



FIRST LIGHT™

July 7, 2023

Matt Kenny  
Director of Tourism & Culture  
City of Miami Beach  
1700 Convention Center Drive  
Miami Beach, FL 33139  
[MattKenny@miamibeachfl.gov](mailto:MattKenny@miamibeachfl.gov)

Dear Matt,

Thank you for giving First Light Studios the opportunity to submit a proposal on making a film about the City of Miami Beach's ReefLine. The attached budget reflects what we feel is the best storytelling approach to showcase the vision and wonder of this spectacular initiative. The information that follows will help explain our vision for the film and the underlying assumptions, providing some context to help evaluate our proposal.

If you have any questions, we warmly welcome them, as we recognize how important the ReefLine is to the City of Miami Beach and want you to rest assured that First Light Studios is the ideal partner to showcase this amazing project. Should you prefer we meet in person to discuss matters in greater detail, I'm more than happy to fly to Miami from New York for a meeting face-to-face.

Most sincerely,

A handwritten signature in blue ink that reads "Josh Bernstein". The signature is fluid and cursive, with the first name "Josh" and last name "Bernstein" clearly distinguishable.

Josh Bernstein  
CEO & Executive Producer  
First Light Studios  
[Josh.b@firstlightstudios.com](mailto:Josh.b@firstlightstudios.com)

Attachments

*First Light is dedicated to engaging, inspiring, and elevating humanity through world-class content and programming.*

*[www.firstlight.org](http://www.firstlight.org) and [www.firstlightstudios.com](http://www.firstlightstudios.com)*

## I. Vision: The ReefLine film (1 x 30')

A proper treatment for the documentary film will be developed after funding is secured and the key players, locations, and timeline are confirmed, but, broadly, we see **The ReefLine** (film, in bold) spotlighting how the City of Miami Beach and the ReefLine's visionaries and partners are working together to solve the challenges of urban development and climate change through a world-class, interactive art installation. The ReefLine blends art, tourism, conservation, sustainability, civic infrastructure, education, and science in a compelling, unique way and showcases how Miami Beach is leading the world by taking proactive steps to mitigate and address climate issues. Our hope is that the bold leadership of the City of Miami Beach, clearly depicted in **The ReefLine** film, inspires other coastal communities around the world to take similar action.

Interviews in Florida and New York will explain the masterplan and demonstrate the science contained within the strategy and structures. Interviews with select artists in their studios will showcase the artistic piece(s) each person is contributing to the overall plan. Interviews with political leaders in Miami Beach will clarify why action must be taken. All of this will be woven together with real underwater and drone footage of the art installations and blended with compelling computer graphics (CGI) to fully capture the grandeur, scale, and vision of the ReefLine.

## II. Key Assumptions

### A. Deliverables:

- 90-second teaser video – for promotional use to showcase the project as it is developing
- 30-minute documentary – final deliverable on the first phase of the project (August 2023 – March 2024)
- Production Stills - for promotional use (in addition to the film)

### B. Technical specifications:

- Teaser and film will be delivered in broadcast quality 4K UHD TV (3840 x 2160p)
- Cameras will include RED and Sony FX cameras shooting in LOG at 23.976p
- Lenses will include Leica R cinevised prime lenses
- Narration (if any), closed captioning, and title-safe graphics to be in English

### C. Estimated production dates and delivery timelines:

- Production start date: Immediate upon signed contract and initial funding (50%)
- General timeline:
  - July - contracting
  - August - initial meetings and location scouts
  - September - primary interview filming
  - October - secondary interviews filming
  - November – initial installation filming (principal production)
  - December to March – post-production and CGI
- Teaser video (final cut) to be delivered 4 weeks after 1<sup>st</sup> wave of installation is filmed (it will not likely include CGI). Current target: December 15, 2023
- Documentary film (final cut) to be delivered 4 months after 1<sup>st</sup> wave of installation is filmed (with full CGI). Current target: March 21, 2024

- Any additional art installations or interviews after November 2023 are out of scope of this proposal, although it would be possible to expand the scope if desired and additional funding is secured.

D. Review windows:

When the time is right, we are happy to provide guidance on the pre-production, principal production, and post-production timelines and review windows to ensure everyone understands the timeline and how we can work together to keep the film on schedule and budget. Generally speaking, though, we abide by the following:

- For the teaser and the film, there will be two review windows at the following stages of post-production: 1) Rough Cut and 2) Fine Cut
- Review cuts will be placed in a secure online screening room using Frame.io and Vimeo.com.
- During each review window, the City of Miami Beach's appointed contact will have 1 week (7 calendar days) to solicit, gather, and send feedback to First Light in writing.
- If no feedback is given within the 7 calendar days, it will mean there are no significant notes on the cut and we will proceed with the next phase of post-production.
- At Picture Lock, there will be no more changes to picture (other than final CGI) and only minimal changes to audio.

