

SOLICITATION/CONTRACT/ORDER FOR COMMERCIAL ITEMS

OFFEROR TO COMPLETE BLOCKS 12, 17, 23, 24, AND 30

 1. REQUESTION NUMBER
HQ00280062000

PAGE 1 OF 91

2. CONTRACT NO. HQ0028-10-D-0001		3. AWARD EFFECTIVE DATE 01-Oct-2009		4. ORDER NUMBER		5. SOLICITATION NUMBER HQ0028-09-R-0024		6. SOLICITATION ISSUE DATE 08-Jun-2009	
7. FOR SOLICITATION INFORMATION CALL:		a. NAME LEILA MILLER		b. TELEPHONE NUMBER (No Collect Calls) 951-413-2402		8. OFFER DUE DATE/LOCAL TIME 02:00 PM 15 Jul 2009			
9. ISSUED BY HQ0028 DEFENSE MEDIA ACTIVITY CONTRACTING OFFICE 23755 Z STREET, POC: LEILA MILLER RIVERSIDE CA 92518-2801 TEL: 951-413-2402 FAX: 951-413-2432		CODE HQ0028		10. THIS ACQUISITION IS <input type="checkbox"/> UNRESTRICTED <input checked="" type="checkbox"/> SET ASIDE 100% FOR <input checked="" type="checkbox"/> SB <input type="checkbox"/> HUBZONE SB <input type="checkbox"/> 8(A) <input type="checkbox"/> SVC-DISABLED VET-OWNED SB <input type="checkbox"/> EMERGING SB SIZE STD: \$29.5M NAICS: 512191		11. DELIVERY FOR FOB DESTINATION UNLESS BLOCK IS MARKED <input type="checkbox"/> SEE SCHEDULE <input checked="" type="checkbox"/> 13a. THIS CONTRACT IS A RATED ORDER UNDER DPAS (15 CFR 700) 13b. RATING DC-C9		12. DISCOUNT TERMS Net 30 Days	
15. DELIVER TO HQ0028 DEFENSE MEDIA ACTIVITY PAUL WALDROP HQ DEFENSE MEDIA ACTIVITY 801 NORTH FARRAX STREET ROOM 311 ALEXANDRIA VA 22314-2007		CODE HQ0028		16. ADMINISTERED BY SEE ITEM 9		CODE			
17a. CONTRACTOR/OFFEROR FILM HOUSE INC RON ROUTSON 810 DOMINICAN DRIVE NASHVILLE TN 37228-1906 TEL: (615)255-4000		CODE 2U992		18a. PAYMENT WILL BE MADE BY HQ0347 DFAS INDIANAPOLIS ATTN: DFAS VENDOR PAY 8899 EAST 56TH STREET INDIANAPOLIS IN 46249-1500		CODE HQ0347			
17b. CHECK IF REMITTANCE IS DIFFERENT AND PUT SUCH ADDRESS IN OFFER <input type="checkbox"/>		FACILITY CODE		18b. SUBMIT INVOICES TO ADDRESS SHOWN IN BLOCK 18a. UNLESS BLOCK BELOW IS CHECKED <input type="checkbox"/> SEE ADDENDUM					
19. ITEM NO.		20. SCHEDULE OF SUPPLIES/ SERVICES		21. QUANTITY		22. UNIT		23. UNIT PRICE	
		SEE SCHEDULE							
25. ACCOUNTING AND APPROPRIATION DATA See Schedule				26. TOTAL AWARD AMOUNT (For Govt. Use Only) \$4,000,000.00 EST					
<input type="checkbox"/> 27a. SOLICITATION INCORPORATES BY REFERENCE FAR 52.212-1, 52.212-4, FAR 52.212-3, 52.212-5 ARE ATTACHED.		ADDENDUM <input type="checkbox"/> ARE NOT ATTACHED		<input type="checkbox"/> 27b. CONTRACT/PURCHASE ORDER INCORPORATES BY REFERENCE FAR 52.212-4, FAR 52.212-5 IS ATTACHED.		ADDENDUM <input type="checkbox"/> ARE NOT ATTACHED			
28. CONTRACTOR IS REQUIRED TO SIGN THIS DOCUMENT AND RETURN 0 COPIES TO ISSUING OFFICE. CONTRACTOR AGREES TO FURNISH AND DELIVER ALL ITEMS SET FORTH OR OTHERWISE IDENTIFIED ABOVE AND ON ANY ADDITIONAL SHEETS SUBJECT TO THE TERMS AND CONDITIONS SPECIFIED HEREIN.		29. AWARD OF CONTRACT: REFERENCE HQ0028-09-R-0024 <input checked="" type="checkbox"/> OFFER DATED 01 Sep 2009. YOUR OFFER ON SOLICITATION (BLOCK 5), INCLUDING ANY ADDITIONS OR CHANGES WHICH ARE SET FORTH HEREIN, IS ACCEPTED AS TO ITEMS: SEE SCHEDULE							
30a. SIGNATURE OF OFFEROR/CONTRACTOR		30b. NAME AND TITLE OF SIGNER (TYPE OR PRINT)		30c. DATE SIGNED		31. NAME OF CONTRACTING OFFICER (TYPE OR PRINT) Karen L. Newlander / Contracting Officer TEL: 951-413-2404 EMAIL: karen.newlander@hhs.mil		32. DATE SIGNED 01-Oct-2009	

 AUTHORIZED FOR LOCAL REPRODUCTION
PREVIOUS EDITION IS NOT USABLE

 STANDARD FORM 1449 (REV 3/2005)
Prescribed by GSA
FAR (48 CFR) 53.212

SOLICITATION/CONTRACT/ORDER FOR COMMERCIAL ITEMS (CONTINUED)	PAGE 2 OF 91
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19. ITEM NO.	20. SCHEDULE OF SUPPLIES/ SERVICES	21. QUANTITY	22. UNIT	23. UNIT PRICE	24. AMOUNT
	SEE SCHEDULE				

32a. QUANTITY IN COLUMN 21 HAS BEEN
☐ RECEIVED ☐ INSPECTED ☐ ACCEPTED, AND CONFORMS TO THE CONTRACT, EXCEPT AS NOTED: _____

32b. SIGNATURE OF AUTHORIZED GOVERNMENT REPRESENTATIVE	32c. DATE	32d. PRINTED NAME AND TITLE OF AUTHORIZED GOVERNMENT REPRESENTATIVE
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32e. MAILING ADDRESS OF AUTHORIZED GOVERNMENT REPRESENTATIVE	32f. TELEPHONE NUMBER OF AUTHORIZED GOVERNMENT REPRESENTATIVE
	32g. E-MAIL OF AUTHORIZED GOVERNMENT REPRESENTATIVE

33. SHIP NUMBER	34. VOUCHER NUMBER	35. AMOUNT VERIFIED CORRECT FOR	36. PAYMENT <input type="checkbox"/> COMPLETE <input type="checkbox"/> PARTIAL <input type="checkbox"/> FINAL	37. CHECK NUMBER
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38. S/R ACCOUNT NUMBER	39. S/R VOUCHER NUMBER	40. PAID BY
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41a. I CERTIFY THIS ACCOUNT IS CORRECT AND PROPER FOR PAYMENT	42a. RECEIVED BY <i>(Print)</i>
41b. SIGNATURE AND TITLE OF CERTIFYING OFFICER	42b. RECEIVED AT <i>(Location)</i>
41c. DATE	42c. DATE REC'D (YY/MM/DD)
	42d. TOTAL CONTAINERS

Section SF 1449 - CONTINUATION SHEET

AWARD

THIS AWARD INCORPORATES RFP HQ0028-09-R-0024, AS AMENDED, AND CONTRACTOR'S TECHNICAL PROPOSAL DATED 6 JUL 2009 AND REVISED PRICE PROPOSAL DATED 1 SEP 2009.

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0001		4,000,000	Each	\$1.00	\$4,000,000.00 EST

SPOT PRODUCTION - Base Year

FFP

Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.

FOB: Destination

NSN: 9999-01-PWS-0441

MILSTRIP: HQ051690919000

PURCHASE REQUEST NUMBER: HQ002890928600

PROJECT: 9N111: 1

ESTIMATED
NTE AMT

\$4,000,000.00 (EST.)

ACRN AB

\$0.00

CIN: HQ0028909286000001

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0002		4,000,000	Each	\$1.00	\$4,000,000.00 EST

OPTION SPOT PRODUCTION - Option Year 1
FFP
Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.
FOB: Destination
NSN: 9999-01-PWS-0441
MILSTRIP: HQ051690919000
PROJECT: 9NJ LI: 1

ESTIMATED NTE AMT	\$4,000,000.00 (EST.)
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ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0003		4,000,000	Each	\$1.00	\$4,000,000.00 EST

OPTION SPOT PRODUCTION - Option Year 2
FFP
Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.
FOB: Destination
NSN: 9999-01-PWS-0441
MILSTRIP: HQ051690919000
PROJECT: 9NJ LI: 1

ESTIMATED NTE AMT	\$4,000,000.00 (EST.)
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ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0004		4,000,000	Each	\$1.00	\$4,000,000.00 EST

OPTION SPOT PRODUCTION - Option Year 3
FFP
Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.
FOB: Destination
NSN: 9999-01-PWS-0441
MILSTRIP: HQ051690919000
PROJECT: 9NJ LI: 1

ESTIMATED NTE AMT	\$4,000,000.00 (EST.)
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ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0005		4,000,000	Each	\$1.00	\$4,000,000.00 EST

OPTION SPOT PRODUCTION - Option Year 4
FFP
Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.
FOB: Destination
NSN: 9999-01-PWS-0441
MILSTRIP: HQ051690919000
PROJECT: 9NJ LI: 1

ESTIMATED NTE AMT	\$4,000,000.00 (EST.)
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DELIVERY INFORMATION

CLIN	DELIVERY DATE	QUANTITY	SHIP TO ADDRESS	UIC
0001	POP 01-OCT-2009 TO 30-SEP-2010	N/A	HQ0516 -DEFENSE MEDIA ACTIVITY PAUL WALDROP HQ DEFENSE MEDIA ACTIVITY 601 NORTH FAIRFAX STREET ROOM 311 ALEXANDRIA VA 22314-2007 703-428-0256 FOB: Destination	HQ0516
0002	POP 01-OCT-2010 TO 30-SEP-2011	N/A	(SAME AS PREVIOUS LOCATION) FOB: Destination	HQ0516
0003	POP 01-OCT-2011 TO 30-SEP-2012	N/A	(SAME AS PREVIOUS LOCATION) FOB: Destination	HQ0516
0004	POP 01-OCT-2012 TO 30-SEP-2013	N/A	(SAME AS PREVIOUS LOCATION) FOB: Destination	HQ0516
0005	POP 01-OCT-2013 TO 30-SEP-2014	N/A	(SAME AS PREVIOUS LOCATION) FOB: Destination	HQ0516

ACCOUNTING AND APPROPRIATION DATA

AB: FUNDS TO BE CITED ON EACH DELIVERY ORDER
AMOUNT: \$0.00
CIN HQ0028909286000001: \$0.00

CLAUSES INCORPORATED BY REFERENCE

52.203-3	Gratuities	APR 1984
52.203-6 Alt I	Restrictions On Subcontractor Sales To The Government (Sep 2006) -- Alternate I	OCT 1995
52.204-7	Central Contractor Registration	APR 2008
52.204-9	Personal Identity Verification of Contractor Personnel	SEP 2007
52.209-6	Protecting the Government's Interest When Subcontracting With Contractors Debarred, Suspended, or Proposed for Debarment	SEP 2006
52.212-4	Contract Terms and Conditions--Commercial Items	OCT 2008
52.219-6	Notice Of Total Small Business Set-Aside	JUN 2003
52.219-14	Limitations On Subcontracting	DEC 1996
52.222-3	Convict Labor	JUN 2003
52.222-21	Prohibition Of Segregated Facilities	FEB 1999
52.222-37	Employment Reports On Special Disabled Veterans, Veterans Of The Vietnam Era, and Other Eligible Veterans	SEP 2006
52.222-50	Combating Trafficking in Persons	FEB 2009
52.222-54	(INVALID EFF_DT) Employment Eligibility Verification	JAN 2009
52.232-33	Payment by Electronic Funds Transfer--Central Contractor Registration	OCT 2003
52.233-1	Disputes	JUL 2002
52.233-3	Protest After Award	AUG 1996

52.233-4	Applicable Law for Breach of Contract Claim	OCT 2004
52.242-13	Bankruptcy	JUL 1995
52.242-15	Stop-Work Order	AUG 1989
52.247-34	F.O.B. Destination	NOV 1991
52.253-1	Computer Generated Forms	JAN 1991
252.201-7000	Contracting Officer's Representative	DEC 1991
252.203-7002	Requirement to Inform Employees of Whistleblower Rights	JAN 2009
252.204-7003	Control Of Government Personnel Work Product	APR 1992
252.204-7004 Alt A	Central Contractor Registration (52.204-7) Alternate A	SEP 2007
252.205-7000	Provision Of Information To Cooperative Agreement Holders	DEC 1991
252.209-7004	Subcontracting With Firms That Are Owned or Controlled By The Government of a Terrorist Country	DEC 2006
252.225-7001	Buy American Act And Balance Of Payments Program	JAN 2009
252.225-7002	Qualifying Country Sources As Subcontractors	APR 2003
252.225-7012	Preference For Certain Domestic Commodities	DEC 2008
252.226-7001	Utilization of Indian Organizations and Indian-Owned Economic Enterprises, and Native Hawaiian Small Business Concerns	SEP 2004
252.227-7020	Rights In Data--Special Works	JUN 1995
252.227-7021	Rights In Data--Existing Works	MAR 1979
252.232-7003	Electronic Submission of Payment Requests and Receiving Reports	MAR 2008
252.232-7010	Levies on Contract Payments	DEC 2006
252.243-7001	Pricing Of Contract Modifications	DEC 1991
252.243-7002	Requests for Equitable Adjustment	MAR 1998

CLAUSES INCORPORATED BY FULL TEXT

52.0100-4028 CONTRACT CONTACT INFORMATION (DMA)(OCT 2008)

The Defense Media Activity Contracting Officer name and email address for this contract is:

Ms. Karen L. Newlander – (951) 413- 2303 – Karen.Newlander@dma.mil

The Point of Contact for this contract is:

Leila S. Miller – (951) 413-2402 – Leila.Miller@dma.mil

FOR FOLLOW-UP INFORMATION REGARDING CHANGES OR LATE PAYMENTS,
PLEASE CONTACT ONE OF THE FOLLOWING CONTRACTING OFFICERS:

Rich Talbert at (951) 413-6741/ FAX (951) 413-2432 or e-mail

Richard.Talbert@dma.mil

OR

The Point of Contact listed above.

(End of Local Instruction)

52.212-5 CONTRACT TERMS AND CONDITIONS REQUIRED TO IMPLEMENT STATUTES OR EXECUTIVE ORDERS--COMMERCIAL ITEMS (FEB 2009) (DEVIATION)

(a) Comptroller General Examination of Record. The Contractor agrees to comply with the provisions of this paragraph (a) if the contract was awarded using other than sealed bid, is in excess of the simplified acquisition threshold, and does not contain the clause at 52.215-2, Audit and Records-Negotiation.

(1) The Comptroller General of the United States, or an authorized representative of the Comptroller General, shall have access to the right to examine any of the Contractor's directly pertinent records involving transactions related to this contract.

(2) The Contractor shall make available at its offices at all reasonable times, the records, materials, and other evidence for examination, audit, or reproduction, until 3 years after final payment under this contract or for any shorter period specified in FAR Subpart 4.7, Contractor Records Retention, of the other clauses of this contract. If this contract is completely or partially terminated, the records relating to the work terminated shall be made available for 3 years after any resulting final termination settlement. Records relating to appeals under the disputes clause or to litigation or the settlement of claims arising under or relating to this contract shall be made available until such appeals, litigation, or claims are finally resolved.

(3) As used in this clause, records include books, documents, accounting procedures and practices, and other data, regardless of form. This does not require the Contractor to create or maintain any record that the Contractor does not maintain in the ordinary course of business or pursuant to a provision of law.

(b)(1) Notwithstanding the requirements of any other clause in this contract, the Contractor is not required to flow down any FAR clause, other than those in paragraphs (i) through (vii) of this paragraph in a subcontract for commercial items. Unless otherwise indicated below, the extent of the flow down shall be as required by the clause--

(i) 52.203-13, Contractor Code of Business Ethics and Conduct (DEC 2008) (Pub. L. 110-252, Title VI, Chapter 1 (41 U.S.C. 251 note).

(ii) 52.219-8, Utilization of Small Business Concerns (MAY 2004) (15 U.S.C. 637(d)(2) and (3)), in all subcontracts that offer further subcontracting opportunities. If the subcontract (except subcontracts to small business concerns) exceeds \$500,000 (\$1,000,000 for construction of any public facility), the subcontractor must include 52.219-8 in lower tier subcontracts that offer subcontracting opportunities.

(iii) 52.222-26, Equal Opportunity (MAR 2007)(E.O. 11246).

(iv) 52.222-35, Equal Opportunity for Special Disabled Veterans, Veterans of the Vietnam Era, and Other Eligible Veterans (SEP 2006)(38 U.S.C. 4212).

(v) 52.222-36, Affirmative Action for Workers with Disabilities (Jun 1998) (29 U.S.C. 793).

(vi) 52.222-39, Notification of Employee Rights Concerning Payment of Union Dues or Fees (DEC 2004) (E.O. 13201)

(vii) 52.222-41, Service Contract Act of 1965 (Nov 2007)(41 U.S.C. 351, et seq.).

(viii) 52.222-50, Combating Trafficking in Persons (FEB 2009) (22 U.S.C. 7104(g)).

Alternate I (Aug 2007) of 52.222-50 (22 U.S.C. 7104(g)).

(ix) 52.222-51, Exemption from Application of the Service Contract Act to Contracts for Maintenance, Calibration, or Repair of Certain Equipment--Requirements (Nov 2007) (41 U.S.C. 351, et seq.)

(x) 52.222-53, Exemption from Application of the Service Contract Act to Contracts for Certain Services-- Requirements "(Nov 2007)" (41 U.S.C. 351, et seq.)

(xi) 52.222-54, Employment Eligibility Verification (Jan 2009). (Not applicable until May 21, 2009.)

(xii) 52.247-64, Preference for Privately Owned U.S.-Flag Commercial Vessels (FEB 2006) (46 U.S.C. Appx 1241(b) and 10 U.S.C. 2631). Flow down required in accordance with paragraph (d) of FAR clause 52.247-64.

(2) While not required, the contractor May include in its subcontracts for commercial items a minimal number of additional clauses necessary to satisfy its contractual obligations.

(End of clause)

52.216-18 ORDERING. (OCT 1995)

(a) Any supplies and services to be furnished under this contract shall be ordered by issuance of delivery orders or task orders by the individuals or activities designated in the Schedule. Such orders may be issued from date of award through 30 September 2010, unless the contract is extended by exercise of an option.

(b) All delivery orders or task orders are subject to the terms and conditions of this contract. In the event of conflict between a delivery order or task order and this contract, the contract shall control.

(c) If mailed, a delivery order or task order is considered "issued" when the Government deposits the order in the mail. Orders may be issued orally, by facsimile, or by electronic commerce methods only if authorized in the Schedule.

(End of clause)

52.216-19 ORDER LIMITATIONS. (OCT 1995)

(a) Minimum order. When the Government requires supplies or services covered by this contract in an amount of less than \$5,000.00, the Government is not obligated to purchase, nor is the Contractor obligated to furnish, those supplies or services under the contract.

(b) Maximum order. The Contractor is not obligated to honor:

(1) Any order for a single item in excess of \$1,000,000.00;

(2) Any order for a combination of items in excess of \$2,000,000.00 or

(3) A series of orders from the same ordering office within 30 calendar days that together call for quantities exceeding the limitation in subparagraph (1) or (2) above.

(c) If this is a requirements contract (i.e., includes the Requirements clause at subsection 52.216-21 of the Federal Acquisition Regulation (FAR)), the Government is not required to order a part of any one requirement from the Contractor if that requirement exceeds the maximum-order limitations in paragraph (b) above.

(d) Notwithstanding paragraphs (b) and (c) above, the Contractor shall honor any order exceeding the maximum order limitations in paragraph (b), unless that order (or orders) is returned to the ordering office within 7 calendar days after issuance, with written notice stating the Contractor's intent not to ship the item (or items) called for and the reasons. Upon receiving this notice, the Government may acquire the supplies or services from another source.

(End of clause)

52.216-21 REQUIREMENTS (OCT 1995)

(a) This is a requirements contract for the supplies or services specified, and effective for the period stated, in the Schedule. The quantities of supplies or services specified in the Schedule are estimates only and are not purchased by this contract. Except as this contract may otherwise provide, if the Government's requirements do not result in orders in the quantities described as "estimated" or "maximum" in the Schedule, that fact shall not constitute the basis for an equitable price adjustment.

(b) Delivery or performance shall be made only as authorized by orders issued in accordance with the Ordering clause. Subject to any limitations in the Order Limitations clause or elsewhere in this contract, the Contractor shall furnish to the Government all supplies or services specified in the Schedule and called for by orders issued in accordance with the Ordering clause. The Government may issue orders requiring delivery to multiple destinations or performance at multiple locations.

(c) Except as this contract otherwise provides, the Government shall order from the Contractor all the supplies or services specified in the Schedule that are required to be purchased by the Government activity or activities specified in the Schedule.

(d) The Government is not required to purchase from the Contractor requirements in excess of any limit on total orders under this contract.

(e) If the Government urgently requires delivery of any quantity of an item before the earliest date that delivery may be specified under this contract, and if the Contractor will not accept an order providing for the accelerated delivery, the Government may acquire the urgently required goods or services from another source.

(f) Any order issued during the effective period of this contract and not completed within that period shall be completed by the Contractor within the time specified in the order. The contract shall govern the Contractor's and Government's rights and obligations with respect to that order to the same extent as if the order were completed during the contract's effective period; provided, that the Contractor shall not be required to make any deliveries under this contract after 30 Sep 2010, unless the contract is extended by exercise of an option.

(End of clause)

52.217-8 OPTION TO EXTEND SERVICES (NOV 1999)

The Government may require continued performance of any services within the limits and at the rates specified in the contract. These rates may be adjusted only as a result of revisions to prevailing labor rates provided by the Secretary of Labor. The option provision may be exercised more than once, but the total extension of performance hereunder shall not exceed 6 months. The Contracting Officer may exercise the option by written notice to the Contractor within 10 calendar days.

(End of clause)

52.217-9 OPTION TO EXTEND THE TERM OF THE CONTRACT (MAR 2000)

(a) The Government may extend the term of this contract by written notice to the Contractor within 10 calendar days; provided that the Government gives the Contractor a preliminary written notice of its intent to extend at least 30 calendar days before the contract expires. The preliminary notice does not commit the Government to an extension.

(b) If the Government exercises this option, the extended contract shall be considered to include this option clause.

(c) The total duration of this contract, including the exercise of any options under this clause, shall not exceed 5 years, 6 months.

(End of clause)

52.219-28 POST-AWARD SMALL BUSINESS PROGRAM REREPRESENTATION (APR 2009)

(a) Definitions. As used in this clause--

Long-term contract means a contract of more than five years in duration, including options. However, the term does not include contracts that exceed five years in duration because the period of performance has been extended for a cumulative period not to exceed six months under the clause at 52.217-8, Option to Extend Services, or other appropriate authority.

Small business concern means a concern, including its affiliates, that is independently owned and operated, not dominant in the field of operation in which it is bidding on Government contracts, and qualified as a small business under the criteria in 13 CFR part 121 and the size standard in paragraph (c) of this clause. Such a concern is "not dominant in its field of operation" when it does not exercise a controlling or major influence on a national basis in a kind of business activity in which a number of business concerns are primarily engaged. In determining whether dominance exists, consideration shall be given to all appropriate factors, including volume of business, number of employees, financial resources, competitive status or position, ownership or control of materials, processes, patents, license agreements, facilities, sales territory, and nature of business activity.

(b) If the Contractor represented that it was a small business concern prior to award of this contract, the Contractor shall represent its size status according to paragraph (c) of this clause or, if applicable, paragraph (g) of this clause, upon the occurrence of any of the following:

(1) Within 30 days after execution of a novation agreement or within 30 days after modification of the contract to include this clause, if the novation agreement was executed prior to inclusion of this clause in the contract.

(2) Within 30 days after a merger or acquisition that does not require a novation or within 30 days after modification of the contract to include this clause, if the merger or acquisition occurred prior to inclusion of this clause in the contract.

(3) For long-term contracts--

(i) Within 60 to 120 days prior to the end of the fifth year of the contract; and

(ii) Within 60 to 120 days prior to the date specified in the contract for exercising any option thereafter.

(c) The Contractor shall rerepresent its size status in accordance with the size standard in effect at the time of this rerepresentation that corresponds to the North American Industry Classification System (NAICS) code assigned to this contract. The small business size standard corresponding to this NAICS code can be found at <http://www.sba.gov/services/contractingopportunities/sizestandardtopics/>.

(d) The small business size standard for a Contractor providing a product which it does not manufacture itself, for a contract other than a construction or service contract, is 500 employees.

(e) Except as provided in paragraph (g) of this clause, the Contractor shall make the rerepresentation required by paragraph (b) of this clause by validating or updating all its representations in the Online Representations and Certifications Application and its data in the Central Contractor Registration, as necessary, to ensure that they reflect the Contractor's current status. The Contractor shall notify the contracting office in writing within the timeframes specified in paragraph (b) of this clause that the data have been validated or updated, and provide the date of the validation or update.

(f) If the Contractor represented that it was other than a small business concern prior to award of this contract, the Contractor may, but is not required to, take the actions required by paragraphs (e) or (g) of this clause.

(g) If the Contractor does not have representations and certifications in ORCA, or does not have a representation in ORCA for the NAICS code applicable to this contract, the Contractor is required to complete the following

rerepresentation and submit it to the contracting office, along with the contract number and the date on which the rerepresentation was completed:

The Contractor represents that it (X) is, () is not a small business concern under NAICS Code 512191- assigned to contract number HQ0028-10-D-0001.

(Contractor to sign and date and insert authorized signer's name and title).

(End of clause)

52.232-18 AVAILABILITY OF FUNDS (APR 1984)

Funds are not presently available for this contract. The Government's obligation under this contract is contingent upon the availability of appropriated funds from which payment for contract purposes can be made. No legal liability on the part of the Government for any payment may arise until funds are made available to the Contracting Officer for this contract and until the Contractor receives notice of such availability, to be confirmed in writing by the Contracting Officer.

(End of clause)

52.252-2 CLAUSES INCORPORATED BY REFERENCE (FEB 1998)

This contract incorporates one or more clauses by reference, with the same force and effect as if they were given in full text. Upon request, the Contracting Officer will make their full text available. Also, the full text of a clause may be accessed electronically at this/these address(es):

FAR: www.gpo.gov/far

DFARS: <http://farsite.hill.af.mil/VDFDARA.HTM>

(End of clause)

52.252-6 AUTHORIZED DEVIATIONS IN CLAUSES (APR 1984)

(a) The use in this solicitation or contract of any Federal Acquisition Regulation (48 CFR Chapter 1) clause with an authorized deviation is indicated by the addition of "(DEVIATION)" after the date of the clause.

(b) The use in this solicitation or contract of any Defense Federal Acquisition Regulations Supplement (48 CFR Chapter 2) clause with an authorized deviation is indicated by the addition of "(DEVIATION)" after the name of the regulation.

(End of clause)

252.212-7001 CONTRACT TERMS AND CONDITIONS REQUIRED TO IMPLEMENT STATUTES OR EXECUTIVE ORDERS APPLICABLE TO DEFENSE ACQUISITIONS OF COMMERCIAL ITEMS (JAN 2009) (DEVIATION)

(a) In addition to the clauses listed in paragraph (b) of the Contract Terms and Conditions Required to Implement Statutes or Executive Orders--Commercial Items clause of this contract (FAR 52.212-5 (FEB 2008) (DEVIATION)), the Contractor shall include the terms of the following clause, if applicable, in subcontracts for commercial items or commercial components, awarded at any tier under this contract:

- | | |
|--------------|--|
| 252.225-7014 | Preference for Domestic Specialty Metals, Alternate I (APR 2003) (10 U.S.C. 2533a). |
| 252.237-7019 | Training for Contractor Personnel Interacting with Detainees (SEP 2006) (Section 1092 of Pub. L. 108-375). |

252.247-7023
252.247-7024

Transportation of Supplies by Sea (MAY 2002) (10 U.S.C. 2631)
Notification of Transportation of Supplies by Sea (MAR 2000) (10
U.S.C. 2631)

(End of clause)

MANDATORY ELECTRONIC INVOICING

UNDERSTANDING WIDE AREA WORKFLOW – READ THESE INSTRUCTIONS TO EXPEDITE ELECTRONIC PAYMENT

(a) This contract action for commercial items of supply incorporates DIARS 252.232-2003, *Electronic Submission of Payment Requests*. For the Department of Defense, the MANDATORY method of electronic submission of payment requests is by Wide Area Workflow (WAWF). This means that paper invoices are not permitted and will not be processed for payment.

(h) Definitions Important to the WAWF Process

Acceptor: The organization or person designated in block 15 of the SF 1449 (cover page of the purchase request) who accepts the products or services tendered. The acceptor has a unique DoDAAC (Department of Defense Activity Address Code) shown in the upper right hand box of block 15 that must be used to notify the acceptor that an electronic invoice is pending.

DoDAAC: As stated above, an acronym for Department of Defense Activity Address Code. This code unique to each organization in the Department of Defense. Knowledge of what DoDAAC codes must be input into WAWF electronic invoices is crucial to the payment process as it alerts the acceptor that an invoice is pending for acceptance and alerts the payment office that a completed action is ready to process for payment.

Payment Office: The location of the Defense Finance and Accounting Service (DFAS) office shown in block 18a of the SF 1449 that will process your electronic invoices. The payment office also has a unique DoDAAC.

(c) Options within WAWF include a "stand-alone" invoice, a 2-in-1 invoice for service contracts, and a "combo" that includes both the payment request and the receiving document required to validate that the object of the invoice has been received in an acceptable condition. The experience of this office in the administration of electronic invoices has shown that the use of the "2-in-1" invoice, when available, will result in a quicker, more accurate payment. The matching of "stand-alone" and "combo" invoices by DFAS offices of invoices and receiving reports separately or individually submitted by the vendor and the receiving activity routinely cause lengthy delays and possible rejection because they do not appear together and must be individually matched and then verified. The use of the "2-in-1" does not present this problem and avoids the attendant delays associated with matching. The 2-in-1 is the preferred method of electronic submission of payment requests, and is preferred by some DFAS offices such as DFAS Indianapolis for commodities or items of supply. Detailed instructions on how to create a 2-in-1 invoice, as well as other topical issues, can be found at the WAWF training website shown below.

(d) A key, important, and imperative step for vendors to take is to **e-mail notification to the acceptor identified in the contract in block 15 by clicking on the "Send More E-Mail Notifications" link in WAWF upon submission of the electronic invoice instrument (combo or 2-in-1)**. This step provides notice to the acceptor of your pending invoice

Self registration for the use of WAWF can be accomplished at <https://wawf.cb.nmil/index.html>. For assistance in registering contact:

TOLL FREE: 1-866-618-5988
COMMERCIAL: 801-605-7095
CSCASSIG@CSD.DISA.MIL

Helpful training on the use of WAWF for the submission of invoices is available on line at <http://www.wawftraining.com>

PERFORMANCE WORK STATEMENT

AFRTS RADIO & TV SPOT PRODUCTION

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SECTION I

SCOPE OF WORK

1.1 Broadcast Spot Announcements. The Contractor shall provide creative development, scripting, production, and postproduction for the delivery of radio and television spot announcements not to exceed two to three minutes in length. The spot announcements are in support of the internal information program of the Department of Defense (DoD) and are disseminated by the American Forces Radio and Television Service (AFRTS). See Atch 1 in Section 9 for a series of AFRTS Fact Sheets including information on the Radio & Television Production Office (RTPO). The vast majority of the work required by this contract is for the creation of original radio and television spot announcements on a wide variety of DoD themes. See Atch 2 in Section 9 for a list of recent topics for AFRTS spot announcements. Other work may include requirements to acquire rights for AFRTS use of existing radio and television spot announcements that may or may not have originated with the Contractor and/or modifying those products as necessary for AFRTS use as spot announcements.

1.2 Usage Rights. All spot announcements delivered by the Contractor are intended for the exclusive use of AFRTS on non-commercial, non-profit, Government-owned radio and television outlets overseas. Usage rights purchased by the Contractor on behalf of the Government shall be limited to only those required for AFRTS utilization (see Subsection 7.3). On a limited case by case basis, a small number of spots may also need to be cleared for airing on the Pentagon Channel. The Pentagon Channel, DoD news and information produced by DoD for the DoD audience is distributed stateside via satellite to military bases and regional and local cable systems. It is also available via AFN to military members and their families overseas and is streamed on the internet.

1.3 Quantities. This is a firm fixed-price Requirements type contract. The contract requires the Contractor to furnish spot announcements and services, when ordered, not to exceed \$4,000,000 annually. Spot announcement quantities are specified by the Government when a delivery order is issued. Total quantities for a 12-month contract period are dependent on the type of media ordered and the budgets allocated by the Government for specific projects. (Amend 0001)

1.4 The Defense Media Activity is consolidating and moving to a brand new state-of-the-art facility at Fort Meade, Maryland in the spring of 2011. As part of that move all broadcast elements of the command will be required to have the capability of producing products in High Definition (HD) by the time the move is complete. Our best estimate is that the contractor that is awarded the new Radio and Television Production Office spot production contract will need to have the ability to produce spots in HD no later than 6 months into Option Year 1 (if exercised) or April 1, 2011. (Amend 0001)

SECTION 2

WORK REQUIREMENTS AND PROCEDURES

2.1 Delivery Orders. The Government will issue work to the Contractor through a series of delivery orders. A delivery order will detail the work to be performed and normally will include budget limitations, delivery dates, and payment information.

2.1.1 If creative development is required for a project, the Government anticipates two separate delivery orders will be issued by the Contracting Officer for that project. Under the first delivery order, the Contractor shall perform only creative development and shall provide a Price Proposal for the work required to complete the project. Upon acceptance of the work performed in the first delivery order and approval of the Price Proposal, the Government anticipates issuing a second delivery order for scripting, and/or production, and/or postproduction as appropriate.

2.1.2 For a project that does not require creative development, the Government anticipates issuing a tasking statement to which the Contractor shall respond with a Price Proposal. Upon approval of the Price Proposal, the Government anticipates issuing a delivery order for scripting, and/or production, and/or postproduction as appropriate.

2.1.3 The Government estimates that 90 percent or more of the work under this contract will involve the creation of original spot announcements, which will require creative development. For most projects, the Government anticipates there will be a delivery order for creative development to be followed by a delivery order for full scripting, complete production, and all postproduction. However, for a special project that may have a truncated delivery schedule, the Government reserves the right to issue a single delivery order for creative development, scripting, production, and postproduction that states a not-to-exceed project price. In that case, the Contractor shall provide a price statement with the final deliverables.

2.2 Project Budget. Normally, the Government will establish and state a ceiling price for each project. For projects that require two separate delivery orders, a total project budget will be stated in the first delivery order issued for creative development. This first delivery order also will state a not-to-exceed price for creative development. Total project budgets may differ from one project to another depending on such considerations as the type of media, the number of spot announcements, or a predetermined level of production and postproduction. The established price limitations for each project provide specific guidance to the Contractor on the degree of creative development effort to be expended, and/or the maximum extent of scripting, production, and postproduction emphasis desired by the Government. Any subsequent delivery order for scripting, and/or production, and/or postproduction will be firm fixed-price.

2.3 Spot Announcement Projects. The Government anticipates an estimated five to six spot announcement projects per contract year. The frequency and timing of spot announcement projects is indefinite and is subject to change. However, it is anticipated that most, if not all, of the initial delivery orders for spot announcement projects will be issued within the first three-quarters of a contract year. When feasible, the Government will attempt to spread out the required work throughout this time period.

2.3.1 A standard spot announcement project normally will include several different topics and will be comprised of an estimated 20 to 25 television spot announcements and an estimated 10 to 12 radio spot announcements. A special spot announcement project could be limited to only one topic or one medium, and the total number of spot announcements could be significantly less than a standard project. The length of a special project may also be significantly shorter in comparison to a standard project. It is anticipated there will be one or more special spot announcement projects each year of the contract. Based on recent history, a typical standard project with a budget of \$700,000 would call for 22 television and 12 radio spot announcements. An example of a special project with a

\$25,000 budget is one for 2 television and 1 radio spot with a delivery schedule of about one-sixth the length of a standard project.

2.3.2 A delivery order for a spot announcement project normally will include: the topic(s) of the spot announcements; general creative guidance including mandatory information points if appropriate; any special production and/or postproduction requirements; objective statements; the number of spot announcements for each medium; and printed background material if not available from public sources.

2.4 Launching Session. At the discretion of the Government, a conference call may be held between the RTPO Project Officer and the Contractor after a delivery order is issued and following the completion of a thorough review of the requirements by key members of the Contractor's team. The purpose of this conference is to launch the project and give the Contractor an opportunity to seek any clarification of the requirements, and to ensure a full understanding of the objective statements. It is anticipated the launching session will be held within 1 week of the issuance of the delivery order and will include the Executive Producer/Account Supervisor, the Creative Director, the producers for each medium as appropriate, and the writers for the various topics in the project.

2.5 Creative Development Conference. At the option of the Government, the RTPO project manager will travel to the Contractor's location to attend a conference with the Contractor's creative development team for each project requiring creative development. The creative development conference will be for an estimated 2 days in duration and will be held during the preparation period for the Creative Proposal. The timing of the creative development conference normally will be about 3 or 4 weeks after issuance of the delivery order for creative development. The dates will be selected by mutual agreement between the RTPO Project Officer and the Contractor. The Contractor participants shall include, at a minimum, the Executive Producer/Account Supervisor, the Creative Director, the project producer for each required medium, and the writer(s) for each topic. It is anticipated that the RTPO will be represented, at a minimum, by the RTPO Project Officer. The purpose of this conference is to permit the Contractor to present ideas in the form of rough concepts and to receive preliminary guidance from the RTPO on their general acceptability before the Contractor submits finished concepts in the Creative Proposal. As part of the CDC presentation the Contractor will present a minimum of three concepts per spot. (Amend 0001)

2.6 Creative Development. In response to a delivery order for creative development, the Contractor shall provide a Creative Proposal and a Price Proposal for scripting, and/or production, and/or postproduction as appropriate.

2.7 Creative Proposal for Spot Announcement Project. A Creative Proposal for a spot announcement project shall be subdivided into a different section for each spot announcement topic. Unless otherwise specified in a delivery order, the Creative Proposal shall include:

2.7.1 A separate concept for each television and each radio spot announcement.

2.7.2 A talent summary list that indicates for each medium the number and the category of talent for each spot announcement and summarizes the total talent required for each topic and for the total project.

2.7.3 An estimated-price summary list that identifies each spot by topic, spot identification number, title, length, and provides the estimated price that is stated on the concept heading (see Subsection 2.8.14).

2.7.4 A project summary statement that specifies any anticipated requirements for the use of Service members, military equipment, DoD facilities, or DoD stock audiovisual material.

2.7.5 A project summary statement that identifies and provides the rationale for any anticipated repetition of elements within the spot announcements being proposed for the project, or the reuse of elements from AFRTS spot

announcements previously produced by the Contractor. If recurring roles or characterizations, talent, locations, sets, music, special effects, animation, or any other elements would be repeated or reused, the Contractor shall specify the element(s) and each affected spot announcement.

2.8 Format Sheets for Creative Proposal Submissions. The Contractor shall ensure that television concepts and radio concepts included in a Creative Proposal are submitted in a format that corresponds with the appropriate sample sheets at Atch 3 and Atch 4 in Section 9. The two formats are subject to periodic change at the request of the RTPO and any revised format shall be submitted to the RTPO for approval prior to its first use. The Contractor may adapt the format sheets as may be necessary for a particular word processing system, but all headings and the general layout prescribed by the RTPO shall be retained. A unique spot announcement identification number, which is supplied to the Contractor by the RTPO, shall be on the first line. Headings appropriate to the medium shall be completed by the Contractor in accordance with the following.

2.8.1 Project: Shall be as designated in the delivery order.

2.8.2 Topic: Shall be as stated in the delivery order.

2.8.3 Title: Shall be unique for each spot announcement. A title shall not include an article as the first word or require any type of punctuation. Abbreviations shall be avoided and under any circumstances be limited to those that have universal recognition. The title should help identify a particular spot rather than be an oblique reference that could be appropriate for a number of different spots. Since a spot title is not meant to be publicized as a means of attracting audience members, its purpose should be chiefly utilitarian. The title should be designed as an internal aid to the RTPO so that a specific spot in the large AFRTS inventory can be recognized over a multi-year period.

2.8.4 Length: Shall indicate either 29 seconds or 59 seconds for a spot announcement, unless otherwise specified in the delivery order.

2.8.5 Medium: For television, whether acquired on videotape, film print, digital files, optical discs or hard drives, shall be stated as either, original video, original film, stock footage, stock photo, computer animation, computer graphics, or a combination of the six.

2.8.6 Talent: Shall state the number and the performance category of all individuals. Performance categories for television shall specify on-camera principal, voice-over (off-camera principal), extra, parts, tag, group, etc. Performance categories for radio shall specify character, narrator, tag, etc. Designations should not list race, sex, or age which are required only for scripts.

2.8.7 Date: Shall be identical for all concepts and shall not vary by more than 5 calendar days from the date of receipt at the RTPO. (Any subsequent submissions of modified or replacement concepts shall be dated with the day of receipt at the RTPO.)

2.8.8 RTPO Project Officer: Shall be the full name of the RTPO Project Officer as indicated in the delivery order.

2.8.9 Executive Producer: Shall be the full name of the individual serving as the Executive Producer or Account Supervisor for the contract.

2.8.10 Creative Director: Shall be the full name of the individual exercising final creative control of the concept.

2.8.11 Producer: Shall be the full name of the individual.

2.8.12 **Writer(s):** Shall be the full name of the person most responsible for the creation of the concept, followed by the full name of the writer who will create the script, if different.

2.8.13 **Estimated Price:** Shall be the estimated total price for delivery of the finished spot announcement, including the estimated price of creative development. This entry shall not be an average price of all like spot announcements in a project, but shall be a specific allocation that is based on the unique expenditures estimated for this specific spot announcement. The estimated prices of all television and/or radio concepts when added together shall approximately total, but not exceed, the project ceiling price.

2.8.14 **Primary Target Audience:** Shall state the principal segment of the audience to which the message is being directed. (Example: Service members who ride motorcycles.)

2.8.15 **Audience Objective:** Shall summarize the intended effect of the spot announcement on the primary target audience. (Example: Realize that a helmet is a vital piece of protective gear.) The objective statement usually shall be written exactly as stated in the delivery order. It may be amended only with the advance concurrence of the RTPO Project Officer.

