



COMMONWEALTH OF VIRGINIA
STANDARD CONTRACT

Contract No. UCPJMU6091

This contract entered into this 23rd day of July 2021, by **Rock Creek Productions** 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 23, 2021 through July 22, 2022 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 SCK-1112 dated April 9, 2021:
 - (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
- (3) The Contractor's Proposal dated May 10, 2021 and the following negotiated modification to the Proposal, all of which documents are incorporated herein.
 - (a) Negotiations Summary, dated July 19, 2021

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

By: 
(Signature)

Stephen Agnew
(Printed Name)

Title: President

PURCHASING AGENCY:
By: 
(Signature)

Savana Kobata
(Printed Name)

Title: Buyer Specialist

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

**In addition to the pricing schedule, Rock Creek has agreed to offer JMU a 2.5% discount on projects over \$5,000.*

X. PRICING SCHEDULE	Hourly Rate
1. For Live Events	
a. Site visit and planning	\$90.63
b. Camera Operator	\$75.00
c. Director	\$106.25
d. Post-production and delivery of video archive	\$105.00
2. For Produced Video	
a. Pre-production and planning	\$90.63
b. Scriptwriting	\$106.25
c. Video Capture (on location) *	\$331.25
d. Video Capture (in studio) *	\$331.25
e. Graphics and Title Development	\$150.00
f. Video Editing	\$105.00
g. Voice over narration	\$350.00
h. Audio Editing	\$150.00
i. Finalizing files (compressing, uploading, etc.)	\$105.00
3. Equipment Rental	Daily Rate
Digital Cinema/4K+ Camera Package	\$900.00

4K Camera	\$650.00
DSLR Package	\$185.00
Zeiss Super Speed Prime Lens Package	\$500.00
Zeiss Super Speed Prime Individual Lens	\$100.00
Steadicam Package (Archer 2s)	\$1,250.00
Field Monitor	\$100.00
Field Audio Package	\$275.00
Lighting and Grip Equipment	
Lighting and Grip -- standard package	\$250.00
1200w HMI Fresnel Light	\$225.00
Kino-flo Diva	\$75.00
Kino-flo 4x4 kit	\$150.00
Lite-panel	\$100.00
Mini-Jib	\$150.00
Full size-Jib w/motorized head, remote zoom and focus	\$350.00
Dana Dolly	\$85.00
Fischer Hydraulic Dolly	\$500.00
Dolly Track (curved and straight track)	\$25.00
One-ton Grip Truck	\$350.00
Studio Rental (Herndon Office)	\$1,200.00
Additional Labor and Services	Daily Rate
Still Photographer	\$850
Gaffer	\$750
Grip	\$550
Production Assistant	\$350
Sound Recordist	\$800
Teleprompter w/ Operator	\$550
Professional On-camera Narrator	\$1,000
Professional Actor – Day Player	\$750
Make-up Artist	\$800
Transcriptions (per minute of video)	\$1.25
Captions (per minute of video)	\$1.25

* Rate includes Camera Operator, Sound Technician and Camera and Lighting Equipment. (4 hour minimum)

2. Contractor shall provide closed captioning services and video playback for all live events.
3. 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.
4. 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>
5. Contractor agrees that this Negotiation Summary modifies the Contractor's response to RFP# SCK-1112.



Commonwealth of Virginia and James Madison University Videography Services Proposal RFP #SCK-1112



Prepared by

Rock Creek Productions, Inc.
610 Herndon Parkway, Suite 700
Herndon, VA 20170
703.481.6590
www.rock-creek.com

Authorized Representatives: Steve Agnew, steve@rock-creek.com, 703.867.7655
Tim Phillips, tim@rock-creek.com, 703.655.0158

DUNS number: [REDACTED]
Taxpayer Identification number: [REDACTED]
Business Type: Certified Small
VA SWaM number: 702802
eVA number: VS0000027960

10 May 2021, 2:00 pm EST



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REQUEST FOR PROPOSAL
RFP# SCK-1112

Issue Date: 04/09/2021
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 5/10/21 for Furnishing The Services Described Herein.

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

All Inquiries For Information And Clarification Should Be Directed To: Savana Koteita, Buyer Senior, Procurement Services, koteitsc@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:

Rock Creek Productions, Inc.

610 Herndon Parkway, Suite 700

Herndon, VA 20170

By:


(Signature in Ink)

Name: Tim Phillips

(Please Print)

Date: 5/10/2021

Title: Vice-President

Web Address: www.rock-creek.com

Phone: 703-655-0158

Email: tim@rock-creek.com

Fax #: None

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.

ATTACHMENT A

OFFEROR DATA SHEET

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.

Rock Creek Productions, Inc. has been in business continuously since June of 1996 – 24 years and 11 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.

- 1. Client:** **PowerTrain, Inc.**
Length of Service: 25 Years
Address: 8201 Corporate Dr., Suite 500
Landover, MD 20785
Contact: Mr. Courtney Cox, 301-731-0900, ccox@powertrain.com
- 2. Client:** **The Hatcher Group**
Length of Service: 5 Years
Address: 4340 East West Highway, Suite 912
Bethesda, MD 20814
Contact: Mr. Robert Johnston, 301-656-0348, robert@thehatchergroup.com
- 3. Client:** **George Mason University
Center for Investigations and Network Analysis**
Length of Service: 3 Years
Address: CINA Center
4400 University Drive, MS2A1
Fairfax, VA 22030
Contact: Ms. Kerry Riddle, 703-993-4409, kriddle4@gmu.edu
- 4. Client:** **Discovery Education**
Length of Service: 2 Years
Address: Discovery Education, Inc.
4201 Congress St., Ste 245
Charlotte, NC 28209
Contact: Ms. Aimie Burns, 828-775-0484, aburns@discoveryed.com
- 5. Client:** **Montana State University
Techlink Center**
Length of Service: 6 Years
Address: 2310 University Way, 2-2
Bozeman, MT 59715
Contact: Ms. Chandra Morris, 406-994-7702, cmorris@montana.edu

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

Rock Creek has two offices. The addresses are:

Rock Creek Productions, Inc.
610 Herndon Parkway, Suite 700
Herndon, VA 20170

Rock Creek Productions, Inc.
15 W. Walnut St., Suite 201
Asheville, NC 28801

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:

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

Offeror Name: Rock Creek Productions, Inc.

Preparer Name: Tim Phillips

Date: 5-10-2021

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: 702802 Certification date: 7-11-2019

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 X No _____

If yes, certification number: 702802 Certification date: 7-11-2019

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

Procurement Name and Number: JMU Videography, SCK-1112

Date Form Completed: 5-10-2021

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

Offeror / Proposer: Rock Creek Productions, Inc.

Address: 610 Herndon Parkway, Suite 700, Herndon, VA 20170

Contact Person/No.: Tim Phillips, 703-655-0158

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

As a small, micro business, Rock Creek will in all likelihood perform the majority of this work using in-house employees. When we do use subcontractors, they are typically independent, freelance individuals and not other businesses. Rock Creek is an equal opportunity employer and we strive for diversity in our hiring of full-time, part-time and contract employees.



10 May 2021

James Madison University
Attn: Savana Koteita
Procurement Services MSC 5720
752 Ott Street, Wine Price Building
First Floor, Suite 1023
Harrisonburg, VA 22807

**RE: James Madison University
Videography Services Proposal
RFP #SCK-1112**

Dear Ms. Koteita:

Rock Creek Productions, Inc. appreciates the opportunity to provide this proposal for videography services to support James Madison University.

We're a certified small business with production studios in Herndon, VA and Asheville, NC. We hold a current VASCUPP contract for providing film and video production services to colleges and universities in Virginia. We have an active, ongoing relationship producing high-quality video, motion graphics and animation for George Mason University, we have open VASCUPP contracts with both UVA and William & Mary (the pandemic curtailed that work), and have performed successfully in past contracts with VA Tech. In addition, we have significant history producing training, informational, promotional and marketing work for federal, state, and tribal governmental agencies, non-profits, commercial organizations, and other universities including Montana State University's Techlink.

If you have any questions or need more information about our proposal, please contact me via email at steve@rock-creek.com or at 703-867-7655.

Best regards,

Steve Agnew
President
Rock Creek Productions, Inc.

CORPORATE OVERVIEW

Engage. Inspire. Motivate.

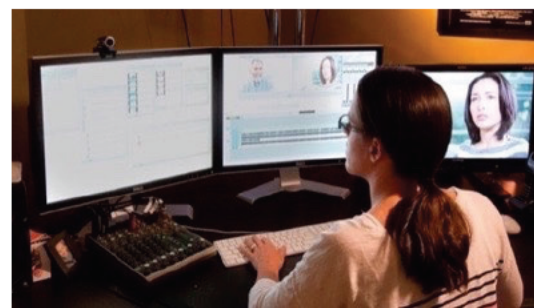
Rock Creek Productions, Inc. is a full-service, award winning, cinematic storytelling company with production studios in Herndon, VA and Asheville, NC. We are a certified small business incorporated in 1995 and employ an experienced, professional, and multi-disciplinary team.

Visual storytelling requires the right tools skillfully applied. Rock Creek shoots on large format, 4K+-resolution UHD digital cinema cameras married to fast prime and cine-zoom lenses, enabling us to create stunning imagery with extremely wide latitude, shallow depth of field, and precise color rendition. Our cameras are supported by a full complement of mobile camera platforms including a Steadicam and a handheld gimbal system, a compact slider dolly, a jib, vehicle mounts, and a 4k-resolution aerial drone – and a full range of video monitoring, sound recording, teleprompting, lighting, grip and electric capabilities.



Our 5,500 sq.ft. Herndon, VA production facility offers flexible studio space including a large 1650 sq.ft. daylight main stage area, a 24' wide infinity cyc, green-screen capabilities, make-up and green rooms, a set and prop workshop, full kitchen, and plenty of client workspaces. We create and stage a variety of professional, industrial, broadcast and residential looks.

Our postproduction solutions include powerful MacPro-based Avid Media Composer and Adobe Premiere editing supported by Adobe's Creative Cloud Suite including Photoshop and After Effects, DaVinci Resolve color correction on calibrated monitors, 2D and 3D motion graphics and animation, audio design and sweetening, and full captioning capabilities.



More information and samples of our work may be found at www.rock-creek.com.

STATEMENT OF NEEDS RESPONSE

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:

Recording and live-streaming live events, while not a central component of our normal business operations, is something with which Rock Creek has experience and is able to offer to James Madison University. We are in the midst of providing exactly this type of service to George Mason University's Criminal Investigation and Network Analysis (CINA) group, which is one of a handful of Department of Homeland Security's Centers of Excellence. In support of DHS' 2021 Centers of Excellence Summit – this year a virtual two-day conference featuring keynote speakers, expert panels, COE presentations, and a student Challenge, Rock Creek is providing a significant quantity of live, in-person and virtual production services, motion graphics generation and editing. On May 19th and 20th, we'll be responsible, in tandem with GMU TV, for live-streaming of prerecorded and live events for an audience that encompasses all of DHS and up to a dozen participating university Centers of Excellence.

- 1a. Describe your ability to provide one or multiple cameras and/or microphones.

For live-streaming events, Rock Creek employs one or more of our camera/audio packages that provide HDMI outputs. These cameras include our Sony F5, our Blackmagic Design Ursa Mini-Pro, our one of our mirrorless or DSLR cameras. When multiple cameras are required, we prefer to match the cameras, acquiring additional Sony or Blackmagic Design cameras or applying multiple mirrorless or matching DSLRs. Audio is sized to the requirement and includes both boom and wireless lavalier microphones connected through our multitrack digital mixer/recorder.

- 1b. Describe your ability to provide live video switching.

For live-streaming events, Rock Creek is able to mix and stream up to four 1920x1080 HDMI channels through our Blackmagic Design ATEM Mini-Pro. We routinely mix live Zoom-style streams with live cameras capturing and feeding HDMI signals and computer sources providing motion graphics or PowerPoint-style presentations.

- 1c. Describe your ability to create and integrate video graphics, slides or animations.

Rock Creek offers a robust and experienced motion graphics and animation department with considerable content throughput. We work with clients on branding considerations and design. Once we have determined those elements, we're able to quickly create title screens, lower thirds, instructional or informational content, and end credits. Our artists and animators apply a variety of software applications to accomplish their work, but primarily rely on Adobe's Creative Cloud applications such as Illustrator, After Effects, and Photoshop.



- 1d. Describe your ability to provide videos ready for projection video screens within the venue.

When visual images are to be projected, we always strive to produce and edit in the highest practical resolution – typically 4K UHD. All original source materials are captured and edited at 3840x2160 and compressed using ProRes or H.264 formats. We'll always work with the end user to ensure we consider the technical requirements of the projection system when compressing and providing final file formats.

- 1e. Describe your ability to provide video content that may require encoding to live web stream or other online delivery such as UStream and YouTube live streaming.

Rock Creek manages channels or has provided a variety of program content for distribution on Vimeo, YouTube, and Wistia. We routinely shoot, edit, and compress content for broadcast or online distribution, ensuring we meet or exceed all channel technical requirements. For the GMU CINA COW Summit project discussed previously, we are live-streaming pre-recorded and live content through Vimeo.

- 1f. Describe your ability to provide videos that may require delivery of recorded video content to JMU via digital file (QuickTime compatible) or DVD if needed.

Any video-based program produced for JMU is easily provided in one of a variety of compression formats as .MOV files. Files are often transferred via Vimeo, YouTube, Dropbox, Google Drive, or other distribution mechanisms as preferred by JMU. We're also capable of providing playable and data-DVDs, though that disc-based format seems to have fallen out of favor lately.

2. Produce final HD-quality video content for use in recruitment, alumni engagement, fundraising, athletics or academic programs. May require one or more of the following:

Rock Creek is experienced and able to produce a variety of content for a wide array of audiences including older adults, adults, college-aged, secondary school, and elementary school audiences. Content can be technical, scientific, medical, history, education, military or homeland security, or general interest or information.

- 2a. Describe your ability to provide video editing services.

Rock Creek offers three 4K-capable Mac-Pro based editing systems running Adobe's Creative Cloud editing applications such Premiere, After Effects, Audition, and Media Encoder, as well as Avid's Media Composer. We employ experienced and capable professionals – editors and motion graphics artists who are well versed with incorporating the full range of source materials into their programs, various formats of original and stock video, branded graphics, 2D and 3D animations, environmental text – all carefully color-corrected. And not to forget audio, they are capable of including multiple channels of dialogue and ambient audio, sound effects, V/O narration, and music, all mixed and sweetened. And of course, everyone wants fast turn-arounds on

their projects. We have one editing suite associated with our Herndon, VA production studio, and two edit suites in our Asheville, NC, production facilities.

2b. Describe your ability to provide scriptwriting services (provide examples).

Rock Creek offers scriptwriters with over 25 years of experience with a variety of writing styles including narrative, dramatic-scripted, and interview-based programming. Our writers are able to quickly consolidate research materials and interviews into documentary-style programs, producing concise, targeted, on-message scripts that are efficient and memorable. Our scriptwriters also understand the subtle nuance required to develop dramatic action by creating realistic characters with rich backstory and injecting thematic devices, drama, and humor to keep audiences engaged.

We have attached several recent script samples including:

- For the EPA – a series of dramatic TV/Online/Radio scripts for a public service campaign for the Environmental Protection Agency regarding the continuing dangers of lead-based paint in older homes.
- For the Institute of Education Sciences – one of a series of three informational scripts for potential peer-review scientists regarding the steps in grant application submittal, processing, and review.
- For DoDs Small Business Innovation Research program – an interview based script describing the successful technology transfer of exo-skeleton applications from the military to consumer markets.
- For the DHS Centers of Excellence Summit 2021 – a narrative, mission statement script for an animated whiteboard video for the Border, Trade, and Immigration Institute at the University of Houston.

2c. Describe your ability to provide interviewing as part of the final product.

In just the past week of this writing, Rock Creek's producer/DP has conducted interviews with the Secretary of the Interior, Deb Haaland; the CEO of the US Capitol Historical Society, Jane Campbell; Luke McCloud, former clerk for Supreme Court Justice Sonia Sotomayor; the Historian of Arlington National Cemetery, Allison Finkelstein; and a Sentinel at the Tomb of the Unknown Soldier, Evan McIntosh. This is just a snapshot, of course, but serves as an example that Rock Creek's producers and directors had interviewed literally hundreds of people from all walks of life in their careers. We understand how to put our interview subjects at ease, to ask open-ended questions, and to help them focus on concise descriptions, explanations, and messaging.