### III. Budget

Production Budget:	\$377,005.00
Contingency @ 10%:	<u>\$37,456.00</u>
<b>Total Budget:</b>	<b>\$414,461.00</b>

The budget of \$414,461 represents a fully-formed vision for two deliverables that will showcase the ReefLine beautifully and compellingly.

*Note: In compliance with federal and state tax requirements, all required production staff and crew will be paid through payroll service with fringe and workers compensation paid. Also, while we have attempted to include all possible needs and associated costs in this budget, First Light reserves the right to adjust the budget based on additional information learned during conversations leading up to the contract being signed. The assumptions used to create this budget are as follows:*

A. Budget Assumptions - Production

- 1 production scout trip to Miami Beach in August
- 2 production trips to Miami Beach in Sept – October window for interviews
- 1 shoot day in New York in Sept-October window for interviews
- 1 principal production shoot in November, including:
  - 6 interview and b-roll shoot days (on land) in Miami Beach
  - 4 art installation shoot days (on land and underwater), with dive boat including:
    - Dive boat rental and captain
    - Paramedic/Safety Diver
    - Paramedic Trauma kit, AED, emergency oxygen
    - Scuba tanks

- ReefLine art installation filming crew:
  - 1 primary DP on boats / land
  - 2 underwater camera operators
  - 1 safety diver/additional camera operator
  - 1 drone operator
  - 5 GoPros placed strategically on boats, art, cranes, seafloor, etc.
- \$12,000 additional insurance to cover watercraft and divers

B. Budget Assumptions – Post-Production

- \$20,000 CGI to showcase the vision beyond what we can see in the water
- \$2,000 for stock / acquired footage
- \$2,500 Needle drop music
- Teaser Edit Schedule:
  - Edit Prep – 1 week
  - Rough Cut – 1 week
  - Fine Cut - .5 week
  - Picture Lock - .5 week
- Documentary Edit Schedule:
  - Edit Prep – 1 week
  - Rough Cut – 5 weeks
  - Fine Cut - 1.5 weeks
  - Picture Lock - .5 week

C. Payments – timeline

- 50% upon contracting (July)
- 25% upon filming of first interviews (September)
- 15% upon filming installation (November)
- 10% upon final delivery (March)

D. Sources of Funding

First Light is aware that the City of Miami Beach will be working to secure additional funds beyond the initial Cultural GO bond to support the ongoing development of the ReefLine. We are also aware that a fixed budget for **The ReefLine** film has not been set (or, at least, has not been made available to us). BlueLab Preservation Society, a 501(c)(3) that is deeply involved with the ReefLine, may be in a position to raise additional funds for both the project and the film. Similarly, the First Light Foundation, our own 501(c)(3), may also be in a position to raise additional funds. While it is premature to ask for commitments from our network of foundations, philanthropists, and family offices prior to our signing a contract for the project, we have already begun informal conversations with those who share our passion for storytelling around oceans, art, and climate, and would love to see the City of Miami Beach and the ReefLine featured in a documentary.

#### IV. Samples of Previous Work

The team at First Light Studios has been passionately involved in creating over 200 hours of award-winning primetime documentaries, feature films, and feature shorts in over 75 countries around the world. Past clients include Discovery Channel, History Channel, National Geographic Channel, Animal Planet, NBC

News, Smithsonian Institution, and NASA, among others. We specialize in documentaries that showcase and celebrate science, engineering, history, culture, conservation, health, and art. A detailed list of past work is available upon request, but the one film we feel best demonstrates our ability to capture and tell the ReefLine's story is "A Plane To Save The Oceans" a 1-hour documentary commissioned in 2019 and 2020 for the Kingdom of Bahrain in the Arabian Gulf.

