

# Small Wonder Video Services

**Sam Small**

**Director, Editor, Writer, Producer**

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From: Small Wonder Video Services, Maui Causes and No More Corruption Maui  
**Paradise Lost: How Corruption Came to Rule Maui County & How to Fix It.**

Contact: Sam Small

**1: Project Description:** Small Wonder Video Services proposes to produce, at minimum, a 60 minute video documentary that reveals the inner workings of corruption and exploitation in Maui's real estate development process as a means to promote Voter Registration and revisions of our County Charter that will bring accountability and transparency to the entire county administration.

**2. What need does your project/program address?** Maui County's Charter is a deeply flawed constitutional document devoid of sufficient instructions to empower our County Council to do anything about the institutionalized corruption pervading the administration. Revisions to the Charter, including the conversion to a professional Town Manager structure, can stop the current exploitation and begin to redirect development away from exploitation of the people and the environment, shifting towards building a thriving middle class, local food security and environmental sustainability.

**3. How does the project/program address that need?** Following journalistic protocols we will conduct a forensic analysis of public documents secured through the course of several recent, citizen-initiated lawsuits (Montana Beach, Oluwalu, Chris Salem's, etc) to evidence the layers of administrative mechanisms and procedures (or lack thereof) that, for over 40 years and still to this day, facilitate exploitation. We will demonstrate how the corruption is being obscured and protected by the Corporation Council, how it's all still being asserted today in new development proposals such as Lahainaluna, and how, through Charter Revision, we can fix this mess.

**4. What has been accomplished on the project/program to date?** Freedom of Information requests and recent litigations have revealed damning evidence of corruption by licensed professionals and administration officials. This evidence has been compiled and cross referenced into several concise powerpoint presentations that will serve as the basis of our storytelling. Revisions to the County Charter have already been written that could be adopted by the County Council and offered to Maui voters in 2018.

**5. What still needs to be done to bring this project to completion?** We will conduct interviews with parties related to all these matters, film the physical locations of referenced projects, pull archive footage of public testimony through AKAKU, and edit together a narrative flow that supports a graphic presentation of the documents we have in hand. In some case we may want to film dramatic reconstructions of key events or particular acts of malfeasance, or stage video ambushes (ala Michael Moore) to secure incriminating and entertaining footage of the guilty players.

**6. What is the anticipated time frame for the project?** Small Wonder will be able to complete this project within six to eight months of its funding.

**7. List the principal players and their roles in supporting this project?** Filmmaker and Political Activist Sam Small has tele-production experience dating back to 1975 and expertise in all the production processes required to complete this project and keep costs down. Sam intends to perform the major roles of producer, writer, director, cameraman and editor. Sam have done all these tasks professionally for over 30 years for clients such as Prudential Financial, The New York Times, AT&T, Prudential and more.

In local politics Sam served as the Media Director and Media Agency for the successful “SHAKA Movement” campaign, winning the 2014 Maui County election. The contest pitted a purley grassroots initiative against an historic 12 million dollar election campaign waged by Monsanto and Dow, the most ever spent on a local ballot initiative in the history of the USA.

To help fuel the grassroots campaign Sam co-produced a crowdfunding campaign, and co-founded SAFE (Shaka Action Fund for the Environment) a 501(c)4 Superpac. That PAC is now run by SHAKA board members and participated in the 2016 elections promoting the “Ohana Candidates”.

After SHAKA, to maintain a local, public issue-based media and educational presence, Sam created and became the Exec Dir. of Maui Causes, a crowd-funded media production initiative that champions environmental, not-for-profit and progressive causes on Maui.

Maui Causes has produced over 60 hour-long interview shows, airing weekly on Akaku Ch 55, Mondays and Sundays at 7PM, with guests including Council Members and candidates dedicated to environmental causes and a revolution in Maui’s County Governance.

Maui Causes has recently partnered with Kimokeo Kapahulehua to produce a bi-weekly interview show highlighting the many cultural programs (Hawaiian immersion schools, fish ponds, sailing canoes, etc) supported by the Not-for-profit Kimokeo Foundation.

In 2016 Sam Co-founded the Kuleana Coalition, a 501(c)4 Superpac, in order to afford local donors “Free Speech”, in the form of undisclosed contributions, in order to avoid economic and social retribution from the local power elite.

