



COMMONWEALTH OF VIRGINIA STANDARD CONTRACT

Contract No. UCPJMU7505

This contract entered into this 11th day of June 2026, by Metro Communications Inc, hereinafter called the "Contractor" and Commonwealth of Virginia, James Madison University called the "Purchasing Agency".

WITNESSETH that the Contractor and the Purchasing Agency, in consideration of the mutual covenants, promises and agreements herein contained, agree as follows:

SCOPE OF CONTRACT: The Contractor shall provide the services to the Purchasing Agency as set forth in the Contract Documents.

PERIOD OF PERFORMANCE: From July 23rd, 2026 through July 22, 2027 with four (4) one-year renewal options.

The contract documents shall consist of:

- (1) This signed form;
- (2) The following portions of the Request for Proposal RFP ASF-1252 dated March 16, 2026
 - (a) The Statement of Needs,
 - (b) The General Terms and Conditions,
 - (c) The Special Terms and Conditions together with any negotiated modifications of those Special Conditions;
 - (d) Addendum No. One – April 15, 2026
- (3) The Contractor's Proposal dated April 15, 2026 and the following negotiated modification to the Proposal, all of which documents are incorporated herein.
 - (a) Negotiations Summary, dated June 11, 2026

IN WITNESS WHEREOF, the parties have caused this Contract to be duly executed intending to be bound thereby.

CONTRACTOR:

By: Patrick Walsh
(Signature)

Patrick Walsh

(Printed Name)

President

Title: _____

PURCHASING AGENCY:

By: Adam Fleming
(Signature)

Adam Fleming

(Printed Name)

Title: Buyer Senior

1. Pricing shall be in accordance with the pricing list provided by Metro Productions below:

A. On Demand Videography Services: Provide your hourly rates for the following (please list and attach additional sheets as necessary):

1. FOR LIVE EVENTS

a. Site visit and planning:	\$100.00	per hour
b. Camera operator:	\$75.00	per hour
c. Director:	\$100.00	per hour
d. Post-production and delivery of video archive:	\$100.00	per hour

2. FOR PRODUCED VIDEO

a. Pre-production and planning:	\$115.00	per hour
b. Scriptwriting:	\$115.00	per hour
c. Video capture (on location):	\$100.00	per hour
d. Video capture (in studio):	\$100.00	per hour
e. Graphics and title development:	\$90.00	per hour
f. Video editing	\$90.00	per hour
g. Voice over:	\$150.00	per hour
h. Audio editing	\$100.00	per hour
i. Finalizing files (compressing, uploading, etc.)	\$75.00	per hour

3. EQUIPMENT RENTAL

Production Camera Package	\$1,000.00 per day
Field Production Audio Kit	\$350.00 per day
Field/Studio Light Package	\$450.00 per day
Live Event Camera Package	\$800.00 per day
ACER Laptop	\$125.00 per day
4 Channel Wireless Rack	\$650.00 per day
Soundcraft Signature 12 Mixer	\$130.00 per day
Midas Digital Audio Console	\$270.00 per day
Newtek Tricaster TC1	\$1,550.00 per day
Panasonic 5200 Lumen Laser Projector	\$500.00 per day

B. The Parade of Champions

1. Provide proposed retail pricing structure for DVDs/Blu-Rays (*include shipping & handling charges*):
DVD Purchase: \$22.00, Blu-Ray: \$29.00, Bundle (DVD + BluRay): \$39.00
2. Specify:
 - **Duplication (disc + printing):** \$2.00 – \$3.50
 - **Case + insert:** \$1.00 – \$1.75
 - **Labor (burning, QC, packaging):** \$3.00 – \$5.00
 - **Shipping (USPS First Class / Media Mail):** \$3.50 – \$5.50
 - **Admin/handling margin:** \$2.00 – \$4.00
2. Rebate schedule shall be in accordance with the list provided by Metro Productions below:
 - a. Proposed Commission Rebate Structure for the sale of DVDs/Blue-Rays.
 - **0–99 units sold:** No commission
 - **100–249 units sold:** 10% rebate to JMU
 - **250–499 units sold:** 12% rebate to JMU
 - **500–999 units sold:** 15% rebate to JMU
 - **1,000+ units sold:** 18% rebate to JMU
 - b. Indicate any changes to the rebate structure should JMU choose to live stream the event.
If James Madison University shifts from physical DVD/Blu-ray sales to paid livestream access, the rebate structure typically changes because there are no duplication/shipping costs, higher margins on digital delivery, ongoing viewing window (replay/VOD) adds value and payment processing + platform fees replace media costs.
 - **Under \$3,000.00 in gross sales:** 15% rebate to JMU
 - **\$3,000.00–\$9,999.00 in gross sales:** 18% rebate to JMU
 - **\$10,000.00+ in gross sales:** 20% rebate to JMU
3. Contractor shall provide closed captioning services and video playback for all live events.
4. As an agency of the Commonwealth of Virginia, James Madison University makes payment(s) in accordance with the Code of Virginia, §2.2-4347 through 2.2-4354, Prompt Payment.
5. Contractor's billing for any travel related expenses must be in accordance with the U.S. General Services Administration (GSA) rates for lodging, meals, and incidentals expenses at the time of travel. They can be referenced at <http://www.jmu.edu/financemanual/procedures/4215.shtml>
6. Contractor agrees that this Negotiation Summary modifies the Contractor's response to RFP# ASF-1252.



RFP Submission for Videography Services RFP# ASF - 1252 James Madison University

Due Date: April 21th, 2026 2:00PM

Prepared for and Presented to:

Commonwealth of Virginia
James Madison University
Procurement Services MSC 5720
752 Ott Street, Wine Price Building
First Floor, Suite 1023
Harrisonburg, VA 22807

Prepared and Presented by:

Metro Communications, Inc.
132 East Queen Street
Hampton, VA 23669
Patrick Walsh, Authorized Negotiator
(757) 726-0877, ext. 258
pwalsh@metro-productions.com
CAGE Code: 0WCR3
UEI: NCFDF8YBGJG6



"This proposal includes data that shall not be disclosed outside the House and shall not be duplicated, used, or disclosed--in whole or in part – for any purpose other than to evaluate this proposal. If, however, a contract is awarded as a result of – or in connection with – the submission of this data, the House shall have the right to duplicate, use, or disclose the data, including cost and pricing data, to the extent provided in the resulting contract. This restriction does not limit the House's right to use information contained in this data if it is obtained from another source without restriction. The data subject to this restriction are contained in all numbered sheets."

Table of Contents

1	RFP COVER SHEET AND ADDENDA ACKNOWLEDGEMENTS [RFP SECTION V.B.1]	1
2	PLAN AND METHODOLOGY FOR PROVIDING THE GOODS/SERVICES AS DESCRIBED IN SECTION IV [RFP SECTION V.B.2]	3
2.1	INTRODUCTION AND EXECUTIVE SUMMARY	3
2.2	ON DEMAND VIDEOGRAPHY SERVICES [RFP SECTION IV.A.]	4
2.2.1	<i>Live Event Capture, Production, and Streaming Capabilities [RFP SECTION IV.A.1]</i>	4
2.2.2	<i>4K Video Production and Post-Production Services [RFP SECTION IV.A.2]</i>	8
2.2.3	<i>Transparent Pricing, Quotes, and Invoicing Practices [RFP SECTION IV.A.3]</i>	17
2.2.4	<i>Raw Footage Delivery and University Usage Rights [RFP SECTION IV.A.4]</i>	20
2.2.5	<i>Video Format Compatibility and Technical Standards [RFP SECTION IV.A.5]</i>	20
2.2.6	<i>ADA-Compliant Closed Captioning Integration [RFP SECTION IV.A.6]</i>	20
2.2.7	<i>Brand Compliance and Stakeholder Coordination [RFP SECTION IV.A.7]</i>	21
2.2.8	<i>Video Project Management Approach and Schedule Control [RFP SECTION IV.A.8]</i>	21
2.2.9	<i>Portfolio of Relevant Video Production Work [RFP SECTION IV.A.9]</i>	22
2.2.10	<i>Coordination with University Staff and Creative Direction Adherence [RFP SECTION IV.A.10]</i>	23
2.2.11	<i>Production Equipment Inventory and Technical Resources [RFP SECTION IV.A.11]</i>	23
2.3	VIDEOGRAPHY SERVICES FOR THE PARADE OF CHAMPIONS [RFP SECTION IV.B.]	26
2.3.1	<i>Multi-Camera Event Recording and Audio Capture Approach [RFP SECTION IV.B.1]</i>	26
2.3.2	<i>Performance Packaging, DVD/Blu-ray Production, and Delivery Format [RFP SECTION IV.B.2]</i>	26
2.3.3	<i>On-Site Duplication and Participant Distribution Process [RFP SECTION IV.B.3]</i>	27
2.3.4	<i>Relevant Videography Experience and Work Samples [RFP SECTION IV.B.4]</i>	27
2.3.5	<i>Marketing, Sales, and Order Fulfillment Operations [RFP SECTION IV.B.5]</i>	28
2.3.6	<i>Live Event Web Streaming Capabilities and Delivery Model [RFP SECTION IV.B.6]</i>	29
2.3.7	<i>Additional Value-Added Videography Services [RFP SECTION IV.B.7]</i>	30
2.3.8	<i>Scope Flexibility and On-Demand Service Expansion [RFP SECTION IV.B.8]</i>	30
2.3.9	<i>Revenue Sharing and Rebate Structure [RFP SECTION IV.B.9]</i>	30
3	EXPERTISE, QUALIFICATIONS, AND EXPERIENCE [RFP SECTION V.B.3]	31
3.1	PROJECT MANAGER – PATRICK WALSH	31
3.1.1	<i>Resume</i>	31
3.2	DIRECTOR/SCRIPTWRITER – BRIAN BARTUSIAK	31
3.2.1	<i>Resume</i>	31
3.3	PRODUCER – HEATHER GARRETT-FLORES	32
3.3.1	<i>Resume</i>	32
3.4	VIDEOGRAPHER – RYAN BEDALL	33
3.4.1	<i>Resume</i>	33
3.5	SOUND ENGINEER – CURTIS BROWN	33
3.5.1	<i>Resume</i>	33
3.6	VIDEO ENGINEER/ TECHNICAL DIRECTOR – LEE DICKINSON	34
3.6.1	<i>Resume</i>	34
3.7	VIDEO EDITOR – CAMERON CULBERTSON	34

3.7.1	<i>Resume</i>	34
3.8	<i>MOTION GRAPHIC/ANIMATION ARTIST – DARRYL GANGADEEN</i>	35
3.8.1	<i>Resume</i>	35
4	OFFEROR DATA SHEET [RFP SECTION V.B.4]	36
5	SMALL BUSINESS SUBCONTRACTING PLAN [RFP SECTION V.B.5]	38
6	COMPANY SALES DURING THE LAST 12 MONTHS [RFP SECTION V.B.6]	40
7	PROPOSED COST [RFP SECTION V.B.7]	41

1 RFP COVER SHEET AND ADDENDA ACKNOWLEDGEMENTS [RFP SECTION V.B.1]

REQUEST FOR PROPOSAL

RFP# ASF-1252

Issue Date: March 16, 2026
Title: Videography Services
Issuing Agency: Commonwealth of Virginia
James Madison University
Procurement Services MSC 5720
752 Ott Street, Wine Price Building
First Floor, Suite 1023
Harrisonburg, VA 22807

Period of Contract: From Date of Award Through One Year (Renewable)

Sealed Proposals Will Be Received Until 2:00 PM on April 15, 2026 for Furnishing The Services Described Herein. (See Special Terms & Conditions "D. Late Proposals")

SEALED PROPOSALS MAY BE MAILED, EXPRESS MAILED, SUBMITTED IN eVA, OR HAND DELIVERED DIRECTLY TO THE ISSUING AGENCY SHOWN ABOVE.

All Inquiries For Information And Clarification Should Be Directed To: Adam Fleming, Buyer Senior, Procurement Services, fleminas@jmu.edu; 540-568-4280; (Fax) 540-568-7935 not later than five business days before the proposal closing date.

NOTE: THE SIGNED PROPOSAL AND ALL ATTACHMENTS SHALL BE RETURNED.

In compliance with this Request for Proposal and to all the conditions imposed herein, the undersigned offers and agrees to furnish the goods/services in accordance with the attached signed proposal or as mutually agreed upon by subsequent negotiation.

Name and Address of Firm:

By:



(Signature)

Metro Communications, Inc

132 East Queen Street

Hampton, VA 23669

Name: Patrick H. Walsh

(Please Print)

Date: April 15, 2026

Title: President

Web Address: <https://metro-productions.com>

Phone: (757) 726-0877 x 258

Email: pwalsh@metro-productions.com

Fax #: N/A

ACKNOWLEDGE RECEIPT OF ADDENDUM: #1  #2 _____ #3 _____ #4 _____
#5 _____ (please initial)

SMALL, WOMAN OR MINORITY OWNED BUSINESS:

X YES; NO; IF YES ⇒⇒ X SMALL; ☐ WOMAN; ☐ MINORITY IF MINORITY: ☐ AA; ☐ HA; ☐ AsA; ☐ NW; ☐ Micro

Note: This public body does not discriminate against faith-based organizations in accordance with the Code of Virginia, § 2.2-4343.1 or against an offeror because of race, religion, color, sex, national origin, age, disability, or any other basis prohibited by state law relating to discrimination in employment.

2 PLAN AND METHODOLOGY FOR PROVIDING THE GOODS/SERVICES AS DESCRIBED IN SECTION IV [RFP SECTION V.B.2]

2.1 Introduction and Executive Summary

James Madison University's videography requirement is about more than recording events. It is about preserving the Madison Experience in motion. For a university that defines itself as the national model for the engaged university and calls its community to **"Being the Change,"** video serves as one of JMU's most visible tools for extending engagement beyond the moment itself, connecting students, alumni, families, faculty, supporters and the broader public to the energy, purpose and pride that define life as a Duke. JMU's own requirements reflect that need. The University uses videography for live and pre-recorded productions across campus, including university events, lectures, promotional content, archival recording, open house broadcasts, livestreamed ceremonial events, and other programs distributed through platforms such as YouTube, Vimeo and Facebook.

That importance is even more visible in signature traditions such as the Marching Royal Dukes (MRDs) and Parade of Champions. JMU describes the MRDs as ambassadors of the university and community, and Parade of Champions as a celebration of music education and the marching arts staged in Bridgeforth Stadium. Those are not routine coverage assignments. They are moments of identity, belonging and institutional visibility. The video must capture the scale of the performance, the emotion of the crowd, the precision of the program, and the pride that students and families associate with JMU itself. It must work live, on the venue screens, in the archive, on the stream, and later as a polished asset that continues to support recruitment, advancement, student engagement, athletics and university storytelling.

Metro Productions brings both the creative mindset and the live-event discipline required to do that well. Metro has delivered full-service, concept-to-completion video production and live event support for more than 40 years, with a team of producers, directors, videographers, editors, sound engineers and motion graphics specialists who know how to translate complex messages and meaningful moments into compelling visual content. Metro's work spans higher education, state government, federal public affairs and large institutional events, including live event support for the U.S. Department of Labor through a multiyear IDIQ that included videographers, technical directors, producers, video engineers, live captioning and sound technicians for town halls and award ceremonies, with live feeds routed to stage monitors, televisions and web streams. Metro also supports satellite, web broadcast and videoconference production and develops programs from concept to completion, combining technical execution with clear storytelling and audience-focused delivery.

Just as important, Metro does not come to this opportunity as an outsider trying to learn JMU's culture from a scope alone. Metro has already supported JMU directly, including prior videography services, prior live video switching support for university events, projection-screen content support, livestream encoding, and produced content for the University, including **"Watch Us Play."** That prior experience matters because it means Metro understands that university video is not generic event documentation. At JMU, it is a tool for expressing tradition, amplifying campus life, and extending the reach of the University's mission through content that feels immediate in the moment and valuable long after the event concludes. Metro will bring that understanding to each assignment by aligning capture, creativity, branding, distribution and archival

Metro Production – Live Event and JMU Experienced

- Prior live video switching services provided for all of the 2010 & 2011 JMU home football games as well as 2010 Parade of Champions.
- Produced "Watch Us Play" for JMU, a production that included members of the JMU band and football team to participate as on-camera talent in the production of a cinematic music video used to promote the 2011 football season.
- Live event support for U.S. Department of Labor OPA from 2015–2020, including videographers, technical directors, producers, video engineers, live captioning, and sound technicians for town halls and award ceremonies.
- Multi-camera crew and livestreaming support for the U.S. DOL OPA Live Honor Awards at the Frances Perkins Building.
- Provided live web streaming support for a lecture series at the University of Richmond, delivering a single-camera production package with integrated graphics switching.

value from the start, so that every project supports not just the event itself, but the larger story JMU is telling about engagement, impact and purpose.

2.2 On Demand Videography Services [RFP SECTION IV.A]

2.2.1 Live Event Capture, Production, and Streaming Capabilities [RFP SECTION IV.A.1]

JMU's live event videography requirement calls for more than camera coverage. It calls for a production partner that can step into a live university environment, understand the stakes of the event, and build a capture plan that works for the room, the screen, the stream, and the archive at the same time. JMU uses videography to support university events, lectures, public programs, archived recordings, and digital distribution, including livestreamed events and public-hosted platforms. Metro approaches that requirement with a production model built for fast coordination, disciplined execution, and polished delivery.

Metro executes live-event assignments through a five-step workflow that keeps technical decisions tied to JMU's event goals from the start.

Step 1: Event Discovery and Run-of-Show Planning. Metro begins by confirming the event purpose, venue layout, program sequence, speaker flow, audience interaction, staging, branding requirements, and final use of the footage. That front-end planning determines whether the event calls for a single-camera record, a multi-camera switched show, in-room projection support, livestream encoding, isolated audio capture, or all of the above. Metro assigns a producer or project lead at kickoff, confirms responsibilities with JMU stakeholders, and establishes the production schedule early so that staffing, equipment, and deliverables align with the event timeline. This planning discipline helps JMU avoid technical surprises on event day and gives university staff a clear production roadmap before load-in begins.

Step 2: Technical Mapping and Equipment Configuration. Once Metro confirms the event needs, the team maps the technical flow from input to output. That includes camera positions, microphone assignments, switching points, screen outputs, recording paths, and stream destinations. Metro scales its field package based on the event, using professional camera systems, field audio equipment, switching platforms, projection support, and monitoring tools configured to the venue and program format. Metro also integrates with venue or client-furnished infrastructure when appropriate, while retaining the ability to deploy its own equipment package whenever an event requires a standalone setup. This flexibility benefits JMU because it allows Metro to support a small campus lecture one day and a larger signature event the next without changing vendors or workflows.

Step 3: Load-In, Testing, and Rehearsal. Before the event starts, Metro conducts line checks, camera framing, audio tests, graphic and slide verification, projection compatibility checks, and recording confirmation. The team verifies signal flow from cameras and microphones through switching, display, recording, and streaming outputs. If the event includes speakers, presentations, or staged transitions, Metro uses that rehearsal window to fine-tune lower thirds, presentation cues, monitor feeds, and timing. This step protects JMU from the most common live-event failures, including audio mismatch, unreadable screen content, poor camera sightlines, and last-minute display issues.

Step 4: Live Capture, Switching, and Streaming. During the event, Metro manages the production as a coordinated live system rather than as isolated technical tasks. Camera operators follow established shot priorities. The Technical Director manages source changes, graphics insertion, and program outputs. The audio lead manages podium microphones, lavaliers, playback, and audience Q&A. When the event is streamed, Metro monitors the outgoing signal continuously to maintain feed quality and stabilize delivery. This live-control structure benefits JMU because it produces a more polished audience experience in the room, cleaner archival footage, and a stronger stream for remote viewers.

Step 5: Post-Event Processing and Delivery. After capture, Metro secures the media, verifies file integrity, organizes footage, and prepares the event recording in the required delivery format. If JMU needs a clean archive master, a branded event edit, or event clips for follow-on use, Metro processes those deliverables through a structured editorial workflow that includes ingest, backup, rough-cut preparation when required, refinement, graphics finishing, audio balancing, and final export. Metro can also provide raw footage and related assets when requested. This step increases the long-term value of each event by turning a live moment into a usable institutional asset for archive, communications, advancement, student recruitment, and future reuse.

[RFP SECTION IV.A.1]

Metro's approach benefits JMU in three specific ways. First, it gives the University a single production workflow that supports both routine and high-visibility events. Second, it reduces coordination burden on JMU staff because Metro handles the sequencing of cameras, audio, graphics, projection, recording, and stream management as one integrated operation. Third, it preserves the life of the event beyond the room by delivering content that can serve internal archive, public communication, and future promotional use. Metro has supported this kind of work for JMU directly and has applied the same operating discipline in higher education, state government, and federal public affairs environments where live execution, brand control, and rapid delivery all mattered at once.

2.2.1.1 [IV.A.1.a] Describe your ability to provide one or multiple cameras and/or microphones.

Metro supports live events with the camera and audio footprint the event actually requires, rather than forcing every assignment into a fixed package. For a lecture, announcement, or simple podium event, Metro can deploy a lean single-camera configuration with a dedicated audio path that captures the speaker clearly and records a clean master. For larger events, Metro expands to a multi-camera setup with a primary wide camera, one or more tight follow cameras, specialty angles when needed, and dedicated audio capture for podium, lavalier, tabletop, handheld, and room sources. Metro's field and live-event inventory includes Sony FX9 and FS7 cameras, GoPro specialty units, TASCAM multi-channel recorders, lavalier microphones, podium microphones, tabletop microphones, wireless handheld microphones for audience Q&A, and mixers that support multi-source routing and monitoring.

Metro uses the pre-event planning phase to decide exactly how many cameras and microphones the event needs. That decision turns on six factors: speaker count, audience size, room depth, stage movement, audience interaction, and downstream use. If JMU wants a simple archival record, Metro can keep the setup efficient. If JMU wants a polished event record that can be repurposed later, Metro adds coverage that protects cut points, audience reaction, and alternate angles. If the event includes panels or multiple presenters, Metro assigns audio sources by role so that no single mic path becomes a point of failure. This method benefits JMU because it controls cost while still protecting production quality. JMU gets a setup sized to the event, not a generic package.

A key differentiator is Metro's ability to scale quickly. Metro maintains several production crews and can schedule them to cover simultaneous events or short-notice assignments, while also drawing on additional trusted freelance resources when scope demands it. That gives JMU flexibility during peak campus activity and reduces the risk that one complex event will constrain coverage elsewhere.

2.2.1.2 [IV.A.1.b] Describe your ability to provide live video switching.

When JMU needs a switched program feed, Metro assigns a Technical Director or Video Engineer to manage source routing, program composition, graphic triggers, monitor confidence, and output integrity in real time. Metro's live-event toolkit includes a NewTek TriCaster, which supports multi-camera switching, integrated graphics, audio mixing, recording, live streaming, and IP workflows from a single live-production environment. Metro complements that switching platform with professional audio consoles, wireless systems, microphones, monitor kits, and teleprompter support so that the switched feed remains synchronized with the rest of the event ecosystem.

Metro's switching process follows a defined sequence. Before the event, the team builds the input map, labels sources, sets preview and program priorities, confirms graphic triggers, and verifies all outputs. During the event, the Technical Director follows the run of show while maintaining flexibility to respond to pacing changes, speaker movement, audience questions, or last-minute additions. After the event, Metro preserves the switched program as a ready-to-use master and, when required, also retains ISO recordings or source recordings for later editing. This benefits JMU because the University receives an immediate polished feed for screens or streaming, along with a strong archival base for future repurposing.

Metro also brings demonstrated live-switching experience for JMU and comparable organizations. That experience includes prior live multi-cam switching support for JMU home football games, multi-camera and streaming support for U.S. Department of Labor award ceremonies and town halls, and live event streaming for Airbus America's town hall to a distributed audience internationally. This

[IV.A.1.b]

background matters because it shows Metro understands both the technical side of switching and the situational discipline required in high-visibility live environments.

2.2.1.3 [IV.A.1.c] Describe your ability to create and integrate video graphics, slides or animations.

For live and recorded assignments, Metro can create lower thirds, title cards, agenda slides, speaker IDs, logos, animated opens, interstitials, countdowns, motion backgrounds, and supporting visual elements that match JMU branding and strengthen viewer comprehension. Metro's creative team works in Adobe Creative Cloud, After Effects, Cinema 4D, and related tools and has experience in 2D and 3D animation, motion design, typography, composition, and brand-consistent visual treatment.

