



DANGEROUS JOBS (wt)
8 x60'

CHANNEL	DISCOVERY
Genre	Real Life
BUDGET	
SPONSORSHIP OPPORTUNITY	
TOPE	Fast paced, thrill seeking, gritty

This job will be the death of me...

Detective Andre Perez has been sitting in darkness in the back of an unmarked van in Medellin, waiting for hours to see if the gang leader will come outside with the goods. He wants this arrest—it's a loosely knit group of small time thieves, but the detective is sure that their boss is linked to something much bigger. Finally, at 4 am, his mark emerges, and Andre reflexively touches the Kevlar vest under his jacket. He nods at his men. It's time to move...

Alvaro is arguing with his girlfriend again. He arrived home late to find her waiting up, angry at a missed date. He protests that he had to take a package to the other side of São Paolo, and got sideswiped by a Mercedes. He has the road rash to prove it, and when she sees it, she bites her lip and asks, "is the bike OK?" It's a fair question, because his bike is their bread. Alvaro is one of São Paolo's 300,000 *motoboy*s, or motorcycle couriers. So far, he's bested the crazy traffic, and not been held up for whatever goods or money he may carry from place to place. But every day, one of his colleagues meets their end on São Paolo's unforgiving asphalt. He'll have to get up in a couple of hours to patch the bike up and go out again...

Miguel has no idea what time it is. It's day 15 into a stint on an oil rig off the coast of Campeche, Mexico. Miguel is a deep sea saturation diver, and has either been 400 feet underwater, working construction on the new rig, or eating and sleeping in a tiny pressurized room, crammed in with five other divers. His body is totally saturated with nitrogen, and will stay that way until the team decompresses 10 days later. The men are suiting up to enter the diving bell that will take them below. He sighs. He can deal with the depth, the dangerous currents, and the occasional shark, but one of the guys is really starting to get on his nerves...

So begins another day in the world of *Dangerous Jobs*, a new Discovery series that will take viewers inside the minds and hearts of men and women for whom putting their lives on the line is all in a day's work.

The Timid Need Not Apply

This is the series concept: to show professions the Latin American audience may not even know they exist within their borders, off their coastlines, and all with a great deal of risk!!

We need you to develop this concept further and tell us how would you produce it. Would you shoot the series with a cinema verité/ docu-reality style? Or would you use a different approach? Would it be fast-paced or more observational? Would you include different jobs intertwined per episode? Or would you concentrate on one profession per episode? Would you use a narrator or would you tell the story through the characters? **We need you to think about every detail and come up with new, different, creative ways to approach this subject.**

As a Discovery series, we need to emphasize information as well as entertainment. Through powerful storytelling, we need to tell the where, when, why, and how of each task. And we should have a balance of technology versus manual labor—what is it that puts each person in danger? Is technology a help or a hindrance? Does a seasoned worker trust gadgets, or instinct? Above all, the jobs should not have poverty as the primary cause of the danger—some people are forced into taking risks because they need the money, or lack skills, but most of our characters should be well-educated people who thrive in hazardous conditions. Above all, Dangerous Jobs have to be a showcase of the human spirit.

Some examples of possible jobs:

Oil Rig Saturation Diver (Mexico, Brazil)
Land Mine Remover (Guatemala, Nicaragua, Peru, Ecuador, Argentina, Colombia)
Bodyguard (Brazil, Colombia)
Motorcycle Courier (Brazil)
BASE Jumper / Alpine Guide (Venezuela, Chile, Peru)
Detective or Narco-cop (multiple countries)
Bullfighter (Spain, Colombia, Mexico)
Rescue Helicopter Pilot (Chile, Peru, Brazil)
Miner (Bolivia, Mexico)
Vulcanologist (Nicaragua, Ecuador)
Commercial Fisherman (Spain)
Naval Pilot (Brazil, Mexico, Chile)
Hazardous Waste Cleaner (Spain)

