conf#” fields in each row.

E	PRICE	CONF#	PHC
	\$298.00	465432	8000



**Travel Forms can be printed and used as itineraries by the persons traveling. To print a Travel Form, click with your mouse on the orange “Print Form” button at the top-right of your screen. [filmmakerssoftware™](#) will provide you with a preview of the printed form. Here, you can adjust the Page Setup if you need to. Then click with your mouse on the “Continue” button at the center left of your screen to begin printing. It is ill-advised to inform cast and crew how much you spend for their travel, Therefore, prices are not shown on printed Travel Forms.**

## VII. Outflows & Receipts

As your project moves toward production, and as you start to incur expenses, you will want to keep track of your cash outflows and account for them quickly and accurately. You will also probably want to issue and keep track of Petty Cash, Purchase Orders, and Paychecks. **filmmakerssoftware™** can help you do all of this. First, we will discuss regular straightforward outflows. Later in the chapter we will discuss Petty Cash, Purchase Orders and Paychecks.

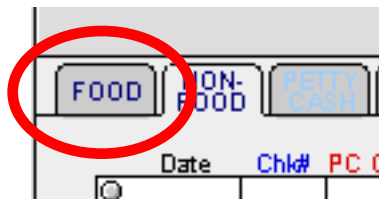
### A. Regular Outflows (Food & Non-Food)

#### 1. Food Receipts Entry

From the Main Menu, click with your mouse on the gray “Receipts” tab at the top center of your screen so that the “Receipts” screen appears.



Then click with your mouse on the light-gray “Food” tab near the center left of your screen.



Use the [TAB] key on your keyboard to navigate through this screen. For each new food receipt, begin a new line at the bottom of the list. The gray buttons to the left of each entry row, when clicked on, will take you to that

particular Receipt's information in the Receipts Log (discussed later in this chapter).

## 2. Non-Food Receipts Entry

From the Main Menu, click with your mouse on the "Receipts" tab so that the "Receipts" screen appears.



From here, you must first determine which Line Item you would like your receipt to be attached to. Then you must find that Line Item so that its information appears in the dark gray area at the bottom of the screen. You can do this by using the orange "Find" buttons in the bottom section of your screen, or simply by flipping through your Records. When the appropriate Line Item information is showing, enter your receipt. Use the [TAB] key on your keyboard to navigate through this screen. For each new receipt, begin a new line at the bottom of the list. The gray buttons to the left of each entry row, when clicked on, will take you to that particular Receipt's information in the Receipts Log (discussed later in this chapter).

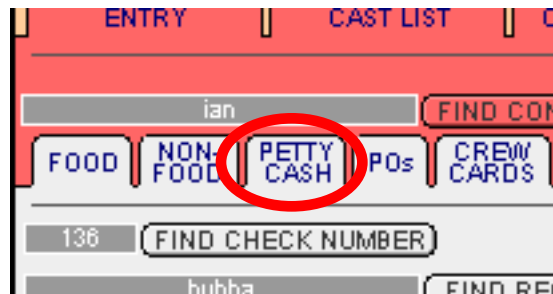
## B. Petty Cash

For efficiency purposes, each department is typically entrusted with an amount of petty cash to spend at its discretion. Petty Cash expenses are typically small, daily CASH transactions (usually less than \$100) spent by crew members without prior written approval from the producer or the production manager. Typically, only a department head (director, director of photography,

production designer, etc.) determines how the petty cash in their department is to be spent.

For Petty Cash activities, such as petty cash advances and envelope returns, you will need to go to the Petty Cash screens.

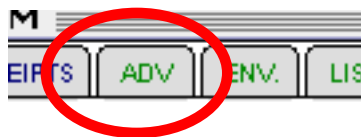
From the Main Menu, click with your mouse on the light-gray “Petty Cash” tab at the bottom left of your screen so that the “PttyCash.FM” window appears.



## 1. Petty Cash Advance

Before giving an employee a Petty Cash Advance, we strongly recommend that you have him/her sign a Petty Cash Advance Receipt.

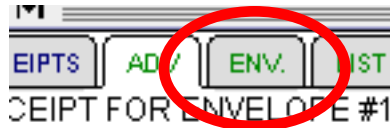
Click with your mouse on the “Advance” tab at the top of your screen so that the “Advance Receipt” screen appears.