Often, when constructing interview-based programs, we'll conduct telephone pre-interviews with our subjects to fully explain our project's purpose, to learn their stories, and to capture their answers. We then transcribe these sessions and use their own voices to generate our scripts and our interview questions.

In addition, from both a creative and technical perspective, we are practiced in lighting and shooting interesting, captivating interviews, often with two cameras and when appropriate, using a through the lens technique (by projecting the interviewer's face onto a teleprompter) to capture an active, first-person experience.

2d. Describe your ability to provide video shoots with or without lighting.

Rock Creek's production teams have long careers lighting and shooting video in a variety of settings – interiors and exteriors, in production studios or on location, during daylight hours or at night, in pristine or inclement weather, with the use of powered lighting or relying on ambient sources. We own and routinely deploy a full range of lighting, grip, and electric equipment from our one-ton production truck to focus or diffuse lighting sources.

Of course, there are many factors that come into play when lighting any particular subject or scene – time, budget, location access, crew size, etc. Rock Creek's DPs and gaffers work in tandem to provide the optimal solution whether we are traveling light and mobile, or whether we are bringing in the "big guns" to light large interior spaces such as international airports or nighttime exteriors where we are literally making and lighting rain. We've been doing this a long time.

2e. Describe your ability to provide video graphics and/or animation.

We have a robust 2D motion graphics and illustrated animation capability in-house. For 3D work, we employ experienced freelance professionals, but always in a method that is transparent yet seamless to our clients. Most often, our motion graphics artists and animators apply Adobe Creative Cloud applications that we have listed elsewhere in this proposal. We are able to work in a variety of styles from the informational to the dramatic to the edgy. We understand that graphical elements are needed to convey complex information quickly and efficiently in an accessible manner.

In addition, we are aware of and are routinely asked to create branded graphical elements for our programs – even to the extent of being hired to create branded graphical elements that are distributed to other vendors, as we did for our US Air Force and DoD Small Business Innovation Research series of Success Stories, and our more recent DHS Centers of Excellence Summit 2021 work. Engaging title sequences, lower-third elements, informational graphical backgrounds, calls to action, and end credits screens.

2f. Describe your ability to provide voice over and/or sound effects.

Our producers and directors work with a variety of voice over artists and character actors. Whenever voice over narration is used, we engage with our clients to determine the most appropriate target voice style, then we gather auditions for the production team to review. Over the years, we have established a fairly broad stable of voice-over actors, but we also have a variety of means at our disposal to find new voice talent,



knowing that each project is unique and requires its own sound. Once we have identified the voice actor or actors, we are experienced in directing them to ensure their pacing, attitude, inflections, pronunciations, and other voice-traits are both accurate and appropriate to the subject.

With regards to sound effects in our projects, we always strive to acquire actual in-situ ambience to support our broll footage. When that is not possible, we fall back on recording our own foley sound effects. Of course, we also rely on sound effects libraries, of which there are many, to supplement our video programs. For instance, in a recent scripted-drama training program set in an office, the budget did not allow for the employment of extras to give the office that busy feel. Therefore, we relied on library sound effects of a busy office, and that underscore background chatter, telephone conversations, paper shuffling, etc., really brought the scenes to life, giving them a depth the dialogue and visuals did not offer on their own.

- 2g. Describe your ability to create and deliver final footage, which meets industry standard technical specifications.

Of course, every single program we have edited in our 25+ year existence has met or exceeded “industry standards” or else our clients would not have accepted them. That said, we are well aware of both broadcast technical specifications – which often vary depending upon the broadcaster or online distribution channel – for radio and television programs. This is one of the questions we routinely ask at the kick-off of every new project: “where is this program being distributed?” The answer to that question enables us from the very start to be aware of the end goal – whether that is HD or 4K programming, color space and audio specifications, and preferred file formats, including closed-caption requirements. That way, there aren’t any surprises at the end of the process that force adjustments – our producers and editors are aware from the very beginning, which ensures smooth delivery of all final products.

- 2h. Describe your ability to provide final footage via digital file (QuickTime compatible) on DVD(s).

Immediately following every shoot-day, all original source material is copied onto two secure transfer drives and verified prior to re-formatting our camera and audio recorder media. This material, along with all other media gathered during the pre, production, and post development phases – to include voice-over narration, sound effects, music, graphics and text, photographs, archival or stock footage, transcripts, final scripts and research materials, captions, etc., is compiled on a project drive. All of this material is then included on an archive drive. Rock Creek keeps these archive drives and provides JMU an archive drive at the end of every project.

As mentioned above, final deliverables are made to the required specifications and, along with the highest resolution program master, are also included in the project archive. We often provide these final program archive masters as ProRes .MOV files

or H.264 MP4 files. If data DVDs are requested for final program deliverables, we are able to provide them as well.

2i. Describe your ability to record aerial drone video and photo content.

Rock Creek owns and deploys 4K-capable aerial drones to capture footage. We used our drones to great result during our EPA Drought Response and Recovery series of programs, our Federal Executive Institute Civil Rights Tour in Selma, Montgomery, and Birmingham, Alabama, and our survey of NOVEC's Biomass plant in Halifax County, VA. Obviously, drones provide a unique and often dramatic view of environments and facilities. We are careful to comply with all FAA regulations when flying our drones.

3. Provide detail quotes and invoices that are clear and concise.

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

Rock Creek typically provides detailed quotes that describe our creative and technical approaches to the statement of work. Depending on the task or task requested, this can be a one or two page confirmation letter and cost proposal, or it can be a fully executed proposal. In any case, we will be thorough in terms of all administrative, logistical, creative and technical, as well as schedule and cost details. We always look to our clients to determine the level of detail required for any given job, especially once we have established a working relationship.

Three recent cost proposals are attached:

- **Rock-Creek_CTEC-DAU_CLCL_Cost Proposal** – this is for studio production of nine training modules; Cybermedia Technologies (CTEC) is a long time client of Rock Creek; its customer, the Defense Acquisition University has a new team in place, a set budget, and sought detailed line-by-line labor and service cost explanations.
- **Rock-Creek-G&T-Greystone_Cost Proposal** – this is for another long term client of ours for a broadcast advertisement. It is a more streamlined approach, as we didn't need to justify our services.
- **Rock-Creek_Tupelo Honey_Cost Proposal** – this is a detailed technical and cost proposal for a new client.

3b. Describe your ability to provide line item pricing on invoices.

All invoices contain clear and concise information, including Rock Creek's business name, address, and contact information, the recipient's name and address, the invoice number, date, due date, and terms. Invoice details also include our federal tax identification number, and purchase order or other project references, such as our VASCUPP contract information. And finally, we detail the performance date or task-

finish date, a brief description of the task, the quantity of the service, the rate, the subtotal and invoice total amounts.

- 3c. Provide examples of quotes and invoices that show your ability to comply with this requirement.

For reference, we have included five example invoices, each in a consistent layout, in our proposal attachments.

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.

As described in section 2h, we carefully copy all original source materials to a minimum of two transfer drives, then verify the media's veracity, prior to reformatting our camera or audio recorder's media cards. Often, clients want immediate copies of all new source materials for their own archives. We often supply these materials via immediate transfer through overnight shipments of transfer drives. Depending upon the volume of media, we can also upload it, but often file sizes make that approach impractical.

Interim edits are typically posted via private, secure, password protected means – through Vimeo, Dropbox, Google Drive or other client-favored means. We understand that JMU may use the raw source footage, interim and final deliverables without limitation.

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.

As described in 2g above, Rock Creek has considerable experience in meeting or exceeding the technical specifications for broadcast or online distribution of final products. Our digital compression specialists have a highly attuned and nuanced understand of compression settings to ensure low-noise and high resolution in all our products. This knowledge has been hard-earned through many hours of research and experimentation in the compression of hundreds of individual products. We routinely use Vimeo for all our internal products and many client deliverables. We enjoy the video-review and feedback tools it offers. We also routinely use YouTube for our clients, even managing client-branded channels and supporting ad campaigns on their behalf.

6. Describe your ability to integrate closed-captioning into videos when requested.

Providing word-accurate, Section 508-compatible closed-captions is a routine step in the development of nearly all of our final programs. The only times we don't provide them for final products is when our clients decline that service.

In almost every case, we provide word-accurate scripts or transcriptions and final programs to a third-party captioning service, which typically turns around captions within 24-hours. This is one of the final steps in program development, and occurs once a client has given final approval for a program and we have achieved picture-lock.

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.

Rock Creek is well-versed in “coloring within the lines” when it comes to client branding. We understand the level of effort and expense that went into client's branding efforts and we respect that by precisely adhering to font styles, colors, and presentations, logo usage, color palettes, and other branding requirements. We also work closely with our clients to develop brand-related programs that strictly apply branded elements in new, creative ways.

As with our work for the EPA, where all final products must pass a thorough and exacting review by their Office of Multimedia, we understand we are to work closely with JMU's Digital Content Manager to ensure all final products meet strict guidelines. As mentioned previously in this proposal, our approach is always to determine those branding requirements at the very beginning of any particular project, to fully understand the branding applications and restrictions, and to gain buy-in from the Digital Content Manager from the start.

8. Describe your project management approach for each video project and how you will meet the specifications, objective, and time frame for each project.

Rock Creek is a small, essentially flat organization. We take a team approach with everything we do, however we do always assign a producer to each new project to be the point of contact and expert for that project. Having a single point of contact ensures no details are missed or overlooked. We also strive for clear, transparent communications both within the development team -- where we use a variety of communications tools such as email, direct messaging on both our laptops and smart phones, and video and telephone conference calling – and with the client project team, where we often apply similar techniques. Contact information, is shared throughout the team, and access to shared folders for uploading and downloading materials is provided to all project team stakeholders. From the opening project kick-off meetings, we generate and continuously update a project schedule that tracks meetings, milestones, and deliverables. Each and every program element is tracked.

If required, weekly or monthly tele-conferences are conducted or progress reports are generated and shared.

Our goal is to eliminate surprises – or at least to limit them to pleasant ones. Our producer tracks labor hours, budget expenditures, and progress schedules to ensure the project stays on track throughout its development cycle until the final program master is approved, the project archive drive has been delivered, and the last invoice is settled.

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.

At Rock Creek we help our clients tell compelling, cinematic stories. Following are descriptions of, and a links to, samples of recent projects sorted into relevant categories. Each of these has been chosen as they showcase our abilities to convey critical information in a dramatic and engaging way.

1. Examples of short topic videos for use at events or posting on YouTube, department web sites, social media sites, etc. that incorporate music, full-motion graphics, and animation.

ADAPTIVE BRAIN AND BEHAVIOR DESTINATION AREA | VIRGINIA TECH

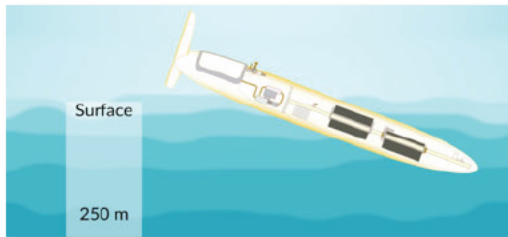
<https://rock-creek.com/our-work/proposals/virginia-tech-abb/>

Rock Creek worked with the team from Virginia Tech's Adaptive Brain and Behavior Destination Area to create this 2-minute promotional video about the university's Adaptive Brain and Behavior Pathways Minor. It highlights just some of the exciting and groundbreaking work being done at Virginia Tech to better understand all of the many facets of the human brain.



PACIFIC WESTERN BOUNDARY CURRENTS | NOAA

<https://rock-creek.com/our-work/government/noaa-pmel/>



This 2020 Telly Award-winning video highlights the research by the NOAA Pacific Marine Environmental Lab into currents in the Solomon Sea using an autonomous Ocean Glider to collect data about current speed and direction as well as water temperature. The resulting data is used to enhance El Niño weather event long range forecasting.

FIRST AMENDMENT OVERVIEW | NATIONAL CONSTITUTION CENTER

<https://rock-creek.com/our-work/non-profit/ncc-first-amendment-overview-part-i/>

This is the first in a series of six videos we are producing for the National Constitution Center on Constitutional Amendments. This video, on the First Amendment, features Supreme Court Justice Elena Kagan as well as constitutional law professor Jeff Rosen commenting on the history and theory behind the First Amendment. These



instructional videos will be displayed at the National Constitution Center and delivered to all AP History students across the county.

2. Examples of full-motion graphic or animated videos.

ROUTE TO RESILIENCE | ENVIRONMENTAL PROTECTION AGENCY

<https://rock-creek.com/our-work/training/route-to-resilience/>



Rock Creek was tasked to create a series of short, animated videos to stimulate interest in a web-based interactive tool designed to help managers of small water utilities understand how to become more resilient to the challenges posed by severe weather, natural catastrophes, and climate change.

EARTHQUAKE RESILIENCE | ENVIRONMENTAL PROTECTION AGENCY

<https://rock-creek.com/our-work/government/earthquake-resilience/>

Earthquakes are a threat to municipal water and wastewater treatment facilities across the country. This animated promotional video, produced by Rock Creek for the Environmental Protection Agency (EPA), informs facility managers about the dangers of earthquakes and the steps they can take to mitigate that threat.



NIKKI'S STORY | UNITED WAY OF ASHEVILLE AND BUNCOMBE COUNTY

<https://vimeo.com/446916888/e4628e4360>



For more than six years, Rock Creek has supported the United Way by creating a variety of video products in support of their advocacy and fundraising initiatives. Several of these short videos have relied fully on animation including this video titled Nikki's Story.

BENEFITS OVERVIEW | TRANSPORTATION SECURITY ADMINISTRATION

<https://vimeo.com/348241797/f88d7a2b98>

Shortly after its founding in 2002, Rock Creek has supported the Transportation Security Administration in all aspects of its operations from external messaging, internal training, to this TSA employee benefits overview video.



3. Examples of speeches, panels, conferences, and interviews.

CCSSO 2019 NATIONAL LITERACY SUMMIT | NATIONAL ASSESSMENT GOVERNING BOARD

<https://vimeo.com/393538763/a869698f34>

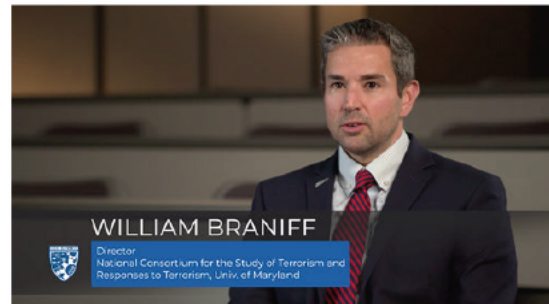


Under contract with The Hatcher Group, Rock Creek produced this video highlighting the Council of Chief State School Officer's 2020 National Literacy Summit in Washington, DC. This conference of state superintendents and other chief state school officers was focused on the reading gap facing our nation and how to address this systemic problem.

DHS COE 2019 SUMMIT | GEORGE MASON UNIVERSITY, CRIMINAL INVESTIGATIONS AND NETWORK ANALYSIS CENTER

<https://cina.gmu.edu/coesummit19/>

In the summer of 2019, Rock Creek filmed this highlight video of the Department of Homeland Security's Centers of Excellence Summit at George Mason University. As one of the COEs, the Criminal Investigations and Network Analysis Center (CINA) at George Mason provided us with the livestream footage which we paired with our own b-roll and interview footage to highlight the importance of this network of institutions in tackling known and unknown homeland security challenges.



4. Example of complete interview-based, documentary-style productions.

ANDE | MONTANA STATE UNIVERSITY / TECHLINK

<https://rock-creek.com/our-work/proposals/ande>



The DoD's Small Business Innovation Research (SBIR) program provides research funding to develop innovative products for use by the military. The companies are then allowed to transition that technology into commercial ventures or products. Since 2014, Rock Creek has been promoting SBIR Success Stories by designing, scripting, filming and editing short promotional videos.

In addition to creating the videos themselves, Rock Creek created and applied the graphical branding across all programs, even those produced by other vendors.