DLA/I-PMD BUDGET SUMMARY

PROJECT TITLE:	DANGEROUS JOBS	EXECUTIVE PRODUCER:	Alejandra Liceaga
TOTAL DURATION:	8 HRS	PRODUCER:	José Cohen
PRODUCTION COMPANY:	WATSON FILMS, SA., DE CV	DIRECTOR:	E. Fernández/L. Fernández/E. Fariña
TEL/ FAX:	(55)5211-8131 / 5211-8006	WRITER/ RESEARCHER:	TBD
E-MAIL:	watsonfilms@watsonfilms.com	CAMERAMAN:	TBD
CONTACT:	Eduardo Fernández / Alejandra Liceaga	EDITOR:	TBD
NETWORK:			
PRE-PRODUCTION	START DATE:	END DATE:	
PRODUCTION	START DATE:	END DATE:	
POST-PRODUCTION	START DATE:	END DATE:	
PROVIDE DETAIL OF ALL CORRESPONDING TRAVEL, LOCATION & DURATION:			
BUDGET SUMMARY			TOTALS
1. EXECUTIVE PERSONNEL			10800.00
2. ADDITIONAL PERSONNEL			8650.00
3. TALENT			1250.00
4. EQUIPMENT			7000.00
5. STOCK			2235.00
6. TRAVEL			18500.00
7. EDITING			5650.00
8. MUSIC & GRAPHICS/ ARCHIVES			10250.00
9. PROMOTIONAL			2600.00
10. GENERAL EXPENSES			5000.00
11. INSURANCE & LEGAL			2800.00
SUB TOTAL			74735.00
PRODUCTION FEE/MARK UP 7% OF TOTAL AMOUNT			7% 5231.45
TOTAL PRODUCTION BUDGET			79966.45
FUNDS AWARDED FOR DEVELOPMENT *if applicable			
LESS CO-PRODUCTION/OTHER CONTRIBUTIONS (Reflect total amount in parenthesis) *if applicable			
TOTAL DCI CONTRIBUTION			

* Click below on budget-tab for budget template.

DLA1-PMD BUDGET

PRODUCTION COMPANY: WATSON FILMS, SA. DE
CV

PROJECT TITLE: DANGEROUS JOBS

DATE: SEPT. 2005

CURRENCY: US\$

1	CATEGORIES	ORIGINAL EPISODE												
		PRE-PRODUCTION				PRODUCTION				POST-PRODUCTION				Grand Total
		Days/weeks	Units	Rate	Totals	Days/weeks	Units	Rate	Totals	Days/weeks	Units	Rate	Totals	
1	EXECUTIVE PERSONNEL													
1.1	EXECUTIVE PRODUCER			1,800.00	0.00			1,800.00	1,800.00					1,800.00
1.2	PRODUCER			2,500.00	0.00			2,500.00	2,500.00					2,500.00
1.3	PRODUCER			1,500.00	0.00			1,500.00	1,500.00					1,500.00
1.4	WRITER/RESEARCHER			4,000.00	4,000.00				0.00					4,000.00
1.5	OTHERS (SPECIFY DETAIL) ADVISOR			1,000.00	1,000.00				0.00					1,000.00
	SUB-TOTAL EXECUTIVE PERSONNEL			5,000.00	5,000.00			5,800.00	5,800.00				0.00	10,800.00
2	ADDITIONAL PERSONNEL													
2.1	EDITOR				0.00				0.00					0.00
2.2	SECRETARY/ASSISTANT			300	300.00			300.00	300.00			1,500.00	1,500.00	1,500.00
2.3	PRODUCTION ASSISTANT			400	400.00			400.00	400.00			300.00	300.00	900.00
2.4	CAMP/RAMAN				0.00			1,250.00	1,250.00					800.00
2.5	SOUND PERSON				0.00			1,250.00	1,250.00					2,500.00
2.6	GAS/FEET				0.00			1,250.00	1,250.00					1,250.00
2.7	OTHERS (SPECIFY DETAIL) GRP				0.00			850.00	850.00					850.00
	SUB-TOTAL ADDITIONAL PERSONNEL			700.00	700.00			4,150.00	4,150.00			1,800.00	1,800.00	8,800.00
3	TALENT													
3.1	ON CAMERA HOST				0.00				0.00					0.00
3.2	V. O. TALENT				0.00				0.00				1,250.00	1,250.00
3.3	ACTORS				0.00				0.00					0.00
3.4	OTHERS (SPECIFY DETAIL)				0.00				0.00					0.00
	SUB-TOTAL TALENT				0.00				0.00				1,250.00	1,250.00
4	EQUIPMENT													
4.1	CAMERA				0.00			200	4,000.00					4,000.00
4.2	SOUND				0.00			100	1,000.00					1,000.00
4.3	LIGHT				0.00			100	1,000.00					1,000.00
4.4	OTHERS (SPECIFY DETAIL) GRP / CRANE				0.00			100	1,000.00					1,000.00
	SUB-TOTAL EQUIPMENT				0.00			400	7,000.00					7,000.00
5	STOCK													
5.1	CGI/STOCK				0.00			1	30.00					30.00
5.2	DELA SP STOCK				0.00				0.00					0.00
5.3	VCR				0.00				0.00					0.00
5.4	CRAB				0.00				0.00					0.00
5.5	OTHERS (SPECIFY DETAIL) HEV				0.00			10	220.00					2,200.00
	SUB-TOTAL STOCK				0.00			11	250.00					2,230.00
6	TRAVEL													
6.1	AIR TRAVEL				0.00			4	800.00					3,200.00
6.2	LODGING				0.00			4	150.00					600.00
6.3	PER DIEM				0.00			4	100.00					400.00
6.4	GAS/TOLLS/PARKING				0.00			3	200.00					600.00
6.5	RENTAL CAR/TRANSPORTATION				0.00			3	180.00					540.00
6.6	LOCATION FEES				0.00			3	150.00					450.00
6.7	OTHERS (SPECIFY DETAIL)				0.00			3	1,500.00					4,500.00
	SUB-TOTAL TRAVEL				0.00			27	16,500.00					16,500.00