Click with your mouse on the gray “New PC” button at the top left corner of the screen.



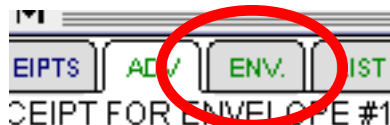
Fill out the form and print it. Then go to its corresponding envelope cover sheet by clicking on the “Env.” tab at the top of your screen so that the “Envelope” Screen appears.



Print it. Keep the Advance Receipt for your records. It should be signed by you and the employee being issued the Petty Cash Advance. Give the employee the envelope cover sheet, a document-sized manila envelope, and the Petty Cash Advance.

## 2. Returned Petty Cash Envelopes

Petty Cash receipts should be returned to you in the Petty Cash Envelope. Each receipt should be neatly mounted with transparent tape on 8 1/2 x 11 paper, listed in chronological order on the envelope cover sheet, and stacked accordingly. If an employee is reimbursed by the production for out-of-pocket expenses, we recommend that you have him/her sign the envelope on the line marked “Received By”. When a Petty Cash Envelope is returned, check to see what number it is, then find its corresponding record in your Petty Cash database. Click with your mouse on the “Env.” tab at the top of your screen so that the “Envelope” screen appears.



Use the returned Petty Cash Envelope cover sheet and the enclosed receipts as your reference to fill out the

fields on this screen. For each food receipt, you will need to choose either “Meal” or “Craft” (for craft service) from the “Food?” Pop-up Menu. If the receipt is not for food, you will need to assign it a Budget Number and enter it in the “Budget #” field. The “Budget #” field has a pop-up list of all the available Budget Numbers. The information you enter here for each receipt will transfer automatically to your Receipts Log.

DESCRIPTION	FOOD?	BUDGET #	AMOUNT
Black\Wrap			\$50.00
Fans for Office		23040	\$70.00
Coffee for Producer	CRAFT	Food Item	\$5.00

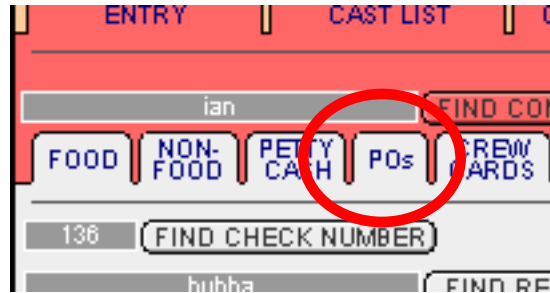
## C. Purchase Orders

Purchase Orders can come in very handy in the management of your Production expenses. By requiring your department heads to issue approved Purchase Orders to vendors before purchasing or renting equipment, props, services etc., you can anticipate expenses before they are incurred and perhaps prevent unnecessary expenses from being incurred. There are times when two departments may need the same item, and it may be something they can share. By having each department filter its orders through a centralized network (you), you can spare the production from making the same purchase twice. POs also help minimize any potential confusion between you and your vendors, because, when you hand a vendor a written order, they know exactly what you want.

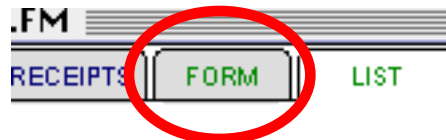
We recommend that you require employees to always request POs from production before making any non-Petty Cash purchases or orders.

## 1. Issuing a Purchase Order

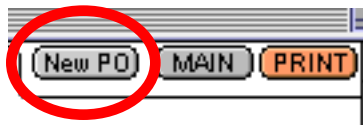
Issuing a Purchase Order is easy. From the Main Menu, click with your mouse on the light-gray “POs” tab near the bottom of your screen.



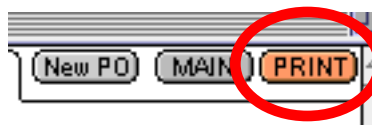
Then click with your mouse on the “Form” tab so that the “Purchase order” screen appears.



You may need to create a new record. You can do this by clicking with your mouse on the gray “New PO” button at the top right of your screen.