### A Plane To Save The Oceans (synopsis)

*As coral reefs around the world struggle to survive and global fish populations suffer steep declines, an unlikely hero comes to the rescue: a Boeing 747. Stripped of its components and reduced to its bare aluminum wings and fuselage, a Jumbo jet might seem like an unlikely savior for the oceans of the world. But, in thirty meters of water just off the island nation of Bahrain, there's a 747 that's a living testament to the restorative power of a well-placed Jumbo jet. This stunning, one-hour film is a world exclusive, inside account of how a 200-ton aviation giant is transformed, first into a winged submarine, and then into a unique platform that can propel environmental healing and underwater conservation. Featuring a dramatic combination of edge-of-your-seat storytelling, big engineering, and eye-popping science and natural history, A Plane to Save the Oceans is the unique, blue-chip account of an experiment that's proved so successful, that it's about to be repeated.*

Similar to what we anticipate for **The ReefLine**, capturing this story required a number of trips to the project site to document the process and progress of the installation. We had to interview all the key players and capture their roles and responsibilities appropriately. We had to work around the safety concerns of large-scale installations, navigate the various jurisdictions on land and at sea, mitigate the risks of filming underwater, and use graphics to tell the story when live action could not. Thankfully, the ReefLine installation site is very close to shore and in shallow water, making this a much easier shoot by comparison (the technical needs and size of the 747 plane required us to work with Bahrain's Navy divers and commission a Naval landing craft to stay on-site in the Arabian Gulf for days on end).

If you'd like to watch the 747 film, you can do so using the following link:

<https://vimeopro.com/firstlightstudiosllc/bahrain747>  
password: bahrain747

Note: the 747 film was commissioned to be "in the style of a National Geographic or Discovery Channel engineering documentary" with energetic narration, compelling music, and an explicit project timeline to create high stakes (*de rigueur* for network television). For **The ReefLine** film, we suggest a different storytelling approach: one that captures the urgency of a solution but also celebrates art, tourism, and conservation in a way that showcases Miami Beach and its visionary leadership. We therefore do not expect **The ReefLine** to have the same intensity as the 747 film, but it should have "urgency beautifully wrapped in vision."

## **V. Key Personnel**

First Light Studios has a deep network of professional crew all over the world, including some of the best underwater camera operators and drone specialists to help capture the installation of the ReefLine pieces. We will contract with appropriate individuals later but, for now, the following key personnel have expressed interest and are available.

A. Josh Bernstein, Executive Producer & Director

International explorer, educator, author, and producer Josh Bernstein has written, hosted, and executive produced over 53 hours of prime-time, award-winning documentary content for the biggest cable networks. As the host of *Digging for the Truth* on History Channel and *Into The Unknown* on Discovery Channel, Josh has traced the Ark of the Covenant from the caverns of Jerusalem to the mountains of Ethiopia, searched for the Holy Grail in the bowels of Germany, and communed with tribal chiefs in the darkest jungles of the Amazon Rainforest—all in a quest to uncover some of the most fascinating mysteries on our planet. A fellow of both The Explorers Club and the Royal Geographical Society, Josh has traveled more than 1,000,000 miles by train, plane, bus, bike, and camel to over 75 countries and all seven continents, exploring the biggest mysteries of our planet in pursuit of knowledge and discovery. As a host and director, he has interviewed over 500 experts from leading institutions around the world, including the Smithsonian and NASA. Both in front of and behind the camera, Josh is respected by his peers for his professional work ethic, creativity, and ability to get things done on time and under budget. Josh's full CV can be found [here](#).

B. Elizabeth Ventura, Executive in Charge & Line Producer

Elizabeth Ventura is a senior production executive and strategist with over 25 years of media industry experience. She is a strong and capable leader who can manage all aspects of production, including budgeting, staffing, outreach, engagement, and growth. As Director of Production, Elizabeth helped lead the transformation of two rapidly expanding production companies, overseeing a physical buildout and expansion, analyzing operations, and implementing financial and HR best practices. Over the years, Elizabeth has worked for production companies, network executives, and film festivals, covering everything from fundraising and development to program and staff management. Past clients including Public Television, Discovery, National Geographic, History Channel, and Lifetime, among many others. She is a frequent lecturer and panelist on production management, budgeting, and fundraising strategies.

C. Keon Abbott, Director of Photography

Keon Abbott is a passionate filmmaker who's been involved with film and TV production for over 10 years. He's always had a love for conveying stories through the visuals of film. Keon's background lies within the creative and technical side of camera and lighting but also has experience in every facet and position of filmmaking from pre to post. He attended an arts oriented high school majoring in filmmaking and graduated from Savannah College of Art and Design where he worked with industry standard gear as well as experienced many different positions through every stage of production. He's worked for network such as National Geographic, History TV, Discovery Channel and many more. Keon's worked in both drama and documentary production which has given him a very diverse set of skills including fast on the spot thinking combined with cinematic creativity and planning. Both have given him great collaborative and leadership skills with small and large teams. Samples of Keon's work can be found [here](#).