View these various projects at:

Small Wonder Video Services: <http://smallwondervideoservices.com>

Maui Causes: <http://maucauses.org>

Vote Yes Maui: <http://voteyesmaui.org>

No More Corruption Maui: <http://nomorecorruptionmaui.com>

**Chris Salem as consultant.** Chris began documenting the county's shenanigans over 15 years ago when he worked professionally in the Maui County Planning Dept. He has a deep and detailed understanding of the conflicts of interest and layers of deception that have been perpetrated by a small group of developers and professionals working in and around the county administration. Salem will contribute and advise as story editor and consultant on the project.

**8. Does your organization have a 501(c)(3) determination issued by the Internal Revenue Service and State Tax exemption status per Section 237-123, HRS?** No, Small Wonder is not a tax exempt organization, we are a simple "dba" not incorporated in Hawaii or any other state. It's likely most appropriate to create a new LLC for the express purpose of producing and distributing this film. We will also need to be mindful of staying within the bounds of Hawaii State Election Rules and as the movement progresses may need to register a 501(c)(4) Super Pac.

**9. Does your organization have General Liability and Officers and Directors Insurance?** No, Small Wonder does not at this time carry General Liability and Officers and Directors Insurance. However, insurance is a line item in our proposed budget.

**10. What is the estimated cost of the project (including in-kind contributions)?** See attached budget. The production budget for the documentary itself is currently **\$91,443** (See attached budget.) The budget currently includes \$10,000 for insurance.

The budget includes \$14,000 for camera and other production equipment. These charges are half of what the normal charges would be for such equipment usage so it is reasonable to ascribe an in-kind contribution to the project from Small Wonder Video Services of \$14,000.

Additionally my own fees as producer, director, writer, cameraman and editor are budgeted at 2/3rds of my normal, reasonable and customary billing rate which represents an additional \$17,000 of in-kind contributions to the project.

Aside from the production budget we will seek to raise and set aside an additional \$10 to \$15,000 for advertising and marketing of the documentary, most likely to be spent in making submissions to film festivals and on social media advertising to get the documentary seen by the public.

Additional funds as may be raised will be applied to expanding the scope and marketing of the documentary and, if sufficient funds were available, say between **\$300,000 to \$500,000** we could convert the entire initiative into building a grassroots political campaign to directly influence for the 2018 elections. Ideally, we would like to establish a Whistleblowers' Fund to help protect and defend County employees who may be willing to come forward and reveal corruption and launch a new ballot initiative PAC to promote a citizen's petition for a Charter Revision Ballot Initiative.

**11. Are there existing or anticipated funding sources for the project?**

It is reasonable that we launch a crowd-funding campaign on the Internet, but experience shows that solving corruption in Maui County's Government is not a sexy topic. There's a lot of competition for donor dollars on Maui. During the SHAKA Movement campaign I co-authored an Indiegogo campaign that raised \$76K, but that was an extraordinary time and a rare initiative that got public attention because the targets were GMO's and Monsanto. Since then, it has been challenging to raise those kinds of funds for local initiatives. There are local not-for profit organizations that are willing to accept donations on our project's behalf so as to be tax deductible.

**12. Please include any additional information that you feel would be useful in evaluating your application.** Community Support: We believe there is broad-based community support for this project. Many individuals have been deeply affected by this corruption, and the wave of community activism we started in 2014 has grown. We believe the public is aware that the majority members of the County Council are desperately trying to protect the status quo and that the advances we did make in electing progressive candidates in 2016 can be advanced in 2018.

Local Expertise: There are a variety of activists, watchdogs and Citizen Complainants who have the passion and the background to support this project with information in-hand and knowledge of where to go to get more. We have what it takes to build a grassroots organization around these issues and the candidates willing to take on the status quo in the 2018 election.

Many individuals have pressed for change in the past and for one reason or another have burnt out on the process. We intend to use the project as a rallying cry to re-engage the process of change and show that the time is finally right for success.

Distribution: Akaku and Olelo, Hawaii's two public access television stations are both strongly inclined to air this documentary and have pledged to assist in getting it aired on Hawaii Public Television and distributed through the PEG system nationally. We've also included funds in the budget to rent local community meeting rooms and will advertise each event as part of our Voter Registration efforts in support of Charter Revision.

Production: We anticipate this project to be produced over the course of four to five months time and we will be able to start in on production after the first 1/4th of the production budget has been secured.

Tele-production shoot days are typically 10 hours long and there is usually no such thing as a half-day shoot. However given the nature of scheduling on Maui we are planning for half days. This will allow the project budget to be much more productive than it otherwise would be.

We have planned for 30 ½ days of shooting and five weeks of editing and can have the project completed and airing in time to influence the November elections. Our budget includes some modest research fees allowing us to engage some of the local activists who's work in this area

is well deserving of our support. All of the equipment needed to shoot and edit this project is at hand already and we are well able to get the project coordinated and start shooting in a matter of weeks.

