

# An Introduction to Documentary Budgeting

(Revised 10/15/2010)

By Robert Bahar

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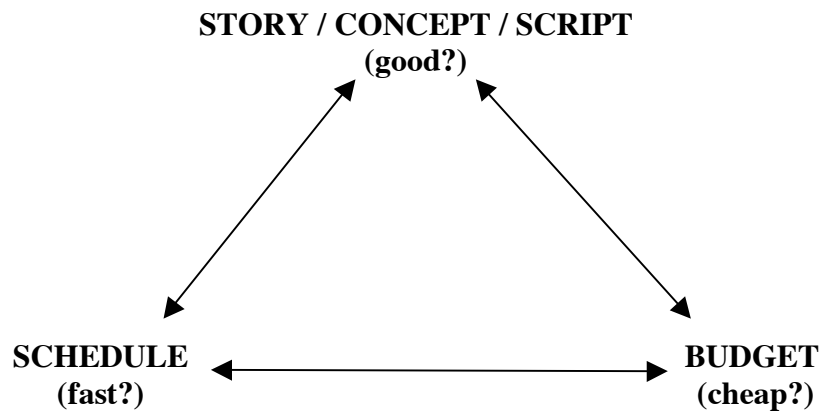
*This article was originally published as “Don’t Fudge on Your Budget: Toeing the Line Items” in the February 2006 issue of the International Documentary Association’s Documentary magazine. It is based on a series of workshops presented by the author at Doculink meetings in Los Angeles, San Francisco and New York, at Film Independent and at UCLA.*

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A well thought-out budget is a clear plan for making a film. And a good budget reveals a lot about how a film is going to be made, what kind of story you’ll be telling, what kind of crew you plan to use and what sort of equipment you’ve selected. But how do you prepare a budget that fits your documentary? This article provides a nuts-and-bolts primer on documentary budgeting.

## Preparing to Create a Budget

It is often said that there is a triangle of quality in production: the story itself, the production schedule and the production budget. Changes to one of the three “corners” of this triangle always affect the other two.



Thus, before you can think about your budget, you must think about your story. What is the story you’re trying to tell? Who are the characters? What elements will it require—Interviews? Archival research? Vérité? Narration? Re-enactments? Hybrid dramatic elements?

Then you must sketch out a schedule. How long will you research? When will shooting begin and how long will it take? What about editing and post-production? And are there any special constraints, such as a tight shooting window or an immovable delivery deadline?

Once you've drafted a schedule, try to list the key assumptions that you'll need to prepare the budget. How long will the film be? What tape, digital or film format will you use? How many people will be on your crew? How many "hats" will you wear yourself? What will your shooting ratio be? How much travel will be required? What deliverables will be needed?

With a description of the story, a draft schedule and a list of assumptions in hand, you're almost ready to start budgeting.

### **Setting "The Finish Line"**

Before you start budgeting, you need to evaluate your goals and establish a "finish line". Do you want to write a budget that will enable you to create all of the materials to premiere your film at a major film festival? Or do you need a budget to create all of the deliverables for a specific broadcaster, either in the U.S. or worldwide? Do you want to include creating promotion materials or doing publicity? Are you planning for self-distribution? These decisions will have ramifications throughout your budget, and you need to know where "The Finish Line" is for your budget before you can begin.

### **"How can I make a budget if I don't know how much money I'll be able to raise?"**

While some filmmakers are lucky and persistent enough to raise the necessary funds before they begin, a vast number begin shooting or even editing while still fundraising. In these cases, you'll probably need *two* budgets. The first budget should include "full professional" rates and will be the budget that you'll submit to potential funders. The second should be the "bare bones" budget that you keep hidden in your desk drawer. This will be the absolute minimum amount of money needed to complete the project in a way that is acceptable to you, and might include calling in many favors and making certain compromises.

This article will focus on creating the "professional" budget. Once created, you can make a "bare bones" budget by reducing and deleting appropriate items.

### **Software**

If you're savvy with spreadsheet programs like Microsoft Excel or Google Docs Spreadsheets you can create a budget quickly without any special software. If you prefer, specialized software packages are also available including EP Budgeting/Movie Magic, Gorilla Film Production Software and Showbiz Budgeting, just to name a few. Avoid using Microsoft Word for budgets. Long tables quickly become unmanageable, and it's hard to work with formulas in Word.

### **The Budget Topsheet**

The topsheet is a one-page summary of the budget. It is usually generated automatically by the budgeting software or spreadsheet based on your detail budget.

As you can see in the sample, expenses are generally divided into two sections. "Above-the-line" costs include the so-called key creative costs such as the producer, director,

writer and actors (if any), and may also include the costs of rights required to make the project. “Below-the-line” costs normally include the hard production costs such as crew, equipment and services.

