

# GENERAL SERVICES ADMINISTRATION

## Federal Supply Service

### Authorized Price List

*On-line access to contract ordering information, terms and conditions, up-to- date pricing, and the option to create an electronic delivery order are available through GSA Advantage!, a menu-driven database system. The INTERNET address for GSA Advantage! is: <http://www.GSAAdvantage.gov>.*

## Advertising and Integrated Marketing Solutions (AIMS)

### Schedule: 541

Lines awarded:

SIN 541-4B Video/Film Production

SIN 541-1000 Other Direct Costs

Contract Number: **GS-07F-0571Y**

Period Covered by Contract: **September 15, 2012 through September 16, 2017**



#### **Team People, LLC**

125 N Washington St.

Falls Church, VA 22046

Main: 202 587-4111

Fax: 202 454-0664

Web: [www.teampeople.tv](http://www.teampeople.tv)

Business size standard: **Small**

Business status: **Woman-Owned**



GSA Pricing for period September 15, 2012 – September 14, 2013  
 Prices quoted are **per hour and include the IFF**

SIN	Labor Category (e.g. Job Title/Task)	Rate
541-4B	Actors On Camera, Speaking (SAG/AFTRA)	\$140.57
541-4B	Actors On-Camera Speaking (non-union)	\$116.53
541-4B	Art Director	\$73.22
541-4B	Assistant Director	\$58.57
541-4B	Associate Producer	\$66.08
541-4B	Associate Producer Film Style	\$85.45
541-4B	Audio Engineer (Field ENG/EFP)	\$49.83
541-4B	Audio Engineer Level 1/Audio Assist (Studio)	\$42.72
541-4B	Audio Engineer Level II/Audio Assist (Studio)	\$49.83
541-4B	AVID Certified Systems Engineer	\$80.23
541-4B	Casting Director	\$56.98
541-4B	Character Generator Operator	\$35.61
541-4B	Communications Technician	\$66.41
541-4B	Director (Film Style)	\$97.03
541-4B	Director (Film Style) SENIOR LEVEL	\$141.94
541-4B	Director (Live Studio Broadcast)	\$94.37
541-4B	Director of Photography	\$94.37
541-4B	Director/Technical Director	\$85.43
541-4B	DVD/CD-ROM Authorer	\$51.25
541-4B	Engineer/Video Technician	\$49.83
541-4B	Extra, Non-Speaking	\$36.38
541-4B	Field Producer	\$86.40
541-4B	Final Cut Server Certified Engineer	\$80.23
541-4B	Floor Director	\$42.72
541-4B	Gaffer	\$42.72
541-4B	Graphic Designer (2-D)	\$73.22
541-4B	Grip (Key Dolley)	\$43.93
541-4B	IT Specialist	\$75.53
541-4B	Jib Camera Operator	\$97.03
541-4B	Lighting Director	\$56.98
541-4B	Make-up Artist	\$56.98
541-4B	Medical Animator	\$77.39
541-4B	Non-Linear Editor Level 1	\$71.20
541-4B	Non-Linear Editor Level 3 (Senior)	\$75.53
541-4B	On-Camera Moderator	\$211.87
541-4B	On-Camera Moderator Over Scale	\$251.02



541-4B	Producer Level 1 (Video)	\$80.04
541-4B	Producer Level 2 (Video)	\$80.25
541-4B	Producer Level 3 (Video)	\$104.73
541-4B	Producer On-Camera Reporter (field)	\$97.03
541-4B	Producer/Director Level 1	\$98.74
541-4B	Producer/Director Level 2	\$101.16
541-4B	Production Assistant	\$42.72
541-4B	Production Coordinator	\$67.89
541-4B	Production Manager	\$61.71
541-4B	Script Supervisor	\$83.17
541-4B	Scriptwriter	\$80.90
541-4B	Senior Engineer	\$75.53
541-4B	Set Director	\$62.38
541-4B	Steadicam Operator	\$97.03
541-4B	Still Photographer	\$49.37
541-4B	Storyboard Artist	\$67.89
541-4B	Technical Director	\$64.08
541-4B	Technician/Installer	\$65.44
541-4B	Teleprompter Operator	\$42.72
541-4B	Transcriptionist	\$83.17
541-4B	Video Animation Designer	\$83.17
541-4B	Video Archivist	\$51.25
541-4B	Videographer (ENG/EFP)	\$67.40
541-4B	Videographer (Studio Camera Op)	\$43.93
541-4B	Videotape Server Operator	\$46.29
541-4B	Voice Over Talent (off Camera) per session	\$823.43
541-4B	Wardrobe Manager	\$42.72