Metro's process starts with content hierarchy. The team identifies what viewers need to understand first, what needs emphasis, and what should remain visually quiet, so the live program does not become cluttered. From there, Metro builds graphic packages that serve a function. Speaker identifiers help orient the audience. Slide templates preserve consistency. Motion elements add energy where appropriate without competing with the message. When the event includes external presentations or university-provided slides, Metro reviews and adapts those elements ahead of time so that they reproduce cleanly on screens and integrate properly into the live-switched program. This benefits JMU because the visual package feels unified, branded, and intentional rather than pieced together from disconnected sources.

For more produced assignments, Metro can extend that work into a structured creative process with a creative brief, treatment, style sheet, script integration, motion approval, rough-cut review, final-cut review, and picture lock. That workflow gives JMU decision points early, which reduces rework and helps university stakeholders confirm tone, style, and pacing before the production moves too far downstream.

2.2.1.4 [IV.A.1.d] Describe your ability to provide videos ready for projection video screens within the venue.

Metro prepares screen-ready content by designing for the venue, not just for the edit timeline. Before the event, Metro confirms the display environment, signal path, aspect ratio, playback resolution, projector or screen limitations, presentation format, and any in-room image magnification needs. The team then formats graphics, slides, playback assets, and live outputs to match the venue system so that text remains legible, colors hold, and content reads clearly from the audience's perspective. Metro also pays close attention to font size, title safe area, contrast, and screen composition so that on-screen information works in the physical room, not just on a production monitor. Metro has delivered this type of projection-screen support for Virginia Commonwealth's School of Social Work for a 100-person audience which included connection to in-house 20' jumbotron screens and format adjustments to fit modern 16x9 video content within their legacy 4:3 screens. Metro also worked with JMU to provide production crew and equipment for multi-cam playback to the jumbotron during the 2010 & 2011 football seasons. Our team has provided scalable projection and display solutions for a variety of live events, ranging from 6'x10' screens suitable for audiences of up to 150 attendees to immersive 360-degree LED wall environments paired with multiple 9'x16' projected screens. Using high-output 12,000-lumen projectors, our team ensured clear visibility of presentation content from every seat, including complex in-the-round configurations.

For outdoor events, Metro deployed all-weather, daylight-visible displays — commonly 9'x16' or 11'x20' — along with appropriate support structures tailored to each venue. These solutions successfully supported audiences of up to 4,000 people, delivering reliable large-format viewing for both indoor and outdoor productions. During setup, Metro tests every path that feeds the room, including live camera outputs, slide playback, graphics overlays, and interstitial content. If the event uses stage monitors, confidence monitors, or projectors, Metro verifies those outputs before doors open. Metro's inventory includes monitor kits and projection support, including a Panasonic 5200 and 12,000 Lumen Laser Projector, plus routing and switching infrastructure to support live screen display and image magnification. This benefits JMU because Metro can support both the visual experience inside the venue and the production record outside it, without asking university staff to solve screen compatibility issues on the fly. A key differentiator here is Metro's ability to unify the in-room visual experience with the recorded and streamed experience. The same graphic package, camera framing decisions, and switching logic that support the audience in the venue also support the archive master and remote viewers. JMU gets one coherent production system rather than separate workflows that compete with one another.

2.2.1.5 [IV.A.1.e] Describe your ability to provide video content that may require encoding to live web stream or other online delivery such as YouTube live, Vimeo, Zoom Webinar or similar streaming solutions.

Metro supports livestreaming as an integrated production service. The team does not wait until the end of setup to think about the stream. Metro builds the stream into the event plan from the beginning by confirming platform destination, connection requirements, program format, graphics needs, audio routing, latency tolerance, and fallback recording. Metro can encode and deliver content to YouTube Live, Vimeo, Zoom Webinar, and comparable platforms using a live-production workflow that combines camera switching, audio mixing, graphic insertion, recording, and output monitoring in one controlled environment. Metro also supports remote review and client participation when the event calls for it.

Metro's live-stream method follows four actions. First, the team determines the primary and backup output plan. Second, Metro frames and lights the event for the platform, recognizing that a stream requires different visual discipline than an in-room audience alone. Third, Metro manages the outgoing feed in real time, monitoring both technical continuity and viewer-facing quality. Fourth, Metro preserves a local recording or archive master so that JMU retains a clean version regardless of platform behavior. This benefits JMU because it protects both the live audience experience and the long-term value of the event content. A lecture, open house, awards ceremony, or signature performance can reach remote audiences in the moment and still remain available afterward as a clean institutional asset.

Metro has already supported encoded live web delivery for JMU requirements and has performed similar work in public-sector and institutional environments, including U.S. Department of Labor live events and the Airbus America town hall streamed to a distributed audience. This combination of university and high-visibility institutional experience gives JMU a streaming partner that understands both platform delivery and live-event discipline.

2.2.1.6 [IV.A.1.f] Describe your ability to provide videos that may require delivery of recorded video content to JMU via digital file (MP4 using H.264 or H.265 encoding).

Metro will deliver recorded event content to JMU in MP4 format using H.264 or H.265 encoding as required. Metro's editorial workflow begins immediately after capture with structured media ingest, backup, quality verification, and file organization. The team then determines whether JMU needs a straight event record, a lightly finished archive master, a branded event edit, or derivative clips for downstream communications. Metro processes those deliverables through a controlled post-production sequence that includes rough-cut assembly when required, audio balancing, color correction, graphics finishing, and final export in the specified codec and resolution. Metro's delivery process benefits JMU because it preserves both quality and reuse. The University receives a file that can move directly into archive, replay, internal sharing, or public posting without additional transcoding guesswork. When requested, Metro also provides raw footage and project assets through secure digital transfer or external media, allowing JMU to retain and reuse content without limitation. Metro's editors organize and archive project materials carefully so that content remains recoverable for later updates, cutdowns, or re-release. That level of asset discipline matters to JMU because event footage often gains value over time as traditions grow, leadership changes, or advancement and communications needs evolve.

Another differentiator is format adaptability. Metro already uses established output workflows for public-hosted platforms such as YouTube, Vimeo, and Facebook and adjusts export settings when the target platform or bandwidth condition requires it. That means Metro can deliver a master file for archive and a platform-ready version for posting without forcing JMU to manage those format decisions internally.

Table 1. Live Event Capability Matrix and Past Successes

RFP Requirement	Metro Differentiator	Relevant Previous Projects
IV.A.1.a One or multiple cameras and/or microphones	Metro sizes the camera and audio package to the event, then assigns sources by function so that speaker audio, room sound, and audience Q&A remain clean and usable in the room, on the stream, and in the archive. Metro can scale from a lean lecture setup to a multi-camera event environment without changing workflow.	JMU live campus event support and direct prior videography services; Higher Education support for William & Mary, University of Richmond, Old Dominion University, University of Virginia; Federal U.S. DOL OPA live event support.

RFP Requirement	Metro Differentiator	Relevant Previous Projects
IV.A.1.b Live video switching	Metro treats switching as a live control function led by a Technical Director, not just a device on a table. The team manages source routing, graphics, confidence monitoring, and clean outputs in real time.	JMU prior live video switching support; Federal U.S. DOL OPA Live Honor Awards; Institutional Airbus America Town Hall.
IV.A.1.c Graphics, slides, or animations	Metro builds graphic packages that support message clarity and brand consistency, including lower thirds, agenda slides, animated elements, and event interstitials. Metro can also move into style sheets, motion approvals, and storyboarded creative development when the project warrants it.	JMU branded graphics and 2D/3D animation support; Bureau of Labor and Statistics infographic video, Wage and Hour animated spots, DOL OPA multimedia communications.
IV.A.1.d Projection-ready video screens within the venue	Metro designs and tests for the physical room, focusing on aspect ratio, screen compatibility, legibility, confidence monitoring, and live-feed integration so the audience sees a polished show rather than a production compromise.	JMU projection-screen content support; Higher Education University of Richmond and Old Dominion University venue support; Federal stage monitor and screen-feed support for DOL OPA events.
IV.A.1.e Encoding to livestream or online delivery	Metro builds the stream into the event from the start, combining switching, audio, graphics, recording, and encoded output in one managed environment with a retained master for archive.	JMU livestream encoding support for university use; Federal U.S. DOL OPA award ceremonies and town halls; Institutional Airbus America Town Hall live stream.
IV.A.1.f Delivery via MP4 using H.264 or H.265	Metro follows a structured post-production and export workflow that protects file integrity, visual quality, audio balance, and future reuse. Metro can also provide raw footage and related assets when requested.	JMU digital file delivery, archive support, and direct prior produced work including Watch Us Play ; Federal Jefferson Lab event turnaround and DOL OPA post-production delivery workflows.

2.2.2 4K Video Production and Post-Production Services [RFP SECTION IV.A.2]

The screen grabs to the right are from “Where You Matter,” a digital broadcast spot Metro produced for the University of Mary Washington (UMW), and they provide a strong example of how Metro executes the full range of 4K production and post-production capabilities JMU is seeking in 2.2.2.1 through 2.2.2.9. In this project, Metro translated the spirit of UMW using over 70 real UMW students and faculty to create university-centered storytelling into a polished branded video through the same script-to-screen process it will apply to future assignments: shaping the concept and structure in pre-production, capturing visually dynamic footage with purposeful camera placement and lighting choices, strong narrative storytelling, and then finishing the piece through editing, music and sound design, color correction, mastering, and digital delivery in client-ready formats.

“Where You Matter” clearly demonstrates Metro’s ability to create emotionally engaging, audience-facing content that supports recruitment, advancement, athletics, and institutional storytelling, while also showing how Metro builds produced videos as coordinated creative projects rather than a series of disconnected technical tasks. That same production model gives JMU a partner that can scale from energetic montage-driven pieces like “Where You Matter” to interview-based, graphics-supported, narrated, animation-enhanced, or FAA Part 107-compliant aerial productions when those elements best serve the message and audience.



Prior University Production Kudos

“Where You Matter” – University of Mary Washington

“Metro has been fantastic to work with! They are highly organized and communicative; they follow up promptly and their quick responses make my job easier. They have one of the most talented filmmakers I have ever worked with, he’s a true artist and storyteller. Working with this team is such a winning combination!”

University of Mary Washington

Maria Schultz

Dir. of Design Services and Multimedia Mgr.

2.2.2.1 [IV.A.2.a] Describe your ability to provide video editing services.

Metro’s editing approach begins with organization, not just assembly. Once footage is ingested, Metro logs, labels, and backs up the media so interviews, b-roll, natural sound, graphics, archival elements, and music tracks are easy to retrieve and sequence. The editorial team then shapes the piece around pacing, emotional rhythm, message hierarchy, and audience attention span. Metro’s editors are experienced in building pieces that feel tailored to a specific audience while still remaining clear and accessible to a broad public audience, which is especially important for JMU content that may need to resonate with students, alumni, families, donors, and external stakeholders at the same time.

Metro’s editing environment supports Avid Media Composer, Adobe Premiere Pro, and related Adobe Creative Cloud applications. That gives Metro flexibility to cut live-action pieces, hybrid interview-plus-graphics videos, and heavily designed motion-driven projects within the same post-production ecosystem. Editorial work then moves through staged review, from rough-cut to final-cut to picture-lock, allowing JMU to comment at the right points without losing momentum in the schedule. This benefits JMU by producing cleaner review cycles, stronger pacing, and a more polished final piece that feels intentionally built rather than simply assembled.

2.2.2.2 [IV.A.2.b] Describe your ability to provide scriptwriting services (provide examples).

Metro approaches scriptwriting as the bridge between institutional goals and audience response. After discovery, Metro’s writers and producers develop a narrative structure that translates large amounts of information into a clear, simple, coherent message. That process can start with a treatment or outline and move into a formal script once the message, tone, and call to action are confirmed. When a formal script is required, Metro uses a two-column format that places visuals on one side and audio on the other so JMU can evaluate story flow, graphics, interviews, narration, and sound design together rather than in isolated documents.

This method is especially useful for JMU because many university stories sit at the intersection of emotion and information. A recruitment piece has to inspire while still conveying substance. An alumni or fundraising piece has to create connection while staying efficient and audience-aware. A faculty or academic program video has to simplify complex ideas without flattening them. Metro’s scripting model has supported educational, public-facing, and mission-driven video across higher education and government settings, including pieces developed for the Bureau of Labor Statistics and the U.S. Army Acquisition School, where early script development aligned message, subject matter, and visuals before production began.

Script examples. Metro’s sample scripts already demonstrate two-column production writing, and that same structure can be applied to JMU work ranging from campus promotional videos to athletics features and advancement messaging. It is a practical tool for review because it lets JMU see how what is said will appear on screen.

Script Example #1

CLIENT: Old Dominion University SPOT TITLE: Best Seat In The House LENGTH: 00:30 PRODUCER: [REDACTED] DATE: [REDACTED]		
CINEMATIC SHOTS OF CAMPUS AND LION FOUNTAIN. FLOATING GFX: "WITH A REVAMPED KAUFMAN MALL"	VO: A game day experience unlike any other. SFX: PEOPLE LAUGHING AND CHEERING. FOOTBALL COMMENTARY UNDERNEATH.	
3 QUICK CUTS: KAUFMAN MALL SHOTS, TAILGATING, CHEERLEADERS	SFX TO MATCH	
CINEMATIC SHOT FROM ON THE FIELD FLOATING GFX: "SIDELINES SEASON TICKETS STARTING AT \$150"	VO: In a stadium where every seat is the best seat in the house. SFX: FOOTBALL COMMENTARY UNDERNEATH	
3 QUICK CUTS: XCU WHISTLE BLOWING, BALL BEING HANDED OFF, CROWD CHEERING	SFX TO MATCH	
CINEMATIC SHOTS OF USS WISCONSIN, NEPTUN STATUE. FLOATING GFX: "THE BEST ENTERTAINMENT IN HAMPTON ROADS"	VO: We are Hampton Roads' team.	
3 QUICK CUTS: MONARCH MARCH, XCU OF STADIUM LIGHTS, CU OF PLAYER'S HAND HOLDING UP ONE FINGER.	SFX TO MATCH	
CINEMATIC SHOT OF STADIUM IN DARK WITH ALL LIGHTS ON. FLOATING GFX: URL FOR BUYING TICKETS	VO: Join us, as we begin a new era of Monarch football, get your season tickets today.	

Script Example #2

CLIENT: DynCorp International
SPOT TITLE: "Who We Are"
LENGTH: 00:60
PRODUCER: [REDACTED]
DATE: [REDACTED]

SCENE	VISUALS	VOICEOVER/MUSIC
1	<i>DI Logo with tagline animates on screen with tagline "We serve today for a better tomorrow"</i>	DynCorp International is a leading global services provider delivering readiness through innovative, cost-effective solutions.
2	<i>Footage of DI employees in action</i> <i>Quick list of customers:</i> • U.S. Armed Forces • U.S. Department of State • State & Federal Agencies • International Customers	Our proven processes and results-driven teams enable new levels of performance for our customers.
3	<i>Fullscreen graphic header:</i> DynAviation <i>Cut to existing stock footage and stills showing DynAviation related programs and services. Include Air Traffic Controller footage here.</i>	DynAviation provides a complete range of maintenance, sustainment, logistics, flight operations and training to government and commercial clients worldwide.
4	<i>Fullscreen graphic header:</i> DynLogistics <i>Cut to stock shots of logistics operations and DI employees hard at work. Include the Stryker vehicle.</i>	DynLogistics professionals deliver tailored solutions for base operations, life support, equipment maintenance, and training.
5	<i>Quick full screen graphic header:</i> Consulting <i>Cut to existing and stock shots showcasing consulting services in action.</i>	And DynCorp International provides an array of consulting services in operations, resource and knowledge management, international trade, and more.
6	<i>Transition to the globe. The camera pulls back as pin markers populate</i>	With more than 15 thousand employees and teammates strategically located across the globe – DynCorp International (<i>if you're able to steal the</i>

2.2.2.3 [IV.A.2.c] Describe your ability to provide interviewing as part of the final product.

Metro uses interviews when the strongest version of the story should come directly from the people who live it. In higher education, that often means students, alumni, faculty, coaches, administrators, or donors whose voices add credibility and human presence that narration alone cannot replace. Metro begins interview-driven pieces by identifying what each speaker must contribute to the story, then builds question paths that draw out useful soundbites rather than generic responses. Interviewees are coached before and during filming so they understand tone, pacing, energy, and how their comments will support the broader story arc.

Metro also pays close attention to visual composition, eyeline, background selection, lighting, and mic placement so the interview feels polished and natural. When a produced video includes multiple interviewees, Metro coordinates schedules and filming order to capture the right material efficiently and minimize disruption to the client's schedule. This benefits JMU because interview footage becomes more than testimonial filler. It becomes the narrative engine of the piece, supported by better preparation, stronger visual presentation, and smarter editorial use.

2.2.2.4 [IV.A.2.d] Describe your ability to provide video shoots with or without lighting.

Metro plans lighting as part of visual storytelling, not just exposure control. For sit-down interviews and formal on-camera messaging, Metro can deploy controlled three-point lighting or more stylized setups depending on the project's tone. For more cinematic or emotionally driven work, Metro uses lighting to create depth, focus, and mood. When the environment does not support a full lighting package, Metro adapts by using cameras and operators skilled in producing the best possible image under existing conditions, including low-light scenarios.

Metro's process starts with evaluating the shooting environment: available light, color temperature, power access, ceiling height, subject movement, background depth, and audience or student traffic. The crew then determines whether the project should use a fully controlled setup, a lightweight enhancement package, or an available-light approach supported by lensing and camera configuration. This benefits JMU because the University does not have to force every location into a studio model. Metro can produce strong images in formal institutional settings, academic spaces, athletics environments, outdoor campus locations, and fast-moving real-world university settings while keeping the visual result consistent with the project's purpose.

2.2.2.5 [IV.A.2.e] Describe your ability to provide video graphics and/or animation.

Metro provides video graphics and animation as a structured creative process, not as decoration added at the end of a project. For JMU, that means graphics are developed to serve a purpose from the start, whether the need is to elevate a recruitment video, add energy to an athletics feature, clarify a complex academic concept, strengthen an alumni or fundraising appeal, or create a polished branded package for social and digital distribution. Metro can scale this work from simple lower thirds, title supers, and branded transitions to fully developed motion graphics packages, kinetic typography, explainer sequences, 2D and 3D animation, character-driven storytelling, and hybrid graphics integrated with live-action footage.

Metro's graphics process begins with Creative Brief, Treatment, and Style Sheet development so JMU can review the intended look and feel before full production begins. That early visual planning helps Metro align the design direction with the audience, tone, and institutional purpose of the piece. For a JMU recruitment or student-life video, that may mean building a motion package that feels energetic, aspirational, and current. For an academic or advancement piece, it may mean a cleaner visual treatment that supports clarity, credibility, and emotional connection. Metro then moves into Script and 2-Column development, where the graphic scenes are mapped alongside narration, interviews, b-roll, and audio cues so JMU can see how the graphics will function within the full story rather than as isolated design elements. Metro's established QC process uses those stages intentionally, followed by Motion Approval, Rough-Cut, Final-Cut, and Picture-Lock, so visual decisions are reviewed at the right time and costly downstream revisions are reduced.

[IV.A.2.e]

The attached figures illustrate exactly how Metro develops that work.

Figure 1 shows the use of look frames for the Old Dominion Athletic Foundation's "What Is ODAF" animated video. Metro uses look frames early in the process to establish ODAF brand style, icon treatment, color palette, texture, and visual tone before full animation begins. This step is especially valuable for JMU because it gives university stakeholders an early visual approval point. Rather than waiting to react to a near-finished product, JMU can confirm whether the motion style, color treatment, and overall tone match the target audience and the University's brand expectations before Metro commits to full development.



Figure 2 shows an image from the OPMG Army iWATCH video and demonstrates Metro's ability to create a stylized motion-graphics environment that communicates story and action clearly through illustrated design. The same design discipline can be adapted for JMU in a very different visual register. For example, Metro can use this process to create branded animated sequences for academic explainers, donor-impact storytelling, athletics hype content, or orientation and student-success materials. The value to JMU is that Metro is not locked into a single graphic style. Metro can develop a motion language that is appropriate to the message, the intended audience, and the sensitivity or energy level of the project.



Figure 3 shows a designed montage treatment from the VA War Memorial documentary trailer. Metro uses this type of world-building montage to introduce themes, create transitions, and move audiences from one section of a story to the next with emotional and visual continuity. For JMU, this approach can be especially effective in produced videos that need to connect multiple aspects of university life in one cohesive narrative, such as a campaign video that moves from campus tradition to student experience to academic achievement to alumni pride. It also works well for opening sequences, chapter breaks, and digital trailers that need to establish tone quickly and memorably.

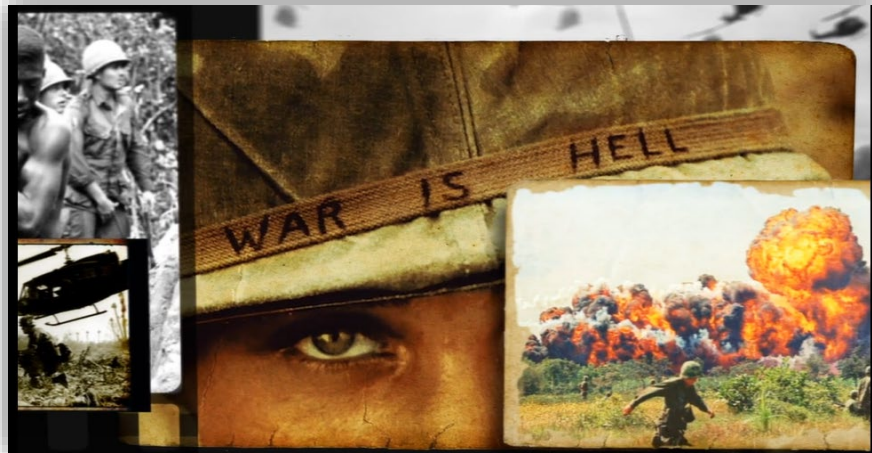


Figure 4 shows a segment of a storyboard created for Army iWATCH. Metro uses storyboards to translate the approved script into a scene-by-scene visual roadmap before animation or graphics production begins. This is where pacing, scene order, framing, graphic emphasis, and movement logic are tested. Metro then advances the storyboard into an animatic, which combines the storyboard images with temporary music and voiceover so the client can evaluate flow, tone, and rhythm before full build-out. This process benefits JMU because it makes the visual story easier to approve early. University stakeholders can see how the piece will unfold, determine whether certain sections need to be simplified or strengthened, and confirm that the graphics are supporting the message instead of overwhelming it.



Sc:20 - VO - Timely threat reporting...
Visuals - MOTION GFX TITLES: Timely Threat Reporting



Sc:21 - VO - ...gives the authorities the edge they need to disrupt and possibly prevent an attack or incident of terrorism.
Visuals - We see various members of the Army community reporting to their appropriate authority – a family member, a soldier, a student, and contractor.



Sc:22 - VO - If something doesn't look or sound right, report it right away.
Visuals - We see various members of the Army community reporting to their appropriate authority – a family member, a soldier, a student, and contractor.



Sc:23 - VO - Law enforcement will investigate, in coordination with the intelligence community, and rapidly orchestrate prevention measures.
Visuals - We fly through the chain of response – we see LE investigating, communications flowing, and a threat response quickly orchestrated, thwarting a terrorist plot.



Metro's motion graphics and animation capability is supported by experienced artists and a strong software environment. Metro's team works in Adobe After Effects, Cinema 4D, Blender, and related Adobe Creative Cloud tools, and can produce full character design and animation, kinetic typography, logo animation, interactive graphics, restoration and enhancement of older photographs, and integrated graphics for host-driven or interview-based productions. This gives JMU a single creative partner that can handle both live-action and design-heavy assignments without handing graphics off to a separate vendor.

For JMU, the benefit of this approach is practical as well as creative. Metro gives the University a graphics process with visible checkpoints, clearer approvals, and more control over tone and brand consistency. It also gives JMU the ability to choose the right level of graphic support for each project, from polished title systems and donor-recognition elements to more ambitious motion packages that help define the Madison Experience on screen. The result is a final product that feels intentional, branded, and audience-aware,

while still giving the University the flexibility to use those assets across recruitment, alumni engagement, fundraising, athletics, and academic communications.