Use the [TAB] key on your keyboard to navigate through the “Purchase Order Form” screen. When the form is completely filled out, click with your mouse on the orange “Print” button at the top right of your screen.



A preview of the Purchase Order will appear. At which point, if need be, adjust the page set up and click with your mouse on the “Continue” button.

## **D. Time Cards**

Whether your employees are all volunteer or all paid, it is strongly advised that time cards for each employee be filled out weekly for the duration of your production.

If your Daily Production Reports are dutifully filled out after each shoot day, you will most likely have a sufficiently detailed record of each employee’s hours. However, what you record and what an employee recalls about the hours s/he has worked can be conflicting. By using weekly Time Cards, it is incumbent upon each employee to focus on the hours s/he has worked. So, if there happens to be a discrepancy between the hours you have recorded and the hours s/he has recorded, it can be addressed immediately, not weeks (or months) later, when recall is not as reliable.

This is particularly crucial for productions with employees on deferred payment plans. Typically, a deferred-payment employee is someone who agrees not to receive payment for his or her labor until the production turns a profit. In these situations when paychecks may not be issued until perhaps years after the production, immediate reconciliation between the employee and producer regarding the employee’s worked hours can help prevent potential, and likely, disagreements later.

**filmmakerssoftware™** offers two separate Time Card Databases: a Cast Time Card Database and a Crew Time Card Database. They are nearly identical, however cast

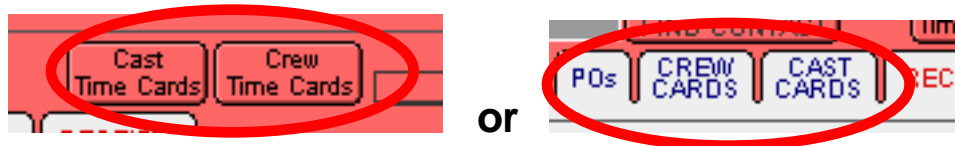


data must be entered in the Cast Time Card Database and crew data must be entered in the Crew Time Card Database.

### 1. Printing Blank Time Cards for Employees

You will want to have blank time cards available at all times for employees to fill out. We suggest printing a generous stack of both Cast Time Cards and Crew Time Cards early in preproduction. Each employee should be instructed to fill out, sign, and turn in a time card each week, preferably on a designated day.

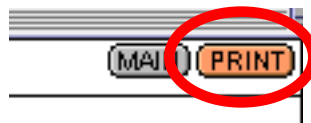
From the Main Menu, click with your mouse on either one of the Time Card buttons or tabs.



To print out a blank time card, simply create a New Record by clicking with your mouse on the gray “New Card” button at the top left of your screen.



Then click with your mouse on the “Print” button at the top right of your screen.



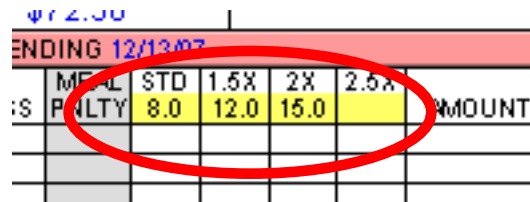
**filmmakerssoftware™** provides you with a preview of the blank Time Card before it prints. Here, you can adjust the

Page Setup if you need to. Then click with your mouse on the “Continue” button at the center left of your screen to Print.

## 2. Yellow Highlighted Fields Described

Before you begin entering specific Time Card information, we recommend that you take a moment to enter some general information into the yellow highlighted fields on your Time Card screen. They are for general Time Card information: what you enter in these fields on one Time Card will typically apply for and be carried over to all of them.

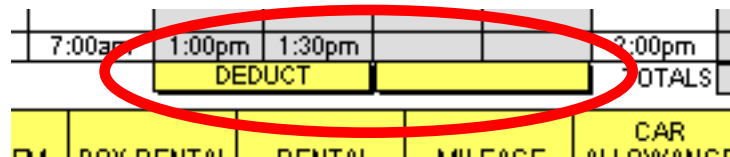
A. You can modify the overtime penalty benchmarks.