**Other Direct Costs** – Effective September 15, 2012 – September 14, 2013

<b>SIN</b>	<b>SUPPORT PRODUCT/ LABOR (ODCs)</b>	<b>UNIT OF ISSUE</b>	<b>GSA RATE (including IFF)</b>
541-1000	SD Betacam-SP ENG/EFP package w/2 person crew	Day	\$1,172.80
541-1000	SD Digital Betacam ENG/EFP package w/2 person crew	Day	\$1,465.99
541-1000	HD DgitalBetacam or Panasonic Varicam ENG/EFP package w/2 person crew	Day	\$1,856.93
541-1000	XD Cam SD package w 2 person crew	Day	\$1,465.99
541-1000	XD Cam HD package w 2 person crew	Day	\$1,759.19
541-1000	DVCPRO 50 package w 2 person crew	Day	\$1,172.80
541-1000	DVCPRO SD Varicam package w 2 person crew	Day	\$1,465.99
541-1000	DV Cam SD/HD package w 2/person crew	Day	\$1,172.80
541-1000	Wide Angle Lens	Day	\$185.69
541-1000	Matte Box w/Filters	Day	\$83.07
541-1000	ENG Audio Package	Day	\$97.73
541-1000	Wireless LavalierMic (each)	Day	\$83.07
541-1000	Mobile Scan Converter	Day	\$366.50
541-1000	Wide-mouth Beta Playback Deck	Day	\$342.07
541-1000	Satellite Uplink Truck	Day	\$3,054.16
541-1000	Grip Truck	Day	\$684.13
541-1000	HMI Lighting Package (2 lights)	Day	\$610.83
541-1000	Tungsten Lighting Package (4 lights)	Day	\$586.40
541-1000	Kino Flo Lighting Package (2 lights)	Day	\$488.66
541-1000	Peewee dolly w/track	Day	\$610.83
541-1000	Camera Jib	Day	\$283.43
541-1000	Generator	Day	\$1,172.80
541-1000	Teleprompter Equipment	Day	\$342.07
541-1000	Steadicam Rig	Day	\$781.86
541-1000	Betacam-SP - Tape 30 minutes	each	\$18.04
541-1000	Betacam-SP - Tape 60 minutes	each	\$34.21
541-1000	Betacam-SP - Tape 90 minutes	each	\$53.75
541-1000	Digital Betacam Tape 32 Minutes	each	\$34.21
541-1000	Digital Betacam Tape 64 Minutes	each	\$53.75
541-1000	Digital Betacam Tape 94 Minutes	each	\$87.96
541-1000	DVCAM Tape 32 Minutes	each	\$18.04
541-1000	DVCAM Tape 64 Minutes	each	\$34.21
541-1000	DVCAM Tape 94 Minutes	each	\$41.05
541-1000	XD Cam Single Sided Disc	each	\$57.61
541-1000	XD Cam Dual Sided Disc	each	\$122.17



541-1000	500GB 7200rpm HardDrive USB2/FW800	each	\$190.58
541-1000	1TB 7200 rpm Hard Drive USB2/FW800	each	\$254.11
541-1000	HD tape (DVCPro) 66 Minutes	each	\$36.16



## Company Overview

**Team People, LLC** (d.b.a. "TeamPeople"), located at 125 North Washington St. Falls Church, VA 22046, is a woman-owned small business concern providing multimedia production support services and customized, fulltime and temporary staffing solutions to broadcast, corporate and government clients. We specialize in merging top-notch personnel with an intimate knowledge of "network caliber" production values and believe a key element of any decision to seek an externally managed solution for production support services is the desire to benefit from both the industry's best practices and its most current thinking. Our clients expect the best from their creative and technical staff and the provision of these services is TeamPeople's core competency.

TeamPeople's **capabilities** include:

- Project Management
- Television Production and Production Management
- A/V Operations Management
- Network & Broadcast Operations Management
- Production Department Management
- Design Department Management
- Live Event Production Management
- Video Teleconferencing
- Interactive Video Tele-training (Distance Learning)
- Interactive Courseware Development
- Presentation/Public Address Support
- Full time, flexible placement and day-hire staffing in a broad range of media production disciplines. Please see the descriptions of our available Labor Categories and our GSA pricelist.
- Production equipment. Please see available items listed in our Schedule 541-1000 (ODCs).

TeamPeople brings significant value-added to every project and contract. By working with us, clients have the benefit of all our services including payroll administration, on-site managed, temporary and day-hire staffing, global recruiting and permanent placements, and consulting. A highly capable staff led by a team of industry pros supports all of these initiatives.

Founded in 2004, our company's broadcast and cable experience includes work for some of the most popular television networks in America, including ABC, BBC America, BET, Bloomberg Television, CNN, Discovery Communications, Inc., ESPN, The History Channel, Lifetime, The National Geographic Channel, NBC, PBS, Travel Channel and TVOne. We count BMW, The Boeing Company, Primedia, The National Alliance of Business, Pitney Bowes, Procter & Gamble, The World Bank, Department of State, NASA and Department of Health and Human Services among our corporate and government customers.

Whether on-air, in the world of business, or in service to government agencies, TeamPeople responds with quality staffing solutions and media products that provide fitting and innovative solutions to our clients' needs. Please visit [www.teampeople.tv](http://www.teampeople.tv) for more information on our company, capabilities and case studies.