2.2.2.6 [IV.A.2.f] Describe your ability to provide voice over and/or sound effects.

Metro treats voiceover and sound design as performance elements that shape how the audience feels the video, not just how they understand it. For voiceover-driven projects, Metro first identifies the right voice profile for the audience and tone. That includes vocal quality, delivery style, and, when relevant, age, gender, ethnicity, or other characteristics that help the narration feel credible and aligned to the story. Metro then provides sample voice options for review before recording.

Metro also brings strong sound design discipline to finishing. Its sound designers use effects to add dimension and clarity without distracting from the action. For more cinematic or emotional work, Metro combines narration, effects, and music to support pacing and viewer connection. Metro also has access to thousands of licensed music tracks and can present multiple music directions for approval, which helps clients refine tone scene by scene. This benefits JMU because voice and sound are chosen intentionally instead of by convenience, producing a more professional and emotionally cohesive final product.

2.2.2.7 [IV.A.2.g] Describe your ability to create and deliver final footage, which meets industry standard technical specifications.

Metro creates and finishes content to meet recognized production and delivery standards. The company follows accepted practices associated with ANSI, SMPTE, ACVL, FCC requirements, and other applicable audiovisual standards and uses professional equipment and post-production workflows to maintain image quality, sound integrity, and distribution readiness. Metro also maintains staged quality control throughout the process, with defined approval points from concept and script through rough-cut, final-cut, and picture-lock.

From a process standpoint, Metro checks technical compliance at several points rather than waiting until export day. Capture settings are set to the intended finish. Graphics are built to correct aspect ratio and safe areas. Audio is mixed to support clarity and platform use. Final files are reviewed before delivery to verify formatting, playback, sync, and visual consistency. This benefits JMU because final files arrive ready for use rather than requiring university staff to troubleshoot technical issues after receipt.

2.2.2.8 [IV.A.2.h] Describe your ability to provide final footage via digital file (MP4 using H.264 or H.265 encoding).

Metro will provide final footage to JMU in MP4 format using H.264 or H.265 encoding as required by the current RFP. Metro already works across multiple editing and export environments and has experience preparing deliverables for secure web links, public-hosted platforms, archive files, and client-specific formats. Metro also uses established output templates for YouTube, Vimeo, Facebook, and related public channels and adjusts those templates when bandwidth targets or platform behavior call for a different export profile.

Metro's delivery process is structured. First, the team determines the master format and any secondary outputs JMU may need. Second, it exports the master file with the agreed codec and settings. Third, it verifies playback, sync, and quality. Fourth, it transfers the deliverable through the agreed method, whether secure digital link, cloud transfer, or other approved delivery path. When requested, Metro can also deliver raw footage and related project assets, so JMU retains long-term control and reuse rights over the material. This benefits JMU because the University receives both immediate usability and stronger long-term content stewardship.

2.2.2.9 [IV.A.2.i] Describe your ability to record aerial drone video and photo content (must have and adhere to FAA Part 107 requirements for drone operations).

Metro includes FAA-licensed drone pilots who are experienced in capturing aerial photography and video in challenging environments to achieve distinctive perspectives and strong establishing imagery. Metro's camera teams also use drone platforms as part of broader visual storytelling, integrating aerial shots with ground footage to strengthen scale, geography, and sense of place. That can be especially valuable for JMU recruitment, advancement, athletics, and event storytelling, where aerial footage can reveal campus energy, venue scale, and environmental context quickly and effectively.

Metro will execute drone work only in accordance with FAA Part 107 requirements and JMU's own unmanned aircraft requirements. Under the current RFP, drone use on campus must be explicitly authorized through JMU's UAS Oversight Committee, and the University requires that any necessary approvals and waivers be addressed through that process. Metro's standard production practice already includes obtaining necessary licenses and permits, so drone assignments will be planned as an approval-driven activity rather than treated as a day-of add-on. This benefits JMU because it protects safety, policy compliance, and schedule reliability while still giving the University access to compelling aerial content when it adds real value.

Table 2. 4K Video Production and Post-Production Services Capability Matrix

RFP Requirement	Metro Differentiator	Relevant Previous Projects
IV.A.2.a Video editing services	Metro organizes media first, then edits for pacing, audience, emotional rhythm, and reuse. Rough-cut, final-cut, and picture-lock stages give JMU disciplined review points and stronger schedule control.	JMU produced work including <i>Watch Us Play</i> ; Higher Education recruitment/engagement work across UMW, City of Hopewell, ODAF; Federal Military Health System, DOL, DOJ editorial work.
IV.A.2.b Scriptwriting services	Metro uses treatments, outlines, interview frameworks, and two-column scripts so JMU can review message and visuals together before production begins.	Higher Education JMU script examples in Attachment 1; Federal BLS infographic video and U.S. Army Acquisition School narrative development; Animation Army iWATCH and Daniel's Story workflow.
IV.A.2.c Interviewing	Metro identifies each interviewee's narrative role, coaches for stronger soundbites, and lights/composes interviews to feel polished and credible on camera.	Northern Virginia Community College interview-driven university video capability; Federal/State Ralph H. Johnson VA Medical Center, DHA, DOL, documentary-style productions.
IV.A.2.d Shoots with or without lighting	Metro matches lighting strategy to the environment, from controlled three-point interview setups to low-light capture using camera and lens choices that preserve quality in active real-world locations.	UMW on-campus and produced video support; Federal DOL and documentary productions; Institutional location-based corporate and museum work.
IV.A.2.e Video graphics and/or animation	Metro can scale from branded title systems to full motion graphics and 2D/3D animation, supported by look frames, style sheets, storyboard panels, motion approval, and animatics.	Animation/State/Federal Virginia Native Tree, Army iWATCH, Dorothy Wise, Honoring Ralph; ODAF graphics and title development capability.
IV.A.2.f Voice over and/or sound effects	Metro provides curated voice options, licensed music choices, and sound design that adds dimension without distracting from the message.	UMW sample voice options and sound design workflow; Animation Virginia Native Tree and Daniel's Story; Federal post-production audio support.
IV.A.2.g Final footage meeting industry standards	Metro follows recognized audiovisual standards and checks technical quality at capture, graphics, audio, rough-cut, final-cut, and delivery stages.	JMU standards-compliant deliverables; Federal DHA broadcast-standard production and delivery.
IV.A.2.h Final footage via MP4 using H.264/H.265	Metro can export masters and platform-ready versions from Avid and Adobe workflows and deliver them by secure digital method with playback verification.	UMW digital delivery, public-platform formatting, raw footage transfer; Federal structured post-production and final file delivery.
IV.A.2.i Aerial drone video/photo content	Metro combines FAA-licensed drone pilots with approval-driven planning so aerial work supports the story while remaining compliant with FAA and JMU UAS requirements.	UMW FAA-licensed drone capability; Current RFP UASOC approval requirement; Federal/Documentary drone-supported visual storytelling.

2.2.3 Transparent Pricing, Quotes, and Invoicing Practices [RFP SECTION IV.A.3]

Metro provides clear, concise, and itemized pricing documentation for each assignment so JMU can review proposed scope and cost before work begins and easily reconcile charges during invoicing. Quotes and invoices are structured to show the work being performed, the associated labor or equipment, and the corresponding cost in a format that is easy to review and track.

2.2.3.1 [IV.A.3.a] Describe your ability to provide detailed quotes that clearly list all service/items to be provided and their associated cost(s).

Metro provides detailed quotes that identify the requested services, labor categories, quantities or hours, unit rates, equipment, and any applicable direct costs. Pricing is organized by discrete service categories such as site visit and planning, camera operator, director, pre-production, scriptwriting, video capture, editing, audio editing, finalizing files, and equipment rental, which allows each quote to clearly reflect the full scope of the requested work and the cost tied to each element.

2.2.3.2 [IV.A.3.b] Describe your ability to provide line-item pricing on invoices.

Metro provides line-item pricing on invoices so JMU can match billed charges to the approved quote and completed work. Invoices can be separated by labor category, equipment item, or other approved cost elements, giving the University a clear record of what was provided and how charges were applied.

2.2.3.3 [IV.A.3.c] Provide examples of quotes and invoices that show your ability to comply with this requirement.

Sample Quote



METRO PRODUCTIONS

[Redacted Address]

(tel) [Redacted Phone]

(fax) [Redacted Fax]

PROPOSAL

Metro Productions

Hampton, VA 757-726-0877 757-726-0876(fax)

Richmond, VA 804-261-1172 804-261-1885(fax)

Alexandria, VA 571-257-7349

Acct. Executive: [Redacted]

Quote Date: Tuesday, Jan 26, 2016

Bid Type: FIRM BID Bid Number: [Redacted]

Client PO: [Redacted]

TITLE: [Redacted]

SUMMARY: [Redacted]

DETAILS				
Resources	Qty	Unit	Unit Price	Extended Total
PRE-PRODUCTION - LABOR				
PJMGR1,Project Manager	5.00	HR	\$ [Redacted]	\$ [Redacted]
PRODR1,Producer	12.00	HR	\$ [Redacted]	\$ [Redacted]
PRDCO1,Production Coordinator	2.00	HR	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
PRODUCTION - LABOR				
PRODR2,Producer	20.00	HR	\$ [Redacted]	\$ [Redacted]
HDVID2,HD Videographer	20.00	HR	\$ [Redacted]	\$ [Redacted]
AUDIO2,Audio Technician	20.00	HR	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
POST PRODUCTION - LABOR				
PRODR3,Producer	24.00	HR	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
TALENT-LABOR				
TALVO3,Voice Over Talent	1.00	LT	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
EQUIPMENT				
HDEQF2,HD Equipment Package	2.00	DY	\$ [Redacted]	\$ [Redacted]
VEHGP2,Grip Van	2.00	DY	\$ [Redacted]	\$ [Redacted]
EXTRT5,Ext'l Hard Drive,1 set	2.00	DY	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
PRODUCTION EXPENSES				
MILEG7,Transportation Mileage	150.00	MI	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
MISCELLANEOUS				
ANI2D2,MAC 2D/3D	12.00	HR	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
MUSIC AND AUDIO				
DAEDT3,Digital Audio Editing	8.00	HR	\$ [Redacted]	\$ [Redacted]
MUSIC3,Music Clearance	2.00	EA	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]
STOCK FOOTAGE				
STKFT3,Stock Footage	1.00	LT	\$ [Redacted]	\$ [Redacted]
Sub-Total:				\$ [Redacted]

Page 1 of 2

03/30/2016 11:59 am

Sample Invoice

Page 1



METRO COMMUNICATIONS, INC.
27 W Queens Way Ste 302
Hampton, VA 23669
757-726-0877

Invoice

Invoice Date 03/02/16
Invoice No. [REDACTED]

Terms:

Bill To

[REDACTED]
[REDACTED]
[REDACTED]

Ship To

[REDACTED]
[REDACTED]
[REDACTED]

Customer	Primary Contract	Contract Amt.	Funded Amt.	Funded Fee	Fund. Rem.	Project	Due
[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	[REDACTED]	03/02/16

Description	 WBS	... Current ...
	Rate	Hrs Billing

Fee

PJMGR1 - Project Manager - 5 HR @ \$ [REDACTED]	01-01 Pre Production Labor	[REDACTED]
PRODR1 - Producer - 12 HR @ \$ [REDACTED]	01-01 Pre Production Labor	[REDACTED]
PRDCO1 - Production Coordinator - 2 HR @ \$ [REDACTED]	01-01 Pre Production Labor	[REDACTED]
PRODR2 - Producer - 20 HR @ \$ [REDACTED]	02-01 Production Labor	[REDACTED]
HDVID2 - HD Videographer - 20 HR @ \$ [REDACTED]	02-01 Production Labor	[REDACTED]
AUDIO2 - Audio Technician - 20 HR @ \$ [REDACTED]	02-01 Production Labor	[REDACTED]
HDEQF2 - HD Equipment Pkg - 2 Day @ \$ [REDACTED]	02-03 Equipment	[REDACTED]
VEHGP2 - Grip Van - 2 Day @ \$ [REDACTED]	02-03 Equipment	[REDACTED]
EXTRT5 - Ext'l Hard Drive - 1 Set - 2 Day @ \$ [REDACTED]	02-03 Equipment	[REDACTED]
MILEG7 - Transportation Mileage - 150 Mi @ \$ [REDACTED]	02-04 Production Expenses	[REDACTED]
PERDM7 - Per Diem - 6 LT @ \$ [REDACTED]	07-01 Travel expenses	[REDACTED]
LODGN7 - Hotel/Motel - 6 LT @ \$ [REDACTED]	07-01 Travel expenses	[REDACTED]
PARKN7 - Parking - 2 LT @ \$ [REDACTED]	07-01 Travel expenses	[REDACTED]
STKFT3 - Stock Footage 1 LT @ \$ [REDACTED]	09-06 Editing expenses	[REDACTED]
Fee Subtotal		[REDACTED]
Invoice SubTotal		[REDACTED]
Sales Tax		[REDACTED]
Invoice Total		[REDACTED]

2.2.4 Raw Footage Delivery and University Usage Rights [RFP SECTION IV.A.4]

Metro will provide JMU with unedited raw footage and rough cuts from all filming sessions in a way that is organized, accessible, and easy for the University to retain and reuse without limitation during and after contract performance. Metro's post-production workflow already begins with structured media ingest, backup, cataloging, and organization of footage, interviews, b-roll, graphics, and audio so that source materials remain clearly identifiable throughout the life of the project. That same workflow supports orderly turnover of raw media and works-in-progress to JMU rather than requiring the University to sort through unstructured files after the fact.

Metro's process for this requirement is straightforward. After filming, Metro ingests and verifies the media, duplicates and backs up the source files, and organizes the footage by project, shoot date, camera source, and audio source. Rough cuts are then assembled and shared for JMU review through a secure transfer method. When JMU requests raw footage, Metro can provide it on a client-furnished hard drive, on a hard drive billed to the project, or through secure digital transfer methods such as WeTransfer, Dropbox, or comparable online delivery platforms depending on file size and JMU preference. Metro can also provide related materials such as narration recordings, edit scripts, sound mix elements, and other project assets when required.

Metro is prepared to support the full usage rights structure JMU requires. Metro has already committed to assigning releases for recognizable individuals and to enabling the client to exhibit the production at any time and through any method of projection or transmission without limitation. Metro also recognizes that client project data and media are the client's property. This approach benefits JMU because it turns every production into a long-term institutional asset. The University can preserve the material for archive, review alternate edits, repurpose footage for later campaigns, or revisit raw material for future students, alumni, athletics, or academic storytelling without having to renegotiate access or ownership after project completion.

2.2.5 Video Format Compatibility and Technical Standards [RFP SECTION IV.A.5]

Metro creates video in industry-standard formats that are compatible with the public-hosted platforms JMU identified, including YouTube, Vimeo, and Facebook. Metro already uses established export templates for these platforms and adjusts those templates when needed to enhance video or audio quality or to account for different bandwidth targets and viewing environments. Metro is also familiar with platform-specific formatting needs, including alternate aspect ratios such as Facebook's 1:1 format, and can tailor deliverables to the platform JMU intends to use.

Metro's compatibility process begins during post-production, not at the end of it. Editors shape the final sequence with the intended distribution channel in mind, then complete color correction, audio refinement, graphics finishing, and mastering before export. Metro's editing environment supports Avid Media Composer, Adobe Premiere, and Final Cut Pro workflows, allowing the team to generate distribution-ready files from the same organized project master. Metro also creates streaming files and other delivery formats as part of its normal finishing process and prepares final deliverables, so they are compatible with internal systems, web platforms, or broadcast requirements as needed.

Metro will create final video and audio deliverables in accordance with accepted television broadcast and video production standards, including recognized industry practices associated with ANSI, SMPTE, ACVL, and applicable FCC requirements. This benefits JMU because the University receives files that are ready for posting, streaming, archive, or reuse without additional reformatting guesswork and without sacrificing quality across the platforms where JMU shares its content.

2.2.6 ADA-Compliant Closed Captioning Integration [RFP SECTION IV.A.6]

Metro will integrate closed captioning into videos whenever requested and will do so in a way that supports ADA-compliant accessibility goals under this requirement. Metro has extensive experience producing accessible video for commercial, federal and department of defense clients and is familiar with Section 508 captioning and subtitling practices, including the inclusion of captions during the finishing process and final remediation before delivery. Metro's editing and mastering workflow already includes closed captioning and subtitling as a defined capability rather than a third-party afterthought.

Metro's process is to integrate captioning after editorial content is stabilized so that final timing reflects the approved cut. Captions are then reviewed as part of the finishing stage alongside picture, graphics, and audio, allowing Metro to confirm that the final program remains readable, synchronized, and polished. When needed, Metro can also support subtitling and multilingual content. This approach benefits JMU because accessibility can be built into the delivery schedule rather than treated as a last-minute add-on, helping the University publish content that is more inclusive and ready for broader public distribution.

2.2.7 Brand Compliance and Stakeholder Coordination [RFP SECTION IV.A.7]

Metro will comply with JMU brand guidelines and will include the University's Digital Content Manager in final video approvals as required. Metro's creative and graphics teams already work within client branding guidelines when creating title systems, logos, collateral, motion graphics, and other visual elements, and Metro has previously provided projection-screen content and other branded visual support for JMU and other Virginia universities. Metro's production approach also includes early review of graphic look and feel, font treatment, and color palette so the visual language of the project is aligned before final finishing begins.

Metro's process for brand compliance begins at kickoff. At project initiation, Metro will confirm the applicable JMU brand standards, the intended audience, the video's communication objective, and the approval path for branded elements. From there, Metro can develop a treatment, style direction, script, 2-column outline, or motion approval materials as needed so that key visual decisions are reviewed before the project reaches final cut. When a new project is established, Metro will notify the JMU Digital Content Manager and will include that stakeholder in the final approval sequence. Metro's QC process already uses staged approvals such as Creative Brief, Treatment, Style Sheet, Script, 2-Column, Motion Approval, Rough-Cut, Final-Cut, and Picture-Lock, which aligns well with JMU's need for controlled stakeholder review.

This approach benefits JMU by reducing the risk of late-stage branding corrections and by ensuring that the University's communications and marketing leadership remains engaged at the right points in the process. It also helps Metro keep recruitment, advancement, athletics, and academic content visually consistent with JMU's larger institutional identity.

2.2.8 Video Project Management Approach and Schedule Control [RFP SECTION IV.A.8]

Metro manages each video project through a deliberate but efficient production process designed to keep the scope, objective, and schedule aligned from kickoff through final delivery. Upon contract award or project assignment, Metro assigns a project manager and producer who makes immediate contact with the client and begin the planning process. That kickoff discussion is used to define the core message, audience, timeline, technical needs, approval path, and required deliverables. From there, Metro moves through concepting, scripting, planning, location scouting, casting if needed, travel arrangements, scheduling, production, post-production, review, and final delivery.

Metro uses industry-specific scheduling software to track the project from start to finish, including production tasks, deadlines, review cycles, and budgeted activity. Scheduling occurs after the initial planning and scripting stages are sufficiently defined so the team can sequence production realistically and avoid downstream rework. Metro's production management staff can also scale resources up or down depending on project size, respond to short-notice assignments, and schedule several production crews simultaneously if JMU has overlapping needs. This benefits JMU because Metro can support both routine and high-visibility assignments without sacrificing schedule control.

Metro's QC process also supports schedule discipline. By using staged approvals such as Creative Brief, Treatment, Style Sheet, Script, 2-Column, Motion Approval, Rough-Cut, Final-Cut, and Picture-Lock, Metro gives JMU structured decision points instead of waiting until the end of the project for major feedback. This creates clearer expectations, reduces last-minute revisions, and keeps the project moving on schedule while still preserving collaboration. Metro's long history of working as both a production supplier and a collaborative team member is especially valuable here because JMU's projects may involve multiple stakeholders, different campus units, and shifting production priorities over the life of the contract.

2.2.9 Portfolio of Relevant Video Production Work [RFP SECTION IV.A.9]

Client	Project Name, Description, and Link	
University of Mary Washington	Metro Productions partnered with the University of Mary Washington to produce a 60-second digital broadcast spot designed to support enrollment efforts for the 2026 academic year and beyond. Filmed over two days with a 10-person Metro crew, the production featured active campus locations and included participation from more than 75 students and faculty to capture an authentic snapshot of the UMW student experience. The final video was created for both web and digital streaming platforms, providing a versatile recruitment asset. By using real members of the university community rather than actors, Metro delivered a genuine, energetic portrayal of campus life to help drive prospective student engagement.	VIDEO LINK
Old Dominion Alumni Association	Metro Productions provided professional video and photography coverage of the ODU Alumni Honors Celebration, capturing the energy, emotion, and significance of this annual event. Our team documented key moments — including guest arrivals, candid interactions, and award presentations — while producing cinematic B-roll and high-quality still photography that reflected the pride and prestige of the occasion. Metro delivered a polished 60-second marketing video along with two separate 30-second social media cuts, providing versatile content tailored for multiple platforms. The resulting visual assets created a strong library for future marketing, social media, and archival use, extending the impact of the celebration and reinforcing alumni engagement beyond the event itself.	VIDEO LINK
University of Mary Washington	Metro Productions covered a practice and a pep rally at University of Mary Washington celebrating the men's basketball team's appearance in the NCAA National Championship. Our team captured energetic crowd reactions, player moments, and school spirit to build a dynamic visual narrative leading into the title game. Metro delivered a high-impact 45-second hype video edited on an accelerated timeline. The final piece was designed for digital and social media use, helping amplify excitement and rally support ahead of the championship matchup.	VIDEO LINK
Old Dominion Athletic Foundation	Metro Productions produced a two-minute overview video for the Old Dominion Athletic Foundation highlighting the variety of premium seating options available for the upcoming football season. Our team captured all B-roll in a single production day and developed custom motion graphics aligned with the ODAF brand to create a polished, cohesive presentation. The finished video was designed as a donor engagement tool, helping ODAF staff showcase upgraded seating opportunities to current supporters. The final piece provided a concise, visually compelling asset to support outreach, sales conversations, and premium experience marketing.	VIDEO LINK

Prior University Production Kudos

Old Dominion Athletic Foundation

"The Old Dominion Athletic Foundation has worked with Metro Productions for over a decade and couldn't ask for a better business partner in this space. Their team has taken our ideas and vision and turned them into impactful video products that we are proud to show to our loyal donors and the entire ODU Athletics fanbase. We are confident that working with this creative team will always result in keeping our donors engaged and informed, and ultimately, help us continue to meet and exceed our fundraising goals."

Old Dominion University

Stephen Grimes – ODAF – Director of the Athletic Annual Fund.

2.2.10 Coordination with University Staff and Creative Direction Adherence [RFP SECTION IV.A.10]

Metro will follow the direction of JMU university and athletics staff closely and will not introduce new creative elements, publish content, or distribute finished programs without advance coordination and approval from the University. Metro's production approach already treats the client as an integral part of the process. During production, JMU staff can review shots in progress at the monitor, and Metro can also support remote participation through live review tools when in-person observation is not practical. That collaborative posture continues through editing and final approval, so the University remains in control of strategic direction and rollout timing.

Metro's process is to confirm direction early, document creative and technical decisions during planning, and route any material changes through the designated JMU point of contact before execution. This is particularly important in athletics and branded university work, where timing, audience expectations, and institutional messaging all matter. Metro will not debut new visual elements, publish deliverables, or duplicate video programs without specific direction from a designated JMU authority. This benefits JMU by protecting brand consistency, avoiding misalignment between departments, and ensuring that Metro functions as an extension of the University's communications and athletics teams rather than as an independent content publisher.

2.2.11 Production Equipment Inventory and Technical Resources [RFP SECTION IV.A.11]

Metro will schedule the appropriate equipment and technical resources based on the scope, complexity, venue, and delivery requirements of each assignment. The inventory below reflects the core production, live-event, post-production, graphics, animation, accessibility, and aerial resources available to support the full range of requirements in this solicitation.