D. Michael Atwood, Director of Photography (alternate)

Michael Atwood is an award-winning cinematographer, producer, and director whose work continues to evolve beyond its avant-garde skateboarding origins. He is driven by a passion for crafting raw and authentic content. For 10 years, he traveled to conflict areas and disaster zones around the world, creating documentaries for various agencies within the UN system. He has also produced and directed commercials

for international brands such as Airbnb and World Central Kitchen. Samples of Michael's work can be found [here](#).

E. Tom Fritz, Underwater Camera Operator

Tom Fitz is an American cameraman, producer, and director who has documented our planet's natural wonders for over thirty years. As a freelance cinematographer, Tom has worked for the BBC, PBS, National Geographic and many others. He is the recipient of four Primetime Emmy Awards for cinematography and two for outstanding series, as well as two BAFTA awards. Tom's experience and comfort working underwater are rivaled by few. He is among a small handful of cameramen who has worked in all seven continents and five oceans, including under the ice in our planet's polar regions. He has experience with underwater ROV technology and manned submarines in waters over a mile deep. Samples of Tom's work can be found [here](#).

F. Lee Burghard, Underwater Camera Operator (alternate)

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. Samples of Lee's work can be found [here](#).

G. Julie Podolsky, Senior Producer and Editor

Julie Podolsky is an accomplished senior broadcast video editor and supervising producer with over 30 years of experience in her field. Using her strong storytelling skills and creative vision she has edited programming for many of the largest cable networks including PBS, Discovery Channel, Bravo, A&E, History Channel, TLC, Animal Planet, National Geographic Wild, Investigation Discovery, Smithsonian Channel and Travel Channel. As a supervising producer she has worked in tandem with series showrunners and network executives to create several successful series. A graduate of Northwestern University, Julie has spent her career working in the documentary television genre, is skilled in using multiple editing platforms including Avid, Adobe Premiere Pro, and Final Cut, and has a stellar reputation in the industry.

## VI. About First Light Studios

First Light Studios, a member of the First Light group of companies, is a New York City-based, boutique production company founded to produce authentic content that engages, educates, and enlightens. We are storytellers who effect positive change in the world, seeking to bring light into areas of darkness. Led by owner/executive producer and explorer Josh Bernstein, the producers, directors, cameramen, editors, and coordinators who comprise First Light are passionate about our efforts to make the world a better place with every story, series, or film we undertake. We bring discernment to the projects we select and passion to the content we produce. More at [www.firstlightstudios.com](http://www.firstlightstudios.com)

Additional information about the First Light group of companies can be found in the attached PDF and at [www.firstlight.org](http://www.firstlight.org).

Account	Description	Total
1100	STORY & SCENARIO	0
1200	PRODUCERS UNIT	78,750
1300	DIRECTION	13,000
1400	CAST	0
1500	CAST TRAVEL & LIVING	0
<b>1901</b>	<b>Total Fringes</b>	<b>7,025</b>
	<b>Total Above-The-Line</b>	<b>98,775</b>
2000	EXTRAS & CROWDS	0
2100	PRODUCTION STAFF	42,250
2200	ART DIRECTION	0
2300	SET CONSTRUCTION	0
2400	SET OPERATIONS	0
2500	SPECIAL EFFECTS	0
2600	SET DRESSING	0
2700	PROPERTY	0
2800	PICTURE VEHICLES/ANIMALS	0
2900	WARDROBE	0
3000	MAKEUP & HAIRDRESSING	0
3200	LIGHTING	1,700
3300	CAMERA	44,225
3400	PRODUCTION SOUND	10,950
3500	TRANSPORTATION	12,425
3600	LOCATION	34,005
3700	STAGES & FACILITIES	0
3800	PRODUCTION FILM & LAB	0
3900	PROCESS PHOTOGRAPHY	0
4000	TESTS	0
4100	SECOND UNIT	0
4200	OVERTIME	0
<b>4301</b>	<b>Total Fringes</b>	<b>12,915</b>
	<b>Total Below-The-Line Production</b>	<b>158,470</b>
4500	EDITORIAL	45,000
4600	MUSIC	2,500
4700	POST PRODUCTION SOUND	5,500
4800	POST-PRODUCTION FILM/LAB	11,500
4900	GRAPHICS	20,000
5000	SPECIAL PHOTO EFFECTS	0
5100	PROJECTION	0
5200	POST-PROD FRINGES & TAXES	0
5300	CONTINUITY	0
<b>5901</b>	<b>Total Fringes</b>	<b>7,722</b>
	<b>Total Below-The-Line Post</b>	<b>92,222</b>
6500	PUBLICITY	0
6600	LEGAL & ACCOUNTING	8,938
6700	INSURANCE	17,500
6800	INSURANCE CLAIMS	0
6900	GENERAL & ADMINISTRATIVE	800
7000	CONTINGENCY	0
7100	COMPLETION BOND	0
<b>7199</b>	<b>Total Fringes</b>	<b>300</b>
	<b>Total Below-The-Line Other</b>	<b>27,538</b>
9500	ENGAGEMENT	0
9600	CONTINGENCY	37,456
<b>9999</b>	<b>Total Fringes</b>	<b>0</b>