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 JUM staff.)

One of the pleasures in our profession is working with and learning from experts in a variety of fields. Establishing a close collaboration with project stakeholders and subject matter experts is then critical to enabling our ability to quickly absorb their knowledge, condense it into concise visual messaging, and produce engaging, memorable programs for the audience. Working with the JMU project team is important to developing this compelling content, but also in dealing with the logistical side of production – scheduling interview subjects, ensuring an efficient shooting schedule, enabling practical access to locations for easy equipment load-in and load-out, identifying electrical access and parking options. There are many details, big and small, to consider during development and production, all impossible without knowing what questions to ask and receiving thorough answers.

To the point of “not debuting a new element with advanced coordination,” Rock Creek’s producers and staff are confident in our abilities to develop high-quality products; however, we are not so arrogant as to think we know better than the project team at JMU regarding the development and deployment of JMU branded products. We might make informed suggestions, but would never take it upon ourselves to make final determinations or to actually release products without prior approval. That would be the fastest way to never work for any customer ever again.

11. Provide a list of the equipment used (description, brand, model, etc) your firm will use to service the requirements of this contract.

The following list is fairly complete; it also represents the equipment Rock Creek owns at the time of this writing. We are constantly acquiring new and specialized equipment as the need arises.

Digital Cinema Camera Dept.

Sony PMW-F5 4K

Blackmagic URSA Mini Pro 4.6K

Lenses

Canon CN-E 30-105mm T2.8 Zoom PL Mount

Zeiss Cine-zoom, 28mm-100mm, PL mount

Zeiss Compact Prime lenses, PL Mount – 15mm, 25mm, 35mm, 50mm, 85mm, 135mm

Sony a7RII mirrorless with Canon L series lenses

Nikon D810

Nikon D800

Zoom and prime lenses, speedlight flashes

4 - Anton Bauer 90 Gold mount batteries

3 - Anton Bauer 120 Gold mount batteries



Camera Accessories

2 – Sachtler Video 20 tripods
Prompter People QPro 17” Teleprompter
BarTech Wireless Follow Focus System
Teradek Wireless Video Monitor System
Hollywood Wireless Video Monitor System
17” Panasonic HD Monitor
9” SmartHD AC7 Monitor
21” Flanders Scientific Client Monitor

Editing

3 – MacPro 4K Editing Suites
Adobe Creative Suite, DaVinci Color Correction

Studio Facilities in Herndon, VA

5,500 square feet – total space
1,650 square feet – main stage
23’ wide x 16’ deep x 10’ high infinity wall/cyc
Make-up room, green room, kitchen, prop workshop
48’ linear flat set walls
variety of profession office, cubicle, and residential set furnishings and props

Lights

4 – 4x4 KinoFlos
2 – 1’x1’ Astra Daylight LitePanels w/ CTO & diffusion
2 – Dracast 1’x1’ color-tunable LEDs
2 – Quasar LED tube lights
Tungsten fixtures
 2 – ARRI 1K
 3 – ARRI 650w
 3 – ARRI 300w
 2 – ARRI 150w
 2 – Colortran 2K tungstens
 3 – Colortran 1K tungstens
 2 – Bambino 1K
 3 – Lekos
 3 – Scoops, 500w

Grip & Electric

10 – 40” C-stands and arms



2 – 20” C-stands
2 – Combo stands
7 – Matthews light stands
Dana Dolly w/ American baby combo dolly stands and Matthews dolly stands
Slider rails – 10 ft, 8 ft, 6 ft, & 4 ft
3 full sets of Apple Boxes
4’x4’ Flags (single, double, silk, solid)
2’x3’ Flags (single, double, silk, solid)
Hampshire frost, Half-white, ND, Scrim
Additional scrim pre-cut to fit exterior windows
Assorted grip heads, cardellinis, mafers, baby pins, scissor clips, etc.
10 – Stingers (25 – 50 ft.)
C-47 bag
13 – Grip clips #1
10 – Grip clips #2
Blackwrap
Assorted gaffer tape (black, white, grey)
Duvetyne (many sizes up to 10’ x 8 yards)

Specialized

25’ x 30’ Greenscreen fabric
EZFX Jib w/ motor head
Steadicam Archer 2
Movi 10 gimbal w/ director
Ronin SC mirrorless handheld gimble
15 - 9ft. seamless rolls in various colors
65” 4K TV for client reviews

KEY PERSONNEL

At Rock Creek, we apply a team approach to everything we do, with individual players each taking ownership of their responsibilities in a collaborative environment where no suggestion is too small for consideration and where creativity is always encouraged and fostered.

The proposed staff for this project includes;

Steve Agnew	Senior Producer / Director / Director of Photography
Tim Phillips	Senior Producer / Writer / Director of Photography
Mike Chirieleison	Producer / Videographer
Craig Hirshberg	Senior Editor
Alexis Antonucci	Animation / Motion Graphics



Steve Agnew – Project Manager / Director / Director of Photography

Steve founded Rock Creek in 1995 to be able to create the type of customized, cinematic storytelling that Rock Creek offers. He manages the company and serves as Producer, Director or Director of Photography on all major projects, oversees all production and creative activities, interfaces with clients, manages company equipment and technology ensuring all systems are up-to-date. He's a hands-on craftsman with in-depth technical knowledge of cameras, lenses, filters, and properties of light and has extensive shooting experience and excellent lighting skills. Steve will be the main point-of-contact for this JMU contract and will also serve as Director of Photography and Director.

Tim Phillips – Senior Producer / Writer / Director of Photography

Tim has over twenty-five years of professional experience in scriptwriting, directing, and producing video and multimedia programs for government, commercial, and non-profit organizations. He has worked across a variety of genres including training, marketing and promotions, advocacy, and documentary and has produced award-winning programming for such varied audiences as children, crime victims, and counter-terrorist operatives. An original owner and partner in Rock Creek Productions, Tim has helped build a flexible and responsive organization that understands production is a collaborative art requiring vision, versatility, and practical expertise. He knows listening to and connecting with clients is crucial to developing successful, engaging messages and effective programs. Tim will serve as Scripting Consultant and Producer on this contract.

Mike Chirieleison – Producer / Videographer

Mike is a producer and videographer with over ten years of experience working in photography and video production in various functions. A graduate of Towson University's Electronic Media and Film program, he first began working for Rock Creek Productions in the Spring of 2012 before coming aboard full time in 2016. With experiences ranging from recording audio for America's Most Wanted, working postseason baseball for Fox Sports, or producing a student film on a refugee family from Bhutan resettling in Baltimore, Mike is always looking for interesting subjects to capture on camera.

Craig Hirshberg – Senior Editor

Craig brings over fifteen years of experience as a video editor and photojournalist as well as a talent for design and multimedia development to the Rock Creek team. He's got a practiced eye for composition and motion, in addition to being adept at realizing the vision of others on the production team. As Rock Creek's senior editor, Craig is instrumental in the design and art direction of our products. His versatile work has helped us garner several prestigious video awards and has strongly influenced our web and print-based work. Craig will serve as editor on this contract.

Alexis Antonucci – Animation / Motion Graphics

Alexis graduated from UNC Asheville with a BA in New Media concentrating in Film, Video Art, and Animation in 2015. She is an enthusiast of photography, animation, motion graphics and design principles. Alexis is our editor, graphics designer and motion graphics animator. She will perform those duties on this contract.

This is our core Rock Creek team. We've been working together as a unit for many years, which allows us to have a seamless collaboration for every project.

RÉSUMÉS

STEVE AGNEW

Producer/Director of Photography/Owner

Professional Summary

- More than 25 years of professional film and video production experience
- Director of Photography credits include commercials, documentaries and Independent 35mm Feature Film; High-Definition Documentary
- Over 15 years of experience as a professional AVID editor
- Credits include over 200 programs

Employment Experience

Rock Creek Productions, Inc. – Herndon, VA and Asheville, NC

Vice-President/Owner: 1995 to present

Founded Rock Creek in 1995 to offer full service video and film production and digital post-production for Broadcast, Corporate, Government, Documentary, Multimedia, and the Web. Rock Creek continues to develop and produce a wide variety of original and creative promotional, documentary, training, corporate identity, and fund-raising programming.

Manages company, serves as Director of Photography and Creative Director on all major projects, oversees all production and creative activities, interfaces with clients, manages company equipment and technology ensuring all systems are up-to-date.

Hands-on craftsperson with in-depth technical knowledge of cameras, lenses, filters, and properties of light. Extensive hand-held shooting experience and excellent lighting skills. Ability to compose, design, and execute complicated tracking shots and sequences. Experienced in the use of Fisher and Chapman Dollies, Jib Arm, Steadicam. Ability to work quickly and efficiently with a small crew and budget without sacrificing quality.

Directorial and postproduction experience ensures that scenes always have great coverage. Ability to give art direction and to direct professional and non-professional talent. Practiced eye for continuity and coverage.

Freelance AVID Editor – Washington, DC: 1995-1996

Edited Avid on-line and off-line programs for national and international clients. Extensive knowledge of entire Avid product line; ability to use Avid 3-D effects, titles and graphics creatively and efficiently. Experience localizing programs into multi-language versions.

Applied Science Associates, Inc. – Producer; Landover, MD; 1992-95 and 1987-89

Produced and directed all aspects of video and multimedia production efforts. Produced, shot, and edited informational, educational, and promotional videotapes and interactive multimedia programs.

Virginia Tech University Relations – Producer/Director; Blacksburg, VA; 1989-92

Responsible for producing, directing, writing, shooting and editing programs for the university.

Essex Corporation – Videographer/Editor; Vienna, VA; 1987

Responsible for video production, scripting, and on-line editing of training videotapes for the U.S. Navy.

WGHP-TV8 – Production Technician; Greensboro, NC; 1986-87

Broadcast engineer and production technician for a network-affiliate TV station.

Education

B.A., English; B.A., Communications Studies (emphasis in Popular Culture and Film), VA Tech.

TIM PHILLIPS

Director/Writer/Owner

Professional Summary

- Over 25 years as an award-winning producer/director and scriptwriter in the fields of Film, Video, and Multimedia production.
- Director of Photography and Steadicam Operator
- Accomplished in product design and creative development.
- Considerable production experience across a range of product types including documentaries, dramatizations, training, simulations, and interviews.
- Film, high-definition, standard definition, interactive and web-based formats
- Educated in the science, practiced in the art of media production.

Employment Experience

Rock Creek Productions, Inc. – Herndon, VA and Asheville, NC

Vice-President/Owner: 1997 to present

Co-owner and manager of Rock Creek, a full service, award-winning media production company offering film, video, and multimedia production services to broadcast, government, corporate, and commercial clients. Manages and implements all creative and technical aspects of production for video, film, and multimedia programming; shoots and lights for both indoor and outdoor environments; writes and edits scripts, interfaces with clients, casts and directs professional talent, designs graphics, creates detailed shotlists, directs technical crews, manages and directs post-production video and audio editorial efforts.

Capitol Multimedia, Inc. – Manager/Senior Producer/Designer; Bethesda, MD; 1990-96

Designed, developed, and managed award winning video and multimedia productions (CD-ROM, CD-i) for the industrial and consumer markets. Wrote scripts, directed talent and production teams. Managed all in-house, overseas, and third-party contract production efforts for video and multimedia productions.

Applied Science Associates, Inc. – Producer/Director; Landover, MD; 1987-90

Managed projects, wrote scripts, interfaced with clients, developed budgets, staffing requirements, and production schedules. Hired production personnel; purchased production equipment; scheduled and assigned projects, team members, and physical resources. Directed all aspects of video and multimedia production efforts in the field and in the studio, directed talent and production crew, directed postproduction efforts.

Essex Corporation – Field Producer/Director; Vienna, VA; 1986-87

Directed studio and field production and post-production efforts; wrote scripts, created graphics, conducted field exercises as part of documentation efforts; organized overseas travel requirements.

Education

B.A., Communications with emphasis in Film Production and Popular Culture, minors in Geography and Chemistry, Virginia Polytechnic Institute and State University; 1985

MIKE CHIRIELEISON

Producer, Cinematographer, Editor

Professional Summary

Producer, videographer, and editor with over ten years of experience working in photography and video production in various functions.

Employment Experience

Rock Creek Productions, Inc. – Herndon, VA; June 2016 - Present

Produce engaging and informative videos for government, corporate, and non-profit clientele. Edit using Adobe Premiere Pro, After Effects, Photoshop, Lightroom, Audition, Media Encoder, as well as DaVinci Resolve for final color correction.

Manage Rock Creek Productions Studios, including studio and equipment rentals, shoot scheduling and crewing, designing and constructing sets, and handling shoot logistics to ensure a smooth production.

Budget both small and large-scale video productions for clients ranging from multi-national corporations to small local businesses.

Reel Athletics - Editor, Camera Operator; August 2010 – October 2013

Directed video production of semiannual of high school boys' and girls' basketball showcases for two years; managed a team of three camera operators while producing b-roll of individual players throughout a 12-game daily schedule; videotaped local and regional sports; edited highlight reels.

Eye To Eye Video - Field Sound Mixer, Production Assistant; January 2011 – February 2012

Recorded audio for multi-camera shoots including both scripted media and ENG interviews; operated boom and lavalier microphones to record broadcast quality audio; interfaced with talent and clients including FOX, NBC, Fuse TV, BET, Big Ten Network, Deloitte and others.

Recent Project Highlights

TechLink, Department of Defense, Airex – SBIR Success Story, 2020

Producer, Videographer. This video profiles Airex Corporation, a small electromagnetic motor company in Somersworth, NH, and how it benefits from participating in DoD's SBIR contract program. This program provides research funding to develop innovative products for use by the military, and in turn the awardees are often able to transition that technology to the commercial market.

Legal Aid Justice Center / The Hatcher Group, *Fund Our Schools*, 2019

Producer, Writer, Videographer, Editor. This was the launch video for the Legal Aid Justice Center's new initiative *Fund Our Schools*, a campaign to lobby for more equitable public education funding for all of Virginia's underfunded and underserved communities.

CINA Center / George Mason University, 2019 DHS Centers of Excellence Summit, 2019

Producer, Writer, Videographer, Editor. Rock Creek filmed this highlight video of the Department of Homeland Security's Centers of Excellence (COE) Summit. As the host COE, the Criminal Investigations and Network Analysis Center at George Mason University provided the livestream footage which we paired with our own b-roll and interview footage. The video underlines the importance of the COE network in tackling known and unknown homeland security challenge

Education

Bachelor of Science, Electronic Media and Film, 2010, Towson University, Towson, MD

CRAIG HIRSHBERG

Senior Editor/Designer

Professional Summary

Experienced as a photojournalist as well as a talent for design and multimedia development to the Rock Creek team. He's got a practiced eye for composition and motion, in addition to being adept at realizing the vision of others on the production team. As our senior editor, Craig is instrumental in the design and art direction of our products. His versatile work has helped us garner several prestigious video awards and has strongly influenced our web and print-based work, too. In addition to his creative side, Craig's ability to quickly problem solve has been an invaluable asset to our team in a technologically dynamic industry.

Employment Experience

Editor/Graphics Designer – Rock Creek Productions, Inc. 2004 - Present.

Multimedia Designer and Editor. Performs a variety of preproduction, production and post production functions including, video editing, motion graphics design, and DVD programming and interface design. Still photographer. Software skills include: Avid Media Composer - Symphony; Adobe Creative Suite (After Effects, Premiere Pro, Photoshop, Illustrator, Audition, Encore)

Recent Projects

Continental Brakes - Promotional Video – 2018 – Editor

Video promoting their operations in Henderson, NC, that produce an array of brake caliper units for a variety of automobile manufacturers including Mercedes-Benz, Honda, Ford and others.

Camp Ton-A-Wandah – Promotional Video – 2018 – Editor

Camp Ton-A-Wandah is an all girls summer camp located in Hendersonville, N.C.

The Aspen Institute – *Race: How Did We Get Here? Where Do We Go Next?* – 2017

Follows a group of high school students through tours in and around DC, highlighted by a curated visit to the Smithsonian National Museum of American History. Students also spent a day at the Gala Theater in Mt. Pleasant as they engaged on issues of Race and Equity.

