

# **Johor River Basin Video Documentary**

## **Production Proposal and Performance Schedule**

**Prepared by**

**Newton's**



**for  
ISI  
and  
Burchill Partners Pty Limited**

**5th December 1997**

# 1.0 JOHOR RIVER BASIN VIDEO DOCUMENTARY

<b>Client</b>	ISI and Burchill Partners Pty Ltd
<b>Program</b>	"The Basin Blues"
<b>Type</b>	Government information - awareness - public information and education
<b>Audience</b>	Identified as Government audience in the first instance, but eventually suited for wider public and corporate audience.
<b>Objectives</b>	<p>This program's main goal is to set the stage for reception by government and the corporate community of the urgent need to prepare a set of guidelines/legislation to protect the Johor River Basin from over-development and exploitation at the expense of the environment , historical sites and social structures.</p> <p>The program will need to explain the benefits of Integrated Catchment Management in order to achieve a sustainable and balanced use of land, streams and other resources within the basin.</p> <p>It is also planned that this video could well serve as a model for all other river basins of Malaysia, which face similar challenges.</p>
<b>Format</b>	<p>This video has a major task to perform, in changing current concepts and traditions about the relationship of rivers and foreshores to the human activities which can occur many hundreds of miles inland.</p> <p><b>The documentary needs to show how all things are connected.</b></p> <p>It needs to follow the life cycle of a tiny stream from the ridgeline of the mountains which form the river valleys or basins. The documentary may indeed begin with a typical Malaysian tropical thunderstorm, with the sky rent by lightning and thunder claps assailing the ear.</p>

Then the first big droplets hit the dust near the top of the ridge. The drops become a trickle, the trickle becomes a small stream, the stream becomes a torrent.

The storyline is "How can something so clean and pure fall from the sky up here, and end up like this at the end of its journey - a polluted river, fish dying, the water muddy and full of rubbish, the mangroves dying or ripped out."

"Is this the way nature intended. Who or what has intervened in the water's path from the mountain to the river to cause such a result."

But there are two angles to this story. It's one thing to show the degradation which occurs through ignorance or downright industrial vandalism; what about the benefits for human settlement and well-being if certain basic planning and environmental disciplines are adopted?

What's in it for the people, for industry, for tourism, for the environment, for future generations.....this is what we have to spell out.

The documentary must show the inter-connecting relationship of an up-stream industrialist and a downstream hotel -- if he keeps polluting the water upstream, it impacts on the number of fish in the sea, the life cycles along the foreshore and therefore the number of tourists who come to enjoy the river resorts.

It must show how a township, belching its waste into what they think is a tiny backwater up behind Kota Tinggi, can cause millions of dollars impact on a downstream town and its visitor traffic.

Even worse, as shown most graphically in the Klang Valley in recent months, how drums of chemical waste leaking into a tiny stream can hold a city to ransom by shutting down its water supply.

In fact, this episode needs to be cited as a classic case for river basin management.

The Johor River Basin is at the threshold of a future which can go either up or down, depending on the will of the authorities to plan now to protect the resources and achieve some balance in development.

There are some powerful reasons for doing so, not the least being a new Government city at Johor Perdana.

There are other pressures, like the industrialisation going on at the river mouth, and the prospect of other towns and mass housing springing up after the bridge connection to the eastern resorts is open.

The aim of the documentary is to leave an indelible message in the viewer's mind that the nature of a river basin is that of an inter-dependent community in which a couple of bad apples can ruin the entire barrel.

## 2.0 PRODUCTION & TECHNICAL DATA

### **Broadcast Quality Master**

Production will be on SP Betacam (broadcast quality) and "mastered" to SP Betacam by digital editing process or supplied on DVD.

### **Hi-Fi Stereo Sound**

Sound will be high fidelity stereo, giving exceptional reproduction quality when the tape is played on a stereo Video Cassette Recorder or DVD.

### **Preview Dub And First Copies**

On completion, the client will be provided with a preview dub of the finished documentary. This dub will be incapable of being shown publicly. On receipt of client acceptance of the finished documentary and agreed arrangements for final payment, the client will be provided with six copies, in plastic jackets and colour labels featuring a selected image from the documentary.

### **Additional Copies**

If a greater number of VHS copies is required, these will be provided at the ruling rate which varies according to quantity.

### **Ownership Rights**

On all agreed payments being met, the client gains proprietary rights to the finished documentary, whether on Master tape or on computer disk or tape, and those images on the camera tapes which are specific to the client.

The camera tapes, or "wilds", remain the property of Newton's. The Client's Master Tape will be retained by Newton's in controlled library conditions on the client's behalf. Additional copies are made from this Master and are ordered through Newton's to ensure quality control. As an additional safeguard, the finished documentary will be digitally stored for a minimum of two years.

### **International Tape Formats**

Copies are provided on VHS Pal format. Should copies be required for showing in other countries, advance notice is essential so that the appropriate formats can be supplied. For example, the Pal system, which Australia uses, is also used in Britain and many Asian countries. However, Japan and USA use the NTSC system, requiring a signal transfer following the edit. France uses the Secam system. Prices of the transfer are provided on application.

## **Translations**

Translations and narrations in languages other than English are the subject of separate quotes. It is most cost effective to have all language narrations performed at the same time, so that only one edit is involved. Should the client choose to delay a second language video until after the English language video is edited, an additional edit charge will apply.

## **Client Responsibility On Translations**

The client must accept responsibility for translations and interpretations. While all care is taken by using professional translators, there are often questions of interpretation. In this event, we recommend that the client assume responsibility for having the translation checked by the appropriate person of the subject country. We will assist the client in this process.