## Customer Information

- 1a. Table of Awarded Special Item Numbers:
  - 541 – 4B: Video/Film Production
  - 541 – 1000: Other Direct Costs (ODCs)
- 1b. Prices shown are net prices. Price list included.
- 1c. Team People, LLC is offering labor categories at hourly rates and ODCs at hourly and daily rates.
2. Maximum order: \$1,000,000
3. Minimum order: \$100
4. Geographic coverage: Worldwide
5. Point(s) of production (city, county, and State or foreign country): Not applicable
6. Discount from list, prices or statement of net price: See pricelist
7. Quantity discounts: None
8. Prompt payment terms: None, terms are Net 30 days.
- 9a. Government purchase cards **are** accepted at or below the micro-purchase threshold of \$3,000.00.
- 9b. Government purchase cards **are** accepted above the micro-purchase threshold of \$3,000.00.
10. Foreign items (list items by country of origin): None
- 11a. Time of delivery: To be negotiated at Task Order level
- 11b. Expedited delivery: Available, contact Contractor
- 11c. Overnight and 2-day delivery: Available, contact Contractor
- 11d. Urgent requirements: Contact Contractor
12. F.O.B. point(s): Destination
- 13a. Ordering address: Team People, LLC, 125 N Washington Street, Falls Church, VA 22046



- 13b. Ordering procedures: For supplies and services, the ordering procedures, information on Blanket Purchase Agreements (BPAs), and a sample EPA can be found at the GSA/FSS Schedule homepage ([fss.gsa.gov/schedules](http://fss.gsa.gov/schedules)).
14. Payment address: Team People, LLC, 125 N Washington Street, Falls Church, VA 22046
15. Warranty provision: Not applicable
16. Export packing charges: Not applicable
17. Terms and conditions of Government purchase card acceptance (any thresholds above the micro-purchase level): Not applicable
18. Terms and conditions of rental, maintenance, and repair: Not applicable
19. Terms and conditions of installation: Not applicable
20. Terms and conditions of repair parts indicating date of parts price lists and any discounts from list prices: Not applicable
- 20a. Terms and conditions for any other services:

Time, Overtime & Cancellation: Labor categories are quoted per hour. The minimum order accepted per labor category, per day is 5. ODCs are quoted per day or per unit. For ODCs available by “day” rate, a day within a studio/facility environment is considered 8 hours on-site. For location/field work, a day is based upon 10 hours on-site with a meal break to be determined by production schedule. For all Contractor personnel paid on a daily/hourly basis, Client is billed at one and one-half the GSA rate for hours beyond 8 (studio/facility personnel) or 10 (location/field personnel) in any single day. Any potential costs for travel or location expenses will be discussed with the Client in advance and to the extent possible will be estimated and pre-approved by the Client. Short notice cancellations will result in charges to the Client. Ordered services cancelled with less than 24 hours notice prior to scheduled start time will be charged 100% of the value of the services ordered. Ordered services cancelled with less than 48 hours notice prior to scheduled start time will be charged 50% of the value of the services ordered.

Warranties: Team People, LLC (“TeamPeople”) warrants that the Services to be provided under this Agreement shall be performed in a professional manner conforming to generally accepted industry standards and practices. In addition, all personnel provided by TeamPeople will adhere to the provisions of the TeamPeople Code of Conduct. A copy of the Code of Conduct will be provided to the Client on request.



Work For Hire: TeamPeople and its Contractors assign to the Client all rights and use in all current and future media throughout the universe in perpetuity of any and all designs, creations, improvements, original works of authorship, formulas, processes, know-how, techniques, inventions and all other information or items created by Contractor in the course of or related to performance of services under this Agreement. The rights assigned include title and interest in all patents, copyright, trade secret, trademark and other property rights. Contractor hereby assigns to the Client all right, title and interest that Contractor may have in such materials and creations without entitlement to any additional compensation and free of all liens and encumbrances of any type. Exclusions to this provision include those instances where the assignment of rights is not within TeamPeople's legal rights (e.g. stock image/footage, performance talent rights, music rights, etc.).

Supervision & Control: TeamPeople expressly disclaims liability for any claim, loss or liability resulting from Client's failure to supervise, control or safeguard premises; or without TeamPeople's prior approval, entrusting Contractors with unattended premises, equipment, cash, checks, keys, credit cards, merchandise, confidential or trade secret info or other valuables. Client requesting or permitting contractors to use any vehicle, regardless of ownership, in connection with the performance of services for Client is prohibited unless TeamPeople has given its express prior approval in writing.

Permanent Placement: If Client chooses to hire an individual referred or provided by TeamPeople directly, a Placement Fee will be due to TeamPeople. This fee may be negotiated in advance, but if no agreement exists, the Fee shall not be less than 25% of the individual's first year annual base compensation or 25% of any flexible-term/project fee paid to the individual.

Indemnification: TeamPeople agrees to defend, indemnify and hold Client harmless of and from any and all claims or losses that Client actually incurs (including attorney's fees) proximately caused by the fault, negligence, gross negligence, or recklessness of TeamPeople employees or Independent Contractors provided by TeamPeople. Client agrees to defend, indemnify and hold TeamPeople harmless of and from any and all claims or losses that TeamPeople actually incurs (including attorney's fees) proximately caused by the fault, negligence, gross negligence, or recklessness of Client or Client's representatives or which arise from Client's breach of this Agreement or that arise from risks inherent in Client's business.