U.S. Navy – BUMED NEPMU5 – *Force Health Protection: Anytime, Anywhere!* - 2017 – Editor / Designer

Rock Creek worked with the Navy Bureau of Medicine (BUMED) to create this five-minute video showcasing the services offered to the fleet by the Navy Environmental and Preventive Medicine Unit 5.

U.S. Air Force: Small Business Innovation Research – Editor / Designer

The Air Force Small Business Innovation Research program asked Rock Creek to design, script and produce a series of success stories about government research program that transitioned to a successful commercial venture. Designed and implemented branding and motion graphics for two separate series within the Department of Defense.

EPA: Drought Response and Recovery – 2015 – 2017 – Editor / Designer

A series of videos providing lessons learned to assist small and medium sized water utilities facing drought conditions. Edited and developed branding graphics for series.

Education

Bachelor of Arts in Multimedia Arts and Sciences. University of North Carolina at Asheville; 2004.

Bachelor of Science in Journalism with concentration in Photojournalism and Business. University of Florida; 1998

ALEXIS ANTONUCCI

Editor/Motion Graphics Artist

Professional Summary

- Three years of experience in editing informational and training videos.
- Experienced in Adobe Premiere and Avid Media Composer editing systems.
- Experienced in Adobe After Effects, Adobe Illustrator, Adobe Photoshop, Adobe Lightroom, Adobe InDesign, and Adobe Audition.

Employment Experience

Rock-Creek Productions – Editor/Motion Graphics Artist; Mar 2016 - Present

Create motion graphics videos, title sequences, and lower thirds. Create interview edits, log raw footage, and edit audio narration. Production assistant for local shoots: help set up/tear down equipment and be involved with production.

UNCA Media Design Lab - Lab Assistant Jan-Dec 2015

Assisted students, faculty, and staff with software building techniques for various projects and assignments. Worked independently and used my creative skills in various graphic design, video editing, and animation programs to help people develop creative tangible products.

Vanguard Quality Services – Shift Supervisor; Summer 2015

Trained and mentored three new employees and two existing employees. Assisted local business owner with inventory control, customer invoicing, and various clerical functions.

Recent Projects

NOAA: Arctic Report Card – 2019, 2020 – Editor/Motion Graphics Artist

Designed and edited three short one-minute promotional videos highlighting the state of the arctic region. Programs included NOAA provided stock footage and interviews, commercial stock footage, and motion graphics text; developed branding look and feel.

NAGB: The Nation's Report Card – 2018 – Editor/Motion Graphics

Designed and edited four short graphical infomercials to showcase the Austin, San Diego, Chicago, and Miami-Dade County Public Schools TUDA statistics for The Nation's Report Card: TUDA 2017 Results Broadcast.

EPA: Cyanotoxins – 2018 – Editor

Composed an informative video to explain resources the EPA provides for handling the risks of cyanotoxins in drinking water. Created the title and end slide, compiled footage shots, as well as smaller graphical elements throughout video.

Constitution Hall Pass: Federalism – 2017 – Editor/Motion Graphics

Edited an educational video for the National Constitution Center. In addition to the video, created an animated framework to contain the video elements and illustrate the content.

NCIS: Fraud Cases – 2017 – Editor/Motion Graphics

Created three short videos illustrating how select individuals committed severe fraud, and how the NCIS solved their cases.

Air Force Fire Suppression Safety – 2017- Editor

Edited web-based training course comprising of more than 25 training procedures.

Education

Bachelor of Arts in New Media. University of North Carolina at Asheville; 2015.
Associates in Arts in Computer Graphics. Blue Ridge Community College; 2012.

EXISTING VASCUPP CONTRACT

Rock Creek has an existing contract # VTS-686-2018 and relationships with many of the Commonwealth's major universities (and hopefully soon with James Madison University, too.)

In 2020, the work performed was diminished due to the pandemic. Here are our totals:

<u>Institution</u>	<u>2020 Contract/Invoice Amounts</u>
George Mason University	\$18,069
Virginia Tech	\$ 9,691
William & Mary	\$ 0
University of Virginia	\$ 0


PRICING SCHEDULE

The pricing table below is based on our VASCUPP contract for providing film and video production to Virginia colleges and universities. These rates include all overhead costs.

Invoicing typically occurs at the completion of each phase of production – Preproduction, Production, Postproduction, and Finishing.

X. PRICING SCHEDULE

	Hourly Rate
1. For Live Events	
a. Site visit and planning	\$90.63
b. Camera Operator	\$75.00
c. Director	\$106.25
d. Post-production and delivery of video archive	\$105.00
2. For Produced Video	
a. Pre-production and planning	\$90.63
b. Scriptwriting	\$106.25
c. Video Capture (on location) *	\$331.25
d. Video Capture (in studio) *	\$331.25
e. Graphics and Title Development	\$150.00
f. Video Editing	\$105.00
g. Voice over narration	\$350.00
h. Audio Editing	\$150.00
i. Finalizing files (compressing, uploading, etc.)	\$105.00
3. Equipment Rental	Daily Rate
Digital Cinema/4K+ Camera Package	\$900.00
4K Camera	\$650.00
DSLR Package	\$185.00



Zeiss Super Speed Prime Lens Package	\$500.00
Zeiss Super Speed Prime Individual Lens	\$100.00
Steadicam Package (Archer 2s)	\$1,250.00
Field Monitor	\$100.00
Field Audio Package	\$275.00
Lighting and Grip Equipment	
Lighting and Grip -- standard package	\$250.00
1200w HMI Fresnel Light	\$225.00
Kino-flo Diva	\$75.00
Kino-flo 4x4 kit	\$150.00
Lite-panel	\$100.00
Mini-Jib	\$150.00
Full size-Jib w/motorized head, remote zoom and focus	\$350.00
Dana Dolly	\$85.00
Fischer Hydraulic Dolly	\$500.00
Dolly Track (curved and straight track)	\$25.00
One-ton Grip Truck	\$350.00
Studio Rental (Herndon Office)	\$1,200.00
Credit Card Processing Fee	3.50%

* Rate includes Camera Operator, Sound Technician and Camera and Lighting Equipment. (4 hour minimum)

CLIENT LIST

GOVERNMENT

Department of Homeland Security
 Transportation Security Administration
 Customs and Border Protection
 Civil Rights and Civil Liberties
 Immigration and Customs Enforcement
 Federal Emergency Management Agency
SBA/Office of Disaster Assistance
Environmental Protection Agency
National Oceanic and Atmospheric Admin. (NOAA)
National Aeronautics and Space Admin. (NASA)
National Science Foundation
Department of Agriculture
Department of Education
Department of Labor
Office of Personnel Management
The Smithsonian Institution
 Office of Development
 National Museum of African Art
U.S. Census Bureau
Federal Aviation Administration
Department of the Treasury
National Defense University
U.S. Air Force
U.S. Army
 Chemical, Biological, Medical Systems Group
 Entrance Processing Command
 Army Corps of Engineers
 Defense Logistics Agency
 Defense Acquisition University
U.S. Coast Guard
U.S. Marine Corps
U.S. Navy
 Seabees
 Judge Advocate General's Corps (JAG)
 Naval Criminal Investigate Service (NCIS)
Pentagon Force Protection Agency
Housing and Urban Development
DC WIC State Agency
Internal Revenue Service
Veterans Affairs
Academy for Educational Development
United States Postal Service
United Nations

UNIVERSITIES

George Mason University
Virginia Tech
University of Virginia
College of William & Mary
Carnegie Mellon University
Montana State University / TechLink
Asheville-Buncombe Tech

COMMERCIAL

CSRA, Inc.
PerformTech Inc.
PowerTrain, Inc.
Lockheed Martin Corporation
General Physics Corporation
General Dynamics Information Technology
Computer Sciences Corporation
National Geographic
Adayana/Vertex Solutions, Inc.
Nantahala Outdoor Center
Colburn Earth Science Museum
C² Technologies
Saudi Arabian Airlines
Food Channel
Cronkite/Ward Television
Infinity Conference Group
Continental
The Freedom Forum
Meditech Communications
Erickson Barnett
Qnexus
Training Solutions Plus, Inc.
Sundance Channel
Caterpillar
Reinforced Earth Company
Xerox
Verizon

NON-PROFIT

Aspen Institute
National Constitution Center
United Way
Habitat for Humanity DC
Peacework International
Sojourners
United Methodist Church
Grandfather House
National Council on Aging

AWARD LIST

2020	Telly Award Western Boundary Currents NOAA PMEL	2019	Gold Addy Award Because You Said Yes United Way
2018	Telly Award United Way, Hometown Heroes	2017	Telly Award AF SBIR Decisive Analytics Corp.
2016	Emmy Nomination, SE Region Peace Through Education: Stealing the Light	2016	Telly Award Chart the Course – Welcome to the Rat Trap US Navy
2016	Telly Award CRWU CREAT – Manchester by the Sea CSRA/EPA Water Security Division	2014	Telly Award “Gunnery Sergeant”, SAPR Training US Marine Corps
2014	Telly Award Nikki’s Story United Way of Asheville and Buncombe County	2014	HERMES Award, Platinum Website Design Rock Creek
2013	Telly Award <i>A Day Without Water</i> Environmental Protection Agency/CSC	2013	Marcom Platinum Award <i>Advancing the Common Good</i> United Way of Buncombe County, NC
2013	Videographer Award of Distinction Rebuilding Lives SBA Office of Disaster Assistance	2012	Best Shorts Comp. Award Winner <i>From Hell to Here</i> Independent/Creative Progress, LLC
2011	Miami International Film Festival, Best Contemporary Documentary <i>Peace Through Education: Stealing the Light</i>	2010	CINE Golden Eagle <i>Better Built Together</i> Pro Bono/Habitat for Humanity DC
2010	Telly Award <i>Why Legalman?</i> US Navy/Judge Advocate General Corps	2010	EMPixx Gold <i>Why Legalman?</i> US Navy/Judge Advocate General Corps
2010	Telly Award <i>Welcome to Supervision</i> Customs and Border Protection	2010	EMPixx Gold Will Hill <i>Periwinkle Blue</i> Independent
2008	Communicator Award of Distinction <i>Extraordinary Innovations</i> US Patent and Trademark Office	2008	Communicator Award of Distinction <i>Tribal School Zone Safety</i> Tribal Nations Council
2008	Videographer Award of Distinction <i>TSA Industry Watch</i> Transportation Security Administration	2008	Communicator Award of Excellence <i>ICE: Human Trafficking</i> Immigrations and Customs Enforcement
2007	Telly Award <i>Extraordinary Innovations</i> Patent and Trademark Office	2004	Videographer Award of Excellence <i>Pot Luck at the Kents’</i> WIC Program of Washington DC
2004	Videographer Award of Distinction <i>Media Smart Youth: Food, Fitness, & Fun!</i> Academy of Educational Development	2002	Telly Award <i>Evil in our Midst</i> Immigration and Naturalization Service
2002	Telly Award <i>Hold the Line, Guard the Gate</i> US Border Patrol	2002	Telly Award <i>Keeping America Safe</i> Immigration and Naturalization Service
2001	AXIEM Award <i>Hazardous Materials: Technician</i> US Air Force/AFCEA	2001	Communicator Award of Distinction <i>Rock Creek Demo</i> Independent
2001	Communicator Award of Distinction <i>National Museum of African Art</i> Smithsonian Institution	2001	Telly Award <i>Inspiring Vision</i> Smithsonian Institution
1999	Videographer Award of Distinction <i>Expanded Border Control Operations Plan</i> US Border Patrol	1997	Communicator Award of Distinction <i>HUDware II: The Future of Computing</i> Housing and Urban Development

ADMINISTRATIVE INFORMATION

Rock Creek Productions, Inc. is a certified small business and an S-Corporation registered in the state of North Carolina. Rock Creek has maintained an active office and/or production studio in Fairfax County Virginia since 1998.

Rock Creek Productions, Inc.

Production/Post/Administration

15 W. Walnut Street, Suite 201
Asheville, NC 28801
828-258-3456

Steve Agnew

President

steve@rock-creek.com

cell

www.rock-creek.com

DUNS number:

Taxpayer Identification number:

GSA Federal Supply Schedule

Business Type:

VA SWaM number:

eVA number:

Virginia Production Studio

610 Herndon Parkway, Suite 700
Herndon, VA 20170
703-481-6590

Tim Phillips

Vice President

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cell

studios.rock-creek.com

GS-23F-0074L (541-4b, 541-1000)

Small

702802

VS0000027960

FAR 52.212-3 and 52.209-11

Rock Creek certifies that we have a current SAM registration, and all representations and certifications are up-to-date.

Rock Creek is fully insured to industry standards.

#	VIDEO	AUDIO
1	Outline of the United States (include Alaska and Hawaii) – depict trade by an 18-wheel truck, a container ship, and an airplane crossing into the US; TEXT: \$400B; depict migration by people and cars entering the US.	As the leading economy in the world, commerce across our borders is valued at over 400 billion dollars, and migration – both legal and illegal – accounts for millions of people entering the United States annually.
2	Cars, truck, and people safely and orderly passing through a port of entry.	It's critical we safeguard our homeland and our economic prosperity by facilitating lawful trade and travel.
3	Horizontal BTI Institute logo at the bottom of the screen: build structural supports (steel beams) that support DHS and component agencies (their logos) on a platform above. Add sensors, computers, drones in an arc above the structure	That's why the Borders, Trade, and Immigration Institute is dedicated to assisting the Department of Homeland Security and its many component agencies in their tireless efforts to secure our Nation's borders by developing customer-driven, innovative tools and technologies to solve real-world challenges.
4	TEXT: Research Person at computer, engineers working on a device, person passing through a metal detector, drone scanning a truck	We do this by investing in research on emerging technologies and analytical techniques to address trade challenges, to re-engineer the entry process, and to develop rapid and accurate testing to confirm the authenticity of imported goods and materials.
5	TEXT: Technology Port of Entry; show truck passing through a radiation detector, a vehicle being X-rayed, drones overhead, license plate readers monitoring vehicles, and people through check-point.	We do this by developing practical solutions for monitoring material goods, vehicles, and people that pass through our ports of entry, to interdict illegal goods and to facilitate legitimate trade and travel.
6	TEXT: Immigration Map of North and Central America	And we do this by collaborating with DHS Stakeholders, other academic institutions, and

#	VIDEO	AUDIO
	arrows from Guatemala, Honduras, El Salvador indicating migration routes through Mexico Add foreign police officer with hand up, a menacing MS13 gang member, and a woman with her hand up in self defense	domestic and international partners on the root causes, impacts, and effects of international migration in order to assist in the development of data-informed policies.
7	BTI Institute logo (vertical) and University of Houston logo side by side at top of screen students studying in classroom; teacher at whiteboard words on board: observe, analyze, detect Graduate throwing cap into the air	And finally, the BTI Institute is committed to developing the next generation of Homeland Security professionals through undergraduate and graduate coursework at the University of Houston.
8	Line of different DHS personnel standing shoulder to shoulder: civilians (male and female professionals), Border Patrol Agent, Customs Officer, TSO, ICE Agent, others?	Together, these initiatives help ensure the dedicated men and women of DHS have deep and nuanced understanding of the issues surrounding trade and immigration and the right tools and technology to secure our borders.
9	BTI Institute logo and web address uh.edu/bti	To learn more, visit uh.edu/bti

Est. Run Time: 1:50

#	VIDEO	AUDIO
10	<p>FADE UP</p> <p>CU gimble shot of patient walkin in an Ekso Bionics suit;</p> <p>Adam looking directly to camera Interview Lower Third Adam Zoss, Staff Scientist Ekso Bionics</p>	<p>ADAM</p> <p>(00:15) How do you take what robotics is good at and tightly integrate that with what a person is good at and doing that in a practical and comfortable manner is the biggest challenge in making exo-skeletons work.</p>
20	TITLE SLATE	MUSIC
30	<p>B-Roll:</p> <p>Warfighters carrying heavy loads in the field.</p>	<p>NARRATOR: Our warfighters are often faced with carrying very heavy loads on top of their kits, and this can put an enormous amount of strain on their bodies.</p>
40	<p>B-roll:</p> <p>Ekso Bionics signage Beauty interior shot of the space Warfighters in the field</p> <p>Interview lower third: Max Scheder-Bieschin CFO, Ekso Bionics</p> <p><i>Note: could maybe keep this all covered with b-roll, so we don't see him till after the next narrator block.</i></p>	<p>MAX</p> <p>(01:30) Ekso Bionics was founded in 2005, and at that point in time, we were working with the U.S. Military to help soldiers carry heavy weight into the field and be less prone to injury.</p>
		<p>NARRATOR: With Small Business Innovation and Research funding provided under the Defense Advanced Research Projects Agency, DARPA , EksoBionics was able to develop the HULC.</p>
50	Interview lower third:	MAX