The budget is structured such that, if circumstances require, others may be hired to shoot and edit the film and I maintain a more supervisory role. Either way the budget is sufficient, and the equipment and expertise is at hand to deliver a professional and influential presentation that I believe will have a great beneficial impact Maui's community.

The overall budget may seem like a lot but is actually low for an hour documentary produced over more than six months time. Please review the attached document "Realistic Budgeting for Documentaries" by David L. Brown. It's a great primer on producing a documentary and will help put the attached production budget into perspective. (Note that insurance protection alone, including libel, slander, etc., costs \$10,000 and is necessary for TV broadcast.)

I've included here links to write ups from Maui Causes, MauiTime Weekly and Maui Now:  
<http://mauinow.com/2014/02/21/letter-administration-shifts-developers-costs-to-taxpayers/>  
<http://maucauses.org/chris-salem-is-on-a-mission-to-clean-up-corruption-in-maui-county-government/>  
<http://mauitime.com/culture/wondering-if-the-county-of-maui-will-ever-clean-up-the-mess-known-as-deferral-agreements-and-collect-the-unpaid-debts-owed-to-taxpayers/>

I'd be happy to speak to or meet with whomever is appropriate to discuss any aspect of this project and I look forward to your favorable response. Together we can make a difference!

Respectfully yours,  
Sam Small  
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For 28 years, in New York City, Sam Small ran a boutique media production company, Small Wonder Video Services, telling stories in films, videos, commercials and documentaries, delivering complicated content and complex messaging in entertaining and engaging ways.

Sam directed and edited major corporate image projects for The New York Times, AT&T, Sony, and Fidelity Investments and did financial services marketing for Met Life, NY Life, Paine Webber, Travelers, Citibank, AIG, CIGNA, Dreyfus, Oppenheimer, Standard & Poor's, and many others.

In 1997 Prudential Financial's Global Marketing and Communications Division brought Sam "in-house" as Vice President of Broadcast Services to build and manage their commercial production facility. Prudential literally fired their advertising agency, Bozell Eskew, and empowered Sam to replace them. For eight years Sam reported directly to Pru's Senior Management, led a team of 15, directed and edited over 250 national and international television commercials (twice appearing during the Super Bowl) and contributed greatly to the success of one of the largest offerings in the history of Wall Street when Prudential Financial went public in 2002.

In 2006 Sam traded Manhattan for Maui, reestablished Small Wonder Video Services, and has been creating carefully considered, extremely targeted, visual communications that educate, entertain, influence and motivate for a variety of national and local clients.

Always active in marketing as well as media production, Sam has integrated Web 2.0 media delivery and social networking platforms to reach and engage a global audience for client messages and products. Sam's on-line video distribution and marketing platform, as an alternative to costly and time restrictive DVD's, offers an entirely new, extremely cost effective production model that allows for virtually anyone with something to present to reach their audience at the lowest possible cost.

Sam is a regular contributor to Hawaii's Film and Video Magazine and has been an advocate for solving Maui's current telecommunications bandwidth restrictions.

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'82 – NOW PRODUCER, DIRECTOR, EDITOR, WRITER; SMALL WONDER VIDEO.

Notable projects: Documentaries for AT&T, The New York Times, Sony, Gurumayi Chidvilasananda, Fidelity Investments, Phillips Galleries, Parade Magazine, Scholastic Books and photographer Joel Meyerowitz; 11 Original dramatic scenes for Mt. Sinai Hospital's teen AIDS prevention program. Recent Projects: Mazda, Yahoo, The Death Store, Ram Dass, Eckhart Tolle, Hawaii Canines for Independence, Maui Spiritual Congress, Health Matters Seminars, Age Nation, Johnson & Johnson, Insight Seminars, Kings County D.A., Learning International, Lifestyles Of The Rich & Famous, MasterCard, McNeil Consumer Products, Met Life, MONY, Mt. Sinai Hosp., National Union Ins., NBC Sports, New York Life, Nickelodeon, Paine Webber, Panasonic, Phoenix Films, Pioneer Group, Quotron Systems, Rent Stabilization Assoc., Saatchi & Saatchi, Schering Plough, Sports Illustrated, Time Telepictures, United Cerebral Palsy, Viacom New Media, WNET, WNYC.

'97 – '05 V.P., COMMERCIAL PRODUCTION; PRUDENTIAL FINANCIAL.

Producer, Director & Editor of domestic and international television advertising. Designed, built and operate in-house production and post-production facility, generating over 250 national spots in 8 years, theoretical savings: \$65 Million. Direct collaboration with Sr. VP, Global Media Manager, on branding, retail product strategies and ad design.