2.8.16 **Research Sources:** Shall state the specific source(s) used for this particular spot announcement. References shall include the appropriate page numbers of printed material. An Internet source shall include the name of the Web site and/or the author, as well as, the Web address.

2.8.17 **Location Description/Locale:** For television, shall briefly describe the type of location(s) and shall identify the specific locale(s). (Example: Tree-lined park in Los Angeles, CA.)

2.8.18 **Studio Set Description:** For television, shall briefly describe all sets. (Example: Kitchen in military housing.)

2.8.19 **Props:** For television, shall briefly describe all significant props.

2.8.20 **Music:** Shall identify the type of music and state if it will be original or stock.

2.8.21 **Sound Effects:** Shall list all sound effects.

2.8.22 **Concept:** Shall be in the form of a narrative and shall include three sections set apart with numbers as follows: (1) an opening sentence explaining the creative method, technique, or format being employed; (2) a concise summary of the actual presentation or story line; (3) a concluding sentence giving the rationale for how the spot would successfully deliver the stated message and achieve the stated objective. The concept shall not be a treatment or a script and shall not include narration or dialogue. While it should adequately cover the three sections listed above, the concept should be relatively brief. The optimum length is less than 15 lines so that all required information for a particular concept is confined to a single page (see Concept sheets at Attachments 3 and 4 in Section 9).

2.9 **Review of Creative Proposal.** The RTPO will review the Creative Proposal in coordination with other DoD and Government offices as appropriate. It is recognized that elements of the Creative Proposal are tentative and are subject to modification by the RTPO. The RTPO Project Officer will inform the Contractor telephonically of any required changes and/or replacements.

2.10 **Creative Proposal Revisions.** Following the RTPO review of the Creative Proposal, the Contractor shall resubmit elements of the Creative Proposal as required.

2.11 Price Statement for Creative Development. After notification by the RTPO Project Officer of final approval of the Creative Proposal, the Contractor shall provide a detailed and specific statement of the costs that are being charged the Government for creative development. The grand total price for creative development shall not exceed the RTPO creative development budget that was stated by the Government as a not-to-exceed amount in the delivery order issued for creative development. All line items for creative development shall break out information for each medium as appropriate. Information need not be allocated for each individual spot announcement. Each line item shall fully identify the listed item without using abbreviations and shall include: the monetary rate per single unit; the unit reference (hour, day, concept, etc.); the total units for the line item; the total cost for the line item; the number of units and the line item cost for television; and the number of units and the line item cost for radio. Each person included in creative development costs shall be listed as a separate line item which shall identify their function or job title followed by their full name. Any costs for creative development travel shall include a statement of purpose, the origination and destination points, the mode and fare, the number of days, and the daily subsistence rate for each person. Overhead and profit shall be stated separately in two different line items and shall not be combined. Each shall be expressed both as a percentage and as an amount. A price statement prepared for a special project shall be prepared as above for creative development, but shall also include costs for scripting, production, and postproduction as appropriate, and shall be prepared in a manner consistent with subsections 2.12 through 2.12.4.

2.12 Price Proposal for Scripting, Production, and Postproduction. As requested by the Government, the Contractor shall provide a Price Proposal for scripting, and/or production, and/or postproduction as appropriate to accomplish the work described in a tasking statement. If creative development has been provided for a project, the Contractor shall submit the Price Proposal only after notification by the RTPO Project Officer of final approval of the Creative Proposal. The Price Proposal shall be detailed and specific, encompassing all of the work necessary to complete a project and deliver all end items. Unless prior approval is sought and granted by the Government, the grand total price proposed for scripting, and/or production, and/or postproduction shall not exceed the total project budget stated by the Government. The total project budget includes the price of creative development if provided. The Price Proposal shall be divided into four distinct parts. As appropriate, the first three parts shall cover scripting, production, and postproduction, respectively. A discrete grand total price that includes overhead and profit shall be indicated for each of the first three parts since it is anticipated separate Government payments will be based on the grand total price indicated in each of the parts (see Section 8). Overhead and profit shall be stated separately in two different line items and shall not be combined. Each shall be expressed both as a percentage and as an amount. The fourth and final part of the Price Proposal shall be a price summary. The Price Proposal shall be structured as indicated below and shall contain, at a minimum, the following information:

2.12.1 Part I - Scripting. These costs shall include all those associated with the delivery and the provisional acceptance by the RTPO Project Officer of all master scripts and all television storyboards. All line items for scripting shall break out information for each medium as appropriate. Information need not be allocated for each individual spot announcement. Each line item shall fully identify the listed item without using abbreviations and shall include: the monetary rate per single unit; the unit reference (hour, day, script, etc.); the total units for the line item; the total cost for the line item; the number of units and the line item cost for television; and the number of units and the line item cost for radio. Line items shall be listed in two separate segments, with each segment subtitled and titled as follows: (1) Scripts; and (2) Television Storyboards. Personnel, travel, research, and/or other costs shall be listed in both segments as appropriate. Each person included in the segment for scripts and in the segment for television storyboards shall be listed as a separate line item that shall identify their function or job title followed by their full name. Any costs for scripting travel shall include a statement of purpose, the origination and destination points, the mode and fare, the number of days, and the daily subsistence rate for each person.

2.12.2 Part II - Production. These costs shall include all those associated with the delivery and the provisional acceptance by the RTPO Project Officer of all proof-of-performance recordings for television and/or radio spot announcements. All line items for production shall break out information for each individually identified spot

announcement. Each line item shall fully identify the listed item without using abbreviations and shall include: the monetary rate per single unit; the unit reference (hour, day, each, etc.); the total units for the line item; the total cost for the line item; and the number of units and the line item cost for each spot announcement. Line items shall be listed in nine separate segments, with each segment subtitled and titled as follows: (1) Television Production Personnel; (2) Television Casting Personnel, Facilities, and Production Talent; (3) Television Location and Studio; (4) Television Equipment; (5) Television Supplies and Services; (6) Radio Production Personnel; (7) Radio Casting Personnel, Facilities, and Talent; (8) Radio Location and Studio; and (9) Radio Supplies and Services. Each person included in the segments for production personnel, and the segments for casting personnel, facilities, and talent shall be listed as a separate line item that shall identify their function or job title followed by their full name. Talent costs shall be listed with separate line items for each performance category. Any costs for production travel shall be listed in the appropriate segment(s) and shall include a statement of purpose, the origination and destination points, the mode and fare, the number of days, and the daily subsistence rate for each person.

2.12.3 Part III - Postproduction. These costs shall include all those associated with the delivery and the final acceptance by the Government of all finished television and/or radio spot announcements, and all related end items. All line items for postproduction shall break out information for each individually identified spot announcement. Each line item shall fully identify the listed item without using abbreviations and shall include: the monetary rate per single unit; the unit reference (hour, day, each, etc.); the total units for the line item; the total cost for the line item; and the number of units and the line item cost for each spot announcement. Line items shall be listed in five separate segments, each of which shall be subtitled and titled as follows: (1) Television Postproduction Personnel; (2) Television Postproduction Talent; (3) Television Supplies and Services; (4) Radio Postproduction Personnel; and (5) Radio Supplies and Services. Each person included in the segments for postproduction personnel shall be listed as a separate line item that shall identify their function or job title followed by their full name. Television postproduction talent costs shall be listed with separate line items for each performance category. Any costs for postproduction travel shall be listed in the appropriate segment(s) and shall include a statement of purpose, the origination and destination points, the mode and fare, the number of days, and the daily subsistence rate for each person.

2.12.4 Part IV - Price Summary. As appropriate, the price summary shall be divided into separate segments for television and for radio. Each individual spot announcement shall be listed by its spot announcement identification number and working title. For television spot announcements, the medium (see Subsection 2.8.6) shall be indicated following the title. As appropriate for each individual spot announcement listing, a price shall be stated for scripting, a price for production, and a price for postproduction, followed by the sum of the prices. Immediately following this sum, the price for creative development shall be stated and the grand total price of the spot announcement indicated. The price for production and the price for postproduction stated for an individual spot announcement shall not be an average price, but shall be a specific allocation that is based on the unique expenditures required for that specific spot announcement. Following the individual listings, the cumulative price for scripting, the cumulative price for production, and the cumulative price for postproduction shall be stated, followed by the sum of all three. Immediately following this sum, the cumulative price for creative development shall be stated and the total project price indicated.

2.13 Review of Price Statement and Price Proposal. The Price Statement and/or the Price Proposal may be approved by the Contracting Officer as submitted by the Contractor without discussions. However, the Contractor shall be prepared to clarify or negotiate elements of the Price Statement and/or the Price Proposal either orally or in writing, and to deliver resubmissions as required.

2.14 Copies of Creative Proposal, Price Statement, and Price Proposal. The Contractor shall provide two collated paper copies of the Creative Proposal and two paper copies of any elements that require resubmission. The Contractor shall provide electronic copies of the Price Statement and the Price Proposal. The number and type of copies is subject to change at the request of the RTPO.

2.15 Performance Period for Creative Development. See Subsections 6.2 and 6.4 for delivery deadlines, RTPO review times, and circumstances for alternate performance periods.

2.16 Scripting, Production, and Postproduction. Following acceptance of the Contractor's Price Proposal, the Government anticipates issuing a delivery order for scripting, and/or production, and/or postproduction as appropriate.

2.17 Format Sheets for Script Submissions. The Contractor shall ensure that television and radio scripts are submitted in a format that corresponds with the appropriate sample sheets at Atch 5 and Atch 6 in Section 9. The two formats are subject to periodic change at the request of the RTPO and any revised format shall be submitted to the RTPO for approval prior to its first use. The Contractor may adapt the format sheets as may be necessary for a particular word processing system, but all headings and the general layout prescribed by the RTPO shall be retained. Spot announcement identification numbers for scripts shall correspond to the same numbers assigned to concepts. Script headings shall provide all appropriate information prepared for the Creative Proposal submissions (see Subsection 2.8). Additional script heading information appropriate to the spot announcement shall be completed by the Contractor in accordance with the following:

2.17.1 Talent: Shall state the number and performance category of all individuals. For television, the race, sex, and age shall be included for each on-camera talent. For television off-camera talent and all radio talent, only sex and age shall be included unless the designation for race is required by the message. The age given for all talent shall be a specific number and shall not be stated as an age range. Designations shall be abbreviated for the performance categories and for white, black, Hispanic, Asian, male, and female consistent with the following examples: 2 OCP W/M/22 & W/F/20; 2 Extras H/M/20 & A/M/25; 1 Part B/F/30; 1 VO F/30; 3 Characters F/30 & M/35 & M/7; 1 Narrator M/25; 1 Tag F/45.)

2.17.2 Director: Shall be the full name.

2.17.3 Overview: Shall be a brief discussion to aid reviewers in understanding how the finished spot will look or sound. As appropriate, the overview shall describe the use of any special production and/or postproduction techniques, distinctive talent characteristics, or other significant or unusual elements.

2.18 Style for Television Scripts. The Contractor shall ensure that each television script submitted to the RTPO meets the following style requirements:

2.18.1 Television scripts shall be grammatically correct in accordance with standard American English usage, except when ungrammatical or nonstandard English is purposely inserted for effect. While strict rules of grammar may be relaxed to enhance realism in dialogue, incorrect grammar shall not be used in normal narration.

2.18.2 Television scripts shall contain the exact language that a performer is intended to use. All words from any source that are intended to be heard and/or seen by the audience shall be fully and accurately scripted. This includes prerecorded lyrics, background conversation, signage, and supers. Phonetic spelling shall be included whenever necessary to ensure correct pronunciation. Numbers and nomenclature shall be written as words in the manner they are to be spoken.

2.18.3 Television scene descriptions, camera direction, and related production notes shall be on the left side of the page with sound effects, dialogue, narration, and lyrics on the right side. Scenes shall be numbered consecutively starting with the opening shot. No sub or A and B designations shall be used.

2.18.4 All lines within the body of a television script shall be double-spaced including scene descriptions, camera direction, production notes, sound effects, dialogue, narration, lyrics, etc. All type shall be in caps except for dialogue, narration, and lyrics.

2.18.5 Scripts shall be prepared using a 12-point typeface with an easy to read font such as Arial or Times New Roman.

2.18.6 Paper for all television scripts shall be plain white (without company logos), size 8 1/2 x 11 inches. Margins shall be at least one inch on all sides.

2.19 Style for Radio Scripts. The Contractor shall ensure that each radio script submitted to the RTPO meets the following style requirements:

2.19.1 Radio scripts shall be grammatically correct in accordance with standard American English usage, except when ungrammatical or non-standard English is purposely inserted for effect. While strict rules of grammar may be relaxed to enhance realism in dialogue, incorrect grammar shall not be used in normal narration.

2.19.2 Radio scripts shall contain the exact language that a performer is intended to use. All words from any source that are intended to be heard by the audience shall be fully and accurately scripted. This includes pre-recorded lyrics and background conversation. Phonetic spelling shall be included whenever necessary to ensure correct pronunciation. Numbers and nomenclature shall be written as words in the manner they are to be spoken.

2.19.3 All lines within the body of a radio script shall be double-spaced including sound effects, dialogue, narration, etc. All type shall be in caps except for dialogue, narration, and lyrics.

2.19.4 Scripts shall be prepared using a 12-point size, easily read font such as Arial or Times New Roman.

2.19.5 Paper for all radio scripts shall be plain white (without company logos), size 8 1/2 x 11 inches. Margins shall be at least one inch on all sides.

2.20 Script Comprehensiveness. The Contractor shall ensure that each television and radio script submitted to the RTPO meets the following requirements:

2.20.1 Scripts shall be completely finished and contain sufficient detail to permit immediate production. Individual scripts shall clearly impart all information required for Government subject matter experts and various other Government reviewers to perceive, to the fullest extent possible, how a finished spot announcement will actually look and/or sound. As much as feasible, information shall be presented in a manner that will be comprehended by all reviewers, many of whom have either limited or no experience with audiovisual terms and techniques. Detailed scripting information is required not only to help guard against inaccuracies, but also to permit reviewers to make informed judgments about the effectiveness and appropriateness of the message and the intended execution.

2.20.2 Television scene descriptions shall spell out in specific detail the actions and events that will occur when the scene is shot and how they will appear in the finished spot announcement. Characterizations and movements shall be described for each participant in a scene. For any military equipment, Government form, etc., included in a television script, there shall be a specific identification of the item and a full explanation of how it will be used.

2.20.3 The use of stock audiovisual material shall be clearly indicated in a television or radio script and the content of the material shall be fully described. The specific source of any stock audiovisual material shall be identified in a production note. Unless permission is sought and granted by the RTPO Project Officer, no stock audiovisual

material shall be included in any script without the Contractor first screening or reviewing it, and confirming that it is available and appropriate for AFRTS use.

2.20.4 The initial appearance of each on-camera participant in a television script shall be accompanied by a production note listing the individual's race, sex, and age. If not readily apparent, the production note shall indicate whether the portrayal is for a civilian or a Service member. A brief description of the wardrobe also shall be included. (Examples: WHITE MALE, 27, CIVILIAN SPOKESMAN, DRESSED IN SUIT AND TIE; HISPANIC FEMALE, 22, CIVILIAN, DRESSED IN CASUAL TOP AND JEANS; BLACK MALE, 35, MILITARY, DRESSED IN SWEATER AND SLACKS.) If in uniform, the branch of Service, exact rank, and type of uniform shall be indicated. (Example: BLACK FEMALE, 27, ARMY E-5 SERGEANT, DRESSED IN CLASS A UNIFORM.) If an on-duty military situation is being portrayed, the person's job specialty also shall be included. (Example: WHITE MALE, 30, AIR FORCE E-6 TECHNICAL SERGEANT, JET ENGINE MECHANIC SUPERVISOR, DRESSED IN BDUs.) Specific information about race, sex, and branch of Service is required when scripts are submitted to ensure casting will achieve a proper mix of all three within the project. This degree of detail is also critical for subject matter experts and other reviewers to help ensure that the sex, age, rank, uniform, and job of all Service members being portrayed are accurate and appropriate. Additionally, the production notes will serve to identify which specific participants are required to meet the unique weight and grooming standards of which particular branch of Service. For off-camera talent, the identifying information for individuals normally may be limited to sex and age.

2.21 Television Storyboards. The Contractor shall submit a storyboard for each television script submitted in the script package and the master script package. The storyboard shall be accomplished by a professional storyboard artist. It shall diagram the action step-by-step and shall indicate all audio. The purpose of the storyboard is to help reviewers visualize the intended action and understand which words and other audio go with which pictures. A storyboard shall accurately reflect the script and shall encompass all significant communicative elements including wardrobe, signage, graphic elements, and sound effects. The level of illustration and the degree of scene detail shall be greater than a shooting storyboard but need not meet the requirements of a comprehensive storyboard using highly finished drawings or photographs. Original storyboard panels shall be reduced in size to permit duplication by the Contractor on standard size paper and to facilitate distribution by the RTPO to DoD and other Government reviewers. The reduction normally shall be no greater than four panels per page. Storyboards may be in black and white unless color is a critical factor in understanding the script. A storyboard shall be placed immediately following each individual television script and shall be updated as required to reflect all changes for each script submission or resubmission. Storyboards shall not be submitted with as-produced scripts.

2.22 Talent Profile List. The Contractor shall submit a list that provides a basic profile for each proposed talent in all television and all radio spot announcements. The submission shall list the spot announcement identification number and the title of each spot followed by the performance category and the race, sex, and age requirements as set forth in the talent heading on the script page. If a television talent will be in a military uniform, the branch of Service shall be indicated as USA, USMC, USN, or USAF. If a television talent not in uniform or a radio talent will portray or clearly be identified with a single Service, the branch of Service shall be indicated in parentheses as (USA), (USMC), (USN), or (USAF). The submission shall list all of the television talent in the project followed by all of the radio talent as appropriate. Example:

CT-00001	Crushed Helmet	OCP	B/M/23
		OCP	W/M/35 USA
		Extra	B/F/23
		Extra	W/M/20 USA
		Tag	F/30

CT-00002	Hospital Grief	OCP W/F/22 OCP W/M/24 USMC OCP B/M/30 USN Extra W/F/25 USN Extra H/M/25 USN VO M/25
CT-00003	Cool Biker Dads	OCP W/M/21 USAF Parts W/M/25 VO M/35

CR-00001	Helmet Stories	Character M/21 (USA) Character M/21 (USMC) Character F/21 (USAF) Narrator M/30
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The purpose of the list is to aid the Contractor and the RTPO Project Officer in analyzing the characteristics of the proposed talent to ensure an overall acceptable mix appropriate for the topic and the AFRTS audience (see Subsection 3.17.3). The talent profile list shall be the final item in the script package, as well as, in the master script package and shall be updated as required to reflect all changes in talent characteristics. The list shall not be submitted with as-produced scripts.

2.23 Script Package. All scripts required for a specific project, including television storyboards, any required extracts of printed research material (see Subsection 3.1.3), and the talent profile list, shall be submitted at one time in a single script package. Partial submissions are not acceptable unless permission is sought and granted by the RTPO Project Officer.

2.24 Review of Script Package. The RTPO will review the script package in coordination with other DoD and Government offices as appropriate. Scripts, television storyboards, and the talent profile list will be approved without change, approved subject to change, or disapproved. The RTPO Project Officer will provide the Contractor written comments on the script package, normally several days prior to a script conference at the RTPO.

2.25 Script Conference. The Contractor shall attend a script conference at the RTPO to discuss required changes and/or substitutions in the script package. The conference will be scheduled by the RTPO Project Officer in consultation with the Contractor and will be an estimated 2 days in duration. The RTPO Project Officer normally will provide the Contractor with written comments on the script package several days prior to the conference. The Contractor participants shall include the Creative Director and the producer for each medium. The number of Contractor participants normally shall be limited to three individuals, all of whom shall attend all script conference sessions. It is anticipated that the RTPO will be represented, at a minimum, by the RTPO Project Officer. In some cases approved by the Government, script conferences for quick-turn projects may be conducted over the phone.

2.26 Master Script Package. Following the script conference, the Contractor shall make all required changes and/or substitutions in the original script package and shall resubmit all scripts, storyboards, any required extracts of printed research material (see Subsection 3.1.3), and the talent profile list in a master script package. The master scripts shall utilize the same format sheets used for the scripts in the script package, except that the script designation on the top of the first page shall be changed to Television Master Shooting Script or Radio Master Recording Script as appropriate. The date on all master scripts shall be identical and shall not vary by more than five calendar days from the date of receipt at the RTPO. All master scripts shall be submitted at one time in a single master script.

package. Partial submissions are not acceptable unless permission is sought and granted by the RTPO Project Officer.

2.27 Copies of Script Package and Master Script Package. The Contractor shall provide one collated paper copy and an electronic copy of the script package to the Project Officer along with one collated paper copy of the master script package. The number of copies is subject to change at the request of the RTPO.

2.28 Performance Period for Scripting. See Section 6 for delivery deadlines, RTPO review times, and circumstances for alternate performance periods.

2.29 Casting for Television Spot Announcements. The Contractor shall present casting tapes for all proposed television talent. Auditions shall be provided for all on-camera and all off-camera performance categories. Unless the RTPO Project Officer grants exceptions, television auditions shall be for the appropriate television script and the specific role for which the talent is proposed. Television casting shall be in accordance with the following:

2.29.1 For each on-camera individual submitted, the Contractor shall provide a separate cover sheet that indicates: the RTPO project number; the subject and topic of a spot announcement; the spot announcement identification number; the title; the performance category and the race, sex, and age requirements as set forth in the talent heading on the script page; a full description of the role; the date of casting; the full name, race, sex, and current age of the proposed talent; the name and city of the talent agency; current height, weight, and clothing measurements for principals and extras; and a mounted, color Polaroid (or the equivalent) snapshot taken at the casting session. Additional information may be included on a casting cover sheet as the Contractor deems appropriate, such as the home address and telephone number of the talent, etc. The on-camera cover sheet designed by the Contractor is subject to periodic change at the request of the RTPO and shall be submitted to the RTPO for approval prior to its first use.

2.29.2 For each off-camera individual submitted, the Contractor shall provide a separate cover sheet that indicates: the RTPO project number; the subject and topic of a spot announcement; the spot announcement identification number; the title; the performance category and the sex and age requirements as set forth in the talent heading on the script page; if applicable, a full description of the role; the date of casting; the full name and sex of the proposed talent; and the name and city of the talent agency. Additional information may be included on a casting cover sheet as the Contractor deems appropriate, such as the home address and telephone number of the talent, etc. The off camera cover sheet designed by the Contractor is subject to periodic change at the request of the RTPO and shall be submitted to the RTPO for approval prior to its first use.

2.29.3 For each individual submitted for television, the Contractor shall state whether or not: (1) the talent is being proposed for any other television or radio spot announcement in this project; (2) the talent is being used by the Contractor in any other uncompleted AFRTS project; or (3) the talent has been used by the Contractor in a previous AFRTS project that was completed within the past ten years. For any and all such occurrences, the Contractor shall provide detailed written information on the proposed multiple use within uncompleted AFRTS projects and/or the previous use of the talent in a completed AFRTS project. For each additional use, the Contractor shall state: the RTPO project number; the subject and topic of a spot announcement; the spot announcement identification number; the title; the performance category; and a specific description of the other portrayal. If the other portrayal is military, the Contractor shall specify if the talent is in uniform, and shall indicate the branch of Service, rank, and job specialty as appropriate. (Examples: Air Force E-7 in uniform portraying an on-duty supervisor; Navy officer out of uniform portraying a father; civilian spokesperson for Stars and Stripes newspaper.) The purpose of this notification is to prevent role conflicts as well as to preclude the overuse of identifiable talent. It shall be the responsibility of the Contractor to identify and to eliminate any talent conflicts before submitting casting tapes. If any previous use in an AFRTS spot announcement involved on-camera talent other than a parts model, the Contractor shall provide a copy

of the spot announcement(s) that shall be placed on the casting tape immediately following the audition of the proposed talent.

2.29.4 For each individual submitted for television, the Contractor shall provide a current head sheet and resume for on-camera talent, and a resume for off-camera talent. Resumes shall summarize the type and amount of relevant professional experience.

2.29.5 The Contractor normally shall submit only one final selection for each television talent requirement. However, the inclusion of first and second choices on a casting tape is permissible and encouraged if the Contractor determines it would be beneficial for the RTPO to evaluate two prospects. Any such dual casting shall be indicated prominently by the Contractor and any preference shall be stated.

2.29.6 When requested by the RTPO Project Officer, television casting for on-camera talent shall be submitted on a Betacam-SP or SX videocassette. Casting for off-camera talent shall be submitted either on a Betacam-SP videocassette or on a compact disc. Equivalent formats may be substituted at the option of the RTPO.

2.29.7 All television talent proposed for one particular spot announcement shall be grouped together on a videocassette, DVD or CD as appropriate. Individual talent groups shall be combined on the appropriate media and assembled sequentially in ascending order according to the spot announcement numeric identification.

2.29.8 For each television talent submitted, the Contractor shall provide a video slate with information presented in the following order: the spot announcement identification number; the title of the spot announcement; the performance category and the race, sex, and age requirements as set forth in the talent heading on the script page; and a brief description of the role.

2.29.9 For each television talent submitted on a compact disc, the Contractor shall provide an aural slate with information presented in the following order: the spot announcement identification number; the title of the spot announcement; the full name of the talent; the name and city of the talent agency; the date of casting; the performance category as set forth in the talent heading on the script page; and, if applicable, a brief description of the role.

2.29.10 Camera focus, lighting levels, audio quality, and other technical aspects of a casting tape for on-camera talent shall be of sufficient high quality to permit a full and complete evaluation by the RTPO Project Officer of a talent's physical and voice characteristics. A casting recording for off-camera talent shall be studio quality.

2.29.11 Casting appearances by television talent shall be relatively brief but shall promote a meaningful evaluation by the RTPO Project Officer of an individual's merits. Speaking principals shall deliver all of their scripted lines and shall include characterization appropriate to the role. For non-speaking principals and extras whose role requires characterization, appearances shall be sufficient for the RTPO Project Officer to evaluate interpretation. To the degree practical, talent who must possess special physical or technical skills for their role shall demonstrate the required skills during their casting appearance. Auditions of on-camera principals shall include a full-length front shot, a full-length side shot, and a headshot that is sufficient to determine skin complexion and dental features. The casting of a parts model shall consist of a close up appropriate to the scripted portrayal. At a minimum, the appearance of an extra shall include a full-length front shot and a full-length side shot. To facilitate a complete evaluation of a talent's physique, bulky clothing shall not be worn. If the role calls for a swimsuit or revealing costuming, the talent shall appear on the casting tape in similar clothing.

2.29.12 When requested by the RTPO Project Officer, the Contractor shall include a rundown sheet with each television casting tape. A videocassette rundown sheet shall provide information for each talent submission in left-to-right columns as follows: the time code for the beginning of the video slate; the spot announcement

identification number; the title; the performance category and the race, sex, and age requirements as set forth in the talent heading on the script page; a brief description of the role; the full name of the talent; the name and city of the talent agency; and notes. A compact disc rundown sheet shall provide information for each talent submission in left-to-right columns as follows: the spot announcement identification number with the track number indicated immediately beneath on the following line; the title; the performance category and the sex and age requirements as set forth in the talent heading on the script page; if applicable, a brief description of the role; the full name of the talent; the name and city of the talent agency; and notes. The notes column on rundown sheets shall indicate if the talent is proposed for any other television or radio spot announcement in this project and shall include the spot announcement identification number of any such spot announcement. Television casting rundown sheets shall be dated and shall include the RTPO project number, the name of the RTPO Project Officer, and the name of the producer. Lines within columns shall be double-spaced. Rundown sheets designed by the Contractor for casting submissions are subject to periodic change at the request of the RTPO and shall be submitted to the RTPO for approval prior to their first use.

2.30 Casting for Radio Spot Announcements. When requested by the RTPO Project Officer the Contractor shall present a casting CD for all proposed radio talent. Auditions shall be provided for all performance categories. All radio casting required for a specific project shall be submitted at one time and shall be delivered concurrently with any required television casting. Partial submissions of casting are not acceptable unless permission is sought and granted by the RTPO Project Officer.

2.30.1 For each individual submitted for radio, the Contractor shall provide a separate cover sheet that indicates: the RTPO project number; the subject and topic of a spot announcement; the spot announcement identification number; the title; the performance category and the sex and age requirements as set forth in the talent heading on the script page; if applicable, a full description of the role; the date of casting; the full name and sex of the proposed talent; and the name and city of the talent agency. Additional information may be included on a casting cover sheet as the Contractor deems appropriate, such as the home address and telephone number of the talent, etc. The radio cover sheet designed by the Contractor is subject to periodic change at the request of the RTPO and shall be submitted to the RTPO for approval prior to its first use.

2.30.2 For each individual submitted for radio, the Contractor shall state whether or not: (1) the talent is being proposed for any other radio or television spot announcement in this project; (2) the talent is being used by the Contractor in any other uncompleted AFRTS project; or (3) the talent has been used by the Contractor in a previous AFRTS project that was completed within the past 5 years. For any and all such occurrences, the Contractor shall provide detailed written information on the proposed multiple use within uncompleted AFRTS projects and/or the previous use of the talent in a completed AFRTS project. For each additional use, the Contractor shall state: the RTPO project number; the subject and topic of a spot announcement; the spot announcement identification number; the title; the performance category; and a specific description of the other portrayal. The purpose of this notification is to prevent role conflicts as well as to preclude the overuse of identifiable talent. It shall be the responsibility of the Contractor to identify and to eliminate any talent conflicts before submitting casting tapes.

2.30.3 For each individual submitted for radio, the Contractor shall provide a current resume that summarizes the type and amount of relevant professional experience.

2.30.4 The Contractor normally shall submit only one final selection for each radio talent requirement. However, the inclusion of first and second choices on a casting tape (compact disc) is permissible and encouraged if the Contractor determines it would be beneficial for the RTPO Project Officer to evaluate two prospects. Any such dual casting shall be indicated prominently by the Contractor and any preference shall be stated.

2.30.5 Radio casting shall be submitted on a CD. Equivalent formats may be substituted at the option of the RTPO.

2.30.6 All radio talent proposed for one particular spot announcement shall be grouped together. Individual talent groups shall be combined on a compact disc and assembled sequentially in ascending order according to the spot announcement numeric identification.

2.30.7 For each radio talent submitted on a compact disc, the Contractor shall provide an aural slate with information presented in the following order: the track number; the spot announcement identification number; the title of the spot announcement; the full name of the talent; the name and city of the talent agency; the date of casting; the performance category as set forth in the talent heading on the script page; and, if applicable, a brief description of the role.

2.30.8 A casting CD for radio talent shall be studio quality. Technical aspects shall permit a full and complete evaluation by the RTPO Project Officer of a talent's voice characteristics.

2.30.9 Casting appearances by radio talent shall include a full reading of all script lines in a spot announcement appropriate to the role. Auditions shall include characterizations and shall demonstrate other vocal skills as required by the script.

2.30.10 The Contractor shall include a rundown sheet with the radio casting tape (compact disc) that provides information for each talent submission in left-to-right columns as follows: the spot announcement identification number with the track number indicated immediately beneath on the following line; the title; the performance category and the sex and age requirements as set forth in the talent heading on the script page; if applicable, a brief description of the role; the full name of the talent; the name and city of the talent agency; and notes. The notes column on rundown sheets shall indicate if the talent is proposed for any other radio or television spot announcement in this project and shall include the spot announcement identification number of any such spot announcement. Radio casting rundown sheets shall be dated and shall include the RTPO project number, the name of the RTPO Project Officer, and the name of the producer. Lines within columns shall be double-spaced. Rundown sheets designed by the Contractor for casting submissions are subject to periodic change at the request of the RTPO and shall be submitted to the RTPO for approval prior to their first use.

2.31 Review of Casting. All proposed talent and required documentation will be reviewed by the RTPO Project Officer and will be either approved or disapproved based on the material submitted by the Contractor. No production is authorized without talent approval. The RTPO Project Officer will discuss television and/or radio casting selections with the Contractor at the preproduction conference and will inform the Contractor of any required talent resubmissions.

2.32 Preproduction Conference. At the option of the Government, the RTPO project manager will travel to the Contractor's location to attend a conference with the Contractor to discuss all television and all radio spot announcements required in a project. The conference will be scheduled by the RTPO Project Officer in consultation with the Contractor and will be an estimated two days in duration. The Contractor participants shall include, at a minimum, the Executive Producer/Account Supervisor and/or the Creative Director, and the producer for each medium. It is anticipated that the RTPO will be represented, at a minimum, by the RTPO Project Officer. The purpose of this conference is to discuss casting selections and other major production and postproduction elements for each required spot announcement in each medium. The Contractor shall present appropriate samples and be prepared to discuss in detail such elements as location photos, set designs, wardrobe, illustrations, artwork, special effects, sound effects, music selection, lyrics, etc. The Contractor also shall submit a separate production schedule for each appropriate medium covering all spot announcements in a project. (Amend 0001)

2.33 Proof-of-Performance Recordings. The Contractor shall provide proof-of-performance recordings for all television and/or all radio spot announcements required in a project. For a standard spot announcement project, delivery shall be in two separate segments. The first group of proof-of-performance recordings shall represent a

minimum of 50 percent of the total production price of the project as approved in the Contractor's Price Proposal. The second group of proof-of-performance recordings shall be the balance of all the spot announcements in the project. The purpose of the Contractor submission of these recordings is to permit the Government to make two interim production payments after the Contractor has demonstrated that all of the work corresponding to the line items in Part II of the approved Price Proposal has been accomplished for each submitted spot announcement. Proof-of-performance recordings shall be in accordance with the following:

2.33.1 The Contractor submission for a television spot announcement normally shall consist of a rough edit including sound if there is dialogue. Recordings of work prints are acceptable for film spot announcements as are pencil tests for animation. Stock footage and illustrations shall be submitted to the extent they are listed as production in Part II of the approved Price Proposal. An acceptable take is required for any original music and/or musical performance. Off-camera narration or scratch tracks, stock music, sound effects, or other audiovisual elements are not required unless any of these elements are included as production in the Price Proposal.

2.33.2 The Contractor submissions for a radio spot announcement normally shall consist of a single acceptable take by all talent included in the script. An acceptable take is required for any original music and/or musical performance. As with television, any elements not included in the Contractor's price for production need not be submitted for radio spot announcements.

2.33.3 The inclusion of any postproduction elements in a proof-of performance recording is at the option of the Contractor.

2.33.4 The formats for proof-of-performance submissions shall be Betacam-SP or another format designated by the RTPO for television spot announcements and CD for radio spot announcements. Equivalent formats may be substituted at the option of the RTPO. All spot announcements shall be slated with a spot announcement identification number, which shall be preceded by a track number if on a compact disc. Spot announcements shall be combined sequentially in ascending order according to their numeric identification. Each submission shall be accompanied by a rundown sheet that lists: the RTPO project number; the spot announcement identification numbers; and the titles of the spot announcements.

2.34 Review of Proof-of-Performance Recordings. The RTPO Project Officer will review proof-of-performance recordings to determine if all of the production work reflected in Part II of the Contractor's Price Proposal has been accomplished. It is recognized that some of the specific takes submitted by the Contractor might not be the identical takes subsequently selected for the finished spot announcement. In provisionally accepting these proof-of-performance recordings, the RTPO makes no irrevocable or final judgment on the acceptability of specific takes. The RTPO Project Officer normally will not provide editorial comments at this time on any submitted recordings, even if the submissions include postproduction elements.

2.35 Performance Period for Production. See Subsections 6.3 and 6.4 for delivery deadlines, RTPO review times, and circumstances for alternate performance periods.

2.36 Final Edits. The Contractor shall provide the RTPO Project Officer with a copy of the final edited version of each television and/or each radio spot announcement. A final edit is the finished spot announcement incorporating all production and postproduction elements in a fully completed mix. A summary page prepared by the project producer shall be provided to the RTPO Project Officer. The summary page shall list each individual change and provide an explanation/justification for each. Individual television slates shall be finalized to meet the format specifications of Subsection 4.1.11, except that the date shall be for the final edit instead of the composite master. Rundown sheets also shall be finalized to meet the format specifications of Subsection 4.1.12 and Subsection 4.3.7 as appropriate, except that the date shall be for the final edit instead of the composite master. All final edits required for a specific project shall be submitted at one time in a single delivery. Partial submissions are

not acceptable unless permission is sought and granted by the RTPD Project Officer. The formats for submitted final edits shall be Betacam-SP or another format designated by the RTPD for television spot announcements and compact disc for radio spot announcements. All program audio on a final edits videocassette shall be in stereo on channels one and two and shall be Dolby encoded. Equivalent formats may be substituted at the option of the RTPD.

2.37 Review of Final Edits. All television and radio final edits will be reviewed by the RTPD and will be either accepted or rejected. The RTPD Project Officer will provide the Contractor written comments on the final edits, prior final edit conference with the Contractor.

2.38 Final Edit Conference. At the option of the Government, the RTPD will travel to the Contractor's location to attend a conference with the Contractor to discuss any additional production or postproduction work required for television or radio spot announcements. The final edit conference will be for an estimated two days in duration. The dates will be selected by mutual agreement between the RTPD Project Officer and the Contractor. The Contractor participants shall include, at a minimum, the Executive Producer/Account Supervisor and/or the Creative Director, the project producer for each required medium, and the on-line editor for each required medium. It is anticipated that the RTPD will be represented, at a minimum, by the RTPD Project Officer.

2.39 Final Edit Revisions. Following the final edit conference, the Contractor shall correct and resubmit any rejected final edit.

2.40 Composite Masters and Composite Submasters. Following the acceptance by the RTPD Project Officer of all final edits, the Contractor shall provide the Government with composite masters and composite submasters for all television and radio spot announcements required in the project. Each composite master and each composite submaster shall meet the appropriate technical and format specifications listed in Section 4. Composite masters will undergo a technical review at the DMA-Riverside and will be used by the DMA-Riverside to duplicate individual spot announcements for AFRTS use. Composite submasters will be retained by the RTPD as official library copies. The Contractor shall ensure that the appropriate masters and submasters are received by the DMA-Riverside and the RTPD on the same date.

2.41 Courtesy Copies of Composited Spot Announcements. At the request of the RTPD Project Officer, the Contractor shall provide a limited number of copies of finished television and radio spot announcements for distribution to various DoD subject matter experts and others. A courtesy copy usually will include spots from one or more selected topics within the project. The Government estimates the number of copies normally would be no more than four per spot announcement project. Required courtesy copies shall be provided to the RTPD simultaneously with the delivery to the RTPD of the composite submasters. Courtesy copies shall be in accordance with the following:

2.41.1 Unless otherwise requested, both television and radio spot announcements with their visual and aural slates shall be dubbed from the Composite Master or Submaster onto a videocassette in hi-fi stereo at standard-play speed. Color bars and tone for television spots shall be included at the beginning of the VHS tape. A visual slate reading AFRTS Radio Spot Announcements shall be present during all of the radio spots.

2.41.2 A rundown sheet shall be included with the DVD and shall be an appropriate combination of the information on the rundown sheets prepared for the television and radio Composite Masters and/or Submasters. The rundown sheet shall display the text of a restricted-use warning statement supplied by the RTPD.

2.41.3 Stick-on labels shall be affixed to the front of the DVD. Both labels shall contain the following information: (1) a heading that begins with the words "AFRTS Spot Announcements" followed by "Project (number)" and "Released (date)" with the date being the month and year the composite master is delivered; (2) the name of the

RTPO Project Officer stated as "RTPO Project Officer: (name);" (3) a listing of the appropriate spot announcement topic(s) and the range of spot announcement identification numbers for television and/or radio; and (4) the text of a restricted-use warning statement supplied by the RTPO.

2.42 As-Produced Scripts. The Contractor shall provide the RTPO with a single copy of an as-produced script for each television and each radio spot announcement. An as-produced script shall accurately reflect the finished spot announcement delivered in the composite master and shall be retyped as necessary to incorporate any changes that were made in the master shooting or master recording script. As-produced scripts shall utilize the same format sheets used for master scripts, except that the script designation on the top of the first page shall be changed to one of the following as appropriate: Television As-Produced Script; or Radio As-Produced Script. The submission of as-produced scripts shall not include storyboards, the talent profile list, or attachments related to research. As-produced scripts will serve as the RTPO official file copies and shall be provided to the RTPO simultaneously with the delivery to the RTPO of the composite submasters.

2.43 Copies of Talent Releases and Rights Documents. Duplicate copies of all talent releases and rights documents secured by the Contractor (see Section 7) shall be provided to the RTPO simultaneously with the delivery to the RTPO of composite submasters.

2.44 Performance Period for Postproduction. See Subsections 6.3 and 6.4 for delivery deadlines, RTPO review times, and circumstances for alternate performance periods.

2.45 Labeling Of Interim Audiovisual Material Delivered To The RTPO. To aid the RTPO in the identification and control of audiovisual submissions, the Contractor shall affix appropriate labels to the front of all videocassettes and compact disks, and to the front of all videocassette containers and the back card of all CD cases delivered to the RTPO. All labels shall contain the following information: (1) the RTPO project number; (2) the name of the RTPO Project Officer; (3) a description of the content; and (4) the date of submission. Content shall be described using one of the following specific phrases as appropriate: Casting On-Camera; Casting TV Voice-Over; Casting Radio; Resubmitted Casting On-Camera; Resubmitted Casting TV Voice-Over; Resubmitted Casting Radio; First POPs; Second POPs; Final Edits; Resubmitted Final Edits; or Second Resubmitted Final Edits. The date of submission shall be the date the videocassette or compact disc is received at the RTPO. The listing of other information such as spot announcement identification numbers or titles is optional and may be included as space permits on labels prepared for casting, POPs, and final edits submissions. (See Subsections 5.3 and 5.4 for labeling of composite submasters, and Subsection 5.5 for labeling of courtesy dubs.)

2.46 Storage of Television Elements. The Contractor shall store production and postproduction elements for all television spot announcements. This storage on the Contractor's premises is for the purpose of possible future editing or remixing should a portion of a delivered spot announcement subsequently become dated or should a shorter-version lift be desired at a later date. The audiovisual material normally shall consist of acceptable alternate takes, music and effects tracks, and dialogue and narration tracks. The period of storage shall be for a period of 3 years beginning with the date of delivery of the television composite master. Following this period, the production and postproduction elements may be discarded.

2.47 Monthly Status Reports. The Contractor shall provide the RTPO with monthly status reports on the progress of each working project. The format and content of status reports are subject to periodic change at the request of the RTPO and any revised format shall be submitted to the RTPO for approval prior to its first use. The Contractor shall ensure the RTPO receives status reports on the first business day of each month.

2.48 AFRTS-BC Orientation Visit. At the option of the Government, the Contractor may be required to make a one-time orientation visit to the AFRTS-BC at March Air Reserve Base in Riverside, California, within 30 days after contract award. The purpose of the visit would be to brief the Contractor's top management and supervisory

creative staff on AFRTS programming operations and the use of spot announcements. It is anticipated the duration of the orientation would be 2 days and would involve no more than three or four Contractor employees who would be selected jointly by the RTPO and the Contractor. If such a visit is required, the costs incurred by the Contractor shall be absorbed by the Contractor as part of the Contractor's expenses in the performance of the contract.