#	VIDEO	AUDIO
	<p>Max Scheder-Bieschin CFO, Ekso Bionics</p> <p>B-roll of the HULC 1 (<i>should have detail shots from the DSLR camera and the GoPro</i>)</p> <p>HULC b-roll: https://www.youtube.com/watch?v=aLTV4RZsc7A</p> <p>Blueprint drawing of the HULC 1? Product shot of the HULC 1.</p> <p>Interview lower third: Adam Zoss Staff Scientist, Ekso Bionics</p>	<p>(03:33) The first product we developed was a device called the HULC, that stands for Human Universal Load Carrier. It was a titanium exoskeleton and the idea was to help soldiers carry about 200 pounds.</p> <p>ADAM</p> <p>(03:15) HULC was the culmination of about six years of development that led to a power device at the hips and knees that could support up to about a hundred pounds, take the weight off the soldiers [00:03:30] and allow them to have better endurance and less injuries.</p>
60	<p>INTERVIEW: Max Scheder-Bieschin</p> <p>B-Roll: Design meeting of the people talking about the existing exoskeleton and modifying it to help those suffering from spinal cord injuries or strokes.</p> <ul style="list-style-type: none"> - Product parts on the table - Blueprint drawings on the table - Someone looking at a CAD drawing - Manufacturing <p>https://www.youtube.com/watch?v=S13AfZlz9Vk (blueprint of a part at 00:03)</p>	<p>MAX:</p> <p>(07:35) As we developed the exoskeleton technology with our work with the military, we also looked at other areas where our technology would be helpful.</p> <p>MAX</p> <p>(05:00) we focused essentially on two disease states. We focused on spinal cord injury and we focused on stroke.</p>

#	VIDEO	AUDIO
		<p>ADAM:</p> <p>Ekso Bionics received some government grants to adapt the technology and created a new device that was specifically targeted at the medical rehab market.</p>
70	<p>INTERVIEW: Max Scheder-Bieschin</p> <p>B-Roll: Shots of original Ekso GT: https://www.youtube.com/watch?v=JH_PF3mfWNo</p> <p>B-roll: Patients using the EksoGT</p> <p>B-Roll: Beauty shot of the EksoGT</p>	<p>MAX:</p> <p>(09:04) And then in 2012, we actually introduced the first-generation Ekso device to be used in rehabilitation.</p> <p>MAX:</p> <p>(10:20) in early 2016 we received an FDA clearance that allowed us to rehabilitate people who had a spinal cord injury, but also the first of its kind in exoskeletons was stroke.</p> <p>And today, we have over 300 devices in over 200 centers in the United States and in Europe. Our largest single customer is the VA system</p> <p>DARRELL:</p> <p>So the development of the Ekso GT has been really useful for a physical therapist to help [00:00:30] patients regain walking function after their injury.</p> <p>And the therapist can also use it to help patients do more walking for endurance, change the way they're using certain muscles to try to facilitate a more proper gait during their walking and recovery.</p>

#	VIDEO	AUDIO
80	<p>B-roll of Jess McNair and Darrell Musick using the EksoGT.</p> <p>Additional b-roll of Jess: https://www.youtube.com/watch?v=RalQArg-cmc https://www.youtube.com/watch?v=WBzfnQFmH5E</p>	<p>PATIENT AMBASSADOR:</p> <p>JESS McNAIR</p> <p>(04:30) The Ekso [00:04:30] GT has definitely helped me because once I had the stroke, my gait and balance were way off.</p> <p>With the Ekso GT, it's managed to take me to a level of progress that I never really thought would happen, I mean, over the course of the past two years, since I had the strokes, [00:06:30] I really progressed a lot.</p> <p>I think it's extremely beneficial for rehabilitation.</p>
100	<p>INTERVIEW: Max Scheder-Bieschin</p> <p>B-Roll: Product development – design process of the EksoWorks line.</p>	<p>ADAM</p> <p>(04:50) through the development of our medical exoskeleton technology, [00:05:00] we learned a lot about how to attach robotics to people in durable, safe, comfortable manners, and how to share the load between the user and the robot. This allowed us to go into the industrial space</p>
120	<p>Interview lower third: Kevin Dacey POSITION, Ekso Bionics</p>	<p>KEVIN</p> <p>(03:15) EksoWorks was launched in 2016. It is geared towards making exoskeletons</p>

#	VIDEO	AUDIO
	<p>Potential B-roll Sources:</p> <p>https://www.youtube.com/watch?v=YN4muarR3sA</p> <p>https://www.youtube.com/watch?v=vqh2C_p42-o</p> <p>https://www.youtube.com/watch?v=YN4muarR3sA</p> <p>B-roll: Ekso Works and Ford</p> <p>https://www.youtube.com/watch?time_continue=8&v=HpYhY5-cVyk</p>	<p>for the industrial market. Currently, EksoWorks has [00:03:30] two products, the EksoZeroG and the EksoVest. The EksoZeroG is used for heavy lift tools anywhere from 6 to 40 or 6 to 35 pounds. The EksoVest is used for repetitive overhead tasks, helping to lift the Arm and relieve rotator cuff fatigue.</p> <p>MAX:</p> <p>And a good example of what we're doing with EksoVest is our partnership with Ford. Their employees [00:17:00] raise their arms above their head about a million times a year carrying a tool. And the tool is not particularly heavy but that repetition without support, it makes folks prone to injury. And our device helps mitigate that and allows somebody to carry out their job without getting as tired during the course of their shift</p>
130	<p>INTERVIEW:</p> <p>B-Roll: Beauty shots of the facility, and manufacturing line.</p>	<p>ADAM</p> <p>(02:00) The SBIR program has been critical to the success of Ekso Bionics. A lot of the early funding we received was through government grants, SBIRs, and even a lot of the research over the past 10 or 15 years has been sponsored by the SBIR program and allowed us to pursue</p>

#	VIDEO	AUDIO
		research at a quicker pace and in ways that the other funding wouldn't support.
140	<p>INTERVIEW: Max Scheder-Bieschin</p> <p>B-roll shot of Jess walking. https://www.youtube.com/watch?v=RalQArg-cmc</p>	<p>MAX</p> <p>So the SBIR program is what actually enabled us to do all of what we're doing today.</p> <p>(01:05) We help able-bodied people, we help disable-bodied people do more than they could do on their own. When I see someone who's been injured through a stroke or a spinal cord injury, to see them get up out of their wheelchair and be able to walk again, that makes my day every single day.</p>
150	<p>B-Roll: Patients using the EksoGT Construction workers using the EksoWorks line. B-roll of the facility.</p>	<p>NARRATOR:</p> <p>Through initial SBIR funding from the Defense Advances Research Agency, Ekso Bionics is giving people the gift of mobility and making the difference in hundreds of people's lives every day.</p> <p>Learn more at: www.sbir.defensebusiness.org</p>

~TRT: 6:28

This document includes 60, 30, and 15-second video and radio PSA scripts.

EPA Lead-Based Paint Awareness VIDEO PSAs

Prevent Lead Exposure, 60-second Video version

#	VIDEO	AUDIO
1	INT Living Room Mom points to the wallpaper, turns to the Contractor. Dad and Emma stand nearby watching. The camera slowly dollies around to capture the scene	MOM: We'd like you to strip off this wallpaper and resurface the walls beneath before repainting.
2		CONTRACTOR: I have to ask: When was this house built?
3	Mom looks to Dad, who nods in agreement.	MOM: 1968, we think.
4	CUT to CLOSE UP of Contractor	CONTRACTOR: We might have a problem. Houses built before 1978 might have lead-based paint in them.
5	CUT to CLOSE UP of Dad	DAD: That doesn't sound good.
6	CUT to MEDIUM SHOT of Contractor, who steps up to the window to consider the condition of the paint. He turns back to face the family, gestures to Emma.	CONTRACTOR: It's not. Lead from old paint can get into the environment, especially during home renovations. Sanding, scraping, window replacement – those kinds of activities can create hazardous lead dust and chips that can poison your child and put your family at risk.
7	CUT to TWO SHOT of Dad and Emma, who looks up at her dad, concerned.	DAD: Oh! Should we get Emma tested?
8	CUT to MEDIUM SHOT of Contractor	CONTRACTOR: For that you should talk to your pediatrician. Regarding the house, we can test for lead-based paint as a lead safe certified contractor. Lead-based paint can be found on interior walls, doors and even window casings.

	CUT to older window frame CUT to older door casing CUT to house exterior with drip line	Exterior surfaces, too. Even the soil around your home's dripline can be affected.
9	CUT to out-of-focus living room with family and contractor; overlay Branded Graphics/Text EPA.gov/lead	CONTRACTOR (VO): The EPA has a lot of good information to help homeowners deal with lead-based paint. Prevent Lead Exposure. Go to EPA-dot-gov-slash-lead to learn more.

Prevent Lead Exposure, 30-second Video version

#	VIDEO	AUDIO
1	INT Living Room Mom points to the wallpaper, turns to the Contractor. Dad and Emma stand nearby watching. The camera slowly dollies around to capture the scene	MOM: We'd like you to strip off this wallpaper, then resurface the walls.
2		CONTRACTOR: When was this house built?
3		MOM: 1968.
4	CUT to CLOSE UP of Contractor	CONTRACTOR: We might have a problem. Houses built before 1978 may have lead-based paint in them.
5	CUT to MEDIUM SHOT of Contractor, who steps over toward the window to consider the condition of the paint. He turns back to face the family, gestures to Emma.	CONTRACTOR: Lead from old paint can get into the environment, especially during home renovations. Sanding, scraping, window replacement – activities like those can create hazardous lead dust and chips that can poison your child and put your family at risk.
6	CUT to out-of-focus living room with family and contractor; overlay Branded Graphics/Text EPA.gov/lead	CONTRACTOR (VO): Prevent Lead Exposure. Go to EPA-dot-gov-slash-lead to learn more.

Prevent Lead Exposure, 15-second Video version

#	VIDEO	AUDIO
1	INT Living Room Contractor is in foreground directly addressing the camera, the Family is out-of-focus in the background, looking at the wallpaper and window.	CONTRACTOR: Many homes built before 1978 still have lead-based paint in them. Children under six are especially at risk; just a small amount can cause poisoning.
2	Contractor turns away from the camera, steps toward the family; overlay Branded Graphics/Text EPA.gov/lead	CONTRACTOR (VO): Prevent Lead Exposure. Visit EPA-dot-gov-slash-lead for more information.

EPA Lead-Based Paint Awareness RADIO PSAs

Prevent Lead Exposure, 60-second Radio version

#	AUDIO
1	CONTRACTOR: Before starting any home renovations, you need to know when your house was built, because houses built before 1978 may still have lead-based paint in them.
2	DAD: That doesn't sound good.
3	CONTRACTOR: It's not. Lead from old paint can get into the environment, especially during home renovations. Sanding, scraping, window replacement – those kinds of activities can create hazardous lead dust and chips that can poison your child and put your family at risk.
4	DAD: Should we get our child tested?
5	CONTRACTOR: For that you should talk to your pediatrician. Regarding renovations to older homes, we always assume that there is lead-based paint present and to work with a lead safe certified contractor to safely take care of any problems. Lead-based paint can be found on interior walls, doors and window casings, on exterior surfaces, too. Even the soil around a home's dripline can be affected.
6	CONTRACTOR (VO): The EPA has a lot of good information to help homeowners deal with lead-based paint. Prevent Lead Exposure. Go to EPA-dot-gov-slash-lead to learn more.

Prevent Lead Exposure, 30-second Radio version

#	AUDIO
1	CONTRACTOR: Before starting any home renovations, you need to know when your house was built, because houses built before 1978 may still have lead-based paint in them.
2	CONTRACTOR: Lead from old paint can get into the environment. Sanding, scraping, window replacements – those kinds of activities can create hazardous lead dust and chips that can poison children and put your family at risk. To be safe, hire a lead-safe certified contractor to remove the old paint.
3	CONTRACTOR (VO): Prevent Lead Exposure. Go to EPA-dot-gov-slash-lead to learn more.

Prevent Lead Exposure, 15-second Radio version

#	AUDIO
1	CONTRACTOR: Lead-based paint. Many homes built before 1978 still have lead-based paint in them. Children under six are especially at risk; just a small amount can cause lead poisoning.
2	CONTRACTOR (VO): Prevent Lead Exposure. Visit EPA-dot-gov-slash-lead for more information.

#	VIDEO	AUDIO
1	<p>BRANDED OPEN</p> <p>On Camera – Direct to Camera Anne Ricciuti</p> <p>TEXT Lower-third Anne Ricciuti Deputy Director for Science, Institute of Education Sciences</p>	<p>MUSIC UP</p> <p>RICCIUTI: Congratulations on submitting an application to the Institute of Education Sciences.</p> <p>IES is the nation’s premier source for research, evaluation and statistics that can help educators, policymakers, parents, and other stakeholders improve outcomes for all students.</p>
2	<p>Cont. Anne Ricciuti on camera.</p> <p>TEXT Institute of Education Sciences</p> <ul style="list-style-type: none"> National Center for Education Research (NCER) <p>National Center for Special Education Research (NCSER)</p>	<p>This video depicts what happens to an application once it’s been submitted to Grants.gov and enters our system. This process can take several months and transparency about our peer review processes is important to us.</p> <p>Specifically, we’ll be describing the general processes related to two of IES’ centers, the National Center for Education Research, or NCER, and the National Center for Special Education Research, or NCSER. These centers are responsible for writing and releasing the Request for Applications, or RFAs.</p>
3	<p>TITLE SEQUENCE</p> <p>IES Peer Review: After Application Submission</p>	

#	VIDEO	AUDIO
4	<p>BROLL</p> <p>IES Staff (different from Block 3) identifying and contacting Peer Reviewers</p> <p>TEXT: IES Standards and Review Office Staff</p>	<p>IES's Standards and Review office handles the peer review process. To ensure that the process is as objective as possible, Peer Review activities and the Standards and Review staff are purposefully situated outside of the previously mentioned IES Centers that actually fund the research.</p>
5	<p>TEXT</p> <p>Grants.gov</p> <p>TEXT</p> <p>PRIMO Peer Review Information Management Online Application Notification System</p>	<p>Once you have submitted your application to Grants.gov, it is transmitted for screening and review to the IES' Peer Review Information Management Online system (or website), called PRIMO. Within three to four weeks, all applicants are invited to the PRIMO Application Notification System (ANS) to track the status of their application.</p>
6	<p>B-Roll: Applicant submitting an application</p> <p>BROLL IES Staff at work reviewing applications</p>	<p>Once applications are in PRIMO, IES Standards and Review staff begin screening them to determine which submissions meet all the criteria – does the application address all the requirements in the RFA? Once the IES staff ensures the application is complete and meets all RFA requirements, it is assigned to a Peer Review Panel.</p>
7	<p>MOTION GRAPHICS</p> <p>Pie chart, 1,000 applications reduced to 800 (or 80%)</p>	<p>For the past few years now, IES has received around 1,000 applications. Those that follow all the RFA guidelines move</p>

#	VIDEO	AUDIO
	BROLL Reviewer reading an application	forward into the next stage of review and are assigned to Peer Review panels for evaluation.
8	BROLL IES Staff Peer Reviewer using PRIMO	Throughout this entire process, IES actively recruits experts in research and practice to participate on Peer Review Panels to carefully and confidentially review, critique, and score these applications.
9	BROLL IES Staff sorting applications and assigning applications to panels	After panel members have been determined and applications have been screened, the applications are sorted to the most appropriate panels for review. This sorting is done based on each application's content and where it might fit best in terms of panel expertise.
10	BROLL Principal reviewer reading an application, writing a critique	Now, onto the next stage of review: Peer Review. A minimum of two Primary Reviewers are assigned to each application. However, depending upon the type and scope of research being proposed, up to four Primary Reviewers may be assigned. They are given ample time to review all of their assigned applications, and are expected to read each application in its entirety, consider its strengths and

#	VIDEO	AUDIO
		weaknesses, then write a critique of it addressing the review criteria in the RFA.
11	<p>B-Roll: Reviewer typing up critique and scores. Looking over RFA.</p> <p>TEXT</p> <p>Criterion Scores –meeting review criteria</p> <p>Overall Score – application quality and merit</p>	<p>In addition to the written critique, the Primary Reviewers score their assigned applications in two ways:</p> <ul style="list-style-type: none"> • Criterion scores are based on how well the submission met each of the review criteria, and • An Overall score summarizes an assessment of the quality of the entire application.
12	<p>BROLL</p> <p>IES staff – triage process</p>	<p>Once the peer reviewers have submitted critiques and scores on all applications in the PRIMO system, the IES Standards and Review office begins the triage process. This involves rank-ordering all of the applications reviewed by the panel based on their average overall scores, and those with the most positive scores go forward for consideration and final scoring by the full panel.</p>
13	<p>BROLL</p> <p>Applicant receiving an email with a status update; logging into PRIMO to obtain status update</p>	<p>It's important to remember that the entire application review process can take several months. Of course, you may check on your application status at any time using your PRIMO ANS credentials. If your</p>

#	VIDEO	AUDIO
		application does not move forward to peer review, you'll be notified fairly quickly. However, if your application does move forward, you might not receive any updates until after the panel meeting.
14	BROLL Panel Meeting	If your application moves forward to the full panel meeting for discussion, you'll receive feedback in the PRIMO ANS System, including the primary reviewers' critiques, a summary of the panel discussion, and the average criterion and overall scores from the entire panel.
15	BROLL Applicant reviewing feedback	If your application does not move forward to the full panel discussion, you will still receive reviewer critiques in the PRIMO ANS System, but without final scores. This is because scores submitted prior to the panel meeting are considered preliminary; if the application isn't discussed by the full panel, it does not receive final scores.
16	BROLL Peer Review Panel	If you'd like to see how an application is reviewed during the panel discussion, please watch our Peer Review Panel Discussion video.