Account	Description	Total
	<b>Total Below-The-Line Contingencies</b>	<b>37,456</b>
	<b>Total Above-The-Line</b>	<b>98,775</b>
	<b>Total Below-The-Line</b>	<b>315,686</b>
	<b>Total Above and Below-The-Line</b>	<b>414,461</b>
	<b>Grand Total</b>	<b>414,461</b>

Details

Account	Description	Amt	Unit	X	Rate	Subtotal
<b>1200 - PRODUCERS UNIT</b>						
<b>1201</b>	<b>EXECUTIVE PRODUCER</b>					
	Executive Producer (@ 15-20 hours/wk X 7.5 months )	60	Days	1	1,000	60,000
	<b>Total</b>					<b>60,000</b>
<b>1202</b>	<b>PRODUCER</b>					
	Producer/Writer	25	Days	1	750	18,750
	<b>Total</b>					<b>18,750</b>
	<b>Total</b>					<b>78,750.00</b>
<b>1300 - DIRECTION</b>						
<b>1301</b>	<b>DIRECTOR</b>					
	Director (10 shoot days )	10	Days	1	1,300	13,000
	<b>Total</b>					<b>13,000</b>
	<b>Total</b>					<b>13,000.00</b>
<b>1901</b>	<b>Total Fringes</b>					
	Agg	5%			73,000.00	3,650
	aggregate	18%			18,750.00	3,375
	<b>Subtotal</b>					<b>7,025</b>
	<b>Total Above-The-Line</b>					<b>98,775</b>
<b>2100 - PRODUCTION STAFF</b>						
<b>2101</b>	<b>LINE PRODUCER</b>					
	Line Producer	65	Days	1	500	32,500
	<b>Total</b>					<b>32,500</b>
<b>2110</b>	<b>PRODUCTION COORDINATOR</b>					
	Production Coordinator	20	Days	1	300	6,000
	<b>Total</b>					<b>6,000</b>
<b>2115</b>	<b>P.A.'S (RUNNERS)</b>					
	Field PA's	10	Days	1.5	250	3,750
	<b>Total</b>					<b>3,750</b>
	<b>Total</b>					<b>42,250.00</b>
<b>3200 - LIGHTING</b>						
<b>3216</b>	<b>ELECTRIC RENTALS</b>					
	Lights-Basic lx kit-interviews	6	Days	1	150	900
	Underwater Lights- Keldan lights	4	Days	2	100	800
	<b>Total</b>					<b>1,700</b>
	<b>Total</b>					<b>1,700.00</b>
<b>3300 - CAMERA</b>						
<b>3302</b>	<b>CAMERA OPERATOR</b>					
	DP-Interview Days	6	Days	1	1,000	6,000
	AC-Interview Days	6	Days	1	800	4,800
	Camera Op topside-Installation days	4	Days	1	850	3,400
	Underwater Cam Ops (1 Cam Op + 1 AC/Safety Diver)	4	Days	2	1,100	8,800
	<b>Total</b>					<b>23,000</b>
<b>3316</b>	<b>CAMERA RENTALS</b>					
	Interview camera package	6	Days	1	800	4,800
	Underwater Camera package -RED or equiv	4	Days	1	1,000	4,000
	Underwater Camera additional lens rental	4	Days	1	800	3,200
	Drone Rental	3	Days	1	300	900
	Memory Card rentals	10	Days	2	125	2,500