21. List of service and distribution points: Not applicable
22. List of participating dealers: Not applicable
23. Preventive maintenance: Not applicable



- 24a. Special attributes such as environmental attributes (e.g., recycled content, energy efficiency, and/or reduced pollutants): Not applicable
- 24b. If applicable, indicate that Section 508 compliance information is available on Electronic and Information Technology (EIT) supplies and services and show where full details can be found (e.g. contractor's website or other location.) The EIT standards can be found at [www.Section508.gov/](http://www.Section508.gov/).: Not applicable
- 25. Data Universal Number System (DUNS) number: 615065831
- 26. Notification regarding registration in Central Contractor Registration (CCR) database: Registered



## Labor Category Descriptions:

- A. **Actors, On Camera, Speaking (SAG/AFTRA).** The Government routinely uses professional union (SAG/AFTRA) talent in its productions. Many video productions require role-players who can memorize lines, give plausible performances of scripted events, and repeat actions multiple times for multiple takes.
- B. **Actors, On Camera, Speaking (non-union).** The Government routinely uses professional non-union talent in its productions. Many video productions require role-players who can memorize lines, give plausible performances of scripted events, and repeat actions multiple times for multiple takes.
- C. **Art Director.** The Art Director works with the Producer and/or the Director to create the overall artistic approach of the program and ensure that the artistic vision is realized. He/she helps scout locations, design sets, acquire furniture, purchase or fabricate props, suggest camera angles or positions, consult with the costume and makeup departments, design graphic approaches/elements, and consult with the editor and graphic artist during post production.
- D. **Assistant Director.** The Assistant Director helps the Director coordinate large, complex productions. Under the supervision of the Director, the Assistant Director may participate in production planning, casting, scouting of locations, location of stock footage, and direction of staff during field or studio productions.
- E. **Associate Producer.** The Associate Producer provides production and post production services and assists the Producer. Duties may include reviewing and logging of video tape footage, story research, pre-selection interviewing of potential subjects, assist in setting up interview and production schedules, assist in the directing of video editing, assist with script development, assist on video production shoot with logging and miscellaneous duties as directed by the Producer. The Associate Producer should also have some familiarity with the technical aspects of video production.
- F. **Associate Producer (Film Style).** The Associate Producer (Film Style) provides production and post production services and assists the Producer on high-end projects. Duties may include reviewing and logging of video tape footage, story research, pre-selection interviewing of potential subjects, assist in setting up interview and production schedules, assist in the directing of video editing, assist with script development, assist on video production shoot with logging and miscellaneous duties as directed by the Producer. The Associate Producer (Film Style) should also have familiarity with documentary,



entertainment and commercial/promo/PSA production and the technical aspects of such video production.

- G. **Audio Engineer (Field - ENG/EFP).** The field Audio Engineer is responsible for acquiring all audio necessary for video production in field locations. The task includes using a field microphone mixer and operating shotgun, boom, hardwire, and/or wireless microphones. The field audio engineer is responsible for ensuring that a quality audio signal is provided to the camera or other recording device.
- H. **Audio Engineer Level 1/Audio Assist (Studio).** The studio Audio Engineer is responsible for acquiring all audio necessary for video production. The task includes placing a variety of microphones on or near talent (including hard-wired or wireless lavalier microphones and/or shotgun or boom mikes).
- I. **Audio Engineer Level 2 (Studio).** The studio Audio Engineer is responsible for acquiring all audio necessary for video production. The task includes placing a variety of microphones on or near talent (including hard-wired or wireless lavalier microphones and/or shotgun or boom mikes). During studio shoots, the Audio Engineer Level 2 operates a multi-channel analog/digital audio mixer, and controls and integrates other audio, music and sound effects systems as required by the production and under the direction of the Director.
- J. **AVID Certified Systems Engineer.** The Certified Systems Engineer shall be responsible for troubleshooting and maintaining all AVID digital editing systems and related equipment to include monitoring, troubleshooting, and performing routine maintenance on AVID systems to optimize system operability. This position requires the Engineer to have obtained and maintain the latest manufacturer's system/server/peripherals certification(s).
- K. **Casting Director.** The Casting Director is responsible for finding actors, hosts, or narrators suitable for each role articulated in the script. Using intimate knowledge of local or regional talent, he or she conducts auditions and establishes a viable list of actors for each part. Then, working in conjunction with the Producer and/or Director, he or she develops a final cast for the production. The Casting Director has a minimum of 5 years experience in choosing actors for roles that fit with their talents and appearance. He or she has a good working relationship with agents and managers and understands the rules of working with SAG/AFTRA talent.
- L. **Character Generator Operator.** This individual operates a broadcast character generator system, such as a Chyron, Type Deko, Vizrt, etc. He or she should be able to design, create, save, and play back graphical show elements such as backgrounds, banners, titles, lower thirds, and credit rolls. He or she needs to



work quickly, typing in names of callers during call-in segments of live television programs. He or she should be able to use other graphic programs such as Adobe Photoshop that integrate with character generator systems.