#	VIDEO	AUDIO
		<i>PEER REVIEWER: ... but I'd like to point out some strengths to the significance plan....</i>
17	On Camera – Direct to Camera Anne Ricciuti	RICCIUTI: We understand just how challenging it is to seek scientific research grants, and we hope this video has provided some valuable insight into the stages of the peer review process of IES grant applications. We wish you good luck on your submission!
18	MOTION GRAPHICS/TEXT Grant Application Information: ies.ed.gov/funding Screening and Review Information: ies.ed.gov/director/sro/application_review.asp	For more information about applying for an IES grant, you can go to: I-E-S dot E-D dot gov slash funding For more information about the screening and review processes for submitted applications, go to: I-E-S dot E-D dot gov slash director slash S-R-O slash application underscore review dot A-S-P FADE MUSIC

TRT: 5:32



5 May 2021

Martin Spitznagel
Director of Instructional Multimedia and Technology
Cybermedia Technologies, Inc.
1900 Campus Commons Dr., Suite. 100
Reston, VA 20191

**RE: DAU CLCL Training Modules
Video Production Technical and Cost Proposal**

Dear Martin:

Rock Creek Productions, Inc., has enjoyed our long, productive, and successful relationship with CTEC developing training materials for the Defense Acquisition University. Most recently, our work together producing the first three CLCL modules (001, 005, and 011) was focused and energetic, and we hope it proves as effective in the training environment as our previous audio-visual products.

We understand DAU is seeking additional detail on the tasks and costs involved in producing the next nine (9) CLCL modules. We base our following assessments and cost proposal on the assumption that these nine modules are similar in scale and scope to the first three. First, a summary of our production efforts on the first three CLCL modules and how that informs our costing on the upcoming nine modules.

Rock Creek was approached to produce the three CLCL modules, provided initial scripts, and a fixed budget of \$44,500. To make everything work, we compressed the three modules into three days of production. Our first production day, where we shot everything for module 011, which required three actors and four interior locations, dramatic and teleprompted scenes, still images, and voice over, took 16 hours to accomplish. When considering subsequent production days for modules 001 and 005, we realized efficiencies could be gained by separating the talent into pairs and shooting everything related to each pair on a single day, thereby limiting location changes. Specifically, we shot all scenes for the Ginny and Sylvia characters for 001 and 005 on one day, and all the scenes for the Ginny and Kevin characters for 001 and 005 on another day. This approach limited our studio/office locations and reduced the number of talent days required.



Another unplanned expense absorbed by Rock Creek were the rapid/PCR Covid-tests for all on-camera talent since they would be mask-less on camera. The remaining crew wore masks and maintained distances, as much as possible in our large studio space. We are assuming this approach must continue for the foreseeable future, or until the entire cast and crew are fully vaccinated.

Considering how this experience applies to future modules, there are definitely efficiencies to be found in combining on-camera characters from different modules into single production days. This might put more pressure on scriptwriters to develop module scripts in groups (or in total), but by allowing the production team to maximize those location and character breakdowns into fewer days, our efficiency and our ability to boost resource allocations increases. Treating each module as a stand-alone production effort will increase talent burdens and extend the length of production days as we are forced to light and shoot in several locations.

Each module requires the following preproduction, production, and postproduction labor, equipment, and service categories:

Preproduction

This phase includes both producer and production coordinator labor hours.

Script-related tasks include script review, familiarization, and breakdown. Scripts are broken down to determine location, talent, wardrobe, and prop requirements. Individual scenes are broken down into shotlists that determine camera set-ups and angles and individual shot requirements. Once that breakdown is complete, we determine the shooting schedule.

Casting talent requires reaching out to professional, non-union actors through a variety of means including professional associations, industry groups, and acting-focused user groups. Rock Creek uses a third-party specialist to assist with this task. For each script character, 'Sides' are created that interested actors use to self-tape their auditions (in normal, non-covid times, we would hold auditions in person). The producer and CTEC director then consider the resulting auditions and make talent selections.

Set design and construction are another preproduction task. Rock Creek offers a variety of professional and residential 'looks' including a variety of cubicles and managerial offices. These are pulled from storage, set up, and propped to appear as working spaces. We then apply existing flats (fake walls) to finish the set. Typically, we'll build our cameras, set up monitors, assemble our teleprompter, and prelight the first set so that on the day of production, we're ready to go.

The final preproduction tasks involve coordinating the shoot. We have to align talent schedules, ensure production crew and equipment is available, arrange for Covid tests, and disseminate call sheets.

Production

This task covers the day of production in the studio. In addition to the CTEC director, we'll have a director of photography, a camera assistant, a gaffer for lighting, a sound recordist, a make-up artist, and a production assistant.

- The director works directly with the talent to ensure accurate and appropriate delivery of all lines, works with the director of photography to ensure the product's vision is communicated through camera angles, lens selection, lighting and audio, and communicates all make-up and wardrobe requirements to the make-up artist.
- The director of photography ensures all creative and technical aspects of production are attended to, and directs the camera assistant, gaffer, sound recordist, and production assistant. As the cinematographer, this individual is responsible for determining the proper camera platform (i.e. tripod, dolly, jib, or handheld) and shooting all video.
- The camera assistant works with both the DP and gaffer, attending to camera and lighting set-up, operates the teleprompter when that is in play, manages the shotlist and ensures script continuity, and downloads and manages all digital media.
- The gaffer is responsible for setting all lights, grip, and electric equipment. In our case, our gaffer also acts as a grip when it comes to setting the dolly and jib.
- The sound recordist is responsible for placing wireless lavalier mics on all talent, handling the overhead boom microphone, and mixing and recording all audio.
- The make-up artist ensures that all talent look their best by attending to hair, make-up, and wardrobe. For the CLCL projects, there is a fair amount of wardrobe changing as the program proceeds through different 'days.' The make-up artist is responsible for managing those costume changes.
- And finally, the production assistant is responsible for taking all temperatures (covid), taking timecode and shot notes to assist the director and editor, marking and clapping each shot for visual recognition and audio syncing, and managing all craft services such as lunch orders.

Note that normal production days are considered ten (10) hour workdays. We are anticipating freelance crew members are paid two (2) hours of overtime at a rate of 1.5x their normal rate for each anticipated 12-hour production day. Rock Creek employees are not requiring overtime.

In addition to the labor categories involved in production, the following equipment and materials categories come into play:

- Our Digital Cinema Camera Package consists of a large-format, 4K/UHD camera (we currently offer a Sony F5 and a Blackmagic Mini-Ursa pro, Canon and Zeiss cine-zoom and Zeiss prime lenses, matte box, remote focus, monitors, batteries, and camera platforms (tripod, dolly, jib, or handheld rig.)



- The Audio package consists of wireless lavalier microphones for up to three on-camera actors, a boom microphone and pole, a digital multitrack mixer/recorder, client-review wireless headphones, and a timecode-synced clapper.
- Rock Creek's Herndon, VA Production Studio is approximately 5,500sq.ft. with a 1650 sq.ft. main stage area, set offices, make-up and green rooms, a kitchen and a props workshop. We have approximately 48-linear feet of flats (fake walls) that we use to configure production spaces, and a variety of professional quality furnishings (office furniture, cubicles, computers, lighting, office chairs) as well as a variety of office props and wall art. We can (and have) also created meeting rooms, conference rooms, break rooms, industrial settings, and residential settings.
- For each show, there are often specialized props that we acquire to add realism to our sets. This can include signage, name tags, notebooks, specialized (ie. character driven) furnishings or art, etc. In addition, every production requires a certain amount of expendable items, such as paint and painting supplies (ie. paint rollers/painters tape), gaffers tape, lighting gels or diffusion, batteries for microphones, printing materials, etc.
- And finally, providing craft service is essential to maintaining an efficient time-managed set, and fed and hydrated actors and crew.

Talent includes its own expenses with casting fees, actor and planned overtime fees, wardrobe costs (each wardrobe change includes a small cleaning fee), and rapid/PCR Covid testing. For these upcoming modules, we're planning on two full-day and one half-day principle actors per shoot day. Also, please note that casting fees are somewhat reduced from normal as we do anticipate some repeat actor appearances as we progress through the modules.

Based upon production of the previous three CLCL modules, where we determined that planning for single, long (12-hour) production days was more economical and efficient than multiple production days and their additional labor costs, we again plan on a longer, 12-hour days for each of the upcoming modules. The planned overtime incurred is significantly less than an additional production day. Also, based upon our previous experience, combining characters and locations from more than one module increases our efficiency and minimizes our costs, as described above.

In our production days, we'll record audio and video for each planned scene, we'll take still photographs to be used elsewhere in the multimedia course, and we'll record any voice-over narration or dialogue required.

Postproduction

The producer oversees the editing process and maintains communications with the CTEC director, and the editor(s) are responsible for the technical edit process. Immediately following Production, we ship media transfer drives to our editor, who ingests all captured media – for this entire endeavor, potentially several terabytes of data – into our editing system. Then, based upon the script and the time-code notes

taken on set, we categorize the footage and begin to edit the different scenes. Each scene is roughly strung out, reviewed internally for accuracy of content, and then the editor begins to fine tune each and every cut. Once we feel satisfied, the clips are reviewed by the CTEC director. Another editorial pass is made on each scene based upon that feedback, and the next phase of edit begins. Fine adjustments are made to the audio tracks, the scenes are color corrected, and again the scenes go to the CTEC director for review and approval. If everything passes muster, then the clips are sent to DAU for review and approval. Of course, anything that requires alteration or modification is attended to, and the final videos are posted.

Cost Estimate

The following Rock Creek costs were generated based upon our fresh CLCL experience, are based on CTEC volume rates, and actual expenses incurred during the production of CLCL001, 005, and 011 modules. Rock Creek treats these estimates as a firm, fixed price proposal.

CLCL Per Module Cost Proposal				5/5/21
Preproduction	Unit	Qty.	Rate	Total
Producer	Hour	20	\$90.63	\$1,812.60
Production Coordinator	Hour	12	\$68.75	\$825.00
Subtotal Preproduction				\$2,637.60
Production	Unit	Qty.	Rate	Total
Director of Photography	Day	1	\$850.00	\$850.00
Camera Assistant/Teleprompter	Hour	1	\$600.00	\$600.00
Gaffer	Day	1	\$700.00	\$700.00
Overtime	Hour	2	\$105.00	\$210.00
Sound Recordist	Day	1	\$700.00	\$700.00
Overtime	Hour	2	\$105.00	\$210.00
Make-up Artist (and supplies)	Day	1	\$800.00	\$800.00
Overtime	Hour	2	\$120.00	\$240.00
Production Assistant	Day	1	\$275.00	\$275.00
Overtime	Hour	2	\$41.25	\$82.50
Digital Cinema Camera Package	Day	1	\$650.00	\$650.00
Audio Package	Day	1	\$250.00	\$250.00
Production Studio Space/Sets	Day	1	\$1,200.00	\$1,200.00
Props/Supplies	Each	1	\$200.00	\$200.00
Craft Service	Each	1	\$380.00	\$380.00
Subtotal Production				\$7,347.50



PROFESSIONAL TALENT	Unit	Qty.	Rate	Total
Casting Fee	Each	1	\$200.00	\$200.00
Non-Union Players	Day	2	\$600.00	\$1,200.00
Non-Union 1/2- Day Players	Day	1	\$400.00	\$400.00
Wardrobe	Each	15	\$25.00	\$375.00
COVID Tests	Each	3	\$175.00	\$525.00
Subtotal Talent				\$2,700.00

POSTPRODUCTION	Unit	Qty.	Rate	Total
Producer	Hour	8	\$90.63	\$725.04
Shipping (media drives)	Each	1	\$18.00	\$18.00
Editor (and system)	Hour	40	\$90.00	\$3,600.00
Subtotal Postproduction				\$4,343.04

MODULE TOTAL				\$17,028.14
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PROJECT TOTAL	(All Nine Modules)			\$153,253.26
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If you have any questions or need more information, please contact me via email at tim@rock-creek.com or on my cell at 703.655.0158.

Sincerely,

Tim Phillips
Vice President
Rock Creek Productions, Inc.



Feb. 10, 2020

Maggie Tilley
G&T Communications, Inc.
P.O. Box 609
Boone, NC 28607

RE: Cost Estimate for Greystone Power commercial production.

Dear Maggie:

Rock Creek Productions, Inc. is pleased to provide this cost estimate to support G&T Communications and their customer Greystone Power in the production of one 30-second commercial.

It is our understanding that G&T will provide all props, actors, makeup artist, wardrobe, narration, music and graphics for the spot.

Rock Creek will provide all production equipment and personnel including crew, HD camera, lenses and lights necessary for the production. We will edit the spots in our Asheville office providing drafts for review and comment. You are also welcome to visit the edit suite for more immediate feedback.

Rock Creek's cost estimate for this project is detailed below.

Greystone Power – 30 second spot

Description	Units	Qty.	Rate	Total
Preproduction				
Production Coordination and Scheduling, Home location search	Hours	10	\$75	\$750
Production				
Location Scouting	Hours	4	\$75	\$300
Director of Photography	Day	2	\$800	\$1,600
Camera Assistant	Day	2	\$550	\$1,100
Gaffer	Day	2	\$650	\$1,300
Grip	Day	2	\$500	\$1,000



Description	Units	Qty.	Rate	Total
4K Camera Package (includes camera, lenses, tripod, batteries)	Day	2	\$1,120	\$2,240
Camera Dolly/Slider	Day	2	\$100	\$200
DSLR Camera Package	Day	2	\$150	\$300
Lite-panel Kit (4 lights)	Day	4	\$95	\$380
Kino Flo Lights	Day	2	\$150	\$300
One-ton Grip Package	Day	2	\$350	\$700
Home Location Fee (billed at cost)	Day	1	\$500	\$500
Subtotal Production				\$9,920
Editing	Hour	32	\$125	\$4,000
Captions	Hour	2	\$65	\$130
Subtotal Postproduction				\$4,130
Steve Agnew – Travel to Atlanta – Mileage	Mile	450	0.575	\$259
Steve Agnew – Travel to Atlanta – Time	Hour	8	\$50	\$400
Hotel (2 persons, 2 nights each)	Night	4	\$127	\$508
Per Diem (2 persons, 2 nights each)	Night	4	\$50	\$200
Subtotal Travel				\$1,367
Total				\$16,167

If you have any questions, or wish to discuss this proposal further, please contact me at 703.867.7655 or via email at steve@rock-creek.com. Again, we appreciate the opportunity to bid on this video production effort.