## **Approval Milestones**

There are several approval milestones during production, which ensures that the Client's expectations are met in a professional manner.

The Client will be expected to provide formal approvals at these milestones: –

- a) Script prior to narration, plus accompanying written shotlist. Any changes to the script requested after approval has been received in writing, will incur additional charges.
- b) The sample documentary which will be provided immediately after editing and sound tracking.

## **Timetable**

Client involvement in the videotape production is essential at the final script stage. If a time-table has been agreed to, the turn-around time for script approval may affect the delivery time of the final production.

Unless by prior arrangement, videotape shooting will not begin until final script approval and second advance payment has been received. At this point, no further changes can be made to the script without extra costs being incurred.

Within five working days of receipt of commissioning of the video project, the Client will be provided with a Critical Path Schedule which will outline the expected progress of each stage of production.

This will be adhered to by Newton's with the proviso that weather problems, availability of Client resources, external talent or facilities can often force delays.

**Responsibility**

The client accepts full responsibility for the information contained in the script, whether by any assertion, statement or comment written into the script or spoken by live talent interviewed as part of the documentary.

**Delays**

There are sometimes factors, technical, weather and otherwise, which delay the production. The Client will be notified should this occur.

## 3.0 BUDGET AND SCHEDULES

### **Budgets and Variations**

A Budget is provided, based on the briefing received. Newton's reserves the right to vary the budget estimates should subsequent briefings indicate a substantial change of direction in the story concept and content.

The final budget is constructed on a time frame for the video which will be agreed between client and producer. There will be no variations in the budget should the final duration of the documentary fall either short or long of the estimated time. Variations in the budget may apply if the Client requests additional material to be added after the Script and shot list has been approved.

### **Extras**

Following confirmation of budgets, no extras will be applied except if the Client varies the concept of the video after production has begun, or asks for extra vision which has not been incorporated into the shot list which is provided with the script. Regardless, no extras will be applied unless first discussed with and approved by the Client. (See Currency Exchange Proviso)

### **Budget and Shooting Days**

This budget is formulated on a set of performance standards to achieve the objectives of the program.

The story-line has to be achieved within a shooting schedule of XXXXX days overall in order to keep within budget constraints. At least two or three extra shooting days would be preferred should budget flexibility be available, including a day of shooting on locations in Australia in south east Queensland.

### **Currency Exchange Proviso**

This budget is costed at an exchange rate of 2.6 and we are prepared to cope with fluctuations of 5%.

If the exchange rate rises above 2.73, an adjustment will be made to those funds which are repatriated to Australia. Those funds which are spent within Malaysia, such as reimbursables, hire cars, tape stock etc, will be exempt from any fluctuation.

If on the other hand, the exchange rate falls below 2.47, we will happily reduce the budget accordingly in ISI's favour.

## **Reimbursables**

The budget is inclusive of all Expenses, such as airfares for Australian team members and accommodation.

These are included in "reimbursables" and will be billed per invoices as received from suppliers, therefore there may be slight variations - up or down - in the budget provision as shown.

Reimbursables will be invoiced at net value to ISI. This is on the basis that accounts from suppliers can be met when due without paying any further penalty (credit card charges etc). Should reimbursables not be met when due, a 10% surcharge will apply to cover costs.

## **Exclusions**

Aerial photography or photography in any other country including Australia or in any other State of Malaysia outside Johor.

## **Variations from Original Concept**

This budget has been designed to conform as closely as possible to the funds allocated. It therefore cannot reflect the recently discussed possibility of a wide ranging documentary on mangroves and river basins incorporating other locations within Malaysia and Australia.

A budget for such a documentary would require a minimum of 14 days shooting and additional logistics and would be quite outside the scope of the current budget.

## **Resources Required**

Producers	Researcher
Script writer	Director
Director of Photography	Two film crew
Computer animator	Digital Editor
Narrator	Sound Engineer
Quality Checker	

## There are three production stages:-

<b>Pre-Production</b>	Taking the brief Research Graphics direction Computer generated art and design Script development Script writing Script Review Logistics and mobilisation of crew	RM XXXXXXXXXXX
<b>Production</b>	5 days shooting schedule Field direction Mobilisation and working with talent Hire of local facilities and extra shooting equipment Tape stock Narration in English	RM XXXXXXXXXXX
<b>Post-Production</b>	Shotlisting and image review Edit Direction Digital editing Animation management Sound engineering Mastering Dub production Jackets and labels	<u>RM XXXXXXXXXXXXX</u>
	Total Fee	RM XXXXXXXXXXXXX
	Less Withholding Tax (10%)	RM XXXXXXXXXXXXX
<b>Reimbursables</b>		<u>RM XXXXXXXXXXXXX</u>
<b>Total Budget</b>		<b><u>RMXXXXXXXXXXXX</u></b>

## Payment Schedule on Fees and Reimbursables

The payment schedule is as follows:-

### Stage 1

<b>On commissioning of the assignment, and is a mobilisation fee covering all pre-production work.</b>	<b>33% of Fees and Reimbursables per invoices. <u>RMXXXXXXXX</u> Inclusive of Withholding Tax RMXXXXXXXX</b>
<b>On the client's approval of the final draft of the Script, and covers the Production schedule.</b>	<b>33% of Fees and Reimbursables per invoices. <u>RMXXXXXXXX</u> Inclusive of Withholding Tax RMXXXXXXXX</b>
<b>On completion of the assignment and acceptance by the client of the preview dub, and on successful delivery of the final product to the client.</b>	<b>33% of Fees and Reimbursables per invoices. <u>RMXXXXXXXX</u> Inclusive of Withholding Tax RMXXXXXXXX</b>



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