DLA1-PMD BUDGET

PRODUCTION COMPANY: WATSON FILMS, SA. DE
CV

PROJECT TITLE: DANGEROUS JOBS

DATE: SEPT. 2005

CURRENCY: US\$

	PRE-PRODUCTION				PRODUCTION				POST-PRODUCTION				Grand Total	
	Days/weeks	Units	Rate	Totals	Days/weeks	Units	Rate	Totals	Days/weeks	Units	Rate	Totals		
7	EDITING													
7.1	ON-LINE			0.00				0.00					0.00	800.00
7.2	OFF-LINE			0.00			1,200.00	1,200.00					0.00	1,200.00
7.3	ON-LINE			0.00			1,000.00	1,000.00					0.00	1,000.00
7.4	AUDIO MIX/SMART LINES			0.00			1,000.00	1,000.00					0.00	1,000.00
7.5	OTHERS (SPECIFY DETAILS)			0.00				0.00					0.00	0.00
	SUB-TOTAL AUDIO POST			0.00				5,000.00					0.00	5,000.00
8	MUSIC & GRAPHICS/ARCHIVES													
	PRE-PRODUCTION				PRODUCTION				POST-PRODUCTION				Grand Total	
8.1	MUSIC ORIGINAL			0.00			1,000.00	1,000.00					0.00	1,000.00
8.2	MUSIC LIBRARY			0.00			500.00	500.00					0.00	500.00
8.3	ARCHIVAL STILL PHOTO			0.00			1,000.00	1,000.00					0.00	1,000.00
8.4	ARCHIVAL FOOTAGE			0.00			2,000.00	3,000.00					0.00	3,000.00
8.5	ARCHIVAL AUDIO			0.00			500.00	500.00					0.00	500.00
8.6	GRAPHICS			0.00			1,250.00	1,250.00					0.00	1,250.00
8.7	OTHERS (SPECIFY DETAILS) ANIMATION			0.00			300.00	3,000.00					0.00	3,000.00
	SUB-TOTAL MUSIC & GRAPHICS			0.00				10,250.00					0.00	10,250.00
9	PROMOTIONAL													
	PRE-PRODUCTION				PRODUCTION				POST-PRODUCTION				Grand Total	
9.1	VIDEO SELECT REEL			0.00			0.00	0.00					0.00	0.00
9.2	PROMOTIONAL SLIDES/STILL PHOTOGEN/OTHER			0.00			1,000.00	1,000.00					0.00	1,000.00
9.3	OTHERS (SPECIFY DETAILS) PRESS CONF/BOOK			0.00			1,000.00	1,000.00					0.00	1,000.00
	SUB-TOTAL PROMOTIONAL			0.00				2,000.00					0.00	2,000.00
10	GENERAL EXPENSES													
	PRE-PRODUCTION				PRODUCTION				POST-PRODUCTION				Grand Total	
10.1	AIRFARE			200.00			200.00	200.00					0.00	600.00
10.2	TEL/FAX/CELL			1,000.00			1,000.00	1,000.00					1,000.00	3,000.00
10.3	MESSENGER SERVICE			300.00			300.00	300.00					300.00	900.00
10.4	PAYROLL TAXES/FRINGE BENEFIT (IF APPLICABLE)			0.00			0.00	0.00					0.00	0.00
10.5	OTHERS (SPECIFY DETAILS)			0.00			0.00	0.00					0.00	0.00
	SUB-TOTAL GENERAL EXPENSES			1,500.00				2,000.00					1,500.00	5,000.00
11	INSURANCE & LEGAL													
	PRE-PRODUCTION				PRODUCTION				POST-PRODUCTION				Grand Total	
11.1	PRODUCTION INSURANCE			0.00			2,500.00	2,500.00					0.00	2,500.00
11.2	E & O INSURANCE			0.00			0.00	0.00					0.00	0.00
11.3	TITLE SEARCH			0.00			0.00	0.00					0.00	0.00
11.4	LEGAL			0.00			300.00	300.00					0.00	300.00
11.5	OTHERS (SPECIFY DETAILS)			0.00			0.00	0.00					0.00	0.00
	SUB-TOTAL INSURANCE & LEGAL			0.00				2,800.00					0.00	2,800.00
	PRODUCTION FEE/MARK UP 7% OF TOTAL AMOUNT											74,700.00		
	TOTAL PRODUCTION BUDGET (including 7% mark-up)													
	FUNDS AWARDED FOR DEVELOPMENT *if applicable													
	LESS CO-PRODUCTION/OTHER CONTRIBUTIONS (Reflected total amount in parenthesis) *if applicable													
	TOTAL DCI CONTRIBUTION													
Notes: Please include taxes in corresponding line items														
** In-Kind Contributions should be reflected in particular categories, amounts in parenthesis, when applicable														