Budgets can be organized in a number of ways. For example, some place post-production in a separate section and some have an additional section for general overhead. Some prefer to see staff members listed within each department (Camera Crew listed under Camera Department, etc.) while others prefer to see all of the production staff in one place. If you’re planning to submit your budget to a particular network or funder you may want to inquire whether they have a preferred format.

### **The Detail Budget**

Creating a detailed budget requires a lot of research. Every budget is different and you’ll need to call potential crew, vendors, post-production facilities, hotels, airlines etc. for guidance and bids, and to start negotiating rates. The budget shown here is merely a sample. Please don’t rely on these rates - you’ll need to research rates for your specific project.

It is common practice to list some basic assumptions about the project above the actual budget. The sample budget shows that the project will be shot on HD using Sony’s EX3 camera, that there will be two months of research, that 35 shooting days will be spread across 12 weeks, etc.

You’ll notice that the sample budget includes a number of line items where no money is being spent. Normally, these “empty” or “zero amount” accounts would not be shown. They are included here, however, to make the sample budget more useful as a template, so that you don’t forget anything when you begin making your own budget.

Let’s examine the budget section by section:

**1000 Research**—This section includes money for the books, videos, meetings and other expenses required to research the project.

**1100 Test Shoots/Fundraising Trailer**—Networks and funders frequently expect to see a sample reel or “fundraising trailer” before considering a project. This section includes basic line items to cover a few shooting days and two weeks of editing. Depending on the particulars of the project, this section could be much more complex.

**2000 Directors, Producers, Writers**—These fees vary widely but should be reasonable for each person’s experience level, production locale and overall budget level. Since many projects arise from a director’s passion, some directors choose to accept a lower fee in order to get more “money on the screen.” In this sample, a single filmmaker is serving as director/producer/writer and plans to spend about a year on the project.

On union projects, be sure you understand the terms of any applicable guild agreements that may affect these positions.

**3000 Story & Other Rights**—If your project is based on a book, an article, a song or other copyrighted material, you may have to pay for the rights to make a documentary based on that material. Consult an attorney.

**3100 Archival Photographs & Stills**—Research the sources for any still photographs that you plan to use. Will you need to hire a researcher? How much will it cost to get preview copies of photos and license the images that you select?

**3200 Stock Footage & Film Clips**—As in section 3100, you must think through the costs of both researching and licensing material. The devil is in the details, and you'll need to carefully understand the pricing for each clip. For example, some archives charge a 30-second minimum, no matter the length of the clip that you use, and you must budget accordingly.

**3300 Talent**—If you are planning to do re-enactments with actors or hire a narrator, you'll need to list them here. Depending on how well-known an actor is, rates can vary considerably. If you are working with union performers, be sure to follow the agreement that governs your project. And be especially cautious if you're preparing a project that includes shooting in a theater, concert hall or sports arena that falls under union jurisdiction. Thoroughly understand all such constraints before you begin to budget.

**3400 Music**—Music rights can become both complicated and expensive. To control these costs in the sample, it is assumed that all of the music will be written specifically for the project by a composer. Many projects, however, must budget for licensing additional music rights and may require a music supervisor to manage all issues relating to music.

**4000 Production Staff**—The composition of the crew and their rates can vary considerably. In the sample, the Director/Producer has decided to hire a production coordinator but do the rest of the producing herself. In this case, the shooting crew consists of a director of photography, sound recordist and production assistant. Keep in mind that while crew rates are certainly negotiable, it's best to maintain parity among different crew members.

**4100 Editorial Staff**—Given the great importance of editing to documentary-making, the money allocated for an experienced editor who is passionate about your story may just be the single most important line item in the budget. The editorial team usually includes an editor and an assistant. On low-budget projects, the director or an intern may perform some assistant functions, such as logging and capturing footage. While this can be a good cost-saving measure, be careful not to slow the editing process and be sure that you have access to a good tech support person in case problems arise.

In both of the staff sections above, the last line item is called "Personnel Taxes," also known as "Fringes." These are the costs that an employer must pay in addition to an

employee's salary and include Social Security, Medicare, federal and state unemployment insurance, workers' compensation and payroll service fees, if any. A payroll service can provide you with current rates and applicable cutoffs for the states where you'll be shooting, and can also process these payments. In the sample budget, these fees add up to about 21 percent. On union projects, there may be additional fringes. Check the terms of any applicable Guild agreements.

Beware: Some producers try to avoid paying fringes by classifying crew members as independent contractors. The IRS, however, has very specific rules about who can and cannot be classified as an employee, and most positions on a film crew are considered to be employees. Consult your attorney or accountant.

