

SIMEON DAISE · FAMILY & LEGACY DOCUMENTARY

Where the Water *Remembers*

A Lowcountry documentary in Simeon's voice, and his family's.

PREPARED FOR

Simeon Daise

Georgetown, SC · Lowcountry

PREPARED BY

Marquis Barnes

Director · Trademarq Productions · ATL × LA

FIXED ESTIMATE

\$5,000

October 23, 2026 · Valid 30 days

TREATMENT

A film the family tells.

No narrator. No gloss.

Simeon and his family, in their own words, in the places that made them. Three movements.

I Georgetown

Roots. The family home, the people who raised him, the church, the water, the food, the language. Interviews with Simeon and the elders establish where this family comes from and what the Lowcountry asked of them. Golden-hour exteriors on Front Street, the Sampit River and Winyah Bay set the world.

II The Island

Becoming. Growing up on *Gullah Gullah Island* with his parents as creative partners. Family photographs and home video are rephotographed on set, in the family's hands, so memory stays personal rather than archival. Only cleared material is used.

III The Portal

Return. What the place gave him, what he is building next, and why the new work had to start here. The bridge to his forthcoming series is made through Simeon's own reflection, not a promo beat, so the film stays evergreen while it opens the door to what comes next.



Tone

Warm, reflective, culturally specific. Southern light and Southern pacing. Closer to a long conversation on the porch than a television biography. Gullah Geechee heritage is treated as living culture, not a history segment.



Sound

Clean dialogue first: lavalier plus boom on every interview. Location ambience recorded at each site, marsh, water, kitchen, church, so the Lowcountry is audible under the images. Licensed score with a Gullah-rooted palette where it earns its place.



Visual language

Natural and practical light. Two-camera seated interviews, wide and tight, slightly off-axis so Simeon talks to a person, not a lens. Observational handheld for family moments. Slow, held frames for landscape. Drone only at dawn and dusk, used sparingly.



Why this works at this size

A four-person crew is the right size for an intimate family film: enough hands to run two cameras, light and sound properly, few enough that the room still feels like the family's. Marquis directs and edits personally, so the budget goes to crew, cameras and shoot days, not overhead.

PHASE 1 · PRE-PRODUCTION

Refine the outline, *then plan every hour.*

- Story session with Simeon (video call, 60–90 min): confirm the three-chapter structure, interview subjects, key themes and the moments the family wants protected.
- Documentary edit brief: chapter outline with interview topics, archival beats and approximate runtime per chapter, delivered for approval before travel.
- Interview question sets per subject, written in conversation form, shared in advance only where the family prefers.
- Location scout by map and family input; a two-day route that keeps drive time under 45 minutes between sites.
- Archive review: family photographs, home video and prior television material sorted into cleared, clearable and excluded, with a short clearance list for Simeon.
- Appearance releases, call sheets and a weather-contingency plan (interior interview days swap with exterior days).

Base scope prices the refinement of a client-supplied outline and source materials, as the brief requests. Original story-producing from scratch is quoted as an option on page 5.

PHASE 2 · PRODUCTION · TWO CONSECUTIVE DAYS

The shoot plan

DAY 1 · GEORGETOWN · 10 HOURS

- 06:30** Sunrise B-roll: Sampit River, Harborwalk, Front Street waking up. Drone pass if conditions allow.
- 09:30** Family home. Set the two-camera interview space using window light and practicals.
- 11:00** Simeon, primary interview. Two cameras, lav plus boom. Chapters I and III.
- 14:30** Observational: Simeon in the house and the neighborhood. Photographs and home video rephotographed in the family's hands.
- 17:00** Golden-hour exteriors with Simeon at the water. Wrap, media backed up to two drives.

DAY 2 · LOWCOUNTRY · 10 HOURS

- 06:00** Dawn on the coast: marsh, beach and bay. Held landscape frames and drone at first light.
- 09:30** Family interviews, two cameras: parents, siblings or elders as confirmed in pre-production. Chapter II.
- 13:30** Community locations: church, gathering spots, the places named in Day 1 interviews.
- 16:30** Simeon with family, unscripted. Porch, kitchen, table. Evening light.
- 18:30** Reflective closing frames at dusk. Wrap, second full backup, drives travel separately.

Crew · four

Director, DP, 2nd camera, sound

Marquis Barnes, director / producer. A director of photography on A camera. A second camera operator who also gaffs. A sound recordist with lav and boom. Crew hired from the Lowcountry and Atlanta pool, named at booking.

Camera & light rentals

Rented, 4K

Two 4K cinema camera bodies with a prime and zoom set from a rental house, a bi-color LED interview kit with stands and diffusion, and grip. The sound recordist brings their own audio kit. Drone coverage included at no charge.

Logistics

No travel billed

There is no mileage, airfare, hotel or per diem line anywhere in this estimate; Marquis covers his own travel to the Lowcountry. Location fees, permits and any venue insurance are passed through at cost and flagged before they are incurred.

PHASE 3 · POST-PRODUCTION

Interview-led edit, *cinematic finish*.

- Full transcription of every interview; the paper edit is built from the transcripts so the story is locked before pictures are cut.
- Assembly, rough cut and fine cut in Adobe Premiere Pro. Interview audio carried over landscape and observational imagery; chapter cards, titles and lower thirds in a restrained typographic system.
- Approved archival material scanned or rephotographed, cleaned and integrated with gentle motion, never a stock "Ken Burns" look.
- Dialogue edit, noise reduction, ambience beds and a stereo mix to broadcast loudness for YouTube and social.
- Color correction and a warm, filmic grade matched across both cameras and the drone.
- Licensed library music cleared for YouTube, social and promotional use. Two review rounds (rough cut, fine cut) plus a factual review pass before picture lock.