2.49 Orientation Visits. At the option of the Government, the Contractor may be required to make one or more orientation visits to military installations accompanied by RTPO representatives. It is anticipated there would be no more than one trip per year. The purpose of the visit would be to expose the Contractor's supervisory creative and production staff to the lifestyle and the physical environment of the American military members and their families, in order to ensure greater accuracy in the Contractor's creative and production work. The Contractor shall be required to shoot and index reference photography of military housing, recreation facilities, work places, and other common areas that may be re-created in spot announcements. A duplicate copy of the Contractor's fully indexed reference material shall be provided to the RTPO within one month after the completed visit. A trip may last up to 2 weeks and may include visits to installations both overseas and within the United States. The orientation would involve no more than two or three Contractor employees who would be selected jointly by the RTPO and the Contractor. For any such visits, the costs incurred by the Contractor will be reimbursed by the Government as a part of the Contractor's research expenditures under a delivery order.

2.50 AFRTS Conferences. At the Government's request the Contractor may be asked to attend a designated portion of the annual DMA/AFRTS Worldwide Conference or the DMA/AFRTS Programmers Conference and participate in a one-day RTPO spot announcement presentation and seminar. Required attendance by the Contractor at the one-week conference usually will not exceed 2 or 3 days. The conference is normally held at March Air Reserve Base in Riverside, California, in March or April. It is anticipated the conference will involve no more than two or three Contractor employees who will be selected jointly by the RTPO and the Contractor. Costs incurred by the Contractor for these conferences shall be absorbed by the Contractor as part of the Contractor's expenses in the performance of the contract.

2.51 Management Review Conferences. At the Government's request, the Contractor may be asked to attend periodic management review conferences with the RTPO. It is anticipated these conferences will be scheduled once or twice annually for a duration of one day. At the option of the RTPO, they may be held either at the RTPO in Alexandria, Virginia, or the Contractor's location. Anticipated discussion areas include how well the Contractor is performing, the extent of top management involvement, any problems in working relationships, etc. Costs incurred by the Contractor for these conferences shall be absorbed by the Contractor as part of the Contractor's expenses in the performance of the contract.

SECTION 3

CREATIVE REQUIREMENTS FOR AFRTS SPOT ANNOUNCEMENTS

3.1 Research. The Contractor shall conduct all necessary research to develop messages, concepts, and scripts, and to ensure accuracy during production and postproduction. The responsibility for research during creative development and scripting, and for ensuring that finished spot announcements are factually and technically correct, rests solely with the Contractor. It is anticipated that substantial research of both a creative and technical nature will be required by the Contractor for most projects.

3.1.1 Research required of the Contractor with DoD subject matter and technical experts may include both in-person and telephonic conferences. The Contractor shall not initiate contacts with DoD sources without the prior knowledge and approval of the RTPO Project Officer (see Subsection 3.12).

3.1.2 When required by the RTPO, the Contractor shall independently locate and retain the services of non-DoD subject matter and technical experts to advise on the formation of message statements and to review concepts, scripts, and appropriate production and/or postproduction elements. If such consultant services are required for research purposes, the individuals selected by the Contractor are subject to the approval of the RTPO Project Officer. At least five business days prior to the Creative Development Conference, the Contractor shall provide the RTPO Project Officer a brief resume and background statement for each expert that details the individual's expertise relative to a particular topic. Experts may be called on to be involved throughout all phases of creative development and scripting and shall review: (1) all rough concepts prior to their presentation at the Creative Development Conference; (2) all finalized concepts included in the Creative Proposal and any subsequent resubmissions; (3) all scripts included in the script package; and (4) all revised scripts included in the master script package and any subsequent resubmissions. The Contractor shall certify each expert review and shall provide the RTPO Project Officer with a written summary of the expert's findings and comments. A single copy of the summary shall be submitted with each round of concepts and scripts.

3.1.3 When required by the RTPO, the Contractor shall provide extracts of printed research material in support of information included in a spot announcement. A minimum of two independent sources shall be provided to corroborate each fact or premise. Submitted material shall be appropriately annotated to reference pertinent information in the script. Extracts shall be condensed as necessary. Unless an exception is granted by the RTPO Project Officer, research material shall be limited to no more than four pages per script. The printed extracts shall be placed immediately following each storyboard and/or radio script in the script package and in the master script package. While extracts normally will not be included with concepts, they may be required at the option of the RTPO Project Officer.

3.2 Variety of Presentations. The Contractor shall create spot announcements that offer the greatest possible variety in scripting and production. This is critical to reduce audience irritation and outright rejection of spot announcements that seemingly deliver the same old message and are simply repeats of other spot announcements. To counter this perception of sameness and constant repetition, the Government requires a variety of presentations in both television and radio. While the reuse of talent and other production or postproduction elements, either in a spot announcement within a series or from a spot announcement on another topic, must be judged on a case-by-case basis, the Contractor shall heed the requirement for variety when proposing concepts.

3.3 Level of Production and Postproduction. The television and radio spot announcements created by the Contractor shall possess a high degree of sophistication in both production and postproduction. Production value shall be sufficiently high so that the spot announcements are compatible with, and complementary to, the high-caliber programming from the stateside commercial networks in which they will be inserted. Audiovisual techniques and special effects shall be state of the art.

3.3.1 Television and radio spot announcements shall possess a high wear factor to counterbalance their rate and term of usage. AFRTS audience members are exposed to the same spot announcement with much greater frequency and over a much longer period of time than stateside audiences normally are exposed to a commercial. There simply are far fewer individual AFRTS spot announcements compared to the multitude of different commercials that must be covered in stateside programming. Consequently, an AFRTS spot announcement is used more frequently during a fixed period of time and has a much longer shelf life than most commercials.

3.4 Original Photography. The Contractor shall shoot original photography on either digital videotape or 35mm or 16mm film unless the RTPO grants a waiver. The Government anticipates that 75% of original photography will be accomplished utilizing a digital video format, and 25% of original photography will be accomplished in 16mm or 35mm film. The use of analog videotape for original recordings may be approved by the RTPO in certain limited circumstances if adequately justified by the Contractor in the Creative Proposal. However, an exception to the requirement for digital video or film production would be very rare. All television spot announcements may be edited and finished in the digital video medium.

3.5 Professional Talent. Talent furnished by the Contractor for television and radio spot announcements shall have professional experience in the performing arts. An individual shall be a member of a recognized performer's organization such as the American Federation of Television and Radio Artists (AFTRA) or the Screen Actors Guild (SAG). Exceptions to the requirements for professional experience and membership in performer's organizations may be granted by the RTPO Project Officer in certain limited and special circumstances such as for roles requiring youthful actors or unique abilities. However, it is the ultimate responsibility of the Contractor to ensure a credible performance and a proper interpretation of the script by all participants, whether professional or amateur. The approval of casting by the RTPO Project Officer in no way diminishes the Contractor's obligation in this regard. The RTPO will make the final judgment on whether a performance in a finished spot announcement is acceptable.

3.5.1 The Government will not provide Service members for appearances in spot announcements in lieu of professional talent except when safety or operational requirements dictate military participation, or in situations where Service members are performing their regularly assigned, on-the-job military duties. The use of DoD civilian employees is similarly limited to situations involving regularly assigned, on-the-job duties where job-related accuracy or expertise is a requisite. Requirements for scripted dialogue or narration are not anticipated for either Service members or DoD civilian employees. But if approved, dialogue or narration will be restricted to that which directly relates to their job functions.

3.5.2 In certain situations, off-duty Service members, off-duty DoD civilian employees, and their family members may appear in spot announcements on a voluntary, unpaid basis. This usually would involve a spot announcement being produced on Government property. One example is a documentary-style spot announcement on a military installation depicting recreational benefits. The use of volunteer talent is subject to the approval of the RTPO Project Officer. While the Government may offer limited assistance in securing such usage, it assumes no liability. The ultimate responsibility for making all arrangements and ensuring an acceptable appearance rests with the Contractor.

3.6 Weight Guidelines and Grooming Standards. The Contractor shall ensure that all on-camera performers portraying Service members, either on or off duty, in or out of uniform, are in strict compliance with the official weight guidelines and grooming standards of the appropriate military Service being represented in the spot announcement. The various published guidelines and standards of the four branches of the Armed Forces will be provided to the Contractor by the RTPO. There are subtle, yet very real differences among the Service guidelines and standards.

3.6.1 The Contractor shall determine at casting that the talent meets the weight guidelines and is capable of and willing to meet the grooming standards. This compliance is a critical factor in achieving a positive reaction to a spot

announcement from audience members. Neither actors nor actual Service members used in a spot announcement shall be overweight or in conflict with maximum hair length, hair style, facial hair or other grooming standards, either in reality or in the perception of the audience.

3.6.2 It is the Government's responsibility to ensure that actual Service members who appear in spot announcements while on duty in an official capacity comply with all weight guidelines and grooming standards.

3.7 **Military Uniform Regulations.** The Contractor shall ensure that all on-camera performers portraying uniformed Service members are costumed in an appropriate and technically correct manner for the scenario being presented. The various published regulations of the four branches of the Armed Forces will be provided to the Contractor by the RTPO. However, the RTPO will not provide technical assistance either before or during production. It is the sole obligation of the Contractor to develop or independently acquire the expertise required for accuracy, based on the published regulations. This compliance is a critical factor for credibility in a spot announcement.

3.7.1 Options or exceptions to the Service-wide uniform regulations that are approved at a local or DoD component level are not permitted in a spot announcement because these changes may not be authorized in all locations worldwide. Therefore, only the published Service-wide regulations are acceptable for spot announcements.

3.7.2 It is the Government's responsibility to ensure that actual Service members who appear in spot announcements while on duty in an official capacity comply with all uniform regulations.

3.8 **Wardrobe and Equipment.** The Contractor is responsible for costuming and equipping all participants in a television spot announcement. This includes the procurement of all required military uniforms and any related equipment that is available for purchase by the Contractor. Except for on-duty Service members appearing in an official capacity, or certain restricted items and specialized gear, the Government will not furnish uniforms and related equipment.

3.9 **Production Involving the Military.** When required, the Contractor shall travel to various military locations to create television and radio spot announcements featuring Service members, military equipment, and DoD facilities. Production may involve both on-duty and off-duty Service members and may include military land vehicles, aircraft, and watercraft. Locations may be both on and off Government property.

3.9.1 As many as three separate location visits by the Contractor may be required for most military production. Depending on the spot announcement topic, a prescript visit may be necessary to assist the Contractor in the development of accurate and realistic scripts, and in determining the type of production support that is available. Normally, a preproduction visit by the Contractor is mandatory and shall precede the visit for actual production. It is anticipated the RTPO Project Officer will accompany the Contractor on all such location visits and that production involving the military normally will be in the contiguous United States. Exceptions for required location visits may be granted by the RTPO Project Officer on a case-by-case basis.

3.9.2 The frequency of military shoots and recordings is expected to range between 10 to 30 percent of the total number of produced spot announcements. Production involving the military may be extensive in some spot announcement projects and nonexistent in others.

3.10 **Requests for DoD Support.** The Contractor shall submit written requests to the RTPO Project Officer for DoD support involving Service members, military equipment, and DoD facilities. The RTPO will in turn submit a formal support request to the appropriate DoD component. Requests by the Contractor for military location visits shall include the full name, title, and social security number of each Contractor participant. Normally, each spot

announcement or series of spot announcements requires two or three separate requests to the RTPO Project Officer for a like number of location visits by the Contractor.

3.10.1 The first written request involves a prescript visit to the production location. The Contractor shall explain in the request what information is sought for scripting and what information is needed to permit a preliminary determination about the availability of production support. Depending on the topic of a spot announcement, a prescript visit may not always be required.

3.10.2 The prescript visit, if held, will be followed by a preproduction visit that normally is mandatory for DoD support. The primary purpose of the preproduction visit is to preselect military participants and equipment, review operational procedures, determine the exact shooting and/or recording site(s), and to document all details of the support requirements. The written request by the Contractor for a preproduction visit shall include sufficient information on who and what is needed at the location for the Contractor to accomplish these objectives.

3.10.3 The final and subsequent written request from the Contractor for the production visit shall be detailed and complete, and shall include an itinerary for the entire visit. The following shall be provided for each requested item: the production date; the call time; the specific hours required; the name of the unit or activity involved; the exact location where production will take place; and the identification number and title of the appropriate spot announcement. For each requested Service member, the Contractor shall provide the following: the branch of Service; exact rank; job category and specific function to be performed; precise uniform requirements; and, as appropriate, the race and sex, or name of the individual. For each piece of requested military equipment, the Contractor shall identify the exact type, and provide an explanation of where and how it will be used. Normally, the RTPO Project Officer will not submit a formal request to a DoD component for production specifics until any prescript and/or preproduction location visits have been completed and the preproduction conference at the RTPO has been held.

3.10.4 The minimum required lead time for the RTPO Project Officer to process each Contractor request for a DoD location visit and to receive approval from a DoD component normally is four weeks and could require as much as ten weeks depending on various factors such as training schedules, equipment availability, and complexity.

3.11 Limitations on DoD Support. Any DoD support involving the use of Service members, military equipment, and DoD facilities normally will be furnished to the Contractor only during a regular eight-hour military work day, Monday through Friday, excepting legal public holidays. While the Government will strive to meet agreed upon support objectives, DoD support may be modified or canceled at any time because of a military contingency. In such cases, the RTPO Project Officer will make every effort to inform the Contractor of last minute changes prior to production. A military contingency includes, but is not limited to: a military alert; a change in operational requirements; or a change in a training schedule.

3.12 Required RTPO Approval for DoD Contacts. The Contractor shall make no contact with any DoD source on matters relating to work under this contract without the prior approval and involvement of the RTPO. On a case-by-case basis, the RTPO Project Officer may authorize the Contractor direct contact with selected DoD sources such as subject matter or technical experts after initial coordination has been completed by the RTPO. While the RTPO Project Officer requires full prior knowledge of any Contractor contacts with DoD sources, the responsibility for any research and required documentation rests solely with the Contractor.

3.13 DoD Stock Audiovisual Material. All requests for DoD stock audiovisual material shall be submitted in writing to the RTPO Project Officer. The Contractor shall provide a full explanation of what scenes and/or audio is required and shall include the branch of Service and the desired format. The primary purpose for coordinating the Contractor's requests through the RTPO is to permit the RTPO Project Officer to certify to DoD sources that the

material is being sought by a DoD Contractor. Such certification may result in the reduction or elimination of some of the normal fees associated with DoD stock audiovisual research, duplication, and delivery.

3.13.1 The RTPO assumes no obligation to supply DoD stock audiovisual material to the Contractor. The responsibility for locating and obtaining acceptable stock audiovisual material, whether from DoD, other Government, commercial, or private sources, rests with the Contractor who is also responsible for any resulting fees. Considerable research may be required by the Contractor to locate appropriate military material within extensive DoD inventories. Even when audiovisual material is supplied by a DoD source, there is no assurance that such audiovisual material will be acceptable to the RTPO for use in a spot announcement. It may be rejected because of poor quality, out of date references, or other similar reasons.

3.14 Television Properties. The Contractor shall consider for retention and possible reuse any wardrobe items or special props that are either purchased or created by the Contractor for talent, or that are required for production. These include, but are not limited to: military uniforms; insignia; dummy weapons; special artwork; and other similar properties. It is recognized that many of these articles are expendable and may lose their value over a relatively short period of time. Others, especially uniforms and related military equipment, are likely to be reusable in subsequent spot announcements and shall be maintained and stored by the Contractor.

3.14.1 Unless otherwise directed by the RTPO, the selection of material to be maintained, and the length of storage, is at the discretion of the Contractor. It is anticipated that RTPO will not direct the Contractor to maintain and store any property beyond one year of its initial use.

3.14.2 The Contractor shall deliver to the RTPO any wardrobe items or special props specifically claimed by the RTPO. It is anticipated any such request for delivery would be made by the RTPO within 3 months after acceptance of the television composite master of the spot announcement in which the property was used.

3.15 Selection of Spot Announcement Length. Unless otherwise stated in a delivery order, the length of a completed spot announcement shall be either 29 seconds or 59 seconds. The selection of one of the two spot-announcement lengths normally is a creative decision delegated to the Contractor, subject to the approval of the RTPO Project Officer. The RTPO occasionally may specify the length for some spot announcements, including a length other than 29 seconds or 59 seconds.

3.16 Military Presence and Audience Inclusion. The Contractor shall be very selective in proposing creative scenarios that would involve military on-duty situations, either actual or portrayed by actors. There is no mandatory requirement for the Contractor to include an overt military presence in every spot announcement that has a message targeted to Service members. While military uniforms, equipment, and locations may capture the attention of a non-military audience, they are part of everyday life for the AFRTS audience. They are not particularly unique nor necessarily appealing elements for an AFRTS spot announcement.

3.16.1 Audience inclusion is highly desirable for all spot announcements and the Contractor shall ensure that it is the rule rather than the exception. But quite often the inclusion can be accomplished in subtle ways by using references to military life and the overseas environment either in background visuals or in dialogue or narration, and by selecting and grooming performers who easily will be identified as off-duty Service members. Using on-duty military situations to achieve this audience inclusion shall be avoided unless it can be justified as necessary for the enhancement of the intended message or is required for credibility.

3.17 Universal Acceptance. The Contractor shall create spot announcements that are sensitive to all those who will be exposed to them. At the very least, a spot announcement must not be offensive to any segment of the AFRTS audience or to host country citizens. The diverse and scattered AFRTS audience encompasses Service members of various ranks and ages, DoD civilian employees in many different occupations, and family members including

preschool and teenage children. In some host countries, foreign nationals have the capability to tune in AFRTS programming.

3.17.1 The manner in which spot announcements are used by AFRTS is relatively unrestricted which complicates the goal of universal acceptance. Most spot announcements created by the Contractor are not programmed to specific day parts or to program content. Furthermore, spot announcements are used simultaneously in various geographic locations worldwide and in different climates. The Contractor must be sensitive to the fact that most spot announcements created for AFRTS will be seen and heard by every member of the AFRTS audience, in every daypart, in almost any type of programming, in any climate, and no matter what the topic. Any exceptions to this unrestricted AFRTS use will be stated in a delivery order.

3.17.2 A spot announcement targeted to a particular demographic segment of the military audience must play equally well to the Soldier in Korea, the Airman in Germany, the Marine in Japan, and the Sailor aboard a ship in the Mediterranean. This does not mean that a single branch of Service or a specific environment may not be featured as a means of delivering the intended message. But, care must be taken to ensure that all Service members in the target group, no matter what their branch of Service or where they are located, feel included in the message. A spot announcement must be able to transcend strict Service-unique identifications and geographic boundaries.

3.17.3 The broad demographics of the military audience shall be reflected in spot announcements targeted to Service members. The various major minority groups and both sexes shall be included as appropriate. Seven out of every twenty Service members are minorities: four are black; two are of Hispanic origin; and one in twenty is in a smaller ethnic group including Asian. Where the ethnic breakout for Service members roughly approximates that of the general American population, the sex of Service members rather than being even is only three females out of every twenty Service members. In addition to race and sex, all four branches of the Armed Forces shall be featured equitably. There is no set formula for accomplishing a proper demographic representation. The effect could be achieved in a single spot announcement, or within a series of spot announcements on a particular topic, or within a project.

3.18 Audience Characteristics. Much about the AFRTS audience parallels that of the general American population. But there are obvious differences. AFRTS audience members live and work exclusively overseas. Half are active duty U.S. military. The other half is made up mostly of their family members followed by a much smaller group of DoD civilian workers.

3.18.1 Service members are youthful. Nine out of every twenty people in the Armed Forces are between the ages of 18 and 25. Fifteen of those twenty are no older than 34.

3.18.2 Overseas DoD families usually are comprised only of spouses and children since parents of adult audience members, their grandparents, aunts, uncles, brothers, sisters, etc. almost always remain stateside. More than half of all Service members are married and many are accompanied overseas by spouses and children. Many other married Service members, especially younger enlisted members, those located in isolated areas, and all Navy members at sea, are involuntarily separated from their immediate families. Even family members who are living overseas are frequently separated from the Service member spouse when he or she travels for military training or is temporarily deployed to another overseas location. It is to this audience, younger Service members (single, married, accompanied, and unaccompanied) and spouses (living overseas with and without the Service member), that a large number of informational and motivational messages are targeted.

3.18.3 AFRTS audience members are anything but passive viewers and listeners when it comes to spot announcements dealing with their jobs, the military community, or with behavior modification in their personal lives. Not surprisingly, military members and their families react very negatively to messages that seemingly impugn their genuine dedication to their jobs and branch of Service, or that they perceive to be insulting to their intelligence. As a

general rule, individual AFRTS audience members are not as likely, or as willing, as Americans back home to disassociate themselves from other segments of the total audience. So, disrespect shown to one is viewed as disrespect to all. An individual who wears a military uniform wears more than work clothes and represents more than just him or herself.

3.18.4 Partly because the AFRTS audience is fully aware that the source of spot announcements is their own organization (the DoD), it is very unforgiving of inaccuracies, especially those dealing with uniforms, military procedures, and portrayals of their overseas environment. But, perhaps the largest measure of audience contempt is reserved for spot announcements that preach or seem to equate inexperience with low intelligence. While recognizing that many of the topics for spot announcements deal with complicated and negative social themes, the Contractor must be mindful that the military audience is well educated, expertly trained, highly motivated, and professional. The Contractor has an overriding obligation to create spot announcements that are positive and that do not adversely affect pride and morale. Most importantly, the Contractor must create spot announcements that treat audience members with respect.

3.19 Audience Overseas Location. There are a number of scripting and production points that must be considered when acknowledging the overseas location of the AFRTS audience. While the audience is exclusively overseas, members are not necessarily always in a foreign country. The AFRTS audience also is located in U.S. Territories and Possessions as well as aboard U.S. Navy ships deployed at sea.

3.19.1 There is no explicit prohibition against including stateside oriented information in a spot announcement. But if information or a situation is valid only in the United States, the spot announcement must acknowledge that the AFRTS audience is temporarily located overseas. Viewers and listeners must not perceive a spot announcement as being directed only to a stateside audience.

3.19.2 A television spot announcement relating to, or portraying an overseas environment shall not contain recognizable stateside scenes. Sound effects in such spot announcements, both television and radio, shall be valid for an overseas locale.

3.20 Script Terminology. When appropriate, spot announcements shall be personalized as much as possible and directed toward the individual by the use of the pronouns "you" and "your." The Contractor shall avoid cold or insensitive military terminology. Instead of the term "military personnel," scripts shall reference "Service members," or "members of the Armed Forces," or simply "the military." Use the terms "family members" or "your family" instead of "dependents" when alluding to spouses and children. If references to family must be limited to actual legal dependents, use phrases such as "your immediate family" or "eligible family members." Gender specific words such as Serviceman shall not be used. (But note that the Air Force term Airman is considered unisex.) Except when appropriate in dialogue, the male and female pronouns "he," "she," "him," "her," "his," "hers," etc., shall be avoided by using the plural form they, them, their, etc.

3.21 Creative Approaches. Based on knowledge of the AFRTS audience and on past experience, there are several types of creative approaches that have a very low success rate for AFRTS spot announcements. While humor can certainly work as a vehicle for delivering a message, portraying a member of the AFRTS audience as a buffoon usually is self-defeating. And there is absolutely no audience tolerance for ridiculing a Service member who is in uniform. On-the-job Service members must be portrayed as acting in a professional manner. As with most approaches that employ humor for a spot announcement that requires prolonged exposure, subtlety may be a better choice than cornball or slapstick. Probably because of the irritation factor caused by overexposure, reenactments and parodies of game and quiz shows have been historically ineffective with the AFRTS audience.

3.21.1 A creative approach for either television or radio must be capable of standing alone and shall not be dependent on video or audio references in another medium or in any other spot announcement. In some locations, audience members do not receive both television and radio.

3.21.2 A spot announcement tie-in with current entertainment programming is risky, especially if the program is not well established and long running. The problem is lack of audience familiarity with a particular program. There could be lengthy delays before television program owners and syndicators release the rights for AFRTS use. And some programming rights may never be secured for all overseas locations.

3.22 Non-Discriminatory. The Contractor shall ensure that spot announcements created for AFRTS are free of any discrimination based on race, religion, sex, or place of national origin. Stereotypical behavior shall not be included in any spot announcement unless the purpose of a spot announcement is served by doing so. The role and demeanor of persons to be portrayed shall not reflect adversely on any group or groups of people who might be identified, in fact or by implication, with the portrayal. This includes host country nationals.

3.23 Endorsements. Since DoD policy prohibits the endorsement or implied endorsement of any commercial product or service, the Contractor shall ensure that spot announcements created for AFRTS do not overtly display symbols, signs, trademarks, or trade names, nor mention brand names, nor employ commercial music jingles.

3.23.1 The RTPO recognizes that the absolute exclusion of prohibited items may not be possible under all circumstances, especially for certain television wide shots and some stock footage. The intent of this Subsection is to preclude any spot announcement from highlighting or overusing a specific product line, type of product, or commercial corporation. The RTPO Project Officer will consider any exceptions to this requirement on a case-by-case basis.

SECTION 4

TECHNICAL AND FORMAT REQUIREMENTS

4.1 Television Spot Announcements and Composite Master. Television spot announcements and the composite masters on which they are delivered as end items, shall be created in accordance with the technical and format specifications described below.

4.1.1 Unless otherwise stated in a delivery order, the length of a television spot announcement shall be either 29 seconds or 59 seconds within a tolerance of plus or minus three frames for the completed final fade to black and for all audio. It shall be considered that audio modulation ceases to occur at or below -45 dB. If another length is specified by the RTPO for a spot announcement, it also shall be within the same three-frame tolerance.

4.1.2 All recordings shall be in accordance with current SMPTE Standards and with the recognized and generally accepted practices of the motion picture and/or broadcast industries.

4.1.3 The format for new material shot on a digital format by the Contractor will be of a technical quality that exceeds Betacam-SP. Original recordings shot on film shall be 35mm or 16mm. Equivalent film and/or videotape formats for original camera work may be substituted at the option of the RTPO.

4.1.4 Finished television spot announcements shall consist of recorded video material not more than two analog generations from the original, except for historical audiovisuals, special effects, opticals, animation, or sound effects. Each television spot announcement shall be color corrected for scene-to-scene continuity, with special attention being given to flesh tones. Care shall be exercised in the use of stock audiovisual material to assure quality compatibility with all other audiovisual elements.

4.1.5 Signal-to-noise ratio shall be 45 dB, or better, peak-to-peak video to RMS noise, and time base correctable to under 20 nano seconds (ns) jitter, and 5 ns color lock. All edits shall be properly color-framed and color-timed to under 2 degrees color phase error. Proper odd/even field sequence shall continue throughout the tape. Horizontal shift shall be less than 2 ns and shall not be visible during transitions. All electronic character generation shall be made with 40 ns, or better, resolution.

4.1.6 Television spot announcements shall be combined and delivered on a composite master. The composite master shall consist of a Digital Betacam master videocassette or a more technically evolved digital medium as designated by the RTPO. Spot announcements shall be combined sequentially in ascending order according to their numeric identification.

4.1.7 A leader consisting of EIA RS-189-A or SMPTE EG 1-1990 color bars and an audio setup reference tone of 1 kHz, 0 VU (which is set/referenced at plus 4 dBm) shall be recorded for 50 seconds at the head of each television composite master in accordance with SMPTE 256M-1996, paragraphs 5.1.1 through 5.2.5. The last spot announcement on the videocassette shall be followed by a minimum of 60 seconds of black runout leader.

4.1.8 Stereo program audio shall be placed on channels 1 and 2. All program audio shall be Dolby encoded.

4.1.9 Continual synchronous SMPTE drop-frame time code of a high quality shall be generated (not dubbed) on the address track at 8 dBm plus or minus 1 dBm.

4.1.10 Each spot announcement on a television composite master shall be separated by 15 seconds of videotape leader which shall consist of 5 seconds of black followed by 10 seconds of slate that incorporates a countdown from 10 through 2.

4.1.11 In addition to a running countdown from 10 through 2, the ten-second slate on each videotape leader shall display the following information appropriately labeled: the spot announcement identification number supplied by the RTPO; the length; the subject; the topic; the title; the RTPO project number; the date of the composite master; the name of the client (AIRTS); the name of the Contractor; the contract number; the full name of the producer; and the full name of the director. The initial design of the slate shall be submitted to the RTPO for approval prior to its first use. Slate design and content are subject to periodic change at the request of the RTPO.

4.1.12 Each television composite master shall be accompanied by a rundown sheet indicating: the name of the Contractor; the contract number; the RTPO project number; the name of the RTPO Project Officer; and the date of the composite master as stated on the video slates. Individual spot announcements shall be listed by: the subject; the topic; the spot announcement identification number; the title; and the length.

4.1.13 Each television composite master shall be packaged in an individual videocassette container. Stick-on labels shall be affixed to the front and to the spine of all videocassettes and all videocassette containers. Labels shall contain the following information: (1) the RTPO project number; (2) the content description phrased as Composite Master; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the master is received at the Broadcast Center.

4.2 Television Composite Submaster. A television composite submaster shall be prepared and delivered in accordance with the following:

4.2.1 Each television composite submaster shall consist of a first generation duplicate copy of the television composite master and shall be delivered on a Digital Betacam master videocassette.

4.2.2 Each videocassette shall be accompanied by a duplicate copy of the rundown sheet provided for the television composite master.

4.2.3 Each television composite submaster shall be packaged in an individual videocassette container. Stick-on labels shall be affixed to the front and to the spine of all videocassettes and all videocassette containers. Labels shall contain the following information: (1) the RTPO project number; (2) the content description phrased as Composite Submaster; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the master is received at the RTPO.

4.3 Radio Spot Announcements and Composite Master. Radio spot announcements and the composite masters on which they are delivered as end items, shall be created in accordance with the technical and format specifications described below:

4.3.1 Unless otherwise stated in a delivery order, the length of a radio spot announcement shall be either 29.5 seconds or 59.5 seconds within a tolerance of plus or minus one tenth of a second ($\pm .1$) for all modulation. It shall be considered that modulation ceases to occur at or below -45 dB. If another length is specified by the RTPO for a spot announcement, it also shall be within the same one-tenth-of-a-second tolerance.

4.3.2 All audio recordings shall be in accordance with current industry standards for the specific media selected for recording.

4.3.3 Original recordings for radio spot announcements shall be accomplished in a professional studio environment unless location recording is required by the script.

4.3.4 Radio spot announcements shall not begin with low-level music or low-level sound effects used in isolation. Extended fades at the end shall not be utilized. Low opening levels and slow closing fades do not integrate well into all radio formats.

4.3.5 Radio spot announcements shall be combined and delivered on a composite master. A composite master shall be a digital CD consisting of CD audio tracks recorded at a sample rate of 44.1 KHz and which meet all Philips-Sony Red Book standards. An audio setup reference tone of 1 kHz, 0 VU (which is set/referenced at plus 4 dBm) shall be recorded for 30 seconds as the first track. Peak audio material recorded on the CD shall not exceed 0 VU except for occasional instantaneous peaks up to +2 dB.

4.3.6 Each radio composite master shall be packaged in an individual CD jewel case. An imprinted CD label shall be affixed to the front of all CDs. The label shall contain the following information: (1) the RTPD project number; (2) the content description phrased as Composite Master; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the master is received at the Broadcast Center.

4.3.7 Each radio composite master shall be accompanied by a rundown sheet indicating: the name of the Contractor; the contract number; the RTPD project number; the name of the RTPD Project Officer; and the date of the composite master. Individual spot announcements shall be listed by: the subject; the topic; the spot announcement identification number; the title; and the length. Information identical to that on the rundown sheet also shall be printed on the back card of the CD case.

4.4 Radio Composite Submaster. A radio composite submaster shall be prepared and delivered in accordance with the following:

4.4.1 A composite submaster shall consist of a duplicate copy of the radio composite master on a CD.

4.4.2 Each radio composite submaster shall be packaged in an individual CD jewel case. An imprinted CD label shall be affixed to the front of all CDs. The label shall contain the following information: (1) the RTPD project number; (2) the content description phrased as Composite Submaster; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the submaster is received at the RTPD.

4.4.3 Each radio composite submaster shall be accompanied by a rundown sheet indicating: the name of the Contractor; the contract number; the RTPD project number; the name of the RTPD Project Officer; and the date of the composite submaster. Individual spot announcements shall be listed by: the subject; the topic; the spot announcement identification number; the title; and the length. Information identical to that on the rundown sheet also shall be printed on the back card of the CD case.

SECTION 5

Packaging And Marking Requirements

5.1 General. All items shall be preserved, packaged, packed and marked in accordance with the best commercial practices to meet the packing requirements of the carrier, and ensure safe delivery at destination.

5.2 Labeling of Interim Audiovisual Material Delivered to the RTPD. To aid the RTPD in the identification and control of audiovisual submissions, the Contractor shall affix appropriate labels to the front of all videocassettes and compact disks, and to the front of all videocassette containers and the back card of all CD cases delivered to the RTPD. All labels shall contain the following information: (1) the RTPD project number; (2) the name of the RTPD Project Officer; (3) a description of the content; and (4) the date of submission. Content shall be described using one of the following specific phrases as appropriate: Casting On-Camera; Casting TV Voice-Over; Casting Radio; Resubmitted Casting On-Camera; Resubmitted Casting TV Voice-Over; Resubmitted Casting Radio; First POPs; Second POPs; Final Edits; Resubmitted Final Edits; or Second Resubmitted Final Edits. The date of submission shall be the date the videocassette or compact disc is received at the RTPD. The listing of other information such as spot announcement identification numbers or titles is optional and may be included as space permits on labels prepared for casting, POPs, and final edits submissions. (See Subsections 5.3 and 5.4 for labeling of composite submasters, and Subsection 5.5 for labeling of courtesy dubs.)

5.3 Labeling Of Television Submaster Delivered To The RTPD. Stick-on labels shall be affixed to the front and to the spine of all videocassettes and all videocassette containers. Labels shall contain the following information: (1) the RTPD project number; (2) the content description phrased as Composite Submaster; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the submaster is received at the RTPD.

5.4 Labeling Of Radio Submaster Delivered to the RTPD. An imprinted CD label shall be affixed to the front of all CDs. The label shall contain the following information: (1) the RTPD project number; (2) the content description phrased as Composite Submaster; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the submaster is received at the RTPD.

5.5 Labeling of Courtesy Dub of Compositd Spot Announcements Delivered to the RTPD. Stick-on labels shall be affixed to the front of the VHS videocassette and to the videocassette container. Both labels shall contain the following information: (1) a heading that begins with the words "AFRTS Spot Announcements" followed by "Project (number)" and "Released (date)" with the date being the month and year the composite master is delivered; (2) the name of the RTPD Project Officer stated as "RTPD Project Officer: (name);" (3) a listing of the appropriate spot announcement topic(s) and the range of spot announcement identification numbers for television and/or radio; and (4) the text of a restricted-use warning statement supplied by the RTPD.

5.6 Labeling of Television Master Delivered to the Broadcast Center. Stick on labels shall be affixed to the front and to the spine of all videocassettes and all videocassette containers. Labels shall contain the following information: (1) the RTPD project number; (2) the content description phrased as Composite Master; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the master is received at the Broadcast Center.

5.7 Labeling of Radio Master Delivered to the Broadcast Center. An imprinted CD label shall be affixed to the front of all CDs. The label shall contain the following information: (1) the RTPD project number; (2) the content description phrased as Composite Master; (3) a listing of the topic(s); and (4) the date of submission which shall be the date the master is received at the Broadcast Center.

SECTION 6

PERFORMANCE AND DELIVERY REQUIREMENTS

6.1 Performance Period. This contract shall extend from date of award through 30 September 2014 or the last date of any exercised option(s) unless sooner terminated in writing by the Contracting Officer in accordance with the provisions of this contract.

6.2 Normal Delivery Schedule and Performance Period for Creative Development. Unless otherwise stated in a delivery order, the Contractor delivery and Government review of creative development for a standard spot announcement project shall be in accordance with the following:

CONTRACTOR DELIVERY REQUIREMENTS

<u>CREATIVE DEVELOPMENT:</u>	Period Allowed for Contractor Completion	Period Required for RTPO Review	Cumulative Days After Issuance of Delivery Order
Creative Proposal	4 weeks		028
Creative Proposal Due	1 week		035
		3 days	038
Creative Proposal Revisions	1 week		045
RTPO Approval of Creative Proposal		2 days	047
Price Proposal Due	2 day		049
RTPO Review/Final Price Proposal		5 days	054

6.3 Normal Delivery Schedule and Performance Period for Scripting, Production, and Postproduction. Unless otherwise stated in a delivery order, the Contractor delivery and Government review of scripting, production, and postproduction for a standard spot announcement project shall be in accordance with the following:

<u>SCRIPTING:</u>	Period Allowed for Contractor Completion	Period Required for RTPO Review	Cumulative Days After Issuance of Delivery Order
Script Package	3 weeks		021
RTPO Script Comments		1 week	028
Script Conference at the RTPO	1 week		035
Master Script Package	1 week		042

RTPO Approval of Master Scripts		2 days	044
PRODUCTION:			
Pre-production Conference		2 weeks	058
First Proof-of-Performance Recording (50% minimum)	40 days		098
Second Proof-of-Performance Recordings (all remaining)	3 weeks		119
POST-PRODUCTION:			
All Final Edits	15 days		134
RTPO Final Edit Comments		2 days	136
Final Edit Conference	1 week		143
Final Edit Revisions	1 week		150
RTPO Final Approval		2 days	152
Composite Masters and End Items	1 week		159
RTPO Final Acceptance		2 days	161

6.4 Alternate Delivery Schedule and Performance Period for Standard Spot Announcement Projects. In issuing delivery orders for a standard spot announcement project, the Government reserves the right to vary the normal delivery schedule and/or the total performance period of 54 calendar days for creative development in order to accommodate circumstances such as exceptional research requirements. The Government also reserves the right to vary the normal delivery schedule and the total performance period of 161 calendar days for scripting, production, and postproduction in order to accommodate circumstances such as exceptional travel and/or seasonal production requirements.

6.4.1 It is anticipated that any modification of the normal total performance periods that will be stated in delivery orders for a standard spot announcement project will not exceed 50 percent for creative development or 25 percent for scripting, production, and postproduction.

6.4.2 A request by the Contractor for an extension of the total performance period for creative development shall be justified in writing and shall be submitted within 14 days of receipt of a delivery order. For scripting, production, and postproduction, a Contractor request for an extension of the total performance period shall be clearly stated and justified in the Contractor's Creative Proposal. Only the Contracting Officer may approve any such requests.

6.5 Delivery Schedule and Performance Period for Special Spot Announcement Projects and/or Other Work. The delivery schedules and performance periods for special spot announcement projects and/or other work will be equitably adjusted by the Government in relation to the normal delivery schedules and performance periods for a standard spot announcement project. The adjustments will be stated in delivery orders and will be based on the

type and number of broadcast spot announcements involved, and on the degree that creative development, scripting, production, and/or postproduction are required.

6.6 Points of Delivery. All deliverables required under this contract, with the exception of the composite masters, shall be delivered to the RTPO at the following address:

AFRTS Headquarters
Radio & Television Production Office
601 North Fairfax Street, Suite 328
Alexandria, VA 22314

6.6.1 Composite masters shall be delivered to the AFRTS-BC at the following address:

DMA-Riverside
Attn: Kent Peterson
TV Media Management
23755Z Street
Riverside, CA 92518-2031

6.7 Time of Delivery. All deliveries under this contract shall be made via an overnight delivery service to ensure receipt between the hours of 7:30 a.m. and 11:30 a.m. Monday through Friday, except for Federal Holidays, at each of the locations identified above in Subsections 6.6 and 6.6.1. Deliveries will not be accepted outside these hours/days.

SECTION 7

SPECIAL REQUIREMENTS

7.1 Pricing. The Government will determine if: (1) the rates submitted represent the Contractor's actual costs; (2) prices are fair and reasonable compared to prices other customers are paying to other firms in the same market; and (3) in any event, prices are not higher than prices charged to other customers of the Contractor.

7.2 Personnel Approval. Personnel selected by the Contractor to work on this contract in certain key management and creative positions shall meet minimum standards set by the Government for relevant experience and are subject to the approval of the RTPO. The positions covered by this requirement are: Executive Producer, or the equivalent; Creative Director, or the equivalent; writer; television producer; radio producer; television director; and radio director. Individuals who fill these positions must have at least 3 years experience at a professional level in the same position they will fill under this contract.

7.2.1 The Contractor shall submit to the RTPO a resume for each individual selected by the Contractor to fill the positions listed above in paragraph 7.2. If requested by the RTPO, the Contractor also shall provide samples of previous work that demonstrate an individual's relevant experience at a professional level for the position being filled. No individual covered by this Subsection is authorized to work on this contract without the prior approval of the RTPO. The Contractor shall immediately inform the RTPO of any proposed new or replacement personnel for these positions.

7.2.3 Exceptions to the required years of experience may be granted by the RTPO on a case-by-case basis.

7.3 Usage Rights. For all broadcast spot announcements delivered under this contract, the Government requires exhibition and reproduction rights solely for AFRTS use on non-commercial, non-profit, Government-owned radio and television outlets overseas. Costs for acquiring usage rights in excess of the minimum rights required for AFRTS utilization of these spot announcements will not be reimbursed. The rights conveyed exclusively to AFRTS shall be unrestricted except as appropriate for the period of usage.

7.3.1 Unless otherwise stated in a delivery order, the AFRTS period of usage for a television or radio spot announcement shall be for five years and shall begin with the first use of the spot announcement by AFRTS or within six months of the Government acceptance of the composite master, whichever shall first occur.

7.3.2 For certain types of spot announcements in a limited number of AFRTS topics, the Government anticipates specifying in a delivery order a requirement for a ten-year period of usage instead of the normal five-year period. Examples: seasonal spot announcements that would receive limited use such as those commemorating holidays or annual special events; military heritage spot announcements that would not become outdated such as those featuring past military heroes or historical military customs and traditions; and Americana spot announcements that would present evergreen information such as facts on geography or history.

7.4 Talent Releases. The Contractor shall obtain signed talent releases from all individuals recognizably photographed or recorded for an AFRTS broadcast spot announcement that originates with the Contractor. If the Contractor believes that a talent release is not required because of special circumstances, a written explanation shall be promptly provided to the Government for legal evaluation.

7.4.1 Each talent release shall include the following identification data preceding the text of the release: the name of the contractor; the contract number; the RTPO project number; the spot announcement identification number; the subject and topic of the spot announcement; the title of the spot announcement; the performance category as set forth in the talent heading on the script page; and a specific description of the role and/or narration.

Following the text of the release, the Contractor shall provide: the typed or printed name of the individual; the signature of the individual; the signature of the Contractor's representative as witness; and the date of execution.

7.4.2 The talent release shall specifically convey to AFRTS the required release for the appropriate period of usage. The text of the release is subject to legal review and approval by the Government. The format of the release is subject to periodic change at the request of the RTPO and shall be submitted to the RTPO for approval prior to its first use.