ENDING 12/13/07					
	MEAL	STD	1.5X	2X	2.5X
IS	PNTY	8.0	12.0	15.0	
					AMOUNT

Click with your mouse on each of the yellow boxes and enter the appropriate overtime penalty benchmarks for your production. For example, if your employees are operating on an 8 hour workday, the number of Standard Hours would be 8. Enter 8 into the yellow box under the heading “STD” (short for Standard). If they receive time-and-a-half for every hour worked after hour 8 and up to hour 12, enter 12 into the yellow box under the heading “1.5X”. Follow the same procedure for the yellow box under the heading 2X. **filmmakerssoftware™** does not allow you to enter a benchmark in the yellow box under the heading 2.5X as it is unnecessary to calculate hours by anything greater than double-time-and-a-half.

**B. You can determine meal deductions in the Yellow Highlighted Fields.**



7:00am	1:00pm	1:30pm			3:00pm
	DEDUCT				TOTALS
01	BOX RENTAL	RENTAL	MILEAGE		CAR ALLOWANCE

**Click with your mouse on the yellow pop-up menus under 1st Meal or 2nd Meal and choose DEDUCT, or leave these yellow pop-up menus blank. By choosing DEDUCT, you are subtracting the first 30 minutes of that meal from the employee's hours. This means that s/he must be on the clock for 8 1/2 hours to fulfill an 8 hour workday.**

**Typically, the rule on Meals is that the production may only deduct a total of 30 minutes/person/day. The assumption is that on a normal 8 hour day, an employee should only need one 30 minute period to eat. The Production must make sure each employee is served a full meal efficiently, promptly, and completely within 30 minutes. Since it is also assumed that a 2nd Meal is only necessary if the workday goes into overtime, the food and the time it takes each employee to be fed is the production's burden to provide. There are some cases (such as when mealtimes require travel) when the production may be required to provide its employees with meal breaks that are longer than 30 minutes. In your experiences, you may find longer meal breaks beneficial toward ensuring worker morale. However, deducting MORE than 30 minutes from any employee's paid hours for total meals is a no-no.**

**It is important to enter the actual Start and Finish times for each meal break into the 1st Meal and 2nd Meal entry**

fields. But, keep in mind that **filmmakerssoftware™** will never deduct anything greater than 30 minutes from any one meal.

C. Below the area where you enter your employee's hours is a miscellaneous reimbursement section where you can enter amounts owed to the employee that are separate from his or her wage.

**filmmakerssoftware™** allows you to modify the headings for this section:

PER DIEM	BOX RENTAL	RENTAL	MILEAGE	CAR ALLOWANCE	OTHER	ADVANCE
8.25%	8.25%					

Click with your mouse on each of the yellow squares and enter the headings of the amounts you wish to record.

You can also enter tax percentages for the taxable items in this section.

If you wish to modify these fields, you can do so at any time on any card. Whatever modifications you make here will be reflected on all your other cards. After printing and distributing your blanks for the first time, we recommend that you keep modifications of these fields to a minimum; the information your employees provide on their cards may be based on the information requested before you made modifications. Even if you print revised blank Time Cards, your employees may not pay attention to the new changes.

D. You can modify Meal Penalty Increases.

MEAL PENALTY INCREASES			
1ST 30 MIN	2ND 30 MIN	3RD 30 MIN	4TH 30 MIN
\$7.50	\$10.00	\$12.50	

Click with your mouse on any one of the yellow boxes in the Meal “Penalty Increases” box. Meal Penalties are typically levied upon a production for delayed employee Meal Breaks. Meal Breaks are to be granted to each employee within no more than six hours after they start work or finish their last meal. For each 30 minutes that a Meal Break is delayed, the Meal Penalty levy is increased. The amounts you enter into these yellow boxes will be automatically calculated with the Meal Penalty Hours above and will be reflected in your Daily Totals.

### 3. Entering Time Card Information

After you have finished filling out all the yellow fields on your Cast Time Card and Crew Time Card screens, you are ready to enter specific time and reimbursement information for each employee. When you receive a filled out Time Card from an employee, enter it into one of the Time Card databases.

Use the [TAB] key on your keyboard to navigate through the fields of this screen. Many fields get automatically filled out based on the information you enter in the fields preceding them.

After you have entered information into the “Name” field and the “Week Ending” field you are given the option of automatically importing the employee’s hours information from your Daily Reports.