Production and Live Event Equipment

Description	Brand	Model	Contract Use / Capability
4K Digital Cinema Camera	Sony	FX9	Primary 4K camera for interviews, promotional footage, athletics, academic programming, and branded productions.
Super 35 4K Camera	Sony	PXW-FS7	B-camera or field camera for multi-camera coverage, live events, and documentary-style production.
Cinema Camera	Canon	C300 Mark III	Cinematic 4K acquisition for polished produced pieces, interviews, and branded storytelling.
Cinema Camera	Sony	FX6	Compact 4K camera for flexible field production, low-light capture, and fast-moving campus work.
Cinema Camera	Blackmagic Design	Cinema Camera	Narrative, interview, and specialty capture where cinematic image quality is required.
Pocket Cinema Camera	Blackmagic Design	Pocket Cinema Camera	Lightweight field production, B-roll, and gimbal-compatible shooting.
Action / Specialty Camera	GoPro	Hero 12	Specialty placement, POV coverage, and dynamic supplemental footage.
Drone Platform	DJI	Mavic 3 Cine	FAA Part 107-compliant aerial video and photo capture for campus establishing footage and event visuals.
Drone Platform	DJI	Inspire 2 with X7 Super 35 Camera	Cinematic aerial imagery for high-end productions requiring sweeping campus, venue, or landscape footage.
Lens Package	Canon	L-Series	Interview, events, and cinematic focal-length coverage.
Lens Package	Sigma	Art Prime Series	High-quality prime lens capture for shallow depth of field and visual consistency.
Lens Package	Carl Zeiss	Various	Precision optics for cinematic interviews and controlled productions.
Lens Package	Rokinon	Various	Supplemental prime coverage for specialty focal lengths.
Lens Package	Sony	Various	Native lens support for Sony cinema camera packages.
Tripod System	Cartoni	Various	Stable support for interviews, podium coverage, and multi-camera events.
Tripod System	Sachtler	Various	Fluid-head tripod support for live events and professional field production.

Description	Brand	Model	Contract Use / Capability
Tripod System	Vinten	Various	Heavy-duty support for studio, stage, and live-event camera positions.
Stabilization System	DJI	Ronin RS 3 Pro	Smooth, stabilized movement for promotional, athletics, and campus-life b-roll.
Dolly / Jib / Motion Support	Various	Various	Dynamic movement, tracking shots, and more cinematic camera motion.
Field / Confidence Monitors	Flanders, Panasonic, and others	Various	On-set framing, color preview, confidence monitoring, and client viewing.
Projector / Large Screen Display	Panasonic	5200 Lumen Laser Projector	In-venue projection, screen support, and large-format playback.
Live Production Switcher	NewTek	TriCaster	Multi-camera switching, integrated graphics, recording, livestreaming, and IP workflows.
Analog Audio Mixer	Soundcraft	Signature 12	Small-to-mid event audio mixing, playback, and general field audio support.
Digital Audio Console	Midas	M32R	Larger live-event mixing, routing, and advanced audio control for multi-source productions.
Wireless Audio Rack	Shure	QLX-D 4 Channel Wireless Rack	Reliable wireless microphone support for presenters, panels, and events.
Shotgun Microphone	Sennheiser	MKH-416	High-quality directional dialogue capture for interviews and location production.
Wireless Lavalier System	Lectrosonics	Various	Clean wireless body mic capture for interviews, speakers, and on-camera talent.
Lavalier Microphones	Sony	Various	Wired and wireless lavalier support for interviews and presentations.
Boom Microphones	Rode	Various	Supplemental directional audio capture for field and studio use.
Multitrack Field Recorder	Zoom	F8n	High-fidelity multitrack recording with redundancy for complex shoots.
Field Audio Recorder	TASCAM	DR-70D	Multi-channel field audio capture for interviews, events, and documentary production.
Portable PA / Speaker Kit	QSC	K8.2	Event sound reinforcement and portable audio support.
Microphone Kits	Various	Lav, tabletop, podium, and wireless handheld mics	Speaker capture, podium events, audience Q&A, and live event coverage.
Teleprompter System	Various	Camera teleprompters and presidential prompts	On-camera messaging, stage support, and executive presentation work.
Lighting Kit	Aputure	600d Pro LED Kits	Adjustable daylight-balanced lighting for interviews and controlled location shoots.
Lighting Kit	Litepanels	Astra	Portable LED lighting for interviews, field production, and event support.
Lighting Kit	ARRI	Tungsten Light Kit	Controlled studio and location lighting with professional output.
Lighting Fixtures	Kino Flo	Various	Soft, even lighting for interviews and talent-driven productions.
Grip Package	Various	Stands, sandbags, flags, modifiers, stabilization tools	Light shaping, safety, control, and support for all production environments.
Portable Green Screen	Various	Various	Branded virtual backgrounds, host integration, and graphics-supported productions.
Still Camera Package	Various	Various	Still photography and supplemental promotional imagery when required.
Portable Voiceover Booth	Various	Sound-treated enclosure with condenser mic and field mixer	Voiceover recording and pickup narration in controlled audio conditions.
On-Set Media Management Station	Apple	MacBook Pro-based station	Backup, checksum verification, file transfer, calibrated preview, and media organization.
Grip / Production Vehicle Support	Various	Grip vans and transport vehicles	Equipment transport and efficient setup for campus and regional productions.

Post-Production, Graphics, Animation, and Accessibility Software / Systems

Description	Brand	Model	Contract Use / Capability
Non-Linear Editing System	Avid	Media Composer	Primary editorial platform for long-form, documentary, interview, and polished branded content.
Non-Linear Editing System	Adobe	Premiere Pro	Editorial system for promotional, digital, social, and mixed-format productions.

Description	Brand	Model	Contract Use / Capability
Motion Graphics / Compositing	Adobe	After Effects	Motion graphics, title design, compositing, kinetic typography, and animation finishing.
Audio Post-Production	Adobe	Audition	Audio cleanup, mastering, voice sweetening, and sound design.
Image / Graphic Design	Adobe	Photoshop	Still image finishing, layered graphic preparation, and design support.
Media Encoding / Delivery	Adobe	Media Encoder	Final file exports, transcodes, and platform-specific deliverables including MP4 outputs.
Creative Software Suite	Adobe	Creative Cloud Suite	Integrated workflow across editing, graphics, audio, and delivery.
3D Motion Graphics / Animation	Maxon	Cinema 4D	3D design, animation, logo builds, and motion graphics for branded and explainer content.
Real-Time / Interactive Platform	Unity	Unity	Collaborative development for animation, interactive experiences, and simulation-style content.
3D Animation Platform	Autodesk	Maya	Detailed 3D animation, character, and environment development.
3D Modeling / Animation	Blender	Blender	Supplemental 3D animation, modeling, rendering, and motion design support.
Color Grading System	Blackmagic Design	DaVinci Resolve Studio	Final color balance, tone mapping, and broadcast-safe output verification.
Shared Storage / Media Hub	Avid	NEXIS	Central media storage, collaboration, project sharing, and backup support.
Legacy Shared Storage Compatibility	Avid	ISIS	Compatibility with established Avid shared storage environments where needed.
Captioning / Accessibility Tools	Adobe	Premiere Pro Captioning Tools	Closed caption creation, subtitle workflows, and accessible video delivery.
Captioning / Accessibility Service	3Play Media	3Play Media Platform	ADA / 508-aligned captioning and accessibility support when required.
FTP / Secure File Delivery	Various	Secure FTP / cloud transfer platforms	Client review cuts, large file transfer, raw footage delivery, and final asset sharing.

2.3 Videography Services for The Parade of Champions [RFP SECTION IV.B]

Metro will provide all labor, equipment, materials, supervision, travel, and lodging required to support Parade of Champions, including arrival the day before the event for coordinated setup with JMU Athletics and IT staff. Metro understands that Parade of Champions is a large all-day event hosted in Bridgeforth Stadium, with up to 48 bands, two awards ceremonies, two JMU exhibition performances, and a large spectator audience, so the production model must be built for endurance, consistency, and fast downstream fulfillment. Metro will approach the event as a controlled multi-camera live production with parallel recording, dedicated audio capture, same-day participant duplication, and post-event finishing for JMU exhibition performances and participant products. The event requirements also call for two complimentary DVDs/Blu-rays of both JMU exhibition performances, links to digital files of those performances, and a complete set of DVDs/Blu-rays of all participating band performances for the University, and Metro will structure the workflow around those required handoffs from the start.

2.3.1 Multi-Camera Event Recording and Audio Capture Approach [RFP SECTION IV.B.1]

Metro's plan is to treat each band's performance as a discrete production segment within a continuous all-day event workflow. Before the event, Metro will coordinate with JMU Athletics and IT staff on camera positions, power, platform access, audio feed availability, awards coverage, duplication workspace, and internet or network access if live streaming is added. On event day, Metro will deploy a primary wide master camera from an elevated position to preserve a continuous full-field record of each performance, a second camera dedicated to mixed coverage for musical and visual emphasis, and an additional camera position for specialty angles, awards coverage, or JMU exhibition support as venue access allows. For the JMU exhibition performances, Metro will preserve both the required overhead/wide version and a mixed-camera program version. This setup gives JMU a clean archival master of every performance while also creating a more engaging mixed program for discs, digital files, and optional stream delivery. Metro's crews and live-event toolkit already support multiple cameras, field recorders, live switching, and stage or venue feeds for high-visibility events.

For audio, Metro will use a layered capture plan rather than relying on a single source. The preferred approach is to record a direct feed from the venue audio system when available, while also capturing stadium and ensemble sound through dedicated microphones and backup field recorders. This protects the production against feed interruptions, level issues, or environmental changes over the course of the day. Metro's inventory includes multi-channel recorders, lavalier, podium, tabletop, and handheld microphone kits, along with mixers and consoles that support source routing and monitoring. The result is consistent recording quality across all participating bands and a stronger master for later duplication, editing, and digital delivery.

2.3.2 Performance Packaging, DVD/Blu-ray Production, and Delivery Format [RFP SECTION IV.B.2]

Metro will package each recorded performance as a complete, school-specific program that is easy for participants and families to navigate and preserve. Each performance disc will include a labeled title screen that identifies the event, school/band, and performance order, and Metro will author chapter points so viewers can move directly to the start of the performance and any additional segments that JMU requests, such as awards or exhibition content. Every school's product will include a true wide shot of the full performance, consistent with the requirement, and Metro can also incorporate mixed-camera coverage when that version enhances the viewer experience and does not compromise continuity. The JMU exhibition performances will be produced in both wide/overhead and mixed-camera versions, with two complimentary DVDs/Blu-rays of each plus digital file links provided to JMU.

Metro's duplication and packaging workflow also supports the visual finish of the product. Metro already performs mastering, label and packaging design, and duplication tracking as part of its distribution workflow, and can create clean labels, disc faces, and menu structures that reflect the event professionally. This benefits JMU because the participant product feels organized and commemorative rather than generic, while still preserving the clean archival structure the University needs for its complete event set.

2.3.3 On-Site Duplication and Participant Distribution Process [RFP SECTION IV.B.3]

Metro will establish an on-site duplication station so one complimentary DVD of each band's performance can be produced and turned over to contest staff for inclusion in post-contest packets before the band departs. The on-site workflow will be organized around a rolling ingest and burn process. As each band performs, the footage and audio are captured to the master recording system and routed into a quick-turn duplication queue. Metro staff will verify the recording, apply the standardized event template, burn the complimentary participant copy, label it, and stage it for handoff to contest staff. This keeps production moving with the event rather than forcing all duplication to begin after the final performance.

Metro supports duplication through a combination of in-house capability and strategic partners for higher-volume output and assigns a specific individual to track each duplication effort from mastering through duplication and final delivery. For Parade of Champions, that same accountability structure will be applied on site so participant copies are monitored, organized by school, and delivered to the correct packet destination. Additional retail or replacement orders will be fulfilled after the event once the edited and finalized versions are completed.

2.3.4 Relevant Videography Experience and Work Samples [RFP SECTION IV.B.4]

Client	Project Name, Description, and Link
Jefferson Labs	News Conference and/or Event Coverage – Jefferson Labs Event Announcement: At Jefferson Lab in Newport News, Metro deployed a two-person crew to capture a two-hour announcement event in which Jefferson Lab was designated as the High-Performance Data Facility hub. The event included participation from local and state government officials and key stakeholders, requiring careful coordination to ensure complete coverage of speakers, presentations, and audience engagement. Metro then edited the footage into a 45-minute video, delivering a polished product to the public within 48 hours of the event, enabling timely dissemination of critical information and enhancing public awareness. This engagement highlights Metro's capabilities in live event capture, precise technical execution, post-production editing, and rapid delivery, demonstrating proficiency in producing professional, audience-ready content for government-related communications. VIDEO LINK
University of Richmond	Interactive Video, Satellite and Web Broadcasts – Lecture Series Provided live web streaming support for a lecture series at the University of Richmond, delivering a single-camera production package with integrated graphics switching. Our team coordinated with the venue's in-house roll-down projection screens, ensuring presentation content remained clear and legible for audiences averaging approximately 250 attendees. The streamlined setup allowed for reliable live delivery while maintaining professional visual quality for both in-room viewers and online participants. This approach supported effective communication of lecture content and enhanced the overall experience for the university's academic programming. VIDEO LINK
Collegiate School	Interactive Video, Satellite and Web Broadcasts, Editing – TED Talk Series Our team supported an annual TED-style talk series at the Collegiate School, providing a three-camera production package to capture dynamic speaker coverage and audience engagement. Our team managed live switching, on-site technical coordination, and simulcasting across campus to ensure seamless viewing for in-person overflow audiences. In addition to the live production, Metro delivered post-production editing and a public-facing web stream, creating polished recordings for broader distribution. The multi-camera approach and integrated streaming workflow enhanced both the live event experience and the long-term value of the content for academic and promotional use. VIDEO LINK
Airbus Americas	Interactive Video, Satellite and Web Broadcasts, Editing – Quarterly Town Hall Metro Productions delivered multicamera production support for a quarterly live town hall hosted by Airbus Americas, featuring leadership from multiple divisions. Our team provided crew and equipment to capture the event and stream it through the client's Google Meet platform, enabling reliable communication with an international audience. Following the live broadcast, Metro completed full post-production editing of the town hall, delivering a polished final video for internal distribution and ongoing corporate communications. The workflow ensured both seamless live engagement and long-term value from the recorded content. VIDEO LINK

2.3.5 Marketing, Sales, and Order Fulfillment Operations [RFP SECTION IV.B.5]

Metro will manage the participant sales and fulfillment side of Parade of Champions as a parallel operation to the event production itself. The goal is to make ordering simple for schools, students, and families while keeping all product handling, follow-up, and distribution responsibility off JMU staff. Metro's distribution and tracking workflow already supports duplication, packaging, and follow-through from mastering to final delivery, and that same model will be applied here with school-specific order tracking and post-event fulfillment.

2.3.5.1 [IV.B.5.a] Describe your company's plan to promote and send out orders for video sales to all participating schools/bands, including a description of your company's web presence.

Metro will support sales through an event-specific digital ordering process tied to Metro's web presence, supplemented by band-facing communication before and after the event. The process can include a Parade of Champions order page, school-specific ordering instructions, direct links or QR codes for families, and follow-up messaging distributed through the participating schools or event communications process. This gives participants a simple path to order without requiring JMU to manage individual transactions. Metro's existing web presence and digital delivery workflows support secure hosting of information, sample clips or previews if approved, and follow-up fulfillment communication.

2.3.5.2 [IV.B.5.b] Describe your company's plan to make frequent announcements during the event.

Metro will coordinate a schedule of short scripted announcements with JMU and event staff and will make those announcements at designated intervals throughout the day. These announcements can remind participants and spectators about complimentary band copies, retail ordering availability, delivery timelines, and where to access printed or digital order information. Metro will keep those announcements brief, consistent, and aligned with the event flow so they support sales without interrupting the pace or tone of the competition.

2.3.5.3 [IV.B.5.c] Describe your company's plan to provide order forms/online forms for distribution

Metro will provide both physical and online ordering options. Printed order forms can be distributed through contest staff, packets, or table locations, while online forms can be accessed through QR code, direct URL, or an event-specific ordering page. Each ordering method will identify the event, school, product type, and shipping information clearly so fulfillment can be tracked accurately. Providing both options benefits JMU because it supports families and schools who prefer on-site ordering while also giving remote or follow-on buyers an accessible digital path.

2.3.5.4 [IV.B.5.e] Describe your company's plan to handle any/all copyright procurement.

Metro will manage copyright clearance as a defined pre-fulfillment step for distributed products. The working plan is to coordinate with JMU and participating bands to obtain repertoire information early enough to assess distribution rights and determine whether specific performances can be reproduced commercially. Metro will then work through the appropriate licensing and rights-clearance channels for reproduction and distribution. If a band's music cannot be licensed for reproduction, Metro will notify JMU and the affected band, and that performance would not be commercially duplicated or sold until rights are cleared. If JMU wants a non-commercial archival recording of such a performance for internal review only, Metro can coordinate that separately within the limits of applicable permissions. This approach protects JMU and participants by separating event recording from product distribution until rights status is clear.

2.3.5.5 [IV.B.5.f] Describe your company's plan for mailing/delivery of orders, i.e. how long after the event will this happen and how

Metro will fulfill additional retail orders after the event through a tracked shipping and delivery process. Participant complimentary copies intended for the contest packets will be duplicated and handed off on site. Retail or replacement orders will be processed after the event once the final products are authored and quality checked. Metro will propose a standard post-event delivery window in the pricing schedule and order materials, with shipping by common carrier or postal service depending on product type and destination.

This separates fast-turn participant fulfillment from final retail fulfillment and helps preserve product quality while still moving orders out promptly.

2.3.5.6 [IV.B.5.g] Describe your company's cost schedule for all the pictures, video, and other multi-media items you will be selling, i.e., sales to individuals, sales to particular schools/bands or any package deals you may offer. (See section IX Pricing Schedule)

Metro will provide a retail pricing schedule in Section IX that clearly identifies individual-order pricing, school or band pricing, package options, shipping and handling, and any proposed rebate structure for the University. Because the RFP notes that products are purchased directly by individual spectators and participants and that no retainer fee will be accepted for this section, Metro will structure the pricing schedule so the participant purchase model is clear and self-supporting. Additional products or services, such as digital copies or bundled packages, can also be listed in the pricing schedule for JMU review.

2.3.6 Live Event Web Streaming Capabilities and Delivery Model [RFP SECTION IV.B.6]

If JMU elects to add livestreaming for Parade of Champions, Metro can provide all labor, equipment, supervision, and delivery support needed to stream the event live over the internet. Metro has extensive live-event and web-streaming experience, including streamed town halls, award ceremonies, and other institutional events with routed feeds to stage monitors, televisions, and web destinations. Metro's live-event toolkit includes a TriCaster-based switching environment and associated audio, monitoring, and streaming support equipment that can handle multi-camera live production and online delivery from a single controlled workflow.

2.3.6.1 [IV.B.6.a] Describe your firm's experience in providing the above mentioned services for an event similar in scope

Metro has delivered live event support and streaming for institutional and public-sector clients, including the U.S. Department of Labor, where live feeds were routed to monitors, televisions, and the web, and Airbus America's town hall, which was recorded and streamed to a distributed audience. Those projects demonstrate Metro's ability to manage multi-camera coverage, switching, technical crew coordination, and live web distribution for high-visibility events.

2.3.6.2 [IV.B.6.b] Describe what equipment would be provided by your firm.

Metro would provide the switching, camera, audio, and monitoring package needed for a Parade of Champions webcast, including 4K/HD camera systems, a NewTek TriCaster, digital or analog audio consoles as required, Shure wireless systems, field recorders, monitors, microphone kits, projection or confidence support if needed, and on-site media management and backup. This equipment can be configured to support a dedicated webcast feed, a venue program feed, and archival recording at the same time.

2.3.6.3 [IV.B.6.c] Describe how viewers will access the broadcast from multiple platforms (e.g. at home, mobile device, etc.).

Viewers will be able to access the broadcast through the selected streaming destination on desktop, tablet, or mobile device using a standard browser or app-based player associated with the chosen platform. Metro can configure delivery for common web platforms and online vendors and can support university-selected destinations such as YouTube Live, Vimeo, Zoom Webinar, or a comparable host. This gives JMU flexibility to choose the access model that best fits the event and audience.

2.3.6.4 [IV.B.6.d] Specify whether viewers will be required to pay for access.

Metro can support either a free-access or controlled-access model depending on JMU's direction. Unless JMU elects otherwise, Metro recommends a university-controlled access strategy that is defined in advance and reflected clearly in event communications so the live broadcast, participant products, and post-event sales model work together rather than competing with one another.

2.3.6.5 [IV.B.6.e] Describe how your firm will provide a reliable, live audio/video feed for an unlimited number of viewers/listeners.

Metro will provide a reliable live feed by building the webcast into the event plan from the start rather than treating it as a separate add-on. The team will confirm stream destination, bandwidth path, camera routing,

audio routing, graphics needs, recording backup, and monitoring positions during setup. During the event, Metro will manage the outgoing signal in real time through the live switcher and audio system while also preserving a local recording. Metro's experience with live event feeds to stage monitors, televisions, and web destinations, combined with its use of professional switching and audio systems, supports stable delivery and a stronger viewer experience.

2.3.6.6 [IV.B.6.f] Confirm that all content shall be owned by the University and shall retain all rights associated with the broadcast

Metro confirms that all content created for the Parade of Champions broadcast shall be owned by JMU and that the University shall retain all rights associated with the broadcast. Metro recognizes that project data and deliverables are the client's property and routinely assigns releases and other project materials so the client can use the production without limitation.

2.3.6.7 [IV.B.6.g] Specify if your firm has experienced any negative impact on ticket and/or DVD/Blu-Ray sales after implementing a live broadcast when in previous years it was not offered.

Metro's live-event experience shows that streaming and post-event products can operate in parallel when the products are differentiated clearly. A live stream serves the real-time audience, while the physical or edited product remains the commemorative version with packaging, chaptering, school-specific labeling, and a preserved keepsake format. Metro would work with JMU to structure access, messaging, and sales positioning so the live broadcast extends reach without collapsing the value of the post-event participant product. Metro's available project materials describe live-streamed institutional events and post-event distribution capability, but they do not identify a documented negative impact on physical product sales.

2.3.7 Additional Value-Added Videography Services [RFP SECTION IV.B.7]

In addition to the services specifically identified in the RFP, Metro can provide livestream support, same-day highlight edits, digital delivery links, branded title graphics, motion graphics, captioning, voiceover recording, FAA Part 107-compliant aerial footage where approved, still photography, short-form social media cutdowns, trailer videos, archival media organization, and additional duplication or packaging options. These services allow JMU to extend the value of each event beyond the initial recording and tailor deliverables to different audiences and platforms.

2.3.8 Scope Flexibility and On-Demand Service Expansion [RFP SECTION IV.B.8]

Metro understands that JMU may add videography services during the life of the contract and is prepared to scale support accordingly. Metro can expand labor, equipment, editing, graphics, livestreaming, duplication, or other production support based on JMU's evolving needs, with pricing for those additional services negotiated at the time of request. Metro's production model is structured to support both planned projects and short-notice assignments while maintaining clear scope, scheduling, and cost control.

2.3.9 Revenue Sharing and Rebate Structure [RFP SECTION IV.B.9]

Proposed Commission Rebate Structure for the sale of DVDs/Blue-Rays.

- **0–99 units sold:** No commission
- **100–249 units sold:** 10% rebate to JMU
- **250–499 units sold:** 12% rebate to JMU
- **500–999 units sold:** 15% rebate to JMU
- **1,000+ units sold:** 18% rebate to JMU

Indicate any changes to the rebate structure should JMU choose to live stream the event.

If James Madison University shifts from physical DVD/Blu-ray sales to paid livestream access, the rebate structure typically changes because there are no duplication/shipping costs, higher margins on digital delivery, ongoing viewing window (replay/VOD) adds value and payment processing + platform fees replace media costs.