EDIT SCHEDULE · FROM FINAL SHOOT DAY

WEEK 1	WEEK 2-3	WEEK 4	WEEK 5	WEEK 6	WEEK 7
Ingest	Rough cut	Fine cut	Picture lock	Finish	Delivery
Transcripts, selects, archive scans, paper edit.	Full-length assembly delivered for review round one.	Notes addressed, graphics and archive in place. Review round two.	Factual review, final notes, lock.	Grade, mix, captions, trailer and social cut.	Masters, cover art and caption files delivered.

Seven weeks from wrap to delivery, inside the brief's 6-8 week range. Each review window assumes consolidated notes within five business days; client delays shift delivery day for day.

REQUIRED BASELINE DELIVERABLES · ALL INCLUDED

01 Documentary One 30-35 minute film. 4K UHD ProRes 422 HQ master plus YouTube-optimized 4K and 1080p H.264.	02 Trailer One 60-90 second trailer, 16:9, 4K and 1080p.	03 Social edit One 30-second vertical cut, 1080×1920, captions burned in plus clean version.	04 Cover art One thumbnail / cover image from the film's own frames, 16:9 and 1:1, with and without title.	05 Versions + raw English SRT captions for every piece, burned-in versions on request, a stems-ready mix, and every raw frame on a 4 TB drive Simeon keeps.
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FIXED ESTIMATE · BASELINE TWO-DAY SCOPE

Five thousand, *all in.*

One fixed price. No travel billed. No editing fee. Raw footage drives included.

LINE ITEM	BASIS	AMOUNT
Crew · four	Director, DP, 2nd camera, sound · 2 days	\$2,700
Camera rental	Two 4K cinema bodies, lenses, media · 2 days	\$1,000
Lighting & grip rental	LED interview kit, stands, diffusion · 2 days	\$500
Drives & media management	Two 4 TB drives, one delivered to Simeon	\$600
Production expenses	Crew meals, expendables	\$200
Edit, grade, mix, trailer, social cut, cover art	Marquis edits personally	Included
Pre-production, music, captions	Story session, outline, scout, releases, licensing	Included
Travel		Not billed

Total · fixed price \$5,000

PRICED SEPARATELY · OPTIONAL

Add what the story *asks for*.

OPTION	INCLUDES	PRICE
Third shoot day	Four crew, rentals, meals	\$2,000
Extended cut · 45–60 minutes	One added review round	\$1,200
Additional review round	Beyond the two included	\$300
Location fees, permits, archive licenses	Flagged before incurred	At cost

Exclusions

- Third-party archival license fees, including any *Gullah Gullah Island* or network-owned material.
- Location fees, permits and venue-required insurance certificates (passed through at cost, flagged first).
- Talent fees, hair and makeup, catering beyond crew meals, and travel for any participant.
- Shoot days, interviews or locations beyond the two-day baseline, except as optioned above.

Assumptions behind the number

- Simeon supplies a preliminary outline, the family's photographs and home video, and confirms interview subjects before travel.
- All locations are within the Georgetown area and granted by the family or community without fees; a public-land drone flight is weather and permission dependent.
- Two consecutive shoot days, ten hours each, with one point of contact for scheduling and notes.
- A certificate of insurance is available on request; any premium a location requires is passed through at cost.



WHO IS DIRECTING

Marquis Barnes, *director and editor.*

Marquis is a Southern filmmaker, fifteen years in film and television on both sides of the camera. He has lived the experience at the center of this film: a Black Southern family, a creative life that started early, and a camera that has to earn its place in the room. He directs and edits this film personally and builds a small crew that stays out of the family's way.

DIRECTOR

EDITOR

PRODUCER

Atlanta × Los Angeles. Trademarq Productions.
Direction and edit in-house; DP, second camera and sound subcontracted from the Lowcountry and Atlanta crew pool.

trademarqit.com · imdb.com/name/nm9441111 · @trademarq_

FEATURE
Trading Paint

NETFLIX FEATURE
The Devil All the Time

BET+ SERIES
The Family Business

BET+ SERIES
The Family Business: New Orleans

BET+ LIMITED SERIES
The Black Hamptons

FEATURE
The Vanished

FEATURE
Line of Duty

OWN
Iyanla, Fix My Life

CLIENTS
Google · Netflix · NFL · BET · REVOLT

HOW THE SHOOT IS PROTECTED · EXECUTION, NOT PROMISES

On set

Two cameras, always rolling

Every interview runs on two cameras with lav and boom at once. The DP never leaves A camera during an interview.

Media

Backed up twice, daily

Cards offload to two drives before anyone leaves a location; drives travel in separate bags. Simeon's drive is handed over at delivery.

Weather

Swap days, not scope

Interior interview blocks and exterior blocks trade places. A rained-out morning becomes an afternoon; every planned scene still lands.

Family

The room stays theirs

The family sees the setup before cameras roll, can stop any take, and signs off on anything sensitive before it is in the cut.

Communication

A wrap note each night

After each shoot day, a short written note to Simeon: what was covered, what moved, what is next. Weekly written check-ins in post.

Approvals

Nothing ships unseen

Rough cut, fine cut and a factual pass before lock on private review links. Film, trailer, social cut and cover art approved before masters.