'85 – '89 PARTNER, EXECUTIVE VP & SENIOR PRODUCER/DIRECTOR;

Investment Communications Inc., a full-service production company specializing in video prospectuses for public and broker-only viewing, sales training tapes, teleconferences, seminars and brochures to assist brokerages, mutual funds and insurance companies in marketing their products. Clients included: AIG, CIGNA, CRI, Drexel Burnham Lambert, Dreyfus Funds, Integrated Resources, Metropolitan Life, Oppenheimer, Scudder, Stevens & Clark, Seligman, Standard & Poor's, The Travelers, Venture Magazine.

'80 – '82 ON-LINE EDITOR; WNEP Productions & L. Matthew Miller Assoc.

System Installation, Operation include: CMX 340X, ADO, Grass 300 Switcher, Chyron...

'75 – '79 ON-AIR RADIO TALENT & COMMERCIAL RADIO PRODUCTION.

WXLN-FM, State College, PA, WDFM-FM (College Radio), University Pk, PA.

B.A. '79 SPEECH COMMUNICATION, PENN STATE.

'95 Telly Award: Best Infomercial; Fidelity Investments.

Trained vocal musician; music historian; antiques & collectibles; gardening.

## Realistic Budgeting

Realistic Budgeting for Documentaries by David L. Brown. Written for [Release Print](#) Film Arts Foundation, January 2005.

Crafting a realistic budget for your documentary is important to avoid a host of financial headaches, and to avoid presenting a red flag to funders. It is best achieved only after a detailed treatment (or script) is completed to enable a good estimate of the number of shooting days and locations required. The closer you, as producer, can come to a detailed shooting script (which then enables listing all elements of prep, production, and post) the more accurate your estimate of shooting days (and other line items) will be and the more realistic your budget will be. Since most documentary-makers don't develop a full script and shooting script before production, you will most likely need to develop the most detailed treatment possible that can be broken down into locations, interviewees, verite scenes, travel expenses and total shooting days. Then, you'll need to estimate the number of pre-production and post-production days, and research current rates for crew, gear and post-production facilities, and any other line items you're unsure about. You should most definitely be prepared to use a spreadsheet program like Excel.

To estimate post-production time, know that most hour-long documentaries (with paid pro editors) take about 14-20 weeks in editing after logging and transcribing. Some take a year, but no funder likes to see that in a budget. Most half-hour docs would take slightly over half as long, 8-11 weeks. But if you've shot 100 hours of video, it may take you four months to log and transcribe your footage. And it's extremely difficult to edit interviews without transcripts. To save money, transcribe only selects, but don't neglect to budget for transcribing. (pros get \$50/hr. and take 4 hrs. to transcribe one hour of interview. Thus, transcribing 10 hours of interviews = \$2,000) An intern willing to use your foot pedal transcribing machine is golden, even at \$10/hr.

The now quaint guidelines of \$2,000 per completed minute are obsolete by at least 50%, but most broadcast-quality hour-long docs with good production values seem to cost around \$150K to \$250K (although the range is much wider), when paying the crew (and yourself!) standard professional (documentary, not Hollywood feature) rates. Frontline docs cost around \$350,000 for about 26 days of shooting and 16 weeks of editing. Of course, if you own your own camcorder and Final Cut Pro system and you don't need a lot of crew, music, travel, graphics and archival material, you can complete an hour doc for much less, well under \$1,000 per completed minute. Let's assume, though, that you're not going to donate 3,000 hours of your time to the project, along with use of your edit system, even though too many of us do it.

You should budget for professional documentary rates, (and media funders expect them) knowing that you can and should negotiate the lowest discounted rates you can. For example, an experienced Director of Photography/ Camera person might normally get \$750 for 10 hours on commercial projects but asks \$500 for 10 on documentaries, and might be willing to work for a flat \$3,000 for ten days of shooting.

There are several acceptable formats for documentary budgets. ITVS has a good template that you can download from [www.itvs.org](http://www.itvs.org). It separates "Staff" (Producer, Director, Writer,



Associate Producer, but not Narrator) from "Crew" salaries. The other categories are: Pre-production/Research; Production, including Materials, Crew, Equipment, Location Expenses and Services; Post-Production, including Staff, Facilities and Services, Acquisitions/Rights/Talent (narrator), Masters and Dubs, and Administrative/Overhead; and Distribution (very important to include, perhaps 30-35% of your production budget).

Executive Producer: \$400-500 per day, usually for just a few days, if needed at all.

