

The Reef Line



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Dear Matt,

Thank you for the invitation to submit a proposal for the making of the ReefLine documentary. I have spent the last 14 years making documentary films. I have completed close to 80 shorts and seven feature films, all documentaries about art and artists. Many of my films are about the artists in our community, including The Last Resort, which tells the story of South Beach, and its transition in the 1970s and 80s as seen through the eyes of two young Miami Beach born photographers.

I have been awarded 22 National Association of Television Arts and Sciences regional Emmys. My films have appeared in close to 100 film festivals and received numerous festival awards, including winning the Knight Documentary award at the Miami Film Festival. I have deep relationships with public television locally and the leading national public television syndicator, which I would use to ensure the film was seen as widely across the US as possible.

For the purposes of this proposal I assume the film length to be a television half hour, (26 minutes and 46 seconds). I am assuming in November 2023 the first two artworks will be sited in the underwater sculpture park. The timeline was created to reflect that assumption.

Please let me know if there are any additional questions I can answer or items we can provide.

My team is very excited about this project and believe we can make a film that will celebrate the ReefLine and the City's commitment to the arts.

Best Regards,

Dennis Scholl

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SYNOPSIS

REEFLINE: A STORY OF PERSEVERANCE AND COLLABORATION YIELDING THE FIRST FINE ART UNDERWATER PARK IN THE US

Proposal: Dennis Scholl

“New York has the High Line, Miami has the Underline, and , in the next few years, Miami Beach will have the ReefLine...” New York Times

This documentary will tell the story of the creation of a unique educational, environmental and artistic intervention set at the intersection of art, science, and conservation. Drawing attention to the important themes of ocean health and marine life restoration and bringing together a cross disciplinary team of world-renowned artists and scientists, ReefLine will consist of a mile long artificial reef of artworks sunk 200 feet deep and 900 feet off the coast of Miami Beach, close enough for visitors to swim out to the location.

This dream project would not have been possible without the recent support by the voters of Miami Beach to approve a \$150 million cultural facilities bond, which included \$5 million for the execution of the ReefLine. The initiative connects individual artists, cultural non-profits, scientists, architects, preservationists and politicians in an effort to create this one-of-a-kind project.

Some of the participating artists are well known to the local community. Leandro Ehlich’s cars made out of sand, which made their appearance on the beach during the 2019 Artbasel Miami Beach, will be reconsidered in the form of an artificial reef, a traffic jam of cars cast from concrete. It is expected that his piece, “Concrete Coral” will be one of the first to be installed. Architect Shohei Shigematsu is master planning the entire seven-mile-long underwater sculpture park but will also contribute a geometric interlocking work. Later phases will include artists such as Miami’s own Augustina Woodgate, and Brazilian superstar artist, Ernesto Neto.

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While many coastal areas already feature artificial reefs, this project leads with artists designing the reefs as sculptural works of art working in tandem with scientists to ensure the design of the works is conservation oriented. The scientific team involved in this project seeks to mitigate the damage to the coral already off our shoreline, by helping foster new coral growth on the underwater sculpture park, ensuring that the reefs will serve as a habitat for biodiverse marine life. Involved in leading the project is Miami based non-profit collective,

Coral Morphologic, known for their hybrid approach to programming art, music, and science driven projects. Our documentary will be anchored by interviews with the key figures of the project: the originator of the ReefLine, Ximena Caminos, the lead architect, the scientists, the founder of Coral Morphologic, Colin Foord, will all play a pivotal role in establishing the narrative given their leadership role in the inception and execution of the project.

Representatives of the City of Miami Beach, including the mayor, will provide us with the necessary context by explaining the stunning victory of culture in the last election and the significance of the “cultural facilities bond” specifically the ReefLine for Miami Beach. Interviews with the artists and visits in their studios, will produce insight in their ideation process and creative approach. Site visits and filming at the fabrication shops, the architect’s studio, and the scientists’ labs, will allow us to illustrate the novelty of the project and its cross-disciplinary nature. We will follow the fabrication of the objects their transportation to their ultimate location, their release into the water and their eventual wrangling to their final position. We will visualize the perspective of the visitor: filming on the beach and in the ocean, following a snorkeler heading off the beach and swimming out to the location of the reef. Underwater footage will allow the viewer to experience the journey of the first few of art works to their ultimate home, twenty feet deep on the ocean bottom, 300 yards from shore. Graphic designs, CAD work, and visualizations already developed for the project by Shigematsu’s firm, OMA, will provide a critical perspective in discussing the architect’s vision for the ReefLine and visualizing the project’s ultimate presentation.