- Under \$3,000.00 in gross sales: 15% rebate to JMU
- \$3,000.00-\$9,999.00 in gross sales: 18% rebate to JMU
- \$10,000.00+ in gross sales: 20% rebate to JMU

3 EXPERTISE, QUALIFICATIONS, AND EXPERIENCE [RFP SECTION V.B.3]

3.1 Project Manager – Patrick Walsh

3.1.1 Resume

Experience	Patrick has over 20 years of experience overseeing a wide range of video, film, and documentary projects, from small-scale productions to large, complex undertakings. Throughout his career, he has held various key roles, including General Manager, Manager of Development, Project Manager, and Business Development Manager. His employment history includes significant tenures at prominent companies such as The Vacation Channel, m2 Pictures, and Metro Productions. At m2 Pictures, he served as the Manager of Development for two years, while at The Vacation Channel, he spent nine years as a Producer and General Manager. Currently, he is a Producer/Project Manager/President at Metro Productions, a position he has held for over 26 years.		
	In these roles, Patrick has been responsible for the management and oversight of video projects from start to finish. His duties have involved planning, organizing, budgeting, reporting, and executing projects from pre-production through post-production and distribution. Additionally, Patrick has played a crucial role in risk management, proactively identifying and addressing potential problems to ensure smooth project execution. His extensive experience and ability to handle various aspects of media production make him a seasoned professional in the industry.		
Education	Old Dominion University, Bachelor of Science, Mass Media – 2001-2006		
Work Experience			
Producer / Project Manager / President	Metro Productions	1998 – Present	Responsible for full lifecycle management of video productions from concept through final delivery and distribution. Plans, organizes, budgets, and reports on projects while coordinating pre-production, production, and post-production activities. Oversees scheduling, resource allocation, and team coordination to maintain project timelines and budgets. Conducts proactive risk identification and mitigation to address production challenges before they impact schedules or outcomes. Leads project execution and client coordination to maintain production quality and client satisfaction.
Manager of Development	M2 Pictures	2015 – 2017	Led development of video and film projects from concept through greenlight. Collaborated with writers, directors, and producers to refine pitches and shape creative direction. Conducted market research and industry trend analysis to identify viable projects. Managed development budgets and resource allocation. Oversaw creation of pitch materials including scripts, treatments, and sizzle reels. Maintained relationships with network executives, distributors, and production stakeholders while providing creative guidance throughout the development process.
Producer & General Manager	The Vacation Channel	2006 – 2015	Managed daily operations of the channel and supervised production staff. Produced commercials, documentaries, and promotional programming while overseeing all phases of production from planning through post-production. Coordinated with clients to define content objectives and manage production schedules. Implemented operational strategies to increase channel viewership and performance. Ensured compliance with broadcast and industry standards. Led marketing and business development activities to expand channel reach and revenue.

3.2 Director/Scriptwriter – Brian Bartusiak

3.2.1 Resume

Experience	For more than two decades Brian has been producing, writing, and directing award-winning video content all over the Commonwealth of Virginia, across the country, and around the globe. He enjoys a synergistic relationship with his clients, creative and technical crew, voice and on-camera talent - working closely to craft performances true to the essence of each story we tell together. After receiving his degree at the College of William & Mary in 2002, Brian has created exciting media content for clients such as: Department of Labor, Audi of America, U.S. Army, College of William & Mary, Department of the Navy, Virginia Symphony, Department of Justice, the Navy and Marine Corps, DeWalt, Pillsbury, and many others.
Education	B.A. English & Film Studies, The College of William & Mary

“Use or disclosure of data contained on this sheet is subject to the restriction on the title page of this proposal.”

Work Experience			
Producer / Director / Scriptwriter	Parkwood Creative	2013 – Present	Leads the development and production of multimedia content including educational and training videos. Writes scripts that translate complex concepts into clear instructional narratives. Directs trained and untrained participants in roleplays and reenactments, guiding performances to support learning objectives. Oversees production from concept through post-production to produce polished, instructionally focused content aligned with audience training needs.
Producer / Director / Scriptwriter	Studio Center Total Production	2008 – 2013	Produced and directed training and promotional videos while guiding untrained talent to achieve credible on-camera performances. Wrote scripts that organized complex ideas into clear instructional segments. Directed live action and reenactment scenes involving both trained and non-professional participants. Worked closely with editors and graphic designers to integrate visual elements and finalize content aligned with project objectives.
Producer / Director / Scriptwriter	Metro Productions	2002 – 2008	Produced and directed instructional and training video content across multiple subject areas. Developed scripts that communicated technical processes and concepts in an accessible format. Directed untrained actors in scripted and unscripted scenarios to produce natural and credible performances. Managed all phases of production including planning, filming, and post-production editing to produce instructional videos that supported learning outcomes and production quality standards.

3.3 Producer – Heather Garrett-Flores

3.3.1 Resume

Experience	Heather has over 20 years of production experience, creating content ranging from TV spots, short films, television programs, web content, training programs, and has spent time filming in most US states and abroad. She has Produced/Directed projects for Hamilton Beach, US Navy, Giant Foods, Allianz, Virginia Lottery, Meta, Amtrak, and Capital One. As the Executive Producer at Parkwood Creative, Heather has an active hand in creative concepting, producing, project and budget management, directing, and overseeing of all post-production.		
Education	M.A. (Honors) Media Production, Griffith University Film School B.A. English, James Madison University		
Work Experience			
Executive Producer	Parkwood Creative	2013 – Present	Leads end-to-end production of multimedia projects with emphasis on educational and training video series. Manages the full production lifecycle from concept development through final delivery. Works with clients to shape content that aligns with training goals and audience needs. Integrates live-action footage, voiceover narration, graphics, and animation to produce instructional content. Supervises editing and post-production to produce engaging and accessible products, including 508-compliant deliverables suitable for digital distribution. Coordinates locations, talent, schedules, and budgets to maintain project timelines and scope.
Producer	Studio Center Total Production	2008 – 2013	Managed production of training modules and instructional video series. Coordinated all production phases from script development through filming and post-production. Collaborated with directors, writers, and graphic designers to integrate narrative and visual elements. Oversaw editing, incorporated client feedback, and prepared final deliverables formatted for online and internal platforms. Maintained adherence to industry standards and client specifications while managing production schedules and resources.
Producer / Production Coordinator	Metro Productions	2006 – 2008	Supported production of educational and corporate video content. Coordinated shoot logistics including location scouting, scheduling, and equipment management. Worked with production teams to plan and execute technical elements such as lighting, sound, and camera operations. Assisted post-production efforts by organizing footage and coordinating with editors to finalize content. Contributed to managing production workflows to maintain project timelines, budgets, and quality standards.

3.4 Videographer – Ryan Bedall

3.4.1 Resume

Experience	Ryan Bedall is an accomplished Director of Photography with over 20 years of experience in the video and film industry. Renowned as one of the most well-known cinematographers in Virginia, Ryan has a robust foundation in shaping and diffusing light, developed from his early career as a grip and lighting technician. His expertise allows him to craft the tone and mood for each scene, ensuring that the visual storytelling and lighting mood align perfectly with the overall tone of the film. Proficient in all professional-level camera systems, including Arri, RED, Canon, and Sony, Ryan is also skilled in operating Steadicam and Gimbal, bringing a dynamic range of visual styles to his projects. Ryan has also lead live event teams for clients such as University of Mary Washington, Department of Labor, Airbus Americas and Old Dominion Athletic Foundation.		
Education	Full Sail University – Associate of Science, Film and Video Production (2004-2005)		
Work Experience			
Director of Photography	Freelance	2020 – Present	Serves as an independent Director of Photography specializing in documentary productions filmed within historic landscapes. Captures historically accurate visual environments through careful framing, camera movement, and lighting coordination. Works closely with directors to translate creative vision into visual storytelling and collaborates with lighting technicians to establish scene tone and atmosphere. Coordinates with grips and production crew to execute camera setups and maintain efficient production workflows. Operates professional cinema camera systems including Arri, RED, Canon, and Sony, and utilizes Steadicam, gimbal, and drone platforms to capture dynamic ground and aerial footage that enhances narrative perspective and visual scope.
Director of Photography	Metro Productions	2005 – 2020	Managed cinematography for film and video productions set in historic environments. Worked with directors to plan visual approaches that accurately reflected historical themes and settings. Coordinated with lighting technicians to produce the required visual tone and environmental mood for documentary and recreation scenes. Collaborated with grips and camera crews to implement technical setups and maintain production efficiency. Operated professional cinema camera systems and advanced filming tools including Steadicam, gimbal, and drone platforms. Captured aerial and ground footage that provided expansive perspectives of historic locations and strengthened the visual storytelling of documentary productions.

3.5 Sound Engineer – Curtis Brown

3.5.1 Resume

Experience	Curtis Brown is a seasoned sound engineer specializing in live and post-production audio. Whether capturing crystal-clear sound for live events, interviews, or scripted productions, Curtis knows how to adjust every element for the perfect audio experience. In post-production, he expertly uses Pro Tools, blending music composition and sound design to elevate every project. With experience supporting clients like the University of Mary Washington, Department of Justice, Northern Virginia Community College, and Old Dominion Athletic Foundation, Curtis brings precision, creativity, and a finely tuned ear to every production he touches.		
Education	Virginia Commonwealth University, BFA Sculpture and Kinetic Imagery (1992-1996)		
Work Experience			
Sound Engineer	Freelance	2020 – Present	Serves as an independent sound engineer supporting documentary and recreation productions filmed in historic environments. Captures location audio including dialogue, ambient sound, and environmental effects to support historically accurate storytelling. Works with directors and production teams to align audio capture with scene objectives and visual composition. Manages field recording equipment, microphones, and audio monitoring systems to maintain clear and consistent sound quality across varied filming environments. Coordinates with camera, lighting, and grip crews to integrate audio recording into production workflows and support efficient on-site operations.
Sound Engineer	Metro Productions	2001 – 2020	Managed location sound recording for film and video productions, including documentary and historical recreation projects. Worked with directors and production staff to plan audio capture approaches that supported narrative clarity and scene realism. Coordinated microphone placement, field mixers, and recording systems to capture dialogue, narration, and environmental sound.

			Collaborated with camera, lighting, and grip teams to integrate audio requirements into production setups. Supported post-production workflows by organizing and delivering recorded audio assets for editing, mixing, and final production.
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3.6 Video Engineer/ Technical Director – Lee Dickinson

3.6.1 Resume

Experience	Lee Dickinson is a experienced video engineer and technical director known for bringing live events to life with precision, creativity, and seamless execution. He oversees a wide range of productions—from inspiring galas and fundraisers to high-stakes corporate summits, dynamic concerts, fashion shows, and in-house content creation. Lee combines technical mastery of cameras, audio, lighting, and live switching with expert pre-production planning and real-time problem-solving, ensuring every keynote, performance, and visual element is flawless. With a keen eye for detail and a focus on storytelling, he transforms complex productions into engaging, memorable experiences that resonate long after the event ends. With experience supporting clients like the Department of Labor, University of Richmond, Virginia Commonwealth University, Collegiate School and American Cancer Society, Lee brings a creative vision and precision to every event he oversees.		
Education	Virginia Tech, BA Theater (200-2004)		
Work Experience			
Video Engineer / Technical Director	Advanced Visual Production	2004 – Present	Provides technical leadership for live broadcast and event productions, integrating video, audio, lighting, and presentation technologies into coordinated production environments. Performs electronic alignment and configuration of broadcast camera systems and monitors signal quality using waveform monitors and vector scopes. Troubleshoots technical issues in real time to maintain uninterrupted production workflows. Manages technical infrastructure including rigging, power distribution, networking, and show control systems. Operates and supports broadcast production platforms such as Tricaster switchers, AVID ISIS MediaCentral, Media Composer, and Adobe Creative Cloud editing tools, along with broadcast recorders, graphics generators, audio consoles, and production switchers. Coordinates with production teams to prepare systems in advance and maintain stable operations during live events and broadcasts.

3.7 Video Editor – Cameron Culbertson

3.7.1 Resume

Experience	Cameron Culbertson has over 15 years of post-production experience. His diverse body of work has included award national broadcast work with American Heart Association and University of Mary Washington. From digital asset transfer and management to storytelling editing, his attention to detail is unmatched. He is well-versed in both Avid Media Composer and Adobe Premiere Pro. Cameron also goes through painstaking efforts to ensure raw footage is logged and all project files are meticulously organized, backed up and archived.		
Education	James Madison University, B.S. Media Arts & Design, Digital Video, Cinema Studies		
Work Experience			
Senior Editor	Metro Productions	2011 – Present	Edits documentary, training, and narrative video content for federal agency clients including William and Mary, Department of Labor, and Northern Virginia Community College. Manages project files from script through final delivery, maintaining organized logging, version control, and archival of production assets. Performs digital asset transfer, media management, and non-linear editing using Avid Media Composer and Adobe Premiere Pro. Logs raw footage and organizes project media to maintain efficient editorial workflows for production teams. Performs color correction and image matching across mixed footage sources, including historical and archival material, to maintain visual continuity and narrative clarity.
Editor	Freelance	2000 – 2010	Edited documentary and interpretive film projects for a range of clients. Managed digital asset transfer, media organization, and project archiving to maintain efficient editing workflows. Logged and organized raw footage and project files while maintaining backup and archival systems. Used Avid Media Composer and Adobe Premiere Pro to assemble narrative edits and develop story structure. Performed color correction and visual matching across varied footage sources, including archival materials, to maintain visual consistency.

Editor	Zion Productions	2009	Edited documentary and interpretive film projects while managing digital media and project files to support editorial workflows. Integrated visual and narrative elements to support storytelling objectives. Used Avid Media Composer and Adobe Premiere Pro for non-linear editing and project assembly. Organized footage, maintained digital assets, and supported efficient post-production processes. Performed color correction and image balancing, including work with archival footage, to maintain visual continuity in final productions.
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3.8 Motion Graphic/Animation Artist – Darryl Gangadeen

3.8.1 Resume

Experience	Darryl is an experienced 3D/2D Artist who has gained his knowledge and experience working in both the creative commercial and government fields. With a bachelor’s degree in fine arts and focusing on media arts and animation, he has worked as a leader for production teams as well as being part of a production team. Darryl’s design skills, and animation style has allowed him to work on amazing brands and organizations like the Department of Labor, Old Dominion Athletic Foundation, Disney, Capital One, Amazon, Department of Justice, Audi, Chevrolet, LG, Verizon, U.S. Army, the Navy and Marine Corps, U.S Coast Guard and many others.		
Education	B.A. Fine Arts: Media Arts & Animation, The Art Institute of Virginia Beach		
Work Experience			
Lead Animator / Art Director	Titan Animations	2015 – Present	Leads the creative direction and production of animated projects including concept development, storyboarding, and 3D animation production. Directs teams of animators and artists to maintain visual consistency and production quality. Works with clients to translate complex ideas into clear visual narratives through animation. Manages the animation pipeline from concept development through post-production, coordinating schedules, creative assets, and final deliverables.
Senior Animator / Motion Designer	Parroco Production Group, Inc.	2017 – 2019	Created 3D animations and motion graphics for multimedia and commercial projects. Collaborated with directors and creative teams to develop animation styles and visual effects that supported narrative objectives. Performed compositing, motion design, and post-production tasks to integrate animated elements with live-action footage and maintain visual continuity.
3D Artist / Postproduction Artist	SAIC (formerly Engility Corporation)	2015 – 2017	Produced 3D models, animations, and visual effects for training and simulation projects. Applied lighting, texturing, rendering, and compositing techniques to finalize animation assets. Worked with instructional designers and subject matter experts to translate technical concepts into clear visual training materials. Supported post-production workflows to produce accurate and visually effective simulation content.
3D Artist	AIS, LLC (formerly AKIMA Corporation)	2015	Developed 3D models and animations for government and commercial clients. Created accurate visual representations of complex systems and processes. Participated in modeling, animation, and rendering stages of production while maintaining technical accuracy and visual clarity. Delivered finalized animation assets according to project schedules and production standards.
3D Generalist / Motion Graphics	Studio Center Total Productions	2012 – 2015	Produced animations, motion graphics, and visual effects for multimedia productions. Designed visual concepts that communicated project objectives through animated and graphic elements. Collaborated with directors and production teams to integrate 3D elements with live-action footage. Refined animations during post-production to maintain visual quality and alignment with project goals.

Patrick Walsh 132 East Queen Street, Hampton, VA 23669

Evan Boyle 409 East Main Street, Suite 100, Richmond, VA 23219

5. RELATIONSHIP WITH THE COMMONWEALTH OF VIRGINIA: Is any member of the firm an employee of the Commonwealth of Virginia who has a personal interest in this contract pursuant to the [CODE OF VIRGINIA](#), SECTION 2.2-3100 – 3131?

[] YES [x] NO

IF YES, EXPLAIN: _____

5 SMALL BUSINESS SUBCONTRACTING PLAN [RFP SECTION V.B.5]

ATTACHMENT B

Small, Women and Minority-owned Businesses (SWaM) Utilization Plan

Offeror Name: Metro Communications, Inc **Preparer Name:** Patrick Walsh

Date: 04/14/2026

Is your firm a **Small Business Enterprise** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes X No

If yes, certification number: 655358 Certification date: October 13, 2021

Is your firm a **Woman-owned Business Enterprise** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes No X

If yes, certification number: Certification date:

Is your firm a **Minority-Owned Business Enterprise** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes No X

If yes, certification number: Certification date:

Is your firm a **Micro Business** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes No X

If yes, certification number: Certification date:

Instructions: *Populate the table below to show your firm's plans for utilization of small, women-owned and minority-owned business enterprises in the performance of the contract. Describe plans to utilize SWaM businesses as part of joint ventures, partnerships, subcontractors, suppliers, etc.*

Small Business: "Small business " means a business, independently owned or operated by one or more persons who are citizens of the United States or non-citizens who are in full compliance with United States immigration law, which, together with affiliates, has 250 or fewer employees, or average annual gross receipts of \$10 million or less averaged over the previous three years.

Woman-Owned Business Enterprise: A business concern which is at least 51 percent owned by one or more women who are U.S. citizens or legal resident aliens, or in the case of a corporation, partnership or limited liability company or other entity, at least 51 percent of the equity ownership interest in which is owned by one or more women, and whose management and daily business operations are controlled by one or more of such individuals. **For purposes of the SWaM Program, all certified women-owned businesses are also a small business enterprise.**

Minority-Owned Business Enterprise: A business concern which is at least 51 percent owned by one or more minorities or in the case of a corporation, partnership or limited liability company or other entity, at least 51 percent of the equity ownership interest in which is owned by one or more minorities and whose management and daily business operations are controlled by one or more of such individuals. **For purposes of the SWaM Program, all certified minority-owned businesses are also a small business enterprise.**

Micro Business is a certified Small Business under the SWaM Program and has no more than twenty-five (25) employees **AND** no more than \$3 million in average annual revenue over the three-year period prior to their certification.

All small, women, and minority owned businesses must be certified by the Commonwealth of Virginia Department of Small Business and Supplier Diversity (SBSD) to be counted in the SWaM program. Certification applications are available through SBSD at 800-223-0671 in Virginia, 804-786-6585 outside Virginia, or online at <http://www.sbsd.virginia.gov/> (Customer Service).

ATTACHMENT B (CNT'D)

Small, Women and Minority-owned Businesses (SWaM) Utilization Plan

Procurement Name and Number: _ JMU Videography Services Solicitation# ASF-1252

Date Form Completed 04/15/2026

Listing of Sub-Contractors, to include, Small, Woman Owned and Minority Owned Businesses
for this Proposal and Subsequent Contract

Offeror / Proposer:

Metro Communications, Inc

132 East Queen Street, Hampton, VA 23669

Patrick Walsh / 757-592-1085

Firm

Address

Contact Person/No.

Sub-Contractor's Name and Address	Contact Person & Phone Number	SBSD Certification Number	Services or Materials Provided	Total Subcontractor Contract Amount (to include change orders)	Total Dollars Paid Subcontractor to date (to be submitted with request for payment from JMU)
Advanced Visual Production 8504 Sanford Drive Henrico, VA 23228	Lee Dickinson 888-414-4777		Live Event Support	TBD	TBD

(Form shall be submitted with proposal and if awarded, a SWaM Sub-contractor Reporting Form shall be submitted to swamreporting@jmu.edu)

RETURN OF THIS PAGE IS REQUIRED

6 COMPANY SALES DURING THE LAST 12 MONTHS [RFP SECTION V.B.6]

Date of Contract	Client	Type of Project	Total Cost:
1/15/2025	University of Mary Washington	Donation Day Video	\$3,750.00
1/20/2025	University of Mary Washington	2025 Broadcast Commercial	\$89,910.00
9/24/2025	University of Mary Washington	COPLAC Shoot	\$3,050.00
10/10/2025	Old Dominion University	Honors Awards Event Video + Photography	\$4,600.00
11/5/2025	University of Mary Washington	Mary Washington Day Video	\$5,500.00
1/15/2026	University of Mary Washington	College of Business Ad	\$6,500.00
2/6/2026	University of Mary Washington	Spring Aerials Campus BROLL	\$3,600.00
3/13/2026	University of Mary Washington	College of Business 60/90 Second Video	\$3,000.00
3/13/2026	University of Mary Washington	College of Business BROLL Library Delivery	\$2,200.00
3/26/2026	University of Mary Washington	DIII National Championship Hype Video	\$3,000.00
Grand Total:			\$125,110.00

7 PROPOSED COST [RFP SECTION V.B.7]

The offeror shall provide pricing for all products and services included in proposal indicating one-time and on-going costs. The resulting contract will be cooperative and pricing shall be inclusive for the attached Zone Map, of which JMU falls within Zone 2. Specify any associated charge card processing fees, if applicable, to be billed to the university.

- A. **On Demand Videography Services:** Provide your hourly rates for the following (please list and attach additional sheets as necessary):

1. FOR LIVE EVENTS

a. Site visit and planning:	\$100.00	per hour
b. Camera operator:	\$75.00	per hour
c. Director:	\$100.00	per hour
d. Post-production and delivery of video archive:	\$100.00	per hour

2. FOR PRODUCED VIDEO

a. Pre-production and planning:	\$125.00	per hour
b. Scriptwriting:	\$125.00	per hour
c. Video capture (on location):	\$100.00	per hour
d. Video capture (in studio):	\$100.00	per hour
e. Graphics and title development:	\$100.00	per hour
f. Video editing	\$100.00	per hour
g. Voice over:	\$150.00	per hour
h. Audio editing	\$100.00	per hour
i. Finalizing files (compressing, uploading, etc.)	\$75.00	per hour

3. EQUIPMENT RENTAL

Production Camera Package	\$1,080.00 per day
Field Production Audio Kit	\$350.00 per day
Field/Studio Light Package	\$500.00 per day
Live Event Camera Package	\$800.00 per day
ACER Laptop	\$135.00 per day
4 Channel Wireless Rack	\$650.00 per day
Soundcraft Signature 12 Mixer	\$130.00 per day
Midas Digital Audio Console	\$270.00 per day
Newtek Tricaster TC1	\$1,600.00 per day
Panasonic 5200 Lumen Laser Projector	\$500.00 per day

- B. **The Parade of Champions*:**

- Provide proposed retail pricing structure for DVDs/Blu-Rays (*include shipping & handling charges*):
DVD Purchase: \$22.00, Blu-Ray: \$29.00, Bundle (DVD + BluRay): \$39.00
- Specify:
 - **Duplication (disc + printing):** \$2.00 – \$3.50
 - **Case + insert:** \$1.00 – \$1.75

- **Labor (burning, QC, packaging):** \$3.00 – \$5.00
 - **Shipping (USPS First Class / Media Mail):** \$3.50 – \$5.50
 - **Admin/handling margin:** \$2.00 – \$4.00
- a. Proposed Commission Rebate Structure for the sale of DVDs/Blue-Rays.
- **0–99 units sold:** No commission
 - **100–249 units sold:** 10% rebate to JMU
 - **250–499 units sold:** 12% rebate to JMU
 - **500–999 units sold:** 15% rebate to JMU
 - **1,000+ units sold:** 18% rebate to JMU
- b. Indicate any changes to the rebate structure should JMU choose to live stream the event.
If James Madison University shifts from physical DVD/Blu-ray sales to paid livestream access, the rebate structure typically changes because there are no duplication/shipping costs, higher margins on digital delivery, ongoing viewing window (replay/VOD) adds value and payment processing + platform fees replace media costs.
- **Under \$3,000.00 in gross sales:** 15% rebate to JMU
 - **\$3,000.00-\$9,999.00 in gross sales:** 18% rebate to JMU
 - **\$10,000.00+ in gross sales:** 20% rebate to JMU
3. Additional Products and Services offered.
- **Individual Band Photo Package**
 - **Individual Band Performance Video**
 - **Awards Highlight Video**
 - **Interviews with band director and band members**

****Note: James Madison University will not accept proposals requiring the University to pay a retainer fee for services outlined in section B as described in the Statement of Needs portion of this RFP. There is no budget for this project as products are to be purchased directly by individual spectators and participants of the Parade of Champions events.***



April 15, 2026

ADDENDUM NO.: One

TO ALL OFFERORS:

REFERENCE: Request for Proposal No: **RFP ASF-1252**
Dated: **March 16, 2026**
Commodity: **Videography Services**
RFP Closing On: ~~**April 15, 2026**~~
April 21, 2026

Please note the clarifications and/or changes made on this proposal program:

Signify receipt of this addendum by initialing "*Addendum #1* _____" on the signature page of your proposal.