Account	Description	Amt	Unit	X	Rate	Subtotal
	Grip rentals	10	Days	1	75	750
	<b>Total</b>					<b>16,150</b>
<b>3317</b>	<b>CAMERA PURCHASES</b>					
	Go Pro Hero	5	Cameras	1	450	2,250
	GoPro underwater housing	5	units	1	55	275
	GoPro-additional underwater accessories	5	Allow	1	150	750
	Memory Card purchases	12	Cards	1	25	300
	<b>Total</b>					<b>3,575</b>
<b>3348</b>	<b>LOSS &amp; DAMAGES</b>					
	L&D	1	Allow	1	1,000	1,000
	<b>Total</b>					<b>1,000</b>
<b>3385</b>	<b>OTHER CHARGES</b>					
	Expendables	1	Allow	1	500	500
	<b>Total</b>					<b>500</b>
	<b>Total</b>					<b>44,225.00</b>
<b>3400 - PRODUCTION SOUND</b>						
<b>3401</b>	<b>SOUND MIXER</b>					
	Sound Recordist	10	Days	1	650	6,500
	<b>Total</b>					<b>6,500</b>
<b>3416</b>	<b>SOUND RENTALS</b>					
	Sound package (mixer, 2 wireless,IFB, boom)	10	Days	1	400	4,000
	Additional Sound rentals -add'l wireless for interviews	6	Allow	1	75	450
	<b>Total</b>					<b>4,450</b>
	<b>Total</b>					<b>10,950.00</b>
<b>3500 - TRANSPORTATION</b>						
<b>3510</b>	<b>CAR RENTALS</b>					
	Car Rentals (1 car for scout days and 2 cars for shoot ...	33	Days	1	75	2,475
	<b>Total</b>					<b>2,475</b>
<b>3514</b>	<b>MILEAGE/FUEL</b>					
	Fuel	1	Allow	1	400	400
	Mileage (assume 3 ppl paid mileage each shoot day)	10	Allow	3	150	4,500
	<b>Total</b>					<b>4,900</b>
<b>3515</b>	<b>PERMITS/TOLLS/PARKING</b>					
	Tolls	1	Allow	1	150	150
	<b>Total</b>					<b>150</b>
<b>3517</b>	<b>TAXIS/AIRPORT SHUTTLES</b>					
	To/From airport EP and Producer	14	segments	2	175	4,900
	<b>Total</b>					<b>4,900</b>
	<b>Total</b>					<b>12,425.00</b>
<b>3600 - LOCATION</b>						
<b>3601</b>	<b>AIRFARES</b>					
	NY-Miami (EP travels for scout trip; EP and Producer ...	7	R/T	1	400	2,800
	<b>Total</b>					<b>2,800</b>
<b>3602</b>	<b>LODGING/HOTELS</b>					
	Miami - EP	18	Nights	1	275	4,950
	Miami-Producer	13	Nights	1	275	3,575
	<b>Total</b>					<b>8,525</b>
<b>3603</b>	<b>PER DIEM</b>					

Account	Description	Amt	Unit	X	Rate	Subtotal
	EP & Producer shoot days	10	Days	2	45	900
	EP & Producer travel days	6	Days	2	65	780
	<b>Total</b>					<b>1,680</b>
<b>3604</b>	<b>CATERING</b>					
	Crew Meals	10	Days	7	30	2,100
	Crafty, water, coffee	10	Days	1	100	1,000
	Entertainment/Client meals	1	Allow	1	400	400
	<b>Total</b>					<b>3,500</b>
<b>3605</b>	<b>SITE RENTALS</b>					
	Permits	1	Allow	1	1,500	1,500
	<b>Total</b>					<b>1,500</b>
<b>3607</b>	<b>PARKING</b>					
	Parking	1	Allow	1	500	500
	<b>Total</b>					<b>500</b>
<b>3609</b>	<b>EXCESS BAGGAGE</b>					
	Excess baggage	6	segments	4	200	4,800
	<b>Total</b>					<b>4,800</b>
<b>3614</b>	<b>PRODUCTION SUPPLIES</b>					
	Production Supplies	1	Allow	1	700	700
	<b>Total</b>					<b>700</b>
<b>3685</b>	<b>SPECIALTY EQUIPMENT</b>					
	Charter Boat Rentals (Installation days) (includes dive...	4	Days	1	2,500	10,000
	<b>Total</b>					<b>10,000</b>
	<b>Total</b>					<b>34,005.00</b>
<b>4301</b>	<b>Total Fringes</b>					
	aggregate	18%			71,750.00	12,915
	<b>Subtotal</b>					<b>12,915</b>
<b>Total Below-The-Line Production</b>						<b>158,470</b>
<b>4500 - EDITORIAL</b>						
<b>4502</b>	<b>EDITOR</b>					
	Edit Prep	1	Week	1	3,900	3,900
	Rough Cut	5	Weeks	1	3,900	19,500
	Fine Cut	1.5	Weeks	1	3,900	5,850
	Picture Lock	0.5	Weeks	1	3,900	1,950
	90 sec version (1 wk prep, 1 wk RC, .5 week FC, 1/2 w...	3	Weeks	1	3,900	11,700
	<b>Total</b>					<b>42,900</b>
<b>4519</b>	<b>TRANSCRIPTION</b>					
	Transcription	1	Allow	1	1,500	1,500
	<b>Total</b>					<b>1,500</b>
<b>4585</b>	<b>STORAGE</b>					
	Hard Drive -Post Production	2	Allow	1	300	600
	<b>Total</b>					<b>600</b>
	<b>Total</b>					<b>45,000.00</b>
<b>4600 - MUSIC</b>						
<b>4601</b>	<b>COMPOSER/SCORE</b>					
	Needle Drop	1	Allow	1	2,500	2,500
	<b>Total</b>					<b>2,500</b>
	<b>Total</b>					<b>2,500.00</b>
<b>4700 - POST PRODUCTION SOUND</b>						