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Our story will be structured in three acts. The first act describes the project's origin, its audacity, and uniqueness, with Ximena Caminos and her single mindedness, being the focus of this Quixotic undertaking. This act will also introduce the artists and their conceptualizations, as well as the scientists and establish the project's importance to the sustainability of Miami Beach.

The second act will explore the funding of the project, leading up to the miraculous approval by the city's voters of \$150 million in cultural funding, including the \$5 million for the Reef Line. It will establish the economic scale and impact of this cross-disciplinary collaboration and launch us into the third act which will follow the artists, their art creations, and their journey from a gleam in Ximena's eye, to their actual fabrication, complicated transport, and final anchoring on the ocean floor as the first projects of the ReefLine materialize. The CODA will show people and marine life interacting with the reef reveal their experience. We will acknowledge that these art objects are only the beginning of a seven-mile-long underwater sculpture park and establish that as the project continues to grow, it will produce a living ecosystem and a cultural site for the community and visitors to experience long into the future.

THE REEFLINE DOCUMENTARY SCHEDULE

September

Contract approval and execution

Preproduction including concept development, story outline, script production and casting of underwater subjects.

October

Plan shoot logistics.

Production, including filming on location where first two artworks are being fabricated.

November

Production including filming of artworks being transported from fabrication location to barge, filming of works being taken to ultimate location, offloading into sea, anchoring at underwater park location

Begin interviews of artists in their studios, scientists in their labs, fabricators, transport crew and Ximena Caminos

December

Complete interviews with above and additional subjects.

Interview City representatives, including the Mayor, about the G.O. Bond and the ReefLine; Man on the street interviews about the ReefLine and the G.O. bond approval.

Shoot B Roll of cast of snorkelers at beach, entering water, and enjoying underwater park. Shoot drone footage of beach and ocean where underwater park will be located.

Acquire archival footage and stills of press on the ReefLine and the passing of the G.O. Bond.

January

Post production

Continue editing process, develop assemblage

Develop rough cut

Begin music development

Begin graphics development

February

Develop rough cut

Lay in music and graphics

Develop fine cut

Lock picture

March

Picture locked

Color correction

Audio engineering

Schedule Friends and Family screening at New World Symphony Wall cast

Screen film at world premiere at Miami Film Festival

Schedule additional film festivals

April

Schedule local public television premiere

Submit for national public television syndication

THE REEFLINE DOCUMENTARY BUDGET

DELIVER:

1 x 90 sec. teaser/trailer video
1 x 30 min. documentary video

Executive Producer/Prod Company..... \$25,000
Line Producer..... \$25,000

ABOVE/LINE COSTS:

Story and Script \$15,000

EXEC-TALENT:

Director\$20,000

WATER:

Boat Rental\$10,000
Underwater Rig Rental\$15,000
Drone Rental\$3,000

Sub. Total:\$28,000

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BELOW THE LINES COSTS: CREW

Production Managers	\$6,000
Assistant Directors	\$4,000
Cameramen/DP	\$9,000
First AC	\$1,600
Soundman/Playback	\$3,000
Gaffers	\$1,600
Make-up Artist	\$3,000
Prop-Man & Asst	\$1,600
Art Directors	\$3,000
Key P.A.	\$1,600
Craft Services	\$1,000
Sub. Total: \$35,400	

BELOW THE LINES COSTS: LOCATION

Crew Meals	\$3,000
Location Fee	\$5,000
Petty Cash	\$500
Parking	\$300
Sub. Total: \$8,800	

BELOW THE LINES COSTS: FIELD EQUIPMENT

Camera Package	\$9,300
(insurance, lens kit, smart slate, misc. lighting)	

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BELOW THE LINES COSTS: LOOP/DUBB/FOLEY