7.4.3 A separate talent release form to be used only for the unpaid, on-duty appearance of a Service member and/or DoD employee will be provided by the Government following contract award.

7.5 **Rights Documents And Consent Agreements.** Except as noted herein, the Contractor shall provide rights documents and/or consent agreements for the use of any scripting, production, and/or postproduction element in an AFRTS broadcast spot announcement that does not originate with the Contractor or for which the Contractor may not have full rights. Examples of these elements include copyrighted material, stock footage, library music, and original music under a limited agreement. If the Contractor believes that rights documentation is not required, a written explanation shall be promptly provided to the Government for legal evaluation.

7.5.1 Rights documents are not required for pre-recorded music that is licensed by the American Society of Composers, Authors, and Publishers (ASCAP) and/or pre-recorded music licensed by Broadcast Music, Inc. (BMI). The Government has been granted rights for the use of this music in AFRTS broadcast spot announcements.

7.5.2 Rights documents and/or consent agreements are not required for existing broadcast spot announcements that AFRTS may supply the Contractor to be adapted or modified by the Contractor for AFRTS use.

7.5.3 In submitting rights documents and/or consent agreements, the Contractor shall clearly indicate: the specific material used; the source of the material; and the spot announcement (identification number and title of the spot announcement in which the material is included).

7.6 **Copyrights Disputes.** If at any time during the delivery schedule or subsequent AFRTS period of usage, a dispute arises between the Contractor and a party other than AFRTS regarding the copyrights and/or distribution/presentation rights covered by this contract, the Contractor shall immediately notify the Contracting Officer of the name and address of the party, the nature of the dispute and all facts related to the dispute. Failure to advise the Contracting Officer of any such dispute, or continuing status, or final resolution may be regarded as a breach of contract and result in termination for default.

7.7 **Contractor Indemnification.** The Contractor shall indemnify and hold harmless the United States Government, its officers, agents, and employees from all judgments and from such settlements as the Government shall deem proper arising from claims, lawsuits or similar actions against the Government for defective talent releases, rights documents and/or consent agreements, or for the Contractor's failure to obtain these items in connection with the work herein.

Section 8

PAYMENT REQUIREMENTS AND PROCEDURES

8.1 Payment Schedule for Creative Development. Unless otherwise stated in a delivery order, the Government anticipates a single payment for creative development. The Contractor's request for payment shall be accompanied by a detailed and specific statement of the costs that are being charged for creative development (see Subsection 2.11). For the Department of Defense, the MANDATORY method of electronic submission of payment requests is by Wide Area Workflow (WAWF). This means that paper invoices are not permitted and will not be processed for payment.

8.1.1 The Contractor shall transmit the request for payment for creative development only after, or concurrent with, the submission of the final deliverable, which is a Price Proposal for scripting, production, and/or post-production. Payment approval is subject to the provisional acceptance by the RTPO of all interim deliverables and the seven days review time allocated to the Government for inspection of the final deliverable.

8.2 Payment Schedule for Scripting, Production, and Postproduction. Unless otherwise stated in a delivery order, the Government anticipates four separate payments for scripting, production, and postproduction. Payment amounts are based on the Contractor's previously approved Price Proposal (see Subsection 2.12), and the specific amounts stated in the delivery order.

8.2.1 The Contractor shall transmit a request for payment only after, or concurrent with, the submission of the milestone deliverables described below. Payment approval is subject to the provisional acceptance by the RTPO of all interim deliverables and the seven days review time allocated to the Government for inspection of the milestone deliverable.

<u>Description of Milestone Deliverable</u>	<u>Government Review Time</u>
(1) Scripting. Delivery of Master Script Package.	2 days
(2) Production. First Delivery of Proof-of-Performance Recordings Representing at Least 50% of the Total Project Price for Production. (The Payment Is One-Half of the Total Project Price for Production.)	1 week
(3) Production. Second Delivery of Proof-of-Performance Recordings Representing All Remaining Recordings. (The Payment Is the Balance of the Total Project Price for Production.)	1 week
(4) Postproduction. Delivery of Composite Masters and End Items.	1 week

8.2.2 An invoice submitted for payment for the first proof-of-performance recordings shall list for each spot announcement delivered: the spot announcement identification number; the title; and the specific price for production that was stated for each individual spot announcement in Part IV of the Contractor's approved Price

Proposal (see Subsection 2.12.4). An invoice submitted for the second or final delivery of all remaining proof-of-performance recordings need not include a listing of individual spot announcements and specific prices for production.

8.3 Electronic Invoices. Invoices shall be submitted electronically via Wide Area Workflow (WAWF) and shall cite the appropriate contract, delivery order, and payment numbers. Failure to include either the contract number or the appropriate delivery order number or the correct payment number (example: Payment 2 of 4) may be cause for rejection of payment.

8.3.1 Invoices shall be itemized in accordance with the appropriate delivery order and shall include the RTPQ project number.

Section 9

ATTACHMENTS FOR PERFORMANCE WORK STATEMENT

1. AFRTS Fact Sheets (7 pages)
2. Topics for AFRTS Spot Announcements (2 pages)
3. Format Sheet for Television Concept (1 page)
4. Format Sheet for Radio Concept (1 page)
5. Format Sheet for Television Script (1 page)
6. Format Sheet for Radio Script (1 page)

FACT SHEET

American Forces Radio And Television Service (AFRTS)

Keeping Our Troops Overseas Informed And Entertained

The AFRTS mission is to communicate Department of Defense policies, priorities, programs, goals and initiatives; provide U.S. television and radio news, information and entertainment programming to Department of Defense Service members, civilians and their families overseas and onboard U.S. Navy ships.

The AFRTS vision is to provide "touch of home" radio and television news, information, and entertainment programming to DoD personnel wherever they are serving overseas.

Using Space Age Technology To Send The Signal

AFRTS uses two state-of-the-art distribution networks: one is called the Satellite Network or SATNET; and the other is the TV-Direct-to-Sailors or TV-DTS. These satellite networks distribute live and tape-delayed television and radio programming worldwide.

Bringing Troops A Touch Of Home

Through the generous cooperation of U.S. performing guilds, unions, and federations (dating back to World War II), AFRTS is not charged performance rights or residual fees for programming. That allows program owners and syndicators to make their products available to AFRTS free of charge, or at a fraction of the cost that would be paid by commercial radio or television stations. Most AFRTS programming is acquired at little or no charge.

Programs are provided to the AFRTS overseas audience through land-based outlets or directly via satellite to homes and deployed ships. Some land-based outlets are organized as networks to serve specific geographic areas; others consist of small, closed-circuit outlets providing service to remote and isolated locations where normal over-the air AFRTS service is unavailable.

The Defense Media Activity-Riverside, located at March Air Reserve Base near Riverside, California, is the sole programming source for military radio and television outlets overseas. These outlets serve American service men and women, Department of Defense (DoD) civilians, and their families stationed in over 177 countries and U.S. Territories around the world where English language broadcast service is unavailable or inadequate. DMA-Riverside is responsible for providing programming that reflect a cross-section of what is widely available to stateside audiences. Programs are uplinked from DMA-Riverside to a series of satellites and delivered worldwide via a secure transmission path using MPEG-2 digital compression technology.

AFRTS programs are provided without censorship, propagandizing, or manipulation in accordance with DoD Regulation (DoD 5120.20-R). While program content is unchanged, AFRTS is commercial-free; therefore, all commercials are deleted and replaced with DoD internal information and other public service spot announcements of interest to DoD personnel and their family members.

Programming Acquisition

All entertainment, news, sports and information programming is acquired, and distributed by DMA-Riverside based on its scheduling needs, the popularity of programs within the specific DoD audience demographics, and unique interests of military audiences. All religious programs are selected and approved by the Armed Forces Chaplains Board.

Section 9 (Performance Work Statement)

ATCH 1
(Page 2 of 7)**Television Programming Services**

AFRTS programs seven full-time television services, all originating at the DMA Riverside at March Air Reserve Base. The primary television service is known as AFN, the American Forces Network. Additional television programming is available on AFN News, AFN Sports, AFN Family, AFN XTRA and AFN Spectrum. Navy ships equipped with satellite dishes receive AFN, AFN News, and AFN Sports television services via a satellite distribution network. Online programming information is available at <http://myafn.org>.

AFN (American Forces Network)

AFN represents mainstream commercial stateside television in terms of the look, but surpasses any single stateside network in terms of content. It reflects the best of American television, in all dayparts, with programs seen stateside on NBC, CBS, ABC, FOX, UPN, WB, PBS, etc. Schedules are designed primarily to serve specific audiences during specific dayparts and service is time shifted two times for specific geographical locations - Atlantic and Pacific.

AFN News

Provides a full-time television news and information service. National and international news and information programs from ABC, CBS, CNN, FOX-News, MSNBC, and NBC dominate the schedule. Additionally, news and information about the activities of the Department of Defense and the Military Services is provided from the AFRTS News Center and the news and information services of the Military Services. This service is the primary means for the AFRTS audience to stay in touch with national and international events and general military information and as such provides situational awareness for the military forces stationed or deployed overseas.

AFN Sports

Provides a full-time television sports and sports news service. The national and international sports and sports news coverage is provided primarily by ABC, CBS, CNN, ESPN, FOX, and NBC. In addition to the most popular sports events such as NFL Football, NASCAR, Major League Baseball, NCAA football and basketball, NBA Basketball, and NHL Hockey, this service provides a variety of other sporting events based upon the desires of the AFRTS audience.

AFN Spectrum

Spectrum is an alternate entertainment television channel for the AFRTS audience. Spectrum represents a diverse assortment of demographically targeted programming featuring movies, the best of public broadcasting, Arts and Entertainment, Discovery Channel and the History Channel, other cable channels, as well as classic series and cartoons. Weekday shows are tailored to a different audience than weekend programming. Packaged into three eight-hour wheels, programming is designed to air in each major time zone during prime time. Each eight-hour segment dovetails with its complementary AFN Entertainment service.

Radio Programming Services

Radio news, information, and sports. The AFRTS Broadcast Center distributes a primary radio service consisting of international, national and military radio news, commentary, talk radio programs, and play-by-play sports. AFRTS-BC provides this service 24-hours per day, 7 days a week by satellite.

Section 9 (Performance Work Statement)

ATCH 1
(Page 3 of 7)

News, sports, and commentary programs are provided directly from U.S. radio syndicators and from the major commercial and public networks, including ABC, CBS, CNN, ESPN, FOX, National Public Radio (NPR), Associated Press Radio Network, and USA Radio Network. Additionally, outlets are provided news copy from the radio wires of AP, and two all sports talk services for use at the direction of local stations.

Radio entertainment. The Broadcast Center distributes radio entertainment programs acquired from commercial and public radio networks and syndicators. AFRTS provides eight music formats ranging from country to hard rock. Additionally, a weekly CD unit is mailed to each AFRTS land-based and Navy shipboard outlet containing the most popular new recordings in various music formats for use by outlets in producing local radio programs.

Section 9 (Performance Work Statement)

ATCH 1
(Page 4 of 7)**FACT SHEET**

Historical Summary**American Forces Radio And Television Service (AFRTS)**

The first military radio stations appeared in Panama and Alaska just prior to World War II. Early records are incomplete since there was no official U.S. military recognition of these local stations. During the first days of U.S. entry into WWII, a military radio station was started on Bataan and Corregidor in the Philippines by General Douglas MacArthur's staff. The success of these early radio stations paved the way for the Armed Forces Radio Service (AFRS).

On May 26, 1942, the War Department officially established AFRS with the mission of providing programming, shortwave service and broadcast equipment for U.S. military locations overseas. AFRS was to give Service members a "touch of home and combat Axis Sally and Tokyo Rose." Los Angeles was selected as the first headquarters for AFRS and broadcasting executive Thomas H. Lewis was selected as the first commander. With the overwhelming support of the entertainment industry and dedicated military members, he quickly turned AFRS into a professional broadcast unit. Many young radio entertainers got their start with AFRS during WWII.

In early 1945, at the height of WWII, there were about 300 AFRS radio stations worldwide. The end of the war brought considerable reductions to the AFRS system. By 1949, only 60 AFRS stations remained in operation.

Armed Forces Television began at Limestone AFB, Maine in 1953 as an experimental station. In 1954, the television mission was officially recognized and AFRS became AFRTS -the Armed Forces Radio and Television Service.

Continuing to provide radio and television service to U.S. combat forces overseas, AFRTS quickly expanded during the Korean Conflict and the Vietnam Conflict.

AFRTS introduced color television in the early 1970s and began using satellites to provide live news and sporting events in 1978. Satellite transmitted radio replaced the shortwave system in 1988 expanding the quality and coverage of worldwide radio services.

During Operation Desert Shield/Desert Storm, AFRTS once again provided service to U.S. combat forces. In a few short months, AFRTS built an extensive radio network and established a limited television service in the desert, providing the familiar news, sports and entertainment programming to the thousands of troops deployed to the region. More recently, AFRTS deployed to Somalia, Haiti, Croatia, Bosnia, Hungary, Macedonia, Albania, Kosovo, East Timor, Central America, and to the Operation "Enduring Freedom" area of operations to serve our troops in those contingency, peace keeping and humanitarian operations.

Today, AFRTS uses a series of domestic and international satellites along with digital compression technology to provide multiple-channel television and stereo audio service to over 400 land-based outlets in more than 176 countries and U.S. territories. Satellite transmissions also provide a somewhat more limited TV and radio service to over 180 U.S. Navy ships at sea.

From the days of isolated radio stations, AFRTS has grown to a worldwide network, continuing to provide a "touch of home" to nearly 800,000 U.S. Service members and their families assigned overseas and to U.S. military members serving aboard U.S. Navy ships at sea.

Section 9 (Performance Work Statement)

ATCH 1
(Page 5 of 7)**FACT SHEET****American Forces Radio And Television Service (AFRTS) Outlets****U.S. & U.S. Territory Locations**

Alaska Guam Johnston Atoll Puerto Rico* Wake Island

Foreign Countries

Afghanistan	Cyprus	Kyrgyzstan	Saipan
Albania	Czech Republic	Latvia	Sao Tome
Algeria	Denmark	Lebanon	Saudi Arabia
American Samoa	Diego Garcia*	Lesotho	Senegal
Angola	Djibouti	Liberia	Serbia
Antarctica	Dominican Republic	Lithuania	Seychelles
Antigua	Ecuador	Luxembourg	Sierra Leone
Argentina	Egypt	Macedonia	Singapore
Armenia	El Salvador	Madagascar	Slovak Republic
Ascension Island	Equatorial Guinea	Malawi	Slovenia
Australia	Eritrea	Malaysia	South Africa
Austria	Estonia	Mali	South Korea*
Azerbaijan	Ethiopia	Malta	Spain*
Bahamas	Fiji	Marshall Islands*	Sri Lanka
Bahrain	Finland	Mauritania	Suriname
Bangladesh	France	Mauritius	Swaziland
Barbados	Gabon	Mexico	Sweden
Belarus	Gambia	Fed. States of Micronesia	Switzerland
Belgium*	Georgia	Moldova	Syria
Belize	Germany*	Mongolia	Tajikistan
Benin	Ghana	Morocco	Tanzania
Bolivia	Greece*	Mozambique	Thailand
Bosnia-Herzegovina	Greenland	Namibia	Togo
Botswana	Guatemala	Nepal	Trinidad & Tobago
Brazil	Guinea - Bissau	Netherlands	Tunisia
Brunei	Guinea	New Zealand	Turkey*
Bulgaria	Guyana	Nicaragua	Turkmenistan
Burkina	Haiti	Niger	Uganda
Burma	Honduras*	Nigeria	Ukraine
Burundi	Hong Kong	Norway	United Arab
Cambodia	Hungary	Oman	Emirates
Cameroon	Iceland*	Pakistan	United Kingdom
Canada	India	Palau	Uruguay
Cape Verde	Indonesia	Panama	Uzbekistan
Central African	Ireland	Papua-New Guinea	Vatican
Republic	Israel	Paraguay	Venezuela
Chad	Italy*	Peru	Vietnam
Chile	Jamaica	Philippines	Yemen
China	Japan*	Poland	Zaire
Colombia	Jordan	Portugal*	Zambia
Congo	Kazakhstan	Qatar	Zimbabwe
Costa Rica	Kenya	Republic of Djibouti	
Cote d'Ivoire	Kosovo	Romania	
Croatia	Kosrae	Russia	
Cuba*	Kuwait	Rwanda	

(*) STAFFED
OUTLETS

Total Countries And U.S. Territories Served: 177

Section 9 (Performance Work Statement)

ATCH 1
(Page 6 of 7)

FACT SHEET

American Forces Radio And Television Service (AFRTS)
Over-The-Air Transmitters

<u>RADIO</u>	<u>TELEVISION</u>
Afghanistan	Afghanistan
Alaska (Remote Military Bases)	
Bahrain	
Belgium	Belgium
Bosnia-Herzegovina	Bosnia-Herzegovina
Croatia	
Cuba (Guantanamo Bay)	Cuba (Guantanamo Bay)
Diego Garcia (BIOT)	Diego Garcia (BIOT)
Egypt (Sinai)	Egypt (Sinai)
Germany	Germany
	Greece (Crete)
Honduras	Honduras
Hungary	Hungary
Kosovo	Kosovo
Iceland	
Italy	Italy
Japan (including Okinawa)	Japan (including Okinawa)
Kuwait	Kuwait
Marshall Islands (Kwajalein)	Marshall Islands (Kwajalein)
	Macedonia
Netherlands	
Norway	
Portugal (Azores) (Lisbon)	Portugal (Azores)
Puerto Rico	Puerto Rico
Saudi Arabia	Saudi Arabia
South Korea	South Korea
Spain	
Turkey	

NOTES:

- (1) Most TV transmitters are low powered, NTSC format, with directional antenna patterns serving only a local U.S. military audience.
- (2) Radio is a combination of FM or AM and varies by country.

FACT SHEET

Radio & Television Production Office (RTPO)

The Radio & Television Production Office (RTPO) acquires and approves radio and television spot announcements for AFRTS. RTPO is the only activity within the AFRTS system authorized to release spots for worldwide distribution.

The spot announcements RTPO provides to AFRTS outlets are divided into two categories. The first includes spots written and produced exclusively for the AFRTS audience by civilian companies under contract to RTPO. The creative process for these contract spots is closely supervised by RTPO project officers in full coordination with appropriate DoD subject matter experts and the military broadcast services. Unlike the spots created by AFRTS outlets to address local or regional internal information topics for specific audiences, contract spots are designed to deliver DoD messages to a joint-service audience worldwide.

The second category of RTPO-provided spots is Public Service Announcements (PSAs) that relate to existing DoD Internal Information topics. RTPO reviews and accepts PSAs from a variety of stateside sources including federal, state and local government agencies, as well as other public and private organizations.

RTPO contract spots and PSAs cover more than 100 individual topics such as American History, Anti-Terrorism, Breast Cancer, Code of Conduct, Financial Management, Gambling Abuse, Gallery of Heroes, Military Justice, Relocation and Children, Sexual Harassment, Tobacco Use, and Voting. Approximately 300 new contract spots and 200 new PSAs are added to the RTPO inventory each year. Though the working inventory of RTPO spots varies from month to month, it generally numbers about 2,500 television and 1,500 radio spots.

Section 9 (Performance Work Statement)

ATCH 2
(Page 1 of 2)

Topics For AFRTS Spot Announcements (2004-2009)

ABUSE

Alcohol (Intoxicated Driving)
Anti-Smoking
Child and Spouse Abuse
Gambling Abuse
Medication (Intoxicated Driving)
Smokeless (Tobacco)

AFRTS

AFRTS Programming

AMERICANA-GEOGRAPHY

Capital City Quiz

AMERICANA-HISTORY

History

AMERICANA-LANDMARKS

Historic Landmarks
Presidential Homesites

AMERICANA-MISCELLANEOUS

Back to the Drawing Board

AMERICANA-PEOPLE

American Patriots
Explorers & Pioneers
Inventors
People

CONSUMER INFORMATION

Income Taxes
Military Postal Service
Space-A Travel

EDUCATION

Education in the Military
Something to Think About

HEALTH

Armed Services Blood Program
Breast Cancer
Cholesterol
Cold Injuries
Heat Injuries
Hypertension
Nutrition
Physical Fitness
Skin Cancer
Stress
Suicide Prevention
Teenage Pregnancy
TRICARE
Weight Control

HUMAN RELATIONS

Chaplains
Military Children
Sexual Harassment
Volunteering

LEGAL AFFAIRS

Documents for Children
Leases
Legal Residence
Marriage To Foreign Born
Military Justice
Power of Attorney
Status of Forces Agreement
Wills

Section 9 (Performance Work Statement)

ATCH 2
(Page 2 of 2)

Topics For AFRTS Spot Announcements (2004-2009)

MILITARY HERITAGE

Amazing Military Stories
American Military Aircraft
Arlington National Cemetery
Battle Strategies
Did You Know
Gallery of Heroes
Logistics
Military Customs & Traditions
Military Firsts
Military Installations
Military Quiz
Significant Achievements
Significant Military Events
Star Spangled Banner
Uniforms
US Embassy Military
Women Serving in War

PERSONAL AFFAIRS

Financial Management
Military Retirement
PCS Advice (Moving)
Personal Records
Relief & Aid Societies
VA Benefits

QUALITY OF LIFE

Country Quiz
DoD R&R Sites
Family Advocacy Program
Family Centers
Military Families
Military Family Appreciation
MWR (Morale Welfare and Recreation)
Relocation and Children
Relocation Assistance Program
Sponsorship

RECRUITING/RETENTION

Military Jobs
Pride in Service
Pride in Service - Demonstration Units
Research Benefits

SAFETY

Auto Safety
Bicycle Safety
Childhood Safety
Home Safety
Motorcycle Safety
Safety Belts
Sports Safety
Work Safety

SEASONAL

Federal Holidays
Service Birthdays
Special Observances

SECURITY

Anti-Terrorism
Crime Prevention
Information Assurance
OPSEC (Operations Security)

STANDARDS OF CONDUCT

Code of Conduct
Core Values
Family Housing
Fraud, Waste & Abuse
Something To Think About
Unaccompanied Housing
Unofficial Ambassador
Words For Life

VOTING

Voting Overseas

Section 9 (Performance Work Statement)

A1CH 3

Page 1 of 1

Format Sheet For Television Concept

CT-XXXXX
(Contractor Name)
Page 1 of X

TELEVISION CONCEPT

Project: _____
Subject: _____
Topic: _____
Title: _____
Length: _____
Medium: _____
Talent: _____
Estimated Price: _____

Date: _____
RTPO Project Officer: _____
Executive Producer: _____
Creative Director: _____
Producer: _____
Director: _____
Writer(s): _____

Primary Target Audience:

Message:

Audience Objective:

Research Sources:

Location Description/Locale:

Studio Set Description:

Props:

Music:

Sound Effects:

CONCEPT:

(1)

(2)

(3)

Section 9 (Performance Work Statement)

ATCH 4
Page 1 of 1

Format Sheet For Radio Concept

CR-XXXXX
(Contractor Name)
Page 1 of X

RADIO CONCEPT

Project: _____	Date: _____
Subject: _____	RTPO Project Officer: _____
Topic: _____	Executive Producer: _____
Title: _____	Creative Director: _____
Length: _____	Producer/Director: _____
Talent: _____	Writer(s): _____
Estimated Price: _____	_____

Primary Target Audience:

Message:

Audience Objective:

Research Sources:

Music:

Sound Effects:

CONCEPT:

(1)

(2)

(3)

Section 9 (Performance Work Statement)

ATCH 5

Page 1 of 1

Format Sheet For Television Script

CT-XXXXX
(Contractor Name)
Page 1 of X

TELEVISION SCRIPT

Project:	_____	Date:	_____
Subject:	_____	RTPO Project Officer:	_____
Topic:	_____	Executive Producer:	_____
Title:	_____	Creative Director:	_____
Length:	_____	Producer:	_____
Medium:	_____	Director:	_____
Talent:	_____	Writer(s):	_____

Primary Target Audience:

Message:

Audience Objective:

Research Sources:

Location Description/Locale:

Studio Set Description:

Props:

Music:

Sound Effects:

Overview:

Scene	VIDEO	AUDIO
No.	_____	_____

1

Section 9 (Performance Work Statement)

ATCH 6
Page 1 of 1

Format Sheet For Radio Script

CR-XXXXX
(Contractor Name)
Page 1 of X

RADIO SCRIPT

Project:	_____	Date:	_____
Subject:	_____	RTPO Project Officer:	_____
Topic:	_____	Executive Producer:	_____
Title:	_____	Creative Director:	_____
Length:	_____	Producer/Director:	_____
Talent:	_____	Writer(s):	_____

Primary Target Audience:

Message:

Audience Objective:

Research Sources:

Music:

Sound Effects:

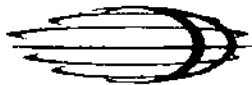
Overview:

SCRIPT

PAGES 70 - 84

WITHHELD IN TOTAL

FOIA EXEMPTION (b)(4)



GLOBAL
CONSTRUCTION & MECHANICAL

Quote

Date: 6/28/2013

To	
Contact	Robert Frazier
Company	
Address	6700 Taylor Ave.
City, State,	Ft Meade, ND
Phone	301-222-6749
Email	Robert.frazier2@dma.mil
From	
Contact:	DANIEL ABEBE
Address:	5515 WILKINS CT
	ROCKVILLE, MD 20852
Email	DABEBE@GLOBALCONSTMECH.COM
Cell	202-409-8757

Project Information	
Global Project #	DMA-0416-6700
Title	Enclose Gazebo
Address	6700 Taylor Ave.
City, State, Zip	Ft Meade, MD
Description	Enclose Gazebo w/ Plexi-Glass
Plans	N/A

We are pleased to quote the following labor, equipment, and materials in accordance with the plans and specifications listed in the dated 7/3/13. This quote is subject to exclusions that may be listed below.

Scope of work for the project to be constructed as depicted in the plans and details as described herein:

DIV	Description	Quantity	Units	Total
009	Enclosed the window opening of gazebo using Plexi-Glass w/ approx. 1/4" thickness. Secure using std screw so that it may be removed during off-season.	1		\$1489.00

Inclusions, Exclusions, Clarifications

Inclusions

1. All work is priced to be performed during normal business hours, Monday - Friday between 7:00 am and 3:30 pm.
2. GC will have final clean-up.

Exclusions

1. Construction / Architectural drawings
2. Permits/ Fees / Taxes / Bonding

All material is guaranteed to be as specified. All work to be completed in a workmanlike manner according to standard practices. Any alteration or deviation from above specifications involving extra costs will be executed only upon written orders, and will become an extra charge over and above the estimate. All agreements are contingent upon strikes, accidents or delays beyond our control. Owner to carry fire, flood, earthquake, and other necessary insurance. We are fully covered by Workmen's Compensation Insurance.

Authorized
Signature: _____

Winston Williams - Project Manager

Acceptance of Quote:

The above prices, specifications and conditions are satisfactory and hereby accepted. You are authorized to do the work as specified.

Signature: _____

Date of Acceptance:

Print Name: _____



September 1, 2009

Leila S. Miller
Contract Specialist
Defense Media Activity-Contracting
23755 Z Street
Riverside, CA 92518

RE: Solicitation Number HQ0028-09-S-0024/0002

Dear Leila:

Attached hereto are revised pricing Exhibits A-C, revised per the second amendment to the above solicitation. Hard copies, which include the executed SF 30 accepting the amendment, are being sent by Federal Express.

Since I am also sending these documents electronically, by this letter, I expressly accept amendment 0002 to the RFP.

Sincerely,

Ron Routson
President

AMENDMENT OF SOLICITATION/MODIFICATION OF CONTRACT

CONTRACT CODE

PAGE OF PAGES

1 1 2

2. AMENDMENT/MODIFICATION NO. 0002		3. EFFECTIVE DATE 31-Aug-2009		4. REQUISITION/PURCHASE REQ. NO. ■ ■		5. PROJECTING (if applicable)	
6. ISSUED BY HQ0018 DEFENSE MEDIA ACTIVITY CONTRACTING OFFICE 2375112 STREET, POC BLAMUER RIVERSIDE, CA 92514-2031		CODE HQ0028		7. ADMINISTERED BY (Other than item 6) See Item 6		CODE	
8. NAME AND ADDRESS OF CONTRACTOR (No., Street, County, State and Zip Code) Film House, Inc. 810 Dominican Drive Davidson County Nashville, TN 37228				X X		9A. AMENDMENT OF SOLICITATION NO. (e) 0028-09-R-0024 9B. DATED (SEE ITEM 11) 08-Jun-2009 10A. MOD. OF CONTRACT/ORDER NO. 10B. DATED (SEE ITEM 13)	
CODE Incl. in HTTY form							
11. THIS ITEM ONLY APPLIES TO AMENDMENTS OF SOLICITATIONS Other above numbered solicitation is amended as set forth in item 14. The hour and date specified for receipt of offer is extended, 0 is not extended.							
Contractor acknowledge receipt of this amendment prior to the hour and date specified in the solicitation or as amended by one of the following methods: (a) By calling item 8 and 15, and using 1 copies of the SDC (document); (b) By acknowledging receipt of this amendment on each copy of the offer submitted; or (c) By separate letter or telegram which includes and refers to the solicitation and amendment numbers. FAILURE OF YOUR ACKNOWLEDGMENT TO BE RECEIVED AT THE PLACE DESIGNATED FOR THE RECEIPT OF OFFERS PRIOR TO THE HOUR AND DATE SPECIFIED MAY RESULT IN REJECTION OF YOUR OFFER. By virtue of this amendment you desire to change an offer already submitted, such change may be made by telegram or letter, provided, each telegram or letter makes reference to the solicitation and this SDC (document), and is received prior to the opening hour and date specified.							
12. ACCOUNTING AND APPROPRIATION DATA (if required)							
13. THIS ITEM APPLIES ONLY TO MODIFICATIONS OF CONTRACTS/ORDERS. IF MODIFIES THE CONTRACT/ORDER NO. AS SET FORTH IN ITEM 14.							
A. THIS CHANGE ORDER IS ISSUED PURSUANT TO: (Specify authority) THE CHANGES SET FORTH IN ITEM 14 ARE MADE IN THE CONTRACT/ORDER NO. IN ITEM 10A.							
B. THE ABOVE NUMBERED CONTRACT/ORDER IS MODIFIED TO REFLECT THE ADMINISTRATIVE CHANGES (such as changes in paying office, appropriation date, etc.) SET FORTH IN ITEM 14, PURSUANT TO THE AUTHORITY OF FAR 43.103(B).							
C. THIS SUPPLEMENTAL AGREEMENT IS ENTERED INTO PURSUANT TO AUTHORITY OF:							
D. OTHER (Specify type of modification and authority)							
E. IMPORTANT: Contractor D is not, D is required to sign this document and resubmit copies to the issuing office.							
14. DESCRIPTION OF AMENDMENT/MODIFICATION (Organized by UCF section heading including solicitation/contract subject matter Where feasible.) See page 2 for details.							
Except as provided herein, all terms and conditions of the document referenced in item 9A or 10A, as here to be changed, remain unchanged and in full force and effect.							
15A. NAME AND TITLE OF SENDER (Type or print) Ron R. Larson, Lt. President				16A. NAME AND TITLE OF CONTRACTING OFFICER (Type or print) TEL. EMAIL			
15B. CO (Signature of person authorized to sign)		15C. DATE SIGNED C/ 31-Aug-09		16B. UNITED STATES OF AMERICA BY (Signature of Contracting Officer)		16C. DATE SIGNED 31-Aug-2009	

EXCEPTION TO SF 30

30-105-04

STANDARD FORM 30 (Rev. 10-83)

SECTION SF 30 BLOCK 14 CONTINUATION PAGE

SUMMARY OF CHANGES

SECTION SF 30- BLOCK 14 CONTINUATION PAGE

The following have been added by full text:

AMENDMENT 0002

1. The purpose of this amendment is to make minor changes to Exhibits B (B thru B4) and C (C thru C4) regarding the descriptions of the equipment, facilities, supplies and services applicable to Television and Radio (see attached revised Exhibits B's through C's). In addition, this amendment is provided to require offerors to submit pricing for Exhibits A's through C's that is consistent with the descriptions in these exhibits, to include unit of measurements provided in these exhibits. Offerors' original price proposals deviated from the original descriptions and unit of measurements in these exhibits, and must be normalized in order to afford a fair evaluation of pricing.
2. Offerors SHALL NOT deviate from the job title/descriptions and unit of measurements as stated in Exhibits A's through C's. Any deviations from the pricing schedule (Exhibits A's thru C's) shall be considered non responsive and ineligible for further consideration for award. A clean copy of Exhibits A (A thru ~~A4~~) is also provided to offerors to allow the offerors the opportunity to submit pricing consistent with the descriptions, to include unit of measurements in these exhibits.
3. Offerors shall provide fully burdened rate (to include Overhead and Profit) on all Exhibits A's thru C's. If fully burdened rates are not provided, the offeror's proposal shall be considered non-responsive and ineligible for further consideration for award.
4. Please provide your revised pricing proposals to reach this office NOT LATER THAN 1:00 PM (PACIFIC), 8 SEP2009.

Attachments:

Exhibits A's thru C's

(End of Summary of Changes)

PAGES 89 - 103

WITHHELD IN TOTAL

FOIA EXEMPTION (b)(4)

Solicitation Number HQ0028-09-R-0024

Price Proposal

**Offeror: Film House, Inc.
 810 Dominican Dr.
 Nashville, TN 37228**

Solicitation Number HQ0028-09-R-0024

Price Proposal

Subpart A

Contract Documents, Representations and Certifications

Our company has completed the annual representations and certifications electronically at <http://orca.bpn.gov> and no changes exist to those representations and certifications.

AMENDMENT OF SOLICITATION/MODIFICATION OF CONTRACT

1. CONTRACT ID CODE
J

PAGE OF PAGES
1 | 2

2. AMENDMENT/MODIFICATION NO. 0001	3. EFFECTIVE DATE 07-Jul-2009	4. REQUISITION/PURCHASE RBQ NO. HQ0028902000	5. PROJECT NO. (If applicable)
6. ISSUED BY HQ0028 DEFENSE MEDIA CENTER CONTRACTING OFFICE 23755 Z STREET RIVERSIDE CA 92518-2031	CODE HQ0028	7. ADMINISTERED BY (If other than item 6) See Item 6	CODE

8. NAME AND ADDRESS OF CONTRACTOR (No., Street, County, State and Zip Code) Film House, Inc. 810 Dominican Drive Davidson County Nashville, TN 37228	<input checked="" type="checkbox"/> 9A. AMENDMENT OF SOLICITATION NO. HQ0028-09-R-0024 <input checked="" type="checkbox"/> 9B. DATED (SEE ITEM 11) 08-Jul-2009 10A. MOD. OF CONTRACT/ORDER NO. 10B. DATED (SEE ITEM 13)
--	--

CODE _____ FACILITY CODE _____

11. THIS ITEM ONLY APPLIES TO AMENDMENTS OF SOLICITATIONS

☒ The above numbered solicitation is amended as set forth in Item 14. The hour and date specified for receipt of offers ☒ is extended, ☐ is not extended.

Offer must acknowledge receipt of this amendment prior to the hour and date specified in the solicitation or as amended by one of the following methods:

(a) By completing Items 8 and 13, and returning 1 copies of the amendment, (b) By acknowledging receipt of this amendment on each copy of the offer submitted, or (c) By separate letter or telegram which includes a reference to the solicitation and amendment numbers. FAILURE OF YOUR ACKNOWLEDGMENT TO BE RECEIVED AT THE PLACE DESIGNATED FOR THE RECEIPT OF OFFERS PRIOR TO THE HOUR AND DATE SPECIFIED MAY RESULT IN REJECTION OF YOUR OFFER. If by virtue of this amendment you desire to change an offer already submitted, such change may be made by telegram or letter, provided such telegram or letter makes reference to the solicitation and this amendment, and is received prior to the opening hour and date specified.

12. ACCOUNTING AND APPROPRIATION DATA (If required)

13. THIS ITEM APPLIES ONLY TO MODIFICATIONS OF CONTRACTS/ORDERS IT MODIFIES THE CONTRACT/ORDER NO. AS DESCRIBED IN ITEM 14.

A. THIS CHANGE ORDER IS ISSUED PURSUANT TO: (Specify authority) THE CHANGES SET FORTH IN ITEM 14 ARE MADE IN THE CONTRACT ORDER NO. IN ITEM 10A.
B. THE ABOVE NUMBERED CONTRACT/ORDER IS MODIFIED TO REFLECT THE ADMINISTRATIVE CHANGES (such as changes in paying office, appropriation date, etc.) SET FORTH IN ITEM 14, PURSUANT TO THE AUTHORITY OF FAR 43.103(B)
C. THIS SUPPLEMENTAL AGREEMENT IS ENTERED INTO PURSUANT TO AUTHORITY OF:
D. OTHER (Specify type of modification and authority)

E. IMPORTANT: Contractor ☐ is not, ☐ is required to sign this document and return _____ copies to the issuing office.

14. DESCRIPTION OF AMENDMENT/MODIFICATION (Organized by UCF section headings, including solicitation/contract subject matter where feasible.)

Extend the closing date to 15 JUL 2009, 2:00 PM (PST). See page 2 for more details.

Except as provided herein, all terms and conditions of the document referenced in Item 9A or 10A, as heretofore changed, remains unchanged and in full force and effect.

15A. NAME AND TITLE OF SIGNER (Type or print) Ron Brotsen, President	16A. NAME AND TITLE OF CONTRACTING OFFICER (Type or print) BY _____ (Signature of Contracting Officer)
15B. CONTRACTOR/OFFICER (Signature of person authorized to sign)	15C. DATE SIGNED 7-7-09
16B. UNITED STATES OF AMERICA	16C. DATE SIGNED 07-Jul-2009

EXCEPTION TO SF 30
APPROVED BY OIRM 11-84

30-105-04

STANDARD FORM 30 (Rev. 10-83)
Prescribed by GSA
FAR (48 CFR) 53.243

SECTION SF 30 BLOCK 14 CONTINUATION PAGE

SUMMARY OF CHANGES

SECTION SF 30 - BLOCK 14 CONTINUATION PAGE

The following have been added by full text:

AMENDMENT 0001

1. The purpose of this amendment is to make the following changes to the contract:

a. Block 8 (Offer Due Date) is changed to read as: "2:00 PM 15 JUL 2009" (all times PST).

b. PROPOSAL FORMAT AND CONTENT FOR SUBMISSION:

(1) SUBPART B: paras 1, 1(a) and 2, is changed to read as follows: "...2008, 2007, and 2006..."

(2) SUBPART C: paras C-1, "...calendar year 2007 or later." is changed to read as "...calendar year 2006 or later."

c. PWS, SECTION 1:

(1) Para 1.3 is changed to read as "...not to exceed \$4,000,000 annually."

(2) Para 1.4 is added: "1.4 The Defense Media Activity is consolidating and moving to a brand new state-of-the-art facility at Fort Meade, Maryland in the spring of 2011. As part of that move all broadcast elements of the command will be required to have the capability of producing products in High Definition (HD) by the time the move is complete. Our best estimate is that the contractor that is awarded the new Radio and Television Production Office spot production contract will need to have the ability to produce spots in HD no later than 6 months into Option Year 1 (if exercised) or April 1, 2011."

d. PWS, SECTION 2: Paras 2.5 and 2.32, 1st sentence, is changed to read as "...the RTPO project manager..."

e. PWS, SECTION 6: Paras 6.2 and 6.3, 4th column, is changed to read as "Cumulative Days After Issuance of Delivery Order"

f. Exhibits Bs and Cs are replaced with the attached revised Exhibits Bs and Cs.

2. All other terms and conditions of the solicitation remain unchanged.

Attachments:
Exhibits Bs and Cs

SECTION SF 1449 - CONTINUATION SHEET

SOLICITATION/CONTRACT FORM

The required response date/time has changed from 10-Jul-2009 02:00 PM to 15-Jul-2009 02:00 PM.