Producer: \$150-400/day, \$600-2,000/wk depending on experience.

Director: about the same rates as producer. DGA rates could apply for a guild director. If you're Producer/ Director, budget for paying yourself \$600-1,500/ week, depending on your experience.

Writer: \$40-50/hr., \$300-400/day.

Associate Producer: \$150-200/day, \$750-1,000/ wk.

Consultants: \$200-500/day depending on their expertise. \$75/hr. a reasonable average.

Director of Photography/ camera person: \$350-500/10 hr. day, without camera.

Sound recordist: \$350-400/ 10 hr. day without gear. Audio gear rental (mixer, mics, cables, stands) will be around \$75/day depending on number of wireless mics (\$75/day each).

Boom person: same or \$50 less than recordist

Production Manager: \$350-450/ day.

Location Manager: \$350-450/ 10 hr. day plus expenses, mileage.

Gaffer/Key Grip: \$350-450/ 10 hr. day.

Utility person: \$200-250/ 10 hr. day

Production assistant/ craft service: \$100-175/ day.

Assistant editor: \$18-22/hr.

Editor: \$350-450/8 hr. day; 1,800- 2,200 wk.

Narrator: \$350-400 for 2 hr. session. Well-known actors may ask \$1,000 or more, but often they work pro-bono for projects they support (with permission of their union, usually AFTRA).

Small (1 ton) grip truck w/ doc grip and lighting package: \$200-250. Doc grip and lighting package without truck: \$75-100. 3-Tota or Omni kit: \$40

DVCAM or Mini-DV camcorder package w/ tripod: \$150-250.

Betacam package w/ tripod: \$400-600/ day.

Videotape stock (DVCAM or Mini-DV): Estimate your shooting ratio first. 30 to 1 is a low average for non-verbatim docs. Surfing for Life was 50 to 1. Stock: \$6-\$15 per hour. Window dubbing: \$25-27/ hr. You might shoot 2-3 hours a day to get 5-6 useable minutes of footage. Final Cut Pro, Media 100 and Avid editing system rental: Allow \$1,000-1,600/ wk. for longer than an 8-week rental, knowing you can buy your own for the cost of a month rental, but never budget for equipment purchase! If you purchase, you rent it to the project at going rates, and you do not report a purchase as an expense to a funder.

Other line items to remember: Any special gear such as water housings, dollies (wheel chairs), jibs, Tyler mounts.

Travel, lodging, auto rental, crew meals, overtime, excess baggage (contact the airlines P.R. dept. a month before your flight to request an excess baggage waiver—\$50 per bag adds up). Travel days for crew are usually paid at half the day rate.

Music. A good, experienced composer might receive \$6,000 to \$8,000 for scoring an hour doc. Using musicians rather than synthesizers adds to the cost. Copyrighted music is very expensive: licensing Surfing Safari cost me \$3,500. Pre-recorded library music ("needle

drops"—through audio post houses) are surprising good and inexpensive (\$200-300 per cue depending on rights, plus research and dubbing fees).

Archival footage: If not public domain (eg. National Archive), average \$20-45/sec. or \$1,200-2,500/ min. and higher, depending on rights. Archival researcher: \$300-350/day.

Music and archival clearance person. \$200-250/day.

Sound sweetening, mix: \$150-175/hr., average about \$1,500-3,000 for hour docs.

On-line editing/ color correction. \$200-275/hr. With the blurring of off-line and on-line, budget conscious docmakers now use high end facilities only for severe color correction, or to master to Digital Betacam, not for on-lining every shot. Now, it 's usually 4-5 hours instead of 35 at a facility like Video Arts.

Graphics: budget perhaps \$1,500-2,000 per minute for fairly basic graphics, animated logos and maps, etc.

Office/Admin/Overhead—office, telephone, xerox, shipping (avoid overnight if possible.

Fed Ex bills can mount and hurt you badly) Budget about 15% of total.

Insurance, including Errors and Omissions coverage. Budget \$4,000 for a producers annual package that will include liability.

Accounting. Add 5-10% for many projects

Legal. If you're doing contracts or other non-standard legal documents, or trying for "Fair Use." Richard Lee, the FAF attorney, has discounted rates for members. Perhaps \$450-\$1,500.

Fiscal sponsor fees: usually 7.5% added to the final budget total.

In-kind. Discounts or donations of anything from gear to crew to photocopying count as "In-kind contributions," and can be listed in a separate column. They are usually treated as funds raised.

Contingency: Most funders do not understand the concept, so build in about 10% throughout the budget, rather than a separate line item.