Studio/Audio/Foley \$8,000

BELOW THE LINES COSTS: SOUND MUSIC

Composer\$3,000

Music\$5,000

Sub. Total: \$8,000

BELOW THE LINES COSTS: EDIT AND FINISH

Editors \$25,000

Assistant Editors \$5,000

Sub. Total: \$30,000

Insurance \$5,000

Legal\$5,000

Contingency\$25,000

GRAND TOTAL: \$247,500

Dennis Scholl is an award-winning documentary filmmaker focusing on arts and culture. His interview subjects have included Robert Redford, Frank Gehry, Wynton Marsalis, Ai Wei Wei, and Tracy Emin. He is the director of the feature documentary The Last Resort, which won the Miami Jewish Film Festival Audience Choice Award, received a national theatrical release, and is currently available on Netflix. He recently released Lifeline, the story of 50s Abstract Painter, Clyfford Still, distributed by Kino Lorber, and Singular, a documentary about Cecile McLorin Salvant, three-time jazz vocal Grammy winner, which was awarded Best Documentary by the Haiti International Film Festival and is currently screening in syndication on public television stations across the US, via American Public Television.

His first feature documentary, Deep City – The Birth of the Miami Sound premiered at the 2014 SXSW International Film Festival, screened at film festivals worldwide and was acquired by public broadcast station, WLRN for international distribution. His second feature documentary, Queen of Thursdays, which he co-wrote and produced with noted Cuban filmmaker Orlando Rojas, had its world premiere at the Miami International Film Festival and was named Best Documentary. He produced and directed Symphony in D, the story of America's first crowdsourced symphony, performed by the Detroit Symphony Orchestra. He also produced Sweet Dillard about the national champion Dillard High School jazz orchestra and its journey to the Essentially Ellington competition at Jazz Lincoln Center. He has received 22 regional Emmys from the National Academy of Television Arts and Science, all for documentaries on art and artists. He is the director of Inside My Studio, a series of fifteen short films, exploring the art-making practices of some of the greatest visual artists in the world, including Ai Wei Wei, Wangchi Mutu, Doug Aitken, Vik Muniz, Catherine Opie, Robert Longo, and Njideka Akunyili Crosby.

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Bio

He is the executive producer of over a dozen films including six short films that debuted at the Sundance Film Festival and Yearbook, the winner of the 2014 Animated Short category at Sundance. He also produced the animated short, The Sun Like a Big Dark Animal, which premiered at Sundance, along with Glove, which also premiered at Sundance and won Best Animated Short at SXSW. He also produced the experimental film Hearts of Palm and was executive producer of Namour and Leave the Bus Through the Broken Window. His short film, Sunday's Best, won Best Documentary Short at the South Dakota Film Festival. His film, Dancing with the Trees, won the Audience Choice Award at the Magnolia Film Festival. His film, Everyone has a Place, about Wynton Marsalis' Abyssinian Mass concert tour, was named Best Documentary Short at the Capital Cities Black Film Festival and is currently screening on public television stations across America.

He is currently working on documentary films about pinup photographer and model Bunny Yeager and Jay Fletcher, America's greatest teacher of the art of blind tasting wines.



Ed Talavera is an award-winning cinematographer of narrative, documentary, and immersive films. Talavera's numerous film credits include work aired on HBO, Showtime, Cinemax, ESPN, PBS and theaters worldwide. His theatrical film credits include SUE, PERFECT PREY, and BRIDGET. Feature documentaries include ONE WATER, FINDING GASTON, and SINGULAR. His latest films Are You Down? and JEN CLAY: THE TEXTURE OF ANXIETY, have both recently won Suncoast Regional Emmy Awards. His latest immersive 360 film, 5 STAGES OF DROWNING, has screened and won awards in festivals worldwide. Talavera's unique and evocative visual style has garnered international praise. A graduate of New York University's Graduate Film program, Professor Talavera serves as the coordinator of the M.F.A program in the Department of Cinematic Arts at the University of Miami and faculty director of the Canes Film Festival.

www.edtalavera.com

Bio

Lee Burghard is an award-winning Underwater Filmmaker, Nauticam Ambassador, and an equipment specialist for Reef Photo & Video. Lee is the proud owner of Wild Shutter Imaging, a small production company based in South Florida and specializes as an Underwater DP & Camera Operator filming for a variety documentary, television series, short film, and commercial projects. His work has been featured on a variety of programs including National Geographic, History Channel, Netflix, and Discovery Channel.