(End of Summary of Changes)

SOLICITATION/CONTRACT/ORDER FOR COMMERCIAL ITEMS
OFFEROR TO COMPLETE BLOCKS 12, 17, 23, 24, AND 30

1. REQUISITION NUMBER
HQ002800280001

PAGE 1 OF 111

2. CONTRACT NO. 3. AWARD/EFFECTIVE DATE 4. ORDER NUMBER 5. SOLICITATION NUMBER
HQ0028-09-R-0024 6. SOLICITATION ISSUE DATE
08-Jun-2009 7. FOR SOLICITATION INFORMATION CALL: 8. OFFER DUE DATE/LOCAL TIME
02:00 PM 10 Jun 2009 9. NAME
LEILA MILLER 10. TELEPHONE NUMBER (No Collect Calls)
951-413-2402

11. DELIVERY FOR FOB DESTINATION UNLESS BLOCK IS MARKED
☐ SEE SCHEDULE 12. DISCOUNT TERMS
None / Net 30 13a. THIS CONTRACT IS A RATED ORDER
UNDER DPAS (15 CFR 700) ☒ 13b. RATING
DD-C9 14. METHOD OF SOLICITATION
☐ RFQ ☐ IFB ☒ RFP 15. DELIVER TO
HQ0028-DEFENSE MEDIA ACTIVITY
PAUL WALDROP
HQ DEFENSE MEDIA ACTIVITY
601 NORTH FAIRFAX STREET ROOM 311
ALEXANDRIA VA 22314-2007
TEL: 703-408-0286 FAX: 16. ADMINISTERED BY
CODE

17a. CONTRACTOR/OFFEROR CODE 18a. PAYMENT WILL BE MADE BY CODE
Film House, Inc.
810 Dominican Drive
Nashville, TN 37228
Duns Number 060748795
TEL. (615) 255-4000 FACILITY CODE

17b. CHECK IF REMITTANCE IS DIFFERENT AND PUT SUCH ADDRESS IN OFFER 18b. SUBMIT INVOICES TO ADDRESS SHOWN IN BLOCK 18a. UNLESS BLOCK BELOW IS CHECKED ☐ SEE ADDENDUM

19. ITEM NO.	20. SCHEDULE OF SUPPLIES/ SERVICES	21. QUANTITY	22. UNIT	23. UNIT PRICE	24. AMOUNT
SEE SCHEDULE				Various	See Bid

25. ACCOUNTING AND APPROPRIATION DATA 26. TOTAL AWARD AMOUNT (For Govt. Use Only)

27a. SOLICITATION INCORPORATES BY REFERENCE FAR 52.212-1, 52.212-4, FAR 52.212-3, 52.212-6 ARE ATTACHED. ADDENDA ☐ ARE ☐ ARE NOT ATTACHED
27b. CONTRACT/PURCHASE ORDER INCORPORATES BY REFERENCE FAR 52.212-4, FAR 52.212-5 IS ATTACHED. ADDENDA ☐ ARE ☐ ARE NOT ATTACHED

28. CONTRACTOR IS REQUIRED TO SIGN THIS DOCUMENT AND RETURN 2 COPIES TO ISSUING OFFICE. CONTRACTOR AGREES TO FURNISH AND DELIVER ALL ITEMS SET FORTH OR OTHERWISE IDENTIFIED ABOVE AND ON ANY ADDITIONAL SHEETS SUBJECT TO THE TERMS AND CONDITIONS SPECIFIED HEREIN. 29. AWARD OF CONTRACT: REFERENCE
☐ OFFER DATED YOUR OFFER ON SOLICITATION (BLOCK 5), INCLUDING ANY ADDITIONS OR CHANGES WHICH ARE SET FORTH HEREIN, IS ACCEPTED AS TO ITEMS:

30a. SIGNATURE OF OFFEROR/CONTRACTOR 31a. UNITED STATES OF AMERICA (SIGNATURE OF CONTRACTING OFFICER) 31c. DATE SIGNED

30b. NAME AND TITLE OF SIGNER (TYPE OR PRINT) 30c. DATE SIGNED 31b. NAME OF CONTRACTING OFFICER (TYPE OR PRINT)
Ron Routson, President 12/1/09 TEL: 126ALL:

**SOLICITATION/CONTRACT/ORDER FOR COMMERCIAL ITEMS
(CONTINUED)**

PAGE 2 OF 111

19. ITEM NO.	20. SCHEDULE OF SUPPLIES/ SERVICES	21. QUANTITY	22. UNIT	23. UNIT PRICE	24. AMOUNT
	SEE SCHEDULE				

32a. QUANTITY IN COLUMN 21 HAS BEEN

☐ RECEIVED ☐ INSPECTED ☐ ACCEPTED, AND CONFORMS TO THE CONTRACT, EXCEPT AS NOTED:

32b. SIGNATURE OF AUTHORIZED GOVERNMENT REPRESENTATIVE	32c. DATE	32d. PRINTED NAME AND TITLE OF AUTHORIZED GOVERNMENT REPRESENTATIVE
32e. MAILING ADDRESS OF AUTHORIZED GOVERNMENT REPRESENTATIVE		32f. TELEPHONE NUMBER OF AUTHORIZED GOVERNMENT REPRESENTATIVE
		32g. E-MAIL OF AUTHORIZED GOVERNMENT REPRESENTATIVE

33. SHIP NUMBER	34. VOUCHER NUMBER	35. AMOUNT VERIFIED CORRECT FOR	36. PAYMENT <input type="checkbox"/> COMPLETE <input type="checkbox"/> PARTIAL <input type="checkbox"/> FINAL	37. CHECK NUMBER
<input type="checkbox"/> PARTIAL <input type="checkbox"/> FINAL				

38. S/R ACCOUNT NUMBER	39. S/R VOUCHER NUMBER	40. PAID BY

41a. I CERTIFY THIS ACCOUNT IS CORRECT AND PROPER FOR PAYMENT	42a. RECEIVED BY (Print)
41b. SIGNATURE AND TITLE OF CERTIFYING OFFICER	42b. RECEIVED AT (Location)
41c. DATE	42c. DATE REC'D (YY/MM/DD)
	42d. TOTAL CONTAINERS

AUTHORIZED FOR LOCAL REPRODUCTION
PREVIOUS EDITION IS NOT USABLE

STANDARD FORM 1449 (REV 3/2005) BACK
Prescribed by GSA
FAR (48 CFR) 53.212

Section SF 1449 - CONTINUATION SHEET

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT	
0001	<p>SPOT PRODUCTION - Base Year</p> <p>FFP</p> <p>Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.</p> <p>FOB: Destination</p> <p>NSN: 9999-01-PWS-0441</p> <p>MILSTRIP: HQ051690919000</p> <p>PURCHASE REQUEST NUMBER: HQ002890928600</p> <p>PROJECT: 9NJ LI: 1</p>	4,000,000	Each			
					ESTIMATED NTE AMT	\$4,000,000.00

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT	
0002		4,000,000	Each			
OPTION	<p>SPOT PRODUCTION - Option Year 1</p> <p>FFP</p> <p>Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.</p> <p>FOB: Destination</p> <p>NSN: 9999-01-PWS-0441</p> <p>MILSTRIP: HQ051690919000</p> <p>PROJECT: 9NJ LI: 1</p>					
					ESTIMATED NTE AMT	\$4,000,000.00

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0003		4,000,000	Each		

OPTION SPOT PRODUCTION - Option Year 2

FFP

Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.

FOB: Destination

NSN: 9999-01-PWS-0441

MILSTRIP: HQ051690919000

PROJECT: 9NJ LI: 1

ESTIMATED
NTE AMT

\$4,000,000.00

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0004		4,000,000	Each		

OPTION SPOT PRODUCTION - Option Year 3

FFP

Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.

FOB: Destination

NSN: 9999-01-PWS-0441

MILSTRIP: HQ051690919000

PROJECT: 9NJ LI: 1

ESTIMATED
NTE AMT

\$4,000,000.00

ITEM NO	SUPPLIES/SERVICES	ESTIMATED QUANTITY	UNIT	UNIT PRICE	ESTIMATED AMOUNT
0005		4,000,000	Each		

OPTION SPOT PRODUCTION - Option Year 4
FFP

Description: AFRTS Radio and Television Production Office (RTPO) Spot Production contract to supply radio and television command information material. Contract provides for creative development, scripting, production and post-production resulting in the delivery of informational radio and television products for broadcast by AFRTS in support of the worldwide DoD internal information program.

FOB: Destination

NSN: 9999-01-PWS-0441

MILSTRIP: HQ051690919000

PROJECT: 9NJ LI: 1

ESTIMATED
NTE AMT

\$4,000,000.00

DELIVERY/TASK ORDER MINIMUM/MAXIMUM QUANTITY AND ORDER VALUE

The minimum quantity and order value for each Delivery/Task Order issued shall not be less than the minimum quantity and order value stated in the following table. The maximum quantity and order value for each Delivery/Task Order issued shall not exceed the maximum quantity and order value stated in the following table.

MINIMUM QUANTITY	MINIMUM AMOUNT	MAXIMUM QUANTITY	MAXIMUM AMOUNT
	\$5,000.00		\$1,000,000.00

of their involvement with the offeror and will be asked to rate their experience with the offeror by answering a series of scripted questions in the following four areas:

- Do you receive the level of creativity and technical competence you expect?
- Does management keep you well informed?
- Does the company meet the terms and conditions of its contract?
- Are deliveries on time throughout the creative process?
- Is the company reasonable and cooperative during performance?
- Are creative disagreements resolved to your satisfaction?
- Are production and postproduction problems willingly fixed even when substantial revisions are required?
- Is the company committed to customer satisfaction?
- Are you proud of the finished products you receive?
- On a scale of one to ten, with ten being the highest, how do you rate the company's overall performance?
- Do you have any additional comments?

(4) **PRICE:** Price will not be point scored. However, cost/price data shall be evaluated to determine completeness, realism, and reasonableness. Completeness means that the required information is submitted and is accurate. Realism means that the price is consistent with the required effort and does not indicate an improvident or unbalanced proposal. Reasonableness means the prices are justified. In selecting the best overall proposal, the Government will consider the value of each proposal in terms of the merit rating of technical, experience and past performance, in exchange for the price.

(b) Options. The Government will evaluate offers for award purposes by adding the total price for all options to the total price for the basic requirement. The Government may determine that an offer is unacceptable if the option prices are significantly unbalanced. Evaluation of options shall not obligate the Government to exercise the option(s).

(c) A written notice of award or acceptance of an offer, mailed or otherwise furnished to the successful offeror within the time for acceptance specified in the offer, shall result in a binding contract without further action by either party. Before the offer's specified expiration time, the Government may accept an offer (or part of an offer), whether or not there are negotiations after its receipt, unless a written notice of withdrawal is received before award.

(End of provision)

52.212-3 OFFEROR REPRESENTATIONS AND CERTIFICATIONS--COMMERCIAL ITEMS (FEB 2009) ALTERNATE I (APR 2002)

An offeror shall complete only paragraph (b) of this provision if the offeror has completed the annual representations and certifications electronically at <http://orca.bpn.gov>. If an offeror has not completed the annual representations and certifications electronically at the ORCA website, the offeror shall complete only paragraphs (b) through (i) of this provision.

(a) Definitions. As used in this provision:

"Emerging small business" means a small business concern whose size is no greater than 50 percent of the numerical size standard for the NAICS code designated.

"Forced or indentured child labor" means all work or service-

(1) Exacted from any person under the age of 18 under the menace of any penalty for its nonperformance and for which the worker does not offer himself voluntarily; or

(2) Performed by any person under the age of 18 pursuant to a contract the enforcement of which can be accomplished by process or penalties.

"Manufactured end product" means any end product in Federal Supply Classes (FSC) 1000-9999, except—

(1) FSC 5510, Lumber and Related Basic Wood Materials;

(2) Federal Supply Group (FSG) 87, Agricultural Supplies;

(3) FSG 88, Live Animals;

(4) FSG 89, Food and Related Consumables;

(5) FSC 9410, Crude Grades of Plant Materials;

(6) FSC 9430, Miscellaneous Crude Animal Products, Inedible;

(7) FSC 9440, Miscellaneous Crude Agricultural and Forestry Products;

(8) FSC 9610, Ores;

(9) FSC 9620, Minerals, Natural and Synthetic; and

(10) FSC 9630, Additive Metal Materials.

"Place of manufacture" means the place where an end product is assembled out of components, or otherwise made or processed from raw materials into the finished product that is to be provided to the Government. If a product is disassembled and reassembled, the place of reassembly is not the place of manufacture.

Restricted business operations means business operations in Sudan that include power production activities, mineral extraction activities, oil-related activities, or the production of military equipment, as those terms are defined in the Sudan Accountability and Divestment Act of 2007 (Pub. L. 110-174). Restricted business operations do not include business operations that the person conducting the business can demonstrate--

(1) Are conducted under contract directly and exclusively with the regional government of southern Sudan;

(2) Are conducted pursuant to specific authorization from the Office of Foreign Assets Control in the Department of the Treasury, or are expressly exempted under Federal law from the requirement to be conducted under such authorization;

(3) Consist of providing goods or services to marginalized populations of Sudan;

(4) Consist of providing goods or services to an internationally recognized peacekeeping force or humanitarian organization;

(5) Consist of providing goods or services that are used only to promote health or education; or

(6) Have been voluntarily suspended.

Service-disabled veteran-owned small business concern--

(1) Means a small business concern--

(i) Not less than 51 percent of which is owned by one or more service-disabled veterans or, in the case of any publicly owned business, not less than 51 percent of the stock of which is owned by one or more service-disabled veterans; and

(ii) The management and daily business operations of which are controlled by one or more service-disabled veterans or, in the case of a service-disabled veteran with permanent and severe disability, the spouse or permanent caregiver of such veteran.

(2) Service-disabled veteran means a veteran, as defined in 38 U.S.C. 101(2), with a disability that is service-connected, as defined in 38 U.S.C. 101(16).

"Small business concern" means a concern, including its affiliates, that is independently owned and operated, not dominant in the field of operation in which it is bidding on Government contracts, and qualified as a small business under the criteria in 13 CFR Part 121 and size standards in this solicitation.

Veteran-owned small business concern means a small business concern--

(1) Not less than 51 percent of which is owned by one or more veterans (as defined at 38 U.S.C. 101(2)) or, in the case of any publicly owned business, not less than 51 percent of the stock of which is owned by one or more veterans; and

(2) The management and daily business operations of which are controlled by one or more veterans.

"Women-owned small business concern" means a small business concern--

(1) That is at least 51 percent owned by one or more women or, in the case of any publicly owned business, at least 51 percent of its stock is owned by one or more women; or

(2) Whose management and daily business operations are controlled by one or more women.

"Women-owned business concern" means a concern which is at least 51 percent owned by one or more women; or in the case of any publicly owned business, at least 51 percent of the stock of which is owned by one or more women; and whose management and daily business operations are controlled by one or more women.

(b) (1) Annual Representations and Certifications. Any changes provided by the offeror in paragraph (b)(2) of this provision do not automatically change the representations and certifications posted on the Online Representations and Certifications Application (ORCA) website.

(2) The offeror has completed the annual representations and certifications electronically via the ORCA website at <http://orca.bpn.gov>. After reviewing the ORCA database information, the offeror verifies by submission of this offer that the representations and certifications currently posted electronically at FAR 52.212-3, Offeror Representations and Certifications--Commercial Items, have been entered or updated in the last 12 months, are current, accurate, complete, and applicable to this solicitation (including the business size standard applicable to the NAICS code referenced for this solicitation), as of the date of this offer and are incorporated in this offer by reference (see FAR 4.1201), except for paragraphs ~~NONE~~.

(Offeror to identify the applicable paragraphs at (c) through (m) of this provision that the offeror has completed for the purposes of this solicitation only, if any.)

These amended representation(s) and/or certification(s) are also incorporated in this offer and are current, accurate, and complete as of the date of this offer.

Any changes provided by the offeror are applicable to this solicitation only, and do not result in an update to the representations and certifications posted on ORCA.]

(c) Offerors must complete the following representations when the resulting contract will be performed in the United States or its outlying areas. Check all that apply.

(1) Small business concern. The offeror represents as part of its offer that it () is, () is not a small business concern.

(2) Veteran-owned small business concern. (Complete only if the offeror represented itself as a small business concern in paragraph (c)(1) of this provision.) The offeror represents as part of its offer that it () is, () is not a veteran-owned small business concern.

(3) Service-disabled veteran-owned small business concern. (Complete only if the offeror represented itself as a veteran-owned small business concern in paragraph (c)(2) of this provision.) The offeror represents as part of its offer that it () is, () is not a service-disabled veteran-owned small business concern.

(4) Small disadvantaged business concern. (Complete only if the offeror represented itself as a small business concern in paragraph (c)(1) of this provision.) The offeror represents, for general statistical purposes, that it () is, () is not a small disadvantaged business concern as defined in 13 CFR 124.1002.

(5) Women-owned small business concern. (Complete only if the offeror represented itself as a small business concern in paragraph (c)(1) of this provision.) The offeror represents that it () is, () is not a women-owned small business concern.

Note: Complete paragraphs (c)(6) and (c)(7) only if this solicitation is expected to exceed the simplified acquisition threshold.

(6) Women-owned business concern (other than small business concern). (Complete only if the offeror is a women-owned business concern and did not represent itself as a small business concern in paragraph (c)(1) of this provision.) The offeror represents that it () is, a women-owned business concern.

(7) Tie bid priority for labor surplus area concerns. If this is an invitation for bid, small business offerors may identify the labor surplus areas in which costs to be incurred on account of manufacturing or production (by offeror or first-tier subcontractors) amount to more than 50 percent of the contract price:

(8) Small Business Size for the Small Business Competitiveness Demonstration Program and for the Targeted Industry Categories under the Small Business Competitiveness Demonstration Program. (Complete only if the offeror has represented itself to be a small business concern under the size standards for this solicitation.)

(i) (Complete only for solicitations indicated in an addendum as being set-aside for emerging small businesses in one of the designated industry groups (DIGs).) The offeror represents as part of its offer that it () is, () is not an emerging small business.

(ii) (Complete only for solicitations indicated in an addendum as being for one of the targeted industry categories (TICs) or designated industry groups (DIGs).) Offeror represents as follows:

(A) Offeror's number of employees for the past 12 months (check the Employees column if size standard stated in the solicitation is expressed in terms of number of employees); or

(B) Offeror's average annual gross revenue for the last 3 fiscal years (check the Average Annual Gross Number of Revenues column if size standard stated in the solicitation is expressed in terms of annual receipts).

(Check one of the following):

Average Annual

Number of Employees Gross Revenues

___ 50 or fewer ___ \$1 million or less
___ 51 - 100 ___ \$1,000,001 - \$2 million
___ 101 - 250 ___ \$2,000,001 - \$3.5 million
___ 251 - 500 ___ \$3,500,001 - \$5 million
___ 501 - 750 ___ \$5,000,001 - \$10 million
___ 751 - 1,000 ___ \$10,000,001 - \$17 million
___ Over 1,000 ___ Over \$17 million

(9) (Complete only if the solicitation contains the clause at FAR 52.219-23, Notice of Price Evaluation Adjustment for Small Disadvantaged Business Concerns or FAR 52.219-25, Small Disadvantaged Business Participation Program-Disadvantaged Status and Reporting, and the offeror desires a benefit based on its disadvantaged status.)

(i) General. The offeror represents that either--

(A) It () is, () is not certified by the Small Business Administration as a small disadvantaged business concern and identified, on the date of this representation, as a certified small disadvantaged business concern in the database maintained by the Small Business Administration (PRO-Net), and that no material change in disadvantaged ownership and control has occurred since its certification, and, where the concern is owned by one or more individuals claiming disadvantaged status, the net worth of each individual upon whom the certification is based does not exceed \$750,000 after taking into account the applicable exclusions set forth at 13 CFR 124.104(c)(2); or

(B) It () has, () has not submitted a completed application to the Small Business Administration or a Private Certifier to be certified as a small disadvantaged business concern in accordance with 13 CFR 124, Subpart B, and a decision on that application is pending, and that no material change in disadvantaged ownership and control has occurred since its application was submitted.

(ii) Joint Ventures under the Price Evaluation Adjustment for Small Disadvantaged Business Concerns. The offeror represents, as part of its offer, that it is a joint venture that complies with the requirements in 13 CFR 124.1002(f) and that the representation in paragraph (c)(9)(i) of this provision is accurate for the small disadvantaged business concern that is participating in the joint venture. (The offeror shall enter the name of the small disadvantaged business concern that is participating in the joint venture: _____.)

(10) HUBZone small business concern. [Complete only if the offeror represented itself as a small business concern in paragraph (c)(1) of this provision.] The offeror represents, as part of its offer, that--

(i) It () is, () is not a HUBZone small business concern listed, on the date of this representation, on the List of Qualified HUBZone Small Business Concerns maintained by the Small Business Administration, and no material change in ownership and control, principal office, or HUBZone employee percentage has occurred since it was certified by the Small Business Administration in accordance with 13 CFR part 126; and

(ii) It () is, () is not a joint venture that complies with the requirements of 13 CFR part 126, and the representation in paragraph (c)(10)(i) of this provision is accurate for the HUBZone small business concern or concerns that are participating in the joint venture. (The offeror shall enter the name or names of the HUBZone small business concern or concerns that are participating in the joint venture: _____.) Each HUBZone small business concern participating in the joint venture shall submit a separate signed copy of the HUBZone representation.

(11) (Complete if the offeror has represented itself as disadvantaged in paragraph (c)(4) or (c)(9) of this provision.) (The offeror shall check the category in which its ownership falls):

_____ Black American.

_____ Hispanic American.

_____ Native American (American Indians, Eskimos, Aleuts, or Native Hawaiians).

_____ Asian-Pacific American (persons with origins from Burma, Thailand, Malaysia, Indonesia, Singapore, Brunei, Japan, China, Taiwan, Laos, Cambodia (Kampuchea), Vietnam, Korea, The Philippines, U.S. Trust Territory of the Pacific Islands (Republic of Palau), Republic of the Marshall Islands, Federated States of Micronesia, the Commonwealth of the Northern Mariana Islands, Guam, Samoa, Macao, Hong Kong, Fiji, Tonga, Kiribati, Tuvalu, or Nauru).

_____ Subcontinent Asian (Asian-Indian) American (persons with origins from India, Pakistan, Bangladesh, Sri Lanka, Bhutan, the Maldives Islands, or Nepal).

_____ Individual/concern, other than one of the preceding.

(d) Certifications and representations required to implement provisions of Executive Order 11246--

(1) Previous Contracts and Compliance. The offeror represents that--

(i) It () has, () has not, participated in a previous contract or subcontract subject either to the Equal Opportunity clause of this solicitation, the and

(ii) It () has, () has not, filed all required compliance reports.

(2) Affirmative Action Compliance. The offeror represents that--

(i) It () has developed and has on file, () has not developed and does not have on file, at each establishment, affirmative action programs required by rules and regulations of the Secretary of Labor (41 CFR Subparts 60-1 and 60-2), or

(ii) It () has not previously had contracts subject to the written affirmative action programs requirement of the rules and regulations of the Secretary of Labor.

(e) Certification Regarding Payments to Influence Federal Transactions (31 U.S.C. 1352). (Applies only if the contract is expected to exceed \$100,000.) By submission of its offer, the offeror certifies to the best of its knowledge and belief that no Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress or an employee of a Member of Congress on his or her behalf in connection with the award of any resultant contract. If any registrants under the Lobbying Disclosure Act of 1995 have made a lobbying contact on behalf of the offeror with respect to this contract, the offeror shall complete and submit, with its offer, OMB Standard Form LLL, Disclosure of Lobbying Activities, to provide the name of the registrants. The offeror need not report regularly employed officers or employees of the offeror to whom payments of reasonable compensation were made.

(f) Buy American Act--Balance of Payments Program Certificate. (Applies only if the clause at Federal Acquisition Regulation (FAR) 52.225-1, Buy American Act--Balance of Payments Program--Supplies, is included in this solicitation.)

(1) The offeror certifies that each end product, except those listed in paragraph (1)(2) of this provision, is a domestic end product and that for other than COTS items, the offeror has considered components of unknown origin to have been mined, produced, or manufactured outside the United States. The offeror shall list as foreign end products those end products manufactured in the United States that do not qualify as domestic end products, i.e., an end product that is not a COTS item and does not meet the component test in paragraph (2) of the definition of

"domestic end product." The terms "commercially available off-the-shelf (COTS) item," "component," "domestic end product," "end product," "foreign end product," and "United States" are defined in the clause of this solicitation entitled "Buy American Act--Supplies."

(2) Foreign End Products:

Line Item No.:-----
Country of Origin:-----

(List as necessary)

(3) The Government will evaluate offers in accordance with the policies and procedures of FAR Part 25.

(g)

(1) Buy American Act -- Free Trade Agreements -- Israeli Trade Act Certificate. (Applies only if the clause at FAR 52.225-3, Buy American Act -- Free Trade Agreements -- Israeli Trade Act, is included in this solicitation.)

The offeror certifies that each end product, except those listed in paragraph (g)(1)(ii) or (g)(1)(iii) of this provision, is a domestic end product and that for other than COTS items, the offeror has considered components of unknown origin to have been mined, produced, or manufactured outside the United States. The terms "Bahrainian or Moroccan end product," "commercially available off-the-shelf (COTS) item," "component," "domestic end product," "end product," "foreign end product," "Free Trade Agreement country," "Free Trade Agreement country end product," "Israeli end product," and "United States" are defined in the clause of this solicitation entitled "Buy American Act-Free Trade Agreements-Israeli Trade Act."

(ii) The offeror certifies that the following supplies are Free Trade Agreement country end products (other than Bahrainian or Moroccan end products) or Israeli end products as defined in the clause of this solicitation entitled "Buy American Act-Free Trade Agreements-Israeli Trade Act":

Free Trade Agreement Country End Products (Other than Bahrainian or Moroccan End Products) or Israeli End Products:

Line Item No.

[List as necessary]

(iii) The offeror shall list those supplies that are foreign end products (other than those listed in paragraph (g)(1)(ii) or this provision) as defined in the clause of this solicitation entitled "Buy American Act--Free Trade Agreements--Israeli Trade Act." The offeror shall list as other foreign end products those end products manufactured in the United States that do not qualify as domestic end products, i.e., an end product that is not a COTS item and does not meet the component test in paragraph (2) of the definition of "domestic end product."

Other Foreign End Products:

LINE ITEM NO.

COUNTRY OF ORIGIN

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-----	-----

[List as necessary]

(iv) The Government will evaluate offers in accordance with the policies and procedures of FAR Part 25.

(2) Buy American Act—Free Trade Agreements—Israeli Trade Act Certificate, Alternate I (Jan 2004). If Alternate I to the clause at FAR 52.225-3 is included in this solicitation, substitute the following paragraph (g)(1)(ii) for paragraph (g)(1)(ii) of the basic provision:

(g)(1)(i) The offeror certifies that the following supplies are Canadian end products as defined in the clause of this solicitation entitled "Buy American Act—Free Trade Agreements—Israeli Trade Act":

Canadian End Products:

Line Item No.:

[List as necessary]

(3) Buy American Act—Free Trade Agreements—Israeli Trade Act Certificate, Alternate II (Jan 2004). If Alternate II to the clause at FAR 52.225-3 is included in this solicitation, substitute the following paragraph (g)(1)(ii) for paragraph (g)(1)(ii) of the basic provision:

(g)(1)(ii) The offeror certifies that the following supplies are Canadian end products or Israeli end products as defined in the clause of this solicitation entitled "Buy American Act—Free Trade Agreements—Israeli Trade Act":

Canadian or Israeli End Products:

Line Item No.:

Country of Origin:

[List as necessary]

(4) Trade Agreements Certificate. (Applies only if the clause at FAR 52.225-5, Trade Agreements, is included in this solicitation.)

(i) The offeror certifies that each end product, except those listed in paragraph (g)(4)(ii) of this provision, is a U.S.-made or designated country end product as defined in the clause of this solicitation entitled "Trade Agreements."

(ii) The offeror shall list as other end products those end products that are not U.S.-made or designated country end products.

Other End Products

Line Item No.:

Country of Origin:

[List as necessary]

(iii) The Government will evaluate offers in accordance with the policies and procedures of FAR Part 25. For line items covered by the WTO GPA, the Government will evaluate offers of U.S.-made or designated country end products without regard to the restrictions of the Buy American Act. The Government will consider for award only offers of U.S.-made or designated country end products unless the Contracting Officer determines that there are no offers for such products or that the offers for such products are insufficient to fulfill the requirements of the solicitation.

(h) Certification Regarding Responsibility Matters (Executive Order 12689). (Applies only if the contract value is expected to exceed the simplified acquisition threshold.) The offeror certifies, to the best of its knowledge and belief, that the offeror and/or any of its principals--

(1) () Are, () are not presently debarred, suspended, proposed for debarment, or declared ineligible for the award of contracts by any Federal agency; and

(2) () Have, () have not, within a three-year period preceding this offer, been convicted of or had a civil judgment rendered against them for: Commission of fraud or a criminal offense in connection with obtaining, attempting to obtain, or performing a Federal, state or local government contract or subcontract; violation of Federal or state antitrust statutes relating to the submission of offers; or Commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, tax evasion, violating Federal criminal tax laws, or receiving stolen property; and

(3) () Are, () are not presently indicted for, or otherwise criminally or civilly charged by a Government entity with, commission of any of these offenses enumerated in paragraph (h)(2) of this clause; and

(4) [ballot] Have, [ballot] have not, within a three-year period preceding this offer, been notified of any delinquent Federal taxes in an amount that exceeds \$3,000 for which the liability remains unsatisfied.

(i) Taxes are considered delinquent if both of the following criteria apply:

(A) The tax liability is finally determined. The liability is finally determined if it has been assessed. A liability is not finally determined if there is a pending administrative or judicial challenge. In the case of a judicial challenge to the liability, the liability is not finally determined until all judicial appeal rights have been exhausted.

(B) The taxpayer is delinquent in making payment. A taxpayer is delinquent if the taxpayer has failed to pay the tax liability when full payment was due and required. A taxpayer is not delinquent in cases where enforced collection action is precluded.

(ii) Examples.

(A) The taxpayer has received a statutory notice of deficiency, under I.R.C. Sec. 6212, which entitles the taxpayer to seek Tax Court review of a proposed tax deficiency. This is not a delinquent tax because it is not a final tax liability. Should the taxpayer seek Tax Court review, this will not be a final tax liability until the taxpayer has exercised all judicial appeal rights.

(B) The IRS has filed a notice of Federal tax lien with respect to an assessed tax liability, and the taxpayer has been issued a notice under I.R.C. Sec. 6320 entitling the taxpayer to request a hearing with the IRS Office of Appeals contesting the lien filing, and to further appeal to the Tax Court if the IRS determines to sustain the lien filing. In the course of the hearing, the taxpayer is entitled to contest the underlying tax liability because the taxpayer has had no prior opportunity to contest the liability. This is not a delinquent tax because it is not a final tax liability. Should the taxpayer seek tax court review, this will not be a final tax liability until the taxpayer has exercised all judicial appeal rights.

(C) The taxpayer has entered into an installment agreement pursuant to I.R.C. Sec. 6159. The taxpayer is making timely payments and is in full compliance with the agreement terms. The taxpayer is not delinquent because the taxpayer is not currently required to make full payment.

(D) The taxpayer has filed for bankruptcy protection. The taxpayer is not delinquent because enforced collection action is stayed under 11 U.S.C. 362 (the Bankruptcy Code).

(i) Certification Regarding Knowledge of Child Labor for Listed End Products (Executive Order 13126). (The Contracting Officer must list in paragraph (i)(1) any end products being acquired under this solicitation that are included in the List of Products Requiring Contractor Certification as to Forced or Indentured Child Labor, unless excluded at 22.1503(b).)

(1) Listed End Product

Listed End Product	Listed Countries of Origin:

(2) Certification. (If the Contracting Officer has identified end products and countries of origin in paragraph (i)(1) of this provision, then the offeror must certify to either (i)(2)(i) or (i)(2)(ii) by checking the appropriate block.)

(☐) (i) The offeror will not supply any end product listed in paragraph (i)(1) of this provision that was mined, produced, or manufactured in the corresponding country as listed for that product.

(☐) (ii) The offeror may supply an end product listed in paragraph (i)(1) of this provision that was mined, produced, or manufactured in the corresponding country as listed for that product. The offeror certifies that it has made a good faith effort to determine whether forced or indentured child labor was used to mine, produce, or manufacture any such end product furnished under this contract. On the basis of those efforts, the offeror certifies that it is not aware of any such use of child labor.

(j) *Place of manufacture.* (Does not apply unless the solicitation is predominantly for the acquisition of manufactured end products.) For statistical purposes only, the offeror shall indicate whether the place of manufacture of the end products it expects to provide in response to this solicitation is predominantly—

(1) (☐) In the United States (Check this box if the total anticipated price of offered end products manufactured in the United States exceeds the total anticipated price of offered end products manufactured outside the United States); or

(2) (☐) Outside the United States.

(k) Certificates regarding exemptions from the application of the Service Contract Act. (Certification by the offeror as to its compliance with respect to the contract also constitutes its certification as to compliance by its subcontractor if it subcontracts out the exempt services.) (The contracting officer is to check a box to indicate if paragraph (k)(1) or (k)(2) applies.)

(☐) (1) Maintenance, calibration, or repair of certain equipment as described in FAR 22.1003-4(c)(1). The offeror (☐) does (☐) does not certify that—

(i) The items of equipment to be serviced under this contract are used regularly for other than Governmental purposes and are sold or traded by the offeror in substantial quantities to the general public in the course of normal business operations;

(ii) The services will be furnished at prices which are, or are based on, established catalog or market prices (see FAR 22.1003-4(c)(2)(ii)) for the maintenance, calibration, or repair of such equipment; and

(iii) The compensation (wage and fringe benefits) plan for all service employees performing work under the contract will be the same as that used for these employees and equivalent employees servicing the same equipment of commercial customers.

(☐) (2) Certain services as described in FAR 22.1003-4(d)(1). The offeror (☐) does (☐) does not certify that—

(i) The services under the contract are offered and sold regularly to non-Governmental customers, and are provided by the offeror (or subcontractor in the case of an exempt subcontract) to the general public in substantial quantities in the course of normal business operations;

(ii) The contract services will be furnished at prices that are, or are based on, established catalog or market prices (see FAR 22.1003-4(d)(2)(iii));

(iii) Each service employee who will perform the services under the contract will spend only a small portion of his or her time (a monthly average of less than 20 percent of the available hours on an annualized basis, or less than 20

percent of available hours during the contract period if the contract period is less than a month) servicing the Government contract; and

(iv) The compensation (wage and fringe benefits) plan for all service employees performing work under the contract is the same as that used for these employees and equivalent employees servicing commercial customers.

(3) If paragraph (k)(1) or (k)(2) of this clause applies--

(i) If the offeror does not certify to the conditions in paragraph (k)(1) or (k)(2) and the Contracting Officer did not attach a Service Contract Act wage determination to the solicitation, the offeror shall notify the Contracting Officer as soon as possible; and

(ii) The Contracting Officer may not make an award to the offeror if the offeror fails to execute the certification in paragraph (k)(1) or (k)(2) of this clause or to contact the Contracting Officer as required in paragraph (k)(3)(i) of this clause.

(l) Taxpayer Identification Number (TIN) (26 U.S.C. 6109, 31 U.S.C. 7701). (Not applicable if the offeror is required to provide this information to a central contractor registration database to be eligible for award.)

(1) All offerors must submit the information required in paragraphs (l)(3) through (l)(5) of this provision to comply with debt collection requirements of 31 U.S.C. 7701(c) and 3325(d), reporting requirements of 26 U.S.C. 6041, 6041A, and 6050M, and implementing regulations issued by the Internal Revenue Service (IRS).

(2) The TIN may be used by the Government to collect and report on any delinquent amounts arising out of the offeror's relationship with the Government (31 U.S.C. 7701(c)(3)). If the resulting contract is subject to the payment reporting requirements described in FAR 4.904, the TIN provided hereunder may be matched with IRS records to verify the accuracy of the offeror's TIN.

(3) Taxpayer Identification Number (TIN).

() TIN: _____.

() TIN has been applied for.

() TIN is not required because:

() Offeror is a nonresident alien, foreign corporation, or foreign partnership that does not have income effectively connected with the conduct of a trade or business in the United States and does not have an office or place of business or a fiscal paying agent in the United States;

() Offeror is an agency or instrumentality of a foreign government;

() Offeror is an agency or instrumentality of the Federal Government.

(4) Type of organization.

() Sole proprietorship;

() Partnership;

() Corporate entity (not tax-exempt);

() Corporate entity (tax-exempt);

() Government entity (Federal, State, or local);

() Foreign government;

() International organization per 26 CFR 1.6049-4;

() Other -----,

(5) Common parent.

() Offeror is not owned or controlled by a common parent;

() Name and TIN of common parent:

Name -----

TIN -----

(m) Restricted business operations in Sudan. By submission of its offer, the offeror certifies that it does not conduct any restricted business operations in Sudan.

(End of provision)

52.212-5 CONTRACT TERMS AND CONDITIONS REQUIRED TO IMPLEMENT STATUTES OR EXECUTIVE ORDERS--COMMERCIAL ITEMS (FEB 2009) (DEVIATION)

(a) Comptroller General Examination of Record. The Contractor agrees to comply with the provisions of this paragraph (a) if the contract was awarded using other than sealed bid, is in excess of the simplified acquisition threshold, and does not contain the clause at 52.215-2, Audit and Records-Negotiation.

(1) The Comptroller General of the United States, or an authorized representative of the Comptroller General, shall have access to the right to examine any of the Contractor's directly pertinent records involving transactions related to this contract.

(2) The Contractor shall make available at its offices at all reasonable times, the records, materials, and other evidence for examination, audit, or reproduction, until 3 years after final payment under this contract or for any shorter period specified in FAR Subpart 4.7, Contractor Records Retention, of the other clauses of this contract. If this contract is completely or partially terminated, the records relating to the work terminated shall be made available for 3 years after any resulting final termination settlement. Records relating to appeals under the disputes clause or to litigation or the settlement of claims arising under or relating to this contract shall be made available until such appeals, litigation, or claims are finally resolved.

(3) As used in this clause, records include books, documents, accounting procedures and practices, and other data, regardless of form. This does not require the Contractor to create or maintain any record that the Contractor does not maintain in the ordinary course of business or pursuant to a provision of law.

(b)(1) Notwithstanding the requirements of any other clause in this contract, the Contractor is not required to flow down any FAR clause, other than those in paragraphs (i) through (vii) of this paragraph in a subcontract for commercial items. Unless otherwise indicated below, the extent of the flow down shall be as required by the clause--

(i) 52.203-13, Contractor Code of Business Ethics and Conduct (DEC 2008) (Pub. L. 110-252, Title VI, Chapter 1 (41 U.S.C. 251 note)).

(ii) 52.219-8, Utilization of Small Business Concerns (MAY 2004) (15 U.S.C. 637(d)(2) and (3)), in all subcontracts that offer further subcontracting opportunities. If the subcontract (except subcontracts to small business concerns) exceeds \$500,000 (\$1,000,000 for construction of any public facility), the subcontractor must include 52.219-8 in lower tier subcontracts that offer subcontracting opportunities.

(b) The use in this solicitation of any Defense Federal Acquisition Regulations Supplement (48 CFR Chapter 2) provision with an authorized deviation is indicated by the addition of "(DEVIATION)" after the name of the regulation.

(End of provision)

52.252-6 AUTHORIZED DEVIATIONS IN CLAUSES (APR 1984)

(a) The use in this solicitation or contract of any Federal Acquisition Regulation (48 CFR Chapter 1) clause with an authorized deviation is indicated by the addition of "(DEVIATION)" after the date of the clause.

(b) The use in this solicitation or contract of any Defense Federal Acquisition Regulations Supplement (48 CFR Chapter 2) clause with an authorized deviation is indicated by the addition of "(DEVIATION)" after the name of the regulation.

(End of clause)

252.212-7000 OFFEROR REPRESENTATIONS AND CERTIFICATIONS- COMMERCIAL ITEMS. (JUN 2005)

(a) Definitions.

As used in this clause-

(1) Foreign person means any person other than a United States person as defined in Section 16(2) of the Export Administration Act of 1979 (50 U.S.C. App. Sec. 2415).

(2) United States means the 50 States, the District of Columbia, outlying areas, and the outer Continental Shelf as defined in 43 U.S.C. 1331.

(3) United States person is defined in Section 16(2) of the Export Administration Act of 1979 and means any United States resident or national (other than an individual resident outside the United States and employed by other than a United States person), any domestic concern (including any permanent domestic establishment of any foreign concern), and any foreign subsidiary or affiliate (including any permanent foreign establishment) of any domestic concern which is controlled in fact by such domestic concern, as determined under regulations of the President.

(b) Certification.

By submitting this offer, the Offeror, if a foreign person, company or entity, certifies that it -

(1) Does not comply with the Secondary Arab Boycott of Israel; and

(2) Is not taking or knowingly agreeing to take any action, with respect to the Secondary Boycott of Israel by Arab countries, which 50 U.S.C. App. Sec. 2407(a) prohibits a United States person from taking.

(c) Representation of Extent of Transportation by Sea. (This representation does not apply to solicitations for the direct purchase of ocean transportation services).

(1) The Offeror shall indicate by checking the appropriate blank in paragraph (c)(2) of this provision whether transportation of supplies by sea is anticipated under the resultant contract. The term "supplies" is defined in the Transportation of Supplies by Sea clause of this solicitation.

(2) Representation.

The Offeror represents that it:

Does anticipate that supplies will be transported by sea in the performance of any contract or subcontract resulting from this solicitation.

☒ Does not anticipate that supplies will be transported by sea in the performance of any contract or subcontract resulting from this solicitation.

(3) Any contract resulting from this solicitation will include the Transportation of Supplies by Sea Clause. If the Offeror represents that it will not use ocean transportation, the resulting contract will also include the Defense Federal Acquisition Regulation Supplement clause at 252.247-7024, Notification of Transportation of Supplies by Sea.

(End of provision)

252.212-7001 CONTRACT TERMS AND CONDITIONS REQUIRED TO IMPLEMENT STATUTES OR EXECUTIVE ORDERS APPLICABLE TO DEFENSE ACQUISITIONS OF COMMERCIAL ITEMS (JAN 2009) (DEVIATION)

(a) In addition to the clauses listed in paragraph (b) of the Contract Terms and Conditions Required to Implement Statutes or Executive Orders--Commercial Items clause of this contract (FAR 52.212-5 (FEB 2008) (DEVIATION), the Contractor shall include the terms of the following clause, if applicable, in subcontracts for commercial items or commercial components, awarded at any tier under this contract:

252.225-7014	Preference for Domestic Specialty Metals, Alternate I (APR 2003) (10 U.S.C. 2533a).
252.237-7019	Training for Contractor Personnel Interacting with Detainees (SEP 2006) (Section 1092 of Pub. L. 108-375).
252.247-7023	Transportation of Supplies by Sea (MAY 2002) (10 U.S.C. 2631)
252.247-7024	Notification of Transportation of Supplies by Sea (MAR 2000) (10 U.S.C. 2631)

(End of clause)

**ADDENDUM TO FAR CLAUSE 52.212-1
INSTRUCTIONS TO OFFERORS - COMMERCIAL ITEMS**

PROPOSAL FORMAT AND CONTENT FOR SUBMISSION

1. All offerors shall submit three (3) stand-alone sets (1 original and 2 copies) of the price proposal and seven (7) stand-alone sets (1 original and 6 copies) of the Technical/Management proposal. Each set shall clearly indicate the offeror's name and address. All proposals shall be on 8 1/2" x 11" white bond paper. All information pertaining to the Pricing Information/Representations & Certifications and Technical/Management Proposal shall be confined to the appropriate part. Each of the two parts shall be bound separately, not attached to the other. Offerors shall confine their submissions to providing information in sufficient detail to define their proposal and to provide an adequate basis for evaluation. Partial submissions will result in an unacceptable determination, disqualifying the proposal for an award. In evaluating an offeror's submissions, the Government will consider how well the offeror complied with these instructions and will view any variance adversely. The Government evaluation team will not assume any information not provided. Nor will the Government hold submitted material for another

Solicitation Number HQ0028-09-R-0024

Price Proposal

Subpart B

Rates and Pricing Information

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WITHHELD IN TOTAL

FOIA EXEMPTION (b)(4)

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Offerer: Film House, Inc.
810 Dominican Dr.
Nashville, TN 37228

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart A

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart A-1

MANAGEMENT/TECHNICAL PROPOSAL -SUBPART A

SUBPART A-1: COMPANY BACKGROUND

Since 1976 Film House has been providing solutions to our clients' marketing and communication needs. From the beginning, clients recognized Film House's production abilities and customer-focused attitude. In our first few years in business we were privileged to work with a variety of world-class clients, including Coca-Cola, Whirlpool, Texas Instruments, Hartmann Luggage, Vanderbilt University and the then-named US Army Safety Center at Ft. Rucker.

In 1981, Film House created and produced its first TV campaign promoting a radio station. The campaign was a dramatic success and led us to focus our energies on producing TV campaigns designed to help radio stations achieve higher ratings. By 1985 Film House had established itself as the worldwide leader in marketing radio stations on television, engineering landmark rating successes for hundreds of radio stations in the United States, Canada and around the globe. We continued to add in-house staff – directors, producers, creative directors, editors, and computer graphics artists – to make certain all aspects of production and post-production were done to our exacting standards.

In order to truly understand our clients' needs, we learned their business – the business of radio. This taught us what drove their business needs – at its most basic, how higher revenues are driven by higher ratings. We also immersed ourselves in studying marketing, with regular company wide meetings (that came to be known as Film House University) where we brought in top radio and marketing experts to teach everyone in the company. Understanding and living radio as well as marketing enabled us to understand the needs of our clients and create commercials that effectively communicated the right message to the intended audience. Our clients' success was, of course, ultimately our success.

From the beginning, we not only produced the TV commercials for our radio station clients but created them as well. These clients, among the most media-savvy in the world, have returned year after year to get solutions to their marketing challenges from Film House. Having conducted extensive independent research with our client base, we know the primary reason for such loyalty is their feeling that Film House campaigns are by far the most effective way to help radio stations achieve higher ratings.