1. The closing date and time has been extended to **Tuesday, April 21, 2026 at 2:00 p.m. (eastern)**

Sincerely,

Adam Fleming
Buyer Senior
Phone: (540-568-4280)

MSC 5720
752 Ott Street, Room 1008
Wine Price Building
Harrisonburg, VA 22807
Office of 540.568.4280 Phone
PROCUREMENT SERVICES 540.568.7935 Fax



Request for Proposal

RFP# ASF-1252

Videography Services

March 16, 2026



REQUEST FOR PROPOSAL

RFP# ASF-1252

Issue Date: March 16, 2026
Title: Videography Services
Issuing Agency: Commonwealth of Virginia
James Madison University
Procurement Services MSC 5720
752 Ott Street, Wine Price Building
First Floor, Suite 1023
Harrisonburg, VA 22807

Period of Contract: From Date of Award Through One Year (Renewable)

Sealed Proposals Will Be Received Until 2:00 PM on April 15, 2026 for Furnishing The Services Described Herein. (See Special Terms & Conditions “D. Late Proposals”)

SEALED PROPOSALS MAY BE MAILED, EXPRESS MAILED, SUBMITTED IN eVA, OR HAND DELIVERED DIRECTLY TO THE ISSUING AGENCY SHOWN ABOVE.

All Inquiries For Information And Clarification Should Be Directed To: Adam Fleming, Buyer Senior, Procurement Services, fleminas@jmu.edu; 540-568-4280; (Fax) 540-568-7935 not later than five business days before the proposal closing date.

NOTE: THE SIGNED PROPOSAL AND ALL ATTACHMENTS SHALL BE RETURNED.

In compliance with this Request for Proposal and to all the conditions imposed herein, the undersigned offers and agrees to furnish the goods/services in accordance with the attached signed proposal or as mutually agreed upon by subsequent negotiation.

Name and Address of Firm:

By: _____
(Signature)

Name: _____
(Please Print)

Date: _____

Title: _____

Web Address: _____

Phone: _____

Email: _____

Fax #: _____

ACKNOWLEDGE RECEIPT OF ADDENDUM: #1 _____ #2 _____ #3 _____ #4 _____ #5 _____ (please initial)

SMALL, WOMAN OR MINORITY OWNED BUSINESS:

☐ YES; ☐ NO; *IF YES* ⇒ ☐ SMALL; ☐ WOMAN; ☐ MINORITY ***IF MINORITY:*** ☐ AA; ☐ HA; ☐ AsA; ☐ NW; ☐ Micro

Note: This public body does not discriminate against faith-based organizations in accordance with the *Code of Virginia*, § 2.2-4343.1 or against an offeror because of race, religion, color, sex, national origin, age, disability, or any other basis prohibited by state law relating to discrimination in employment.

REQUEST FOR PROPOSAL

RFP # ASF-1252

TABLE OF CONTENTS

I.	PURPOSE	Page	1
II.	BACKGROUND	Page	1
III.	SMALL, WOMAN-OWNED, AND MINORITY PARTICIPATION	Page	2
IV.	STATEMENT OF NEEDS	Page	2-5
V.	PROPOSAL PREPARATION AND SUBMISSION	Page	5-8
VI.	EVALUATION AND AWARD CRITERIA	Page	9
VII.	GENERAL TERMS AND CONDITIONS	Page	9-16
VIII.	SPECIAL TERMS AND CONDITIONS	Page	16-22
IX.	METHOD OF PAYMENT	Page	22
X.	PRICING SCHEDULE	Page	22-23
XI.	ATTACHMENTS	Page	23
	A. Offeror Data Sheet		
	B. SWaM Utilization Plan		
	C. Sample of Standard Contract		
	D. Zone Map		
	E. VHEPC PAC Agreement		
	F. SWaM Standard Reporting Template		

I. PURPOSE

The purpose of this Request for Proposal (RFP) is to solicit sealed proposals from qualified sources to enter into a contract to provide general on-demand Videography Services and Videography Services specifically for The Parade of Champions event for James Madison University (JMU), an agency of the Commonwealth of Virginia. Initial contract shall be for one (1) year with an option to renew for four (4) additional one-year periods.

II. BACKGROUND

James Madison University (JMU) is a comprehensive public institution in Harrisonburg, Virginia with an enrollment of nearly 23,000 students and over 4,000 faculty and staff. There are over 600 individual departments on campus that support seven (7) academic divisions. The University offers over 120 majors, minors, and concentrations. Further information about the University can be found at the following website: www.jmu.edu.

James Madison University utilizes videography and video production services for a variety of communications and archival purposes. Included are production services for university events, recording of university events, lectures or programs, and production of informational and promotional videos and advertisements.

Videography projects will be in both live and pre-recorded format. Previous live broadcasts include open house events in Convocation Center for an audience of over 5,000, a live streamed presidential inauguration for the university, and a streamed TED talk-inspired event on campus. Majority of produced videos will be archived and backed up internally. They will also be uploaded on various platforms/hosting sites (depending on the project) such as YouTube, Vimeo, or Facebook. JMU is not seeking full-time production staff through this RFP.

In addition, to routine videography services, a vendor may be asked to provide services for The Parade of Champions:

Since its inception in 1972, the Marching Royal Dukes has become one of the best-known and largest college marching bands in the country, and are one of the largest student organizations on campus at JMU with over 450 members. The band has established a strong tradition as ambassadors of the university and community, traveling regionally, nationally, and internationally to perform at exhibitions and support music education and the marching arts. They have made appearances in the Macy's Thanksgiving Day Parade and taken tours abroad, performing in Ireland, London, Germany, France, Monaco, and Italy.

Each year the JMU Marching Royal Dukes host a competition for high school marching bands called the JMU Parade of Champions. This event draws up to a maximum of 48 bands from Virginia, West Virginia, Maryland, North Carolina, Tennessee, New York, and Pennsylvania. This is an all-day event hosted at the 25,000-seat Bridgeforth Stadium on the JMU campus, includes two (2) awards ceremonies, and features two (2) performances by the JMU Marching Royal Dukes. An estimated crowd size of 6,000 - 8,000 attends each fall. More information about the Parade of Champions can be found at <http://www.jmu.edu/mrd/poc.shtml>.

III. SMALL, WOMAN-OWNED AND MINORITY PARTICIPATION

It is the policy of the Commonwealth of Virginia to contribute to the establishment, preservation, and strengthening of small businesses and businesses owned by women and minorities, and to encourage their participation in State procurement activities. The Commonwealth encourages contractors to provide for the participation of small businesses and businesses owned by women and minorities through partnerships, joint ventures, subcontracts, and other contractual opportunities. Attachment B contains information on reporting spend data with subcontractors.

IV. STATEMENT OF NEEDS

James Madison University desires to partner with contractors to provide Videography Services. Offerors interested in responding to this solicitation may choose one or both of the following areas to respond to under the Statement of Needs section of this RFP: Section A: On-Demand Videography Services and Section B: Videography for the Parade of Champions. The successful contractor(s) shall furnish services in the area in which they provide a response.

A. On Demand Videography Services:

1. Record and/or transmit high-definition quality audio and/or video of a James Madison University event, either on campus or within the surrounding community. Projects under this section will require at least one audio and/or video capturing device, and may require one or more of the following:
 - a. Describe your ability to provide one or multiple cameras and/or microphones.
 - b. Describe your ability to provide live video switching.
 - c. Describe your ability to create and integrate video graphics, slides or animations.
 - d. Describe your ability to provide videos ready for projection video screens within the venue.
 - e. Describe your ability to provide video content that may require encoding to live web stream or other online delivery such as YouTube live, Vimeo, Zoom Webinar or similar streaming solutions.
 - f. Describe your ability to provide videos that may require delivery of recorded video content to JMU via digital file (MP4 using H.264 or H.265 encoding).
2. Produce final 4K or higher resolution video content for use in recruitment, alumni engagement, fundraising, athletics or academic programs. May require one or more of the following:
 - a. Describe your ability to provide video editing services.
 - b. Describe your ability to provide scriptwriting services (provide examples).
 - c. Describe your ability to provide interviewing as part of the final product.
 - d. Describe your ability to provide video shoots with or without lighting.
 - e. Describe your ability to provide video graphics and/or animation.
 - f. Describe your ability to provide voice over and/or sound effects.
 - g. Describe your ability to create and deliver final footage, which meets industry standard technical specifications.
 - h. Describe your ability to provide final footage via digital file (MP4 using H.264 or H.265 encoding).
 - i. Describe your ability to record aerial drone video and photo content (must have and adhere to FAA Part 107 requirements for drone operations).
3. Provide detail quotes and invoices that are clear and concise.
 - a. Describe your ability to provide detailed quotes that clearly list all service/items to be

- provided and their associated cost(s).
 - b. Describe your ability to provide line item pricing on invoices.
 - c. Provide examples of quotes and invoices that show your ability to comply with this requirement.
4. Contractor shall provide JMU with unedited raw footage and rough cuts of all filming sessions for the university to save, review, and otherwise use without limitation at any point during and after fulfillment of the contract. Describe your ability to comply and meet this requirement.
 5. Describe your ability to create video with industry standard technical specifications that are compatible with common video formats used in publicly-available hosted sites such as YouTube, Vimeo and Facebook.
 6. Describe your ability to integrate closed-captioning into videos when requested (captioning requirements must be ADA-compliant see [Title II requirements](#)).
 7. Contractor shall abide by JMU brand guidelines (see: <http://www.jmu.edu/brand/vendor-requirements.shtml>) and shall notify the university's Digital Content Manager in the University Communications and Marketing Office when new projects are established and will include the Digital Content Manager on final video approvals. Describe your ability to comply and meet this requirement.
 8. Describe your project management approach for each video project and how you will meet the specifications, objective, and time frame for each project.
 9. Provide various samples of your finished video work that showcase your quality of work, complement your clients' existing branded materials, and demonstrates your ability to meet the needs of this RFP. They can be provided via a link to a website or on a flash drive submitted with the proposal.
 10. Describe your ability to follow directions from university and athletics staff, in particular in strategic direction of video services and rolling out new elements (i.e. not debuting a new element without advance coordination with JMU staff)
 11. Provide a list of the equipment used (description, brand, model, etc) your firm will use to service the requirements of this contract.

B. Videography Services for The Parade of Champions

Videography - Contractor shall provide all labor, materials, tools, equipment and supervision to provide Videography Services for the Parade of Champions (POC) High School Marching Bands. The event this year, **2021**, will be on Saturday, October **16th** and scheduled during the month of October in subsequent years. Contractor shall be required to arrive one (1) day prior to the event for set-up in coordination with JMU Athletics and IT staff. Contractor shall be responsible for all travel and lodging expenses incurred.

Contractor shall provide two (2) complimentary DVDs/Blu-Rays of both JMU exhibition performances (overhead and mixed camera) to JMU as well as a link(s) to digital files of those performances. Additionally, the contractor will provide JMU with a complete set of DVDs/Blu-Rays of all participating band performances from the event.

1. Describe your company's plan to record every band with all digital cameras and audio recorders. This should include setup examples and recording quality.
2. Describe your company's plan to provide a DVD/ Blu-Ray copy of every recorded performance. This should include titles, chapters, a "wide" shot to every participating school/band, etc.
3. Describe your company's plan to provide duplications on site. *(Note: The on-site duplication is for the event participants only - it will be the responsibility of the contracted vendor to provide one (1) complementary DVD of each band's performance to every band. Products must be produced on site and delivered to the contest staff so they can include this in each band's post-contest packet. All other orders are filled and shipped once the vendor edits and produces the videos.)*
4. Provide samples of prior equivalent videography services.
5. Marketing & Sales - Contractor shall provide all labor, materials, tools, equipment and supervision for marketing and sales.
 - a. Describe your company's plan to promote and send out orders for video sales to all participating schools/bands, including a description of your company's web presence.
 - b. Describe your company's plan to make frequent announcements during the event.
 - c. Describe your company's plan to provide order forms/online forms for distribution.
 - d. Describe your company's plan to deal with all the orders, mailings and any follow-up questions or problems.
 - e. Describe your company's plan to handle any/all copyright procurement. *(Note: It will be the responsibility of the contractor to ensure the participating band's music is licensed for distribution and products are in compliance with all copyright laws. Offerors should indicate how they would handle situations where a band's music cannot be licensed for reproduction.)*
 - f. Describe your company's plan for mailing/delivery of orders, i.e. how long after the event will this happen and how.
 - g. Describe your company's cost schedule for all the pictures, video, and other multi-media items you will be selling, i.e., sales to individuals, sales to particular schools/bands or any package deals you may offer. (See section IX Pricing Schedule)
6. Web Streaming - JMU is considering the option of broadcasting the event live over the internet. Should JMU choose to implement this service for the event, the Contractor shall be responsible for all labor, materials, tools, equipment and supervision to provide live internet video streaming at the Parade of Champions (POC) Event(s).
 - a. Describe your firm's experience in providing the above mentioned services for an event similar in scope.
 - b. Describe what equipment would be provided by your firm.

- c. Describe how viewers will access the broadcast from multiple platforms (*e.g. at home, mobile device, etc.*).
 - d. Specify whether viewers will be required to pay for access.
 - e. Describe how your firm will provide a reliable, live audio/video feed for an unlimited number of viewers/listeners.
 - f. Confirm that all content shall be owned by the University and shall retain all rights associated with the broadcast.
 - g. Specify if your firm has experienced any negative impact on ticket and/or DVD/ Blu-Ray sales after implementing a live broadcast when in previous years it was not offered.
- 7. Describe any additional services your firm can offer.
 - 8. JMU reserves the right to add other Videography services at any time during the course of any contract awarded from this solicitation. Pricing for such services will be negotiated at that time.
 - 9. Please list any rebate schedule that would be offered to the university.

V. PROPOSAL PREPARATION AND SUBMISSION

A. GENERAL INSTRUCTIONS

To ensure timely and adequate consideration of your proposal, offerors are to limit all contact, whether verbal or written, pertaining to this RFP to the James Madison University Procurement Office for the duration of this Proposal process. Failure to do so may jeopardize further consideration of Offeror's proposal.

ELECTRONIC OR PAPER SUBMISSIONS MAY BE ACCEPTED FOR THIS PROPOSAL. INSTRUCTIONS BELOW FOR OFFEROR'S CHOSEN METHOD (A. ELECTRONIC SUBMISSION or B. PAPER RESPONSE).

- 1. RFP Response: In order to be considered for selection, the **Offeror shall submit a complete response to this RFP**; and shall submit to the issuing Purchasing Agency:
 - a. **ELECTRONIC SUBMISSION:**
 - i. ELECTRONIC RESPONSES SUBMITTED THROUGH eVA WILL BE ACCEPTED. **Emailed responses will not be accepted.** Please see below, "eVA Procurement Website and Registration" for additional information on registration. It is the responsibility of the Supplier to ensure their proposal and all required documentation is properly completed, readable, and uploaded to eVA. Suppliers should allow sufficient time to account for any technical difficulties they may encounter during online submission or uploading of the documents. In the event of any technical difficulties, Suppliers shall contact the eVA Customer Care Center at 1-866-289-7367 or via email at eVACustomerCare@DGS.virginia.gov.

- ii. eVA Procurement Website and Registration The Commonwealth's procurement portal, eVA, located at <http://www.eva.virginia.gov>, provides information about Commonwealth solicitations and awards. Suppliers shall be registered in eVA in order submit a proposal to this RFP. To register with eVA, select "Register Now" on the eVA website homepage, <http://www.eva.virginia.gov>. For registration instructions and assistance, as well as instructions on how to submit proposals and accept orders please select "I Sell to Virginia". Suppliers are encouraged to check this site on a regular basis and, in particular, prior to submission of proposals to identify any amendments to the RFP that may have been issued.
- iii. Electronic Responses submitted through eVA shall be in WORD format or searchable PDF of the entire proposal, INCLUDING ALL ATTACHMENTS. PDFs must be submitted in an unlocked format. Any proprietary information should be clearly marked in accordance with Section V.4.f. below.

b. PAPER SUBMISSIONS:

- i. **One (1) original and one (1) copies** of the entire proposal, INCLUDING ALL ATTACHMENTS. Any proprietary information should be clearly marked in accordance with V.4.e. below.
 - ii. **One (1) electronic copy in WORD format or searchable PDF** (*CD or flash drive*) of the entire proposal, INCLUDING ALL ATTACHMENTS. Any proprietary information should be clearly marked in accordance with Section V.4.f. below.
 - iii. Each copy of the proposal should be bound or contained in a single volume where practical. All documentation submitted with the proposal should be contained in that single volume.
 - iv. See additional information in Section VIII.C, *IDENIFICATION OF PROPSAL ENVELOPE*.
2. Should the proposal contain **proprietary information, provide one (1) redacted copy of the proposal** and all attachments with **proprietary portions removed or blacked out**. This copy should be clearly marked "*Redacted Copy*" on the front cover. The classification of an entire proposal document, line-item prices, and/or total proposal prices as proprietary or trade secrets is not acceptable. JMU shall not be responsible for the Contractor's failure to exclude proprietary information from this redacted copy.

No other distribution of the proposal shall be made by the Offeror.

3. The version of the solicitation issued by JMU Procurement Services, as amended by an addenda, is the mandatory controlling version of the document. Any modification of, or additions to, the solicitation by the Offeror shall not modify the official version of the solicitation issued by JMU Procurement services unless accepted in writing by the University. Such modifications or additions to the solicitation by the Offeror may be cause for rejection of the proposal; however, JMU reserves the right to decide, on a case-by-case basis in its sole discretion, whether to reject such a proposal. If the modification or additions are not identified until after the award of the contract, the controlling version of

the solicitation document shall still be the official state form issued by Procurement Services.

4. Proposal Preparation

- a. Proposals shall be signed by an authorized representative of the Offeror. All information requested should be submitted. Failure to submit all information requested may result in the purchasing agency requiring prompt submissions of missing information and/or giving a lowered evaluation of the proposal. Proposals which are substantially incomplete or lack key information may be rejected by the purchasing agency. Mandatory requirements are those required by law or regulation or are such that they cannot be waived and are not subject to negotiation.
- b. Proposals shall be prepared simply and economically, providing a straightforward, concise description of capabilities to satisfy the requirements of the RFP. Emphasis should be placed on completeness and clarity of content.
- c. Proposals should be organized in the order in which the requirements are presented in the RFP. All pages of the proposal should be numbered. Each paragraph in the proposal should reference the paragraph number of the corresponding section of the RFP. It is also helpful to cite the paragraph number, sub letter, and repeat the text of the requirement as it appears in the RFP. If a response covers more than one page, the paragraph number and sub letter should be repeated at the top of the next page. The proposal should contain a table of contents which cross references the RFP requirements. Information which the offeror desires to present that does not fall within any of the requirements of the RFP should be inserted at the appropriate place or be attached at the end of the proposal and designated as additional material. Proposals that are not organized in this manner risk elimination from consideration if the evaluators are unable to find where the RFP requirements are specifically addressed.
- d. As used in this RFP, the terms “must”, “shall”, “should” and “may” identify the criticality of requirements. “Must” and “shall” identify requirements whose absence will have a major negative impact on the suitability of the proposed solution. Items labeled as “should” or “may” are highly desirable, although their absence will not have a large impact and would be useful, but are not necessary. Depending on the overall response to the RFP, some individual “must” and “shall” items may not be fully satisfied, but it is the intent to satisfy most, if not all, “must” and “shall” requirements. The inability of an offeror to satisfy a “must” or “shall” requirement does not automatically remove that offeror from consideration; however, it may seriously affect the overall rating of the offeror’s proposal.
- e. Each copy of the proposal should be bound or contained in a single volume where practical. All documentation submitted with the proposal should be contained in that single volume.
- f. Ownership of all data, materials and documentation originated and prepared for the State pursuant to the RFP shall belong exclusively to the State and be subject to public inspection in accordance with the Virginia Freedom of Information Act. Trade secrets or proprietary information submitted by the offeror shall not be subject to public disclosure under the Virginia Freedom of Information Act; however, the offeror must invoke the protection of Section 2.2-4342F of the Code of Virginia, in writing, either before or at the time the data is submitted. **The written notice must specifically identify the data or materials to be protected and state the reasons why protection**

is necessary. The proprietary or trade secret materials submitted must be identified by some distinct method such as highlighting or underlining and must indicate only the specific words, figures, or paragraphs that constitute trade secret or proprietary information. The classification of an entire proposal document, line-item prices and/or total proposal prices as proprietary or trade secrets is not acceptable. Marking an entire proposal as confidential or attempts to prevent disclosure of pricing information by designating it as confidential, proprietary or trade secret will be ignored.

5. Oral Presentation: Offerors who submit a proposal in response to this RFP may be required to give an oral presentation of their proposal to James Madison University. This provides an opportunity for the Offeror to clarify or elaborate on the proposal. This is a fact-finding and explanation session only and does not include negotiation. James Madison University will schedule the time and location of these presentations. Oral presentations are an option of the University and may or may not be conducted. Therefore, proposals should be complete.

B. SPECIFIC PROPOSAL INSTRUCTIONS

Proposals should be as thorough and detailed as possible so that James Madison University may properly evaluate your capabilities to provide the required services. Offerors are required to submit the following items as a complete proposal:

1. Return RFP cover sheet and all addenda acknowledgements, if any, signed and filled out as required. (Electronic signature shall be accepted, i.e. Adobe Sign, DocuSign, etc.)
2. Plan and methodology for providing the goods/services as described in Section IV. Statement of Needs of this Request for Proposal.
3. A written narrative statement to include, but not be limited to, the expertise, qualifications, and experience of the firm and resumes of specific personnel to be assigned to perform the work.
4. Offeror Data Sheet, included as *Attachment A* to this RFP.
5. Small Business Subcontracting Plan, included as *Attachment B* to this RFP. Offeror shall provide a Small Business Subcontracting plan which summarizes the planned utilization of Department of Small Business and Supplier Diversity (SBSD)-certified small businesses which include businesses owned by women and minorities, when they have received Department of Small Business and Supplier Diversity (SBSD) small business certification, under the contract to be awarded as a result of this solicitation. This is a requirement for all prime contracts in excess of \$100,000 unless no subcontracting opportunities exist.
6. Identify the amount of sales your company had during the last twelve months with each VASCUPP Member Institution. A list of VASCUPP Members can be found at: www.VASCUPP.org.
7. Proposed Cost. See Section X. Pricing Schedule of this Request for Proposal.

VI. EVALUATION AND AWARD CRITERIA

A. EVALUATION CRITERIA

Proposals shall be evaluated by James Madison University using the following criteria:

	Points
1. Quality of products/services offered and suitability for intended purposes	25
2. Qualifications and experience of Offeror in providing the goods/services	25
3. Specific plans or methodology to be used to perform the services	20
4. Participation of Small, Women-Owned, & Minority (SWaM) Businesses	10
5. Cost	20
	100

- B. AWARD TO MULTIPLE OFFERORS: Selection shall be made of two or more offerors deemed to be fully qualified and best suited among those submitting proposals on the basis of the evaluation factors included in the Request for Proposals, including price, if so stated in the Request for Proposals. Negotiations shall be conducted with the offerors so selected. Price shall be considered, but need not be the sole determining factor. After negotiations have been conducted with each offeror so selected, the agency shall select the offeror which, in its opinion, has made the best proposal, and shall award the contract to that offeror. The Commonwealth reserves the right to make multiple awards as a result of this solicitation. The Commonwealth may cancel this Request for Proposals or reject proposals at any time prior to an award, and is not required to furnish a statement of the reasons why a particular proposal was not deemed to be the most advantageous. Should the Commonwealth determine in writing and in its sole discretion that only one offeror is fully qualified, or that one offeror is clearly more highly qualified than the others under consideration, a contract may be negotiated and awarded to that offeror. The award document will be a contract incorporating by reference all the requirements, terms and conditions of the solicitation and the contractor's proposal as negotiated.