<http://www.wildshutterimaging.com/>

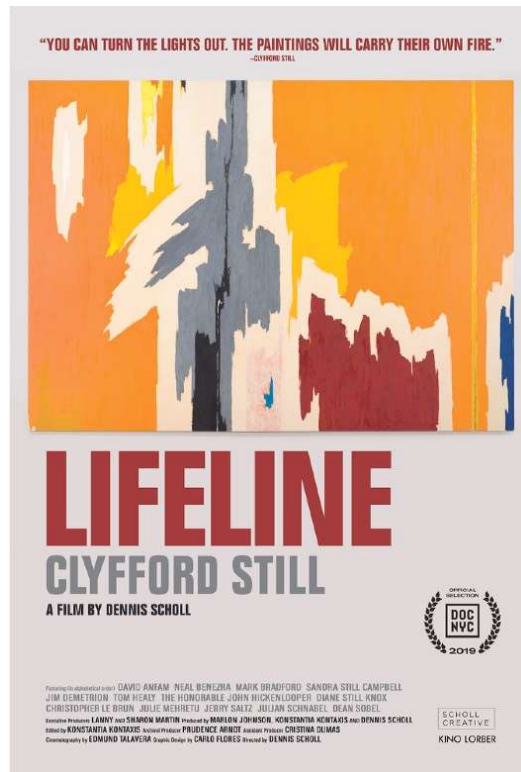
Konstantia Kontaxis is a producer/editor of award-winning narrative and documentary films and a film educator. Her films have screened in festivals, television and cinemas internationally. She is currently a Professor and the Chair of the Department of Cinematic Arts at the University of Miami, School of Communication. Her most recent work has received international distribution by Kino Lorber (Lifeline/Clyfford Still), has been broadcast in over 140 markets in the US by APT (Symphony in D, Sweet Dillard), screened in numerous international festivals (Last Song to Xenitia) and received recognition. As a feature film editor, she has worked with Israeli film director Amos Kollek, New York photographer Brenda Ann Kenneally and Indian filmmaker Suman Ghosh. In 2019 she co-produced and edited the feature documentary Lifeline/Clyfford Still which is distributed by Kino Lorber. She is currently co-producing and editing a feature documentary on Miami photographer Bunny Yeager with award-winning filmmakers Dennis Scholl and Kareem Tabsch. Kontaxis' documentary and narrative work has screened at festivals, museums and galleries around the world including Rome, Venice (Art Biennale), New York (Doc NYC, Tribeca Film Festival, Brooklyn Film Festival, Museum of the Moving Image), Los Angeles, Washington DC, Montreal (Art Fifa), Paris, Athens, Ankara, Lleida, Taipei, London, Madrid, Miami (Art Basel, Miami Film Festival), San Jose (Cinequest), Busan (Busan International Film Festival).

<https://www.kontaxis.com/>

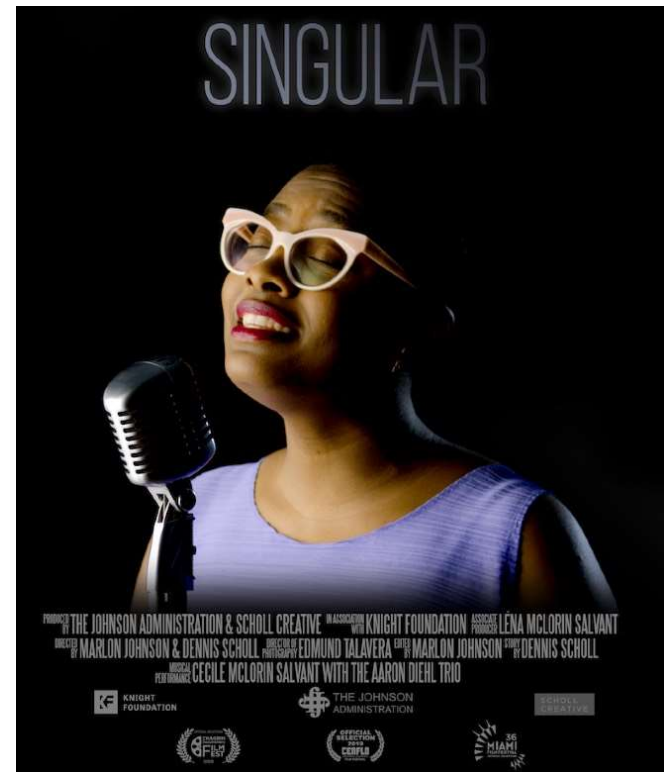
Bio



Password: Miami



Password: Still19



Password: cecile

Links to Prior Films