- M. **Communications Technician.** The Communications Technician is knowledgeable and experienced in a variety of studio/remote production and post production roles. These may include; basic lighting, camera operation, character generator (basic input and recall), teleprompter (basic input and operation), video server operation (ingest and payout), basic audio setups and operation of basic audio boards, ingest for edit systems such as AVID and Final Cut Pro, digital audio/video file compression, signal routing and basic satellite transmission operations.
- N. **Director (film-style).** The Director directs dramatic/documentary (film style) productions. He or she is responsible for all aspects of the production and for supervising and coordinating the efforts of all members of the production crew. The Director must be highly skilled in breaking down scripts, developing storyboards, developing a shooting plan and schedule, casting talent, and establishing the overall look and feel of the piece. He or she must be able to block scenes and direct actors; establish camera position, framing, and camera movement; ensure thorough coverage of each scene without “crossing the line;” work with the Director of Photography to light each scene, select lenses and filters; work with the script supervisor to ensure thorough coverage and continuity; and work with the editor and others in post production to make each scene and the overall production as effective as possible. Director has a degree in Radio, Television, and Film or in Communications and/or at least 10 years of directing experience and has achieved a high level of expertise in video/film. The Director encompasses a wealth of experience working with scripts, talent, and crews. He or she should possess a very high level of creativity and quality and an ability to work independently if required.
- O. **Director (film-style) Senior Level.** Same qualifications as above, however this individual has achieved a higher level of industry recognition for specialized work or work with celebrity talent or the highest-end companies/products.
- P. **Director (live studio broadcast).** The Director directs live broadcasts and other studio productions. He or she is responsible for all aspects of the production and for supervising and coordinating the efforts of all members of the production crew. The Director must be highly skilled in directing and managing complex, live, scripted productions that have multiple guests, roll-ins, and live call-ins. He or she must be able to “call a show” and supervise the technical director, graphic artist, audio engineer, broadcast engineer, floor director, teleprompter operator, and multiple camera operators. In addition the Director shall be in charge of



communicating and coordinating with the Client on transmission requirements before and during broadcast events.

- Q. **Director of Photography.** The Director of Photography, normally deployed during a high-quality film-style field shoot, is responsible for planning and executing all videography, in consultation with, and under the direction of the Producer and/or Director. This person has experience in a variety of lighting techniques and with a variety of lighting equipment but may work closely with a Lighting Director to produce images that are dynamic, visually appealing, and within engineering specifications for video. The Director of Photography may be required to select lenses and work with tripods, dollies, cranes, steadicams, matte boxes, or other equipment and/or direct those who specialize in using such equipment.
- R. **Director/Technical Director.** The Director/Technical Director has all of the duties and skills of the Director and Technical Director.
- S. **DVD/CD-ROM Authorer.** The DVD/CD-ROM Authorer encodes digital video and audio files for incorporation into multimedia products and streaming media websites. This person shall encode/compress a variety of MPEG and AVI format files for use in multimedia products such as CD-ROM's and DVD's. This person shall also encode QuickTime, Windows Media, and Real Video files for use in streaming media websites. This person may use AVID Media Composer, Discreet Cleaner, Sorensen Squeeze, DVD Studio Pro, Digital Rapids, and Adobe Premiere on both the Macintosh and PC platforms to perform the encoding/compression work. The DVD Authorer designs and produces disc-media based upon existing videotape assets. This person may be required to create graphics and interactive menus. He/she captures and encodes video assets, and "burns" DVD/CD-ROMs that has playback compatibility with personal computers and/or standalone players. This person may also archive project files via DLT (Digital Linear Tape) back-up systems. This person may also create basic designs and graphics for disc labels and outer case packaging. This person may use Sonic DVD authoring software, AVID Media Composer, Adobe Encore, Macromedia Director and Flash, DVD Studio Pro software, and Dantz Retrospect.
- T. **Engineer/Video Technician.** The Engineer/Video Technician serves as technical liaison within a television production facility and with outside television production facilities and uplink sites responsible for producing and transmitting entertainment, news, distance learning and information programming, etc. He/she communicates and coordinates with management and operations staff before and during production and broadcast events; performs technical set-up and "balancing/matching" of cameras prior to production; coordinates with engineering staff at other facilities to verify signal quality and



signal path continuity to its final destination if the program is to be transmitted; monitors all broadcasts; and corrects any problems.