VII. GENERAL TERMS AND CONDITIONS

- A. PURCHASING MANUAL: This solicitation is subject to the provisions of the Commonwealth of Virginia's Purchasing Manual for Institutions of Higher Education and Their Vendors and any revisions thereto, which are hereby incorporated into this contract in their entirety. A copy of the manual is available for review at the purchasing office. In addition, the manual may be accessed electronically at <http://www.jmu.edu/procurement> or a copy can be obtained by calling Procurement Services at (540) 568-3145.
- B. APPLICABLE LAWS AND COURTS: This solicitation and any resulting contract shall be governed in all respects by the laws of the Commonwealth of Virginia and any litigation with respect thereto shall be brought in the courts of the Commonwealth. The Contractor shall comply with applicable federal, state and local laws and regulations.
- C. ANTI-DISCRIMINATION: By submitting their proposals, offerors certify to the Commonwealth that they will conform to the provisions of the Federal Civil Rights Act of 1964, as amended, as well as the Virginia Fair Employment Contracting Act of 1975, as

amended, where applicable, the Virginians With Disabilities Act, the Americans With Disabilities Act and §10 of the Rules Governing Procurement, Chapter 2, Exhibit J, Attachment 1 (available for review at <http://www.jmu.edu/procurement>). If the award is made to a faith-based organization, the organization shall not discriminate against any recipient of goods, services, or disbursements made pursuant to the contract on the basis of the recipient's religion, religious belief, refusal to participate in a religious practice, or on the basis of race, age, color, gender, sexual orientation, gender identity, or national origin and shall be subject to the same rules as other organizations that contract with public bodies to account for the use of the funds provided; however, if the faith-based organization segregates public funds into separate accounts, only the accounts and programs funded with public funds shall be subject to audit by the public body. (*§6 of the Rules Governing Procurement*).

In every contract over \$10,000 the provisions in 1. and 2. below apply:

1. During the performance of this contract, the contractor agrees as follows:
 - a. The contractor will not discriminate against any employee or applicant for employment because of race, religion, color, sex, sexual orientation, gender identity, national origin, age, disability, or any other basis prohibited by state law relating to discrimination in employment, except where there is a bona fide occupational qualification reasonably necessary to the normal operation of the contractor. The contractor agrees to post in conspicuous places, available to employees and applicants for employment, notices setting forth the provisions of this nondiscrimination clause.
 - b. The contractor, in all solicitations or advertisements for employees placed by or on behalf of the contractor, will state that such contractor is an equal opportunity employer.
 - c. Notices, advertisements, and solicitations placed in accordance with federal law, rule, or regulation shall be deemed sufficient for the purpose of meeting these requirements.
 2. The contractor will include the provisions of 1. above in every subcontract or purchase order over \$10,000, so that the provisions will be binding upon each subcontractor or vendor.
- D. ETHICS IN PUBLIC CONTRACTING: By submitting their proposals, offerors certify that their proposals are made without collusion or fraud and that they have not offered or received any kickbacks or inducements from any other offeror, supplier, manufacturer or subcontractor in connection with their proposal, and that they have not conferred on any public employee having official responsibility for this procurement transaction any payment, loan, subscription, advance, deposit of money, services or anything of more than nominal value, present or promised, unless consideration of substantially equal or greater value was exchanged.
- E. IMMIGRATION REFORM AND CONTROL ACT OF 1986: By entering into a written contract with the Commonwealth of Virginia, the Contractor certifies that the Contractor does not, and shall not during the performance of the contract for goods and services in the Commonwealth, knowingly employ an unauthorized alien as defined in the federal Immigration Reform and Control Act of 1986.
- F. DEBARMENT STATUS: By submitting their proposals, offerors certify that they are not currently debarred by the Commonwealth of Virginia from submitting proposals on contracts for the type of goods and/or services covered by this solicitation, nor are they an agent of any person or entity that is currently so debarred.

- G. ANTITRUST: By entering into a contract, the contractor conveys, sells, assigns, and transfers to the Commonwealth of Virginia all rights, title and interest in and to all causes of action it may now have or hereafter acquire under the antitrust laws of the United States and the Commonwealth of Virginia, relating to the particular goods or services purchased or acquired by the Commonwealth of Virginia under said contract.
- H. MANDATORY USE OF STATE FORM AND TERMS AND CONDITIONS RFPs: Failure to submit a proposal on the official state form provided for that purpose may be a cause for rejection of the proposal. Modification of or additions to the General Terms and Conditions of the solicitation may be cause for rejection of the proposal; however, the Commonwealth reserves the right to decide, on a case by case basis, in its sole discretion, whether to reject such a proposal.
- I. CLARIFICATION OF TERMS: If any prospective offeror has questions about the specifications or other solicitation documents, the prospective offeror should contact the buyer whose name appears on the face of the solicitation no later than five working days before the due date. Any revisions to the solicitation will be made only by addendum issued by the buyer.
- J. PAYMENT:
1. To Prime Contractor:
 - a. Invoices for items ordered, delivered and accepted shall be submitted by the contractor directly to the payment address shown on the purchase order/contract. All invoices shall show the state contract number and/or purchase order number; social security number (for individual contractors) or the federal employer identification number (for proprietorships, partnerships, and corporations).
 - b. Any payment terms requiring payment in less than 30 days will be regarded as requiring payment 30 days after invoice or delivery, whichever occurs last. This shall not affect offers of discounts for payment in less than 30 days, however.
 - c. All goods or services provided under this contract or purchase order, that are to be paid for with public funds, shall be billed by the contractor at the contract price, regardless of which public agency is being billed.
 - d. The following shall be deemed to be the date of payment: the date of postmark in all cases where payment is made by mail, or the date of offset when offset proceedings have been instituted as authorized under the Virginia Debt Collection Act.
 - e. Unreasonable Charges. Under certain emergency procurements and for most time and material purchases, final job costs cannot be accurately determined at the time orders are placed. In such cases, contractors should be put on notice that final payment in full is contingent on a determination of reasonableness with respect to all invoiced charges. Charges which appear to be unreasonable will be researched and challenged, and that portion of the invoice held in abeyance until a settlement can be reached. Upon determining that invoiced charges are not reasonable, the Commonwealth shall promptly notify the contractor, in writing, as to those charges which it considers unreasonable and the basis for the determination. A contractor may not institute legal action unless a settlement cannot be reached within thirty (30) days of notification. The provisions of this section do not relieve an agency of its prompt payment obligations with respect to those charges which are not in dispute (*Rules Governing*

Procurement, Chapter 2, Exhibit J, Attachment 1 § 53; available for review at <http://www.jmu.edu/procurement>).

2. To Subcontractors:
 - a. A contractor awarded a contract under this solicitation is hereby obligated:
 - (1) To pay the subcontractor(s) within seven (7) days of the contractor's receipt of payment from the Commonwealth for the proportionate share of the payment received for work performed by the subcontractor(s) under the contract; or
 - (2) To notify the agency and the subcontractors, in writing, of the contractor's intention to withhold payment and the reason.
 - b. The contractor is obligated to pay the subcontractor(s) interest at the rate of one percent per month (unless otherwise provided under the terms of the contract) on all amounts owed by the contractor that remain unpaid seven (7) days following receipt of payment from the Commonwealth, except for amounts withheld as stated in (2) above. The date of mailing of any payment by U. S. Mail is deemed to be payment to the addressee. These provisions apply to each sub-tier contractor performing under the primary contract. A contractor's obligation to pay an interest charge to a subcontractor may not be construed to be an obligation of the Commonwealth.
 3. Each prime contractor who wins an award in which provision of a SWAM procurement plan is a condition to the award, shall deliver to the contracting agency or institution, on or before request for final payment, evidence and certification of compliance (subject only to insubstantial shortfalls and to shortfalls arising from subcontractor default) with the SWAM procurement plan. Final payment under the contract in question may be withheld until such certification is delivered and, if necessary, confirmed by the agency or institution, or other appropriate penalties may be assessed in lieu of withholding such payment.
 4. The Commonwealth of Virginia encourages contractors and subcontractors to accept electronic and credit card payments.
- K. PRECEDENCE OF TERMS: Paragraphs A through J of these General Terms and Conditions and the Commonwealth of Virginia Purchasing Manual for Institutions of Higher Education and their Vendors, shall apply in all instances. In the event there is a conflict between any of the other General Terms and Conditions and any Special Terms and Conditions in this solicitation, the Special Terms and Conditions shall apply.
- L. QUALIFICATIONS OF OFFERORS: The Commonwealth may make such reasonable investigations as deemed proper and necessary to determine the ability of the offeror to perform the services/furnish the goods and the offeror shall furnish to the Commonwealth all such information and data for this purpose as may be requested. The Commonwealth reserves the right to inspect offeror's physical facilities prior to award to satisfy questions regarding the offeror's capabilities. The Commonwealth further reserves the right to reject any proposal if the evidence submitted by, or investigations of, such offeror fails to satisfy the Commonwealth that such offeror is properly qualified to carry out the obligations of the contract and to provide the services and/or furnish the goods contemplated therein.

- M. TESTING AND INSPECTION: The Commonwealth reserves the right to conduct any test/inspection it may deem advisable to assure goods and services conform to the specifications.
- N. ASSIGNMENT OF CONTRACT: A contract shall not be assignable by the contractor in whole or in part without the written consent of the Commonwealth.
- O. CHANGES TO THE CONTRACT: Changes can be made to the contract in any of the following ways:
1. The parties may agree in writing to modify the scope of the contract. An increase or decrease in the price of the contract resulting from such modification shall be agreed to by the parties as a part of their written agreement to modify the scope of the contract.
 2. The Purchasing Agency may order changes within the general scope of the contract at any time by written notice to the contractor. Changes within the scope of the contract include, but are not limited to, things such as services to be performed, the method of packing or shipment, and the place of delivery or installation. The contractor shall comply with the notice upon receipt. The contractor shall be compensated for any additional costs incurred as the result of such order and shall give the Purchasing Agency a credit for any savings. Said compensation shall be determined by one of the following methods:
 - a. By mutual agreement between the parties in writing; or
 - b. By agreeing upon a unit price or using a unit price set forth in the contract, if the work to be done can be expressed in units, and the contractor accounts for the number of units of work performed, subject to the Purchasing Agency's right to audit the contractor's records and/or to determine the correct number of units independently; or
 - c. By ordering the contractor to proceed with the work and keep a record of all costs incurred and savings realized. A markup for overhead and profit may be allowed if provided by the contract. The same markup shall be used for determining a decrease in price as the result of savings realized. The contractor shall present the Purchasing Agency with all vouchers and records of expenses incurred and savings realized. The Purchasing Agency shall have the right to audit the records of the contractor as it deems necessary to determine costs or savings. Any claim for an adjustment in price under this provision must be asserted by written notice to the Purchasing Agency within thirty (30) days from the date of receipt of the written order from the Purchasing Agency. If the parties fail to agree on an amount of adjustment, the question of an increase or decrease in the contract price or time for performance shall be resolved in accordance with the procedures for resolving disputes provided by the Disputes Clause of this contract or, if there is none, in accordance with the disputes provisions of the Commonwealth of Virginia Purchasing Manual for Institutions of Higher Education and their Vendors. Neither the existence of a claim nor a dispute resolution process, litigation or any other provision of this contract shall excuse the contractor from promptly complying with the changes ordered by the Purchasing Agency or with the performance of the contract generally.
- P. DEFAULT: In case of failure to deliver goods or services in accordance with the contract terms and conditions, the Commonwealth, after due oral or written notice, may procure them from other sources and hold the contractor responsible for any resulting additional purchase and administrative costs. This remedy shall be in addition to any other remedies which the Commonwealth may have.

- Q. **INSURANCE:** By signing and submitting a proposal under this solicitation, the offeror certifies that if awarded the contract, it will have the following insurance coverage at the time the contract is awarded. For construction contracts, if any subcontractors are involved, the subcontractor will have workers' compensation insurance in accordance with § 25 of the Rules Governing Procurement – Chapter 2, Exhibit J, Attachment 1, and 65.2-800 et. Seq. of the Code of Virginia (available for review at <http://www.jmu.edu/procurement>) The offeror further certifies that the contractor and any subcontractors will maintain these insurance coverage during the entire term of the contract and that all insurance coverage will be provided by insurance companies authorized to sell insurance in Virginia by the Virginia State Corporation Commission.

MINIMUM INSURANCE COVERAGES AND LIMITS REQUIRED FOR MOST CONTRACTS:

1. Workers' Compensation: Statutory requirements and benefits. Coverage is compulsory for employers of three or more employees, to include the employer. Contractors who fail to notify the Commonwealth of increases in the number of employees that change their workers' compensation requirement under the Code of Virginia during the course of the contract shall be in noncompliance with the contract.
 2. Employer's Liability: \$100,000
 3. Commercial General Liability: \$1,000,000 per occurrence and \$2,000,000 in the aggregate. Commercial General Liability is to include bodily injury and property damage, personal injury and advertising injury, products and completed operations coverage. The Commonwealth of Virginia must be named as an additional insured and so endorsed on the policy.
 4. Automobile Liability: \$1,000,000 combined single limit. *(Required only if a motor vehicle not owned by the Commonwealth is to be used in the contract. Contractor must assure that the required coverage is maintained by the Contractor (or third party owner)*
- R. **ANNOUNCEMENT OF AWARD:** Upon the award or the announcement of the decision to award a contract over \$100,000, as a result of this solicitation, the purchasing agency will publicly post such notice on the DGS/DPS eVA web site (www.eva.virginia.gov) for a minimum of 10 days.
- S. **DRUG-FREE WORKPLACE:** During the performance of this contract, the contractor agrees to (i) provide a drug-free workplace for the contractor's employees; (ii) post in conspicuous places, available to employees and applicants for employment, a statement notifying employees that the unlawful manufacture, sale, distribution, dispensation, possession, or use of a controlled substance or marijuana is prohibited in the contractor's workplace and specifying the actions that will be taken against employees for violations of such prohibition; (iii) state in all solicitations or advertisements for employees placed by or on behalf of the contractor that the contractor maintains a drug-free workplace; and (iv) include the provisions of the foregoing clauses in every subcontract or purchase order of over \$10,000, so that the provisions will be binding upon each subcontractor or vendor.

For the purposes of this section, "drug-free workplace" means a site for the performance of work done in connection with a specific contract awarded to a contractor, the employees of whom are prohibited from engaging in the unlawful manufacture, sale, distribution, dispensation, possession or use of any controlled substance or marijuana during the performance of the contract.

- T. NONDISCRIMINATION OF CONTRACTORS: An offeror, or contractor shall not be discriminated against in the solicitation or award of this contract because of race, religion, color, sex, sexual orientation, gender identity, national origin, age, disability, faith-based organizational status, any other basis prohibited by state law relating to discrimination in employment or because the offeror employs ex-offenders unless the state agency, department or institution has made a written determination that employing ex-offenders on the specific contract is not in its best interest. If the award of this contract is made to a faith-based organization and an individual, who applies for or receives goods, services, or disbursements provided pursuant to this contract objects to the religious character of the faith-based organization from which the individual receives or would receive the goods, services, or disbursements, the public body shall offer the individual, within a reasonable period of time after the date of his objection, access to equivalent goods, services, or disbursements from an alternative provider.
- U. eVA BUSINESS TO GOVERNMENT VENDOR REGISTRATION, CONTRACTS, AND ORDERS: The eVA Internet electronic procurement solution, website portal www.eVA.virginia.gov, streamlines and automates government purchasing activities in the Commonwealth. The eVA portal is the gateway for vendors to conduct business with state agencies and public bodies. All vendors desiring to provide goods and/or services to the Commonwealth shall participate in the eVA Internet eprocurement solution by completing the free eVA Vendor Registration. All offerors must register in eVA and pay the Vendor Transaction Fees specified below; failure to register will result in the proposal being rejected. Vendor transaction fees are determined by the date the original purchase order is issued and the current fees are as follows:
- Vendor transaction fees are determined by the date the original purchase order is issued and the current fees are as follows:
1. For orders issued July 1, 2014 and after, the Vendor Transaction Fee is:
 - a. Department of Small Business and Supplier Diversity (SBSD) certified Small Businesses: 1% capped at \$500 per order.
 - b. Businesses that are not Department of Small Business and Supplier Diversity (SBSD) certified Small Businesses: 1% capped at \$1,500 per order.
 2. For orders issued prior to July 1, 2014 the vendor transaction fees can be found at www.eVA.virginia.gov.
 3. The specified vendor transaction fee will be invoiced by the Commonwealth of Virginia Department of General Services approximately 60 days after the corresponding purchase order is issued and payable 30 days after the invoice date. Any adjustments (increases/decreases) will be handled through purchase order changes.
- V. AVAILABILITY OF FUNDS: It is understood and agreed between the parties herein that the Commonwealth of Virginia shall be bound hereunder only to the extent of the funds available or which may hereafter become available for the purpose of this agreement.
- W. PRICING CURRENCY: Unless stated otherwise in the solicitation, offerors shall state offered prices in U.S. dollars.

- X. E-VERIFY REQUIREMENT OF ANY CONTRACTOR: Any employer with more than an average of 50 employees for the previous 12 months entering into a contract in excess of \$50,000 with James Madison University to perform work or provide services pursuant to such contract shall register and participate in the E-Verify program to verify information and work authorization of its newly hired employees performing work pursuant to any awarded contract.
- Y. CIVILITY IN STATE WORKPLACES: The contractor shall take all reasonable steps to ensure that no individual, while performing work on behalf of the contractor or any subcontractor in connection with this agreement (each, a “Contract Worker”), shall engage in 1) harassment (including sexual harassment), bullying, cyber-bullying, or threatening or violent conduct, or 2) discriminatory behavior on the basis of race, sex, color, national origin, religious belief, sexual orientation, gender identity or expression, age, political affiliation, veteran status, or disability.

The contractor shall provide each Contract Worker with a copy of this Section and will require Contract Workers to participate in training on civility in the State workplace. Upon request, the contractor shall provide documentation that each Contract Worker has received such training.

For purposes of this Section, “State workplace” includes any location, permanent or temporary, where a Commonwealth employee performs any work-related duty or is representing his or her agency, as well as surrounding perimeters, parking lots, outside meeting locations, and means of travel to and from these locations. Communications are deemed to occur in a State workplace if the Contract Worker reasonably should know that the phone number, email, or other method of communication is associated with a State workplace or is associated with a person who is a State employee.

The Commonwealth of Virginia may require, at its sole discretion, the removal and replacement of any Contract Worker who the Commonwealth reasonably believes to have violated this Section.

This Section creates obligations solely on the part of the contractor. Employees or other third parties may benefit incidentally from this Section and from training materials or other communications distributed on this topic, but the Parties to this agreement intend this Section to be enforceable solely by the Commonwealth and not by employees or other third parties.

VIII. SPECIAL TERMS AND CONDITIONS

- A. AUDIT: The Contractor hereby agrees to retain all books, records, systems, and other documents relative to this contract for five (5) years after final payment, or until audited by the Commonwealth of Virginia, whichever is sooner. The Commonwealth of Virginia, its authorized agents, and/or State auditors shall have full access to and the right to examine any of said materials during said period.
- B. CANCELLATION OF CONTRACT: James Madison University reserves the right to cancel and terminate any resulting contract, in part or in whole, without penalty, upon 60 days written notice to the contractor. In the event the initial contract period is for more than 12 months, the resulting contract may be terminated by either party, without penalty, after the initial 12 months of the contract period upon 60 days written notice to the other party. Any contract cancellation notice shall not relieve the contractor of the obligation to deliver and/or perform on all outstanding orders issued prior to the effective date of cancellation.

- C. IDENTIFICATION OF PROPOSAL ENVELOPE: The signed proposal should be returned in a separate envelope or package, sealed and identified as follows:

From:	_____	_____	_____
	Name of Offeror	Due Date	Time
	_____	_____	_____
	Street or Box No.	RFP #	
	_____	_____	_____
	City, State, Zip Code	RFP Title	
	_____	_____	_____
	Name of Purchasing Officer:		

The envelope should be addressed as directed on the title page of the solicitation.

The Offeror takes the risk that if the envelope is not marked as described above, it may be inadvertently opened and the information compromised, which may cause the proposal to be disqualified. Proposals may be hand-delivered to the designated location in the office issuing the solicitation. No other correspondence or other proposals should be placed in the envelope.

- D. LATE PROPOSALS: To be considered for selection, proposals must be received by the issuing office by the designated date and hour. The official time used in the receipt of proposals is that time on the automatic time stamp machine in the issuing office. Proposals received in the issuing office after the date and hour designated are automatically non responsive and will not be considered. The University is not responsible for delays in the delivery of mail by the U.S. Postal Service, private couriers, or the intra university mail system. It is the sole responsibility of the Offeror to ensure that its proposal reaches the issuing office by the designated date and hour.
- E. UNDERSTANDING OF REQUIREMENTS: It is the responsibility of each offeror to inquire about and clarify any requirements of this solicitation that is not understood. The University will not be bound by oral explanations as to the meaning of specifications or language contained in this solicitation. Therefore, all inquiries deemed to be substantive in nature must be in writing and submitted to the responsible buyer in the Procurement Services Office. Offerors must ensure that written inquiries reach the buyer at least five (5) days prior to the time set for receipt of offerors proposals. A copy of all queries and the respective response will be provided in the form of an addendum to all offerors who have indicated an interest in responding to this solicitation. Your signature on your Offer certifies that you fully understand all facets of this solicitation. These questions may be sent via email directly to the Procurement Officer listed on the signature page of this solicitation or by Fax to 540/568-7935.
- F. RENEWAL OF CONTRACT: This contract may be renewed by the Commonwealth for a period of four (4) successive one year periods under the terms and conditions of the original contract except as stated in 1. and 2. below. Price increases may be negotiated only at the time of renewal. Written notice of the Commonwealth's intention to renew shall be given approximately 90 days prior to the expiration date of each contract period.
1. If the Commonwealth elects to exercise the option to renew the contract for an additional one-year period, the contract price(s) for the additional one year shall not exceed the contract price(s) of the original contract increased/decreased by no more than the percentage increase/decrease of the other services category of the CPI-W section of the Consumer Price Index of the United States Bureau of Labor Statistics for the latest twelve months for which statistics are available.

2. If during any subsequent renewal periods, the Commonwealth elects to exercise the option to renew the contract, the contract price(s) for the subsequent renewal period shall not exceed the contract price(s) of the previous renewal period increased/decreased by more than the percentage increase/decrease of the other services category of the CPI-W section of the Consumer Price Index of the United States Bureau of Labor Statistics for the latest twelve months for which statistics are available.
- G. SUBMISSION OF INVOICES: All invoices shall be submitted within sixty days of contract term expiration for the initial contract period as well as for each subsequent contract renewal period. Any invoices submitted after the sixty day period will not be processed for payment.
- H. OPERATING VEHICLES ON JAMES MADISON UNIVERSITY CAMPUS: Operating vehicles on sidewalks, plazas, and areas heavily used by pedestrians is prohibited. In the unlikely event a driver should find it necessary to drive on James Madison University sidewalks, plazas, and areas heavily used by pedestrians, the driver must yield to pedestrians. For a complete list of parking regulations, please go to www.jmu.edu/parking; or to acquire a service representative parking permit, contact Parking Services at 540.568.3300. The safety of our students, faculty and staff is of paramount importance to us. Accordingly, violators may be charged.
- I. COOPERATIVE PURCHASING / USE OF AGREEMENT BY THIRD PARTIES: It is the intent of this solicitation and resulting contract(s) to allow for cooperative procurement. Accordingly, any public body, (to include government/state agencies, political subdivisions, etc.), cooperative purchasing organizations, public or private health or educational institutions or any University related foundation and affiliated corporations may access any resulting contract if authorized by the Contractor.

Participation in this cooperative procurement is strictly voluntary. If authorized by the Contractor(s), the resultant contract(s) will be extended to the entities indicated above to purchase goods and services in accordance with contract terms. As a separate contractual relationship, the participating entity will place its own orders directly with the Contractor(s) and shall fully and independently administer its use of the contract(s) to include contractual disputes, invoicing and payments without direct administration from the University. No modification of this contract or execution of a separate agreement is required to participate; however, the participating entity and the Contractor may modify the terms and conditions of this contract to accommodate specific governing laws, regulations, policies, and business goals required by the participating entity. Any such modification will apply solely between the participating entity and the Contractor.