FED ID		D		WAGE		12/13/97	
				\$55.00			
IMPORT TIMES FOR RANDY COLOSKY WEEK ENDING 12/13/97							
1ST MEAL		2ND MEAL		MEAL STD		1.5X	
ARRIVE	START	FINISH	START	FINISH	DISSMISS	PNLTY	8.0 12.0 15.0
	12:00pm	12:30pm	5:00pm	5:30pm			

Simply click on the long red button with your mouse. If you choose not to have your Daily Report Information imported, then tab through the hours fields and enter the information manually.

After the hours information is entered, use the [TAB] key on your keyboard to tab through and enter your employee's reimbursement information.

#### 4. Time Card Totals

The totals of each Time Card appear in the top right corner.

Crew Time Card			
GUAR HRS	RATE	WEEK ENDING	WORK STATE
		12/13/97	
D	WAGE	REIMBURSEMENT	
	\$55.00		

There is an amount for total wage and an amount for total reimbursements.

The small, light-green box in the top left corner of the "Wage" box indicates whether the wage for this employee is to be deferred or not.

D	WAGE
	\$55.00

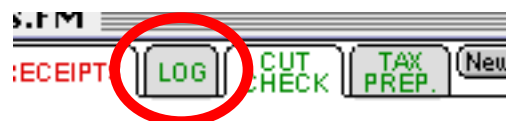
The information for this box is provided by your budget information. If it is blank, it is not to be deferred. If there is a “d” or a “D” in this box, it indicates that the wage for this employee is to be deferred. You can edit this box if you choose. Whether or not a wage is to be deferred, you may still need to pay the employee’s reimbursement immediately.

## E. Receipts Log

All recorded Receipts—Non-Food Receipts, Food Receipts, Petty Cash Receipts, and Paycheck Receipts—can be found in the Receipts Log, which lists all your receipts in one place so you can sort them and calculate them in numerous ways. To view the Receipts Log, from the Main Menu, click with your mouse on the light-gray “Receipts” tab at the bottom of your screen.



Then click on the “Log” tab at the top of your screen.



The “Receipts Log” Screen appears.

Receipts can be entered and modified directly within the Receipts Log. To enter a receipt accurately and completely this way, use the [TAB] key on your keyboard to navigate your way through this process.

## **F. Cutting Checks**

To cut checks using **filmmakerssoftware™**, you will need to have a laser or ink-jet printer.

You will also need to set up a company checking account and purchase blank, prenumbered, pre-MICR encoded computer checks from your bank (or an independant check printer).

The blank check format you order from your bank must resemble the sample check provided on the next page (reduced by approximately 50%). A sample of the appropriate accompanying envelope is also shown.

The format is a standard business computer check format, which is commonly referred to as the “Quickbooks®-check-stub-stub format”.

We recommend that you have your bank provide you with a sample check to ensure compatibility.

You can electronically import your company logo (with address and phone number information) into the **filmmakerssoftware™** “General Production Information” (explained in Chapter V) so that the logo prints each time you cut a check. If the logo is mostly text, perhaps accompanied by a *simple* line drawing, we encourage you to try importing it. However, if the logo is intricate, and memory intensive, for best results both in quality and performance, we recommend you have your logo preprinted on your ordered checks.



YOUR COMPANY NAME AND ADDRESS	Your Company's Bank Name and Address	1001
Pay to The Order Of _____ \$ _____		
		_____ Dollars
PAYEE'S NAME AND ADDRESS		
Memo _____		<b>SAMPLE - VOID</b>
MICR ENCODED CHECK INFO PRINTS HERE		
YOUR COMPANY NAME AND ADDRESS		1001
YOUR COMPANY NAME AND ADDRESS		1001

**To cut a check, simply choose the record that needs to be paid from either the Petty Cash section, the Cast Time Card section, the Crew Time Card Section or the Receipts section, then click with your mouse on the “Cut Check” tab at the top right of the screen.**

Use the [TAB] key on your keyboard to navigate through the “Cut Check” screen, making sure to enter a check number, a description, the date, and the amount for each check you cut.

From your stack of preprinted checks, locate the blank check whose number corresponds with the check number on your screen and place it into your printer. Click with your mouse on the “Print” button at the top-right of your screen. A preview of your check will appear. Click with your mouse on the “Continue” button at the left of your screen to begin printing.