Account	Description	Amt	Unit	X	Rate	Subtotal
<b>4708</b>	<b>FINAL DUB/MIX</b>					
	Final Mix-30 min version	1	Allow	1	4,000	4,000
	Final Mix-90 sec version	1	Allow	1	1,500	1,500
	<b>Total</b>					<b>5,500</b>
	<b>Total</b>					<b>5,500.00</b>
<b>4800 - POST-PRODUCTION FILM/LAB</b>						
<b>4811</b>	<b>STOCK FOOTAGE</b>					
	Stock Footage	1	Allow	1	2,000	2,000
	<b>Total</b>					<b>2,000</b>
<b>4813</b>	<b>ON-LINE CHARGES</b>					
	Color Correction- 30 minute version	1	Allow	1	8,000	8,000
	Color Correction-90 second version	1	Allow	1	1,500	1,500
	<b>Total</b>					<b>9,500</b>
	<b>Total</b>					<b>11,500.00</b>
<b>4900 - GRAPHICS</b>						
<b>4985</b>	<b>CGI</b>					
	CGI	1	Allow	1	20,000	20,000
	<b>Total</b>					<b>20,000</b>
	<b>Total</b>					<b>20,000.00</b>
<b>5901</b>	<b>Total Fringes</b>					
	aggregate	18%			42,900.00	7,722
	<b>Subtotal</b>					<b>7,722</b>
<b>Total Below-The-Line Post</b>						<b>92,222</b>
<b>6600 - LEGAL &amp; ACCOUNTING</b>						
<b>6601</b>	<b>LEGAL FEES</b>					
	Legal Fees	4	Hours	1	500	2,000
	<b>Total</b>					<b>2,000</b>
<b>6605</b>	<b>ACCOUNTING</b>					
	Production Accounting	7.5	Months	1	800	6,000
	<b>Total</b>					<b>6,000</b>
<b>6606</b>	<b>ACCOUNTING EXPENSES</b>					
	Bank fees, wires	7.5	Months	1	125	938
	<b>Total</b>					<b>938</b>
	<b>Total</b>					<b>8,938.00</b>
<b>6700 - INSURANCE</b>						
<b>6702</b>	<b>INSURANCE</b>					
	Production Package	1	Allow	1	3,500	3,500
	Addition Coverage (watercraft,diving)	1	Allow	1	12,000	12,000
	E&O	1	Allow	1	2,000	2,000
	<b>Total</b>					<b>17,500</b>
	<b>Total</b>					<b>17,500.00</b>
<b>6900 - GENERAL &amp; ADMINISTRATIVE</b>						
<b>6901</b>	<b>OFFICE</b>					
	Supplies	1	Allow	1	800	800
	<b>Total</b>					<b>800</b>
	<b>Total</b>					<b>800.00</b>
<b>7199</b>	<b>Total Fringes</b>					
	Agg	5%			6,000.00	300
	<b>Subtotal</b>					<b>300</b>
<b>Total Below-The-Line Other</b>						<b>27,538</b>
<b>9600 - CONTINGENCY</b>						

Account	Description	Amt	Unit	X	Rate	Subtotal
9645	<b>CONTINGENCY</b>					
	Contingency @ 10% of Production Budget		1 Flat	1	37,456	37,456
	<b>Total</b>					<b>37,456</b>
	<b>Total</b>					<b>37,456.00</b>
9999	<b>Total Fringes</b>					<b>0</b>
<b>Total Below-The-Line Contingencies</b>						<b>37,456</b>
<b>Total Above-The-Line</b>						<b>98,775</b>
<b>Total Below-The-Line</b>						<b>315,686</b>
<b>Total Above and Below-The-Line</b>						<b>414,461</b>
<b>Grand Total</b>						<b>414,461</b>