This orientation towards learning has become one of the hallmarks of our company. Whatever the subject, be it the business of radio, the art and science of marketing, or the unique and essential needs of an organization like AFRTS, Film House has succeeded by combining our past knowledge and experience with a willingness to learn the specific needs and adapt to the timelines of a given client.

In 1998, Film House was selected to provide all the command information spots produced by the RTPO for AFRTS. At that time, Film House was already a 22-year-old financially strong company with all the necessary production and post-production facilities and equipment, very little debt and a seven-figure credit line. When it came time to begin staffing up to service the AFRTS contract, that financial strength was more than an asset- it was a necessity. Since the government pays on delivery, the AFRTS contract requires a company with the ability to deficit finance well over a million dollars in year one. Film House's financial stability is an increasingly important factor in today's economic climate with its frozen banking and credit markets, since a company unable to weather the financial requirements of a contract of this nature simply cannot perform and deliver or indeed even survive the first year.

Our re-selection in 2004 has now given us over ten years of knowledge and experience in meeting the needs of the RTPO. Our working relationships with all members of the RTPO team have resulted in a trust that we simply will not let either them or the organization down.

Beyond our continued status as the recognized worldwide leader in the marketing of radio stations on TV, our business has grown to include providing marketing solutions for shopping malls and non-profit institutions, as well as creating and producing award-winning documentary films and corporate training DVDs. Our ability to provide soup to nuts services, from creative development to final edited product, is a benefit to any cost-conscious client. It's the resulting success of our clients, however, that brings them back year after year. For example, our multi-part training series on "Danger Zones for Employers" was created and produced in conjunction with M. Lee Smith Publishers and designed to train supervisory personnel on legal issues in the workplace. The series has been a dramatic success, selling millions of dollars worth of videos to corporate America and was named one of the top ten training aids of the year by Human Resource Executive magazine. Its success led to an expanded and updated series that was also recognized as one of the top ten training aids. The "Danger Zones" series holds the distinction of being the only material ever named by Human Resource Executive magazine as one of its top ten training aids more than once. This training series, now titled "First Line of Defense," continues to educate and train supervisory personnel in companies across America.

Film House includes 32 full time employees as well as numerous free-lance professionals who have worked with us as their primary employer for many years. Our staff includes multiple award-winning directors, producers and editors. Our crews know how to operate with professionalism in all interactions with military units or service members. Our company can be counted on to leave only positive impressions of Film House and RTPO whenever they interact with any branch of the services.

Film House is Tennessee's largest full service film and video production company. In June of 1996, we moved into our present offices and studio complex. These facilities were designed and built with both the production process and our clients in mind. The offices contain our film studio with hard eye, two in-house edit bays, client workspaces, graphics rooms and audio sweetening facilities. The efficiencies created by having all of these capabilities in-house allow us to provide our clients with production values that far exceed their expectations. Combine this with our unique experience creating and producing over 20,000 TV commercials, our marketing knowledge, our orientation as a learning organization and our customer-focused mindset, and we believe Film House provides our clients with an unbeatable solution to their communications needs. Simply put, Film House is a customer-focused company that delivers world-class quality at a remarkably reasonable price.

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart A-2

WITHHELD IN TOTAL
FOIA EXEMPTION (b)(4)

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart A-3

WITHHELD IN TOTAL
FOIA EXEMPTION (b)(4)

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart A-4

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WITHHELD IN TOTAL

FOIA EXEMPTION (b)(4)

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart A-5

FILM HOUSE, INC.

KEY PERSONNEL RESUMES

Account SupervisorRon Routson
Creative DirectorWayne Campbell
Head WriterMargaret Torok
WriterJohn Robbins
WriterMark Hillman
WriterRob Wynkoop
WriterBarclay Randall
WriterLeland Gregory
WriterMiriam Drennan
WriterMelissa Sisk
WriterJoyce Harrison
WriterWendy Woll
WriterKaren Grimaldos
WriterSuzanne Gordon
Television ProducerBrandy Burnett
Television ProducerCheryl Hutton
Television DirectorJoe Gutt
Television DirectorScott Mumford
Radio Producer/DirectorMichael Bornheim
Creative ProducerChristi Bowen
Military AdvisorMatt Cline

Ron Routson

1701 Ashwood Ave., Nashville, TN 37212

615-255-4000

[ronroutson @filmhouse.com](mailto:ronroutson@filmhouse.com)

Trusted legal counselor and business strategist with over 20 years experience in film production and Intellectual Property law including 9 years experience as a trial attorney in IP cases. AV peer rated member of Tennessee Bar. Experienced in domestic and international licensing and protection of IP with operational and executive management responsibility for 30-person international film production and marketing company.

Professional Experience

Film House, Inc. - President & Chief Operating Officer (1988-Present)

- Account Supervisor and chief client liaison for AFRTS contract, responsible for client satisfaction and overall performance
- Responsible for all legal, operational and financial affairs of the company
- Responsible for negotiating and drafting all licenses of company Intellectual Property
- Negotiated and cleared use of all third party Intellectual Property incorporated into company feature and documentary films
- Executive Producer of feature film "No Regrets," presently airing on Lifetime Television, responsible for negotiating domestic and international distribution and licensing of the film
- Executive Producer of documentary films on the lives of Riddie Leadbetter (Lead Belly), John Baeder and Sylvia Hyman
- Responsible for compliance with FTC and FCC regulations for all advertising produced by company and licensed to clients
- Arbitrated intellectual property and other cases for American Arbitration Association

Woods and Woods, Attorneys - Partner (1982-1988)

- Partner in boutique litigation firm with specialties in employment litigation, appellate advocacy and intellectual property
- Litigated numerous cases from trial through appeal
- Admitted to practice before United States Supreme Court
- First represented present employer (Film House) in prosecuting copyright infringement actions

Vanderbilt University Law School -Adjunct Faculty (1983-1987)

- Instructor in Appellate Advocacy

Thompson and Crawford -Associate (1979-1982)

- Primary litigation associate for former Senator Fred Thompson

Education

J.D. Vanderbilt University Law School, 1979

B.A. Western Kentucky University, 1976

Wayne Campbell
1201 Cannon Lane
Mt. Juliet, Tennessee 37122
(615) 758-2241

April 1987 to Present-Film House, Inc., Nashville. Senior VP (since 1994), with responsibility for worldwide marketing effort. Presently serving as Creative Director for multi-million annual contract to provide spot announcements for United States Department of Defense. Extensive experience in Directing/Writing/Executive Production of short and long-form projects for a diverse portfolio of clients. Projects include studio and location work involving actors, celebrity talent and non-professionals; strong interview and storytelling skills, based upon a media career spanning four decades.

Key Directorial Credits:

- "Knowledge is Power" -Short-form documentary on a nationally-recognized East Los Angeles gang intervention project - Director/Writer/Executive Producer.
- "Self Direction: Your Life, Your Choice" -Long-form documentary project for The ARC of Tennessee - Director/Writer/Executive Producer.
- "Fisk Jubilee Singers 125th Reunion" -Concert film - Associate Director.
- Direct General Insurance - Testimonial/Spokesperson multi-spot campaign in 2005 and 2006; aired in 14 states throughout the Southeast - Director/Writer.
- Mix 101.5/Raleigh "Bill & Sheri Morning Show" -Two-day/four-camera reality shoot for multi-spot campaign -Director/Executive Producer.
- WSIX-FM/Nashville "The House Foundation" -Multiple projects, including multi-day/multi-camera projects and celebrity talent (Kenny Chesney, Sara Evans, Taylor Swift, et al) - Director.
- KSTP-FM/Minneapolis "Greg & Cheryl Morning Show" -Multi-spot campaign including interior/exterior scenes and complex computer-augmented process shots -Director.
- CBS Radio "Jack FM Launch" -Multi-market campaign involving complex integration of original footage and computer images -Director/Writer/Executive Producer.
- The Mall at Cortana/Baton Rouge - Multi-spot/multi-year spot announcement, 2003-present. Multimedia: TV and Radio-Director/Writer

Additional Credits:

- "The 2001 Dove Awards" -Gordon Television Group - Sole writer for two-hour live event and worldwide television broadcast of the Gospel music industry's premier annual event. Extensive coordination between production company, the Gospel Music Association, and artist management. Additional duties as Associate Director for television broadcast with responsibility for celebrity presenter rehearsals.
- "White House Salute To Gospel Music" -Gospel Music Association, 2002 - Sole writer of live event staged for the First Family in the White House. Aired as a one-hour special on Pax TV.
- 1999-2001: Creative Director/Account Supervisor for multi-million annual contract to provide spot announcements for United States Department of Defense. Extensive writing and research. Director/Executive Producer credits on many of the resulting productions. 14 Bronze Telly Award Finalists and 2 Silver Telly winners during term of assignment.

- Participation in research activities of key clients including perceptual studies and product focus group testing
- Client consultation in all stages of thousands of radio and television projects, from creative development to final edit.
- Various production credits for Film House non-DoD client projects for radio and television stations worldwide, including Executive Producer, Writer, Director, 1987-Present.
- Key member of creative team which initiated the Marconi Radio Awards (National Association of Broadcasters), 1988-89, including extensive liaison with sponsoring organization.
- Writer/Producer/Director of special audio and video packages and producer for live event audio for Marconi Radio Awards, 1989-1993.

Margaret Rita Torok
807 N. 11¹/₂ Avenue • Hollywood, FL 33019
Day (305) 577-2572 • Evenings (954) 922-4070
mrtorok@aol.com

Summary of Skills:

Extensive experience in print and broadcast advertising, including multi-media creative management. Proficient in all the major PC and Mac software. (Adobe Creative Suite, Final Cut Pro, Microsoft Word, Excel, Power Point, etc.)

Education:

University of North Texas, Denton, TX, BFA in Advertising Design/Journalism.
International Film & Television Workshops, Rockport, Maine.
Digital Media for Broadcast, Web & Print, Broward Technical College

Employment:

Writer/Creative Director, Filmhouse, Inc, Nashville, TN, 2000 to present. Wrote/Supervised creative and scripting of radio and TV PSAs for American Forces Radio and Television Service.

Broadcast Manager/Creative Producer, Macy's Florida/Burdines, Miami, FL, 2000 to present. Write and supervise production of radio, TV spots and corporate videos for Macy's and various vendors, including Lancome, Tommy Hilfiger, Sean John, and Calvin Klein.

Creative Producer, Venture Productions/ByeByeNow.com, Miami, FL, 1993 to 2000. Supervised creative, scripting and production of radio and TV PSAs for AFRTS, in addition to other films/videos, television series, and interactive media. Other clients included Travel Channel, National Parks Service, and Reader's Digest Video.

Copywriter/Producer, Miami, FL, 1990 to 1993. Retail copywriting for clients including Marshall Fields, Godiva Chocolates and Carson Pirie Scott. Wrote and produced campaigns in print, radio and TV for clients including Florida Keys Tourism and Sandals Resorts.

Freelance Art Director, Los Angeles and Miami, 1988 to 1990. Art direction in film and print for agencies, production companies and features.

Creative Director/Producer/Art Director, Dallas, TX. Agency production of campaigns in print, radio and TV for Zales Jewelers, Mary Kay Cosmetics, Pearle Vision Centers and Frito Lay.

Honors & Awards:

Most notably the respect of my clients and peers... but in the event little gold statuettes matter:
Gold and Silver Telly Awards, National Commercial Festival, 1987-2008.
Gold and Silver Addy Awards, Miami and Ft. Lauderdale, 1990-2005.
Gold and Silver Angel Awards, Miami and Ft. Lauderdale Ad Feds, 1993-2000.
Judges' Award, Ft. Lauderdale Ad Fed, 1999.
Bronze and Merit Awards, Dallas Ad League Tops Awards, 1984-1987.
Award of Excellence, Dallas Society of Visual Communicators, 1985.

References available upon request.

SCRIPTWRITER

- | | |
|-----------------------------------|-------------------------|
| • Spots and PSAs | • News Features |
| • Documentary Scripts | • Multimedia Scripts |
| • Marketing Video and Film Series | • Training Video Series |

PROFESSIONAL EXPERIENCE

ROBBINS ENTERPRISES, 1993-Present. Clients include:

- | | |
|-------------------------|---------------------|
| • RTPD/AFRTS | • Discovery Channel |
| • United Parcel Service | • ABC |
| • BellSouth | • A&E |
| • Delta Air Lines | • CNN |

WJRT-TV, KNIGHT-RIDDER, Central Michigan, 1980-1993. Responsibilities included:

- | | |
|-------------------------------------|------------------------------|
| • Writing Documentaries | • Writing/Reporting Features |
| • Producing Documentaries | • Writing/Reporting News |
| • Writing/Producing Special Reports | • Writing Promotions |

PROFESSIONAL RECOGNITION

Network Exposure:

ABC's *Good Morning America*, A&E's *American Justice*, CNN, Discovery Channel

International Television Association/MCAI:

(Past Atlanta President)

Georgia Video Festival: *Gold, Silver, and Merit* Awards for Scriptwriting (1996-2002)

Associated Press:

First Place Awards for Best Documentary, Feature, Individual Reporting (1991)

United Press International:

First Place Awards for Best Spot News, Best Documentary (1987)

State Bar of Michigan:

First Place Award For The Advancement of Justice in Reporting (1992)

Midwest Radio and Television News Directors Association:

Best Documentary (1987)

Michigan Association of Broadcasters:

First Place Awards for Best Spot News, Best Documentary, Best Feature (1993)

EDUCATION

University of North Carolina/CH
M.A. Communications
Department of Radio/TVIMP
Minor in Journalism

Duke University
B.A. History
Related Work:
English

Mark Hillman

Creative Director/Copywriter

614-893-7777 • markhillman1@mac.com

Digital Portfolio: www.markhillmanportfolio.tumblr.com

Objective

Create and champion brave ideas.

Summary

The biggest thing I bring to the table is the ability to nail the big idea. To come up with a direction that is game-changing to the market and works in both the offline and online space. And then getting people fired up to bring that idea to life.

Experience

Resource Interactive - Columbus, Ohio

Associate Creative Director

1999-2001 / 2005-Present

I manage (from a creative standpoint) our digital advertising offering. This involves developing big branding and marketing ideas that utilize the most appropriate digital media vehicles, including display, email, search, web sites, social media, and mobile technologies.

Clients include: Pantene, Lean Cuisine, Gillette Venus, Wendy's, Walmart, Herbal Essences, Sebastian Professional, Victoria's Secret Pink, ReadyU, Sony, Aussie, Clairol, Rand McNally, epicurious.com, and style.com.

Findaway World - Cleveland, Ohio

Creative Consultant

2004- 2005

I helped ideate, name and launch Findaway World's first product...the Playaway portable digital audio player. This involved managing the creative direction of the player, packaging and web site. It went from concept to launch in a year.

Ologie - Columbus, Ohio

Principal-Advertising Director

2003-2005

I established and led the advertising offering at this nationally recognized branding agency.

Clients included: National City, Omaha Steak, Compass Bank, Stonewall, Nationwide Insurance, Express, Lane Bryant, and Bath & Body Works.

Ten/United - Columbus, Ohio
Creative Director
2001 -2002

I helped merge three previously separated agencies into one firm and then was part of the team that led that agency to double-digit profitability (post 9/11) while establishing and then managing a 20+ creative department.

Clients included: Chloraseptic, Huntington Banks, Cognos, Autodesk, Perkins, Anthem Blue Cross & Blue Shield, and Miracle-Gro.

Zero Base Advertising - Columbus, Ohio

Copywriter/Associate Creative Director/Creative Director 1992-1999

This was my first job out of college. I was hired as a copywriter and then named creative director five years later while helping to grow this company from eight to thirty employees. For the last four years I was there, we were the dominant creative agency in both Columbus and the region.

Clients included: OhioHealth, NHL Columbus Blue Jackets, Time Warner, Bite Golf and American Standard.

Awards

D&AD, Art Directors Club, Radio Mercury, Clio, HOW, Print, adtech, IAC London International, ADDY, P&G Hair Care's Most Innovative Execution, Resource Interactive's Innovation Orbie.

Speaking Engagements:

WOMMA, adtech, OMMA and eRetailer

Education

Ohio University - Athens, Ohio - Bachelor of Arts & Science

PUBLIC RELATIONS/MARKETING EXECUTIVE

SUMMARY

Well rounded executive with experience developing, directing and implementing public relations and marketing communication strategies that achieve results. Demonstrated ability to build positive, lasting relationships with clients, media professionals and the community. Presents professional image to stakeholders and community inspiring confidence and credibility. Seeking contract, part-time or flex-time position in advertising, marketing or public relations field.

EXPERIENCE

RADIO AND TELEVISION CONTRACTOR

2006-Present

Filmhouse, Inc., Nashville, TN

Creative Writer

Responsible for researching topics, generating new, creative storyboards and scripts for high-quality (\$10,000-30,000 budget per commercial) television and radio broadcast commercials for air on the American Forces Radio and Television Network overseas. Planned concept ideas based around budget concerns and worked with client to achieve desired results. The contract with AFRTS is the largest government contract for film ever awarded.

- Wrote, scripted and pitched more than 30 television and radio commercials that were selected and produced for the client.
- Maintained keen awareness of budgetary guidelines while pushing for the highest quality and most impactful results possible.
- Recipient of 2007 Silver Telly Award for "Closed In" - a 30 sec. spot on Depression. Watch it here: [Closed In](#)
- Provided valuable insight into military issues, customs and traditions during every phase of production.

MILITARY EXPERIENCE

U.S. Marines 2001-2006

BROADCAST SUPERVISOR

2004-2006

American Forces Network Detachment Iwakuni, Japan

Radio and Television Broadcaster

Supervised operation of daily television and radio broadcasting station. Planned, scripted, shot and assembled television packages for nightly broadcast. Scripted, shot and edited television and radio commercials weekly. Supervised 5 subordinates in the performance of their duties.

- Hosted 5 hours of daily morning radio programming, created entertaining bits for broadcast.
- Revamped and executed a bi-weekly television information campaign on travel options in Japan. Travelled across mainland Japan gathering video and information for broadcast.
- Recipient of 2004 Broadcast Journalist of the Year award for the Marine Corps
- Proficient with Full-size Ikegami Digital Broadcast Cameras, Sony PD-150 Handheld Cameras, Tri-pods, Lighting, Avid Editing Platforms and the GlobeCaster Digital Switcher.

PUBLIC RELATIONS SPECIALIST

2002-2004

MCAS Miramar, Calif., MCAS Iwakuni, Japan

Print and Broadcast Photojournalist

Wrote news and feature stories for print and electronic publication using information gathered through interviews, observation and research. Planned, coordinated and executed photo shoots for article illustration. Provided clear, easy-to-read, high quality images that communicated meaningful messages to readers. Proposed, received funding for, and executed a television information campaign informing the San Diego community about happenings throughout the Western Air Bases.

- Gathered and produced materials (research, interviews, photos) for publication in weekly tabloid-sized newspaper.
- Wrote/copyedited articles in accordance with AP style standards.
- Sought out news leads for future publications.
- Edited digital photos via Adobe Photoshop.
- Wrote, Scripted and Edited Broadcast quality news segments for air.
- Used Nikon D1 Digital SLR Cameras, Sony PD-150 Video Cameras; Non-linear editing via Avid platform and Adobe Premier.

Media Relations Specialist

Developed positive media and community relations maintaining an excellent rapport between the military and civilian community. Created and implemented successful media and community relations campaigns. Scheduled and coordinated media interviews and escorts on the installation for news agencies during the build up for Afghanistan.

- Escorted and advised during shooting of History Channel production of "Tactical to Practical with Hunter Ellis."
- Wrote press releases and media advisories related to buildup of troop deployment.
- Served as speaker and master of ceremonies for award ceremonies, tours and media events.
- Provided clear, concise command messages during interviews with media outlets.
- Worked with translators to accommodate Japanese media outlets with interviews and press conferences overseas.

EDUCATION

VANDERBILT UNIVERSITY, Nashville, Tenn.

2006- Present

Communication Studies Major

- Completed key courses such as Organization and Managerial Communication, Public Speaking Courses, Politics and Mass Media.
- Interned for U.S. Senator Lamar Alexander during summer 2007.
- President of Marine Corps Semper Fidelis Society 2007
- Wrote for Vanderbilt Hustler Student Newspaper 2006-2007

DEFENSE INFORMATION SCHOOL, Fort Meade, MD

2001-2002

- Basic Journalist Course
- Basic Broadcaster Course

REFERENCES AND WORK EXAMPLES

Available upon request

Barclay Randall

116 Clifton Court, Old Hickory, TN 37138

C: 615-414-7483 H: 615-847-0714

Barclay_Randall@Comcast.net

Career Focus	Producer/Writer responsibilities for television	
Professional Experience	<p>Freelance Writer/Producer</p> <ul style="list-style-type: none">• Clients include <i>CMT</i> (Greatest Myths 3; Even More Rumors, Legends and Downright Lies, Greatest Moments: Faith Hill, Outlaws, Love Songs, etc.), Garth Brooks (Unlimited, The Lost Sessions), Taitlight TV (Miss America Profiles, Greatest Duets), Premiere Radio Networks (National Comedy Network), Touchstone Pictures, Bridgestone/Firestone, Claydon Entertainment, Grand Ole Opry, Saturn, Doublewide Productions, National Public Radio. I have specialized in writing comedy and comedic projects <p>Senior Writer/Producer- <i>Tangible Vision</i>, Nashville, TN</p> <p>Helped develop <i>Inside Fame</i> series. Researched, wrote and edited series premiere episode on Hank Williams, Jr. Have written over a dozen episodes of <i>Inside Fame</i>. Taking 30,000 disparate pieces of information and shoving them into an entertaining, informative bio-documentary show that lasts approximately 43 minutes and 28 seconds.</p> <p>Also developed and wrote several other shows for <i>CMT</i>, including: <i>CMT Greatest Myths</i>, and 40 Greatest Fashion Statements</p> <p>Interviewed approximately 500 artists, industry insiders, friends, comedians, designers, and the guy who drove Hank Williams on his fateful last ride. Oh, and Carrot Top-but everybody has to interview Carrot Top, it's the law.</p> <p>Co-Producer/Head Writer, Prime Time Country- <i>Dick Clark</i>, Nashville, TN</p> <ul style="list-style-type: none">• Responsible for all creative content on a daily, hour-long music/variety show• Overseeing 10 person creative/show producer staff• Working with talent• Songwriting, joke writing, praying, handholding, comic relief. <p>Associate Creative Director <i>Film House, Inc.</i>, Nashville, TN</p> <ul style="list-style-type: none">• Concepted, wrote and directed somewhere around 146,000 television commercials promoting radio stations. Clients included just about any radio station in America whose call letters started with a "W" or "K" (And some "C" stations in Canada... and a few in Europe and the Pacific Rim I think they had different letters in their names.) <p>Freelance TV Production</p> <ul style="list-style-type: none">• Including <i>Saturday Night Live</i>, Bob Hope, Dick Clark, <i>Hee Haw</i>, seeds of commercials, several bad movies and countless industrial videos in which someone would inevitably stroke his chin thoughtfully and say, "I can see Jimmy really understands customer satisfaction!"	<p>1/05 - Present</p> <p>6/00 - 1/05</p> <p>7/96 - 10/99</p> <p>12/88 - 7/96</p> <p>2/85 - 12/88</p>
Education	<p>B.S., Theatre/Minors in English/Psychology, <i>MTSU</i>, Murfreesboro, TN</p> <p>Watching lots of television</p>	<p>1983</p> <p>1970 - Present</p>
Qualifications	<ul style="list-style-type: none">• I play well with others.• In 9th grade, I made Vicky Muse laugh so hard she spit an entire carton of milk through her nose. It was a very proud moment, and one that helped determine the course of my professional life.	

Writing Samples & References Available

WRITING RESUME

Leland H. Gregory, III
129 Holly Forest
Nashville, TN 37221

Ph: 615/337-0357
GovGoofs@aol.com

SCREENPLAYS:

"Ernest and the Great Pizza Race" - Feature Length Film (sold) - The Walt Disney Company
"The Ian McTeagle Show" - Feature Length Film (Optioned) - Touchstone Pictures

TELEVISION:

"Saturday Night Live" - Guest writer. 2000 Season. NBC
"America's Dumbest Criminals" - Head Writer/Co-Creator/Co-Producer
"Jim" - CBS Pilot- Coffee Club Productions
"News Of The Weird" - CBS Pilot - High Five Entertainment
"New Years Live with Muzik Mafia" - Great American Country
"Opry Reaches Out - Benefit for Red Cross" - Great American Country
"CMT's 20 Sexiest Women" - Cloudland Productions - 2005
"LAFF-TV" Half-hour sketch comedy series - (TNN - Reid/Land Productions)
"Prime Time Country" - 60 minute music/interview series (TNN - Dick Clark Productions)
"CMT's 100 Greatest Country Music Videos" (5 hour special)-Tangible Vision - 2004
"CMT's Greatest Road Trips" (1 hour special) - Cloudland Productions - 2005
"Crook & Chase" - Over 200 feature stories - Jim Owens & Associates
"Dove Awards Show" - 90 minute gospel music awards show

VIDEO TAPE RELEASE:

"Stupid Crooks Caught on Tape" 1 hour home video (2003) - Popcorn Productions, LLC
"America's Dumbest Criminals" - 1 hour home video (1995) - The Entheos Group
"Your World As I See It." Series of short subjects starring Jim Varney. (Emshell Producer's Group)

AUDIO CDS:

"Wacky 911" - 1 hour audio CD - TwoLands Productions, LLC
"Wacky 911 Again" - 1 hour audio CD - TwoLands Productions, LLC
"Crazy 911 Calls (Vol. 1 & 2)" - K-Tel, Inc.

BOOKS:

"America's Dumbest Criminals" - New York Times Bestseller (17 weeks on list - #4, March 1996).
"Stupid American History" - Andrews McMeel - April 2009
"Stupid History" - Andrews McMeel - September 2008 (National Bestseller)
"Cruel and Unusual Idiots" - Andrews McMeel - May 2008
"Idiots in Charge" - Andrews McMeel - September 2007
"Stupid History" - Andrews McMeel - April 2007
"Am-Bushed!" - Andrews McMeel - October 2006
"Idiots in Love" - Andrews McMeel - May 2006
"Bush-Whacked: Chronicles of Government Stupidity!" - Andrews McMeel October 2005
"Idiots at Work" Andrews McMeel - October 2004
"Hey, Idiot!" Andrews McMeel - October 2003
"The Stupid Crook Book" Andrews McMeel - October, 2002 - (National Bestseller)
"What's The Number for 911 Again?" Andrews McMeel - August 2001
"What's The Number For 911?" Andrews McMeel - March 2000 (National Bestseller)
"Presidential Indiscretion" Dell Publishing - June 1999.
"Presumed Ignorant!" Dell Publishing - July 1998.
"Great Government Goofs!" Dell Publishing - November 1997.

COMMERCIALS (Television):

American Armed Forces Radio and Television - series of radio and television commercials - Filmhouse (2000-present)
Frist Museum - Series of seven commercials - Bohan Advertising
Southwestern Bell - Connecticut, Mottola Productions
AT&T - Pittsburgh
Country Music AIDS Awareness Campaign - 15 national commercials (Bronze - World Fest Houston)
Wildhorse Saloon - Gaylord Productions
Cable Club - 10 commercials - Carden & Cherry, Inc.
"Your World As I See It" - 20 one-minute comedy commercials (National Sponsors) - Emshell Producer's Group.
"TNN Outdoors" - Head writer, series of commercials starring the Peppercom puppets.

INDUSTRIALS:

"Captain D's 2007 Convention" - Dye, Van Mol & Lawrence
"International Paper" - Neal & Reed Communications
ComData - Dye, Van Mol and Lawrence
"Cracker Barrel" - Marshall Productions
"Florida Sugar Growers Co-op" - Chris Mottola Productions
"Detector Protectors" winner of Gold Cindy award - Infocom. (Syndistar, Inc.)
"Get Out The Vote" Vanderbilt University's Jasper Series.

"Refusal Skills" 15 minute educational film- Syndistar, Inc.
Southwestern 2 videos for Southwestern, Inc.
Summit Learning Systems - 30, 20 minute "Sales Presentation" videos.

RADIO:

"911 Campaign" -Dye, Van Mol & Lawrence (commercials & Billboard design)
"New Jersey Phone Coalition" - Chris Moutola Consulting
"Premiere Radio Network"- Los Angeles - Series of comedy parody commercials.
"Dixie Crystals Sugar" Dixie Crystals Theatre. 5 Commercials.
"Monster Country '93, '94, '95, '96" - Nationally syndicated 90 minute Halloween Special with Garth Brooks - 2Lands Productions
"Country Music AIDS Awareness Campaign"- Head Writer. 30 Commercials (Bronze World Fest Houston).
"The Country Store '94, '95, '96" - 2 hour nationally syndicated special (2Lands Production)
"Piled High" - 3 Environmental Radio Plays - National Public Radio
"For The Love Of Country '94, '95, '96, '97, '98" - 2 hour nationally syndicated special (2Lands Productions)

MIRIAM E. DRENNAN
2712 LINMAR AVENUE
NASHVILLE, TENNESSEE 37215
615.383.7274
mdrennan@comcast.net

WORK EXPERIENCE:

LIFEWAY CHRISTIAN RESOURCES

NASHVILLE, Tenn.

Marketing Communications and Promotions Specialist

April 2002 - Present

- Responsible for all points of creative projects from concept to finish
- Develop and review various processes and procedures, internally and externally
- Hire and manage external vendors
- Responsible for all writing and editing of various projects: print, electronic, and broadcast advertising and promotion
- Provide creative direction and serve as copy chief
- Art direct photo/video shoots, as needed
- Contribute to product development and marketing strategy
- Developed and implemented writing and grammar course for department training purposes
- Represent Marketing Department on corporate style manual issues

FREELANCE WRITER AND AUTHOR

1989-present

- Magazine articles
- Advertising and marketing copy
- Corporate communications
- Musical scripts (*The Ornament*, 2009)
- Books (*Soar Above the Madness*, humor book, released March 2002; ghostwriter for various books)
- Web/multimedia content writer and editor
- Radio and television spots
 - Product development
- Concepting/creative direction

ANDERSON THOMAS DESIGN

NASHVILLE, Tenn.

Communications Director, September 2000 - Present (freelance, as of April 2002)

- Responsible for all editorial and copywriting projects
- Responsible for public and press relations for ATD and AID clients
- Responsible for writing and editing all book and publishing-related projects

MIDDLE TENNESSEE STATE UNIVERSITY

MURFREESBORO, Tenn.

Adjunct Faculty, September 2001 - 2003

- Expository Writing, course instructor

WORK EXPERIENCE, CONTINUED:

PROMOTION, Inc./BookPAGE

NASHVILLE, Tenn.

Associate Editor, October 1998 - September 2000

- Assist managing editor with all editorial/production aspects of monthly publication
- Work with and manage external vendors
- Responsible for all editorial content in children's and non fiction components
- Write monthly "Gift Gallery" and "Author Spotlight" features, book reviews
- Writing/editing assignments as needed
- Write and maintain weekly online newsletters for Booksamillion.com
- Write, layout, design "Front and Center" feature for *Civil War Book Review*
- Periodic speaking engagements to community groups
- Maintain a variety of title and contact databases
- Maintain weekly contact with various publishers nationwide

SUMNER ACADEMY

GALLATIN, Tenn.

Faculty, March- October 1998

- Taught sixth, seventh, and eighth grade literature, sixth grade English
- Yearbook supervisor
- Training coordinator for 1998-99 yearbook staff

THE FIRST AMENDMENT CENTER/FREEDOM FORUM AT

VANDERBILT UNIVERSITY

NASHVILLE, Tenn.

Education Coordinator: The Religious Liberty Project,

November 1996-February 1998

- Developed, assisted, researched, and maintained a variety of local, state, and national programs and projects related to religious liberty, including educator in service training
- Responsible for all media and public relations for the Project, including release writing/distribution, scheduling interviews and appearances, and publicity
- Served as liaison for the Project and school districts locally and nationally
- Interacted with students, administrators, religious leaders, community activists, and curricula on religious liberty issues
- Represented the Project/Center in community efforts and events, including the Metro Nashville Character Education Advisory Committee and The National Conference (of Christians and Jews) Youth Conference
- Monitored "Finding Common Ground" nationally syndicated newspaper column
- Maintained databases, contact lists, calendar, and Web site entries
- Wrote correspondence, online copy, handled publication requests/questions, maintained archives, wrote bimonthly reports for various publications and organizations

WORK EXPERIENCE, CONTINUED:

Meeting Specialist, October 1993 - November 1996

- Planned/supervised all First Amendment Center events, including catering/setup, audio/visual needs, invitations, entertainment, and agendas
- Developed standard operating procedure for community use of conference facilities
- Worked with both internal and external individuals/groups using conference facilities (averaging approximately 300 events annually), assessing needs and changes
- Provided support for Director of Administration and Chairman as needed

**BUSINESSWIRE SERVICE
(INTERNATIONAL WIRE SERVICE)
NASHVILLE, Tenn.**

News Editor, June 1991 - February 1993

- Edited/distributed corporate news releases and photographs
- Developed relationships with clients, determining specific release strategies
- Adhered to newsroom deadlines
 - Maintained all files
- Provided editorial support for all other BW bureaus
- Responsible for closing newsroom and forwarding press calls

EDUCATION:

**VANDERBILT UNIVERSITY
NASHVILLE, Tenn.**

Master of Liberal Arts and Science

Summer 1996 - Spring 1999

- Interdisciplinary degree
- Studies included visual neuroscience, opera, various literary genres, history, and political science

**CONVERSE COLLEGE
SPARTANBURG, S.C.**

Bachelor of Arts

Fall 1986 - Fall 1989

- Degrees in English and Studio Art
- Related field in Business Administration
- Accelerated graduate

COMMUNITY/PROFESSIONAL ORGANIZATIONS:

- Habitat for Humanity
- Judge, Hillsboro High School Mock Trial Team
- Assisted/performed in productions of *The Music Man*, *Annie*, *Get Your Gun*, *Hello, Dolly!*, *My Fair Lady*
 - Overseas mission work
- Host and Committee Member, Southern Festival of Books
- Judge, Letters About Literature (Tennessee Humanities Council)
- Communications Committee member, Juvenile Diabetes Research Foundation
- Charter Member, Frist Center for the Visual Arts
- Member, Belcourt Theater
- Member, Friends of Nashville Farmers Market

CLIENTS/EXPERIENCE:

- Random House Children's Books/Dr. Seuss Enterprises
 - Filmhouse, Inc.
- Financial Marketing Services
 - Rutledge Hill Press
- New York Bar Review (through eLearnx)
- Zondervan Publishers (a division of HarperCollins)
Smart Data Strategies
- J Countryman Publishers
- Youth Encouragement Services
 - The Malch Company
- Tennpak
- Rocketown
 - W Publishing
- Advanced Marketing Services
- LifeWay Christian Resources
 - Purity Dairies
- Vanderbilt Children's Hospital
 - PixelGrazer
- Anderson Thomas Design
 - Juicebox Designs
- Juvenile Diabetes Research Foundation
Salem Communications
 - Venture Publishers
 - LocoMotion Creative
- Feltus | Hawkins Design

MOST RECENT ARTICLES PUBLISHED IN:

- CCM magazine
- *Pages*
- *BookPage*
- *Behind the Book*
- *Splash* (children's magazine)
- *Movin'On*
- *HomeLife*
- *Christian Single*
- *On Track*
- *Sparks*

AWARDS INCLUDE:

- 2000 ADDY-Best Self Promotion
(Anderson Thomas Design)
- 2001 ADDY-Best Self Promotion
(Anderson Thomas Design)
- 2002 Golden ADDY-YMCA Annual Report
- 2002 ADDY-Web content and design (Play@work.net)
- 2002 ADDY-Promotion campaign for
Toby Keith (contributor)
- 2002 Baptist Communications Award-Best Overall (Fuge
Life Changing Camps® CD-ROM and print campaign)

References and samples available upon request.

Melissa B. Sisk
5856 Garrison Road
Franklin, Tennessee 37064
H 615.791.8328; C 615.500.1162
E mjsisk@bellsouth.net

Results-oriented marketing professional with proven track record and 20+ years of excellence-centered experience. Highly creative, resourceful, roll-up-your-sleeves problem solver. Exceptionally strong conceptualizing, idea-generating, and copywriting skills, with more than 15 years of print and broadcast writing experience. Works well within team environments, and enjoys the thrill of "teamstorming" toward common goals. With an eagle-eye for detail, extremely focused on ultimate delivery of quality through and through. Continually seeks innovative, standout, high-impact solutions. Thrives on accomplishing goals in ways they haven't been done before and seeing positive results follow.

PROFESSIONAL EXPERIENCE

Life Way Christian Resources (Publishing Company)

Nashville, Tennessee

2001-Present: Creative Director

Currently manages creative staff of 14. Provides creative direction for 800-1200 projects annually. Oversees \$4.5 million advertising/promotions budget. Helped drive record revenues of \$433 million in 2005. Led development of and continues to supervise implementation of Marketing Communications and Promotions cross-functional processes. Responsibilities include building upon creative department's core competencies, including interactive, multimedia, and Web-based production capabilities. Heavily involved in leading brand identity development and implementation.

1996-2001: Marketing Strategist & Advertising Planner

Led in development and execution of marketing and sales strategies and programs, as well as advertising and promotional plans and campaigns. Additional responsibilities included conceptualizing, copywriting, creative direction, as well as involvement in product development. Responsible for overhauling and leading redesign of 232-page annual catalog, and for producing subsequent catalogs in following years.

M Group (Advertising Agency)

Nashville, Tennessee

1994-1996: Senior Copywriter

Developed and implemented print, collateral, and broadcast materials for agency clients.

Brumfield-Gallagher, Inc. (Advertising Agency)

Nashville, Tennessee

1990-1994: Copywriter

Developed and produced award-winning creative for a diverse group of clients, including National Federation of Independent Business, American Retirement Corporation, Tarkington Furniture, and Phillips Homebuilders.

The Miller Agency (Advertising Agency)

Dallas, Texas

1989-1990: Copywriter

Responsible for writing and producing print and broadcast advertising materials for various automotive clients.

SESAC, Inc. (Performance Rights Organization)

Nashville, Tennessee

1985-1989: Corporate Communications Coordinator

Handled corporate publicity and public relations for various company events throughout the year, as well as day-to-day corporate communications responsibilities.

EDUCATION

BA, Advertising

Texas Tech University

1983

OTHER NOTES OF INTEREST

- Recipient of numerous local, regional, and national awards for advertising creative work/copywriting.
- I currently enjoy retreating to my welding studio where I get lost designing furniture and accessories.
- Personal "Rudder" Philosophy: I believe that in order to get great stuff out, you have to continually pour great stuff in.

References Upon Request

Joyce V. Harrison, Freelance Writer

- Advertising:

Nashville

Gish Sherwood (Full-service Ad Agency - 9 years)

Senior Writer

Clients: Tennessee Lottery games & education
Bridgestone Firestone products & racing
Carrier heating & cooling products

Awards: Nashville Addys, Tellys, Batchys (Lottery)

Chicago

BBDO Chicago (4 years)

Bozell Chicago (7 years)

Lois/USA Chicago (formerly Grey) (7 years)

Group Creative Director, Sr. Vice President

Clients: Wrigley's Spearmint, Doublemint, Orbit, Juicy Fruit Gum
Lipton foods, Knox Gelatin, Lipton children's food products
Albert Culver Company: Alberto styling products, VOS &
Tresemme haircare products, Consort for men, Mrs. Dash, Static
Guard, Sugar Twin
Sealy Mattresses

Awards: NY International Film Festival (Wrigley Orbit Bubblegum)

- Broadcast

Chicago Suburbs

Broadcast Services, (2 years)

Operations Manager, WEAW AM/FM

Canada

Cambrian Broadcasting (6 years)

FM Program Director, Co-Host TV Talk Show

- Education/training

B.A. University of Manitoba & Laurentian U. Winner Governor General's Medal
Workshops in songwriting, acting, screenwriting, Nashville Tech course in HTML

Wendy Y. Woll

WRITER - PRODUCER - DIRECTOR

547 29th St. Unit 1, San Francisco, CA 94131

wendylwoll@gmail.com 954 529 7530

Employment Highlights:

Director/Producer Mythbusters Beyond Productions (2009) - Discovery Channel

- Directed and produced the Karl-Tory-Grant team for the hit primetime series.
- Managed complex builds and directed numerous projects involving explosives.

Director/Producer Prototype This! Beyond Productions (2008) - Discovery Channel

- Produced and directed 60min episode of the cutting edge science reality show.
- Documented the development and creation of never-before-seen prototypes.
- Interviewed world-renown scientists.

Development Consultant & Post Production Supervisor Everyday Heroes (2008) - CN8

Nominated for a 2008 Mid-Atlantic Emmy

- Developed show featuring ordinary people doing extraordinary acts to help others.
- Wrote show proposal, developed format and participated in pitches to networks.
- Created paper-cuts for 30min scripts, wrote and directed voice-overs, supervised edits, and managed deliverables.

Writer Filmhouse (2004-2008) - American Forces Radio and Television Services

- Wrote and pitched a multitude of radio and TV concepts to client.
- Wrote radio and television PSA campaigns and historical short form documentaries.
- Researched modern military life and American military history.
- Wrote PSA campaigns on a variety of topics including: breast cancer awareness, sexual harassment, and child abuse.

Producer Miami Ink Original Media (2005-2007) - TLC

- Wrote and produced the demo for TLC's hit primetime reality series.
- Segment Producer 60min episodes- Seasons 1 & 2
- Pitched story ideas, directed multi camera shoots, conducted interviews and supervised voice-overs.
- Produced special of artists attending Superbowl XL.
- Directed product integration scenes.
- Researched history and culture of tattoos.

Writer/Producer Ultimate Racing Room Challenge Jupiter Entertainment (2004) - Speed Channel

- Directed multi-camera shoot and conducted interviews for a primetime special.
- Supervised multiple construction projects under high time pressure.
- Wrote 60min script, supervised edit and managed deliverables.

Supervising Producer *Make Room For Baby* NorthSouth Productions (2003-2004) - Discovery HealthChannel

- Supervised the launch of the 60 prime time reality series.
- Managed budgets exceeding \$250,000
- Worked directly with network executives.
- Supervised designs and construction project.
- Managed all aspects of production and post-production.
- Worked with sponsors to ensure proper product integration.

Producer *Ocean Ave* Promark Entertainment (2002) - International Markets

- Produced 130 60min English/Swedish episodes for a dramatic scripted series.
- Worked with live-to-tape multi-camera shooting on both sound stages and numerous locations.
- Worked with Swedish TV4 network executives.
- Managed high volume daily production schedules.
- Produced action and special effects sequences.
- Managed multiple departments including: locations, camera, wardrobe, make-up, set dressing, props.

Field Producer *Shipmates* Columbia Tri-Star Television & Hurricane Entertainment (2001) - Syndicated

- Produced 26- 30min episodes of the popular reality series.
- Directed multi-camera shoots and conducted emotional interviews.
- Coordinated international locations and managed budgets.