The Contractor will notify the University in writing of any such entities accessing this contract. The Contractor will provide semi-annual usage reports for all entities accessing the contract. The University shall not be held liable for any costs or damages incurred by any other participating entity as a result of any authorization by the Contractor to extend the contract. It is understood and agreed that the University is not responsible for the acts or omissions of any entity and will not be considered in default of the contract no matter the circumstances.

Use of this contract(s) does not preclude any participating entity from using other contracts or competitive processes as needed.

- J. SMALL BUSINESS SUBCONTRACTING AND EVIDENCE OF COMPLIANCE:

1. It is the goal of the Commonwealth that 42% of its purchases are made from small businesses. This includes discretionary spending in prime contracts and subcontracts. All potential offerors are required to submit a Small Business Subcontracting Plan. Unless the offeror is registered as a Department of Small Business and Supplier Diversity (SBSD)-certified small business and where it is practicable for any portion of the awarded contract to be subcontracted to other suppliers, the contractor is encouraged to offer such subcontracting opportunities to SBSD-certified small businesses. This shall not exclude SBSD-certified women-owned and minority-owned businesses when they have received SBSD small business certification. No offeror or subcontractor shall be considered a Small Business, a Women-Owned Business or a Minority-Owned Business unless certified as such by the Department of Small Business and Supplier Diversity (SBSD) by the due date for receipt of proposals. If small business subcontractors are used, the prime contractor agrees to report the use of small business subcontractors by providing the purchasing office at a minimum the following information: name of small business with the SBSD certification number or FEIN, phone number, total dollar amount subcontracted, category type (small, women-owned, or minority-owned), and type of product/service provided. **This information shall be submitted to: JMU Office of Procurement Services, Attn: SWAM Subcontracting Compliance, MSC 5720, Harrisonburg, VA 22807 or swamreporting@jmu.edu .**
 2. Each prime contractor who wins an award in which provision of a small business subcontracting plan is a condition of the award, shall deliver to the contracting agency or institution with every request for payment, evidence of compliance (subject only to insubstantial shortfalls and to shortfalls arising from subcontractor default) with the small business subcontracting plan. **This information shall be submitted to: JMU Office of Procurement Services, SWAM Subcontracting Compliance, MSC 5720, Harrisonburg, VA 22807 or swamreporting@jmu.edu .** When such business has been subcontracted to these firms and upon completion of the contract, the contractor agrees to furnish the purchasing office at a minimum the following information: name of firm with the Department of Small Business and Supplier Diversity (SBSD) certification number or FEIN number, phone number, total dollar amount subcontracted, category type (small, women-owned, or minority-owned), and type of product or service provided. Payment(s) may be withheld until compliance with the plan is received and confirmed by the agency or institution. The agency or institution reserves the right to pursue other appropriate remedies to include, but not be limited to, termination for default.
 3. Each prime contractor who wins an award valued over \$200,000 shall deliver to the contracting agency or institution with every request for payment, information on use of subcontractors that are not Department of Small Business and Supplier Diversity (SBSD)-certified small businesses. When such business has been subcontracted to these firms and upon completion of the contract, the contractor agrees to furnish the purchasing office at a minimum the following information: name of firm, phone number, FEIN number, total dollar amount subcontracted, and type of product or service provided. **This information shall be submitted to: JMU Office of Procurement Services, Attn: SWAM Subcontracting Compliance, MSC 5720, Harrisonburg, VA 22807 or swamreporting@jmu.edu .**
- K. **AUTHORIZATION TO CONDUCT BUSINESS IN THE COMMONWEALTH:** A contractor organized as a stock or nonstock corporation, limited liability company, business trust, or limited partnership or registered as a registered limited liability partnership shall be authorized to transact business in the Commonwealth as a domestic or foreign business entity if so required by Title 13.1 or Title 50 of the Code of Virginia or as otherwise required by law. Any business entity described above that enters into a contract with a public body shall not allow its existence

- to lapse or its certificate of authority or registration to transact business in the Commonwealth, if so required under Title 13.1 or Title 50, to be revoked or cancelled at any time during the term of the contract. A public body may void any contract with a business entity if the business entity fails to remain in compliance with the provisions of this section.
- L. PUBLIC POSTING OF COOPERATIVE CONTRACTS: James Madison University maintains a web-based contracts database with a public gateway access. Any resulting cooperative contract/s to this solicitation will be posted to the publicly accessible website. Contents identified as proprietary information will not be made public.
- M. CRIMINAL BACKGROUND CHECKS OF PERSONNEL ASSIGNED BY CONTRACTOR TO PERFORM WORK ON JMU PROPERTY: The Contractor shall obtain criminal background checks on all of their contracted employees who will be assigned to perform services on James Madison University property. The results of the background checks will be directed solely to the Contractor. The Contractor bears responsibility for confirming to the University contract administrator that the background checks have been completed prior to work being performed by their employees or subcontractors. The Contractor shall only assign to work on the University campus those individuals whom it deems qualified and permissible based on the results of completed background checks. Notwithstanding any other provision herein, and to ensure the safety of students, faculty, staff and facilities, James Madison University reserves the right to approve or disapprove any contract employee that will work on JMU property. Disapproval by the University will solely apply to JMU property and should have no bearing on the Contractor's employment of an individual outside of James Madison University.
- N. INDEMNIFICATION: Contractor agrees to indemnify, defend and hold harmless the Commonwealth of Virginia, its officers, agents, and employees from any claims, damages and actions of any kind or nature, whether at law or in equity, arising from or caused by the use of any materials, goods, or equipment of any kind or nature furnished by the contractor/any services of any kind or nature furnished by the contractor, provided that such liability is not attributable to the sole negligence of the using agency or to failure of the using agency to use the materials, goods, or equipment in the manner already and permanently described by the contractor on the materials, goods or equipment delivered.
- O. ADDITIONAL GOODS AND SERVICES: The University may acquire other goods or services that the supplier provides than those specifically solicited. The University reserves the right, subject to mutual agreement, for the Contractor to provide additional goods and/or services under the same pricing, terms, and conditions and to make modifications or enhancements to the existing goods and services. Such additional goods and services may include other products, components, accessories, subsystems, or related services that are newly introduced during the term of this Agreement. Such additional goods and services will be provided to the University at favored nations pricing, terms, and conditions.
- P. ADVERTISING: In the event a contract is awarded for supplies, equipment, or services resulting from this proposal, no indication of such sales or services to James Madison University will be used in product literature or advertising without the express written consent of the University. The contractor shall not state in any of its advertising or product literature that James Madison University has purchased or uses any of its products or services, and the contractor shall not include James Madison University in any client list in advertising and promotional materials without the express written consent of the University.
- Q. ELECTRICAL EQUIPMENT STANDARDS: All equipment/material shall conform to the latest issue of all applicable standards as established by National Electrical Manufacturer's

Association (NEMA), American National Standards Institute (ANSI), and Occupational Safety & Health Administration (OSHA). All equipment and material, for which there are OSHA standards, shall bear an appropriate label of approval for use intended from a Nationally Recognized Testing Laboratory (NRTL).

- R. FORCE MAJEURE: In no event shall either party be liable to the other for cancellations or postponement of the Agreement resulting from any cause beyond its control including, but not limited to, governmental orders, regulations, labor strikes, epidemic, pandemic, act of war, or terrorism, acts of God, fires, floods, curtailment of transportation, electrical failure or any event that prohibits attendees being able to attend the event. Notice of cancellation or postponement under this provision shall be received, by the non-cancelling party, within five (5) days of such occurrence. Such cancellation or postponement shall not constitute a breach hereunder and shall not subject either party to any penalties, liquidated damages, or forfeiture of any prepayment. In case of cancellation due to Force Majeure, any and all deposits being held will be promptly refunded.
- S. PRIME CONTRACTOR RESPONSIBILITIES: The contractor shall be responsible for completely supervising and directing the work under this contract and all subcontractors that he may utilize, using his best skill and attention. Subcontractors who perform work under this contract shall be responsible to the prime contractor. The contractor agrees that he is as fully responsible for the acts and omissions of his subcontractors and of persons employed by them as he is for the acts and omissions of his own employees.
- T. SUBCONTRACTS: No portion of the work shall be subcontracted without prior written consent of the purchasing agency. In the event that the contractor desires to subcontract some part of the work specified herein, the contractor shall furnish the purchasing agency the names, qualifications and experience of their proposed subcontractors. The contractor shall, however, remain fully liable and responsible for the work to be done by its subcontractor(s) and shall assure compliance with all requirements of the contract.
- U. WORK SITE DAMAGES: Any damage to existing utilities, equipment or finished surfaces resulting from the performance of this contract shall be repaired to the Commonwealth's satisfaction at the contractor's expense.
- V. KEYS: If the Contractor is given keys for this project, it is the Contractor's responsibility to return the keys when the contract is terminated, as well as for the safekeeping of the keys during the contract period. The Contractor shall not loan or duplicate the keys. In the event the Contractor loses the keys, they will be charged for the replacement of the keys and any locks which are rekeyed or replaced.
- W. STANDARDS OF CONDUCT: The work site will be occupied by students and University Personnel during the times work is performed. Contractor and Contractor's personnel shall exercise a particularly high level of discipline, safety and cooperation at all times while on the job site. The Contractor shall be responsible for controlling employee conduct, for assuring that its employees are not boisterous or rude, and assuring that they are not engaging in any destructive or criminal activity. The Contractor is also responsible for ensuring that its employees do not disturb papers on desks, or open desk drawers, cabinets, or briefcases, or use State phones, and the like, except as authorized. James Madison University reserves the right to require the Contractor to remove any employee whose behavior is deemed unprofessional or objectionable.
- X. DRONES/UNMANNED AIRCRAFT SYSTEMS: Any university employee, student or academic unit purchasing a UAS (or the parts to assemble a UAS) or contracting UAS services

with university funds or funds being disbursed through a university account or grant funds, must notify and request approval through the UASOC. This is required in order for the university to meet a responsibility to investigate any required FAA waivers, and to meet state compliance requirements. Any use of drones on campus must also be explicitly authorized by the UAS Oversight Committee (UASOC).

1. JMU Policy 2210 - Unmanned Aircraft Systems (UAS) - <https://www.jmu.edu/4-vu/uav-policies.shtml>
2. UAV (Unmanned Aircraft Systems) Approval Form - <https://www.jmu.edu/4-vu/uav-form.shtml>

IX. METHOD OF PAYMENT

The contractor will be paid based on invoices submitted in accordance with the solicitation and any negotiations. James Madison University recognizes the importance of expediting the payment process for our vendors and suppliers; we request that our vendors and suppliers enroll in our bank's Comprehensive Payable options: either the Virtual Payables Virtual Card or the PayMode-X electronic deposit (ACH) to your bank account so that future payments are made electronically. Contractors signed up for the Virtual Payables process will receive the benefit of being paid Net 15. Additional information is available online at:

<http://www.jmu.edu/financeoffice/accounting-operations-disbursements/cash-investments/vendor-payment-methods.shtml>

X. PRICING SCHEDULE

The offeror shall provide pricing for all products and services included in proposal indicating one-time and on-going costs. The resulting contract will be cooperative and pricing shall be inclusive for the attached Zone Map, of which JMU falls within Zone 2.

Specify any associated charge card processing fees, if applicable, to be billed to the university.

- A. **On Demand Videography Services:** Provide your hourly rates for the following (please list and attach additional sheets as necessary):

1. FOR LIVE EVENTS

- | | |
|---|----------------|
| a. Site visit and planning: | _____ per hour |
| b. Camera operator: | _____ per hour |
| c. Director: | _____ per hour |
| d. Post-production and delivery of video archive: | _____ per hour |

2. FOR PRODUCED VIDEO

- | | |
|--|----------------|
| a. Pre-production and planning: | _____ per hour |
| b. Scriptwriting: | _____ per hour |
| c. Video capture (on location): | _____ per hour |
| d. Video capture (in studio): | _____ per hour |
| e. Graphics and title development: | _____ per hour |
| f. Video editing | _____ per hour |
| g. Voice over: | _____ per hour |
| h. Audio editing | _____ per hour |
| i. Finalizing files (compressing, uploading, etc.) | _____ per hour |

3. EQUIPMENT RENTAL

_____	_____ per hour / per day
_____	_____ per hour / per day
_____	_____ per hour / per day
_____	_____ per hour / per day
_____	_____ per hour / per day
_____	_____ per hour / per day

B. **The Parade of Champions*:**

1. Provide proposed retail pricing structure for DVDs/Blu-Rays (*include shipping & handling charges*):
2. Specify:
 - a. Proposed Commission Rebate Structure for the sale of DVDs/Blue-Rays.
 - b. Indicate any changes to the rebate structure should JMU choose to live stream the event.
3. Additional Products and Services offered.

****Note: James Madison University will not accept proposals requiring the University to pay a retainer fee for services outlined in section B as described in the Statement of Needs portion of this RFP. There is no budget for this project as products are to be purchased directly by individual spectators and participants of the Parade of Champions events.***

XI. ATTACHMENTS

Attachment A: Offeror Data Sheet

Attachment B: Small, Women, and Minority-owned Business (SWaM) Utilization Plan

Attachment C: Standard Contract Sample

Attachment D: Zone Map

Attachment E: VHEPC PAC

Attachment F: SWaM Sub-contractor Reporting Template

ATTACHMENT A

OFFEROR DATA SHEET

TO BE COMPLETED BY OFFEROR

1. QUALIFICATIONS OF OFFEROR: Offerors must have the capability and capacity in all respects to fully satisfy the contractual requirements.
2. YEARS IN BUSINESS: Indicate the length of time you have been in business providing these types of goods and services.

Years _____ Months _____

3. REFERENCES: Indicate below a listing of at least five (5) organizations, either commercial or governmental/educational, that your agency is servicing. Include the name and address of the person the purchasing agency has your permission to contact.

CLIENT	LENGTH OF SERVICE	ADDRESS	CONTACT PERSON/PHONE #
--------	-------------------	---------	---------------------------

4. List full names and addresses of Offeror and any branch offices which may be responsible for administering the contract.

5. RELATIONSHIP WITH THE COMMONWEALTH OF VIRGINIA: Is any member of the firm an employee of the Commonwealth of Virginia who has a personal interest in this contract pursuant to the [CODE OF VIRGINIA](#), SECTION 2.2-3100 – 3131?

[] YES [] NO

IF YES, EXPLAIN: _____

ATTACHMENT B

Small, Women and Minority-owned Businesses (SWaM) Utilization Plan

Offeror Name: _____ **Preparer Name:** _____

Date: _____

Is your firm a **Small Business Enterprise** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes _____ No _____

If yes, certification number: _____ Certification date: _____

Is your firm a **Woman-owned Business Enterprise** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes _____ No _____

If yes, certification number: _____ Certification date: _____

Is your firm a **Minority-Owned Business Enterprise** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes _____ No _____

If yes, certification number: _____ Certification date: _____

Is your firm a **Micro Business** certified by the Department of Small Business and Supplier Diversity (SBSD)? Yes _____ No _____

If yes, certification number: _____ Certification date: _____

Instructions: *Populate the table below to show your firm's plans for utilization of small, women-owned and minority-owned business enterprises in the performance of the contract. Describe plans to utilize SWaMs businesses as part of joint ventures, partnerships, subcontractors, suppliers, etc.*

Small Business: "Small business " means a business, independently owned or operated by one or more persons who are citizens of the United States or non-citizens who are in full compliance with United States immigration law, which, together with affiliates, has 250 or fewer employees, or average annual gross receipts of \$10 million or less averaged over the previous three years.

Woman-Owned Business Enterprise: A business concern which is at least 51 percent owned by one or more women who are U.S. citizens or legal resident aliens, or in the case of a corporation, partnership or limited liability company or other entity, at least 51 percent of the equity ownership interest in which is owned by one or more women, and whose management and daily business operations are controlled by one or more of such individuals. **For purposes of the SWaM Program, all certified women-owned businesses are also a small business enterprise.**

Minority-Owned Business Enterprise: A business concern which is at least 51 percent owned by one or more minorities or in the case of a corporation, partnership or limited liability company or other entity, at least 51 percent of the equity ownership interest in which is owned by one or more minorities and whose management and daily business operations are controlled by one or more of such individuals. **For purposes of the SWaM Program, all certified minority-owned businesses are also a small business enterprise.**

Micro Business is a certified Small Business under the SWaM Program and has no more than twenty-five (25) employees **AND** no more than \$3 million in average annual revenue over the three-year period prior to their certification.

All small, women, and minority owned businesses must be certified by the Commonwealth of Virginia Department of Small Business and Supplier Diversity (SBSD) to be counted in the SWaM program. Certification applications are available through SBSD at 800-223-0671 in Virginia, 804-786-6585 outside Virginia, or online at <http://www.sbsd.virginia.gov/> (Customer Service).

RETURN OF THIS PAGE IS REQUIRED

ATTACHMENT B (CNT'D)
Small, Women and Minority-owned Businesses (SWaM) Utilization Plan

Procurement Name and Number: _____

Date Form Completed: _____

Listing of Sub-Contractors, to include, Small, Woman Owned and Minority Owned Businesses
for this Proposal and Subsequent Contract

Offeror / Proposer: _____

Firm

Address

Contact Person/No.

Sub-Contractor's Name and Address	Contact Person & Phone Number	SBSD Certification Number	Services or Materials Provided	Total Subcontractor Contract Amount (to include change orders)	Total Dollars Paid Subcontractor to date (to be submitted with request for payment from JMU)

(Form shall be submitted with proposal and if awarded, a SWaM Sub-contractor Reporting Form shall be submitted to swamreporting@jmu.edu)

RETURN OF THIS PAGE IS REQUIRED

ATTACHMENT C



COMMONWEALTH OF VIRGINIA
STANDARD CONTRACT

Contract No. _____

This contract entered into this _____ day of _____, 20____, by _____ hereinafter called the "Contractor" and Commonwealth of Virginia, James Madison University called the "Purchasing Agency".

WITNESSETH that the Contractor and the Purchasing Agency, in consideration of the mutual covenants, promises and agreements herein contained, agree as follows:

SCOPE OF CONTRACT: The Contractor shall provide the services to the Purchasing Agency as set forth in the Contract Documents.

PERIOD OF PERFORMANCE: From _____ through _____

The contract documents shall consist of:

- (1) This signed form;
- (2) The following portions of the Request for Proposals dated _____:
 - (a) The Statement of Needs,
 - (b) The General Terms and Conditions,
 - (c) The Special Terms and Conditions together with any negotiated modifications of those Special Conditions;
 - (d) List each addendum that may be issued
- (3) The Contractor's Proposal dated _____ and the following negotiated modification to the Proposal, all of which documents are incorporated herein.
 - (a) Negotiations summary dated _____.

IN WITNESS WHEREOF, the parties have caused this Contract to be duly executed intending to be bound thereby.

CONTRACTOR:

PURCHASING AGENCY:

By: _____
(Signature)

By: _____
(Signature)

(Printed Name)

(Printed Name)

Title: _____

Title: _____

ATTACHMENT D

Zone Map



Virginia Association of State College & University Purchasing Professionals (VASCUPP)

List of member institutions by zones

Zone 1

George Mason University (Fairfax)

Zone 4

University of Mary Washington (Fredericksburg)

Zone 7

Longwood University (Farmville)

Zone 2

James Madison University (Harrisonburg)

Zone 5

Christopher Newport University (Newport News)

College of William and Mary (Williamsburg)

Norfolk State University (Norfolk)

Old Dominion University (Norfolk)

Zone 8

Virginia Military Institute (Lexington)

Virginia Tech (Blacksburg)

Radford University (Radford)

Zone 3

University of Virginia (Charlottesville)

Zone 6

Virginia Commonwealth University (Richmond)

Virginia State University (Petersburg)

Zone 9

University of Virginia - Wise (Wise)

**AGREEMENT
PUBLICLY ACCESSIBLE CONTRACT (PAC)**

This Agreement, effective the [DAY^{st/nd}] day of [MONTH, YEAR], is by and between James Madison University (the “University”), on behalf of the Virginia Higher Education Procurement Consortium (the “Consortium”) (collectively the "University"), and [VENDOR NAME], (“Vendor”).

TERM

The term of this Agreement shall begin [Date] to [Date] with [Number] of [Number] year renewal options, and an expected final expiration date of [Date]. This end date coincides with the Primary Agreement’s [Agreement Number] end date.

WITNESS

WHEREAS, the University and Vendor have executed an agreement, UCPJMUXXXX, dated MONTH XX, 20XX (the “Primary Agreement”), and included in the Primary Agreement is a third-party access / cooperative clause. Now therefore, the University and Vendor wish to express in this Agreement the specific terms that will allow third party access to the Primary Agreement.

Accordingly, and in consideration of the mutual premises and provisions hereof, the parties hereby agree as follows:

I. Vendor will:

- A. Pay the University 1% of all sales to accessing entities outside of the Consortium membership associated with the Primary Agreement (as the “PAC Annual Fee”). The PAC Annual Fee will be paid in exchange for marketing services provided by the University and the Consortium described below in Section II.
- B. Fully support this marketing relationship by promoting the availability of the Primary Agreement to non-Consortium entities;
- C. Provide quarterly sales reports detailing the amount of sales to each non-Consortium accessing entity; and

II. The University/Consortium will:

- A. Promote the Primary Agreement on its website and through other channels (e.g., conferences) to non-Consortium members
- B. Maintain an approved version of Vendor’s logo on the Consortium website

III. Payment:

- A. Payment of PAC Annual Fee will arrive at the University no later than August 31 of each year. The University and Consortium will share the payments equally and allocate payments to the appropriate accounts.

In the event of early termination of the Primary Agreement, this residual payment will arrive at the University no later than 45 calendar days from termination date of the Primary Agreement.

- B. Payment of PAC Annual Fee will take the form of a check. Checks will be made payable to the University of Virginia and sent to:

Constance Alexander, Office Manager
Procurement and Supplier Diversity Services
University of Virginia, Carruthers Hall
c/o VHEPC
PO Box 400202
1001 N. Emmet Street
Charlottesville, VA 22904

IV. Notices:

Any notice required or permitted to be given under this Agreement will be in writing and will be deemed duly given: (1) if delivered personally, when received; (2) if sent by recognized overnight courier service, on the date of the receipt provided by such courier service; (3) if sent by registered mail, postage prepaid, return receipt requested, on the date shown on the signed receipt; or (4) if sent by electronic mail, when received (as verified by the email date and time) if delivered no later than 4:00 p.m. (receiver's time) on a business day or on the next business day if delivered (as verified by sender's machine) after 4:00 p.m. (receiver's time) on a business day or on a non-business day. All such notices will be addressed to a party at such party's address or facsimile number as shown below.

If to the University:

Procurement Services
c/o Director of Procurement
James Madison University
752 Ott Street, MSC 5720
Harrisonburg, VA 22807

If to Vendor:

[Vendor Contact]
[Vendor]
[Address]
[City, State, Zip]
Email: [Vendor Email]
Fax: [Fax]

ACCEPTANCE

For James Madison University

For [Vendor]

[Lead Proc]

[Lead Job Title]

[Vendor Contact]

[Vendor Contact Title]

Date

Date

Agreement #: [JMU Contract Number]-PAC

SAMPLE



April 15, 2026

ADDENDUM NO.: One

TO ALL OFFERORS:

REFERENCE: Request for Proposal No: **RFP ASF-1252**
Dated: **March 16, 2026**
Commodity: **Videography Services**
RFP Closing On: ~~**April 15, 2026**~~
April 21, 2026

Please note the clarifications and/or changes made on this proposal program:

Signify receipt of this addendum by initialing "*Addendum #1* _____" on the signature page of your proposal.

1. The closing date and time has been extended to **Tuesday, April 21, 2026 at 2:00 p.m. (eastern)**

Sincerely,

Adam Fleming
Buyer Senior
Phone: (540-568-4280)

MSC 5720
752 Ott Street, Room 1008
Wine Price Building
Harrisonburg, VA 22807
Office of 540.568.4280 Phone
PROCUREMENT SERVICES 540.568.7935 Fax