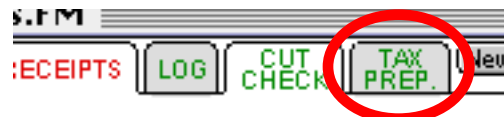
## G. Tax Prep

With **filmmakerssoftware™**, you can prepare and print an easy-to-read receipts report for use in filling out the Schedule C form of your income tax.

From the Main Menu, click with your mouse on the “Receipts” tab at the bottom of your screen.



Then click on the “Tax Prep” tab.



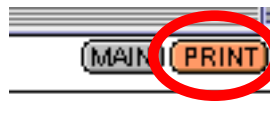
At this screen, click with your mouse on the gray “Tax Category” pop-up menu for each receipt in your list,

	Tax Category	Am
	SUPPLIES	\$4
	MEAL/ENT. - 100%	\$5
Week 7	WAGES	\$15
Week	WAGES	

and select the Tax Category that best fits each receipt.

If you wish to add a new Tax Category, do so by selecting “edit...” from the bottom of the pop-up menu list and typing in the new Tax Category.

After you have chosen a Tax Category for each receipt, click with your mouse on the orange “Print” button at the top right of your screen.



**filmmakerssoftware™** will provide you with a preview of your Tax Report, sorted by category. Here, you can adjust the Page Setup if you need to. Then click on the “Continue” button on the center left of your screen to Print.

**TIP:** If you want to view and print a report of only the last year’s receipts, click with your mouse on the “Find Your **XXXX** Receipts” button at the top right of your screen.



**Then click with your mouse on the orange “Print” button at the top right of the screen.**

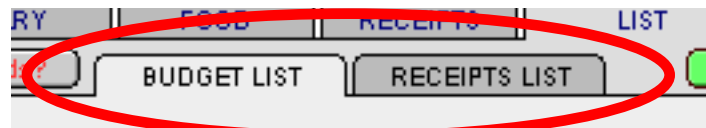
## VIII. Budget Lists & Receipts Lists

With **filmmakerssoftware™**, you can view and print lists of your Budget Items and Receipts.

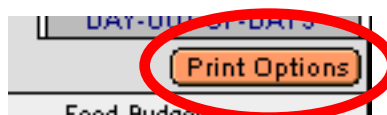
From the Main Menu, click with your mouse on the gray “List” tab so that you are on the “Budget List” screen.



You can flip between your “Budget List” and your “Receipts List” simply by pressing the tab that says “Budget List” or the tab that says “Receipts List”.



Print your lists by clicking with your mouse on the orange “Print Options” button.



This will take you to the Budget & Receipts Print Options screen, where you can choose to print your budget in many ways. You can print top sheets, which provide categorical summaries of your budget, or detailed lists, which can be used to itemize all (or specific groups) of your Line Items.

**PLEASE NOTE:** Depending on whether you are using Windows or the Mac OS, and depending on your printer,

**you may need to alter your page formatting or Page Setup before you print so that pages will print correctly.**

Macintosh, Mac OS and FileMaker are all registered trademarks of Apple Computer, Inc. in the U.S. and other countries. Microsoft, Microsoft Windows, Win 3.1, Win NT, Win 95 and Microsoft Excel are all trademarks or registered trademarks of Microsoft Corporation. Acrobat and Acrobat Reader are all trademarks or registered trademarks of Adobe Systems Incorporated. Stuffit, and Stuffit Exapnder are all trademarks or registered trademarks of Aladdin Systems. All of the above mentioned trademarks are the property of their respective owners. Mention of third party companies and products is for informational purposes only and constitutes neither an endorsement nor a recommendation. Likewise, Neither Apple Computer, Inc., Microsoft Corporation, Adobe Systems Incorporated, Aladdin Systems, nor any other company are affiliated in any way with this product and/or any part of its advertising. They neither endorse nor recommend this product nor shall they be responsible in any way for the same. This product and its advertising is in no way affiliated with FILMMAKER magazine. The publishers of FILMMAKER Magazine neither endorse nor recommend this product nor shall they be responsible in any way for the same.