**Half-Hour Program Format
(4 Act / 3 Break Version)
*22:00 – Program Time***

PROGRAM FORMAT SPECIFICATIONS:

- First program video and/or audio must hit at timecode 01:00:00:00
- Total Content Time **22:00**
(Content Time Includes: program tease, program gfx title, Acts 1-4, attached bumps (if applicable), credits)
- Credits (should be :30 seconds or less – *including* logos) **00:30**
- Breaks (:32 x 3 breaks) **01:36**
- TOTAL RUNNING TIME (TRT) **23:36**

Editing Guidelines:

- **Program Time:** Consists of 4 variable length segments that together must total 22:00 based on a total running time of 23:36. Segment 1 begins at 01:00:00:00, segment 4 ends at 01:23:36:00.
- **Breaks:** There are 3 fixed length internal breaks of :32 each – **not** including pad. All breaks must **begin and end at :00 frames**. Pad requirements: NTSC (minimum of 15 frames, max 45); PAL (minimum 12 frames, max 37).
- **Cut Increments:** Between 23:21 and 23:51 (TRT), shows can end in 1-second increments (at zero frames). If shorter than 23:21, shows must end in :05 second increments, i.e. 23:16, 23:11, etc.
- **Clean cover shots:** All texted shots should be slated :30 seconds after end of credits, or provided on a separate master.
- **Audio:** Ideal audio configuration should be Full Mix – Ch.1, Mix Minus Narration – Ch.2, True M&E – Chs. 3, 4.

Half-Hour Program Format
(4 Act / 3 Break Version)
22:00 – Program Time

Description		Timecode In hh:mm:ss:ff	Duration mm:ss:ff	Timecode Out hh:mm:ss:ff
Bars & Tone		00:58:35:00	01:00:00	00:59:35:00
Slate	:15 slate	00:59:35:00	00:15:00	00:59:50:00
Countdown	:10 countdown (last :02 silent and black)	00:59:50:00	00:10:00	01:00:00:00
Content Act #1	Program Intro/Tease/Act # 1	01:00:00:00		
BREAK #1	Black		00:32:00	
Content Act #2	Act #2			
BREAK #2	Black		00:32:00	
Content Act #3	Act #3			
BREAK #3	Black		00:32:00	
Content Act #4	Act #4			
Credits	Preferably :30 seconds or shorter.		00:30:00	
				01:23:36:00