Sincerely,

Steve Agnew
Rock Creek Productions, Inc.



Video Production Proposal for Tupelo Honey Digital Ads



Prepared by

Rock Creek Productions, Inc.
15 W. Walnut St., Suite 201
Asheville, NC 28801
828.258.3456

www.rock-creek.com

Steve Agnew, President
steve@rock-creek.com
703.867.7655 cell

6 Feb 2020





6 Feb 2020

Amanda Barina Stevens
Digital Marketing Manager
Tupelo Honey Cafe

**RE: Video Production Proposal
Tupelo Honey Digital Ads**

Dear Amanda:

Rock Creek Productions, Inc. appreciates the opportunity to provide this proposal for video production services to Tupelo Honey. We have taken a close look at the videos you offered as samples, and believe we have creative solutions to achieve your desired outcomes and that fall within your stated budget.

In the following proposal, you will find some background information on Rock Creek, bios on a few of the key players on our team, relevant samples of our work, our creative and technical approaches to these digital ads, our assumptions and pricing.

More information about Rock Creek, including samples of our work may be found at our website www.rock-creek.com. If you have any questions or need more information, please contact me via email at steve@rock-creek.com or at 703-867-7655.

Best regards,

Steve Agnew
Rock Creek Productions, Inc.



CORPORATE BACKGROUND – *ENGAGE, INFORM, MOTIVATE*

Rock Creek Productions is an award-winning, full-service digital cinema production company. We are a certified small business with production facilities in Asheville, NC and Herndon, VA, but we work across the United States and around the world.

Working across a variety of genres including dramatic action and dialogue driven programming, narrative training and education, interview-based documentaries, and animations in support of training, promotional marketing, broadcast commercials and public service announcements, fundraising, outreach, awareness and advocacy – we help our clients develop practical and engaging programs that address the specific needs of their target audience.

We are filmmakers: each of us is drawn to this creative endeavor to tell engaging, visual stories – and that's what we do on every production, regardless of approach, purpose, or budget. Our goal is to exceed expectations and make a difference. Production requires collaboration and we intentionally create an energetic and cooperative atmosphere by bringing the right technical team together, applying the most appropriate tools, and helping professional and non-professional talent feel comfortable and expressive in front of the camera.



Rock Creek shoots on 4K-resolution, large-format Sony F5 CineAlta digital cinema cameras paired with Zeiss Compact Prime and Canon variable cine zoom lenses enabling us to create stunning imagery with extremely wide latitude, shallow depth of field, and precise color rendition. Additionally, we shoot on high-resolution, full-frame, Nikon and Sony mirrorless DSLRs and 4K GoPro cameras extending our ability to get every shot. Our cameras are supported by a full complement of mobile camera platforms including Steadicam and handheld Movi gimbal systems, compact slider dollies, a jib, a 4K aerial drone, and vehicle mounts. We also provide a full array of video monitoring, audio recording, lighting, grip and electric capabilities.



Rock Creek's Herndon, VA production facility covers 5,500 sq. ft. of flexible studio space including a large 1600 sq. ft. daylight stage area, a 24' wide infinity cyc, greenscreen capabilities, make-up and green rooms, a set and prop workshop, kitchen, and client workspaces. We are experienced in creating and staging a variety of professional, industrial, and residential looks.

We offer a family of high-end, cinema quality postproduction editing systems, including Adobe Premiere running on robust Mac Pro platforms supported by the Adobe Creative Suite of applications such as After Effects, Illustrator, Photoshop, and Audition. We use DaVinci Resolve for final color correction and are well versed in outputting digital files for use across all online and social media distribution channels.



KEY PERSONNEL

At Rock Creek, we apply a team approach to everything we do, with individual players each taking ownership of their responsibilities in a collaborative environment where no suggestion is too small for consideration and where creativity is always encouraged and fostered.

The proposed staff for this project includes;

Steve Agnew	Project Manager / Director / Director of Photography
Craig Hirshberg	Senior Editor
Tim Phillips	Writer / Cinematographer
Alexis Antonucci	Animation / Motion Graphics
Mike Chirieleison	Associate Producer / Project Coordinator

Steve Agnew – Project Manager / Director / Director of Photography

Steve founded Rock Creek in 1995 to be able to create the type of customized, cinematic storytelling that Rock Creek offers. He manages the company and serves as Producer, Director or Director of Photography on all major projects, oversees all production and creative activities, interfaces with clients, manages company equipment and technology ensuring all systems are up to date. He's a hands-on craftsman with in-depth technical knowledge of cameras, lenses, filters, and properties of light and has extensive shooting experience and excellent lighting skills.

Craig Hirshberg – Senior Editor

Craig brings over fifteen years of experience as a video editor and photojournalist as well as a talent for design and multimedia development to the Rock Creek team. He's got a practiced eye for composition and motion, in addition to being adept at realizing the vision of others on the production team. As Rock Creek's senior editor, Craig is instrumental in the design and art direction of our products. His versatile work has helped us garner several prestigious video awards and has strongly influenced our web and print-based work.

Tim Phillips – Writer / Cinematographer

Tim has over twenty-five years of professional experience in scriptwriting, directing, and producing video and multimedia programs. He knows listening to and connecting with clients is crucial to developing successful, engaging messages and effective programs. Tim serves as a creative and scripting consultant and cinematographer on this project, as necessary.

Alexis Antonucci – Animation / Motion Graphics

Alexis graduated from UNC Asheville with a BA in New Media concentrating in Film, Video, Art, and Animation in 2015. She is an enthusiast of photography, animation, motion graphics and design principles. Alexis is our editor, graphics designer and motion graphics animator.

Mike Chirieleison – Associate Producer / Coordinator

Mike acts as an associate producer and project coordinator, assisting the producer to ensure the project is well managed and all details are attended to. Mike has over ten years of experience working in photography and video production and is a graduate of Towson University's Electronic Media and Film program.



EXPERIENCE

At Rock Creek we help our clients tell compelling stories. On this page are descriptions of, and links to, samples of recent projects. Each of these has been chosen for their relevance to this proposal because we feel that they showcase our ability to convey critical information in a dramatic and engaging way.

To learn more about us and to see more work samples, we invite you to visit our website at: www.rock-creek.com/our-work.

Enrollment Campaign | A-B Tech

<http://www.rock-creek.com/our-work/promotional/abtech2014/>



Rock Creek created a series of five commercials to promote A-B Tech's Fall Enrollment Campaign. These commercials, feature short interviews with recent alumni following the theme "I am A-B Tech." The first features AB Tech's culinary school and depicts food preparation.

Because You Said Yes | United Way of Asheville and Buncombe County

www.rock-creek.com/our-work/proposals/united-way-2018/



This video was created for the 2018 Annual United Way of Asheville and Buncombe County fundraising campaign. This video was designed to get an emotional response from potential donors as they saw how their contribution is making a difference in their community.

Buncombe County Commission Chairman | Brownie Newman

<https://rock-creek.com/our-work/promotional/newman/>



Rock Creek created a series of political campaign commercials for local politician Brownie Newman to help him with his winning run for Chair of the Buncombe County Commission. In addition to direct-to-camera testimonials from the candidate and his supporters, we filmed b-roll of the candidate interacting with local business owners, farmers and citizens.



Campaign Video – NC Senate | Julie Mayfield

<https://www.facebook.com/MayfieldforNCSenate/videos/785455055214622/>



Rock Creek recently produced a series of seven campaign videos for Asheville Councilwoman Julie Mayfield to promote her 2020 run for state senate. These were produced for distribution via social media channels including YouTube, Facebook, and Instagram.

Powerful Values | NOVEC/G&T Communications

<https://vimeo.com/143618640> Password: RockCreek



Rock Creek provides production services to advertising, public relations, marketing and branding agencies in the mid-Atlantic and Southeast. Working with our client G&T Communications, Rock Creek shoots and edits 30-second broadcast commercials, including this sample.



CREATIVE AND TECHNICAL APPROACH

Rock Creek creates successful video programming by working in close coordination and cooperation with our clients and endeavoring to understand their goals and the needs and requirements of their audience. We apply our experience to craft engaging messaging and to communicate that messaging effectively. We conceive shots and sequences that capture dynamism and energy and motivate viewers toward understanding. We pay attention to detail during development, on set, and in editing, and extend movement through design of graphics, text, and transitional effects. We diligently and creatively apply our craft.

Rock Creek understands that Tupelo Honey wishes to create two campaigns of short videos that highlight their food and the Tupelo Honey brand.

Campaign 1

The first campaign will feature a group of friends or family seated around a large table (we assume this will be a table in a Tupelo Honey restaurant.) On the table is an abundance of Tupelo Honey menu items, the camera moves in slow motion across the food and the faces of the happy people enjoying the food and good company. This campaign consists of three 30-second spots, each using a different ending shot emphasizing a holiday related theme: Mother's Day, Father's Day, and Easter.

In order to capture Tupelo Honey's vision for this series of ads, we begin by meeting with your team to thoroughly delve into your goals and expectations. We then work with your vision to shape it into ads that can be produced given the time and budget available.

Based on the description above, we envision using a group of two families with a diversity of ages and ethnicities. We should also consider placing extras at two or three other tables which appear in the background of the restaurant. As the ad begins, a waiter sets the final plate down on the table and smiles of delight are shared all around. The camera then moves slowly across a table filled with much of what Tupelo Honey has to offer. After cutting to several other shots of happy diners – perhaps a plate of biscuits being passed around – the camera settles on the two Moms side-by-side at the table, celebrating their friendship and toasting Mother's Day. We would then film a similar ending featuring the two Dads celebrating Father's Day. To capture the Easter-themed ad, we suggest ending on an Easter themed dessert and modified Tupelo Honey branded ending graphic.

Campaign 2

This campaign highlights the fresh, scratch-made nature of Tupelo Honey's food, featuring items from Tupelo Honey's menu. The only on-camera "actors" are the hands of Tupelo Honey's chefs. These short videos show a variety of close-ups, including slow motion shots of food and ingredients as they are chopped, sautéed, peeled, sliced, and otherwise prepared before ending on a beauty shot of a final, finished dish as it deliciously rotates on a lazy-susan. The dishes featured are:

- Rainbow Avocado Bowl (15 sec video)
- Shoo Mercy Sweet Potato Pancakes (15 sec video)
- Combination of the above two and featuring two dishes side by side at the end (30 sec video).



In order to keep within the prescribed production time and budget, the shots for this series of videos have to be carefully planned and somewhat limited. Rock Creek will collaborate with the Tupelo Honey team to plan the shots required for each video. We suggest that all shots take place in a limited area within your test kitchen in order to minimize time spent moving the camera and lighting. Our goal is to be as creative and efficient as possible.

OUR PROCESS

In order to accomplish all required development and production tasks, our approach is broken down into four phases: Preproduction, Production, Postproduction and Finishing.

PREPRODUCTION

Kick-off Meeting/Scout

Upon receipt of contract award, Rock Creek's Producer will meet with the Tupelo Honey team to discuss the project. This kick-off meeting focuses on high-level project goals, creative ideas, technical requirements, and development schedules. We may also discuss access to production locations, content materials, casting, and acquisition of existing assets, such as logos and stock footage. This producer is the main point-of-contact for the project, and is responsible for day-to-day communications, all production efforts, and ensuring that all deliverables are on time and the budget is kept on track.

Video Treatment

For each video, Rock Creek typically creates a short Video Treatment which presents important administrative, technical, and creative information for reviewers who may not be familiar with the video development process. This deliverable includes an executive summary of the program, description of proposed approach, intended audience, estimated duration, and format and delivery information. This deliverable's primary purpose, however, is to clearly describe the look and feel, pacing, style, and major branding themes of the program, as well as techniques for production. In cases where the script is already complete, or Rock Creek is only contributing to part of the scripting task – such as the visual approach – the treatment may be tailored to outlining Rock Creek's contributions to the project. The Treatment will also include simple storyboards to convey shot ideas.

Production Coordination

In this task, locations are scheduled, permits filed (if needed), crew members are determined, and specialized equipment (if needed) is acquired. Shot lists are also prepared to ensure efficiency on location. Shortly before the first day of production, call sheets will be distributed to all crew, talent and client team stakeholders. These documents contain all pertinent information for the shoot.



PRODUCTION

Filming on Location

For more than two decades, Rock Creek has been producing projects of this type and many of our crew members have worked together for a dozen years or more. On the set, we intentionally create an energetic, collaborative and efficient atmosphere. We enjoy our work and this experience and familiarity enables us to be extremely efficient on set and to get the job done on time and on budget.

We will provide all crew, camera and lighting equipment. All material will be shot in 4K using our Blackmagic URSA Mini Pro, and we will employ various camera motion techniques including a slider dolly and hand-held gimbal if appropriate.

At the end of each production day, all footage is backed up to redundant hard drives. Throughout the production and postproduction processes Rock Creek keeps redundant copies of all media and other project materials such as edit and graphics projects.

Rock Creek is fully insured to industry standards for all production efforts.

POSTPRODUCTION

Rock Creek offers a family of high-end, broadcast quality postproduction editing systems, including Adobe Premiere Pro running on robust Mac Pro platforms. Rock Creek also makes use of the following software, depending on the requirements of the project: After Effects, Audition, Photoshop, Illustrator, Media Encoder, Lightroom, and DaVinci Resolve.

Rough Cut

The rough cut is the first draft of the program where reviewers see and hear all of the story and b-roll placed into the context of the program. This draft version may not be complete in terms of transition effects, finished graphics and sound design, but it will be complete in terms of program content. Typically, during the Rough-Cut phase, Rock Creek uses scratch narration as a placeholder to ensure that the script is where it needs to be before incurring the expense of professional narration.

Branded Graphics and Titles

As part of the editing process, our graphics team will create all required graphical elements. These elements may be applied both to enhance the look and feel of the program, as well as to describe technical subjects, or simplify otherwise complicated concepts. All branding efforts will adhere to existing Tupelo Honey requirements.



Fine Cut

The fine cut further refines the program based upon feedback from the rough-cut review. This version includes transitional effects and music. The Fine Cut is polished and essentially final.

Final Program Master

Upon review and approval of the Fine Cut, Rock Creek will create a final master. The final program will include all graphics, sound effects, music and video transitional and special effects, and color correction. This version of the program incorporates all client comments and is considered final.

Finishing

Rock Creek delivers digital versions of the final video in the format specified by the client including a full high-resolution HD master file for archival purposes. Rock Creek has extensive experience preparing high-quality digital file for platforms such as YouTube, Amazon Web Service, Vimeo, Twitter, Facebook, for broadcast and cable platforms, and other digital deliverable platforms.

DEADLINES

Campaign 1 is due 3/23/20.

Campaign 2 is due 6/1/20.

ASSUMPTIONS

Rock Creek assumes the following:

- All footage is shot in Tupelo Honey restaurants, kitchens and other Tupelo Honey owned or acquired property
- Tupelo Honey provides all on-camera talent.
- Tupelo Honey provides all food and other props and will be responsible for the preparation of all food.
- Rock Creek collaborates with Tupelo Honey's food stylist to plan and execute shots which highlight the food and show it in its best light.
- In order to accommodate Tupelo Honey's budget, all filming takes place over a single ten-hour day.

AVAILABILITY

Rock Creek is generally available during the months of Feb and March to film these videos. The only current exception is Feb. 26-28.

STORYBOARDS

Rock Creek is not able to provide storyboards for this proposal. We believe that this type of production is a collaboration and we would prefer to engage with you on your vision before creating visual storyboards.



PRICING INFORMATION

This is a firm, fixed-price effort. All production work takes place at Tupelo Honey facilities, while planning and postproduction work takes place in Rock Creek's facilities. No travel is expected. Payment is expected net-30 from invoice.