- U. **Extra, Non-Speaking.** Video productions often need extras, non-speaking actors who serve as background. These extras may be union or non-union.
- V. **Field Producer.** The Field Producer directs camera crews, interviews subjects, oversees b-roll shots, collects signed media releases, labels tapes, generates a field log of shots, takes notes of the shoot, and delivers recorded material to the Producer or other Client designate. If issues arise in the field, the Field Producer either handles the issues directly or contacts the appropriate Client person to solve the problems quickly.
- W. **Final Cut Server Certified Engineer.** The Certified Systems Engineer shall be responsible for troubleshooting and maintaining all Apple Final Cut Pro editing systems and related equipment to include monitoring, troubleshooting, and performing routine maintenance on Apple Final Cut Pro systems to optimize system operability. This position requires the Engineer to have obtained and maintain the latest manufacturer's system/server/peripherals certification(s).
- X. **Floor Director.** The Floor Director serves as the rehearsal and broadcast day studio supervisor for staff and talent in a studio environment under the direction of the Producer and/or Director. The Floor Director helps direct on-set talent and assists with timing, blocking, and camera movement.
- Y. **Gaffer.** The Gaffer is responsible for executing a lighting plan. He she/has the technical knowledge of all required electrical systems, lighting instruments and lighting controls/control boards. The Gaffer typically reports to the Director of Photography or Lighting Director.
- Z. **Graphic Designer (2-D).** The Graphic Artist produces original, still artwork or 2D animation for incorporation into video. This person may use PowerPoint, Adobe Photoshop, Adobe After Effects and Adobe Illustrator or equivalent Apple products and must be familiar with all procedures for importing graphics into video environments, such as Alpha Channels and Mattes.
- AA. **Grip (key, dolly).** The grip assists the Lighting Director with setting up various lighting instruments; laying cable to provide power; dressing cables for safety on the set; using gels or diffusion to affect the color or quality of light; using flags or scrims to affect the intensity or direction of light; setting up generators if required; and loading equipment in and out of the grip truck as necessary. Grips may also be required to set up and operate camera dollies.



- BB. **IT Specialist.** The IT Specialist is responsible for the information technology infrastructure in a production and/or post production facility. This person should be knowledgeable and experienced in the networking and operation of computers, server/storage systems, and signal routers, with the ability to troubleshoot and maintain related personal computers and enterprise-wide components. He/she should be able to handle a wide-variety of file formats, digital compression and distribution challenges.
- CC. **Jib Camera Operator.** The Jib Camera Operator operates a camera jib, ensuring that “crane” shots meet the needs of the Producer and/or Director.
- DD. **Lighting Director.** In a studio production, the Lighting Director is responsible for designing lighting schemes and for hanging, focusing, and operating all lighting equipment in the studio. In a field environment, the Lighting Director is responsible for scouting the location, establishing a lighting plan, working with the Producer and/or Director and a lighting equipment rental company to obtain rental equipment, coordinating the delivery of the equipment to the location, supervising grips, and lighting each scene.
- EE. **Makeup Artist.** The Makeup Artist applies makeup to professional talent and panelists for proper television appearance. The makeup artist provides necessary makeup and associated supplies. The artist may be required to have additional training, skills, and experience, as he/she may also be asked to style hair, provide wardrobe services, and/or create special makeup effects such as wounds or scars.
- FF. **Medical Animator.** Specializes in creating detailed animations for productions focusing on medical issues. This individual may use a variety of software programs such as 3-D Studio Max, Adobe After Effects, Maya and Photoshop.
- GG. **Music Composer.** The Music Composer works with the Producer to learn about the desired production in order to capture/convey its mood and perspective through music. The Composer writes and performs original music timed for the video production. The music becomes the property of the Client within the produced project for a pre-determined period of time, or as a buyout in perpetuity depending on the requirements of the Client.
- HH. **Non-Linear Video Editor Level 1.** Post-production on Client video programs is typically performed using AVID or Final Cut Pro non-linear editing systems. The Non-Linear Video Editor Level 1 shall be capable of basic operation of NLE systems. He/she shall digitize media, create sequences, mix multiple tracks of video and audio, and output to tape or DVD as required. Editing shall be performed using Client non-linear editing equipment unless



otherwise specified in task orders. In addition, he/she shall have at least 5 years experience as a NLE editor. He or she shall be experienced in producing 2-D graphics using the AVID or Final Cut editing system. Knowledge and experience using other graphics/animation software/systems such as Adobe Photoshop, Genarts Sapphire, Adobe After Effects and/or AVID Marquee is highly desirable. The Video Editor shall also have highly developed storytelling skills and be able to visualize scripts and work without direct supervision.

- II. **Non-Linear Video Editor Level 2 (Senior).** The Senior Non-Linear Video Editor Level 2 shall have all of the skills and experience of the Level 1 Editor. Post-production on Client video programs is typically performed using AVID or Final Cut Pro non-linear editing systems. The Senior Editor is experienced at creating and integrating 2-D graphics/animation into a video project. Experience with graphics/animation software/systems such as Adobe Photoshop, Genarts Sapphire, Adobe After Effects and/or AVID Marquee programs is required. The Senior Editor shall be capable of advanced operation of NLE systems. He/she shall digitize media, create sequences, mix multiple tracks of video and audio, and output to tape, files or DVD. The Senior Editor shall also have highly developed storytelling skills and be able to visualize scripts and work without direct supervision. Editing shall be performed using Client-owned non-linear editing equipment unless otherwise specified in task orders. In addition, he/she shall have at least 7 years experience as a NLE editor. The Senior Editor also shall be capable of authoring DVD's – creating menus with branching, and handling closed captioning files.
- JJ. **On-Camera Moderator.** This individual hosts a live or live-to-tape broadcast/production. He or she must be able to moderate a live program, working with a teleprompter system, an IFB, and off-camera stage direction to host a smooth presentation. He or she must be able to field live telephone/audience questions and smoothly recover should any technical or other problems occur during the live broadcast. The client may pay "scale" rates for professional union talent or non-scale for non-union talent.
- KK. **On-Camera /Moderator Over Scale.** This individual is the same as item JJ, but may require rates that exceed SAG/AFTRA scale. This person is usually a well-known actor or a top rated local news anchorperson.
- LL. **Producer Level 1.** The Producer is responsible for planning and coordination of video production for live, taped, or edited video productions. He or she works with the Client to assess needs and make recommendations as to the best and most effective way to achieve objectives through the use of the video medium. Obtains needed releases, performs archival research and supervises post-production activities. Must have a minimum of 3 years