**5000–5800 Production Expenses**—These sections detail the camera, sound, lighting and grip equipment, the facilities and the services required to shoot the documentary. In some cases, long-term equipment rental costs on a doc can exceed the cost of purchasing equipment. In these cases, either the production may choose to buy the equipment and then re-sell it at the end of production, or a crew member may choose to buy it and rent it back to the production at a low rate. This can work out well for everyone, and the sample assumes that the Director/Producer bought the camera and the editing system and is renting them to the production. To protect itself and its funders, the production maintains a policy that the total rental in these cases cannot exceed 75% of the actual purchase price, and you'll see that a multiplier of 0.75 is used next to these items.

**5600 "Production Film & Lab"** covers videotape stock and/or hard drives used on-set. It would also include film stock and processing, although none is budgeted in this sample.

Take special note of line 5830, "Crew Meals." Production work is hard and nothing tells a crew that you respect their work and talent more than providing proper meals. I once line-produced a low-budget feature where we decided to serve hot breakfast in addition to lunch. The crew arrived early every day just to have breakfast! Sometimes a little money goes a long way.

**6000 Travel Expenses**—Travel expenses add up quickly and may be scrutinized by funders. Try to keep travel to a minimum and hire local crew whenever possible. When you must travel, research airfare and hotel rates meticulously and seek out advice from people who have shot in the location before.

"Per diems" allow crew members to pay for their own meals and expenses while traveling. Investigate your funders' rules carefully before budgeting per diems, however, as some do not allow them. The IRS also imposes limits on per diems, above which they may be subject to tax.

**7000–7700 Post-Production**—As problems arise during production, someone will invariably suggest that you can "fix it in post." But that can get expensive, fast. It might be better to think of post as the second half of a marathon. You can't afford to

carry too much baggage from the first half. You'll be best prepared for post by doing plenty of research before you even pick up a camera. Call your editor, online facility, colorist and sound designer. Talk to them about the intricacies of the camera that you'll be using, frame rate, time code, sync and delivery requirements. Do some tests. Discuss every detail that could get complicated later. These conversations will help you budget your post workflow, and may also lead to suggestions that will save you time and money during production.

Note that the cost of some elements of the post process depend in part on how much money you have. For example, should you spend 24 hours or 30 hours doing color correction? It depends on how slowly (and carefully) you want to go but also on what you can afford.

**8000 Insurance**—Film production is like war. Cars and property get damaged. People get hurt. You need insurance. There are a number of different kinds of coverage for film productions and the best way to assess your needs is to talk to several brokers who specialize in the entertainment industry. Note that some coverage, like workers' compensation, is required by law.

**9000 Office & Administrative Costs**—Most of these items are self-explanatory. Note that in order to rent a production office you may be required to provide an insurance certificate.

**9100–9200 Promotion, Publicity, Website**—The line items shown in the sample budget could certainly be increased, but keep in mind that some funders, especially broadcasters, won't allow these items as part of the production budget.

**9300 Professional Services**—Talk with your attorney ahead of time to estimate the cost of legal expenses. Unexpected legal services add up quickly.

**10000–10200 Other Required Items**—Professional publicity and production stills are critical to securing placement in press and film festival catalogs. Closed-captioning is required by a number of broadcasters.

**Contingency**—This is a buffer, typically between five and ten percent of the total budget. Production is unpredictable, and a contingency prepares you for the unexpected. This is a commonly accepted line item, but (as always) you should check your funder's guidelines. Some do not allow a contingency line in the budget. In these cases, you may have to adjust line items in the budget to be sure that you are prepared for the unexpected.

**Fiscal Sponsor Fee**—If your project is fiscally sponsored by a nonprofit organization (allowing you to receive grants, donations and funding from organizations or individuals that give monies only to a nonprofit), you probably have to pay an administrative fee to that organization. In the case of the sample budget, that fee is five percent.

**Now You're Done, Right?**

Not quite. It's time to think about the big picture again. You've budgeted your film the way you'd like to shoot it, but can you actually raise the full amount that you've budgeted from investors, donors and foundations or from television sales or commissions? You may want create a short budget for the funds that you expect to raise to see what is possible.

Suppose you feel you can only raise \$250,000. What compromises can you make to reduce the budget but still maintain the project's initial vision? What kinds of deals can you get? Can you shoot for fewer days? Use a smaller crew? Eliminate travel? Shorten the edit period? Use different equipment?

As you can see, there is more research to be done and there are more careful judgment calls to be made. Those are the real essentials of good budgeting!

## **Additional resources**

You can download a copy of this article and the accompanying excel template at <http://doculink.org/resource.html>. That page also contains a number of links to other resources within the documentary community.

The direct download links are:

<http://www.doculink.org/Downloads/IntroDocBudgetBahar.pdf>

<http://www.doculink.org/Downloads/DocSampleBlank.xls>

For more details, a good place to start is the book *Film and Video Budgets* by Michael Wiese and Deke Simon. It has several sample documentary budgets and includes detailed explanations of the rationale behind each line item.