Producer *Venture Productions* (1995-1999)

- Wrote and produced award winning PSAs and historical documentaries.
- Directed voiceovers and supervised post-production on all projects.
- Presented campaigns to executives.
- Produced special effects sequences and recreated military combat scenes.
- Interviewed Medal of Honor recipients, military heroes, and astronauts.
- Researched and acquired rights for archival footage, photos and original artwork.
- Wrote and produced fundraising video for General Norman Schwarzkopf and Paul Newman's summer camp for chronically ill children, The Boggy Creek Gang.

Education

- Bachelor of Arts from the State University of New York at Binghamton, Cinema major.
- Rockport Maine Film and Photography Workshops.
- Gotham Writers Screenwriting Workshops level I & II

Honors

- Nominated for 2008 Mid-Atlantic Emmy.
- Three National Telly Awards - Winner.
- Five Local Addy Awards - Gold & Silver.



karen gr maldos

[w r i t e r]

4433 Lyons St • Skokie, IL 60076 • 773.710.4819 • kgrimaldos@mindspring.com

c a • r e e r

present tense [1998-?]

freelance writer

A combination of creative writing skills and strong conceptual abilities has enabled me to become a successful, independent writer who works in a variety of mediums.

advertising

- Radio and television concept development and writing
- Print advertising concepting and writing
- Promotion development and writing
- Projects include: Armed Forces Radio and Television Service, Motorola, Old Navy, Kraft Foods, Sprint, Healthy Choice, Kohler, California Milk Board, Amstel Light, Manhattan Bagel

journalism

- Nationally published writer contributing story concepts, articles, research & photography
- Regular contributor to *Latina* magazine (2003-2006)
- Contributing editor for the launch issue of *Tu Vida* magazine, The Hearst Corporation's first US publication for Latinos
- Published articles include pieces in the following magazines: *Woman's World*, *National Geographic Traveler*, *Cooking Light*, *Weight Watchers*, *Latina*, *Tu Vida*, *Florida Travel & Life*, *Quick & Simple*, *AAA Motorclub's Home & Away*

interactive

- Content development
- E-newsletters
- Online promotions
- Projects include: AT&T PocketNet (online promotions), Healthy Choice (online promotions), darkplacecondos.com, CoolSavings.com (e-newsletters), 2000northlincolnparkwest.com

languages :
Spanish

past tense [1991-1997]

foote cone & belding senior writer

Assigned accounts: Wenko's, Stouffer's, Renaissance Hotels, Aquafresh Whitening

Responsibilities: Concept development and copywriting for print, radio and TV, supervision of junior writer, management of projects from concept through headline, presentation of work to creative and account management teams

davidson marketing copywriter

Assigned accounts: Kellogg's, Campbell Soup, Kraft Foods, Jim Beam, Britannica Online

Responsibilities: Generating concepts and copy for kids' promotions and new business pitches

landmark incentive marketing travel writer

Responsibilities: Campaign development, video scripts, destination research, and brochures

education

B.A., Liberal Arts

Columbia College, Chicago

7033 Allen's Lane
Nashville, TN 37221
615-585-8800

Suzanne Gordon

programming exec producer director writer

Director of Programming:

Director of Programming, Great American Country, Scripps Networks • Manage all aspects of original commissioned productions and acquisitions under the direction of SVP Programming. Work closely with business affairs and legal affairs in contracting process. Responsible for evaluation of segment and episode ideas, budgets, scripts, rundowns, graphics, and music, rough cuts, and fine cuts to ensure that GAC's editorial and production standards are upheld throughout the production cycle. Screen and evaluate outside programming submissions. Executive Produce and oversee special internal projects as assigned. August '06 to present.

Projects in the last 2 years include but not limited to: 25 eps/year *Opry Live*, live music performance show; 26 eps/year *Country Music Across America*, entertainment news magazine; music performance specials *Brad Paisley: 5th Gear*, *Brooks & Dunn: Cowboy Town*, *Garth Brooks: One Man, One City, One Night*, *Trace Adkins: American Man*; 2-hour documentary *Kenny Chesney: The Making of the Flip Flop Summer Tour*, 22 eps of *Riverfront Concert Series* from the CMA Music Fest; 6 eps limited reality series *The Hitmen of Music Row*, various programs surrounding the *Academy of Country Music Awards* including nominee specials, live carpet, backstage wrap-up content for MSN; 23 eps of *The Year*, a pop-up video-style series; 4 eps of *Introducing* series featuring new artists; 2 eps of *Origins* at home specials with Miranda Lambert and Jewel; 6 eps *Into The Circle*, new artist special featuring mentors who are Opry members; 2 eps *Road To The Opry* featuring new inductees Carrie Underwood and Josh Turner; 5 eps fan-based artist interview show *CMA Celebrity Closeup*; 9 eps *The Next GAG Star*, weekly program surrounding online talent contest in association with Music Nation, as well as a one-hour documentary featuring the 6 finalists and a 90-minute live performance and results show.

Senior Director of Programming:

Senior Director of Programming, Shop At Home Network, Scripps Networks • Manage Producers group for 24 hour/7 days a week home shopping network. Supervise a staff of 26 producers and production personnel. Part of senior management team, involved in strategic planning and integration of programming elements from other Scripps Networks, such as HGTV and Food Network. April '04 to June '06.

Creative Director:

Creative Director, Film House • Supervise creative development and all scripting on exclusive government contract to produce approximately 300 television and 200 radio spots for the American Forces Radio and Television Service. October 2001 to April 2004. Was *Head Writer* on this account from December 2000 to October 2001.

Director:

Grand Ole Opry Live • Live weekly music performance show from the Grand Ole Opry House and the historic Ryman Auditorium, with 7 cameras. July 2000 to December 2006, on The Nashville Network, Country Music Television, and Great American Country.

Country Reaches Out • Live two-hour Hurricane Katrina Benefit concert featuring top country performers such as Keith Urban, LeAnn Rimes, Alan Jackson, Alison Krauss and others. September '05, aired simultaneously on Great American Country, Fine Living, and DIY Networks.

The Chieftains: Down the Old Plank Road • National one-hour music special for PBS in 2003, featuring celebrated Irish folk musicians The Chieftains, plus Alison Krauss, Earl Scruggs, Patty Griffin, Del McCoury, Martina McBride, Gillian Welch, Emmylou Harris, John Hiatt, and others. Also directed a longer DVD release for RCN New York.

Planet Texas • One hour music special taped in Austin, TX for CMT in 2002, featuring Dolly Parton, Vince Gill, and Asleep at the Wheel.

Crook & Chase • Daily, one-hour talk/variety show for Universal Studios in Los Angeles...1/97-3/97 at CBS Television City, and 4/97-7/97 at Universal Studios. Directed same show for Multimedia in Nashville 10/96 - 12/96.

Steppin' Out • Two-hour music special featuring Barbara Mandrell's Las Vegas show, for home video release. Also, a one-hour special of the same project for TNN.

Acoustic Attitude • An "unplugged" type music special featuring Barbara Mandrell, for home video release.

David Ball at the Starlight Lounge • Half-hour music performance special for Warner Bros. and CMT.

Music City Tonight • Occasional fill-in director for live, 90-minute music/variety series for TNN.

Location Director • for all specials and documentaries listed on resume.

KJRH-TV Tulsa, Oklahoma / Scripps-Howard Broadcasting
Executive Producer/Director, December 1977 - October 1985.

Director, 6:00 & 10:00 Newscasts, Elections, and full range of Public Affairs, Basketball, Documentary, and Entertainment Programming. Local and Regional commercials.

Producer: live talk shows, children's current events game show, coach's shows, weather specials, Red Cross blood drives, Christmas parades.

Producer/Writer: Specials

America's Junior Miss 2000 Pageant, hosted by Deborah Norville • Live two-hour pageant from Mobile, Alabama.

Country Weekly Presents the TNN Music Awards Preview 2000, hosted by Bill Engvall • One-hour documentary behind-the-scenes at TNN's fan voted awards show, taped primarily the day of air.

Country Honors The Prince of Egypt, hosted by Tim McGraw • One-hour documentary, behind the scenes of country "inspired by" album for DreamWorks and TNN.

Highlights of the TNN/Music City News Country Awards, hosted by Lorrie Morgan • One-hour music special, highlights from 9 years of TNN awards shows.

ACM Preview '98, '92 • One-hour documentary/news specials, featuring ACM Awards show nominees.

TNN/Music City News Awards Preview '98 • One-hour documentary/news special featuring awards nominees. shot behind-the-scenes of TNN Awards Show.

CMA Preview • Eight one-hour yearly documentary/news specials, featuring awards show nominees. Also *CMA Awards Show Preview '96* • Half-hour awards show special for CBS...available nationwide to all local affiliates.

This Year In Country Music • Three one-hour yearly documentary/news specials for year-end wrap-up of country music events.

Celebrities Offstage • Co-Producer of Eighteen one-hour specials, on location, at home lifestyle show with top entertainment celebrities.

Funny Business • Co-Producer of Fifteen one-hour blooper and practical joke specials, featuring gags on country's top stars, plus stand-up comics.

Pre & Post Shows • Nine live specials to wrap around TNN awards shows; Viewer's Choice, MCN Awards, TNN/MCN Awards, Songwriter's Awards, Dove Awards.

Roy Clark Friendship Tour: USSR • Two-hour documentary of Roy Clark's two-week tour of the Soviet Union for TNN. Also, a separate one-hour version for syndication.

This Week In Country Music In Switzerland • Half-hour documentary of the Swiss Alps Country Music Festival for TNN.

Staller Brothers: Happy Birthday USA Celebration • Half-hour documentary of Fourth of July Festival in Staunton, Virginia for TNN.

Producer/Writer: Series

Crook & Chase Tonight • 42 one-hour episodes. Weekly prime-time country music, variety, and news program for TNN, '99.

Music City Tonight, • Sole producer for TNN's flagship daily 90-minute prime-time series, live music and variety, June '94 - Nov.'95.

#1 Country • Half-hour weekly country news magazine for Gaylord Syndicom '93-94.

Crook & Chase • Weekend with Crook & Chase - An original producer for daily TNN country music entertainment magazine, and sole producer of *Weekend*, a weekly half-hour entertainment show with special emphasis on Hollywood movie and television stars for syndication, '86 - '90.

BRANDY BURNETT

2888 LERA JONES DRIVE ANTIOCH, TN 37013 | 615-598-0649 | antmoon68@yahoo.com

OBJECTIVE

To continue to be actively involved in Film and Video Production. Working experiences include Film/Video Producer, Media Buyer in Advertising and Business Manager/Personal Assistant to Country Artist.

EMPLOYMENT HISTORY

FILMHOUSE, INC., NASHVILLE, TN

Television Producer

01/00 to Present

- > Producing commercials for American Forces Radio and Television Services (AFRTS), Radio Stations nationwide and industrial programming. Duties include concepting ideas, scripting, budgeting, client & personnel relations, organizing filming details in pre-production, overseeing the production shoots in both studio and on-location, directing talent and involvement in post production & audio sweetening process. I work hands on with clients, directors, creative team, production personnel, animators/graphic artists and post-production department. Commercial's for AFRTS are shot across the U.S. as well as overseas which has allowed me to work with a broad base of crew, locations and city/country film commissions. A vast array of commercials produced by Filmhouse, Inc. and I have won numerous awards.

FREELANCE - FILM & VIDEO, NASHVILLE, TN

Line Producer & Production Coordinator

07/95 to Present

- > Produced and/or coordinated commercials, television programs & industrial programs including such clients as *Toyota* (award winning commercials), *America's Most Wanted*, *Inside Edition* and the Dreamworks TV special "When You Believe" from the Prince of Egypt motion picture.

ENVISION, INC., NASHVILLE, TN

Video Producer

08/92 to 06/95

- > Produced many award winning healthcare and industrial programs including "Cultural Diversity in Healthcare", gold award at the Worldfest Charleston Film Festival 1994 and "Sexual Harassment in Healthcare" and "Defensive Documentation", silver awards at the Worldfest Charleston Film Festival 1993.
- > Other duties included script supervisor, teleprompter operator, industrial make-up, talent coordinator, travel organizer, accounting and office management.

STAGPOST (FORMERLY SOUTHERN PRODUCTIONS), NASHVILLE, TN

Video Production / Production Office Manager & Accountant

11/90 to 07/92

- > Produced and coordinated in house generic commercials for syndicated company. Duties included production coordination, casting, script management and supervising edits & voiceover sessions.
- > Administered accounts payable, accounts receivable and payroll.
- > Managed office including assisting the president, scheduling studio & edit sessions, client relations and travel arrangements.

CHARLIE & COMPANY, INC. (FORMERLY CHARLIE & FRIENDS), NASHVILLE, TN
Media Buyer / Office Manager
02/89 to 11/90

- > Worked closely with Charlie Precise and Jean Precise in providing radio, television and print advertising.
- > Purchased media time for clients in radio, television, cable and newspaper print.
- > Planned special promotions and designed monthly media buy plans.
- > Managed media bookkeeping.

ANDERS PRODUCTIONS, NASHVILLE, TN
Business Manager / Personal Assistant
03/88 to 02/89

- > Coordinated publicity & stage functions for well known country artist, Lynn Anderson.
- > Managed accounts payable & accounts receivable for personal and business accounts.
- > Coordinated musicians, studio sessions, equipment, travel and fan mail.

SKILLS PROFILE

Computer literate in PC & Mac including OS X Office, Microsoft Office, Microsoft Word, Excel, Quicken, QuickBooks, Power Bid and other assorted programs. Familiar with Film, DV & HD Cameras, Camera Film Stock, AVID, Teleprompter, Audio eq, Lippincott, Assorted Lighting and Production Equipment. General office equipment including Dictaphone, Transcriber, Ten Key Punch, Typing (55-60 WPM), etc.

REFERENCES AND SAMPLES OF MY WORK AVAILABLE UPON REQUEST.

Cheryl Hutton

804 Brook Hollow Rd.

Nashville, TN 37205

(615) 354-8844

Qualifications

Thirty continuous years as a Producer in the film and video production business with a first hand knowledge of every phase of production.

Professional Experience

Film House, Inc., Nashville, TN

Producer

1998 - Present

Producer - dedicated to American Forces Radio and Television Service

Responsibilities included insuring Project Officers' directives are communicated to the various creative teams from pre-pro through delivery of the Composite Master. Hands-on involvement in the creative development process and scripting, managing budgets, designing production schedules, assembling crews, supervising studio and location shoots, approval of filmed scenes, develop off-line edit, oversee post production and audio sweetening.

16 Telly Awards

1 Golden Eagle

Freelance, Nashville, TN

Producer/Director

1991 - 1998

Meeting with clients and defining production needs. Developing creative concepts, developing and managing budgets, scriptwriting, hiring of production crews and facilities, directing shoots, off-line and on-line edits.

Martin Recording Company, Nashville, TN

Producer/Director

- 1989 - 1991

Developing clients for new production company. Writing and producing television commercials, corporate communications and program length shows. Developing and managing budgets, schedules, directing shoots, completing off-line edits and supervision of on-line edits.

Martin Recording Company, El Paso, TX

Producer/Director

1985 - 1989

Strategic planning for retail and corporate clients. Designing advertising campaigns, developing and managing budgets, production schedules, writing, directing shoots, completing off-line edits and supervision of on-line edits

Director of the Southwest Chevrolet Dealers Association -- designing advertising campaigns and sales promotions for eight auto dealers. Producing television commercials and scheduling time buys.

Winner Chevrolet National Bowtie Award Best TV spot with a budget under one million dollars.

The Image Producers, Inc.

Writer/Producer

1978-1985

Writing and producing television commercials, corporate communications and program length shows. Developing and managing budgets, schedules, directing shoots, completing off-line edits and supervision of on-line edits.

1981 - 1984 Producer of a live weekly PBS talk show "Feedback"

Partial Credit List**Spot Production**

American Forces Radio and Television Service 200+

CVL (Commercial Video Library) Catalogue of generic television commercials

State of Tennessee

Qualstan Doors

Super Sunday Cafe

Loco's Riverfront Station

Hensley Homes

Eastminster Presbytery

Campaigns

Southwest Chevrolet Association

City of El Paso - Don't Mess With Texas

KCQS - PBS, Texas

State of Tennessee

Tennessee Psychiatric Association

National

HBO

USO

Inside Edition

General Motors Corporation

USAir

BNA Records

JOE GUTT

Director/Director of Photography

OBJECTIVE

To direct and/or DP film and video projects for commercials, TV programming, documentaries, and motion picture films. Award-winning director since 1988 with over 45 awards including Addy's, Telly's, and Cine Golden Eagles.

EMPLOYMENT

FILMHOUSE, INC., NASHVILLE, TN

Director/DP

1994 to Present

- AFRTS

Director/DP for commercials produced on behalf of the American Forces Radio and Television Services (AFRTS). Commercials are shot across the U.S. as well as overseas allowing me to work with a broad base of crew, locations and talent. Commercial genres include re-enactments, comedy, drama, job profiling and style.

- RADIO

Director/DP for TV commercials promoting radio stations across the U.S., Canada, and Europe. Worked with numerous radio personalities, music artists, and celebrities.

- VARIOUS

Director/DP on wide variety of other projects including music videos, corporate films, documentaries, and short films.

SCENE THREE, NASHVILLE, TN

Director/DP

1992 to 1994

Director/DP for TV commercials, music videos, corporate videos and television programs including "A Day In The Life of Country Music" aired on CBS. Worked with numerous music artists and celebrities.

BOZELL WORLDWIDE, LOS ANGELES, CA

Ad Agency In-House Director

1988 to 1992

Directed TV commercials for wide variety of well known clients including Sega, Kawasaki, Chrysler, Asics Athletic, Founders Golf Clubs, and more.

BOZELL, INC. LOS ANGELES, CA

Producer

1986 to 1989

Produced commercials for clients including Avis, Chrysler, Tyco Toys, Lorimar, Sega Genesis, Weider Health and Fitness, Kawasaki, and more.

FREELANCE, LOS ANGELES, CA

Camera Operator/First Assistant Camera

1983 to 1986

Worked on all types of film and videos.

- **FEATURES**

Rosary Murders, Tomboy, Zoo Gang, Friday the 13th Repetition,
Silent Night Deadly Night, The Mission - Kill

- **TELEVISION**

Space, Ripley's Believe It or Not, 1st & Ten, Badge of the Assassin

- **MUSIC VIDEOS**

Red Hot Chili Peppers, Molly Hatchet, Sammy Hagar

- **CONCERT FILMS**

Linda Ronstadt and Nelson Riddle Orchestra

EDUCATION

AMERICAN FILM INSTITUTE

CINEMATOGRAPHY FELLOW

1982 to 1983

Studied cinematography under Hollywood greats such as Conrad Hall, Jordan Cronenweth, Vilmos Zsigmond, Owen Roizman, Harry Wolf, and more.

INTERNSHIP

Television series "St. Elsewhere" (1983)

STATE UNIVERSITY OF NEW YORK AT BUFFALO

1977 to 1981

B.A in Film & Video

Director's Reel and References available upon request.

Scott Mumford SOC

Director/Director of Photography/Motion Picture Professional

Objective

To continue to Direct and Photograph Award Winning Motion Picture Projects. Always provide the Brand, Product, or Objective with effective Production Services, whether it be a traditional Broadcast TV Commercial, Music Video Promo, or programming designed to inform a specific audience, and delivered via the Web or DVD.

Employment

Filmhouse, Inc., Nashville, TN Director/DP 2005 to Present

Director/DP for 30 and 60 second TV spots produced for American Forces Radio and Television Services (AFRTS). Produced Spots appear as "Commercial" announcements on Armed Forces Television world wide.

Director/DP for TV commercials. Clients range from Radio Broadcasters to Retail Television Advertisers. Documentaries currently include "Lead Belly"

Lamp Lighter Films Inc., Miami, FL Producer, Director, Director of Photography 1992 to 2005

Producer, Director, Director of Photography and Editor for TV commercials, music promos, corporate and industrial videos as well as television programs. Owner Super 16mm Film and Digital Video Cameras. Services included Production and Post Production. Delivered Broadcast, Narrow Cast and World Wide Web delivery.

Freelance Director Of Photography/Camera Operator 1992 to 2005

Photographed many local, regional, and national TV Spots. Clients include Comcast and MediaCom Cable. Destination clients include VisitMexico.com, Opryland Resorts, and Resort Quest. Builder of specialized Motion Picture Equipment.

Location Lighting Inc., Miami FL Gaffer/Lighting Technician/Grip 1984 to 1992

Owned and operated a Television Production Services company consisting of a 5-ton Grip and Lighting Truck combined a Scenic Design Shop. Built television sets and other scenics. Provided necessary grip and lighting services for television production, generally in non studio locations

Studio Manager Great Southern Studios, Miami FL 1983 to 1986

Managed the day to day operation of the studio complex. Maintained and when necessary repaired the extensive studio lighting equipment packages. Built and/or assembled and installed TV Sets to meet client specifications. Worked as additional Grip/electric.

Memberships

Society Of Camera Operators (SOC),
Member in good standing

American Advertising Federation (AAF)
Served 3 Terms on the Executive Board
Public Service Chair

Awards

Multiple Addy's, Telly's And Cinematography Awards
Director's Reel and References and Client list available upon request.

Or

Visit www.scottmumford.com and YouTube.com. User ID "stmumford"

MICHAEL BORNHEIM
1992 TINNIN ROAD
GOODLETTSVILLE, TN 37072
(615) 289-7400
monkeytownmusic@comcast.net

EMPLOYMENT HISTORY:

Producer **Film House** **Feb. '99 - Present**
Produce (as well as cast, direct, write, score & voice) numerous radio and television spots for the American Forces Radio & Television Services.

Producer/Songwriter **Independent** **Oct. '98 - Present**
Write, produce, engineer & perform numerous & various types of musical projects (radio & television advertising, industrial films, independent album projects & song demos).

Producer/Songwriter **Mavogo Music Group** **Sept. '94 - Oct. '98**
Wrote, produced, engineered, performed on & mixed countless songs for myself & other writers on staff.

Producer/Engineer **Independent** **June '92 - Sept. '94**
Produced &/or engineered various national, regional & local radio & television spots (including "McDonald's Restaurants" & "Chevy Trucks"), as well as numerous syndicated radio programs (including "The CMA Awards Show," "Country Countdown USA," "MCA Records Presents" & "NASCAR Today").

Producer/Engineer **Emerald Sound Studio** **July '88 - June '92**
Produced, wrote &/or engineered a number of nationally syndicated radio programs (including "Nashville Live," "Hitline USA," "Waylon & Company," "Startracks" & "Rockline"), as well as assisted in the production of numerous albums recorded & mixed in the studio (George Strait & Steve Winwood among them).

Engineer/On-Air **WSM AM/FM** **Mar. '88 - Dec. '88**
(Nashville, TN) Engineered & helped coordinate remote broadcasts & promotions, as well as performing various on-air shifts on both the AM & FM.

Producer/On-Air **KYGO FM** **Oct. '87 - Dec. '87**
(Denver, CO) Produced & engineered a popular bluegrass music program, as well as performing various air shifts.

Producer/On-Air **KXKL AM/FM** **July '87 - Dec. '87**
(Denver, CO) Performed an on-air shift, as well as producing, engineering, voicing & writing promotions & spots for the station's clients.

Producer/On-Air **KBRQ AM/FM** **Mar. '86 - July '87**
(Denver, CO) Performed various on-air shifts, as well as producing, engineering, voicing & writing promotions & spots for the station's clients. Also involved in music programming & the coordination of station remotes & promotions.

EDUCATION:

Received a Bachelor of Arts in Communications / Marketing from Metropolitan State College - University of Colorado@ Denver / (Denver, Colorado - 1987)

CHRISTI S. BOWEN

7436 Kreitner Drive Nashville, TN 37221

(615) 646-6144

(615) 554-6900 cell

E-Mail: christigator@comcast.net

PROFILE/SKILLS

- Detail oriented professional. Able to work under a deadline and multi-task while prioritizing multiple projects.
- Extremely organized individual. Strong attention to detail including proofing and editing skills.
- Excellent interpersonal skills. Able to work in a team/group situation or on an individual basis.
- Strong leadership skills. Excellent communicator.
- Creative thinker and passionate problem solver.

WORK EXPERIENCE

- 2002 - Present Creative Producer/ Producer Film House, Inc.
- Produce various types of projects for company; duties include supervising staff and freelance crews, selecting on-camera talent and locations, working within a given budget, scheduling productions, overseeing edit and delivery of final product.
Projects include Public Service/Informational spots for American Forces Radio & Television Service; Long form presentation for Air Force Combat Controllers; music videos; TV commercials
 - Review scripts for accuracy, proofing, and client guidelines
 - Research, locate and provide all stock image elements to productions; including negotiate rates and contracts, review master materials, provide Producers with signed contracts and materials following client guidelines
 - Organize and maintain the in-house stock footage library
 - Review budgets
 - Arrange travel for client meetings and location production
 - Maintain company schedules and status reports for internal and client use
- 2001 - 2002 Production Coordinator Film House, Inc.
- Scouted and found locations for shooting, booked crews and talent, arranged travel for cast and crew, organized all paperwork related to shoots and accounting - including film permits, and organized on-set activities. Responsible for getting all final paperwork organized for presentation to the client.
- 1995 - 2001 Freelance Film/Television Production
- Producer*
- Chiropractic Therapy Assistant Distance Learning Program Tennessee Chiropractic Association
*Produced/Wrote an Eight hour training video required by Tennessee State Law for Chiropractic Therapy Assistants to complete before receiving certification.
 - Nashville Action - Drug and Alcohol Awareness TV Program Gen-X Productions
*Produced a half hour talk show with local experts about Drug and Alcohol programs in Davidson County.
- Production Coordination*
- | | | |
|----------------------------------|----------------------------|--------------------------|
| • Galaxy Quest | Feature Film | DreamWorks Productions |
| • Patch Adams | Feature Film | Universal Pictures |
| • Stellar Awards ('96, '97, '98) | Transportation Coordinator | Central City Productions |
- Script Supervision*
- | | | |
|--------------------------------|--------------------------|-----------------------------|
| • Various Radio Stations | Television Commercials | Film House, Inc |
| • Goodwill Industries | National TV Commercial | Area 51 Films |
| • 20,000 Leagues Under The Sea | Interactive Movies/Games | SouthPeak Interactive, Inc. |
| • Dark Side of the Moon | Interactive Movies/Games | SouthPeak Interactive, Inc. |
| • Blood, Friends, & Money | Feature Film | Home Grown Emulsions |

CHRISTI S. BOWEN

- 1992-1995 Production Assistant/Associate Producer Viacom Cable
- Scheduled all production and post production for the Production teams and Sales Department.
 - Associate Produced half-hour medical show for local cable channel. Booked guests, researched topics for graphics, assisted producer during taping
 - Produced and co-wrote video presentation for the Franchise Committee on Viacom Cable's behalf
 - Produced and co-wrote series of Public Service Announcements called Viacom Cares
 - Assisted with shooting, editing, voicing and writing local commercials; lighting, camera operations, and set design for live and taped studio shoots
- 1990-1992 Production Director/Announcer WRUF-FM/AM, Gainesville, Florida
- Managed 10-15 staff personnel, assigned work to staff, collaborated with Sales Department to achieve client goals, produced and voiced radio spots. On-air talent.

EDUCATION

University of Florida, Bachelor of Science in Telecommunication-Production and Operations,
College of Journalism and Communications; May 1992

"First Time Producer", International Film and Video Workshops, Rockport, Maine; July 1995

"Script Supervision & Continuity", International Film and Video Workshops, Rockport, Maine; June 1997

"My Voice Box", Voice Over training course, The Actor's School/Joe Loesch; June 2008

AWARDS

2007 Telly Awards – Two-time Winner and Finalist Public Service Announcement Category
2006 Telly Award – Finalist Public Service Announcement Category
2005 Telly Award – Finalist Public Service Announcement Category
2003-2004 UF Alumni Association, Outstanding Leader of the Year
2002-2003 UF Alumni Association, Outstanding Out-of-State Gator Club® - President at the time

VOLUNTEER ACTIVITIES

Music City Gator Club®, An Affiliate Organization of the University of Florida Alumni Association
Treasurer – June 2004 to July 2006
President – July 2002 to June 2004
Secretary – August 1999 to June 2002
President – July 1995 to June 1996

Families with Children from China/Nashville Waiting Families
Exhibitor/Panelist – various events 2006 to Present

China Lifebooks Group
Co-Moderator – Waiting Families, Yahoo Group

INTERESTS

Television, movies, gardening, reading, traveling, scrap booking, photography, animal rights, international adoption,
Environmental and community causes

Matt Cline

3757 Misty Way Clarksville, TN 37042
(931) 906-9072 (270) 498-1385 Cell

Professional Experience

March 2008 - Present Military Advisor Film House Inc. Nashville, TN

Duties: Serve as the Military Advisor in the production of Radio and Television Commercials aired on the American Forces Radio and Television Service Networks at overseas military installations and the Pentagon Channel within the United States.

- Ensure actors are wearing the correct Services uniforms according to current uniform regulations.
- Assist in the research of military facts for the creative development process.
- Coordinate access to Military Installations and Facilities for filming purposes.
- Use personal experiences in the US Army to aide the Directors in giving proper diction, verbiage and mannerisms to actors.
- Coordinate handling of weapons and equipment.

Military Experience •• United States Army

May 2004 - August 2007

Chief of Instructors US Army Pathfinder School and NCOIC Division Parachute Team, Fort Campbell, KY

Duties: Chief of Instructors was responsible for the hiring and training of 8 Pathfinder Instructor Candidates.

- Scheduled and implemented 10 three-week courses of instruction annually with 56 students per course
- Scheduled and implemented the Airborne and Jumpmaster refresher training and inspections for the 101st Airborne Division (Air Assault) as well as SOCOM units on Fort Campbell to ensure safety in Airborne Operations
- Maintained an operating budget of over \$70,000 and reported IMPACT VISA purchases to higher headquarters. Used DA 2062 to account for a vast array of specialized equipment and ensured all property was accounted for on property book hand receipt through inventories and turned in non-functioning or outdated equipment to DRMO using the DA Form 3161
- Additional duties included an appointment by the Division Chief of Staff as the Freefall Safety Officer, responsible for the oversight and safety of all Freefall Parachute Operations on or near Fort Campbell. This included investigating and reporting accidents and injuries to Division Headquarters and FORSCOM Headquarters, in addition to reporting, reviewing and implementing changes to reduce the risk of accidents.
- This appointment was while assigned as a member of the 101st ABN DIV Parachute Demonstration Team that was primarily responsible for conducting recruiting and public relations events throughout the United States and Internationally.
- Both duty positions entailed the management of personnel to ensure proper coverage of appointments and performances

February 2003 - May 2004

Platoon Sergeant, Deco 1Bn 327 IN, Fort Campbell, KY

Duties: Served as a Heavy Weapons/Anti-Armor Platoon Sergeant for Operation "Iraqi Freedom".

- Deployed an 18 man Platoon with 5 Combat Vehicles and conducted 12 months of Combat and Security Operations without loss of life or equipment while completing all missions.
- Responsible for the planning and execution of resupply and refurbishing missions.
- Conducted Convoy escort and security.
- Managed Leave, Pay and Promotions as well as mail and Moral Welfare and Recreation events.
- Selected by BN Commander to train new Platoon Leaders in Operations being conducted in Iraq.
- Supervised and planned the re-establishment of a well and water source for the local villages in sector.

Matt Cline

August 2001 - January 2003

Team Leader, 101st ABN DIV Parachute Demonstration Team, Fort Campbell, KY

Duties: Selected and served as the Team Leader of the 101st Airborne Division (Air Assault) Parachute Demonstration Team.

- Responsible for the interviewing and hiring of all Team members, oversight of the show scheduling and approval process and training events.
- Awarded the Safety Certificate for the State of Tennessee Region of the Federal Aviation Administration as the Safest Parachute Team.
- Implemented the VIP Tandem Orientation Program to assist US Army and Fort Campbell Community and Public Relations in Promoting the Army and the 101st Airborne Division and to bolster the moral of Soldiers within the 101st Airborne Division.
- Worked with the Community and Public Relations and Division Protocol Offices of Fort Campbell to ensure promoting of Fort Campbell and the Army.
- Worked with the Fort Campbell MWR (Moral Welfare and Recreation) Office on various events including July 4th and Week of the Eagles Air Show, ensuring safe and exciting Demonstrations where done to help in promotion of the Army and Fort Campbell.
- Selected by the United States Parachute Association to be a Safety and Training Advisor to the Southern Region in all aspects of Skydiving and Freefall Parachute Demonstrations.
- Selected by United Parachute Technologies to become a Tandem Parachute Instructor Examiner, responsible for training Demonstration Jumpers on how to be Tandem Parachute Instructors to better promote the Army and Fort Campbell.

January 2000 - August 2001

Platoon Sergeant, Aco IBN 327 IN, Fort Campbell, KY

Duties: Served as an Infantry Platoon Sergeant of an Air Assault Infantry Platoon.

- Responsible for the forecasting, requesting of ammunition and training assets to include land use, transportation assets and ranges for specialty training.
- Responsible for the training of four squad leaders, six team leaders and 25 enlisted soldiers in basic first aid, Infantry Tasks and Skills, Wartime and Peace Keeping Operations, Air Assault and Pathfinder Operations and Techniques.
- Served as the senior enlisted advisor to the Platoon leader in all aspects of Air Assault Infantry tactics and training.

February 1999 - December 1999

Assistant Team Leader, 101st ABN DIV Parachute Demonstration Team, Fort Campbell, KY

Duties: Served as Assistant Team Leader in charge of Training and Show Coordination of the 101st Airborne Divisions Parachute Demonstration Team - the "Screaming Eagles."

- Primary duties included receiving and researching all Demonstration Jump requests. This included planning any Travel from Fort Campbell to the Jump location, Federal Aviation Administration authorization, Division HQ and FORSCOM approval.
- Responsible for coordinating with the Fort Campbell Public and Community Relations Officers as well as Media Relations and Moral Welfare and Recreation Offices.
- Performed over 56 high profile Demonstrations and conducted over 100 media interviews in support of the 101st ABN DIV, the US Army Public Affairs and Recruiting Commands.
- Planned and executed training in Demonstration Jumps, promotions and Media relations to better the Team's overall performance and capabilities.
- Actively worked with Army Public affairs and Recruiting command to bring the exposure of the Team and Division from 100,000 spectators annually to 1,000,000 spectators annually, all without an increase in expenses.
- Selected by the Division Sergeant Major to be an Infantry Platoon Sergeant.

Matt Cline

January 1995 - February 1999

Airborne School Instructor/Master Trainer, Aco and IHC IBN 507 PIR (US Army Airborne School), Fort Benning, GA

Duties: Selected from all Active Duty Army Airborne Qualified Staff Sergeants to become a US Army Airborne School "Black Hat" Instructor.

- Only member of Company's class to finish and become certified as an Instructor in the spring class of 1995.
- Selected over 6 other instructors to be a Section Sergeant, responsible for the training of over 90 Airborne Students per class.
- Upon completion of Jump Master and Pathfinder Courses selected to be a Jump Master Mentor to new Instructors prior to certification to Jump Master Students.
- Served as a member of the Command Exhibition Parachute Team. Primary duty was as a Demonstration Jumper. Additional duties were as a Skydiving Instructor, Air Coordinator, and Federal Aviation Administration Liaison.
- Completed over 500 Freefall jumps in 3 years.
- Selected to become the Jump Branch Master Trainer responsible for the Safety and Training of over 400 Basic Airborne School, 60 Jump Master and 64 Pathfinder Students weekly.
- Responsible for the load planning of all manifests, briefing of all Air Force and Army Air Crews, training and certification of instructors for work in the aircraft.
- Responsible for maintaining all safety protocols as well as implementing new measures and for the initial investigation into any training injury.
- Selected by the Commanding General to be his Personal Jump Master for Jump Master Personnel Inspection due to a proven safety record.

May 1993 - December 1994

Airborne Operations NCO, Headquarters SBN 9th IN, Fort Wainwright, AK

Duties: Served as the Battalion Air Operations Non-Commissioned Officer in Charge.

- Responsible for requesting, planning and executing all Air Force and Army Fixed and Rotor Wing Operations within the 450 man Battalion.
- Responsible for running of Loading operations to include the planning of Battalion loads to meet the Tactical Scenario, the weighing and positioning of loads and personnel using CALMS-5 (the Computer Assisted Load Management System Ver 5.0) and by hand.
- Ensured that all loads and manifests stayed within the acceptable range of center of gravity for lift aircraft and complied with safety regulations for hazardous cargo.
- Served as Squad leader of a 6 man Sniper Squad and Anti-Armor Squad.
- Responsible for manning and training necessary to aide in the deployment and success of the Squads.
- Served as Company Air and Rail Loading Officer, graduated from the US Air Force Air Load Prep and Planners Course.

Matt Cline

Overseas deployments and assignments:

Deployed for Exercise Jungle Devil in 1987 to Panama
Deployed for Operation Golden Pheasant 1988 to Honduras
Deployed for Operation Just Cause in 1989 to Panama
Deployed for Operation Desert Shield and Desert Storm in 1990 to Saudi Arabia, Iraq, Kuwait
Deployed for Exercise Artic Penguin in 1992 to Japan
Deployed for Exercise Cobra Gold in 1993 to Thailand
Deployed for PACCOM Exercise in 1994 to Hawaii
Deployed for Operation Iraqi Freedom in 2003 to Kuwait and Iraq
Deployed to National Training Center Ft. Irwin CA 5 times from various Units
Deployed to the Joint Readiness Training Center in Arkansas 2 times
Deployed to the Joint Readiness Training Center in Louisiana 2 times
Deployed to Avon Park AFB in Florida 4 times
Assigned to Fort Richardson, Alaska from November to December 1991
Assigned to Fort Wainwright, Alaska for three years from December 1991 through December 1994

Stateside assignments:

Assigned to the US Army Infantry Center and School, Ft. Benning GA from October 1986 to March 1987
Assigned to the 82nd ABN DIV at Ft. Bragg from March 1987 till November 1991
Assigned to the US Army Airborne School and Department Ft. Benning from January 1995 to February 1999
Assigned to the 101st ABN DIV (AASLT) from February 1999 to October 2007
Assigned to the US Army Retired Rolls November 2007 to Present

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart B

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart B-1

PAGES 214 - 222

WITHHELD IN TOTAL

FOIA EXEMPTION (b)(4)

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart B-2

MANAGEMENT/TECHNICAL PROPOSAL-SUBPART B

SUBPART B-2 Government Contracts

During calendar years 2006, 2007 and 2008, Film House had one government contract. The information concerning that contract is as follows:

Contract Number:	HQ0028-04-D-0003
Award Date:	June 9, 2004
Government Client Organization:	Radio and Television Production Office of AFRTS.
Address:	3rd Floor, 601 N. Fairfax St, Alexandria, VA 22314
Telephone Number:	(703)-428-0622
Government Representatives:	COR: Paul Waldrop
Phone Number:	(703) 428-0256
	Project Officer: Sharlene Dunn
Phone Number:	(703) 428-0257
Contracting Office	
Point of Contact:	Leila Miller, Contract Specialist
Phone Number:	(951) 413-2402

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart C


Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart C-1

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 1

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in September of 2008.
- C) This spot was shot on digital video.
- D) The title of this spot is "What Is An Army Ranger."
- E) The length of this spot is 59 seconds.
- F) The client, American Forces Radio and Television Service, is located in Alexandria, Virginia.
- G) The primary target audience for this spot is all audience members of AFRTS.
- H) The intended message of the spot is that the US Army Rangers are one of the most elite fighting forces in the world and soldiers accepted into the Rangers receive constant and unrelenting combat training.
- I) The objective of this spot is for audience members to have a greater awareness of various military jobs and experience a sense of commitment and pride in America's Armed Forces.
- J) (b)(4)

- K) This spot was produced as part of a package of 22 television and 12 radio spots, all of which were completed in a total of 277 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 2

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in March of 2007.
- C) This spot was shot on high-definition video and the animated logo is computer animation executed under Film House creative supervision.
- D) The title of this spot is "It's Easy."
- E) The length of this spot is 30 seconds.
- F) The client, Star 94 (WSTR-FM), is located in Atlanta, Georgia.
- G) The primary target audience for this spot is Adults 25-34. The secondary target is Adults 18-24.
- H) The intended message of the spot is that Star 94 is conducting a simple and easy contest that gives listeners the opportunity to win \$5,000 by tuning in to the Steve and Vikki show on Star 94 at the specified times.
- I) The objective of this spot is to bring new listeners to the radio station during the important morning drive period and to remind existing listeners to tune in for the contest.

J) (b)(4)



- K) This spot was produced in 29 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 3

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in January of 2009.
- C) This spot was shot on digital video and the animated logo is computer animation produced by Film House.
- D) The title of this spot is "Buy More, Save More."
- E) The length of this spot is 30 seconds.
- F) The client, Cortana Mall, is located in Baton Rouge, Louisiana.
- G) The primary target audience for this spot is women 25-54. The secondary target is men 25-54.
- H) The intended message of the spot is that Cortana Mall is a desirable shopping destination, offering both a good selection of brands and value pricing.
- I) The objective of this spot is to bring shoppers into Cortana Mall during the Spring/Easter shopping season.

J)

(b)(4)



- K) This spot was produced in 18 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 4

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in March of 2007.
- C) This spot was shot on digital video and the computer animated elements were produced under Film House supervision.
- D) The title of this spot is "We Play Anything."
- E) The length of this spot is 15 seconds.
- F) The client, 97.1 Charlie FM (KYCH-FM), is located in Portland, Oregon.
- G) The primary target audience for this spot is Adults 35-44. The secondary target is Adults 45-54.
- H) The intended message of the spot is that 97.1 Charlie FM plays such a wide variety of music that it's difficult to anticipate what one might hear next.
- I) The objective of this spot is to cause audience members to try a new radio station that plays an appealing variety of music not available on other Portland radio stations.


J) (b)(4)



- K) This spot was produced in 22 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 5

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in November of 2008.
- C) This spot was shot on digital video and the computer animation was executed under Film House creative supervision.
- D) The title of this spot is "Quick Draw."
- E) The length of this spot is 29 seconds.
- F) The client, American Forces Radio and Television Service, is located in Alexandria, Virginia.
- G) The primary target audience for this spot is all audience members who are deployed or will be deployed in the future.
- H) The intended message of the spot is that hobbies can be a fun and effective way to deal with operational stress.
- I) The objective of this spot is for the target audience to recognize the importance of relaxing in their own way when they can (i.e. reading, exercising, playing games).
- J) (b)(4)

- K) This spot was produced as part of a package of 22 television and 12 radio spots, all of which were completed in a total of 293 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 6

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in November of 2007.
- C) This spot was shot on digital video and the animated logo is computer animation produced by Film House.
- D) The title of this spot is "Payola."
- E) The length of this spot is 30 seconds.
- F) The client, 98 WSIX-FM, is located in Nashville, Tennessee.
- G) The primary target audience for this spot is women 25-54. The secondary target is men 25-54.
- H) The intended message of the spot is that the morning show is an entertaining radio program with well-known Country music artists.
- I) The objective of this spot is to induce viewers to listen to the show for a chance to win a trip with Taylor Swift.


