

PLANNING THE COSTS OF A FEATURE FILM

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ABSTRACT

This article in the field of budget film production, any project is becoming one of the decisive documents. This is especially noticeable in the field of producing artistic elephants, which sometimes reach levels, which are called Above the border. Therefore, it is necessary to understand in the right way what is the priority in these expenses.

Keywords: consolidate and expand knowledge, classification, game programs.

In general, it is not the privilege of the cartoon director to draw up the initial basic budget. But, the director of the cartoon from time to time can not be called not involved in the most elementary stages of drawing up a calculator and preparing the upcoming project.

What comes first: chicken or slander? – the situation that usually arises when determining the concept of a film: "what is primary – funding volume or film concept".

Almost always, the first question asked by the creators of a film script or script application is how much (money) it can cost to produce this film. In order to answer it, the script must initially be analyzed in an appropriate way. This, in turn, raises a number of questions: Who wants to finance the project, and who determines the size of the budget (especially if the money has not yet been allocated).

This-both for an experienced producer, and for his producer, who himself is starting work on his first full-length film. Not tied to how the

matter will be resolved, the time will come when the director of the cartoon will need to consider the project budget at the initial stage of the preparation period.

The staging should be maintained in the course of the entire period of finances, but this can be done when the director of the cartoon is able to compare expenses with predetermined quantitative indicators.

Before considering a budget project, it is necessary to understand what the cost of producing a full-length film is, in itself.

In the United Kingdom, as a primary standard of production documentation, the Model budget push of a much earlier full – length film, proposed by the National Financial Corporation (nffc) in cooperation with the Guild of Film Producers accountants and financial administrators, is being used-this sample is being used by most professionals working in the British full-length film production industry.

Companies such as the American Association of film-making firms and some television companies use self-shakes, similar to financial computer programs derived from most software carriers. In essence, these are different manifestations of one subject, but the main structure, in all cases one child himself.

And one more, understandable aspect: if the information stated in the form of a budget is correct, then regardless of the size of the film, this staged work is performed and closed in such a way that the rubrics are all set. Thus, at the beginning, it is possible to achieve the fulfillment of the planned budget.

One day, when the famous American Film Director John Ford was filming his film in nature, to talk to him, two executive producers came from the steering wheel to the filming location.

At the time of the interview, they explained that the imaging was going with a three-day delay compared to the graphics, and that Ford wanted to know what the steering wheel would do to correct the situation that had arisen. Ford called his assistant to him and asked him to bring the script. "Three-day delay?" Ford and the executive producers responded by headlining the drum. Ford listed and ripped out nine pages of the script and submitted it to the executive producers, commenting: "right, we were behind the graph before". In Wuhan, the executive producers were forced to return to their offices and let Ford work peacefully.

The continuation of the story took place after a certain time. Some Hollywood screenwriters were outraged by Ford's disdain for the script, and then-Authors Guild President Józef Mankiewicz sent Ford 9 clean sheets demanding that the previous director's script be restored.

To this, Ford believes that despite the importance of the previous script, in order for it to define only the project and approach the one that should be in the project, the project will be adjusted, modified and evaluated during production.

But without a clear script, there will be no film either. It is a fact that sad, but inexperienced directors and producers often look at this story from above, and it is not fully appreciated by the technical personnel involved in the work.

Understanding this all is extremely important for the director of the cartoon, since he gets the information from the script for further planning, and this planning must be done with the help of the director, since only the director knows what remains of the script and the final result is embodied on the screen. The director of the cartoon should definitely be involved in the production, as soon as the director's script is proposed at the stage of development and the staging script is completed.

Therefore, it is important to understand the difference between the original literary script and the directorial staging script. The original script, before all, will be available as a literary option that producers and financiers can initially discuss and evaluate.

The directing script is a guide to the imaging team and serves as a technical document, so it must be carefully written on plates and scenes. Accuracy in terms of division is also, in the case of later occurrence. This allows the director of the cartoon to carefully monitor the process of writing the staging script, and, like the main footage and scenes, to provide funds and a number of technical details that the second tier will also need.

The screenwriters who have just entered have a certain ambition – to write literary scripts with all the details of each scene. This is not necessary at all and manifests the use of force nullify. The reader of the script will want to read the content, not the instruction on how to describe it. If the authors hoped to direct themselves the work of the script, they would not need, moreover, detailed written instructions on how this would be captured and staged. If, for the sake of staging them,

the script is given to an independent director, then no director, nowhere, will speak in advance how he will get his film.

Therefore, the staging of the directing script cannot be considered the final stage of creative work on the film. In the process of imaging, it is clarified and modified. Each director has Uzi's lust and way of working, and often, cuts the script short to concentrate the action in large quantities. Even in the film montage, individual scenes and individual footage are cut down in such a way that there is no damage to the film as a whole.

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