experience as an associate producer or production assistant. Must have understanding of all elements of production and some writing skills.

- MM. Producer Level 2.** The Producer is responsible for planning and coordination of video production for live, taped, or edited video productions. The types of productions could include; live distance learning and information broadcasts; taped educational, instructional, and dramatic scripted shows; planning and coordinating all types of broadcast events and video production projects; and working with the Client to assess needs, make recommendations as to the best and most effective way to achieve objectives through the use of the video medium. Must have a minimum of 5 years experience as a producer. Must have understanding of all elements of production and excellent writing skills.
- NN. Producer Level 3.** In addition to possessing the same skills as the Producer Level 2, the Producer Level 3 has at least 10 years of producing experience and has achieved a high level of expertise in video/film. The Producer is responsible for producing live distance learning and information broadcasts; producing taped educational, instructional, and dramatic scripted shows; planning and coordinating all types of broadcast events and video production projects; and working with the Client to assess needs, make recommendations as to the best and most effective way to achieve objectives through the use of the video medium.
- OO. Producer/On-Camera Reporter (field).** The Producer/On-Camera Reporter gathers information for stories, conducts on camera interviews, and directs the camera crew in the taping of additional news footage. The Producer Reporter shall have on-camera reporting experience, speak well and understandably, have a pleasant voice and a professional on-camera appearance. In addition he/she will have experience researching and developing stories, have excellent script writing skills, and experience planning and assembling news stories and formulating interview questions. He/she shall have experience in field production and in directing editing sessions.
- PP. Producer/Director Level 1.** The Producer/Director has all of the skills of the Producer, combined with the skills of the Director. He or she shall have a minimum of 5 years experience in video production.
- QQ. Producer/Director Level 2.** The Producer/Director has all of the skills of the Producer, combined with the skills of the Director. He or she shall have a degree in Radio, Television, and Film or in Communications and/or a minimum of 10 years of experience in video production.



- RR. **Production Assistant.** The Production Assistant provides a variety of support services to the production and the Producer and/or Director. Duties may include coordinating and transporting equipment, logging tape, duplicating tape, digitizing footage in a non-linear edit system, obtaining photo releases, focusing lights under the direction of the Lighting Director, and other duties as assigned.
- SS. **Production Coordinator:** Handles requests from the Client and/or other designated production personnel to determine the need for additional support and organize and coordinate resources. This person has strong customer service skills, organizational skills, and technical and creative experience in a time-sensitive, pressure-filled environment. The Production Coordinator has a minimum of seven years experience coordinating multiple projects of varying complexity with differing time lines and production values.
- TT. **Production Manager.** Has the same skill set as the Production Coordinator with a minimum of ten (10) years experience as a manager of multiple projects of varying complexity with different time lines and production values. The highest level of customer service is required for this position.
- UU. **Script Supervisor.** This individual works closely with the Director in film-style shoots, making sure that all scenes are adequately covered, ensuring that continuity is maintained, and logging best takes for use in editing.
- VV. **Scriptwriter.** The Scriptwriter works closely with the Client, Producer, and/or Director to create a script that accomplishes the Client's objectives and maintains audience interest. Depending on the format of the production, the script may take the form of a typical "talk show," a "news magazine," or a dramatic production. The scriptwriter may be required to create characters and dramatic scenarios in some cases.
- WW. **Senior Engineer.** The Senior Engineer services maintains, repairs, and operates all video and audio systems within a production/post production facility; serves as technical liaison with outside television production facilities, uplink sites, producing and transmitting entertainment, news, distance learning and information programming, etc.; communicates and coordinates with management and operations staff before and during production and broadcast events; performs verification testing of all program video, audio, and cueing circuits for continuity and proper operation prior to each production/broadcast to assure quality control, including system timing and phasing; coordinates with engineering staff at other facilities to verify signal quality and signal path continuity to its final destination if the program is to be transmitted; monitors all broadcasts, correcting any problems; reconfigures plant switching and patching, testing circuits as programming requirements change throughout the day.