J) (b)(4)



- K) This spot was produced in 35 days.


Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 7

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in February of 2008.
- C) This spot was shot on digital video and the animated elements are computer animation produced by Film House.
- D) The title of this spot is "The Big Five."
- E) The length of this spot is 60 seconds.
- F) The client, Thomas Nelson Publishers, is located in Nashville, Tennessee.
- G) The primary target audience for this spot is regular readers of Christian books. The secondary target audience is all audience members.
- H) The intended message of the spot is that Thomas Nelson has released five new titles by five of their most popular authors and that these books are now available at retail outlets such as the Family Christian bookstores.
- I) The objective of this spot is to create awareness of these new titles and generate book sales.
- J) (b)(4) 
- K) This spot was produced in 6 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 8

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in August of 2008.
- C) This spot was shot on 16mm film.
- D) The title of this spot is "The Legend Continues."
- E) The length of this spot is 30 seconds.
- F) The client, K-97 (CIRK-FM), is located in Edmonton, Alberta, Canada.
- G) The primary target audience for this spot is men 25-54. The secondary target is women 25-54.
- H) The intended message of the spot is that K-97 has programmed Classic Rock music for 30 years.
- I) The objective of this spot is to evoke a sense of heritage and reinforce the perception that K-97 is the best radio station on which to hear classic rock music.
- J) (b)(4) 
- K) This spot was produced in 29 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 9

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in October of 2007.
- C) This spot was shot on digital video and the animated logo is computer animation produced by Film House.
- D) The title of this spot is "First Class."
- E) The length of this spot is 30 seconds.
- F) The client, K92FM (WWKA-FM), is located in Orlando, Florida.
- G) The primary target audience for this spot is men 25-54. The secondary target is women 25-54.
- H) The intended message of the spot is that K92FM has added the locally well-known and very popular "Doc and Grace" morning show to its broadcast schedule.
- I) The objective of this spot is to increase listening to the radio station, particularly during the important morning drive time period.

J)


(b)(4)



- K) This spot was produced in 29 days.

Subpart C-1
Television Spot Announcement Cover Sheet

Spot# 10

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in January of 2009.
- C) This spot was shot on 16mm film.
- D) The title of this spot is "Private Eye Insurance."
- E) The length of this spot is 29 seconds.
- F) The client, American Forces Radio and Television Service, is located in Alexandria, Virginia.
- G) The primary target audience for this spot is all adult audience members of AFRTS.
- H) The intended message of the spot is that packages can be lost or damaged in shipping and that it can be advisable to use the insurance services that exist for APO/FPO mail to and from the United States.
- I) The objective of this spot is for audience members to realize that APO/FPO mail to and from the United States can be insured.
- J) (b)(4) 
- K) This spot was produced as part of a package of 34 television and 8 radio spots, all of which were completed in a total of 303 days.

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart C-2

Subpart C-2
Radio Spot Announcement Cover Sheet


Spot# 1

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in October of 2007.
- C) The title of this spot is "Speed Physicist."
- D) The length of this spot is 30 seconds.
- E) The client, American Forces Radio and Television Service, is located in Alexandria, Virginia.
- F) The primary target audience for this spot is all audience members of AFRTS.
- G) The intended message of the spot is to humorously remind listeners that simply put, the faster you drive a vehicle, the less control you have over it.
- H) The objective of this spot is for audience members to understand the relationship between vehicle speed and vehicle control.
- I)

(b)(4)
- J) This spot was produced as part of a package of 24 television and 12 radio spots, all of which were completed in a total of 326 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 2

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in September of 2008.
- C) The title of this spot is "Husky Tarzan."
- D) The length of this spot is 30 seconds.
- E) The client, American Forces Radio and Television Service, is located in Alexandria, Virginia.
- F) The primary target audience for this spot is, all adult Service members and their children.
- G) The intended message of the spot is that to help combat childhood obesity, make physical activity more fun for children by making it a part of a family event.
- H) The objective of this spot is for the target audience to be motivated to plan family events that involve physical activities.
- I) (b)(4) 
- J) This spot was produced as part of a package of 22 television and 12 radio spots, all of which were completed in a total of 284 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 3

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in March of 2007.
- C) The title of this spot is "Atlanta's Only Soft Rock."
- D) The length of this spot is 30 seconds.
- E) The client, 898.5FM (WSB-FM), is located in Atlanta, Georgia.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that 898.5FM is now the only Atlanta radio station that plays a mix of soft rock music that is conducive to workplace listening environments.
- H) The objective of this spot is to increase time spent listening to 898.5FM by reminding listeners who prefer soft rock music that the alternate option in the market no longer exists.

I) (b)(4)



- J) This spot was produced in 14 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 4

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in April of 2007.
- C) The title of this spot is "Tax Free Shopping."
- D) The length of this spot is 30 seconds.
- E) The client, The Mall At Cortana, is located in Baton Rouge, Louisiana.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that The Mall At Cortana will rebate the amount of sales tax paid by shoppers during a promotional period coinciding with the April 15th due date for filing federal income tax returns.
- H) The objective of this spot is to cause shoppers to choose The Mall at Cortana as the place to shop and to increase the number of purchases shoppers make at The Mall At Cortana.

I)

(b)(4)



- J) This spot was produced in 30 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 5

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in March of 2007.
- C) The title of this spot is "Soundtrack."
- D) The length of this spot is 30 seconds.
- E) The client, Magic 106.7 (WMJX-FM), is located in Boston, Massachusetts.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that Magic 106.7 is a radio station that features programming specifically tailored for workplace listening.
- H) The objective of this spot is to reinforce listener perceptions that the programming offered by Magic 106.7 is the best choice among Boston radio stations for listening in the workplace and thereby increase listening to Magic 106.7 in the office during workdays.

I)

(b)(4)



- J) This spot was produced in 17 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 6

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in January of 2007.
- C) The title of this spot is "Arizona's News, Traffic and Weather Station."
- D) The length of this spot is 30 seconds.
- E) The client, Newsradio 620 KTAR (AM), is located in Phoenix, Arizona.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that Newsradio 620 provides timely and dependable news, traffic and weather information around the clock.
- H) The objective of this spot is to reinforce positive listener perceptions of the programming offered by Newsradio 620 and cause listeners to use KTAR as their primary radio station for news, traffic and weather information.


I) (b)(4)



- J) This spot was produced in 29 days.


Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 7

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in January of 2007.
- C) The title of this spot is "Have You Noticed."
- D) The length of this spot is 30 seconds.
- E) The client, Mix 101.5 FM (WRAL-FM), is located in Raleigh, North Carolina.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that, while other radio stations in the local area have recently changed the style of music they play, Mix 101.5 FM continues to play a mix of music conducive to listening in the workplace.
- H) The objective of this spot is to reinforce positive listener perceptions of the style of music played by Mix 101.5 FM and thereby increase listening in offices during the workday.
- I) (b)(4) 
- J) This spot was produced in 6 days.


Subpart C-2
Radio Spot Announcement Cover Sheet

Spot#8

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in July of 2008.
- C) The title of this spot is "25 Years of Magic."
- D) The length of this spot is 30 seconds.
- E) The client, Magic 98 (WMGN-FM), is located in Madison, Wisconsin.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that Magic 98 has been providing entertaining programming and meaningful community service for 25 years.
- H) The objective of this spot is to reinforce positive listener perceptions of the programming offered by Magic 98 as well as remind them of the long-standing and continuing involvement of the station with the local community.
- I) (b)(4) 
- J) This spot was produced in 18 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot#9

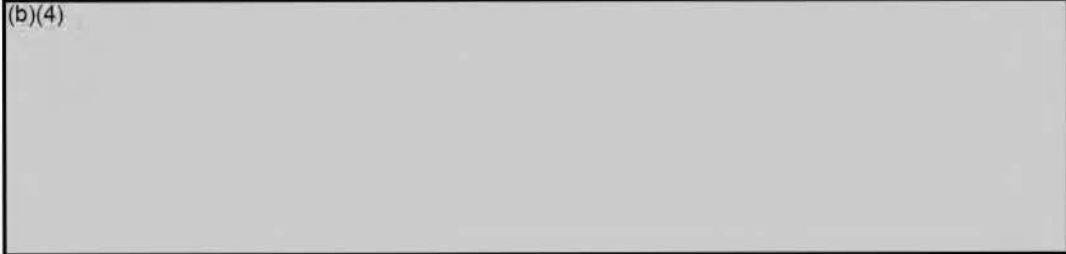
- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in April of 2008.
- C) The title of this spot is "We're Coming Back."
- D) The length of this spot is 30 seconds.
- E) The client, 898.SFM (WSB-FM), is located in Atlanta, Georgia.
- F) The primary target audience for this spot is all listeners to WSB-FM.
- G) The intended message of the spot is that, after an absence from local radio, the popular Steve and Vikki program is going to be added to the 898.SFM lineup.
- H) The objective of this spot is to give listeners a new reason to listen to B98.5FM during the important morning drive period and to reinforce listener perceptions of the music features offered by 898.SFM.
- I) (b)(4)

- J) This spot was produced in 8 days.

Subpart C-2
Radio Spot Announcement Cover Sheet

Spot# 10

- A) This is to certify that Film House was responsible for the creative development, scripting, production and postproduction of the spot.
- B) This spot was completed in November of 2007.
- C) The title of this spot is "Free Santa Photos."
- D) The length of this spot is 60 seconds.
- E) The client, The Mall At Cortana, is located in Baton Rouge, Louisiana.
- F) The primary target audience for this spot is all audience members.
- G) The intended message of the spot is that The Mall At Cortana, unlike other area shopping centers, offers free photographs of children with Santa during the Holiday shopping season.
- H) The objective of this spot is to induce shoppers to come to The Mall At Cortana for their holiday shopping instead of other local shopping centers.

I)



- J) This spot was produced in 3 days.

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart D

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart D-1

IFilm House, Inc.

**Creative Proposal
For
AFRTS/RTPO
Project 09-RFP**

SUICIDE PREVENTION

Number	Title	Length
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(Television)

CT-50001	Silhouette Jump	:29
CT-50002	Feeling Alone	:29
CT-50003	Left Behind	:29
CT-50004	Subtle Signs	:29

(Radio)

CR-60001	Locomotive	:29
CR-60002	Mountain Of Problems	:29
CR-60003	My Enlistment	:29
CR-60004	Cliche Suicide	:29

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Suicide Prevention	RTPO Project Officer:	Uncle Sam
Title:	Silhouette Jump	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Original Film	Producer:	Cheryl Hutton
Talent:	1 OCP, 1 VO	Director:	Scott Mumford
Estimated Price:	(b)(4)	Writer(s):	Margaret Torok

Primary Target Audience: All Service members and their family members

Message: Dealing with depression can help save a life.

Audience Objective: Realize prolonged feelings of discontent or unhappiness should not be ignored since they could lead to depression and suicidal thoughts.

Research Sources: "Suicide Prevention in the Military"

@<http://www.suicide.org/suicide-prevention-in-the-military.html>; "MCSS-Suicide Prevention-Warning Signs" @<http://www.usmc-mccs.org/suicideprevenUsigns.cfm>

Location Description/Locale: Isolated bridge in the Nashville, TN area

Studio Set Description: N/A

Props: N/A

Music: Dramatic underscore, stock

Sound Effects: Outdoor ambience

CONCEPT:

- (1) A dramatic scenario sets the stage for a frank discussion about suicide.
- (2) This spot opens on a long, wide shot of a man standing on the edge of a bridge. The shot is silhouetted so we don't see many details. A VO says that there are times in every person's life when they experience sorrow and confusion. But when the feelings continue...they can turn into hopelessness and despair-even thoughts of suicide. At this point in the VO, the camera has moved closer, and we see shots from the man's POV looking downward off the bridge, nervously clenching and unclenching his fists. The VO continues: That's why it's so important to ask for help...before you get to the edge. The man takes a deep breath, and jumps. The camera follows him down in a tight shot, then zooms out to reveal that he has a bungee cord on his ankles. The VO closes by saying: Because asking for help can be a lifeline. The shot dips to black, and a simple graphic fades on that reads: Contact your Family Center or Chaplain.
- (3) Suspenseful visuals and a surprise ending help to make this message more memorable and effective.

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Suicide Prevention	RTPO Project Officer:	Uncle Sam
Title:	Feeling Alone	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Original Film	Producer:	Cheryl Hutton
Talent:	2 OCP, 1 VO	Director:	Scott Mumford
Estimated Price:	(b)(4)	Writer(s):	Margaret Torok/ Rob Wynkoop

Primary Target Audience: All Service members and their family members

Message: In the military, someone always has your back; on duty or off.

Audience Objective: Recognize personal, financial or work-related problems are rarely insurmountable and need not be endured in isolation without help.

Research Sources: "Risk Factors" @<http://www.npc.navy.mil/NpcfTemplates/StandardPrinterFriendly.aspx?NRMODE=Published&NRN...>; "Military Puts Focus on Epidemic of Suicides" @http://www.usatoday.com/news/military/2009-03-24-iraqsuicides_N.htm

Location Description/Locale: N/A

Studio Set Description: Cinder block living room, dressed as forward-deployed locale

Props: M-4 Carbines

Music: Dramatic underscore, stock

Sound Effects: Footsteps, breaking door/frame

CONCEPT:

- (1) The rigors of duty are used as a metaphor for feelings of isolation.
- (2) Spot opens on the interior of a small room inside a cinder block building. The door stands askew, having obviously been breached. A single Service member, in full combat gear, stands alert in the room, his weapon raised. VO: There are times when you may feel like you're all alone. That there's no one to help...no one to talk to. A series of close-ups from the Service member's POV look cautiously around the room. VO: Of course, in the military, it's not like that. In the distance, we hear doors being breached and voices calling, "Clear!" The team leader enters the room and speaks, "This building's secure, let's go." VO: You are not alone-on duty, or off. If the burden of personal problems, mounting bills or the stress of duty has you feeling like you are, talk to someone-your Chaplain or Family Center are there to help. Cut to a wide shot as both team members leave the room.
- (3) Compelling visuals and a relatable metaphor help to make this message more memorable and effective.

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Suicide Prevention	RTPO Project Officer:	Uncle Sam
Title:	Left Behind	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Original Film	Producer:	Cheryl Hutton
Talent:	2 OCP, 1 Extra, 1 VO	Director:	Scott Mumford
Estimated Price:	(b)(4)	Writer(s):	Margaret Torok/ Missey Sisk

Primary Target Audience: All Service members and their family members

Message: In the military community, help is always available.

Audience Objective: Know that family members have support systems in the military community to help them cope.

Research Sources: "Resources for Returning Veterans and Their Families" @ <http://www.samhsa.gov/vets/index.aspx>; "Army Families Learn Suicide Prevention" @ http://www.boston.com/news/nation/articles/2009/03/13/army_families_learn_suicide_prevention

Location Description/Locale: Modest home in the Nashville, TN area

Studio Set Description: N/A

Props: Calculator, bills

Music: Dramatic underscore, stock

Sound Effects: None

CONCEPT:

- (1) This spot dramatizes the feelings of isolation military family members can face.
- (2) Spot opens on a young mother looking into a bedroom to see her young son asleep in bed. She seems tired, drained. She walks out toward the living room where her Service member spouse is sitting in a chair. As the woman passes, he fades out of the scene. VO: There may be many times when the Service member in your household is gone. They're deployed or TOY, and you're left behind to face many challenges alone. An instant later, we see him in another setting, perhaps at the kitchen table as the woman sorts through bills marked "past due." Again, he fades from the scene. The VO continues: If it ever feels like too much, get help before it leads to depression or thoughts of suicide. This scenario repeats as the woman tackles yet another task where her spouse would be helpful. The VO reminds viewers that, in the military community, you're surrounded by people who understand: Pick up the phone; call a friend, a Chaplain, the Family Center-but call someone. You don't have to cope with life's problems alone.
- (3) A familiar situation and interesting effects make this message more memorable.

TELEVISION CONCEPT

Project: 09-RFP	Date: 07/15/09
Topic: Suicide Prevention	RTPO Project Officer: Uncle Sam
Title: Subtle Signs	Account Supervisor: Ron Routson
Length: :29	Creative Director: Wayne Campbell
Medium: Original Film	Producer: Cheryl Hutton
Talent: 30CP	Director: Scott Mumford
Estimated Price: (b)(4)	Writer(s): Mark Hillman

Primary Target Audience: All Service members and their family members

Message: Indicators that someone is contemplating suicide can be subtle.

Audience Objective: Understand that the first line of defense in identifying serious problems and preventing the tragedy of suicide is often a buddy looking after another buddy, and be motivated to get involved.

Research Sources: "Suicide Prevention in the Military" @<http://www.suicide.org/suicide-prevention-in-the-military.html>; "Suicide Prevention for Military Families" @www.spanusa.org/?fuseaction=home.download&folder_file_id=4EA7BFE-CF1c-2465

Location Description/Locale: Bar/club setting in the Nashville, TN area

Studio Set Description: N/A

Props: Bar setup, glasses, snacks, pool table

Music: Contemporary underscore, stock

Sound Effects: Bar/club ambiance, TV sports coverage

CONCEPT:

- (1) Casual conversation leads to concern about a potential suicide.
- (2) Spot opens on a couple of guys watching TV at a bar. Everything seems normal until one of them turns to the other and says, "Listen, I've been really depressed lately and I've been having suicidal thoughts and I'm really counting on you to notice and get me to a Chaplain or the Family Center for some help." The camera rack focuses to a bartender wiping glasses. The bartender observes that she's seen it all, and it never really happens like that. When someone's thinking about suicide, the signs are likely to be more subtle. The scene at the bar rewinds and we see the same two guys. One asks, "You're going skiing with us, right?" The other replies, "Nah, I gave all my gear away." His friend is instantly concerned and asks, "What's up? You love to ski." Camera rack focuses back to the bartender who knowingly advises us that being alert to even the subtle signs of suicide, and being prepared to get involved, can mean the difference between life and death.
- (3) An unexpected open to this spot helps make the message more memorable.

RADIO CONCEPT

Project: 09-RFP
Topic: Suicide Prevention
Title: Locomotive
Length: :29
Talent: 1 Narrator
Estimated Price: (b)(4)

Date: 07/15/09
RTPO Project Officer: Uncle Sam
Account Supervisor: Ron Routson
Creative Director: Wayne Campbell
Producer/Director: Michael Bornheim
Writer(s): Michael Bornheim

Primary Target Audience: All Service members and their family members

Message: Left unchecked, unhappiness and discontent can get out of hand.

Audience Objective: Realize prolonged feelings of discontent or unhappiness should not be ignored since they could lead to depression and suicidal thoughts.

Research Sources: "Suicide Prevention in the Military" @ <http://www.suicide.org/suicide-prevention-in-the-military.html>; "MCSS-Suicide Prevention-Warning Signs" @ <http://www.usmc-mccs.org/suicideprevent/signs.cfm>

Music: Tense underscore, stock

Sound Effects: Locomotive steaming up and gaining speed, squealing brakes

CONCEPT:

- (1) A steaming locomotive is used as a metaphor for unchecked feelings of sadness.
- (2) Sounds of a locomotive are heard as it slowly begins to start down the tracks. As it picks up momentum, a Narrator comes in to tell us that feelings of unhappiness and discontentment, much like this train – start out slowly (train SFX continue to accelerate), and as time rolls on, if not addressed, pick up steam and become more intense-all too often leading to depression, or worse yet, thoughts of suicide. (We hear the squealing of the train's brakes.) Narrator urges us to "Put the brakes on the situation" before it gets that far out of hand. When life's problems start running out of control and you feel like you're about to derail, visit your Chaplain or Family Center. They can help.
- (3) Captivating sound design creates a vibrant mental image that helps to make this message more memorable.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Suicide Prevention	RTPO Project Officer:	Uncle Sam
Title:	Mountain Of Problems	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	1 Narrator	Producer/Director:	Michael Bornheim
Estimated Price:	(b)(4)	Writer(s):	Michael Bornheim/ Miriam Drennan

Primary Target Audience: All Service members and their family members

Message: Even when problems mount up, there's always someone who can help.

Audience Objective: Recognize personal, financial or work-related problems are rarely insurmountable and need not be endured in isolation without help.

Research Sources: "Risk Factors" @[http://www.npc.navy.mil/Npcffemplates/StandardPrinterFriendly.aspx?NRMODE=Published&NRN ...](http://www.npc.navy.mil/Npcffemplates/StandardPrinterFriendly.aspx?NRMODE=Published&NRN...); "Military Puts Focus on Epidemic of Suicides" @http://www.usatoday.com/news/military/2009-03-24-iraqsuicides_N.htm

Music: Dramatic underscore, stock

Sound Effects: Outdoor ambiance, heavy construction equipment, stones falling down, bullhorn

CONCEPT:

- (1) A mountain of stones is used as a metaphor for life's accumulated problems.
- (2) As the spot opens, a Narrator, who sounds as though he's standing hundreds of feet above our heads (accomplished with reverb and full voiced delivery), tells us that the incredibly large mountain of stones he's standing on top of is a metaphor for all of life's problems. Each stone represents some "little" issue we have to deal with every day: conflicts in relationships, overdue bills, workloads...that kind of stuff. Taken individually, they're difficult, but manageable. Combined, they can feel completely overwhelming. The Narrator offers the thought that we can either give up, or we can call for help. At this point he picks up a bullhorn and, literally, calls for help. We hear the sounds of large earthmovers, bulldozers, etc. As sounds of the mountain of stones being torn down are heard, the Narrator (who has since climbed down - his voice is at a normal speaking level now) tells us that when it feels like life's problems have become too big to tackle on our own, a Chaplain or the folks at the Family Center can help-you just have to make the call.
- (3) Creative sound design helps create a mental image of this metaphor, which in turn reinforces the message.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Suicide Prevention	RTPO Project Officer:	Uncle Sam
Title:	My Enlistment	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	1 Character	Producer/Director:	Michael Bornheim
Estimated Price:	(b)(4)	Writer(s):	Margaret Torok

Primary Target Audience: All Service members and their family members

Message: If you're a military family member, and you're feeling down or stressed, reach out for help before it leads to thoughts of suicide.

Audience Objective: Know that family members have support systems in the military community to help them cope.

Research Sources: "Resources for Returning Veterans and Their Families"
@<http://www.samhsa.gov/vets/index.aspx>; "Army Families Learn Suicide Prevention"
@[http://www.boston.com/news/nation/articles/2009/03/13/army_families_learn_suicide_prevention?mo ...](http://www.boston.com/news/nation/articles/2009/03/13/army_families_learn_suicide_prevention?mo...)

Music: Contemporary underscore, stock

Sound Effects: Children playing

CONCEPT:

- (1) A confident military spouse Character talks about how she copes with the stresses of life.
- (2) This spot opens with the sounds of children playing in the background, as a young woman says: I joined the military a couple of years ago. I didn't get an enlistment bonus, I didn't get issued a uniform, I didn't get any specialized training. I joined by marrying a Service member. And before I knew it, he was deployed and I was alone in a strange new world. And frankly, I started getting depressed. But then I joined a support group at the Family Center. I met other people who were going through the same things, offering their advice and sharing experiences. It made a huge difference. Now I'm in the third year of my "enlistment" ...and I'm reaching out to other new families. If you're overwhelmed, or depressed or struggling to cope... get in touch with your Family Center or Chaplain.
- (3) A relatable Character helps the audience identify with this message, and reinforces its effectiveness.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Suicide Prevention	RTPO Project Officer:	Uncle Sam
Title:	Cliche Suicide	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	3 Characters, 1 Narrator	Producer/Director:	Michael Bornheim
Estimated Price:	(b)(4)	Writer(s):	Michael Bornheim/ John Robbins

Primary Target Audience: All Service members and their family members

Message: If you see a friend or fellow Service member struggling with personal problems or depression, urge them to get help before it leads to a suicide.

Audience Objective: Understand that the first line of defense in identifying serious problems and preventing the tragedy of suicide is often a buddy looking after another buddy, and be motivated to get involved.

Research Sources: "Suicide Prevention in the Military" @ <http://www.suicide.org/suicide-prevention-in-the-military.html>; "Suicide Prevention for Military Families" @ www.spanusa.org/?fuseaction=home.download&folder__file_id=4EA7BFE-CF1c-2465

Music: Contemporary underscore, stock

Sound Effects: None

CONCEPT:

- (1) A series of cliches are voiced by Characters, as a Narrator draws the analogy.
- (2) A Narrator makes the point that life is full of cliches. We hear several Characters repeat cliches: All for one and one for all...A chain is only as strong as its weakest link...There is no "I" in Team...We're all in this together. The Narrator returns to say that things become cliches for a reason: More often than not, they're true- especially the one about all being in this together. Looking out for one another is something most of us do naturally. But it can be tough to recognize when a friend is having serious emotional problems. So be aware of the warning signs: If your buddy starts keeping more to himself, if he's quick to anger, or becomes more quiet and withdrawn, it might be time to get involved. Because all of those could be signs of depression-and if not treated, could lead to suicide. Put yourself in his place. You'd want him to step in and help you out...wouldn't you? The Narrator closes by urging those concerned to contact their Chaplain or visit the Family Center. Narrator concludes by asking, "Hey, all for one, one for all, right?"
- (3) Utilizing several familiar cliches helps to make this message more memorable.

Solicitation Number HQ0028-09-R-0024

Management/Technical Proposal

Subpart D-2

IFilm House, Inc.

**Creative Proposal
For
AFRTS/RTPO
Project 09-RFP**

SMOKELESS TOBACCO

<u>Number</u>	<u>Title</u>	<u>Length</u>
(Television)		
CT-50011	Igor	:29
CT-50012	Toothbrush	:29
CT-50013	Street Cop	:29
CT-50014	Smokeless Beauty	:29
(Radio)		
CR-60011	Tobacco CEO	:29
CR-60012	Not In My Mouth	:29
CR-60013	Theme From Snuff	:29
CR-60014	Girl Be Gone	:29

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Igor	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Original Film	Producer:	Brandy Burnett
Talent:	2 OCP, 1 VO	Director:	Joe Gutt
Estimated Price:	(b)(4)	Writer(s):	Joe Gutt

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Smokeless tobacco contains numerous harmful additives.

Audience Objective: Be aware of the cancer-causing agents in smokeless tobacco and recognize that this form of tobacco is anything but safe.

Research Sources: "Facts You Should Know About Smokeless (Spit) Tobacco"
@www.elginhealth.on.ca/upload/download.asp?Filename=ZGUSVRDC.PDF;
"Smokeless Tobacco"@[http://www.entnet.org/Health Information/Smokeless-Tobacco.cfm](http://www.entnet.org/Health%20Information/Smokeless-Tobacco.cfm)

Location Description/Locale: N/A

Studio Set Description: Mad scientist's laboratory

Props: Lab & industrial electrical equipment, operating table, sheet, can of spit tobacco

Music: Horror underscore, stock

Sound Effects: Thunderstorm

CONCEPT:

- (1) In this fantasy spot, a Frankenstein-like scientist unveils a truly monstrous creation.
- (2) The spot begins in the infamous laboratory. We join the Master and Igor in mid-creation. The 'monster' on the operating table is hidden. The Master calls for Igor to bring him arsenic and formaldehyde. Igor responds, "Yes, Master!" VO enters: Ever wonder what's in smokeless tobacco other than tobacco? We see jump cuts of the Master barking out the names of chemicals with Igor dutifully obeying. VO explains that the answer to the question is 28 known cancer-causing substances. The Master cackles that his creation is finished! An overhead shot of the table reveals a can of chewing tobacco. Igor shivers and says: Now that's a monster! An eerie graphic arcs across the screen: Smokeless Tobacco. It's Deadly.
- (3) An apt metaphor and iconic imagery reinforce the dangers of smokeless tobacco.

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Toothbrush	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Computer Animation	Producer:	Brandy Burnett
Talent:	2VO	Director:	Joe Gutt
Estimated Price:	(b)(4)	Writer(s):	Miriam Drennan

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Good oral hygiene can't offset the harmful effects of smokeless tobacco.

Audience Objective: Know how smokeless tobacco damages their teeth and mouth.

Research Sources: "Smokeless Tobacco/Chewing Tobacco"

@<http://www.warendentistry.com/services/Smokeless-Tobacco.html>; "Smokeless Tobacco" @<http://www.entnet.org/HealthInformation/Smokeless-Tobacco.cfm>

Location Description/Locale: N/A

Studio Set Description: N/A

Props: N/A

Music: Martial underscore, stock

Sound Effects: None

CONCEPT:

- (1) An edgy animated toothbrush explains the harmful effects of smokeless tobacco.
- (2) We open on a shot of a bathroom counter and sink in a Service member's quarters. An animated toothbrush with military bearing is standing ramrod straight in a cup next to a tube of toothpaste and alongside a container of dental floss. In a Brooklyn accent, it says: Hey, you can't come in here, pick me up, and start sawing away, thinking me and toothpaste here are gonna undo all the damage that chew tobacco has done to your mouth. The toothbrush tells his owner that he doesn't like taking on a mission where he's guaranteed to fail. The toothbrush explains that chew tobacco stains, then destroys ya teeth, eats ya gums, burns sores into ya mouth, and... As the toothbrush trails off, the container of dental floss flips open. Snake-like, it hisses: It hass ssand and grit that wearss down your enamel. Full of nasssty ssugar. Gausses cavitiess. The toothbrush finishes the spot by saying that he doesn't mind a good fight. He just wants a chance to win.
- (3) Comparing the damage caused by smokeless tobacco to a futile mission helps make the message relatable.

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Street Cop	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Original Film	Producer:	Brandy Burnett
Talent:	1 OCP	Director:	Joe Gutt
Estimated Price:	(b)(4)	Writer(s):	Margaret Torok

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Smokeless tobacco is as addictive as any other drug.

Audience Objective: Realize why spit tobacco is so addictive and understand that snuff or chewing tobacco really does not help them perform better mentally or physically despite their perceptions to the contrary.

Research Sources: "Smokeless Tobacco and Cancer: Q & A" @<http://www.nci.nih.gov/cancertopics/factsheet/Tobacco/smokeless>; "Top Facts: Spit/smokeless Tobacco" @http://www.tobaccofreeu.org/facts_figures/documents/spit_fact_sheet.pdf

Location Description/Locale: Downtown city street in Nashville, TN area

Studio Set Description: N/A

Props: N/A

Music: Urban crime drama underscore, stock

Sound Effects: Car sounds, urban ambience

CONCEPT:

- (1) A detective talks about spit tobacco addiction and the myth that it improves performance.
- (2) Spot opens with a streetwise detective Character stepping out of the shadows into a pool of light on a city sidewalk. He introduces himself as someone who encounters addicts every day. He says he's seen firsthand how addiction has a way of twisting people's thoughts. Addicts tell themselves that using will "make 'em more focused." He's not talking about heroin or cocaine, he explains-he's talking about smokeless tobacco; street names: snuff, chew, dip. One dose has the nicotine of 3 or 4 cigarettes and because you put it in your mouth, the drug gets in the bloodstream quicker. Sure, there's a little kick at first from the dopamine and adrenaline; but then comes the big letdown-mentally and physically. He closes by saying, "Don't kid yourself. Smokeless tobacco is as addictive as any other drug."
- (3) A Character with street credibility points out that smokeless use is addictive.

TELEVISION CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Smokeless Beauty	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Medium:	Original Film	Producer:	Brandy Burnett
Talent:	2 OCP, 1 Special (Horse), 1 VO	Director:	Joe Gutt
Estimated Price:	(b)(4)	Writer(s):	Wayne Campbell

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Women find smokeless tobacco use very unattractive.

Audience Objective: Recognize that using smokeless tobacco has a negative impact on others.

Research Sources: "Facts You Should Know About Smokeless (Spit) Tobacco" @<http://www.pressmark.com/htmlfile/smokeless.htm>; "Smokeless Tobacco: Health and Other Effects" @http://dccps.nci.gov/tcrb/less_effects.html

Location Description/Locale: Forest meadow in the Nashville, TN area

Studio Set Description: NIA

Props: Marble table

Music: Lush underscore, stock

Sound Effects: Meadow ambiance

CONCEPT:

- (1) In a twist on a classic tale, the charming prince doesn't get his sleeping beauty.
- (2) Spot opens on a serene meadow. We see a young, beautiful woman asleep on a knee high marble table. A handsome young man in an Army Class A Cavalry uniform rides up on a white horse. He dismounts and approaches her. He drops to one knee as if to lean in for a kiss, but then turns and spits a large stream of brown liquid onto the ground. The woman suddenly awakens and sits upright. Agitated, she says: "What?!?! Did you really just spit?" She stands and continues. She's spent all this time in the middle of nowhere waiting for her handsome prince to ride up on a white stallion, "with dip in his mouth? Give me a break!" She begins walking away, with the man following, but it's to no avail. A VO ends the spot by telling us that when smokeless tobacco is involved, there's rarely a "happily ever after."
- (3) A surprise ending to a familiar story makes the message memorable.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Tobacco CEO	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	3 Characters	Producer/Director:	Michael Bornheim
Estimated Price:	(b)(4)	Writer(s):	Michael Bornheim

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Numerous harmful additives are present in every can of smokeless tobacco.

Audience Objective: Be aware of the cancer-causing agents in smokeless tobacco and recognize that this form of tobacco is anything but safe.

Research Sources: "Facts You Should Know About Smokeless (Spit) Tobacco"
@www.elginhealth.on.ca/upload/download.asp?Filename=ZGUSVRDC.PDF;
"Smokeless Tobacco" @<http://www.entnet.org/HealthInformation/Smokeless-Tobacco.cfm>

Music: Contemporary theme, stock

Sound Effects: None

CONCEPT:

- (1) A tobacco executive makes uncharacteristically candid comments to the press.
- (2) The spot begins as we hear reporters shouting questions at a press conference being held by the CEO of a smokeless tobacco company. The CEO is straightforward and unapologetic in his answers. A reporter asks the CEO if he happens to be a user of his own product. The CEO says emphatically, "Are you kidding me?! No! This stuff will kill 'ya!" Another reporter asks the CEO if he'll testify under oath that his product contains formaldehyde and arsenic. He replies, "You bet I will...I mean, this stuff really causes cancer! Take a look, we say so right on the label!" A follow-up question asks the CEO how he can, in good conscience, sell his product to the public. The CEO says, "as long as there's no law against it, who am I to say a person can't choose to slowly kill himself." A brief, awkward silence is broken by the first reporter asking the CEO how he sleeps at night. The CEO's smugness is revealed by his answer: "On a big pile of money my friend...on a big pile of money." The spot ends with the CEO saying that's all the time he has; he can't keep the Congressmen waiting.
- (3) The irony of an executive who won't use his own product highlights the dangers of smokeless tobacco.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Not In My Mouth	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	1 Character, 1 Narrator	Producer/Director:	Michael Bernheim
Estimated Price:	(b)(4)	Writer(s):	Ron Routson

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Smokeless tobacco is full of stuff you wouldn't normally put in your mouth.

Audience Objective: Know how smokeless tobacco damages their teeth and mouth.

Research Sources: "Smokeless Tobacco/Chewing Tobacco"

@<http://www.warendentistry.com/services/Smokeless-Tobacco.html>; "Smokeless Tobacco" @<http://www.entnet.org/HealthInformation/Smokeless-Tobacco.cfm>

Music: Light underscore, stock

Sound Effects: None

CONCEPT:

- (1) A relatable Character cuts to the chase about the oral health issues associated with smokeless tobacco use.
- (2) We begin with a dry Narrator slowly reading a list of the ingredients and chemicals found in smokeless tobacco. Cadmium, arsenic, lead, sand, grit, sugar, etc. This continues for a few seconds, unexplained, until our Character speaks (over the continued reading of the list). Wisecracking, he asks, "What is this nimrod doing? Reading the periodic table?" The Character observes that what we're actually hearing is a list of chemicals and other foreign substances found in smokeless tobacco. "Now I've put some pretty nasty things in my mouth over the years. Ever tasted an MRE? But, sand? Arsenic? Those can't be good for your mouth. I like the way my teeth and gums work" Outside of sugar, he adds, there's not a single thing on the list that you would actually choose to put in your mouth. "So why put all of them in there at once?" he asks. "Gimme a break. Don't let smokeless make you toothless." The spot ends with the voice of the Narrator continuing to read the list of chemicals.
- (3) Pointing out the obvious, in a fun way, helps listeners relate to the message.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Theme From Snuff	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	1 Narrator	Producer/Director:	Michael Bornheim
Estimated Price:	(b)(4)	Writer(s):	Michael Bornheim

Primary Target Audience: All male Service members in the lower officer and enlisted grades (0-1 to 0-4 and E-2 to E-5)

Message: Smokeless tobacco is highly addictive and doesn't benefit physical or mental performance.

Audience Objective: Realize why spit tobacco is so addictive and understand that snuff or chewing tobacco really does not help them perform better mentally or physically despite their perceptions to the contrary.

Research Sources: "Smokeless Tobacco and Cancer: Questions and Answers" @http://www.nci.nih.gov/cancertopics/factsheetrr_obacco/smokeless; "Is Your Squadron Fit to Quit?" @http://www.mcguire.af.mil/news/story_print.asp?id=123094610

Music: Theme from the film "Shaft," custom

Sound Effects: None

CONCEPT:

- (1) The lyrics of this custom song parody stress how addictive smokeless tobacco is and how it negatively affects users' mental and physical performance.
- (2) This song parodies the iconic Isaac Hayes theme song from the film "Shaft." We hear the instantly recalled instrumental opening of the song and our lyrics begin: What's in that little can that you're holdin' in your hand? Snuff! Ya', darn right! You think it makes you smart and strong, well that kinda thinkin', it's just wrong. Snuff! This snuff will kill 'ya brother! They addin' chemicals and crud, turn your teeth and gums to mud. Snuff! It's addicting baby! They say that Snuff is a bad mutha'. Shut your mouth! I'm just talkin' 'bout Snuff! We don't dig it! Our "Lead Singer/Narrator" closes the spot by reinforcing the thought that smokeless tobacco is highly addictive, doesn't help us be better, faster or stronger and-like Shaft himself-is not to be messed with.
- (3) A humorous parody of one of those songs you can't get out of your head engages the listener while contradicting the misconceptions surrounding smokeless tobacco.

RADIO CONCEPT

Project:	09-RFP	Date:	07/15/09
Topic:	Smokeless Tobacco	RTPO Project Officer:	Uncle Sam
Title:	Girl Be Gone	Account Supervisor:	Ron Routson
Length:	:29	Creative Director:	Wayne Campbell
Talent:	1 Character	Producer/Director:	Michael Bornheim
Estimated Price:	(b)(4)	Writer(s):	Ron Routson

Primary Target Audience: All male Service members in the lower officer and enlisted grades (O-1 to O-4 and E-2 to E-5)

Message: Using chewing tobacco decreases your popularity with women.

Audience Objective: Recognize that using smokeless tobacco has a negative impact on others.

Research Sources: "Facts You Should Know About Smokeless (Spit) Tobacco" @<http://www.pressmark.com/htmlfile/smokeless.htm>; "Smokeless Tobacco: Health and Other Effects" @http://dcccps.nci.gov/tcrb/less_effects.html

Music: Light bouncy underscore, stock

Sound Effects: N/A

CONCEPT:

- (1) This infomercial spoof touts a product that fills a need that doesn't really exist.
- (2) Spot opens with the sound of a stereotypical TV ad pitchman. With appropriately bouncy music underneath, he begins: "Guys, are you tired of being endlessly pawed by women? No matter what you do, they just won't leave you alone? I mean how many dates can a guy put up with? Night after night-you get no rest. Well we have the answer to your problems. Just one little pinch of 'Girl Be Gone' between your teeth and gums, a few judicious spits and we guarantee you'll have more time alone than you ever dreamed of having! 'Girl Be Gone,' ask for it by name; or try the generic dip, chew, wad or just ask for some plain ol' smokeless! No matter what form you use, we guarantee it'll drive the ladies away!"
- (3) By giving spit tobacco a memorable name, we remind the target audience of an immediate and tangible reason to not use it-that it makes them less attractive to women.

PROJECT 09-RFP
TALENT SUMMARY
07/15/09

PRODUCT ID	TELEVISION							PRODUCT ID	RADIO			
SUICIDE PREVENTION	CCP	EXTRA	PARTS	SPECIAL	MILITARY	VO	TAG	SUICIDE PREVENTION	CHAR	NARR	TAG	SPECIAL
CT 50001	1					1		CR-60001		1		
CT 50002	2					1		CR-60002		1		
CT 50003	2	1				1		CR-60003	1			
CT 50004	3							CR-60004	1	1		
TOTAL	8	1	0	0	0	3	0	TOTAL	3	2	0	0
SMOKELESS TOBACCO	CCP	EXTRA	PARTS	SPECIAL	MILITARY	VO	TAG	SMOKELESS TOBACCO	CHAR	NARR	TAG	SPECIAL
CT 50011	2					1		CR 60011	1			
CT 50012						2		CR-60012	1	1		
CT 50013	1							CR 60013		1		
CT 50014	2			1		1		CR 60014				
TOTAL	5	0	0	1	0	4	0	TOTAL	3	2	0	0
PROJECT TOTALS	13	1	0	1	0	7	0	PROJECT TOTALS	6	5	0	0

09-RFP
Estimated Price Summary
07/15/09

Topic: Suicide Prevention

Spot Number	Title	Length	Estimated Price
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Television

(b)(4)



Topic: Smokeless Tobacco

Spot Number	Title	Length	Estimated Price
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Television

(b)(4)			
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July 15, 2009

Uncle Sam
Radio and Television Production Office
Defense Media Activity
601 North Fairfax Street
Alexandria, Virginia 22314

Dear Uncle Sam:

Pursuant to the terms of the solicitation, the purpose of this letter is to inform you of potential duplication of elements in the spots that comprise RTPO Project 09-RFP.

As presently configured, the concepts in the Creative Proposal do not contain any duplication of elements between individual spots, nor do they reprise characters, locations or other production elements established in earlier RTPO projects.

Should you have any questions regarding this, or any other portion of Project 09-RFP, please don't hesitate to call.

Sincerely,

A handwritten signature in black ink, appearing to read "Wayne Campbell". The signature is fluid and cursive, with a large initial "W" and "C".

Wayne Campbell
Senior VP/Creative Director



July 15, 2009

Uncle Sam
Radio and Television Production Office
Defense Media Activity
601 North Fairfax Street
Alexandria, Virginia 22314

Dear Uncle Sam:

Pursuant to the terms of the solicitation, the purpose of this letter is to inform you of any DoD support requested for the successful completion of RTPO Project 09-RFP.

The concepts contained within the Creative Proposal do not anticipate the involvement of any Service members nor the use of any military equipment from DoD sources. Additionally, we do not presently anticipate the need to film at any DoD facilities or incorporate any stock elements from DoD sources.

Accordingly, we are not requesting any DoD support at this time.

Sincerely,

A handwritten signature in black ink, appearing to read "Wayne Campbell", with a horizontal line extending to the right.

Wayne Campbell
Senior VP/Creative Director