Build in an Income section divided into "Actual to-Date" and "Projected." The total income should equal your budget total with Distribution. Your categories might be Foundations, Corporations, Individual Donors, Special Fundraising Events. You might include your own funds spent under "Miscellaneous Individual Donations."

To summarize, the keys to a realistic documentary budget are: a detailed treatment to closely estimate number of shooting days and locations; a checklist to help you include every relevant line item; and research to identify appropriate rates for local crew, gear and services. Then, build in contingency and negotiate everything. Also, consulting with experienced docmakers can help make your budget more realistic, and your proposal more fundable.

David L. Brown has been producing and directing documentaries since 1971. His recent work included Seniors for Peace and Surfing for Life. He teaches Documentary Filmmaking at CCSF and UC Berkeley Extension, and History of Documentary at Film Arts. His website is [www.DLBfilms.com](http://www.DLBfilms.com)

Small Wonder Video Services		Video Production Fund (documentary project budget)		Production Information		Location: Maui, Hawaii	
Project Title: Paradise Lost				# of shoot Half days: 30	Release medium: Digital Hi Def		
				Acquisition medium: P2 1080i Hi Def			
				Shooting ratio 10:1			
SUMMARY BUDGET				Totals	SS Time	Equipment	Other
03-00 Producers Unit			6,000				
06-00 Travel & Living - Producers			800				800
		<b>TOTAL ABOVE-THE-LINE</b>	<b>6,800</b>		<b>6,000</b>		
10-00 Production Staff			11,750				11,750
21-00 Lighting			1,900			1,500	400
22-00 Camera & Operator			14,500		9,000	5,250	250
23-00 Sound			0				
25-00 Location Expenses			600				600
27-00 Digital File Wrangling			1,500				1,500
		<b>TOTAL PRODUCTION</b>	<b>30,250</b>		<b>9,000</b>	<b>6,750</b>	<b>14,500</b>
30-00 Editorial Complete			22,400		16,000	6,000	400
31-00 Master Duplication			180				180
33-00 Music & Voice			3,000				3,000
35-00 Titles & Graphics			3,000				3,000
		<b>TOTAL POST-PRODUCTION</b>	<b>28,580</b>		<b>16,000</b>	<b>6,000</b>	<b>6,580</b>
37-00 Insurance			10,000				10,000
38-00 General & Administrative			7,500				7,500
		<b>TOTAL OTHER</b>	<b>17,500</b>				<b>17,500</b>
<b>Total Above-The-Line</b>			<b>6,800</b>		<b>6,000</b>	<b>12,750</b>	<b>800</b>
<b>Total Below-The-Line</b>			<b>76,330</b>		<b>25,000</b>	<b>12,750</b>	<b>38,580</b>
<b>Total Above and Below-the-Line</b>			<b>83,130</b>		<b>31,000</b>	<b>12,750</b>	<b>39,380</b>
<b>Contingency @ 10 %</b>			<b>8,313</b>		<b>3,100</b>	<b>1,275</b>	<b>3,938</b>
		<b>GRAND TOTAL</b>	<b>\$91,443</b>		<b>\$34,100</b>	<b>\$14,025</b>	<b>\$43,318</b>
			total check				
			<b>\$91,443</b>				

ABOVE-THE-LINE		Amount	Units	x	Rate	Sub-Total	Total	SS Time	Equipment	Other
<b>03-00 Producers Unit</b>										
03-02 Producer/Writer/Director			1 Flat	1	6,000	6,000	6,000	6,000		
					<b>Total for 03-00</b>					
<b>06-00 Travel &amp; Living - Producer/Director</b>										
06-01 Airfares/Hotels			1	1	400	400	400			
					1	400	400			
					<b>Total for 06-00</b>					
<b>BELOW-THE-LINE</b>										
<b>10-00 Production Staff</b>										
10-04 Production Coordinator			1 Flat	1	2,000	2,000	2,000			2,000
10-06 Research			1 Flat	1	3,000	3,000	3,000			3,000
10-08 Production Assistants					0					
Set PA			1 Days Half	30	125	3,750	3,750			3,750
Edit PA (logger)			1 Weeks	3	1,000	3,000	3,000			3,000
Payroll			1 Allow	1	0	0	0			0
					<b>Total for 10-00</b>					
<b>21-00 Electrical</b>										
21-01 Gaffer			1 Days	1	0	0	0			0
			1 Allow	1	0	0	0			0
21-05 Expendables (Gels etc.)			1 Allow	1	400	400	400			400
21-06 Equip. Rental			1 Days Half	1	0					
			1 Days Half	15	100	1,500	1,500			1,500
21-09 Loss & Damage			1 Allow	1	0	0	0			0
21-10 Box Rentals			1	1	0	0	0			0
			1 Days	1	0	0	0			0
					<b>Total for 21-00</b>					
<b>22-00 Camera</b>										
22-01 Director of Photography/OP			1 Half-Days	30	300	9,000	9,000			
			1 Allow	1	0	0	0			9,000
22-03 1st Asst. Camera Operator			1 Days	1	0	0	0			0
			1 Allow	1	0	0	0			0
22-05 Still Photographer			1 Week	1	0	0	0			0
			1 Allow	1	0	0	0			0
22-06 Expendables			1 Allow	1	0	0	0			0
22-07 Camera Package Rental			1 Half-Days	30	175	5,250	5,250			5,250
22-17 Loss & Damage			1 Allow	1	250	250	250			250