For a comprehensive discussion of music, footage, photo and story rights (and much more), check out Michael C. Donaldson's excellent book *Clearance and Copyright: Everything the Independent Filmmaker Needs to Know*.

For an interesting analysis of what makes documentaries expensive from The Center for New Documentary at the Graduate School Of Journalism, University Of California, Berkeley, check out the "Documentary Cookbook":

<http://journalism.berkeley.edu/program/courses/dv/cookbook.html>

For guidance on how much networks actually pay for documentaries, visit consultant Peter Hamilton's site:

<http://documentarytelevision.com/>

Film Budgeting Yahoo Group

<http://movies.groups.yahoo.com/group/FilmBudgeting/>

## **About the author**

Robert Bahar is the Emmy-award winning Producer/Writer of the documentary *Made in L.A.* ([MadeinLA.com](http://MadeinLA.com)) which premiered on PBS' *POV* series and won an Emmy, the Sidney Hillman Prize for Broadcast Journalism and the Henry Hampton Award, among other prizes. The film, which was supported by ITVS, *POV* and the Sundance Institute Documentary Program, has screened at 80+ film festivals and at more than 500 community and faith-based screening events as part of a comprehensive community engagement campaign. Bahar produced and directed the award-winning documentary *Laid to Waste*, and has line-produced and production managed independent films including ITVS's *Diary of a City Priest*, which premiered at Sundance and *Pittsburgh*, starring Jeff Goldblum, which premiered at Tribeca. In addition, he is the Director/Co-Founder of Doculink ([Doculink.org](http://Doculink.org)), an online community of over 3,000 documentary-makers, and has served on the Board of the International Documentary Association. He holds an M.F.A. from The Peter Stark Program at USC which he attended on a Jacob K. Javits Fellowship.

He is sometimes available for consulting and can be reached at [rbahar10@yahoo.com](mailto:rbahar10@yahoo.com).

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**Program: SAMPLE DOCUMENTARY BUDGET**  
**Format: HD (Sony XDCAM EX3)**

Producer/Director: Great filmmaker  
 Locations: Los Angeles, New York, Houston

Budget date: 10/15/2010

Research: 8 weeks  
 Prep: 6 weeks  
 Shoot: 35 days (over 12 wks)  
 Wrap: 1 weeks  
 Edit: 20 weeks  
 Total Post: 28 weeks  
 TOTAL: 55 weeks

	<b>ABOVE THE LINE</b>	<b>TOTAL BUDGET</b>
1000	Pre-Production and Development	13,171
2000	Producing Staff	92,093
3000	Rights, Music & Talent	26,040
	<b>TOTAL ABOVE THE LINE (A)</b>	<b>131,304</b>

	<b>BELOW THE LINE</b>	<b>TOTAL BUDGET</b>
4000	Crew & Personnel	176,939
5000	Production Expenses	32,090
6000	Travel and related expenses	6,796
7000	Post-production	67,933
8000	Insurance	16,500
9000	Office & Administration costs	50,505
10000	Other Required Items	3,650
	<b>SUB TOTAL</b>	<b>354,412</b>
	<b>TOTAL BELOW THE LINE (B)</b>	<b>354,412</b>

	<b>SUBTOTAL (ATL + BTL)</b>	<b>485,716</b>
	CONTINGENCY 8.0%	38,857
	FISCAL SPONSOR FEE 5.0%	26,229
	<b>GRAND TOTAL</b>	<b>550,802</b>

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DISCLAIMER: THIS TEMPLATE IS DESIGNED AS A TEACHING TOOL AND IS BASED ON A SPECIFIC SET OF ASSUMPTIONS AND CHOICES REGARDING CAMERAS, SCHEDULE, ETC. IT IS DESIGNED TO BE USED AS A GUIDE FOR YOUR OWN RESEARCH & BUDGETING PROCESS BUT SHOULD NOT CONSIDERED EXHAUSTIVE. EVERY PROJECT WILL HAVE ITS OWN UNIQUE NEEDS. FOR DETAILS AND ADDITIONAL RESOURCES, PLEASE REVIEW THE ACCOMPANYING ARTICLE "AN INTRODUCTION TO DOCUMENTARY BUDGETING".

Special thanks to Producer Lisa Remington for reviewing a draft and providing feedback on this template.