- XX. **Set Decorator/Property Manager.** The Set Decorator works with the Art Director to acquire props and decorate the set, consistent with the overall artistic approach for the program.
- YY. **Steadicam Operator.** The Steadicam Operator operates a steadicam, ensuring that motion shots meet the needs of the Producer and/or Director.
- ZZ. **Still Photographer.** The Still Photographer combines artistic talent and technical skill to produce professional photographs. He or she has a technical mastery of all aspects of the process of taking professional still photographs for use in the print and the digital domain, including lighting and composition. The photographer may be required to take production stills in conjunction with a video shoot, compose and shoot publicity photos at events, shoot live action events, compose and shoot products in a controlled studio environment or other projects as specified. He or she is responsible for supplying the appropriate professional cameras and supporting equipment, including lighting equipment and reflectors and stands as required and specified. All photographs must be produced digitally unless otherwise specified. The photographer must have a portfolio available for review and be able to demonstrate the level of technical and artistic skill required for the specified project. The Government will have “buyout” rights to all still photographs produced.
- AAA. **Storyboard Artist.** The Storyboard Artist works with the Producer and Director to produce visual representations (drawings) of key frames in a production. Much like a comic book, the storyboard helps the Producer and Director visualize the production, solve potential problems, and share ideas with the Client prior to production.
- BBB. **Technical Director.** The Technical Director operates the video switcher that controls all incoming and outgoing video sources (Grass Valley iDDR, Ross Synergy 3, Grass Valley Zodiac, or equivalent). He or she is responsible for setting up digital video effects, switching between cameras and other sources, keying graphics over live video, setting cues for tape roll-ins, and other activities related to using a switcher during a live or live-to-tape broadcast. The Technical Director may be called upon to operate other equipment such as still stores, clip stores, and tape decks. The Technical Director is often required to supervise the other technical personnel assigned to the production at the discretion of the Producer or Director.
- CCC. **Technician/Installer.** A Technician Installer works with the systems integration team and Engineer(s) for installing equipment and cabling following system design and build schematics.



DDD. **Teleprompter Operator.** The Teleprompter Operator controls the text that is fed through camera or floor-mounted talent prompting systems. The Teleprompter Operator is responsible for the set-up and operation of the teleprompting equipment, for loading and making needed text changes to the script and for operating the teleprompter. The operator may be required to use client-supplied prompting equipment or rental equipment.

EEE. **Transcriptionist.** This person provides a verbatim transcription of supplied video or audiotape. The transcription must be in a common word processing format (such as MS Word), and must contain time code reference to the source material.

FFF. **Translator.** The Translator works with the Producer and Scriptwriter to translate spoken words and interpret actions for another language, such as Spanish. The Translator will use the most common form of the language rather than any one dialect. This service may be required prior to the production phase or at some other time in the production process.

GGG. **Video Animation Designer (3-D).** The Video Animation Designer produces complex, multi-layered moving images for incorporation into video. This individual may use 3-D Studio Max, Adobe After Effects, Adobe Premiere, Maya, Apple Motion, Apple Final Cut Pro, and Avid Media Composer.

HHH. **Video Archivist.** The video archivist is responsible for acquiring, organizing, cataloguing, and storing Client media assets, using a digital assets storage system, and/or a tape library. The archivist may also be responsible for searching Client and other video archives or sources for specific content as necessary.

III. **Videographer (Field - ENG/EFP Camera Operator).** The field Videographer operates an ENG/EFP camera during a field shoot. He or she must be able to set up and operate a standard or high-definition broadcast quality field ENG/EFP camera (such as a Sony BVW-600, a Sony DVW-700, a Sony PDW-700, Panasonic VariCam, etc.), compose a shot, light a scene, create dynamic camera movement, and videotape interviews, demonstrations, b-roll, etc. He or she must have at least 5 years of experience as an ENG/EFP camera operator. He or she must be able to work as part of an ENG/EFP team, typically consisting of a producer, an audio engineer, and the ENG/EFP videographer.

JJJ. **Videographer (Studio Camera Operator).** The studio Videographer operates a studio camera (such as a Sony BP-90) during a live or a live-to-tape broadcast. He or she must be able to execute pushes, pulls, pans, and focal pulls smoothly and consistently. He or she must be able to work as part of a team of studio videographers and must be able to understand and respond to direction



given by the Director. The studio Videographer must have experience with a variety of related studio and lighting equipment and be able to do basic interview and television set lighting.

**KKK. Videotape/Server Operator.** The Videotape/Server Operator records and plays back tape and file based audio/video clips for live and recorded productions. This person labels tapes and names clips as directed by the Project Manager, Producer, Director or Production Coordinator/Manager. The Videotape/Server Operator takes direction from the Director or Technical Director during productions. He/she routes video/audio signals to the correct devices and assures that video and audio levels are set correctly for recording and playback.

**LLL. Voiceover Talent (off camera).** This individual provides voiceover narration for a audio/video production. The client may pay “scale” rates for professional union talent or non-scale for non-union talent.

**MMM. Wardrobe Manager.** The Wardrobe Manager is responsible for designing and fabricating and/or obtaining all costumes necessary for a particular production. He/she works closely with the Producer, Director, and/or Art Director to establish costume designs for all characters and then works closely with the Casting Director to ensure that all costumes are the right size for the actors. He/she then obtains these costumes, ensures that they fit the actors, and then remains on the set during the production to ensure that wardrobe is correct throughout the production.