03-00 Producers Unit		Amount	Units	x	Rate	Sub-Total	Total	SS Time	Equipment	Other
<b>Total for 22-00</b>							<b>14,500</b>	<b>9,000</b>	<b>5,250</b>	<b>250</b>
<b>23-00 Sound</b>										
23-01 Mixer	Overtime	1	Days	1	0	0	0			
	Overtime	1	Allow	1	0	0	0			
23-02 Boom Operator	Shoot	1	Days	1	0	0	0			
	Overtime	1	Allow	1	0	0	0			
23-03 Expendables (Batteries, etc)		1	Allow	1	0	0	0			
23-04 Sound Pckg (w/time code)		1	Days	1	0	0	0			
23-05 Audio Stock		1	Reels	1	0	0	0			
23-10 Loss & Damage		1	Allow	1	0	0	0			
<b>Total for 23-00</b>							<b>0</b>			
<b>25-00 Location Expenses</b>										
25-09 Crew meals		1	Half-Days	20	15	300	300			300
25-20 Miscellaneous Expenses	Mileage	1	Allow	1	300	300	300			300
<b>Total for 25-00</b>							<b>600</b>			<b>600</b>
<b>27-00 Film &amp; Lab - Production</b>										
27-01 Raw Stock (Film-Production)		1	Ft.	1	0.00	0	0			
27-02 Lab-Negative Prep & Process		1	Ft.	1	0.00	0	0			
27-04 Prep/Clean Neg for Telecine		1	Rolls	1	0.00	0	0			
27-08 Telecine		1	Hrs.	1	0.00	0	0			
27-09 Hard Drives (production)		1	Drives	6	\$250	1,500	1,500			1,500
27-10 Post Tape Stock (HD, DVCam, Digi)		1	tapes	1	0.00	0	0			
<b>Total for 27-00</b>							<b>1,500</b>			<b>1,500</b>
<b>30-00 Editorial</b>										
30-08 Editor Offline		1	Weeks	4	3,200	12,800	12,800	12,800		
30-09 Editing System		1	Weeks	5	1,200	6,000	6,000			6,000
30-10 Editor On-line/Video/Sounc		1	Weeks	1	3,200	3,200	3,200	3,200		
30-12 Dubs/Transfers		1	Allow	1	400	400	400			400
<b>Total for 30-00</b>							<b>22,400</b>	<b>16,000</b>	<b>6,000</b>	<b>400</b>
<b>31-00 Post-Prod. Film &amp; Lab/Videotape</b>										
31-02 Negative Cutter	Breakdown xtra c	1	Allow	1	0	0	0			
	Cut/Splice	1	Min.	1	0	0	0			
	Supplies	1	Allow	1	0	0	0			
31-04 Answer Prints (2)		1	Ft.	1	0	0	0			
	Titles burn	1	Ft.	1	0	0	0			
31-05 Internegative/Interpositive		1		1	0	0	0			