**ABOVE-THE-LINE:**

<b>Pre-Production and Development</b>		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>1000</b>	<b>RESEARCH</b>					<b>2,225</b>
1010	Books	1	allow		250	250
1020	Videos, screenings	1	allow		250	250
1030	Research Meetings (Advisors, potential staff, etc.)	1	allow		500	500
1040	Research Travel	1	allow		1,000	1,000
1090	Misc Research	1	allow		225	225
<b>1100</b>	<b>TEST SHOOTS / FUNDRAISING TRAILER</b>					<b>11,767</b>
1110	DP	3	days		600	1,800
1120	Sound Mixer w/gear	3	days		550	1,650
1130	PA	3	days		150	450
1140	Travel & Location Expenses	1	allow		1,000	1,000
1060	Editor	2	weeks		2,000	4,000
1070	Post-Production/Graphics/Color for Trailer	1	allow		1,000	1,000
1090	Miscellaneous	1	allow		225	225
1099	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	7,900	%		20.79%	1,642
<b>TOTAL</b>						<b>13,171</b>
<b>Producing Staff</b>		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>2000</b>	<b>DIRECTORS, PRODUCERS, WRITERS</b>					<b>92,093</b>
2010	Director/Producer/Writer	1	flat		75,000	75,000
2011	Box Rental - Dir/Prod (56 wks @ \$50, \$1000 cap)	1	flat		1,000	1,000
2012	Expenses - Dir/Prod	1	allow		500	500
2020	Producer		flat		0	0
2021	Box Rental - Prod		flat		0	0
2022	Expenses - Prod		allow		0	0
2030	Executive Producer		flat		0	0
2031	Box Rental - Exec Prod		flat		0	0
2032	Expenses - Exec Prod		allow		0	0
2040	Writer		flat		0	0
2041	Box Rental - Writer		flat		0	0
2042	Expenses - Writer		allow		0	0
2089	Union and Guild Fees		%		0	0
2099	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	75,000	%		20.79%	15,593
<b>TOTAL</b>						<b>92,093</b>

<b>Rights, Music &amp; Talent</b>		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>3000</b>	<b>STORY &amp; OTHER RIGHTS</b>					<b>500</b>
3010	Story Rights		flat		0	0
3020	Title Report	1	flat		500	500
3090	Miscellaneous		allow		225	0
<b>3100</b>	<b>ARCHIVAL PHOTOGRAPHS &amp; STILLs</b>					<b>3,515</b>
3110	Researcher (contractor)	0.6	weeks		1,400	840
3120	Preview fees	1	allow		150	150
3130	Shipping/messenger	1	allow		100	100
3140	Stills licensing	10	stills		200	2,000
3150	Stills duplication costs	1	allow		200	200
3190	Miscellaneous	1	allow		225	225
<b>3200</b>	<b>STOCK FOOTAGE &amp; FILM CLIPS</b>					<b>5,025</b>
3210	Researcher (contractor)	1	weeks		1,400	1,400
3220	Preview tape fees	1	allow		300	300
3230	Shipping/messenger	1	allow		300	300
3240	Stock footage licensing	30	seconds		80	2,400
3250	Stock footage transfer costs	1	allow		400	400
3260	Feature Film clip licensing		seconds		0	0
3280	Feature Film clip transfer costs		seconds		0	0
3290	Miscellaneous	1	allow		225	225
<b>3300</b>	<b>TALENT</b>					<b>0</b>
3310	Union & Guild Performers		allow		0	0
3320	Union Narrator		allow		0	0
3398	Union & Guild Fees		allow		0	0
3399	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)		allow		0	0
<b>3400</b>	<b>MUSIC/COMPOSER</b>					<b>17,000</b>
3410	Composer ( <i>all-in package includes musicians, score, and recording session</i> )	1	flat		17,000	17,000
3420	Music Supervisor		flat		0	0
3430	Add'l Music Rights (songs, etc.)		allow		0	0
3489	Union and Guild Fees		%		0	0
	<b>TOTAL</b>					<b>26,040</b>
	<b>TOTAL ABOVE THE LINE</b>					<b>131,304</b>

**BELOW-THE-LINE:**

<b>Crew &amp; Personnel</b>		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>4000</b>	<b>PRODUCTION STAFF</b>					<b>86,588</b>
4010	Line Producer					
	Prep		weeks		1,600	0
	Shoot		weeks		1,600	0
	Wrap		weeks		1,600	0
	Post		weeks		1,600	0
4011	Box/Computer Rental - Line Producer (\$1k cap)		weeks		50	0
4012	Unit Production Manager					
	Prep		weeks		1,100	0
	Shoot		weeks		1,100	0
	Wrap		weeks		1,100	0
	Post		weeks		1,100	0
4013	Box/Computer Rental - Line Producer (\$1k cap)		weeks		50	0
4015	Associate Producer/Production Coordinator					
	Prep	4	weeks		900	3,600
	Shoot	12	weeks		900	10,800
	Wrap	1	weeks		900	900
4016	Box/Computer Rental - Prod Coord (\$1k cap)	17	weeks		50	850
4020	Director's Assistant					
	Prep		weeks		600	0
	Shoot		weeks		600	0
	Wrap		weeks		600	0
	Post - part time		weeks		250	0
4021	Box/Computer Rental - Dir Asst (\$1k cap)		weeks		50	0
4030	Director of Photography					
	Prep	1	days		675	675
	Shoot	35	days		675	23,625
	Travel	4	days		500	2,000
	Post/Color timing	2	days		675	1,350
4035	"B" Camera Director of Photography	0	days		600	0
4040	Assistant Camera					
	Prep		days		400	0
	Shoot		days		400	0
	Wrap		days		400	0
4060	Sound Recordist					
	Prep	1	days		500	500
	Shoot	20	days		500	10,000
	Travel ( <i>none - hired locally in each city</i> )	0	days		225	0
4065	Add'l Boom Operator		days		400	0
4050	Gaffer		days		525	0
4070	Hair/Makeup/Wardrobe Stylist w/kit		days		400	0
4080	Production Assistant #1 (Prod Ofc.)	19	weeks		600	11,400
4081	Production Assistant #2 (On-Set, Manages Media&Drives)	37	days		175	6,475
4098	Union & Guild Fees		allow		0	0
4099	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	69,325	payroll		20.79%	14,413