Preproduction	Unit	Qty.	Rate	Total
Producer	Day	1	\$750.00	\$750.00
Production				
Director of Photography	Day	1	\$850.00	\$850.00
Camera Assistant	Day	1	\$500.00	\$500.00
Gaffer	Day	1	\$650.00	\$650.00
Grip	Day	1	\$550.00	\$550.00
Digital Cinema/4K Camera	Day	1	\$800.00	\$800.00
Lighting and Grip -- standard package	Day	1	\$250.00	\$250.00
Grip Truck	Day	1	\$200.00	\$200.00
Postproduction				
Producer	Day	1	\$750.00	\$750.00
Editing	Hour	20	\$100.00	\$2,000.00
Music Needle Drop	Each	1	\$200.00	\$200.00
Project Total				\$7,500.00



CLIENTS

GOVERNMENT

Central Intelligence Agency University (UCIA)
DC WIC State Agency
Defense Systems Information Agency (DISA)
Department of Agriculture
 Food and Nutrition Service
Department of Education
 Institute of Education Sciences
 National Assessment Governing Board
Department of Homeland Security
 Civil Rights and Civil Liberties
 Customs and Border Protection
 Federal Emergency Management Agency
 Immigration and Customs Enforcement
 Transportation Security Administration
Department of the Interior
 National Park Service
Department of Labor
Department of the Treasury
Environmental Protection Agency (EPA)
Federal Aviation Administration (FAA)
Housing and Urban Development
Internal Revenue Service (IRS)
National Aeronautics and Space Admin. (NASA)
National Defense University
National Oceanic and Atmospheric Admin. (NOAA)
National Science Foundation
Office of Personnel Management
Pentagon Force Protection Agency
SBA/Office of Disaster Assistance
The Smithsonian Institution
 Office of Development
 National Museum of African Art
U.S. Air Force
 Air Force Civil Engineering Center (AFCEC)
U.S. Army
 Army Corps of Engineers
 Chemical, Biological, Medical Systems Group
 Defense Acquisition University
 Defense Logistics Agency
 Entrance Processing Command
U.S. Census Bureau
U.S. Coast Guard
U.S. Marine Corps
U.S. Navy
 Judge Advocate General's Corps (JAG)
 Naval Criminal Investigate Service (NCIS)
 Seabees
United Nations
United States Postal Service
Veterans Affairs

UNIVERSITIES

Asheville-Buncombe Tech
Carnegie Mellon University
College of William & Mary
George Mason University
Montana State University / TechLink
University of Virginia
Virginia Tech

COMMERCIAL

Adayana/Vertex Solutions, Inc.
Amazon Web Services
C² Technologies, Inc.
Caterpillar
Colburn Earth Science Museum
Computer Sciences Corporation
Continental
Cronkite/Ward Television
Erickson Barnett
Food Channel
General Dynamics Information Technology (GDIT)
GP Strategies
The Hatcher Group
HSBC
Lockheed Martin Corporation
Meditech Communications
Nantahala Outdoor Center
National Geographic
PowerTrain, Inc.
Saudi Arabian Airlines
Sundance Channel
Training Solutions Plus, Inc.
Verizon
Xerox

NON-PROFIT

Aspen Institute
Fair Trade USA
The Freedom Forum
Grandfather House
Habitat for Humanity DC
Legal Aid Justice Center
National Constitution Center
National Council on Aging
Peacework International
Sojourners
United Methodist Church
United Way



AWARDS

2019	American Advertising Award - Gold United Way, Because You Said Yes	2018	Telly Award United Way, Hometown Heroes
2017	Telly Award AF SBIR Decisive Analytics Corp.	2016	Emmy Nomination, SE Region Peace Through Education: Stealing the Light
2016	Telly Award CRWU CREAT – Manchester by the Sea CSRA/EPA Water Security Division	2016	Telly Award Chart the Course – Welcome to the Rat Trap US Navy
2014	Telly Award “Gunnery Sergeant”, SAPR Training US Marine Corps	2014	HERMES Award, Platinum Website Design Rock Creek
2014	Telly Award Nikki’s Story United Way of Asheville and Buncombe County	2013	Videographer Award of Distinction Rebuilding Lives SBA Office of Disaster Assistance
2013	Telly Award A Day Without Water Environmental Protection Agency/CSC	2013	Marcom Platinum Award Advancing the Common Good United Way of Buncombe County, NC
2012	Best Shorts Comp. Award Winner From Hell to Here Independent/Creative Progress, LLC	2011	Miami International Film Festival, Best Contemporary Documentary Peace Through Education: Stealing the Light
2010	CINE Golden Eagle Better Built Together Pro Bono/Habitat for Humanity DC	2010	EMPixx Gold Why Legalman? US Navy/Judge Advocate General Corps
2010	Telly Award Why Legalman? US Navy/Judge Advocate General Corps	2010	EMPixx Gold Will Hill Periwinkle Blue Independent
2010	Telly Award Welcome to Supervision Customs and Border Protection	2008	Videographer Award of Distinction TSA Industry Watch Transportation Security Administration
2008	Communicator Award of Distinction Extraordinary Innovations US Patent and Trademark Office	2008	Communicator Award of Distinction Tribal School Zone Safety Tribal Nations Council
2007	Telly Award Extraordinary Innovations Patent and Trademark Office	2008	Communicator Award of Excellence ICE: Human Trafficking Immigrations and Customs Enforcement
2004	Videographer Award of Distinction Media Smart Youth: Food, Fitness, & Fun! Academy of Educational Development	2004	Videographer Award of Excellence Pot Luck at the Kents’ WIC Program of Washington DC
2002	Telly Award Hold the Line, Guard the Gate US Border Patrol	2002	Telly Award Evil in our Midst Immigration and Naturalization Service
2001	Telly Award Inspiring Vision Smithsonian Institution	2002	Telly Award Keeping America Safe Immigration and Naturalization Service
2001	AXIEM Award Hazardous Materials: Technician US Air Force/AFCEA	2001	Communicator Award of Distinction Rock Creek Demo Independent
2001	Communicator Award of Distinction National Museum of African Art Smithsonian Institution	1999	Videographer Award of Distinction Expanded Border Control Operations Plan US Border Patrol
1997	Communicator Award of Excellence Criminal Aliens -- No Way Back US Border Patrol	1997	Communicator Award of Distinction HUDware II: The Future of Computing Housing and Urban Development



ADMINISTRATIVE INFORMATION

Rock Creek Productions, Inc. is a certified small business and an S-Corporation registered in the state of North Carolina.

Rock Creek Productions, Inc.

Production/Post/Administration
15 W. Walnut Street, Suite 201
Asheville, NC 28801
828-258-3456

Steve Agnew
President
steve@rock-creek.com
[REDACTED] cell

www.rock-creek.com

DUNS number:
Taxpayer Identification number:
Business Type:

Washington, DC Production Studio
610 Herndon Parkway, Suite 700
Herndon, VA 20170
703-481-6590

Tim Phillips
Vice President
tim@rock-creek.com
[REDACTED] cell

studios.rock-creek.com

[REDACTED]
Small



ROCK CREEK PRODUCTIONS, INC.

610 Herndon Parkway, Suite 700
Herndon, VA 20170
703-867-7655
steve@rock-creek.com
www.rock-creek.com



INVOICE

BILL TO

Discovery Education, Inc.
4201 Congress St., Ste 245
Charlotte, NC 28209

INVOICE # 2021-004
DATE 01/25/2021
DUE DATE 02/24/2021
TERMS Net 30

DATE	DESCRIPTION	QTY	RATE	AMOUNT
01/19/2021	For Video Production Services: Project: I Do Solemnly Swear Producer: Mark Miano			
	—			
01/19/2021	Editor: Craig Hirshberg	8.75	650.00	5,687.50
01/19/2021	Editor: Alexis Antonucci	8.375	550.00	4,606.25
01/19/2021	Associate Producer - Music and Stock Footage Search	3.25	400.00	1,300.00
01/19/2021	Producer - Steve Agnew	2	750.00	1,500.00
01/19/2021	Sound Design and Mixing	1	1,000.00	1,000.00
	—			
01/19/2021	Additional Resources for Broadcast Versions			
	—			
01/19/2021	Editor Craig Hirshberg	1.50	650.00	975.00
01/19/2021	Editor Alexis Antonucci	1	550.00	550.00
01/19/2021	Sound Mixing	1	850.00	850.00

BALANCE DUE

\$16,468.75

ROCK CREEK PRODUCTIONS, INC.

610 Herndon Pkwy., Suite 700

Herndon, VA 20170

703-867-7655

steve@rock-creek.com

www.rock-creek.com



INVOICE

BILL TO

Kerry Riddle

GMU-CINA

4400 University Drive, MS2A1

Fairfax, VA 22030

INVOICE # 2021-020**DATE** 03/23/2021**DUE DATE** 04/22/2021**TERMS** Net 30**FEIN: 52-1985650**

P.O. EP3146091

DATE	DESCRIPTION	QTY	RATE	AMOUNT
03/08/2021	For Video Production Services related to the CINA Distinguished Speaker Series - Spring 2021			
	P.O. EP3290169			
	Contract # VASCUPP VTS-686-2018			
03/08/2021	— Editing and Postproduction - Full Presentation - Celina Realuyo	12	116.25	1,395.00

BALANCE DUE**\$1,395.00**

ROCK CREEK PRODUCTIONS, INC.

610 Herndon Parkway, Suite 700
Herndon, VA 20170
703-867-7655
steve@rock-creek.com
www.rock-creek.com



INVOICE

BILL TO

Virginia Tech
Business Services Center
902 Prices Fork Rd., MC 0336
Blacksburg, VA 24061

INVOICE # 2021-027
DATE 05/08/2021
DUE DATE 06/07/2021
TERMS Net 30

DATE	DESCRIPTION	QTY	RATE	AMOUNT
04/20/2021	For Video Production Services: Virginia Tech 2021 Black Alumni Reunion Awards Ceremony Video Order # 02935 Charge #: 881245 019AR			
04/20/2021	—			
04/20/2021	2-Person Videography Crew	2	1,975.00	3,950.00
04/20/2021	Mileage to Shoots	900	0.56	504.00
04/20/2021	Teleprompter	2	250.00	500.00
04/20/2021	Edit Host Segments	8	81.25	650.00
04/20/2021	Edit Entire Program	30	81.25	2,437.50
04/20/2021	Additional Editing	8	81.25	650.00
04/20/2021	Sound Mixing	8	125.00	1,000.00

BALANCE DUE

\$9,691.50

ROCK CREEK PRODUCTIONS, INC.

15 W. Walnut St., Suite 201
Asheville, NC 28801
703-867-7655
steve@rock-creek.com
www.rock-creek.com



INVOICE

BILL TO

Maggie Tilley
G&T Communications
P.O. Box 609
Boone, NC 28607

INVOICE # 2020-021
DATE 03/02/2020
DUE DATE 04/01/2020
TERMS Net 30

DATE	DESCRIPTION	QTY	RATE	AMOUNT
02/28/2020	For Video Production Services: GreyStone Power "Your Savings Connection"			
02/28/2020	—			
02/28/2020	Preproduction, Project Coordination and Mangement	2	75.00	150.00
02/28/2020	Location Scouting	4	75.00	300.00
02/28/2020	Director of Photography	2	800.00	1,600.00
02/28/2020	Camera Assistant	2	550.00	1,100.00
02/28/2020	Gaffer	2	650.00	1,300.00
02/28/2020	Grip	2	500.00	1,000.00
02/28/2020	4K Camera Package	2	1,120.00	2,240.00
02/28/2020	LED Light Panels	4	95.00	380.00
02/28/2020	Kino Flo Lights	2	150.00	300.00
02/28/2020	One Ton Grip Truck	2	350.00	700.00
02/28/2020	DSLR Package	2	150.00	300.00
02/28/2020	Camera Dolly Slider	2	100.00	200.00
02/28/2020	Grip Truck Mileage	0	1.00	0.00
02/28/2020	Camera Slider	0	100.00	0.00
02/28/2020	Steve Agnew - Mileage	450	0.575	258.75
02/28/2020	Steve Agnew - Travel Time	8	50.00	400.00
02/28/2020	Hotel (2 Persons, 2 Nights each)	4	126.47	505.88
02/28/2020	Per Diem	4	50.00	200.00

BALANCE DUE

\$10,934.63

ROCK CREEK PRODUCTIONS, INC.

610 Herndon Parkway, Suite 700
Herndon, VA 20170
703-867-7655
steve@rock-creek.com
www.rock-creek.com



INVOICE

BILL TO

Kerry Riddle
GMU-CINA
4400 University Drive, MS2A1
Fairfax, VA 22030

INVOICE # 2020-100
DATE 12/14/2020
DUE DATE 01/13/2021
TERMS Net 30

FEIN: 52-1985650
P.O. EP3241914

DATE	DESCRIPTION	QTY	RATE	AMOUNT
11/30/2020	For Filming and Postproduction services related to the CINA Distinguished Speaker Series. P.O. EP3241914 Contract # 686-2018 —			
11/30/2020	Editing and Postproduction - Full Presentation - Mosbacher/Richardson	12	116.25	1,395.00
11/30/2020	Editing and Postproduction - Full Presentation - Bouchard	12	116.25	1,395.00

BALANCE DUE

\$2,790.00



Request for Proposal

RFP# SCK-1112

Videography Services

April 9, 2021



REQUEST FOR PROPOSAL

RFP# SCK-1112

Issue Date: 04/09/2021
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 5/10/21 for Furnishing The Services Described Herein.

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

All Inquiries For Information And Clarification Should Be Directed To: Savana Koteita, Buyer Senior, Procurement Services, koteitsc@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 in Ink)

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 # SCK-1112

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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 Videography services 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 approximately 20,000 students and 3,000 faculty and staff. Further information about the University may be found at the following website: <http://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, 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.

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

The contractor shall render one or more of the following services for any given project. Provide a detailed response to each item below.

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 UStream and YouTube live streaming.
 - f. Describe your ability to provide videos that may require delivery of recorded video content to JMU via digital file (QuickTime compatible) or DVD if needed.
2. Produce final HD-quality 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 (QuickTime compatible) on DVD(s).
 - i. Describe your ability to record aerial drone video and photo content.
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.
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.

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.

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. **One (1) original and four (4) copies** of the entire proposal, INCLUDING ALL ATTACHMENTS. Any proprietary information should be clearly marked in accordance with 3.f. below.
 - b. **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 3.f. below.
 - c. Should the proposal contain **proprietary information**, provide **one (1) redacted hard 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.

2. 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.
3. 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 and will result in rejection and return of the proposal.

4. 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.
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:

	<u>Points</u>
1. Quality of products/services offered and suitability for intended purposes	25
2. Qualifications and experience of Offeror in providing the goods/services	20

3. Specific plans or methodology to be used to perform the services	25
4. Participation of Small, Women-Owned, & Minority (SWaM) Businesses	10
5. Cost	20
	<hr/> 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 of such motor vehicle.)*
- 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 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.**

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.** 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.**
- 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 (or PO if by Purchase Order) resulting from any cause beyond its control including, but not limited to, governmental orders, regulations, labor strikes, disease, virus, 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-va/uav-policies.shtml>
 2. UAV (Unmanned Aircraft Systems) Approval Form - <https://www.jmu.edu/4-va/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. Vendors shall provide their VISA registration number when indicating charge card processing fees. Any vendor requiring information on VISA registration may refer to

<https://usa.visa.com/support/small-business/regulations-fees.html> and for questions <https://usa.visa.com/dam/VCOM/global/support-legal/documents/merchant-surcharging-qa-for-web.pdf>.

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 |

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 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 #
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_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

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, again with submission of each request for payment)

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

<u>Zone 1</u> George Mason University (Fairfax)	<u>Zone 2</u> James Madison University (Harrisonburg)	<u>Zone 3</u> University of Virginia (Charlottesville)
<u>Zone 4</u> University of Mary Washington (Fredericksburg)	<u>Zone 5</u> College of William and Mary (Williamsburg) Old Dominion University (Norfolk)	<u>Zone 6</u> Virginia Commonwealth University (Richmond)
<u>Zone 7</u> Longwood University (Farmville)	<u>Zone 8</u> Virginia Military Institute (Lexington) Virginia Tech (Blacksburg) Radford University (Radford)	<u>Zone 9</u> University of Virginia - Wise (Wise)