03-00 Producers Unit		Amount	Units	x	Rate	Sub-Total	Total	SS Time	Equipment	Other
	Interpositive	1	Ft.	1	0	0	0			
	Integative	1	Ft.	1	0	0	0			
31-06	Check Prints (2)	1	Ft.	1	0	0	0			
31-07	Release Prints	1	Ft.	1	0	0	0			
31-10	Master Duplication	1	Drives	4	45	180	180			180
31-11	Telecine (Interpositive to D2)	1	Hours	1	0	0	0			
	D2 stock	1	Hour	1	0	0	0			
	<b>Total for 31-00</b>									<b>180</b>
<b>33-00 Music &amp; Voice</b>										
33-01	Composer/Production/Stock	1	Allow	1	1,000	1,000	1,000			1,000
	Voice Talent Buy out	1	Allow	1	2,000	2,000	2,000			2,000
	...Musicians, Instruments, Studio, Engineers, Stock, etc)									
	<b>Total for 33-00</b>									<b>3,000</b>
<b>34-00 Post Production Sound</b>										
	Supervising Sound Editor	1	Allow	1	0	0	0			0
	Equipment fee/spotting/overhead	1	Allow	1	0	0	0			0
34-01	Spotting for Music/Sound etx	1	Incl.	1	0	0	0			0
34-06	Laydown	1	Allow	1	0	0	0			0
34-07	Conform Dialogue	1	Incl.	1	0	0	0			0
34-08	Sound Edit									
	Dialogue edit	1	Allow	1	0	0	0			0
	Sound Efx edit	1	Allow	1	0	0	0			0
34-10	Final Dub (Mix)	1	Hours	1	0	0	0			0
34-12	Optical Sound Transfer	1	Ft.	1	0	0	0			0
34-13	Stock/Dubs/Transfers	1	Allow	1	0	0	0			0
34-17	Layback	1	Hours	1	0	0	0			0
	<b>Total for 34-00</b>									<b>0</b>
<b>35-00 Titles &amp; Graphics</b>										
35-01	Graphic Artist	1	Allow	1	1,000	1,000	1,000			1,000
35-02	Annimation	1	Allow	1	2,000	2,000	2,000			2,000
	Supplies	1	Allow	1	0	0	0			0
	<b>Total for 35-00</b>									<b>3,000</b>
<b>37-00 Insurance</b>										
37-01	Producers Entertainment Pkg.	1	Allow	1	3,000	3,000	3,000			3,000
	Negative	1	Allow	1	0	0	0			0
	Faulty Stock	1	Allow	1	0	0	0			0

03-00 Producers Unit	Amount	Units	X	Rate	Sub-Total	Total	SS Time	Equipment	Other
Equipment	1	Allow	1	0	0	0			
Props/Sets	1	Allow	1	0	0	0			
Extra Expense	1	Allow	1	0	0	0			
3rd Party Property Damage	1	Allow	1	0	0	0			
Office Contents	1	Allow	1	0	0	0			
37-02 General Liability	1	Allow	1	2,000	2,000	2,000			2,000
37-03 Hired Auto	1	Allow	1	0	0	0			
37-04 Cast Insurance	1	Allow	1	0	0	0			
37-05 Workers Compensation	1	Allow	1	2,000	2,000	2,000			2,000
37-06 Errors & Omissions	1	Allow	1	3,000	3,000	3,000			3,000
					<b>Total for 37-00</b>				<b>10,000</b>
<b>38-00 General &amp; Administrative Expenses</b>									
<b>38-01 Administration Non Profit Fund 5%</b>									
38-02 Legal	1	Allow	1	4,000	4,000	4,000			4,000
38-03 Accounting fees	1	Allow	4	500	2,000	2,000			2,000
38-05 Telephone/FAX	1	Allow	1	300	300	300			300
38-06 Copying	1	Allow	1	0	0	0			0
38-07 Postage & Freight	1	Allow	1	200	200	200			200
38-08 Office Space Rental	1	Allow	1	0	0	0			0
38-09 Office Furniture	1	Allow	1	0	0	0			0
38-10 Office Equipment & Supplies	1	Allow	1	200	200	200			200
38-11 Computer Rental									
		Producer/Directc							
38-12 Software	1	Allow	1	0	0	0			0
38-13 Transcription	1	Allow	1	0	0	0			0
38-14 Messenger/Overnight	1	Hours	80	10	800	800			800
38-15 Parking	1	Allow	1	0	0	0			0
38-18 Publicity	1	Allow	1	0	0	0			0
38-20 Hospitality	1	Allow	1	0	0	0			0
					<b>Total for 38-00</b>				<b>7,500</b>
Contingency @ 10% (Before Admin)						<b>7,843</b>			<b>7,500</b>
						<b>7,843</b>			<b>7,500</b>
<b>GRAND TOTAL</b>									
Total Above-The-Line						<b>90,973</b>	<b>\$34,100</b>	<b>\$14,025</b>	<b>\$42,848</b>
Total Below-The-Line						<b>84,173</b>	<b>28,100</b>	<b>14,025</b>	<b>42,048</b>
Total Above and Below-the-Line						<b>\$90,973</b>	<b>\$34,100</b>	<b>14,025</b>	<b>42,848</b>
						<b>\$90,973</b>	<b>\$34,100</b>	<b>\$14,025</b>	<b>\$42,848</b>
						<b>\$90,973</b>	<b>\$90,973</b>		