<b>4100</b>	<b>EDITORIAL STAFF</b>					<b>90,351</b>
4110	Editor					
	Prep/consult during shoot	1	week		2,500	2,500
	Edit period	20	weeks		2,500	50,000
	Post sound, online, color correction	1	weeks		2,500	2,500
4120	Assistant Editor					
	Setup edit room & system	1	weeks		1100	1,100
	Log/capture/ingest all footage	5	weeks		1100	5,500
	On-call - rest of edit period	20	days		220	4,400
	Post sound, online, color correction	8	weeks		1100	8,800
4198	Union & Guild Fees	0	allow		0	0
4199	Personnel Taxes (FICA, Medicare, FUI, SUI, payroll)	74800	salary		20.79%	15,551
<b>TOTAL</b>						<b>176,939</b>
<b>Production Expenses</b>						
		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>5000</b>	<b>CAMERA</b>					<b>11,175</b>
5010	Sony PMW-EX3 XDCAM EX HD Camcorder	1	allow	0.75	8320	6,240
5011	32GB SxS PRO Memory Card (140 min)	4	cards	0.75	795	2,385
5012	Sony BP-U60 Lithium-Ion Battery	4	batteries	0.75	250	750
5013	Field laptop w/built-in SxS card reader	1	allow	0.75	1200	900
5020	Carrying Case	1	allow	0.75	150	113
5021	Tripod	1	allow	0.75	750	563
	<i>Cam pkg above assumes a maximum allowable rental of 75% purchase price; On-set drives are listed under 5600</i>					
5030	"B" Camera pkg rentals	0	days		500	0
5031	"B" Camera accessories	0	days		150	0
5090	Miscellaneous	1	allow		225	225
<b>5100</b>	<b>SOUND</b>					<b>2,785</b>
5110	Sound equipment rentals	20	days		110	2,200
5120	Sound equipment purchases	0	allow		0	0
5140	Batteries & Expendables	20	days		18	360
5190	Miscellaneous	1	allow		225	225
<b>5200</b>	<b>LIGHTING &amp; GRIP</b>					<b>3,925</b>
5210	Lighting & grip package rental	35	days		100	3,500
5220	Expendables	1	allow		200	200
5290	Miscellaneous	1	allow		225	225
<b>5300</b>	<b>STUDIO FACILITIES</b>					<b>0</b>
5310	Studio facility rental		days		0	0
5320	Electricity & facility charges		allow		0	0
5390	Miscellaneous		allow		0	0
<b>5400</b>	<b>SET DRESSING</b>					<b>0</b>
5410	Set dressing for studio interviews		allow		0	0
5490	Miscellaneous		allow		0	0
<b>5500</b>	<b>WARDROBE</b>					<b>0</b>
5510	Wardrobe rentals for studio interviews		allow		0	0
5520	Wardrobe purchases for studio interviews		allow		0	0
5590	Miscellaneous		allow		0	0