Account	Description	Total
<b>1200</b>	<b>PRODUCERS UNIT</b>	
1201	EXECUTIVE PRODUCER	60,000
1202	PRODUCER	18,750
	<b>Account Total for 1200</b>	<b>78,750</b>
<b>1300</b>	<b>DIRECTION</b>	
1301	DIRECTOR	13,000
	<b>Account Total for 1300</b>	<b>13,000</b>
1901	Total Fringes	7,025
	<b>Total Above-The-Line</b>	<b>98,775</b>
<b>2100</b>	<b>PRODUCTION STAFF</b>	
2101	LINE PRODUCER	32,500
2110	PRODUCTION COORDINATOR	6,000
2115	P.A.'S (RUNNERS)	3,750
	<b>Account Total for 2100</b>	<b>42,250</b>
<b>3200</b>	<b>LIGHTING</b>	
3216	ELECTRIC RENTALS	1,700
	<b>Account Total for 3200</b>	<b>1,700</b>
<b>3300</b>	<b>CAMERA</b>	
3302	CAMERA OPERATOR	23,000
<b>3316</b>	<b>CAMERA RENTALS</b>	<b>16,150</b>
3317	CAMERA PURCHASES	3,575
3348	LOSS & DAMAGES	1,000
3385	OTHER CHARGES	500
	<b>Account Total for 3300</b>	<b>44,225</b>
<b>3400</b>	<b>PRODUCTION SOUND</b>	
3401	SOUND MIXER	6,500
3416	SOUND RENTALS	4,450
	<b>Account Total for 3400</b>	<b>10,950</b>
<b>3500</b>	<b>TRANSPORTATION</b>	
3510	CAR RENTALS	2,475
3514	MILEAGE/FUEL	4,900
3515	PERMITS/TOLLS/PARKING	150
3517	TAXIS/AIRPORT SHUTTLES	4,900
	<b>Account Total for 3500</b>	<b>12,425</b>
<b>3600</b>	<b>LOCATION</b>	
3601	AIRFARES	2,800
3602	LODGING/HOTELS	8,525
3603	PER DIEM	1,680
3604	CATERING	3,500
3605	SITE RENTALS	1,500
3607	PARKING	500
3609	EXCESS BAGGAGE	4,800
3614	PRODUCTION SUPPLIES	700
3685	SPECIALTY EQUIPMENT	10,000
	<b>Account Total for 3600</b>	<b>34,005</b>
4301	Total Fringes	12,915

Account	Description	Total
	<b>Total Below-The-Line Production</b>	<b>158,470</b>
<b>4500</b>	<b>EDITORIAL</b>	
4502	EDITOR	42,900
4519	TRANSCRIPTION	1,500
4585	STORAGE	600
	<b>Account Total for 4500</b>	<b>45,000</b>
<b>4600</b>	<b>MUSIC</b>	
4601	COMPOSER/SCORE	2,500
	<b>Account Total for 4600</b>	<b>2,500</b>
<b>4700</b>	<b>POST PRODUCTION SOUND</b>	
4708	FINAL DUB/MIX	5,500
	<b>Account Total for 4700</b>	<b>5,500</b>
<b>4800</b>	<b>POST-PRODUCTION FILM/LAB</b>	
4811	STOCK FOOTAGE	2,000
4813	ON-LINE CHARGES	9,500
	<b>Account Total for 4800</b>	<b>11,500</b>
<b>4900</b>	<b>GRAPHICS</b>	
4985	CGI	20,000
	<b>Account Total for 4900</b>	<b>20,000</b>
5901	Total Fringes	7,722
	<b>Total Below-The-Line Post</b>	<b>92,222</b>
<b>6600</b>	<b>LEGAL &amp; ACCOUNTING</b>	
6601	LEGAL FEES	2,000
6605	ACCOUNTING	6,000
6606	ACCOUNTING EXPENSES	938
	<b>Account Total for 6600</b>	<b>8,938</b>
<b>6700</b>	<b>INSURANCE</b>	
6702	INSURANCE	17,500
	<b>Account Total for 6700</b>	<b>17,500</b>
<b>6900</b>	<b>GENERAL &amp; ADMINISTRATIVE</b>	
6901	OFFICE	800
	<b>Account Total for 6900</b>	<b>800</b>
7199	Total Fringes	300
	<b>Total Below-The-Line Other</b>	<b>27,538</b>
<b>9600</b>	<b>CONTINGENCY</b>	
9645	CONTINGENCY	37,456
	<b>Account Total for 9600</b>	<b>37,456</b>
9999	Total Fringes	0
	<b>Total Below-The-Line Contingencies</b>	<b>37,456</b>
	<b>Total Above-The-Line</b>	<b>98,775</b>
	<b>Total Below-The-Line</b>	<b>315,686</b>
	<b>Total Above and Below-The-Line</b>	<b>414,461</b>
	<b>Grand Total</b>	<b>414,461</b>