<b>5600</b>	<b>PRODUCTION FILM &amp; LAB</b>					<b>1,725</b>	
5610	Field Drives - LaCie Rugged Drives <i>(Assume max 4 hrs/~64 GB per day, 140 hrs total, need 2.5 TB total, x2 for mirror)</i>	6	1 TB Drives		250		1,500
5620	Tape Stock	0	tapes		0		0
5630	Film Stock	0	feet		0		0
5640	Sales tax on tape and film stock	0	\$		8.25%		0
5690	Miscellaneous	1	allow		225		225
<b>5700</b>	<b>LOGGING + TRANSCRIPTIONS</b>					<b>5,880</b>	
5710	Transcriptions <i>(Assume 35% footage are interviews to be transcribed)</i>	49	hours		120		5,880
5720	Logging verite footage (PA1 in-house)	0	allow		0		0
<b>5800</b>	<b>LOCAL EXPENSES</b>					<b>6,600</b>	
5810	Gas/Mileage <i>check IRS rules</i>	2500	miles		0.51		1,275
5820	Parking lots & fees	1	allow		400		400
5830	Meals (Dir/Prod, DP, PA)	105	meals		18		1,890
	Add'l meals for days w/sound	20	meals		18		360
	Add'l meals for days w/"B" cam and add'l PA	0	meals		18		0
5840	Snacks/Craft Service	35	days		30		1,050
5850	Location Fees, Permits, Gratuities	1	allow		400		400
5880	Loss, Damage & Repair	1	allow		1000		1,000
5890	Miscellaneous	1	allow		225		225
<b>TOTAL</b>							<b>32,090</b>
<b>Travel</b>							
		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>	
<b>6000</b>	<b>TRAVEL EXPENSES - NEW YORK</b>					<b>3,593</b>	
6010	Airfare						
	Dir/Prod, DP from LAX to NYC	2	roundtrip		500		1,000
6020	Add'l baggage fees for equipment	2	fees		150		300
6030	Hotel						
	Dir/Prod, DP in NYC	4	hotel nights		300		1,200
6040	Incidentals & gratuities	2	days		60		120
6050	Local Transportation/Car Rental	2	days		200		400
6060	Per Diem (includes travel days) <i>check IRS rules</i>						
	Dir/Prod	3	days		58		174
	DP	3	days		58		174
6090	Miscellaneous	1	allow		225		225
<b>6000</b>	<b>TRAVEL EXPENSES - HOUSTON</b>					<b>3,203</b>	
6010	Airfare						
	Dir/Prod, DP from LAX to Houston	2	roundtrip		400		800
6020	Add'l baggage fees for equipment	2	fees		150		300
6030	Hotel						
	Dir/Prod, DP in Houston	4	hotel nights		250		1,000
6040	Incidentals & gratuities	2	days		65		130
6050	Local Transportation/Car Rental	2	days		200		400
6060	Per Diem (includes travel days) <i>check IRS rules</i>						
	Dir/Prod	3	days		58		174
	DP	3	days		58		174
6090	Miscellaneous	1	allow		225		225
<b>TOTAL</b>							<b>6,796</b>

<b>Post-production</b>		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>7000</b>	<b>EDITORIAL EQUIPMENT &amp; FACILITY</b>					<b>13,975</b>
7010	Final Cut Pro System, Monitors & Software	1	allow	0.75	4500	4,500
7020	RAM, FCP add-ons	1	allow	0.75	1000	1,000
	<i>Edit system above assumes a maximum allowable rental of 75% purchase price</i>					
7030	Hard Drives/RAID 5 System	1	allow		2500	2,500
7050	Equipment Repair	1	allow		500	500
7060	Technical Support	0	months		500	0
7070	Edit room rental	7	months		600	4,200
7071	Edit parking spaces (x2)	7	months	2	75	1,050
7090	Miscellaneous	1	allow		225	225
<b>7100</b>	<b>EDITORIAL SUPPLIES</b>					<b>1,933</b>
7110	Edit office supplies	7	months		95	665
7120	Edit meals & snacks	7	months		95	665
7130	Edit gas & mileage	250	miles		0.51	128
7140	Blank DVD media for screeners, etc.	1	allow		250	250
7190	Miscellaneous	1	allow		225	225
<b>7200</b>	<b>FORMAT CONVERSIONS</b>					<b>925</b>
7210	Upconversions SD to HD (incl. stock) <i>Convert Archival to File for FCP</i>	1	allow		700	700
7220	Downconversions HD to SD (incl. stock)		allow		0	0
7230	PAL-NTSC transfers (incl. stock)		allow		525	0
7290	Misc format conversions	1	allow		225	225
<b>7200</b>	<b>GRAPHICS &amp; MOTION CONTROL</b>					<b>10,750</b>
7210	Graphics & Titles Designer	1	flat		10,000	10,000
7220	Motion Control (still photographs)	3	hours		250	750
<b>7300</b>	<b>ONLINE EDIT</b>					<b>0</b>
7310	Online Suite		hours		400	0
7390	Miscellaneous		allow		225	0
<b>7400</b>	<b>COLOR CORRECTION</b>					<b>12,800</b>
7410	Color Correction	32	hours		400	12,800
<b>7500</b>	<b>POST SOUND</b>					<b>21,500</b>
7510	Sound design, edit, mix, layback (combined pkg)	1	flat		21,500	21,500
7520	Voiceover Recording		hours		0	0
7590	Miscellaneous		allow		0	0
<b>7600</b>	<b>OUTPUT</b>					<b>2,125</b>
7610	Online Suite		hours		400	0
7620	Output texted, color corrected HDCAM SR Master	1	allow		950	950
7630	Output textless, color corrected HDCAM SR Master	1	allow		950	950
7640	Audio Layback		hrs		250	0
7650	QC		hrs		150	0
7690	Miscellaneous	1	allow		225	225
<b>7700</b>	<b>TRANSFERS &amp; DUPLICATION (DELIVERABLES)</b>					<b>3,925</b>
7710	HDCAM SR Clones (Txd & Txtlss)	2	tapes		700	1,400
7720	Downconversion to DBC (Txd & Txtlss)	2	conversions		800	1,600
7730	Digibeta (DBC) Clones (Txd & Txtlss)	2	tapes		200	400
7740	Beta SP copies NTSC	0	tapes		70	0
7750	DVD Copies	100	dubs		3	300
7790	Misc transfers	1	allow		225	225

<b>7800</b>	<b>SUBTITLING</b>					<b>0</b>
7810	Translation & Subtitling		minute		14	0
7820	QC		minute			0
<b>TOTAL</b>						<b>67,933</b>
<b>Insurance</b>						
		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>8000</b>	<b>INSURANCE</b>					<b>16,500</b>
8010	General Liability insurance package	1	allow		2,500	2,500
8020	Errors & Omissions Insurance	1	allow		7,000	7,000
8030	Equipment & Video/Negative Insurance	1	allow		4,500	4,500
8040	Business Auto Liability	1	allow		1,500	1,500
8050	Worker's Compensation	1	allow		1,000	1,000
<b>TOTAL</b>						<b>16,500</b>
<b>Office &amp; Administration costs</b>						
		<b>#</b>	<b>UNIT</b>	<b>X</b>	<b>PRICE</b>	<b>TOTAL \$ COST</b>
<b>9000</b>	<b>OFFICE/ADMIN</b>					<b>16,465</b>
9020	Office Supplies	12	months		100	1,200
9030	Photocopy & Fax	12	months		50	600
9040	Postage	12	months		100	1,200
9050	Telephone	12	months		75	900
9060	Office Meals	12	months		120	1,440
9070	Production Office Rental	12	months		750	9,000
9071	Production Ofc Parking Spaces (x3)	12	months	3	75	900
9089	Loss, Damage & Repair	1	allow		1000	1,000
9090	Miscellaneous	1	allow		225	225
<b>9100</b>	<b>PROMOTION &amp; PUBLICITY (excluded by some funders)</b>					<b>10,300</b>
9110	Key Art Design (Graphic Artist)	1	flat		4500	4,500
9120	Poster reproduction (offset printing)	1000	pieces		0.90	900
9130	Postcards (4.25" x 6", 4-color both sides)	10000	pieces		0.04	400
9140	Press Kits - design & production	1	allow		500	500
9160	Stills Reproduction	0	allow		0	0
9170	Publicist	1	allow		4,000	4,000
<b>9200</b>	<b>WEBSITE (excluded by some funders)</b>					<b>8435</b>
9210	Domain name	3	years		25	75
9230	Hosting	36	months		10	360
9240	Site Design & coding	1	allow		8,000	8,000
9250	Webmaster/maintenance	0	month		0	0
<b>9300</b>	<b>PROFESSIONAL SERVICES</b>					<b>15,305</b>
9310	Legal	1	allow		7,000	7,000
9320	Accounting & Bookkeeping Services	12	months		600	7,200
9330	Corporate Taxes for Single Purpose Corp	1	year		800	800
9340	Copyright Registration	1	allow		55	55
9350	International Currency Exchange Gain/Loss		allow		0	0
9360	Bank Charges	1	allow		250	250
<b>TOTAL</b>						<b>50,505</b>



<b>Other Required Items</b>		#	UNIT	X	PRICE	TOTAL \$ COST
<b>10000</b>	<b>PUBLICITY STILLS</b>					<b>1300</b>
10010	Photographer	1	flat		1000	1,000
10020	Film, Processing, Prints	1	allow		300	300
<b>10100</b>	<b>CLOSED CAPTIONING</b>					<b>2,000</b>
10110	Closed Captioning	1	allow		2,000	2,000
<b>10200</b>	<b>ADDITIONAL REQUIRED ITEMS</b>					<b>350</b>
10210	Transcription for "as-broadcast" cut	1	allow		350	350
10220	Continuity & spotting script		allow			0
<b>TOTAL</b>						<b>3,650</b>
<b>TOTAL BELOW THE LINE</b>						<b>354,412</b>

	<b>TOTAL ABOVE THE LINE</b>					<b>131,304</b>
	<b>TOTAL BELOW THE LINE</b>					<b>354,412</b>
	<b>SUBTOTAL</b>					<b>485,716</b>

	<b>CONTINGENCY</b>	8.0%			485716	<b>38,857</b>
	<b>FISCAL SPONSOR FEES</b>	5.0%			524573	<b>26,229</b>
	<b>GRAND TOTAL</b>					<b>550,802</b>